



Smithsonian

National Museum of the American Indian

Michael Plyler photographs from Guatemala

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Collection Overview

Repository:	National Museum of the American Indian
Title:	Michael Plyler photographs from Guatemala
Date:	1982-2018
Identifier:	NMAI.AC.071
Creator:	Plyler, Michael, 1955-
Extent:	86 Photographic prints 8 Color transparencies (Color; 120mm) 78 Negatives (photographic) (Black and white; 4 x 5 inches) 214 Negatives (photographic) (Black and white; 35mm) 305 Negatives (photographic) (Black and white; 4 x 5.5 cm) 841 Negatives (photographic) (Black and white; 120mm)
Language:	English .
Summary:	This collection consists of photographic prints, negatives, and transparencies taken by Michael Plyler between 1982 and 2018 that depict the everyday lives of five Highland Maya community groups from Guatemala. Also included are images of churches, buildings, and historic structures from Guatemala.

Administrative Information

Acquisition Information

Donated by Michael Plyler in 1984, 2013, and 2023.

Processing Information

Processed by Nathan Sowry, Reference Archivist, in 2024.

Preferred Citation

Identification of specific item; Date (if known); Michael Plyler photographs from Guatemala, image #, NMAI.AC.071; National Museum of the American Indian Archives Center, Smithsonian Institution.

Restrictions

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Biographical / Historical

Michael Plyler has been photographing the lives of the Highland Maya people of Guatemala since first visiting the country in 1982. Over the decades since he has built lasting relationships with the subjects of his artwork, learning about their lives, their joys, and their struggles. Unlike many other photographers to document this region, Plyler chose not to focus on the atrocities and suffering caused by years of civil war which typically portrayed the Highland Maya of Guatemala as simply victims. Instead Plyler's work highlights the people's dignity and beauty. In his words, his photographs seek to capture the essence of each individual, not their circumstance.

In addition to his work in Guatemala, Plyler also collaborated on the 2010 book "Southern Paiute: A Portrait." This work documented 32 Southern Paiute Elders, many of whom passed away since the book's publication. Alongside his Maya portraits, Plyler recognizes this book as one of his most significant contributions to the universal dialogue.

Plyler has traveled across the globe for his work, photographing extensively in the Americas and Europe. He has received numerous awards and recognitions for his photography, and has exhibited his works in both solo and group exhibitions internationally. Many of his photographic collections now reside in museums in the United States and Guatemala.

He continues to photograph, and lives with his wife, Sandy Bell, in Nevada.

To learn more about Michael Plyler's photography and work in Guatemala, you can visit the following links: <https://www.ccainv.org/files/2023/02/PlylerEssay.pdf> and www.plylerfoto.com

Scope and Contents

The Michael Plyler photographs from Guatemala collection consists of photographic prints, negatives, and transparencies taken by Michael Plyler between 1982 and 2018 that depict the everyday lives of five Highland Maya community groups from Guatemala: **Series 1: Ixil, 1982-2005**, **Series 2: Kaqchikel, 1982-2018**, **Series 3: K'iche', 1983-2018**, **Series 4: Mam, 1986-2002**, **Series 5: Tz'utuhil, 1984-2018**. Also included are images of churches, buildings, and historic structures from Guatemala in **Series 6: Architecture, 1982-2002**.

Arrangement

This collection is arranged by community group.

Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

- Ixil K'iche' Maya
- K'iche' Maya (Quiché)
- Kaqchikel Maya (Cakchiquel)
- Mam Maya
- Tz'utuhil Maya (Tzutuhil/Zutigil)

Cultures:

Ixil K'iche' Maya
K'iche' Maya (Quiché)
Kaqchikel Maya (Cakchiquel)
Mam Maya
Tz'utuhil Maya (Tzutuhil/Zutigil)

Container Listing

Series 1: Ixil, 1982-2005

9 *Photographic prints*

2 *Negatives (photographic) (Black and white; 4 x 5 inches)*

37 *Negatives (photographic) (Black and white; 4 x 5.5 cm)*

129 *Negatives (photographic) (Black and white; 120mm)*

Scope and Contents: These photographs depict the everyday lives of Ixil community members in Chajul and Nebaj in highland Guatemala. They were taken by Michael Plyler between 1982 and 2005.

Culture: Ixil K'iche' Maya

Subseries 1.1: Ixil photographic prints, 1982-2005

9 *Photographic prints*

Culture: Ixil K'iche' Maya

Box 3	<p>P28605: La Mujer de Nebaj (The Woman from Nebaj), 1982 1 Photographic print (Mounted Print; 16x20 inches) Creator: Plyler, Michael, 1955- Notes: P28605 - Photograph of an Ixil woman from Nebaj. Photographed by Michael Plyler in Nebaj, Guatemala. Culture: Ixil K'iche' Maya</p>
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Box 3	<p>Juana Marcos, 1984-01 1 Photographic print (Mounted Print; 14x17 inches) Creator: Plyler, Michael, 1955- Notes: Photograph of Juana Marcos (Ixil). Photographed by Michael Plyler in Nebaj, Guatemala. Same image as Roll 6 in Subseries 1.2. Description from Plyler: "Nebaj is the largest town in the Ixil triangle which is situated in the department of Quiche. Departments in Guatemala are analogous to our states. The other two towns that comprise this linguistic region are Chajul and San Juan Cotzal. The estimated number of Ixil speakers is around 69,000. During the Civil War Ixil was a hot spot for guerrilla activity. Because of this I did not go there until my fourth visit in 1984. Even then many other travelers avoided it for fear of violence. I had seen many Mayan women cover their faces with their rebozos (shawls) on cold mornings. I wanted to get a photograph of one doing so. I coaxed Juana Marcos into doing it for this photograph." Culture: Ixil K'iche' Maya</p>
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Box 3	<p>La Gasolinera (Gas Station), 1985-07-06 1 Photographic print (Mounted Print; 14x17 inches) Creator: Plyler, Michael, 1955-</p>
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Notes: Photograph of a Gas Station. Photographed by Michael Plyler in Nebaj, Guatemala. Same image as Roll 12 in Subseries 1.2. Description from Plyler: "1985 was the first and only time I drove my own vehicle down to Guatemala. I left Las Vegas, Nevada with my friend Jim Bush and we drove through Arizona, New Mexico, and into Texas where we crossed the border into Mexico and then on to Guatemala. My mother thought for sure we would die either in Mexico or Guatemala. I was really looking forward to the freedom of having my own vehicle and going into the remote hinterlands with no concern about being able to carry enough stuff or the discomfort of 'chicken buses.' Unfortunately when we got to Guatemala we learned that gas was being rationed throughout the country and the remote locations such as Nebaj were receiving the sparest of rations. I pulled into Nebaj on fumes and saw this scene before me. I stopped short of the gas station and made this photo with a 150mm lens on my medium format Mamiya 645. Then I got the ration limit of 10 quetzales (the local currency named after the national bird) worth of gas. The next day a new ration began, I got 10 more quetzales' worth, and was able to get back to Antigua."

Culture: Ixil K'iche' Maya

Box 3

La Hermana de Gaspar (Gaspar's Sister), 1985-07-07
1 Photographic print (Mounted Print; 14x17 inches)
Creator: Plyler, Michael, 1955-
Notes: Photograph of Gaspar's sister (Ixil). Photographed by Michael Plyler in Nebaj, Guatemala. Same image as Roll 9 in Subseries 1.2. Description from Plyler: "Gaspar, his sister, and his brother were all victims of the war who lost both their parents to the fighting. Gaspar and his brother roamed the streets of Nebaj as shoe shine boys and their sister basically just tagged along when they would allow it. They were being raised by their aunt and uncle who had kids of their own. The boys were fairly rambunctious. When gringos would come to town the boys would latch onto them for the duration of their visit. I first photographed Gaspar's sister in June, 1985. When I returned with my friend Ellen from New York in 1986 I ran into her again and then became acquainted with Gaspar and her other brother. As you can see from this photo, Gaspar's sister did not wear traje (traditional Mayan dress). Ellen took it upon herself to buy Gaspar's sister a complete set of traje at the market on Saturday in Nebaj. One evening Ellen and I treated the three of them to dinner at the pension. I was amazed at the transition to proper manners that the boys underwent. It probably was aided by the fact that the army colonel and his entourage were also at the table. They ate as if they hadn't eaten for a week."

Culture: Ixil K'iche' Maya

Box 3

Madre e Hija (Mother and Daughter), 1985-07-07
1 Photographic print (Mounted Print; 14x17 inches)
Creator: Plyler, Michael, 1955-
Notes: Photograph of an Ixil mother and daughter. Photographed by Michael Plyler in Chajul, Guatemala. Same image as Roll 10 in Subseries

1.2. Description from Plyler: "This woman and her daughter despite being from Chajul were photographed on market day in San Juan Cotzal. Both San Juan Cotzal and Chajul are even more remote than Nebaj and the bus ride to either place was grueling to say the least. But because of their inaccessibility very few gringos went there. I went to Cotzal once and Chajul two or three times, always on their respective market days. All the times I was there, myself and my travel companion were the only gringos in either village that day. I love the simple, bold red huipiles (blouses) that the women from Chajul wear. Also some of the most beautiful Mayan women I have seen have been from Chajul. This woman and her daughter graciously appeared before my lens."

Culture: Ixil K'iche' Maya

La Mujer de Chajul (The Woman from Chajul), 1985-07-07

1 Photographic print (Mounted Print; 14x17 inches)

Box 3

Creator: Plyler, Michael, 1955-
Scope and Contents: Photograph of an Ixil woman from Chajul. Photographed by Michael Plyler in Chajul, Guatemala. Same image as Roll 8 in Subseries 1.2. Description from Plyler: "This woman was very shy and reticent to be photographed, but in the end acquiesced. She is wearing her white huipil inside-out. Because they wash their clothing on rocks in streams many women will turn their huipiles inside-out when the outside becomes soiled so as to keep their laundry time to a minimum."

Culture: Ixil K'iche' Maya

Box 3

Tienda San Jose (San Jose Store), 1986-12-11
1 Photographic print (Mounted Print; 14x17 inches)

Creator: Plyler, Michael, 1955-

Notes: Photograph of the San Jose Store in Nebaj. Photographed by Michael Plyler in Nebaj, Guatemala. Same image as Neg#10 in Subseries 1.2. Description from Plyler: "During the Civil War the army was omnipresent in Nebaj and the Ixil triangle due to the presence of the guerrilleros. My intent as a photographer was to NOT photograph the war and the violence, there were plenty of photojournalists covering that aspect. However, I decided to make this photograph in Tienda San Jose to convey the entirety of the situation in the country at this time. During my time in Nebaj I would stay at the Pension de las Tres Hermanas. One of only two pensiones in town. This was the 'up-scale' version. Up-scale here being a very relative term. This pension was also favored by commanders of the army passing through to check on the troops and the situation on the ground. Looking back on it now I realize this made the pension a target for the guerillas. I stayed there several times without incident or bodily harm."

Culture: Ixil K'iche' Maya

Map-case 20

La Secuencia de la Iglesia (Church Sequence), 2005-01

1 Photographic print (Mounted Print; 16x30)

Creator: Plyler, Michael, 1955-

Notes: Photograph of a church in Nebaj. Photographed by Michael Plyler in Nebaj, Guatemala. Same image as Roll 51 in Subseries 1.2. Description from Plyler: "This sequential triptych shows a little shrine in this side area of the church for people who wish to pay their respects to victims of the war. A Mayan woman enters carrying candles, says a prayer for someone, and then leaves, leaving the candles behind. On the wall above the caged area is a painting depicting a massacre in the village at the hands of the army."

Culture: Ixil K'iche' Maya

Box 3

Dona Rosa a la Computadora (Dona Rosa at the Computer), 2005-01-22

1 Photographic print (Mounted Print; 14x17 inches)

Creator: Plyler, Michael, 1955-

Notes: Photograph of Dona Rosa (Ixil). Photographed by Michael Plyler in Nebaj, Guatemala. Same image as Roll 53 in Subseries 1.2. Description from Plyler: "By 2005 I had been leading small custom groups to Guatemala for five years in an effort to offset some of the costs of my travel there now that I was no longer on paid vacation from the Fire Department. Dona Rosa had lost her husband during the war and now was the head of a widows' weaving cooperative. I had heard about the cooperative from a fellow traveler. When we showed up at the cooperative it was closed. As luck would have it, Dona Rosa just happened to stroll by and so she opened the place up for us. In 2005 it had been eighteen years since I had last been to Nebaj. It had grown so much I hardly recognized the place, and in no way was I able to orient myself. I was struck by the fact that here in remote Nebaj, the former hot spot hub of the Civil War, there were all these businesses catering to gringos including internet cafes. I thought the perfect way to show the dichotomy and schizophrenia of 21st century Guatemala would be to have a Mayan in full traje using a computer."

Culture: Ixil K'iche' Maya

Subseries 1.2: Ixil negatives and transparencies, 1984-2005

2 Negatives (photographic) (Black and white; 4 x 5 inches)

37 Negatives (photographic) (Black and white; 4 x 5.5. cm)

129 Negatives (photographic) (Black and white; 120mm)

Culture: Ixil K'iche' Maya

Box 9

Juana Marcos, 1984-01

15 Negatives (photographic) (Black and white; 120mm)

Creator: Plyler, Michael, 1955-

Notes: Photograph of Juana Marcos (Ixil). Photographed by Michael Plyler in Nebaj, Guatemala. Roll 6. Same as photographic print of Juana Marcos in Subseries 1.1. Description from Plyler: "Nebaj is the largest town in the Ixil triangle which is situated in the department of Quiche. Departments in Guatemala are analogous to our states. The other two towns that comprise this linguistic region are Chajul and San Juan Cotzal. The estimated number of Ixil speakers is around 69,000. During the Civil War Ixil was a hot spot for guerrilla activity. Because

of this I did not go there until my fourth visit in 1984. Even then many other travelers avoided it for fear of violence. I had seen many Mayan women cover their faces with their rebozos (shawls) on cold mornings. I wanted to get a photograph of one doing so. I coaxed Juana Marcos into doing it for this photograph."

Culture: Ixil K'iche' Maya

Box 9

La Gasolinera (Gas Station), 1985-07-06

14 Negatives (photographic) (Black and white; 120mm)

Creator: Plyler, Michael, 1955-

Notes: Photograph of a Gas Station. Photographed by Michael Plyler in Nebaj, Guatemala. Roll 12. Same as photographic print La Gasolinera in Subseries 1.1. Description from Plyler: "1985 was the first and only time I drove my own vehicle down to Guatemala. I left Las Vegas, Nevada with my friend Jim Bush and we drove through Arizona, New Mexico, and into Texas where we crossed the border into Mexico and then on to Guatemala. My mother thought for sure we would die either in Mexico or Guatemala. I was really looking forward to the freedom of having my own vehicle and going into the remote hinterlands with no concern about being able to carry enough stuff or the discomfort of 'chicken buses.' Unfortunately when we got to Guatemala we learned that gas was being rationed throughout the country and the remote locations such as Nebaj were receiving the sparsest of rations. I pulled into Nebaj on fumes and saw this scene before me. I stopped short of the gas station and made this photo with a 150mm lens on my medium format Mamiya 645. Then I got the ration limit of 10 quetzales (the local currency named after the national bird) worth of gas. The next day a new ration began, I got 10 more quetzales' worth, and was able to get back to Antigua."

Culture: Ixil K'iche' Maya

Box 9

La Mujer de Chajul (The Woman from Chajul), 1985-07-07

15 Negatives (photographic) (Black and white; 120mm)

Creator: Plyler, Michael, 1955-

Notes: Photograph of an Ixil woman from Chajul. Photographed by Michael Plyler in Chajul, Guatemala. Roll 8. Same image as photographic print La Mujer de Chajul in Subseries 1.1. Description from Plyler: "This woman was very shy and reticent to be photographed, but in the end acquiesced. She is wearing her white huipil inside-out. Because they wash their clothing on rocks in streams many women will turn their huipiles inside-out when the outside becomes soiled so as to keep their laundry time to a minimum."

Culture: Ixil K'iche' Maya

Box 9

La Hermana de Gaspar (Gaspar's Sister), 1985-07-07

15 Negatives (photographic) (Black and white; 120mm)

Creator: Plyler, Michael, 1955-

Notes: Photograph of Gaspar's sister (Ixil). Photographed by Michael Plyler in Nebaj, Guatemala. Roll 9. Same as photographic print La Hermana de Gaspar (Gaspar's Sister) in Subseries 1.1. Description from Plyler: "Gaspar, his sister, and his brother were all victims of the war

who lost both their parents to the fighting. Gaspar and his brother roamed the streets of Nebaj as shoe shine boys and their sister basically just tagged along when they would allow it. They were being raised by their aunt and uncle who had kids of their own. The boys were fairly rambunctious. When gringos would come to town the boys would latch onto them for the duration of their visit. I first photographed Gaspar's sister in June, 1985. When I returned with my friend Ellen from New York in 1986 I ran into her again and then became acquainted with Gaspar and her other brother. As you can see from this photo, Gaspar's sister did not wear traje (traditional Mayan dress). Ellen took it upon herself to buy Gaspar's sister a complete set of traje at the market on Saturday in Nebaj. One evening Ellen and I treated the three of them to dinner at the pension. I was amazed at the transition to proper manners that the boys underwent. It probably was aided by the fact that the army colonel and his entourage were also at the table. They ate as if they hadn't eaten for a week."

Culture: Ixil K'iche' Maya

Box 9

Madre e Hija (Mother and Daughter), 1985-07-07

15 Negatives (photographic) (Black and white; 120mm)

Creator: Plyler, Michael, 1955-

Notes: Photograph of an Ixil mother and daughter. Photographed by Michael Plyler in Chajul, Guatemala. Roll 10. Same as photographic print Madre e Hija (Mother and Daughter) in Subseries 1.1. Description from Plyler: "This woman and her daughter despite being from Chajul were photographed on market day in San Juan Cotzal. Both San Juan Cotzal and Chajul are even more remote than Nebaj and the bus ride to either place was grueling to say the least. But because of their inaccessibility very few gringos went there. I went to Cotzal once and Chajul two or three times, always on their respective market days. All the times I was there, myself and my travel companion were the only gringos in either village that day. I love the simple, bold red huipiles (blouses) that the women from Chajul wear. Also some of the most beautiful Mayan women I have seen have been from Chajul. This woman and her daughter graciously appeared before my lens."

Culture: Ixil K'iche' Maya

Box 8

The village of Nebaj taken from the dirt road leading into town, 1985

1 Negatives (photographic) (Black and white; 4 x 5 inches)

Creator: Plyler, Michael, 1955-

Notes: Photograph of the Ixil village of Nebaj taken from the dirt road leading into town. Photographed by Michael Plyler in Nebaj, Guatemala. Neg#6.

Culture: Ixil K'iche' Maya

Box 9

The Ixil Triangle - Nebaj, 1986-12

15 Negatives (photographic) (Black and white; 4 x 5.5 cm)

Creator: Plyler, Michael, 1955-

Notes: Photograph of the Ixil Triangle - Nebaj. Photographed by Michael Plyler in Nebaj, Guatemala. Roll 86. Description from Plyler: "The

villages of Nebaj, Chajul, and San Juan Cotzal comprise the Ixil Triangle. Ixil being the Maya language spoken in these villages. There are probably no more than 130,000 Ixil speakers on the planet. During the Civil War, especially in the 1980s, the Ixil region was a hotbed of guerrilla activity. These rolls depict street scenes in Nebaj. Notice the army soldiers. They are on the streets as a countermeasure to the guerrilla presence. The woman carrying a 4x5 camera on a tripod is Ellen Silverman. We met in Guatemala and traveled together at times. Ellen went on to become a successful studio photographer in her own right in New York."

Culture: Ixil K'iche' Maya

Box 9

The Ixil Triangle - Nebaj, 1986-12

15 Negatives (photographic) (Black and white; 4 x 5.5 cm)

Creator: Plyler, Michael, 1955-

Notes: Photograph of the Ixil Triangle - Nebaj. Photographed by Michael Plyler in Nebaj, Guatemala. Roll 87. Description from Plyler: "The villages of Nebaj, Chajul, and San Juan Cotzal comprise the Ixil Triangle. Ixil being the Maya language spoken in these villages. There are probably no more than 130,000 Ixil speakers on the planet. During the Civil War, especially in the 1980s, the Ixil region was a hotbed of guerrilla activity. These rolls depict street scenes in Nebaj. Notice the army soldiers. They are on the streets as a countermeasure to the guerrilla presence. The woman carrying a 4x5 camera on a tripod is Ellen Silverman. We met in Guatemala and traveled together at times. Ellen went on to become a successful studio photographer in her own right in New York."

Culture: Ixil K'iche' Maya

Box 9

Street scenes in Nebaj, 1986-12

7 Negatives (photographic) (Black and white; 4 x 5.5 cm)

Creator: Plyler, Michael, 1955-

Notes: Photographs of street scenes in Nebaj. Photographed by Michael Plyler in Nebaj, Guatemala. Roll 88.

Culture: Ixil K'iche' Maya

Box 8

Tienda San Jose (San Jose Store), 1986-12-11

1 Negatives (photographic) (Black and white; 4 x 5 inches)

Creator: Plyler, Michael, 1955-

Notes: Photograph of the San Jose Store in Nebaj. Photographed by Michael Plyler in Nebaj, Guatemala. Same as photographic print Tienda San Jose (San Jose Store) in Subseries 1.1. Description from Plyler: "During the Civil War the army was omnipresent in Nebaj and the Ixil triangle due to the presence of the guerrilleros. My intent as a photographer was to NOT photograph the war and the violence, there were plenty of photojournalists covering that aspect. However, I decided to make this photograph in Tienda San Jose to convey the entirety of the situation in the country at this time. During my time in Nebaj I would stay at the Pension de las Tres Hermanas. One of only two pensiones in town. This was the 'up-scale' version. Up-scale here being a very relative term. This pension was also favored by

commanders of the army passing through to check on the troops and the situation on the ground. Looking back on it now I realize this made the pension a target for the guerillas. I stayed there several times without incident or bodily harm."

Culture: Ixil K'iche' Maya

Box 9 Chajul, 1987
3 Color transparencies (Color; 120mm)
Creator: Plyler, Michael, 1955-
Notes: Photographs of Chajul. Photographed by Michael Plyler in Chajul, Guatemala. Slide Sheet 97.
Culture: Ixil K'iche' Maya

Box 9 Chajul, 1987
7 Color transparencies (Color; 120mm)
Creator: Plyler, Michael, 1955-
Notes: Photographs of Chajul. Photographed by Michael Plyler in Chajul, Guatemala. Slide Sheet 100.
Culture: Ixil K'iche' Maya

Box 9 Chajul Woman, Chajul Mother & Daughters, 2001
6 Color transparencies (Color; 120mm)
Creator: Plyler, Michael, 1955-
Notes: Photographs of Chajul Woman, Chajul Mother & Daughters. Photographed by Michael Plyler in Chajul, Guatemala. Slide Sheet 98.
Culture: Ixil K'iche' Maya

Box 9 Ixil speakers in Chichicastenango, 2001-01-24
15 Negatives (photographic) (Black and white; 120mm)
Creator: Plyler, Michael, 1955-
Notes: Photographs of Ixil speakers in Chichicastenango. Photographed by Michael Plyler in Chichicastenango, Guatemala. Roll 39. Description from Plyler: "All of these women are Ixil speakers attending the market in Chichicastenango."
Culture: Ixil K'iche' Maya

Box 9 La Secuencia de la Iglesia (Church Sequence), 2005-01
12 Negatives (photographic) (Black and white; 120mm)
Creator: Plyler, Michael, 1955-
Notes: Photograph of a church in Nebaj. Photographed by Michael Plyler in Nebaj, Guatemala. Same as photographic print La Secuencia de la Iglesia (Church Sequence) in Subseries 1.1. Description from Plyler: "This sequential triptych shows a little shrine in this side area of the church for people who wish to pay their respects to victims of the war. A Mayan woman enters carrying candles, says a prayer for someone, and then leaves, leaving the candles behind. On the wall above the caged area is a painting depicting a massacre in the village at the hands of the army."

	Culture:	Ixil K'iche' Maya
Box 9	Church Interiors, 2005-01-22 5 Negatives (photographic) (Black and white; 120mm) Creator: Plyler, Michael, 1955- Notes: Photographs of church interiors in Nebaj. Photographed by Michael Plyler in Nebaj, Guatemala. Roll 52. Culture: Ixil K'iche' Maya	
Box 9	Dona Rosa a la Computadora (Dona Rosa at the Computer), 2005-01-22 7 Negatives (photographic) (Black and white; 120mm) Creator: Plyler, Michael, 1955- Notes: Photograph of Dona Rosa (Ixil). Photographed by Michael Plyler in Nebaj, Guatemala. Same as photographic print Dona Rosa a la Computadora (Dona Rosa at the Computer) in Subseries 1.1. Description from Plyler: "By 2005 I had been leading small custom groups to Guatemala for five years in an effort to offset some of the costs of my travel there now that I was no longer on paid vacation from the Fire Department. Dona Rosa had lost her husband during the war and now was the head of a widows' weaving cooperative. I had heard about the cooperative from a fellow traveler. When we showed up at the cooperative it was closed. As luck would have it, Dona Rosa just happened to stroll by and so she opened the place up for us. In 2005 it had been eighteen years since I had last been to Nebaj. It had grown so much I hardly recognized the place, and in no way was I able to orient myself. I was struck by the fact that here in remote Nebaj, the former hot spot hub of the Civil War, there were all these businesses catering to gringos including internet cafes. I thought the perfect way to show the dichotomy and schizophrenia of 21st century Guatemala would be to have a Mayan in full traje using a computer." Culture: Ixil K'iche' Maya	

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Series 2: Kaqchikel, 1982-2018

9 Photographic prints

34 Negatives (photographic) (Black and white; 35mm)

52 Negatives (photographic) (Black and white; 120mm)

161 Negatives (photographic) (Black and white; 4 x 5.5 cm)

Scope and Contents: These photographs depict the everyday lives of Kaqchikel community members in Antigua, San Antonio Aguas Calientes, Solola, and Zaculeu, among other locations in highland Guatemala. They were taken by Michael Plyler between 1982 and 2018.

Culture: Kaqchikel Maya (Cakchiquel)

Subseries 2.1: Kaqchikel photographic prints, 1982-2001

9 Photographic prints

Culture: Kaqchikel Maya (Cakchiquel)

- | | |
|-------|---|
| Box 4 | <p>P28606: Los Colores de Solola (The Colors of Solola), 1982
1 Photographic print (Mounted Print; 16x20 inches)
Creator: Plyler, Michael, 1955-
Notes: P28606 - Photograph of the city of Solola. Photographed by Michael Plyler in Solola, Guatemala.
Culture: Kaqchikel Maya (Cakchiquel)</p> |
| Box 4 | <p>P28607: Ya Basta - El Mercado de Antigua (That's Enough - Antigua Market), 1982
1 Photographic print (Mounted Print; 16x20 inches)
Creator: Plyler, Michael, 1955-
Notes: P28607 - Photograph of the Antigua Market. Photographed by Michael Plyler in Antigua, Guatemala.
Culture: Kaqchikel Maya (Cakchiquel)</p> |
| Box 4 | <p>El Mendigo Ciego (The Blind Beggar), 1982-01
1 Photographic print (Mounted Print; 16x20 inches)
Creator: Plyler, Michael, 1955-
Notes: Photograph of a "blind beggar" (Kaqchikel). Photographed by Michael Plyler in Antigua, Guatemala. Same image as Roll 1 in Subseries 2.2. Description from Plyler: "Despite this man's western attire his nose reveals his Mayan heritage. This gentleman was photographed at his usual place on 4th calle in Antigua."
Culture: Kaqchikel Maya (Cakchiquel)</p> |
| Box 4 | <p>Dona Raphaela, 1983-05
1 Photographic print (Mounted Print; 16x20 inches)
Creator: Plyler, Michael, 1955-
Notes: Photograph of Dona Raphaela (Kaqchikel). Photographed by Michael Plyler in San Antonio Aguas Calientes, Guatemala. Same image as Roll 2 in Subseries 2.2. Description from Plyler: "Raphaela is a renowned weaver from her village. San Antonio Aguas Calientes is a thirty minute bus ride from Antigua. Raphaela and I got to</p> |

know each other fairly well. Because of this I was able to make an appointment with her to photograph her at her home. When I got there her granddaughter Heidi was also there. Raphaela also knew where I was staying in Antigua and came by early one morning because she needed twenty dollars for medicine for her daughter. This was an exorbitant amount of money for a Mayan living off the Guatemalan economy at that time. Even today that's a lot of money. The desperation in her face made helping her imperative. Twenty dollars would be the equivalent of six or seven days wages on a coffee or banana finca (plantation)."

Culture: Kaqchikel Maya (Cakchiquel)

Box 4

Heidi con Muneca (Heidi with Doll), 1983-05

1 Photographic print (Mounted Print; 16x20 inches)

Creator: Plyler, Michael, 1955-

Notes: Photograph of Heidi (Kaqchikel) with doll. Photographed by Michael Plyler in San Antonio Aguas Calientes, Guatemala. Same image as Roll 67 in Subseries 2.2. Description from Plyler: "As previously stated in Dona Raphaela's caption information, Heidi was Raphaela's granddaughter. She was such a sweet little girl and it was obvious Raphaela was very proud of her. At one point in the conversation Heidi was indicating her resistance to speaking her native Kaqchikel in lieu of her second language, Spanish. Raphaela was clearly not pleased of this prospect. I pointed out to Heidi that no matter who you were it was good to speak more than one language. Using myself as an example, I explained to her that the reason I was able to have conversations with her and her grandmother was because I spoke Spanish in addition to my native English, just as she spoke Spanish in addition to her native Kaqchikel."

Culture: Kaqchikel Maya (Cakchiquel)

Box 4

Cuatro Hermanos de Santa Maria de Jesus (Four Brothers from Santa Maria de Jesus), 1983-12

1 Photographic print (Unmounted Print; 16x20 inches)

Creator: Plyler, Michael, 1955-

Notes: Photograph of four brothers (Kaqchikel). Photographed by Michael Plyler in Santa Maria de Jesus, Guatemala. Same image as Roll 73 in Subseries 2.2.

Culture: Kaqchikel Maya (Cakchiquel)

Map-case 20

Hombre de Zaculeu (Man from Zaculeu), 1985-06

1 Photographic print (Mounted Print; 22x28)

Creator: Plyler, Michael, 1955-

Notes: Photograph of a man (Kaqchikel). Photographed by Michael Plyler in Zaculeu, Guatemala. Same image as Roll 11 in Subseries 2.2. Description from Plyler: "In April 1985 I quit my job as a Clark County, Nevada structural firefighter and drove to Guatemala with my best friend, Jim Bush. We spent almost four months there. During these longer stays I would base out of the beautiful Hotel Aurora in Antigua. One of our fellow guests at the hotel was a French woman who started a non-profit group to aid the villagers of Zaculeu. The village had

been completely abandoned at some point during the Civil War. She was attempting to help the villagers come back to their homes by providing clothing, seed for crops, and agricultural tools so they could start fresh. She enlisted my photographic skills to record the villagers. Her plan was to use my photos for a promotional brochure that would help her illicit funds from donors. I never did see the finished brochure or know, if in fact, it got published, but I got some nice photos from donating my services to her. Of the photos from Zaculeu this hombre stands out."

Culture: Kaqchikel Maya (Cakchiquel)

Photo-folder 1

Con Carino (With Affection), 1985-06-14

1 Photographic print (Unmounted Print; 8x10)

Creator: Plyler, Michael, 1955-

Notes: Photograph titled Con Carino (With Affection). Photographed by Michael Plyler in Zaculeu, Guatemala. Same image as Roll 7 in Subseries 2.2.

Culture: Kaqchikel Maya (Cakchiquel)

Box 4

Madre e Hija (Mother and Daughter), 2001-01-28

1 Photographic print (Mounted Print; 14x17)

Creator: Plyler, Michael, 1955-

Notes: Photograph of mother and daughter (Kaqchikel). Photographed by Michael Plyler in Santa Catarina Palopo, Guatemala. Same image as Roll 41 in Subseries 2.2. Description from Plyler: "In 2010 I attended a friend's daughter's wedding. The groom was a returning Peace Corps volunteer who did his stint in Guatemala. At some point during the reception I was talking to a fellow volunteer who served with the groom in Guatemala. We exchanged observations about the Maya and at one point I mentioned that I was struck at the complete lack of guile among these people. She made the same observation, and was pleased that we both had the same take on it though out time there started generations apart from each other. This woman and her daughter from Santa Catarina Palopo are one of many examples of this phenomenon."

Culture: Kaqchikel Maya (Cakchiquel)

Subseries 2.2: Kaqchikel negatives and transparencies, 1982-2018

34 Negatives (photographic) (Black and white; 35mm)

52 Negatives (photographic) (Black and white; 120mm)

161 Negatives (photographic) (Black and white; 4 x 5.5 cm)

Culture: Kaqchikel Maya (Cakchiquel)

Box 9

El Mendigo Ciego (The Blind Beggar), 1982-01

4 Negatives (photographic) (Black and white; 120mm)

Creator: Plyler, Michael, 1955-

Notes: Photograph of a "blind beggar" (Kaqchikel). Photographed by Michael Plyler in Antigua, Guatemala. Roll 1. Same as photographic print El

Mendigo Ciego (The Blind Beggar) in Subseries 2.1. Description from Plyler: "Despite this man's western attire his nose reveals his Mayan heritage. This gentleman was photographed at his usual place on 4th calle in Antigua."

Culture: Kaqchikel Maya (Cakchiquel)

Box 9

Man from Nahuala in Solola for market day, 1982-01
17 Negatives (photographic) (Black and white; 35mm)

Creator: Plyler, Michael, 1955-

Notes: Photograph of a man (Kaqchikel) from Nahuala in Solola for market day. Photographed by Michael Plyler in Solola, Guatemala. Roll 65.

Culture: Kaqchikel Maya (Cakchiquel)

Box 9

Dona Raphaela, 1983-05
4 Negatives (photographic) (Black and white; 120mm)

Creator: Plyler, Michael, 1955-

Notes: Photograph of Dona Raphaela (Kaqchikel). Photographed by Michael Plyler in San Antonio Aguas Calientes, Guatemala. Roll 2. Same as photographic print Dona Raphaela in Subseries 2.1. Description from Plyler: "Raphaela is a renowned weaver from her village. San Antonio Aguas Calientes is a thirty minute bus ride from Antigua. Raphaela and I got to know each other fairly well. Because of this I was able to make an appointment with her to photograph her at her home. When I got there her granddaughter Heidi was also there. Raphaela also knew where I was staying in Antigua and came by early one morning because she needed twenty dollars for medicine for her daughter. This was an exorbitant amount of money for a Mayan living off the Guatemalan economy at that time. Even today that's a lot of money. The desperation in her face made helping her imperative. Twenty dollars would be the equivalent of six or seven days wages on a coffee or banana finca (plantation)."

Culture: Kaqchikel Maya (Cakchiquel)

Box 9

Heidi con Muneca (Heidi with Doll), 1983-05
17 Negatives (photographic) (Black and white; 35mm)

Creator: Plyler, Michael, 1955-

Notes: Photograph of Heidi (Kaqchikel) with doll. Photographed by Michael Plyler in San Antonio Aguas Calientes, Guatemala. Roll 67. Same as photographic print Heidi con Muneca (Heidi with Doll) in Subseries 2.1. Description from Plyler: "As previously stated in Dona Raphaela's caption information, Heidi was Raphaela's granddaughter. She was such a sweet little girl and it was obvious Raphaela was very proud of her. At one point in the conversation Heidi was indicating her resistance to speaking her native Kaqchikel in lieu of her second language, Spanish. Raphaela was clearly not pleased of this prospect. I pointed out to Heidi that no matter who you were it was good to speak more than one language. Using myself as an example, I explained to her that the reason I was able to have conversations with her and her grandmother was because I spoke Spanish in addition to my native English, just as she spoke Spanish in addition to her native Kaqchikel."

	Culture: Kaqchikel Maya (Cakchiquel)
Box 9	<p>Cuatro Hermanos de Santa Maria de Jesus (Four Brothers from Santa Maria de Jesus), 1983-12 15 Negatives (photographic) (Black and white; 4 x 5.5 cm) Creator: Plyler, Michael, 1955- Notes: Photograph of four brothers (Kaqchikel). Photographed by Michael Plyler in Santa Maria de Jesus, Guatemala. Roll 73. Same as photographic print Cuatro Hermanos de Santa Maria de Jesus (Four Brothers from Santa Maria de Jesus) in Subseries 2.1. Culture: Kaqchikel Maya (Cakchiquel)</p>
Box 9	<p>Dona Raphaela weaving on a backstrap loom, 1984-01 15 Negatives (photographic) (Black and white; 120mm) Creator: Plyler, Michael, 1955- Notes: Photograph of Dona Raphaela (Kaqchikel) weaving on a backstrap loom. Photographed by Michael Plyler in San Antonio Aguas Calientes, Guatemala. Roll 3. Culture: Kaqchikel Maya (Cakchiquel)</p>
Box 9	<p>Juan Takhun, 1984-01 15 Negatives (photographic) (Black and white; 4 x 5.5 cm) Creator: Plyler, Michael, 1955- Notes: Photograph of Juan Takhun (Kaqchikel). Photographed by Michael Plyler in Antigua, Guatemala. Roll 74. Description from Plyler: "These portraits are of a homeless man who played his flute for change. Supposedly he was an important person in his village and suffered a trauma which led to a 'break' and his homelessness." Culture: Kaqchikel Maya (Cakchiquel)</p>
Box 9	<p>Lillia Marelena & Marco, 1984-01 15 Negatives (photographic) (Black and white; 4 x 5.5 cm) Creator: Plyler, Michael, 1955- Notes: Photograph of Lillia Marelena & Marco (Kaqchikel). Photographed by Michael Plyler in Santa Maria de Jesus, Guatemala. Roll 75. Description from Plyler: "The young woman weaving his Lillia Marelena and the boy is her brother." Culture: Kaqchikel Maya (Cakchiquel)</p>
Box 9	<p>Frijoles Vendor, 1984-01 14 Negatives (photographic) (Black and white; 4 x 5.5 cm) Creator: Plyler, Michael, 1955- Notes: Photograph of a frijoles vendor (Kaqchikel). Photographed by Michael Plyler in Santa Maria de Jesus, Guatemala. Roll 76. Description from Plyler: "Maria de Santa Maria, a woman selling frijoles in the market in Santa Maria de Jesus." Culture: Kaqchikel Maya (Cakchiquel)</p>
Box 9	Market day scenes in Solola, 1984-01

	<p>14 Negatives (photographic) (Black and white; 4 x 5.5 cm) Creator: Plyler, Michael, 1955- Notes: Photographs of market day scenes in Solola. Photographed by Michael Plyler in Solola, Guatemala. Roll 78. Culture: Kaqchikel Maya (Cakchiquel)</p>
Box 9	<p>Market day scenes in Solola, 1984-01 15 Negatives (photographic) (Black and white; 4 x 5.5 cm) Creator: Plyler, Michael, 1955- Notes: Photographs of market day scenes in Solola. Photographed by Michael Plyler in Solola, Guatemala. Roll 79. Culture: Kaqchikel Maya (Cakchiquel)</p>
Box 9	<p>Hombre de Zaculeu (Man from Zaculeu), 1985-06 4 Negatives (photographic) (Black and white; 120mm) Creator: Plyler, Michael, 1955- Notes: Photograph of a man (Kaqchikel). Photographed by Michael Plyler in Zaculeu, Guatemala. Same as photograph print Hombre de Zaculeu (Man from Zaculeu) in Subseries 2.1. Description from Plyler: "In April 1985 I quit my job as a Clark County, Nevada structural firefighter and drove to Guatemala with my best friend, Jim Bush. We spent almost four months there. During these longer stays I would base out of the beautiful Hotel Aurora in Antigua. One of our fellow guests at the hotel was a French woman who started a non-profit group to aid the villagers of Zaculeu. The village had been completely abandoned at some point during the Civil War. She was attempting to help the villagers come back to their homes by providing clothing, seed for crops, and agricultural tools so they could start fresh. She enlisted my photographic skills to record the villagers. Her plan was to use my photos for a promotional brochure that would help her illicit funds from donors. I never did see the finished brochure or know, if in fact, it got published, but I got some nice photos from donating my services to her. Of the photos from Zaculeu this hombre stands out." Culture: Kaqchikel Maya (Cakchiquel)</p>
Box 9	<p>Scenes in Zaculeu, 1985-06-12 14 Negatives (photographic) (Black and white; 4 x 5.5 cm) Creator: Plyler, Michael, 1955- Notes: Photographs of scenes in Zaculeu. Photographed by Michael Plyler in Zaculeu, Guatemala. Roll 80. Description from Plyler: "Photographs made at the behest of a non-profit NGO who worked in the village of Zaculeu." Culture: Kaqchikel Maya (Cakchiquel)</p>
Box 9	<p>Scenes in Zaculeu, 1985-06-12 14 Negatives (photographic) (Black and white; 4 x 5.5 cm) Creator: Plyler, Michael, 1955- Notes: Photographs of scenes in Zaculeu. Photographed by Michael Plyler in Zaculeu, Guatemala. Roll 81. Description from Plyler: "Photographs</p>

	made at the behest of a non-profit NGO who worked in the village of Zaculeu." Culture: Kaqchikel Maya (Cakchiquel)
Box 9	Con Carino (With Affection), 1985-06-14 11 Negatives (photographic) (Black and white; 120mm) Creator: Plyler, Michael, 1955- Notes: Photograph titled Con Carino (With Affection). Photographed by Michael Plyler in Zaculeu, Guatemala. Same as photographic print Con Carino (With Affection) in Subseries 2.1. Culture: Kaqchikel Maya (Cakchiquel)
Box 9	Scenes in Zaculeu, 1985-07 15 Negatives (photographic) (Black and white; 4 x 5.5 cm) Creator: Plyler, Michael, 1955- Notes: Photographs of scenes in Zaculeu. Photographed by Michael Plyler in Zaculeu, Guatemala. Roll 82. Description from Plyler: "Photographs made at the behest of a non-profit NGO who worked in the village of Zaculeu." Culture: Kaqchikel Maya (Cakchiquel)
Box 9	Scenes in Zaculeu, 1985-07 15 Negatives (photographic) (Black and white; 4 x 5.5 cm) Creator: Plyler, Michael, 1955- Notes: Photographs of scenes in Zaculeu. Photographed by Michael Plyler in Zaculeu, Guatemala. Roll 83. Description from Plyler: "Photographs made at the behest of a non-profit NGO who worked in the village of Zaculeu." Culture: Kaqchikel Maya (Cakchiquel)
Box 9	Scenes in Zaculeu, 1985-07 15 Negatives (photographic) (Black and white; 4 x 5.5 cm) Creator: Plyler, Michael, 1955- Notes: Photographs of scenes in Zaculeu. Photographed by Michael Plyler in Zaculeu, Guatemala. Roll 84. Description from Plyler: "Photographs made at the behest of a non-profit NGO who worked in the village of Zaculeu." Culture: Kaqchikel Maya (Cakchiquel)
Box 9	Madre e Hija (Mother and Daughter), 2001-01-28 3 Negatives (photographic) (Black and white; 120mm) Creator: Plyler, Michael, 1955- Notes: Photograph of mother and daughter (Kaqchikel). Photographed by Michael Plyler in Santa Catarina Palopo, Guatemala. Same as photographic print Madre e Hija (Mother and Daughter) in Subseries 2.1. Description from Plyler: "In 2010 I attended a friend's daughter's wedding. The groom was a returning Peace Corps volunteer who did his stint in Guatemala. At some point during the reception I was talking to a fellow volunteer who served with the groom in Guatemala. We exchanged observations about the Maya and at one point I mentioned

that I was struck at the complete lack of guile among these people. She made the same observation, and was pleased that we both had the same take on it though out time there started generations apart from each other. This woman and her daughter from Santa Catarina Palopo are one of many examples of this phenomenon."

Culture: Kaqchikel Maya (Cakchiquel)

Box 9

Dona Raphaela (Revisited), 2018-01-21

11 Negatives (photographic) (Black and white; 120mm)

Creator: Plyler, Michael, 1955-

Notes: Photograph of Dona Raphaela (Kaqchikel). Photographed by Michael Plyler in San Antonio Aguas Calientes, Guatemala. Roll 57. Description from Plyler: "This is a re-photographing of Dona Raphaela almost 35 years after our original session in May 1983 (see Roll 2). Approximately 6 months after these photos were made she passed away."

Culture: Kaqchikel Maya (Cakchiquel)

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Series 3: K'iche', 1983-2018

26 *Photographic prints*

20 *Negatives (photographic) (Black and white; 4 x 5.5 cm)*

20 *Negatives (photographic) (Black and white; 4 x 5 inches)*

124 *Negatives (photographic) (Black and white; 35mm)*

303 *Negatives (photographic) (Black and white; 120mm)*

Scope and Contents: These photographs depict the everyday lives of K'iche' community members in Chichicastenango, Cunen, and Nahuala in highland Guatemala. They were taken by Michael Plyler between 1983 and 2018.

Culture: K'iche' Maya (Quiché)

Subseries 3.1: K'iche' photographic prints, 1983-2005

26 *Photographic prints*

Culture: K'iche' Maya (Quiché)

Box 2 El Vendedor de Pom (Incense Vendor), 1983-04
1 Photographic print (Mounted Print; 11x14)
Creator: Plyler, Michael, 1955-
Notes: Photograph of a K'iche' Incense Vendor. Photographed by Michael Plyler in Chichicastenango, Guatemala. Same image as Roll 66 in Subseries 3.2. Description from Plyler: "Pom is a pungent incense that Mayans burn at their indigenous ceremonies as well in the Catholic church of their particular village during mass, funerals, etc. The market in Chichi has many folks selling pom. This guy caught my eye so I decided to surreptitiously photograph him with a 200mm lens on my 35mm Olympus. After a while he noticed me and started 'playing' to the camera."
Culture: K'iche' Maya (Quiché)

Box 2 Un Miembro de la Cofradia (A Member of the Cofradia), 1984-01
1 Photographic print (Unmounted Print; 11x14)
Creator: Plyler, Michael, 1955-
Notes: Photograph of a K'iche' Member of the Cofradia. Photographed by Michael Plyler in Chichicastenango, Guatemala. Same image as Roll 4 in Subseries 3.2.
Culture: K'iche' Maya (Quiché)

Box 5 El Vendedor de los Estropajos (Luffa Salesman), 1984-01
1 Photographic print (Mounted Print; 16x20)
Creator: Plyler, Michael, 1955-
Notes: Photograph of a K'iche' Luffa Salesman. Photographed by Michael Plyler in Chichicastenango, Guatemala. Same image as Roll 71 in Subseries 3.2. Description from Plyler: "This gentleman from Nahuala was selling luffas in the market in Chichi when I caught up to him. Because the market in Chichi is so massive and renowned, Mayans

from many outlying villages will converge there on Sunday and Thursday markets."

Culture: K'iche' Maya (Quiché)

Box 5

El Vendedor de Pom II (Incense Vendor II), 1984-01

1 Photographic print (Mounted Print; 16x20)

Creator: Plyler, Michael, 1955-

Notes: Photograph of a K'iche' Incense Vendor. Photographed by Michael Plyler in Chichicastenango, Guatemala. Same image as Roll 5 in Subseries 3.2. Description from Plyler: "Another of the ubiquitous pom vendors in Chichi. I paid him more for his photo than a couple of transactions selling incense."

Culture: K'iche' Maya (Quiché)

Box 5

El Corte de Pelo (The Haircut), 1984-01

1 Photographic print (Mounted Print; 16x20)

Creator: Plyler, Michael, 1955-

Notes: Photograph of a haircut. Photographed by Michael Plyler in Chichicastenango, Guatemala. Same image as Roll 5 in Subseries 3.2. Description from Plyler: "I was wandering the market in Chichi when I came upon this guy with his outdoor barber shop. I was astounded to notice he was using a straight razor as his main cutting instrument. He charged 25 centavos for a haircut so I paid him 50 centavos to snap about 5 frames with the Mamiya. I hand-held the medium format with an 'L' shaped bracket attached at 1/60 second @ f8 or f11. This was in the heyday of my firefighting career when I was quite fit and had really good upper body strength. I chanced being able to hold the heavy Mamiya steady hand-held. Now, almost thirty years later, I wouldn't even attempt it without a tripod or monopod."

Culture: K'iche' Maya (Quiché)

Box 5

Un Ojo Malo (One Bad Eye), 1984-01

1 Photographic print (Mounted Print; 14x17)

Creator: Plyler, Michael, 1955-

Notes: Photograph of a K'iche' man with one bad eye. Photographed by Michael Plyler in Nahuala, Guatemala. Same image as Roll 68 in Subseries 3.2. Description from Plyler: "I spotted this gentleman who was a member of the cofradia in front of the church in Nahuala. As do many Mayans, this man suffered from a cataract over one eye. I photographed him with a 135mm lens on my Olympus - Om1."

Culture: K'iche' Maya (Quiché)

Box 2

La Caudrilla de Siete (The Gang of Seven), 1985-07-07

1 Photographic print (Mounted Print; 11x14)

Creator: Plyler, Michael, 1955-

Notes: Photograph of seven K'iche' boys. Photographed by Michael Plyler in Cunen, Guatemala. Same image as Roll 72 in Subseries 3.2. Description from Plyler: "I spent the fourth of July, 1985, in Cunen. A remote village in the Department of Quiche accessed from the road that goes to Nebaj from Chichicastenango. I spent a couple of days

there because a gringo I met in Antigua returned to Guatemala after serving some time in Cunen in the Peace Corps ten or fifteen years previously. He became a journalist after leaving the Peace Corps and was living in southern California. He wanted to revisit the place he had grown so fond of all those years ago, and try to freelance the story to the L.A. Times or another paper. As with most Mayan villages, Cunen had its 'muchachos de las calles' (boys of the streets). These guys followed us around fairly relentlessly. I was driving back into the village one day in my Toyota pickup and drove into the square and they appeared. I knew they would approach the truck. The Olympus was on the seat next to me and my window was rolled down. I set the shutter speed and aperture by dead reckoning below the window sill so they couldn't see the camera. When they got close I swung the camera up and got this group shot with a 50mm lens."

Culture: K'iche' Maya (Quiché)

Box 2

La Timida (The Shy One), 1985-07-07

1 Photographic print (Mounted Print; 11x14)

Creator: Plyler, Michael, 1955-

Notes: Photograph of a K'iche' girl. Photographed by Michael Plyler in Cunen, Guatemala. Same image as Roll 69 in Subseries 3.2. Description from Plyler: "This beautiful Mayan girl was outside her house in front of the door when I was walking by. I had the 135mm lens on the Olympus and despite her shyness, she allowed me a few quick frames. Despite her acquiescence, the shyness comes through loud and clear."

Culture: K'iche' Maya (Quiché)

Box 2

La Guardia Civil (Civil Guard), 1985-07-07

1 Photographic print (Mounted Print; 11x14)

Creator: Plyler, Michael, 1955-

Notes: Photograph of a member of the Civil Guard. Photographed by Michael Plyler in Cunen, Guatemala. Same image as Roll 70 in Subseries 3.2. Description from Plyler: "In March, 1982 a group of young army officers deposed President Romeo Lucas Garcia in a coup d'etat. One version of the story has it that General Efraín Ríos Montt had nothing to do with the actual planning and staging of the coup, and was merely invited to become President by the young officers who staged the coup. The other version has Montt as an active planner and participator. Either way, he became an unelected President and instituted a policy that became known as 'beans and guns.' He had the army organize local 'civil guards' to combat the guerillas and armed them with old, outdated rifles and also distributed frijoles to the villagers who helped battle the insurgency. This guy was a member of the Civil Guard in Cunen. I photographed him from afar with a 200mm lens on the Olympus. I felt it was the safe, rational approach. From the steely look in his eyes I think he embraced his responsibilities quite readily."

Culture: K'iche' Maya (Quiché)

Box 2

Frijoles y Balas (Beans and Bullets), 1985-07-07

	<p>1 Photographic print (Mounted Print; 11x14) Creator: Plyler, Michael, 1955- Notes: Photograph of a member of the Civil Guard. Photographed by Michael Plyler in Cunen, Guatemala. Same image as Roll 69 in Subseries 3.2. Description from Plyler: "Frijoles y Valas (Beans and Bullets) was a program implemented by the dictator Ephrain Rios Montt in 1982. His plan was actually called Fusiles y Frijoles (Rifles and Beans) but in English it was referred to as Beans and Bullets to maintain the original alliteration. Hence my translation of the English alliteration. The intent was to provide 'Civil Guard' patrols of 12 armed men with M-1 rifles and beans as a reward for the participation in the suppression of leftist guerrilla activity in the countryside. This gentleman, unlike his colleague portrayed in 'La Guardia Civil,' was not nearly as serious about his civil guard duties. You can see the smirk on his face and the casual, slack body language. The bag he is sitting on is full of the beans part of 'beans and guns.' I titled this 'Beans and Bullets' rather than 'Beans and Guns' because I like the alliteration in English." Culture: K'iche' Maya (Quiché)</p>
Map-case 20	<p>La Secuencia de la Rueda de Chicago (Ferris Wheel Sequence), 1986-12-20 1 Photographic print (Mounted Print; 14x40) Creator: Plyler, Michael, 1955- Notes: Photographs of a ferris wheel. Photographed by Michael Plyler in Chichicastenango, Guatemala. Same images as Neg#11, 12, 13 in Subseries 3.2. Description from Plyler: "December brings a big festival celebration to Chichicastenango. I happened on it quite by chance. I was flabbergasted when I walked into the plaza and saw this human-powered ferris wheel. Because Mayans are not particularly tall in stature, I was able to place my Tachihara 4x5 in a high tripod position and shoot over the tops of the heads of those between me and the ferris wheel. I shot quite a few pieces of film in both horizontal and vertical variations and picked these three for this triptych." Culture: K'iche' Maya (Quiché)</p>
Box 5	<p>Barberia de la Juventud (Youth Barbershop), 1987-02-22 1 Photographic print (Mounted Print; 16x20) Creator: Plyler, Michael, 1955- Notes: Photograph of a youth barbershop. Photographed by Michael Plyler in Chichicastenango, Guatemala. Same image as Neg#19 in Subseries 3.2. Description from Plyler: "I was walking down the street in Chichi when I looked in and saw this scene in this barbershop. I was drawn by the pile of hair on the floor." Culture: K'iche' Maya (Quiché)</p>
Box 5	<p>La Nina en Flores (Little Girl in Flowers), 1992-01 1 Photographic print (Mounted Print; 14x17) Creator: Plyler, Michael, 1955- Notes: Photograph of a K'iche' girl in flowers. Photographed by Michael Plyler in Chichicastenango, Guatemala. Same image as Roll 17 in Subseries 3.2. Description from Plyler: "This is the young person's version of 'Flower Vendors.'"</p>

Culture: K'iche' Maya (Quiché)

Map-case 20

Las Vendedoras de las Flores (Flower Vendors), 1992-01

1 Photographic print (Mounted Print; 22x28)

Creator: Plyler, Michael, 1955-

Notes: Photograph of K'iche' flower vendors. Photographed by Michael Plyler in Chichicastenango, Guatemala. Same image as Roll 18 in Subseries 3.2. Description from Plyler: "The steps up to the main church in Chichi are a half-circle affair. Every market day a group of women congregate there to sell their flowers. There are two basic designs of women's huipiles in Chichi. The older version is a floral pattern while the more recent incarnation is a geometric pattern. So, you have these women wearing flower-patterned huipiles sitting among their flowers. Life imitates art. I had the Mamiya on a tripod. Whenever I would look directly at them, they would turn their heads or cover their faces. So I started looking 90 degrees to the camera and used a long cable release. I would take a sideways glance without turning my head to try and determine if they were looking at the camera. Then I would hit the cable release and hope for the best. I burned an entire roll of film, but it was worth it. Ironically, the first exposure on the roll was the best."

Culture: K'iche' Maya (Quiché)

Map-case 20

La Ceremonia del Pascual Abaj, 1992-01

1 Photographic print (Mounted Print; 24x40)

Creator: Plyler, Michael, 1955-

Notes: Photograph of the Ceremony at Pascual Abaj. Photographed by Michael Plyler in Chichicastenango, Guatemala. Same image as Roll 19 in Subseries 3.2. Description from Plyler: "Pascual Abaj is a small hill on the outskirts of Chichi where the local maya go to perform ceremonial rituals. There are different rituals performed depending on the desires of the person performing the ritual. You could be asking for a good crop that year, or safe passage on a journey, or that your child will be born whole and healthy. All kinds of stuff. One ritual involves the decapitation of a chicken. So one morning I hiked up there and found this gentleman about to perform his ceremony. I asked if I could photograph him. He said I could if I paid him. We agreed on a price and I set up the Mamiya on a tripod. He began and started his incantations in his Mayan dialect, K'iche'. I kept firing away and went through about one and one half rolls when he stopped mid-sentence and said, 'You're taking a lot of photos.' I agreed. He wanted more money. I said, 'Ok, but once we agree on this price I want to take as many photos as I like and don't want to pay any more after that.' He agreed. When he was all finished I asked about the chicken decapitation ceremony. With a big grin on his face he said, 'If you want to photograph that, it will cost you a lot of money.'"

Culture: K'iche' Maya (Quiché)

Map-case 20

La Secuencia del Mercado (Market Sequence), 1992-01-22

1 Photographic print (Mounted Print; 23x30)

Creator: Plyler, Michael, 1955-

	<p>Notes: Photographs of a market. Photographed by Michael Plyler in Chichicastenango, Guatemala. Same images as Neg#22, 23, 24, 25 in Subseries 3.2. Description from Plyler: "These four negatives comprise a sequence. This sequence depicts the setting up of market stalls over the course of a Wednesday and Thursday; Thursday being the actual market day. All four photographs made from the same exact location over the course of the two days."</p> <p>Culture: K'iche' Maya (Quiché)</p>
Map-case 20	<p>La Tarde del Viernes (Friday Afternoon), 1992-01-23 1 Photographic print (Mounted Print; 22x28) Creator: Plyler, Michael, 1955- Notes: Photograph of a Friday afternoon. Photographed by Michael Plyler in Chichicastenango, Guatemala. Same image as Neg#26 in Subseries 3.2. Description from Plyler: "I made this photograph of the street leading downhill into the cemetery from a bluff at the front of the cemetery. To me it gives a real sense of the architecture and feel of the village. Ten years later I made almost exactly the same shot from the same place. In the intervening ten years they had paved the road." Culture: K'iche' Maya (Quiché)</p>
Box 5	<p>Hay Carne (There's Meat), 1997-02 1 Photographic print (Mounted Print; 14x17) Creator: Plyler, Michael, 1955- Notes: Photograph of a butcher shop. Photographed by Michael Plyler in Chichicastenango, Guatemala. Same image as Roll 24 in Subseries 3.2. Description from Plyler: "Whenever there is fresh meat at a butcher shop they hang out a red flag perpendicular to the front of the building. This shot was just too much of a slice of life to pass up. Serendipitously, in this frame, a guy passes by on his bicycle." Culture: K'iche' Maya (Quiché)</p>
Box 2	<p>El Cementerio II (The Cemetery II), 2000 1 Photographic print (Unmounted Print; 11x14) Creator: Plyler, Michael, 1955- Notes: Photograph of a cemetery. Photographed by Michael Plyler in Chichicastenango, Guatemala. Culture: K'iche' Maya (Quiché)</p>
Box 5	<p>El Cementerio (The Cemetery), 2001-01-17 1 Photographic print (Mounted Print; 16x20) Creator: Plyler, Michael, 1955- Notes: Photograph of a cemetery. Photographed by Michael Plyler in Chichicastenango, Guatemala. Same image as Roll 37 in Subseries 3.2. Description from Plyler: "The cemetery in Chichi usually proved to be fertile photographic ground for me, and in my later visits I always went there during the course of that particular visit. I love how the ostentatious is side by side with the humble." Culture: K'iche' Maya (Quiché)</p>

Map-case 20

El Adivinador (Fortune Teller), 2002-01-30

1 Photographic print (Mounted Print; 16x28)

Creator: Plyler, Michael, 1955-

Notes: Photograph of a K'iche' Fortune Teller. Photographed by Michael Plyler in Chichicastenango, Guatemala. Same image as Roll 32 in Subseries 3.2. Description from Plyler: "This gentleman was a fortune teller in the market at Chichi. I never saw him until 2000 so he must have been a recent addition as a vendor. He had this little cage with a bird in it. On top of the cage he kept a deck of cards. He would stick his hand full of the deck of cards in the cage and the bird would pick one. For 25 centavos your fortune was told. He had a face so full of stories that I had to take him as a straight portrait as well as standing behind the bird cage."

Culture: K'iche' Maya (Quiché)

Photo-folder 1

La Tarde del Viernes Revisitado (Friday Afternoon Revisited), 2002

1 Photographic print (Unmounted Print; 8x10)

Creator: Plyler, Michael, 1955-

Notes: Photograph of a Friday afternoon. Photographed by Michael Plyler in Chichicastenango, Guatemala. Same image as Neg#49 in Subseries 3.2.

Culture: K'iche' Maya (Quiché)

Box 5

La Iglesia de Nahuala (The Church of Nahuala), 2002-02-02

1 Photographic print (Mounted Print; 16x20)

Creator: Plyler, Michael, 1955-

Notes: Photograph of the Church of Nahuala. Photographed by Michael Plyler in Nahuala, Guatemala. Same image as Roll 42 in Subseries 3.2. Description from Plyler: "For years Nahuala would not permit outsiders in the village. Finally, in the seventies things started to loosen up. Because of this outside world ban to this day they have a very authentic Indian market. In 2000, I started leading select groups to Guatemala as a way of funding my own photographic endeavors. In 2002 I had a group scheduled so I arrived a couple of weeks early to work on my photographic project. I hired a driver and a car for the day and went to Sunday market there. I hadn't been there in many years and was surprised at how crowded it had become. I was also surprised to see a Mormon mission building of some sort there. I'm not sure that it qualified as a church exactly. I spent about three hours tooling around and wasn't very satisfied with what I was getting. I took a roll of the church on the way out and got this shot with my Mamiya on a monopod."

Culture: K'iche' Maya (Quiché)

Map-case 20

El Adivinador (Fortune Teller), 2002-02-03

1 Photographic print (Mounted Print; 16x28)

Creator: Plyler, Michael, 1955-

Notes: Photograph of a K'iche' Fortune Teller. Photographed by Michael Plyler in Chichicastenango, Guatemala. Same image as Roll 43 in Subseries 3.2. Description from Plyler: "This gentleman was a fortune

	teller in the market at Chichi. I never saw him until 2000 so he must have been a recent addition as a vendor. He had this little cage with a bird in it. On top of the cage he kept a deck of cards. He would stick his hand full of the deck of cards in the cage and the bird would pick one. For 25 centavos your fortune was told. He had a face so full of stories that I had to take him as a straight portrait as well as standing behind the bird cage."
	Culture: K'iche' Maya (Quiché)
Photo-folder 1	Un Hombre de Chuixpita (Man from Chuixpita), 2005-01-14 1 Photographic print (Unmounted Print; 8x10) Creator: Plyler, Michael, 1955- Notes: Photograph of a K'iche' man from Chuixpita. Photographed by Michael Plyler. Same image as Roll 50 in Subseries 3.2. Culture: K'iche' Maya (Quiché)
Photo-folder 1	Hermanas (Sisters), 2005-01-14 1 Photographic print (Unmounted Print; 8x10) Creator: Plyler, Michael, 1955- Notes: Photograph of K'iche' women from Chuixpita. Photographed by Michael Plyler. Same image as Roll 50 in Subseries 3.2. Culture: K'iche' Maya (Quiché)

Subseries 3.2: K'iche' negatives and transparencies, 1983-2018

20 Negatives (photographic) (Black and white; 4 x 5.5 cm)

20 Negatives (photographic) (Black and white; 4 x 5 inches)

124 Negatives (photographic) (Black and white; 35mm)

303 Negatives (photographic) (Black and white; 120mm)

Culture: K'iche' Maya (Quiché)

Box 9	El Vendedor de Pom (Incense Vendor), 1983-04 34 Negatives (photographic) (Black and white; 35mm) Creator: Plyler, Michael, 1955- Notes: Photograph of a K'iche' Incense Vendor. Photographed by Michael Plyler in Chichicastenango, Guatemala. Roll 66. Same as photographic print El Vendedor de Pom (Incense Vendor) in Subseries 3.1. Description from Plyler: "Pom is a pungent incense that Mayans burn at their indigenous ceremonies as well in the Catholic church of their particular village during mass, funerals, etc. The market in Chichi has many folks selling pom. This guy caught my eye so I decided to surreptitiously photograph him with a 200mm lens on my 35mm Olympus. After a while he noticed me and started 'playing' to the camera." Culture: K'iche' Maya (Quiché)
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Box 9 Un Miembro de la Cofradia (A Member of the Cofradia), 1984-01

5 Negatives (photographic) (Black and white; 120mm)

Creator: Plyler, Michael, 1955-

Notes: Photograph of a K'iche' Member of the Cofradia. Photographed by Michael Plyler in Chichicastenango, Guatemala. Roll 4. Same as photographic print Un Miembro de la Cofradia (A Member of the Cofradia) in Subseries 3.1.

Culture: K'iche' Maya (Quiché)

Box 9

El Vendedor de Pom II (Incense Vendor II), 1984-01

6 Negatives (photographic) (Black and white; 120mm)

Creator: Plyler, Michael, 1955-

Notes: Photograph of a K'iche' Incense Vendor. Photographed by Michael Plyler in Chichicastenango, Guatemala. Roll 5. Same as photographic print El Vendedor de Pom II (Incense Vendor II) in Subseries 3.1. Description from Plyler: "Another of the ubiquitous pom vendors in Chichi. I paid him more for his photo than a couple of transactions selling incense."

Culture: K'iche' Maya (Quiché)

Box 9

El Corte de Pelo (The Haircut), 1984-01

8 Negatives (photographic) (Black and white; 120mm)

Creator: Plyler, Michael, 1955-

Notes: Photograph of a haircut. Photographed by Michael Plyler in Chichicastenango, Guatemala. Roll 5. Same as photographic print El Corte de Pelo (The Haircut) in Subseries 3.1. Description from Plyler: "I was wandering the market in Chichi when I came upon this guy with his outdoor barber shop. I was astounded to notice he was using a straight razor as his main cutting instrument. He charged 25 centavos for a haircut so I paid him 50 centavos to snap about 5 frames with the Mamiya. I hand-held the medium format with an 'L' shaped bracket attached at 1/60 second @ f8 or f11. This was in the heyday of my firefighting career when I was quite fit and had really good upper body strength. I chanced being able to hold the heavy Mamiya steady hand-held. Now, almost thirty years later, I wouldn't even attempt it without a tripod or monopod."

Culture: K'iche' Maya (Quiché)

Box 9

Un Ojo Malo (One Bad Eye), 1984-01

20 Negatives (photographic) (Black and white; 35mm)

Creator: Plyler, Michael, 1955-

Notes: Photograph of a K'iche' man with one bad eye. Photographed by Michael Plyler in Nahuala, Guatemala. Roll 68. Same as photographic print Un Ojo Malo (One Bad Eye) in Subseries 3.1. Description from Plyler: "I spotted this gentleman who was a member of the cofradia in front of the church in Nahuala. As do many Mayans, this man suffered from a cataract over one eye. I photographed him with a 135mm lens on my Olympus – Om1."

Culture: K'iche' Maya (Quiché)

Box 9

El Vendedor de los Estropajos (Luffa Salesman), 1984-01

10 Negatives (photographic) (Black and white; 35mm)

Creator: Plyler, Michael, 1955-

Notes: Photograph of a K'iche' Luffa Salesman. Photographed by Michael Plyler in Chichicastenango, Guatemala. Roll 71. Same as photographic print El Vendedor de los Estropajos (Luffa Salesman) in Subseries 3.1. Description from Plyler: "This gentleman from Nahuala was selling luffas in the market in Chichi when I caught up to him. Because the market in Chichi is so massive and renowned, Mayans from many outlying villages will converge there on Sunday and Thursday markets."

Culture: K'iche' Maya (Quiché)

Box 8

Huts on a mountain side near Cunen, 1985-07-04

1 Negatives (photographic) (Black and white; 4 x 5 inches)

Creator: Plyler, Michael, 1955-

Notes: Photograph of huts on a mountain side near Cunen. Photographed by Michael Plyler. Neg#4. Description from Plyler: "Huts on a mountain side near Cunen taken from a dirt road that leads out of the town of Chichicastenango."

Culture: K'iche' Maya (Quiché)

Box 8

Valley near Cunen, 1985-07-04

1 Negatives (photographic) (Black and white; 4 x 5 inches)

Creator: Plyler, Michael, 1955-

Notes: Photograph of valley near Cunen. Photographed by Michael Plyler. Neg#5. Description from Plyler: "Valley near Cunen taken from same road as above."

Culture: K'iche' Maya (Quiché)

Box 9

Frijoles y Balas (Beans and Bullets), 1985-07-07

12 Negatives (photographic) (Black and white; 35mm)

Creator: Plyler, Michael, 1955-

Notes: Photograph of a member of the Civil Guard. Photographed by Michael Plyler in Cunen, Guatemala. Roll 69. Same as photographic print Frijoles y Balas (Beans and Bullets) in Subseries 3.1. Description from Plyler: "Frijoles y Valas (Beans and Bullets) was a program implemented by the dictator Ephrain Rios Montt in 1982. His plan was actually called Fusiles y Frijoles (Rifles and Beans) but in English it was referred to as Beans and Bullets to maintain the original alliteration. Hence my translation of the English alliteration. The intent was to provide 'Civil Guard' patrols of 12 armed men with M-1 rifles and beans as a reward for the participation in the suppression of leftist guerrilla activity in the countryside. This gentleman, unlike his colleague portrayed in 'La Guardia Civil,' was not nearly as serious about his civil guard duties. You can see the smirk on his face and the casual, slack body language. The bag he is sitting on is full of the beans part of 'beans and guns.' I titled this 'Beans and Bullets' rather than 'Beans and Guns' because I like the alliteration in English."

Culture: K'iche' Maya (Quiché)

- Box 9 La Timida (The Shy One), 1985-07-07
15 Negatives (photographic) (Black and white; 35mm)
Creator: Plyler, Michael, 1955-
Notes: Photograph of a K'iche' girl. Photographed by Michael Plyler in Cunen, Guatemala. Roll 69. Same as photographic print La Timida (The Shy One) in Subseries 3.1. Description from Plyler: "This beautiful Mayan girl was outside her house in front of the door when I was walking by. I had the 135mm lens on the Olympus and despite her shyness, she allowed me a few quick frames. Despite her acquiescence, the shyness comes through loud and clear."

Culture: K'iche' Maya (Quiché)
- Box 9 La Guardia Civil (Civil Guard), 1985-07-07
3 Negatives (photographic) (Black and white; 35mm)
Creator: Plyler, Michael, 1955-
Notes: Photograph of a member of the Civil Guard. Photographed by Michael Plyler in Cunen, Guatemala. Roll 70. Same as photographic print La Guardia Civil (Civil Guard) in Subseries 3.1. Description from Plyler: "In March, 1982 a group of young army officers deposed President Romeo Lucas Garcia in a coup d'etat. One version of the story has it that General Efraín Ríos Montt had nothing to do with the actual planning and staging of the coup, and was merely invited to become President by the young officers who staged the coup. The other version has Montt as an active planner and participator. Either way, he became an unelected President and instituted a policy that became known as 'beans and guns.' He had the army organize local 'civil guards' to combat the guerillas and armed them with old, outdated rifles and also distributed frijoles to the villagers who helped battle the insurgency. This guy was a member of the Civil Guard in Cunen. I photographed him from afar with a 200mm lens on the Olympus. I felt it was the safe, rational approach. From the steely look in his eyes I think he embraced his responsibilities quite readily."

Culture: K'iche' Maya (Quiché)
- Box 9 La Caudrilla de Siete (The Gang of Seven), 1985-07-07
30 Negatives (photographic) (Black and white; 35mm)
Creator: Plyler, Michael, 1955-
Notes: Photograph of seven K'iche' boys. Photographed by Michael Plyler in Cunen, Guatemala. Roll 72. Same as La Caudrilla de Siete (The Gang of Seven) in Subseries 3.1. Description from Plyler: "I spent the fourth of July, 1985, in Cunen. A remote village in the Department of Quiché accessed from the road that goes to Nebaj from Chichicastenango. I spent a couple of days there because a gringo I met in Antigua returned to Guatemala after serving some time in Cunen in the Peace Corps ten or fifteen years previously. He became a journalist after leaving the Peace Corps and was living in southern California. He wanted to revisit the place he had grown so fond of all those years ago, and try to freelance the story to the L.A. Times or another paper. As with most Mayan villages, Cunen had its 'muchachos de las calles' (boys of the streets). These guys followed us around fairly relentlessly. I was driving back into the village one day

in my Toyota pickup and drove into the square and they appeared. I knew they would approach the truck. The Olympus was on the seat next to me and my window was rolled down. I set the shutter speed and aperture by dead reckoning below the window sill so they couldn't see the camera. When they got close I swung the camera up and got this group shot with a 50mm lens."

Culture: K'iche' Maya (Quiché)

Box 9 Funeral Procession, Landscapes, & Women Carrying Wares to Market, 1985-07-14
14 Negatives (photographic) (Black and white; 4 x 5.5 cm)
Creator: Plyler, Michael, 1955-
Notes: Photographs of a funeral procession, landscapes, and a K'iche' woman carrying wares to market. Photographed by Michael Plyler in Zunil, Guatemala. Roll 85.
Culture: K'iche' Maya (Quiché)

Box 8 Farm Fields along the Pan American Highway, 1985-07-14
1 Negatives (photographic) (Black and white; 4 x 5 inches)
Creator: Plyler, Michael, 1955-
Notes: Photograph of farm fields. Photographed by Michael Plyler. Neg#7. Description from Plyler: "Typical farm fields along the Pan American Highway (now known as Carretera Interamericana). These farms would be tended by Mayan folks."
Culture: K'iche' Maya (Quiché)

Box 8 Santa Catarina Ixtahuacan, 1985-07-14
1 Negatives (photographic) (Black and white; 4 x 5 inches)
Creator: Plyler, Michael, 1955-
Notes: Photograph of Santa Catarina Ixtahuacan. Photographed by Michael Plyler. Neg#8. Description from Plyler: "The K'iche' Maya village of Santa Catarina Ixtahuacan photographed from the Pan American Highway."
Culture: K'iche' Maya (Quiché)

Box 8 Farm Fields along the Pan American Highway, 1985-07-14
1 Negatives (photographic) (Black and white; 4 x 5 inches)
Creator: Plyler, Michael, 1955-
Notes: Photograph of farm fields. Photographed by Michael Plyler. Neg#9. Description from Plyler: "Another view of typical farm fields as photographed from the Pan American Highway."
Culture: K'iche' Maya (Quiché)

Box 9 Street scenes in Chichicastenango, 1986-12
6 Negatives (photographic) (Black and white; 4 x 5.5 cm)
Creator: Plyler, Michael, 1955-
Notes: Photographs of street scenes. Photographed by Michael Plyler in Chichicastenango, Guatemala. Roll 88.
Culture: K'iche' Maya (Quiché)

- Box 8 La Secuencia de la Rueda de Chicago (Ferris Wheel Sequence), 1986-12-20
1 Negatives (photographic) (Black and white; 4 x 5 inches)
Creator: Plyler, Michael, 1955-
Notes: Photograph of a ferris wheel. Photographed by Michael Plyler in Chichicastenango, Guatemala. Neg#11. Same as photographic print La Secuencia de la Rueda de Chicago (Ferris Wheel Sequence) in Subseries 3.1. Description from Plyler: "December brings a big festival celebration to Chichicastenango. I happened on it quite by chance. I was flabbergasted when I walked into the plaza and saw this human-powered ferris wheel. Because Mayans are not particularly tall in stature, I was able to place my Tachihara 4x5 in a high tripod position and shoot over the tops of the heads of those between me and the ferris wheel. I shot quite a few pieces of film in both horizontal and vertical variations and picked these three for this triptych."
Culture: K'iche' Maya (Quiché)
- Box 8 La Secuencia de la Rueda de Chicago (Ferris Wheel Sequence), 1986-12-20
1 Negatives (photographic) (Black and white; 4 x 5 inches)
Creator: Plyler, Michael, 1955-
Notes: Photograph of a ferris wheel. Photographed by Michael Plyler in Chichicastenango, Guatemala. Neg#12. Same as photographic print La Secuencia de la Rueda de Chicago (Ferris Wheel Sequence) in Subseries 3.1. Description from Plyler: "December brings a big festival celebration to Chichicastenango. I happened on it quite by chance. I was flabbergasted when I walked into the plaza and saw this human-powered ferris wheel. Because Mayans are not particularly tall in stature, I was able to place my Tachihara 4x5 in a high tripod position and shoot over the tops of the heads of those between me and the ferris wheel. I shot quite a few pieces of film in both horizontal and vertical variations and picked these three for this triptych."
Culture: K'iche' Maya (Quiché)
- Box 8 La Secuencia de la Rueda de Chicago (Ferris Wheel Sequence), 1986-12-20
1 Negatives (photographic) (Black and white; 4 x 5 inches)
Creator: Plyler, Michael, 1955-
Notes: Photograph of a ferris wheel. Photographed by Michael Plyler in Chichicastenango, Guatemala. Neg#13. Same as photographic print La Secuencia de la Rueda de Chicago (Ferris Wheel Sequence) in Subseries 3.1. Description from Plyler: "December brings a big festival celebration to Chichicastenango. I happened on it quite by chance. I was flabbergasted when I walked into the plaza and saw this human-powered ferris wheel. Because Mayans are not particularly tall in stature, I was able to place my Tachihara 4x5 in a high tripod position and shoot over the tops of the heads of those between me and the ferris wheel. I shot quite a few pieces of film in both horizontal and vertical variations and picked these three for this triptych."
Culture: K'iche' Maya (Quiché)
- Box 8 Rueda de Chicago (Ferris Wheel), 1986-12-20

	<p>1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photograph of a ferris wheel. Photographed by Michael Plyler in Chichicastenango, Guatemala. Neg#14. Description from Plyler: "Vertical orientation single image of above." Culture: K'iche' Maya (Quiché)</p>
Box 8	<p>Detail of cemetery crypt, 1986-12-20 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photograph of a cemetery crypt. Photographed by Michael Plyler in Chichicastenango, Guatemala. Neg#15. Culture: K'iche' Maya (Quiché)</p>
Box 8	<p>La Barberia Central (Barbershop), 1986-12-20 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photograph of a Barbershop. Photographed by Michael Plyler in Chichicastenango, Guatemala. Neg#16. Culture: K'iche' Maya (Quiché)</p>
Box 8	<p>Barberia de la Juventud (Youth Barbershop), 1987-02-22 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photograph of a youth barbershop. Photographed by Michael Plyler in Chichicastenango, Guatemala. Neg#19. Same as photographic print Barberia de la Juventud (Youth Barbershop) in Subseries 3.1. Description from Plyler: "I was walking down the street in Chichi when I looked in and saw this scene in this barbershop. I was drawn by the pile of hair on the floor." Culture: K'iche' Maya (Quiché)</p>
Box 8	<p>Barberia de la Juventud (Youth Barbershop), 1987-02-22 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photograph of a youth barbershop. Photographed by Michael Plyler in Chichicastenango, Guatemala. Neg#20. Culture: K'iche' Maya (Quiché)</p>
Box 9	<p>La Nina en Flores (Little Girl in Flowers), 1992-01 14 Negatives (photographic) (Black and white; 120mm) Creator: Plyler, Michael, 1955- Notes: Photograph of a K'iche' girl in flowers. Photographed by Michael Plyler in Chichicastenango, Guatemala. Roll 17. Same as photographic print La Nina en Flores (Little Girl in Flowers) in Subseries 3.1. Description from Plyler: "This is the young person's version of 'Flower Vendors.'" Culture: K'iche' Maya (Quiché)</p>

Box 9

Las Vendedoras de las Flores (Flower Vendors), 1992-01

10 Negatives (photographic) (Black and white; 120mm)

Creator: Plyler, Michael, 1955-

Notes: Photograph of K'iche' flower vendors. Photographed by Michael Plyler in Chichicastenango, Guatemala. Roll 18. Same as photographic print Las Vendedoras de las Flores (Flower Vendors) in Subseries 3.1. Description from Plyler: "The steps up to the main church in Chichi are a half-circle affair. Every market day a group of women congregate there to sell their flowers. There are two basic designs of women's huipiles in Chichi. The older version is a floral pattern while the more recent incarnation is a geometric pattern. So, you have these women wearing flower-patterned huipiles sitting among their flowers. Life imitates art. I had the Mamiya on a tripod. Whenever I would look directly at them, they would turn their heads or cover their faces. So I started looking 90 degrees to the camera and used a long cable release. I would take a sideways glance without turning my head to try and determine if they were looking at the camera. Then I would hit the cable release and hope for the best. I burned an entire roll of film, but it was worth it. Ironically, the first exposure on the roll was the best."

Culture: K'iche' Maya (Quiché)

Box 9

La Ceremonia del Pascual Abaj (The Ceremony at Pascual Abaj), 1992-01

14 Negatives (photographic) (Black and white; 120mm)

Creator: Plyler, Michael, 1955-

Notes: Photograph of the Ceremony at Pascual Abaj. Photographed by Michael Plyler in Chichicastenango, Guatemala. Roll 19. Same as photographic print La Ceremonia del Pascual Abaj (The Ceremony at Pascual Abaj) in Subseries 3.1. Description from Plyler: "Pascual Abaj is a small hill on the outskirts of Chichi where the local maya go to perform ceremonial rituals. There are different rituals performed depending on the desires of the person performing the ritual. You could be asking for a good crop that year, or safe passage on a journey, or that your child will be born whole and healthy. All kinds of stuff. One ritual involves the decapitation of a chicken. So one morning I hiked up there and found this gentleman about to perform his ceremony. I asked if I could photograph him. He said I could if I paid him. We agreed on a price and I set up the Mamiya on a tripod. He began and started his incantations in his Mayan dialect, K'iche'. I kept firing away and went through about one and one half rolls when he stopped mid-sentence and said, 'You're taking a lot of photos.' I agreed. He wanted more money. I said, 'Ok, but once we agree on this price I want to take as many photos as I like and don't want to pay any more after that.' He agreed. When he was all finished I asked about the chicken decapitation ceremony. With a big grin on his face he said, 'If you want to photograph that, it will cost you a lot of money.'"

Culture: K'iche' Maya (Quiché)

Box 9

La Ceremonia del Pascual Abaj (The Ceremony at Pascual Abaj), 1992-01

14 Negatives (photographic) (Black and white; 120mm)

Creator: Plyler, Michael, 1955-

	Notes: Photograph of the Ceremony at Pascual Abaj. Photographed by Michael Plyler in Chichicastenango, Guatemala. Roll 20.
	Culture: K'iche' Maya (Quiché)
Box 8	La Secuencia del Mercado (Market Sequence), 1992-01-22 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photographs of a market. Photographed by Michael Plyler in Chichicastenango, Guatemala. Neg#22. Same as photographic print La Secuencia del Mercado (Market Sequence) in Subseries 3.1. Description from Plyler: "These four negatives comprise a sequence. This sequence depicts the setting up of market stalls over the course of a Wednesday and Thursday; Thursday being the actual market day. All four photographs made from the same exact location over the course of the two days." Culture: K'iche' Maya (Quiché)
Box 8	La Secuencia del Mercado (Market Sequence), 1992-01-22 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photographs of a market. Photographed by Michael Plyler in Chichicastenango, Guatemala. Neg#23. Same as photographic print La Secuencia del Mercado (Market Sequence) in Subseries 3.1. Description from Plyler: "These four negatives comprise a sequence. This sequence depicts the setting up of market stalls over the course of a Wednesday and Thursday; Thursday being the actual market day. All four photographs made from the same exact location over the course of the two days." Culture: K'iche' Maya (Quiché)
Box 8	La Secuencia del Mercado (Market Sequence), 1992-01-22 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photographs of a market. Photographed by Michael Plyler in Chichicastenango, Guatemala. Neg#24. Same as photographic print La Secuencia del Mercado (Market Sequence) in Subseries 3.1. Description from Plyler: "These four negatives comprise a sequence. This sequence depicts the setting up of market stalls over the course of a Wednesday and Thursday; Thursday being the actual market day. All four photographs made from the same exact location over the course of the two days." Culture: K'iche' Maya (Quiché)
Box 8	La Secuencia del Mercado (Market Sequence), 1992-01-22 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photographs of a market. Photographed by Michael Plyler in Chichicastenango, Guatemala. Neg#25. Same as photographic print La Secuencia del Mercado (Market Sequence) in Subseries 3.1. Description from Plyler: "These four negatives comprise a sequence.

	<p>This sequence depicts the setting up of market stalls over the course of a Wednesday and Thursday; Thursday being the actual market day. All four photographs made from the same exact location over the course of the two days."</p> <p>Culture: K'iche' Maya (Quiché)</p>
Box 8	<p>La Tarde del Viernes (Friday Afternoon), 1992-01-23 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photograph of a Friday afternoon. Photographed by Michael Plyler in Chichicastenango, Guatemala. Neg#26. Same as photographic print La Tarde del Viernes (Friday Afternoon) in Subseries 3.1. Description from Plyler: "I made this photograph of the street leading downhill into the cemetery from a bluff at the front of the cemetery. To me it gives a real sense of the architecture and feel of the village. Ten years later I made almost exactly the same shot from the same place. In the intervening ten years they had paved the road." Culture: K'iche' Maya (Quiché)</p>
Box 9	<p>Pascual Abaj, 1997-02 15 Negatives (photographic) (Black and white; 120mm) Creator: Plyler, Michael, 1955- Notes: Photograph of Pascual Abaj. Photographed by Michael Plyler in Chichicastenango, Guatemala. Roll 21. Culture: K'iche' Maya (Quiché)</p>
Box 9	<p>Pascual Abaj, 1997-02 15 Negatives (photographic) (Black and white; 120mm) Creator: Plyler, Michael, 1955- Notes: Photograph of Pascual Abaj. Photographed by Michael Plyler in Chichicastenango, Guatemala. Roll 22. Culture: K'iche' Maya (Quiché)</p>
Box 9	<p>Cofradia entering Santo Tomas Church, 1997-02 14 Negatives (photographic) (Black and white; 120mm) Creator: Plyler, Michael, 1955- Notes: Photograph of Cofradia entering Santo Tomas Church & Carniceria. Photographed by Michael Plyler in Chichicastenango, Guatemala. Roll 23. Culture: K'iche' Maya (Quiché)</p>
Box 9	<p>Hay Carne (There's Meat), 1997-02 14 Negatives (photographic) (Black and white; 120mm) Creator: Plyler, Michael, 1955- Notes: Photograph of a butcher shop. Photographed by Michael Plyler in Chichicastenango, Guatemala. Roll 24. Same as photographic print Hay Carne (There's Meat) in Subseries 3.1. Description from Plyler: "Whenever there is fresh meat at a butcher shop they hang out a red flag perpendicular to the front of the building. This shot was just too</p>

much of a slice of life to pass up. Serendipitously, in this frame, a guy passes by on his bicycle."

Culture: K'iche' Maya (Quiché)

Box 9

El Adivinador (Fortune Teller), 2000-01-30

10 Negatives (photographic) (Black and white; 120mm)

Creator: Plyler, Michael, 1955-

Notes: Photograph of a K'iche' Fortune Teller. Photographed by Michael Plyler in Chichicastenango, Guatemala. Roll 32. Same as photographic print El Adivinador (Fortune Teller) in Subseries 3.1. Description from Plyler: "This gentleman was a fortune teller in the market at Chichi. I never saw him until 2000 so he must have been a recent addition as a vendor. He had this little cage with a bird in it. On top of the cage he kept a deck of cards. He would stick his hand full of the deck of cards in the cage and the bird would pick one. For 25 centavos your fortune was told. He had a face so full of stories that I had to take him as a straight portrait as well as standing behind the bird cage."

Culture: K'iche' Maya (Quiché)

Box 8

El Cementerio (The Cemetery), 2000-01-30

1 Negatives (photographic) (Black and white; 4 x 5 inches)

Creator: Plyler, Michael, 1955-

Notes: Photograph of a cemetery. Photographed by Michael Plyler in Chichicastenango, Guatemala. Neg#46.

Culture: K'iche' Maya (Quiché)

Box 8

El Cementerio (The Cemetery), 2000-01-30

1 Negatives (photographic) (Black and white; 4 x 5 inches)

Creator: Plyler, Michael, 1955-

Notes: Photograph of a cemetery. Photographed by Michael Plyler in Chichicastenango, Guatemala. Neg#47. Description from Plyler: "Horizontal of above."

Culture: K'iche' Maya (Quiché)

Box 9

Chichicastenango Market, 2001

4 Color transparencies (Color; 120mm)

Creator: Plyler, Michael, 1955-

Notes: Photographs of the Chichicastenango Market. Photographed by Michael Plyler in Chichicastenango, Guatemala. Slide Sheet 98.

Culture: K'iche' Maya (Quiché)

Box 9

Chichicastenango, 2001

14 Color transparencies (Color; 120mm)

Creator: Plyler, Michael, 1955-

Notes: Photographs of Chichicastenango. Photographed by Michael Plyler in Chichicastenango, Guatemala. Slide Sheet 99.

Culture: K'iche' Maya (Quiché)

- Box 9 El Cementerio (The Cemetery), 2001-01-17
15 Negatives (photographic) (Black and white; 120mm)
Creator: Plyler, Michael, 1955-
Notes: Photograph of a cemetery. Photographed by Michael Plyler in Chichicastenango, Guatemala. Roll 37. Same as photographic print El Cementerio (The Cemetery) in Subseries 3.1. Description from Plyler: "The cemetery in Chichi usually proved to be fertile photographic ground for me, and in my later visits I always went there during the course of that particular visit. I love how the ostentatious is side by side with the humble."
Culture: K'iche' Maya (Quiché)
- Box 9 Market Still Life, 2001-01-18
15 Negatives (photographic) (Black and white; 120mm)
Creator: Plyler, Michael, 1955-
Notes: Photographs of the Chichicastenango Market. Photographed by Michael Plyler in Chichicastenango, Guatemala. Roll 38.
Culture: K'iche' Maya (Quiché)
- Box 9 More Cemetery Scenes in Chichicastenango, 2001-01-25
15 Negatives (photographic) (Black and white; 120mm)
Creator: Plyler, Michael, 1955-
Notes: Photographs of a cemetery. Photographed by Michael Plyler in Chichicastenango, Guatemala. Roll 40.
Culture: K'iche' Maya (Quiché)
- Box 9 La Iglesia de Nahuala (The Church of Nahuala), 2002-02-02
15 Negatives (photographic) (Black and white; 120mm)
Creator: Plyler, Michael, 1955-
Notes: Photograph of the Church of Nahuala. Photographed by Michael Plyler in Nahuala, Guatemala. Roll 42. Same as photographic print La Iglesia de Nahuala (The Church of Nahuala) in Subseries 3.1. Description from Plyler: "For years Nahuala would not permit outsiders in the village. Finally, in the seventies things star
Culture: K'iche' Maya (Quiché)
- Box 9 El Adivinador (Fortune Teller), 2002-02-03
15 Negatives (photographic) (Black and white; 120mm)
Creator: Plyler, Michael, 1955-
Notes: Photograph of a K'iche' Fortune Teller. Photographed by Michael Plyler in Chichicastenango, Guatemala. Roll 43. Same as photographic print El Adivinador (Fortune Teller) in Subseries 3.1. Description from Plyler: "This gentleman was a fortune teller in the market at Chichi. I never saw him until 2000 so he must have been a recent addition as a vendor. He had this little cage with a bird in it. On top of the cage he kept a deck of cards. He would stick his hand full of the deck of cards in the cage and the bird would pick one. For 25 centavos your fortune was told. He had a face so full of stories that I had to take him as a straight portrait as well as standing behind the bird cage."

Culture: K'iche' Maya (Quiché)

Box 8 El Cementerio (The Cemetery), 2002-02-09
1 Negatives (photographic) (Black and white; 4 x 5 inches)
Creator: Plyler, Michael, 1955-
Notes: Photograph of a cemetery. Photographed by Michael Plyler in Chichicastenango, Guatemala. Neg#48.
Culture: K'iche' Maya (Quiché)

Box 8 La Tarde del Viernes Revisitado (Friday Afternoon Revisited), 2002-02-09
1 Negatives (photographic) (Black and white; 4 x 5 inches)
Creator: Plyler, Michael, 1955-
Notes: Photograph of a Friday afternoon. Photographed by Michael Plyler in Chichicastenango, Guatemala. Neg#49. Same as photographic print La Tarde del Viernes Revisitado (Friday Afternoon Revisited) in Subseries 3.1. Description from Plyler: "This photograph was taken from the same spot ten years after Neg#26 above. Note that the road is now paved."
Culture: K'iche' Maya (Quiché)

Box 9 Meat Vendor stall, 2002-02-10
11 Negatives (photographic) (Black and white; 120mm)
Creator: Plyler, Michael, 1955-
Notes: Photographs of a Meat Vendor stall. Photographed by Michael Plyler in Chichicastenango, Guatemala. Roll 44.
Culture: K'iche' Maya (Quiché)

Box 9 Joyabai, 2005-01-14
15 Negatives (photographic) (Black and white; 120mm)
Creator: Plyler, Michael, 1955-
Notes: Photographs of Joyabai. Photographed by Michael Plyler. Roll 48. Description from Plyler: "An English ex-pat friend who lived in Antigua, Guatemala started an NGO non-profit group whose purpose was to bring potable water and build schools in remote villages. Photographs of the celebration of the opening of a new school in the tiny aldea, Chuixpita, which lies near Joyabaj."
Culture: K'iche' Maya (Quiché)

Box 9 Joyabai, 2005-01-14
15 Negatives (photographic) (Black and white; 120mm)
Creator: Plyler, Michael, 1955-
Notes: Photographs of Joyabai. Photographed by Michael Plyler. Roll 49. Description from Plyler: "An English ex-pat friend who lived in Antigua, Guatemala started an NGO non-profit group whose purpose was to bring potable water and build schools in remote villages. Photographs of the celebration of the opening of a new school in the tiny aldea, Chuixpita, which lies near Joyabaj."
Culture: K'iche' Maya (Quiché)

Box 9 Joyabai, 2005-01-14

9 Negatives (photographic) (Black and white; 120mm)
 Creator: Plyler, Michael, 1955-
 Notes: Photographs of Joyabai. Photographed by Michael Plyler. Roll 50. Description from Plyler: "An English ex-pat friend who lived in Antigua, Guatemala started an NGO non-profit group whose purpose was to bring potable water and build schools in remote villages. Photographs of the celebration of the opening of a new school in the tiny aldea, Chuixpita, which lies near Joyabaj."
 Culture: K'iche' Maya (Quiché)

Box 9 Un Hombre de Chuixpita (Man from Chuixpita), 2005-01-14
 3 Negatives (photographic) (Black and white; 120mm)
 Creator: Plyler, Michael, 1955-
 Notes: Photograph of a K'iche' man from Chuixpita. Photographed by Michael Plyler. Roll 50. Same as photographic print Un Hombre de Chuixpita (Man from Chuixpita) in Subseries 3.1.
 Culture: K'iche' Maya (Quiché)

Box 9 Hermanas (Sisters), 2005-01-14
 3 Negatives (photographic) (Black and white; 120mm)
 Creator: Plyler, Michael, 1955-
 Notes: Photograph of K'iche' women from Chuixpita. Photographed by Michael Plyler. Roll 50. Same as photographic print Hermanas (Sisters) in Subseries 3.1.
 Culture: K'iche' Maya (Quiché)

Box 9 More Cemetery Scenes in Chichicastenango, 2018-01-14
 15 Negatives (photographic) (Black and white; 120mm)
 Creator: Plyler, Michael, 1955-
 Notes: Photographs of a cemetery. Photographed by Michael Plyler in Chichicastenango, Guatemala. Roll 58.
 Culture: K'iche' Maya (Quiché)

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Series 4: Mam, 1986-2002

19 Photographic prints

11 Negatives (photographic) (Black and white; 4 x 5 inches)

56 Negatives (photographic) (Black and white; 4 x 5.5 cm)

98 Negatives (photographic) (Black and white; 120mm)

Scope and Contents: These photographs depict the everyday lives of Mam community members in Todos Santos Cuchumatán in highland Guatemala. They were taken by Michael Plyler between 1986 and 2002.

Culture: Mam Maya

Subseries 4.1: Mam photographic prints, 1986-2002

19 Photographic prints

Culture: Mam Maya

Photo-folder 2 El Dia del Mercado (Market Day), 1986
1 Photographic print (Unmounted Print; 8x10)
Creator: Plyler, Michael, 1955-
Notes: Photograph of a Market Day. Photographed by Michael Plyler in Todos Santos Cuchumatán, Guatemala.
Culture: Mam Maya

Box 6 Padre e Hijo (Father and Son), 1986-12
1 Photographic print (Mounted Print; 14x17)
Creator: Plyler, Michael, 1955-
Notes: Photograph of a Mam father and son. Photographed by Michael Plyler in Todos Santos Cuchumatán, Guatemala. Same image as Roll 13 in Subseries 4.2. Description from Plyler: "This man and his son were taking a break before hefting their load over to the market."
Culture: Mam Maya

Box 6 La Cabeza del Cabro y Bolsa (Goat's Head and Bag), 1986-12
1 Photographic print (Mounted Print; 16x20)
Creator: Plyler, Michael, 1955-
Notes: Photograph of a goat's head and bag. Photographed by Michael Plyler in Todos Santos Cuchumatán, Guatemala. Same image as Roll 13 in Subseries 4.2. Description from Plyler: "I was standing on the porch of a second story building looking over the market in Todos Santos. I glanced down and realized I was directly above an open-air butcher stall. This severed head and the owner's bag were lying on the table behind the 'counter' where the meat was. It was a straight down shot almost exactly from where I was standing."
Culture: Mam Maya

Map-case 20 Hombre y Sandia (Man and Watermelon), 1987-01-23
1 Photographic print (Mounted Print; 22x28)
Creator: Plyler, Michael, 1955-

Notes: Photograph of a Mam man with a watermelon. Photographed by Michael Plyler in Todos Santos Cuchumatan, Guatemala. Same image as Neg#17 in Subseries 4.2. Description from Plyler: "I spied this watermelon on the window ledge driving into Todos Santos on the day of my arrival. I had my 4x5 set up ready to make a negative one morning. In saunters Juan. He approaches me and asks if I'll take a picture of him astride his horse. I agree to do so but only if I can make a photograph of him not on the horse. We strike a deal, but I point out the fact that the horse is lacking. We agree to come back to this spot at 3:30 that same afternoon to make our respective preferred photos. As I'm driving away I think how absurd it is to make a specific time appointment with a Mayan gentleman who doesn't wear a watch. I arrive at around 3 and get the 4x5 set up. Juan arrives right before three, again without the horse. I mention the lack of horse again and he motions for us to get into my rental car. We drive out of Todos and on a particular curve there is just enough room in a pull-out for the Toyota Tercel. We get out and peer over the edge. He points to a dot of a figure on a trail 800 feet below. He whistles, the dot stops moving, and he makes a circular motion with his hand above his head. He announces that twenty minutes later his brother will bring the horse to us. Sure enough, twenty minutes later I made a 4x5 b/w Polaroid of him on the horse, and then I made this negative for myself."

Culture: Mam Maya

Box 6

Cesar, 1992-01-31
1 Photographic print (Mounted Print; 14x17)
Creator: Plyler, Michael, 1955-
Notes: Photograph of a Mam boy named Cesar. Photographed by Michael Plyler in Todos Santos Cuchumatan, Guatemala. Same image as Roll 14 in Subseries 4.2. Description from Plyler: "Cesar let m get close, really close."
Culture: Mam Maya

Box 6

Cesar, Isabel, y Chavela, 1992-01-31
1 Photographic print (Mounted Print; 16x20)
Creator: Plyler, Michael, 1955-
Notes: Photograph of Mam family Cesar, Isabel, and Chavela. Photographed by Michael Plyler in Todos Santos Cuchumatan, Guatemala. Same image as Roll 15 in Subseries 4.2. Description from Plyler: "Cesar and his sister, Isabel, fawned over by their grandmother, Chavela."
Culture: Mam Maya

Box 6

Calle Principal (Main Street), 1992
1 Photographic print (Mounted Print; 14x17)
Creator: Plyler, Michael, 1955-
Notes: Photograph of Main Street in Todos Santos Cuchumatan, Guatemala. Photographed by Michael Plyler. Description from Plyler: "I love this view looking downhill of the main drag in Todos Santos. The man in traje in the foreground is just icing on the cake."
Culture: Mam Maya

Photo-folder 2	<p>El Fin del Dia (End of the Day), 1992 1 Photographic print (Unmounted Print; 8x10) Creator: Plyler, Michael, 1955- Notes: Photograph of end of day in Todos Santos Cuchumatan, Guatemala. Photographed by Michael Plyler. Culture: Mam Maya</p>
Photo-folder 2	<p>Segundo Mendoza Ordonez, 1992-01 1 Photographic print (Unmounted Print; 8x10) Creator: Plyler, Michael, 1955- Notes: Photograph of Segundo Mendoza Ordonez. Photographed by Michael Plyler in Todos Santos Cuchumatan, Guatemala. Same image as Roll 16 in Subseries 4.2. Culture: Mam Maya</p>
Box 6	<p>El Vecindario de Lola (Lola's Neighborhood), 1992-01-31 1 Photographic print (Unmounted Print; 16x20) Creator: Plyler, Michael, 1955- Notes: Photograph of Lola's Neighborhood in Todos Santos Cuchumatan, Guatemala. Photographed by Michael Plyler. Same image as Neg#31 in Subseries 4.2. Culture: Mam Maya</p>
Box 6	<p>Municipalidad y Vacas (City Hall and Cows), 1992-01-31 1 Photographic print (Mounted Print; 16x20) Creator: Plyler, Michael, 1955- Notes: Photograph of City Hall and cows in Todos Santos Cuchumatan, Guatemala. Photographed by Michael Plyler. Same image as Neg#29 in Subseries 4.2. Description from Plyler: "I had the view camera set up to take a different picture when the cows rambled into the frame. Their timing was perfect. I love the steep angle as the building turns the corner around the block and the men checking out the women walking by." Culture: Mam Maya</p>
Photo-folder 2	<p>Hermanas y Amigas (Sisters and Friends), 1997-02 1 Photographic print (Unmounted Print; 8x10) Creator: Plyler, Michael, 1955- Notes: Photograph of Mam friends in Todos Santos Cuchumatan, Guatemala. Photographed by Michael Plyler. Same image as Roll 25 in Subseries 4.2. Culture: Mam Maya</p>
Photo-folder 2	<p>Miguel Esta Tejendo (Migul Weaving), 1997-02 1 Photographic print (Unmounted Print; 8x10) Creator: Plyler, Michael, 1955- Notes: Photograph of Miguel weaving. Photographed by Michael Plyler in Todos Santos Cuchumatan, Guatemala. Same image as Roll 26 in Subseries 4.2.</p>

Culture: Mam Maya

Photo-folder 2

Heladeria (Ice Cream Parlor), 1997-02

1 Photographic print (Unmounted Print; 8x10)

Creator: Plyler, Michael, 1955-

Notes: Photograph of an Ice Cream parlor. Photographed by Michael Plyler in Todos Santos Cuchumatan, Guatemala. Same image as Roll 26 in Subseries 4.2.

Culture: Mam Maya

Map-case 20

La Iglesia de Todos Santos Cuchumatan (Church Interior), 1997-02-06

1 Photographic print (Mounted Print; 22x28)

Creator: Plyler, Michael, 1955-

Notes: Photograph of the church interior in Todos Santos Cuchumatan, Guatemala. Photographed by Michael Plyler. Same image as Neg#32 in Subseries 4.2. Description from Plyler: "I love the rustic interior of the church in Todos Santos. I like the little details that make it Mayan. A Mayan woman's ghostly presence can just be detected in a front pew in the photo's right foreground. She finished praying and left while the camera was open during the very long (several minutes) exposure."

Culture: Mam Maya

Box 6

Estatuas (Statues), 1997-02-06

1 Photographic print (Mounted Print; 14x17)

Creator: Plyler, Michael, 1955-

Notes: Photograph of statues in the church in Todos Santos Cuchumatan, Guatemala. Photographed by Michael Plyler. Same image as Neg#33 in Subseries 4.2. Description from Plyler: "These statues in the church in Todos Santos are dressed up in traje. It gives the Catholic church a distinctive Mayan flair."

Culture: Mam Maya

Map-case 20

Tres Ancianos (Three Elders), 2000-01-25

1 Photographic print (Mounted Print; 26x31)

Creator: Plyler, Michael, 1955-

Notes: Photograph of three Mam elders. Photographed by Michael Plyler in Todos Santos Cuchumatan, Guatemala. Same image as Neg#42 in Subseries 4.2. Description from Plyler: "These three men are members of the cofradia, a religious and social paternal order responsible for the material care of the religious images, pilgrimages, and ceremonies in Mexico and Central American societies. The scarf around the head of each man reveals this membership. One gentleman is in his sixties, another in his seventies, and the third in his eighties. I photographed them standing in front of the church in Todos Santos. I make very few portraits with the 4x5 because it is extremely difficult to keep the subject's face in the sharp plain of focus. However, I knew immediately that I wanted a 4x5 negative of these gentlemen because I knew I wanted to make this big 20x24 print."

Culture: Mam Maya

Box 6 Tres Jovenes (Three Young Ones), 2002-02-13
 1 Photographic print (Mounted Print; 14x17)
 Creator: Plyler, Michael, 1955-
 Notes: Photograph of three Mam boys. Photographed by Michael Plyler in Todos Santos Cuchumatan, Guatemala. Same image as Roll 45 in Subseries 4.2. Description from Plyler: "These three guys were partners and they followed me around for a while, so I turned the camera on them."
 Culture: Mam Maya

Box 6 Candelas y Devotos (Candles and Worshipers), 2002-02-13
 1 Photographic print (Mounted Print; 14x17)
 Creator: Plyler, Michael, 1955-
 Notes: Photograph of candles and worshipers in the church in Todos Santos Cuchumatan, Guatemala. Photographed by Michael Plyler. Same image as Roll 45 in Subseries 4.2. Description from Plyler: "I was fortunate to walk into the church while these worshipers were lighting candles in a side vestibule of the building. I used my Mamiya 645 on a monopod with my back braced against the opposite wall."
 Culture: Mam Maya

Subseries 4.2: Mam negatives and transparencies, 1986-2002

11 Negatives (photographic) (Black and white; 4 x 5 inches)

56 Negatives (photographic) (Black and white; 4 x 5.5 cm)

98 Negatives (photographic) (Black and white; 120mm)

Culture: Mam Maya

Box 9 La Cabeza del Cabro y Bolsa (Goat's Head and Bag), 1986-12
 5 Negatives (photographic) (Black and white; 120mm)
 Creator: Plyler, Michael, 1955-
 Notes: Photograph of a goat's head and bag. Photographed by Michael Plyler in Todos Santos Cuchumatan, Guatemala. Roll 13. Same as photographic print La Cabeza del Cabro y Bolsa (Goat's Head and Bag) in Subseries 4.1. Description from Plyler: "I was standing on the porch of a second story building looking over the market in
 Culture: Mam Maya

Box 9 Padre e Hijo (Father and Son), 1986-12
 8 Negatives (photographic) (Black and white; 120mm)
 Creator: Plyler, Michael, 1955-
 Notes: Photograph of a Mam father and son. Photographed by Michael Plyler in Todos Santos Cuchumatan, Guatemala. Roll 13. Same as photographic print Padre e Hijo (Father and Son) in Subseries 4.2. Description from Plyler: "This man and his son were taking a break before hefting their load over to the market."
 Culture: Mam Maya

- Box 9 Potraits and Street Scenes, 1986-12
14 Negatives (photographic) (Black and white; 4 x 5.5 cm)
Creator: Plyler, Michael, 1955-
Notes: Photographs of portraits and street scenes in Todos Santos Cuchumatan, Guatemala. Photographed by Michael Plyler. Roll 89.
Culture: Mam Maya
- Box 8 Hombre y Sandia (Man and Watermelon), 1987-01-23
1 Negatives (photographic) (Black and white; 4 x 5 inches)
Creator: Plyler, Michael, 1955-
Notes: Photograph of a Mam man with a watermelon. Photographed by Michael Plyler in Todos Santos Cuchumatan, Guatemala. Neg#17. Same as photographic print Hombre y Sandia (Man and Watermelon) in Subseries 4.1. Description from Plyler: "I spied this watermelon on the window ledge driving into Todos Santos on the day of my arrival. I had my 4x5 set up ready to make a negative one morning. In saunters Juan. He approaches me and asks if I'll take a picture of him astride his horse. I agree to do so but only if I can make a photograph of him not on the horse. We strike a deal, but I point out the fact that the horse is lacking. We agree to come back to this spot at 3:30 that same afternoon to make our respective preferred photos. As I'm driving away I think how absurd it is to make a specific time appointment with a Mayan gentleman who doesn't wear a watch. I arrive at around 3 and get the 4x5 set up. Juan arrives right before three, again without the horse. I mention the lack of horse again and he motions for us to get into my rental car. We drive out of Todos and on a particular curve there is just enough room in a pull-out for the Toyota Tercel. We get out and peer over the edge. He points to a dot of a figure on a trail 800 feet below. He whistles, the dot stops moving, and he makes a circular motion with his hand above his head. He announces that twenty minutes later his brother will bring the horse to us. Sure enough, twenty minutes later I made a 4x5 b/w Polaroid of him on the horse, and then I made this negative for myself."
Culture: Mam Maya
- Box 9 Cesar, 1992-01-31
14 Negatives (photographic) (Black and white; 120mm)
Creator: Plyler, Michael, 1955-
Notes: Photograph of a Mam boy named Cesar. Photographed by Michael Plyler in Todos Santos Cuchumatan, Guatemala. Roll 14. Same as photographic print Cesar in Subseries 4.1. Description from Plyler: "Cesar let m get close, really close."
Culture: Mam Maya
- Box 9 Cesar, Isabel, y Chavela, 1992-01-31
15 Negatives (photographic) (Black and white; 120mm)
Creator: Plyler, Michael, 1955-
Notes: Photograph of Mam family Cesar, Isabel, and Chavela. Photographed by Michael Plyler in Todos Santos Cuchumatan, Guatemala. Roll 15. Same as photographic print Cesar, Isabel, y Chavela in Subseries

	4.1. Description from Plyler: "Cesar and his sister, Isabel, fawned over by their grandmother, Chavela." Culture: Mam Maya
Box 9	Segundo Mendoza Ordonez, 1992-01 14 Negatives (photographic) (Black and white; 120mm) Creator: Plyler, Michael, 1955- Notes: Photograph of Segundo Mendoza Ordonez. Photographed by Michael Plyler in Todos Santos Cuchumatan, Guatemala. Roll 16. Same photographic print as Segundo Mendoza Ordonez in Subseries 4.1. Culture: Mam Maya
Box 9	Main Street Scenes, 1992-01 14 Negatives (photographic) (Black and white; 4 x 5.5 cm) Creator: Plyler, Michael, 1955- Notes: Photographs of main street scenes in Todos Santos Cuchumatan. Photographed by Michael Plyler. Roll 90. Culture: Mam Maya
Box 9	Weavers in Todos Santos Cuchumatan, 1992-01 14 Negatives (photographic) (Black and white; 4 x 5.5 cm) Creator: Plyler, Michael, 1955- Notes: Photographs of Mam weavers in Todos Santos Cuchumatan. Photographed by Michael Plyler. Roll 91. Description from Plyler: "Salomon weaving (crocheting) a bag. The men from Todos Santos crochet shoulder bags while they tend their flocks." Culture: Mam Maya
Box 9	Weavers in Todos Santos Cuchumatan, 1992-01 14 Negatives (photographic) (Black and white; 4 x 5.5 cm) Creator: Plyler, Michael, 1955- Notes: Photographs of Mam weavers in Todos Santos Cuchumatan. Photographed by Michael Plyler. Roll 92. Description from Plyler: "Paulistina weaving on a backstop loom." Culture: Mam Maya
Box 8	El Camino a Todos Santos (The Road to Todos Santos), 1992-01-28 1 Negatives (photographic) (Black and white; 4 x 5 inches) Notes: Photograph of the road to Todos Santos. Photographed by Michael Plyler. Neg#27. Culture: Mam Maya
Box 8	View down Main Street in Todos Santos Cuchumatan, 1992-01-30 1 Negatives (photographic) (Black and white; 4 x 5 inches) Notes: Photograph of a view down Main Street in Todos Santos Cuchumatan. Photographed by Michael Plyler. Neg#28. Culture: Mam Maya

- Box 8 Municipalidad y Vacas (City Hall and Cows), 1992-01-31
1 Negatives (photographic) (Black and white ; 4 x 5 inches)
Notes: Photograph of City Hall and cows in Todos Santos Cuchumatan, Guatemala. Photographed by Michael Plyler. Neg#29. Same as photographic print Municipalidad y Vacas (City Hall and Cows) in Subseries 4.1. Description from Plyler: "I had the view camera set up to take a different picture when the cows rambled into the frame. Their timing was perfect. I love the steep angle as the building turns the corner around the block and the men checking out the women walking by."
Culture: Mam Maya
- Box 8 Landscape photo overlooking Todos Santos Cuchumatan, 1992-01-31
1 Negatives (photographic) (Black and white; 4 x 5 inches)
Creator: Plyler, Michael, 1955-
Notes: Photograph of landscape view overlooking Todos Santos Cuchumatan, Guatemala. Photographed by Michael Plyler. Neg#30.
Culture: Mam Maya
- Box 8 El Vecindario de Lola (Lola's Neighborhood), 1992-01-31
1 Negatives (photographic) (Black and white; 4 x 5 inches)
Creator: Plyler, Michael, 1955-
Notes: Photograph of Lola's Neighborhood in Todos Santos Cuchumatan, Guatemala. Photographed by Michael Plyler. Neg#31. Same as photographic print El Vecindario de Lola (Lola's Neighborhood) in Subseries 4.1.
Culture: Mam Maya
- Box 9 Hermanas y Amigas (Sisters and Friends), 1997-02
13 Negatives (photographic) (Black and white; 120mm)
Creator: Plyler, Michael, 1955-
Notes: Photograph of Mam friends in Todos Santos Cuchumatan, Guatemala. Photographed by Michael Plyler. Roll 25. Same as photographic print Hermanas y Amigas (Sisters and Friends) in Subseries 4.1.
Culture: Mam Maya
- Box 9 Miguel Esta Tejendo (Migul Weaving), 1997-02
4 Negatives (photographic) (Black and white; 120mm)
Creator: Plyler, Michael, 1955-
Notes: Photograph of Miguel weaving. Photographed by Michael Plyler in Todos Santos Cuchumatan, Guatemala. Roll 26. Same as photographic print Miguel Esta Tejendo (Migul Weaving) in Subseries 4.1.
Culture: Mam Maya
- Box 9 Heladeria (Ice Cream Parlor), 1997-02
10 Negatives (photographic) (Black and white; 120mm)
Creator: Plyler, Michael, 1955-

	Notes:	Photograph of an Ice Cream parlor. Photographed by Michael Plyler in Todos Santos Cuchumatan, Guatemala. Roll 26. Same as photographic print Heladeria (Ice Cream Parlor) in Subseries 4.1.
	Culture:	Mam Maya
Box 8	La Iglesia de Todos Santos Cuchumatan (Church Interior), 1997-02-06 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photograph of the church interior in Todos Santos Cuchumatan, Guatemala. Photographed by Michael Plyler. Neg#32. Same as photographic print La Iglesia de Todos Santos Cuchumatan (Church Interior) in Subseries 4.1. Description from Plyler: "I love the rustic interior of the church in Todos Santos. I like the little details that make it Mayan. A Mayan woman's ghostly presence can just be detected in a front pew in the photo's right foreground. She finished praying and left while the camera was open during the very long (several minutes) exposure." Culture: Mam Maya	
Box 8	Estatuas (Statues), 1997-02-06 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photograph of statues in the church in Todos Santos Cuchumatan, Guatemala. Photographed by Michael Plyler. Neg#33. Same as photographic print Estatuas (Statues) in Subseries 4.1. Description from Plyler: "These statues in the church in Todos Santos are dressed up in traje. It gives the Catholic church a distinctive Mayan flair." Culture: Mam Maya	
Box 8	Tres Ancianos (Three Elders), 2000-01-25 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photograph of three Mam elders. Photographed by Michael Plyler in Todos Santos Cuchumatan, Guatemala. Neg#42. Same as photographic print Tres Ancianos (Three Elders) in Subseries 4.1. Description from Plyler: "These three men are members of the cofradia, a religious and social paternal order responsible for the material care of the religious images, pilgrimages, and ceremonies in Mexico and Central American societies. The scarf around the head of each man reveals this membership. One gentleman is in his sixties, another in his seventies, and the third in his eighties. I photographed them standing in front of the church in Todos Santos. I make very few portraits with the 4x5 because it is extremely difficult to keep the subject's face in the sharp plain of focus. However, I knew immediately that I wanted a 4x5 negative of these gentlemen because I knew I wanted to make this big 20x24 print." Culture: Mam Maya	
Box 8	Comedor Katy, 2000-01-25	

	<p>1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photograph of Comedor Katy. Photographed by Michael Plyler in Todos Santos Cuchumatan, Guatemala. Neg#43. Culture: Mam Maya</p>
Box 8	<p>Comedor Katy, 2000-01-25 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photograph of Comedor Katy. Photographed by Michael Plyler in Todos Santos Cuchumatan, Guatemala. Neg#44. Culture: Mam Maya</p>
Box 9	<p>Tres Jovenes (Three Young Ones), 2002-02-13 3 Negatives (photographic) (Black and white; 120mm) Creator: Plyler, Michael, 1955- Notes: Photograph of three Mam boys. Photographed by Michael Plyler in Todos Santos Cuchumatan, Guatemala. Roll 45. Same as photographic print Tres Jovenes (Three Young Ones) in Subseries 4.1. Description from Plyler: "These three guys were partners and they followed me around for a while, so I turned the camera on them." Culture: Mam Maya</p>
Box 9	<p>Candelas y Devotos (Candles and Worshipers), 2002-02-13 12 Negatives (photographic) (Black and white; 120mm) Creator: Plyler, Michael, 1955- Notes: Photograph of candles and worshipers in the church in Todos Santos Cuchumatan, Guatemala. Photographed by Michael Plyler. Roll 45. Same as photographic print Candelas y Devotos (Candles and Worshipers) in Subseries 4.1. Description from Plyler: "I was fortunate to walk into the church while these worshipers were lighting candles in a side vestibule of the building. I used my Mamiya 645 on a monopod with my back braced against the opposite wall." Culture: Mam Maya</p>

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Series 5: Tz'utuhil, 1984-2018

14 Photographic prints

3 Negatives (photographic) (Black and white; 4 x 5 inches)

6 Negatives (photographic) (Black and white; 4 x 5.5 cm)

8 Color transparencies (Color; 120mm)

259 Negatives (photographic) (Black and white; 120mm)

Scope and Contents: These photographs depict the everyday lives of Tz'utuhil community members in San Pedro La Laguna and Santiago Atitlan in highland Guatemala. They were taken by Michael Plyler between 1984 and 2018.

Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)

Subseries 5.1: Tz'utuhil photographic prints, 1987-2005

14 Photographic prints

Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)

Photo-folder 3	Comedor de San Judas (San Judas Restaurant), 1987-02-28 1 Photographic print (Unmounted Print; 8x10) Creator: Plyler, Michael, 1955- Notes: Photograph of the San Judas Restaurant. Photographed by Michael Plyler in Santiago Atitlan, Guatemala. Same image as Neg#21 in Subseries 5.2. Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)
Photo-folder 3	Estatuas (Statues), 1997-02 1 Photographic print (Unmounted Print; 8x10) Creator: Plyler, Michael, 1955- Notes: Photograph of statues in the church in Santiago Atitlan, Guatemala. Photographed by Michael Plyler. Same image as Roll 27 in Subseries 5.2. Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)
Box 7	Los Devotos (The Worshipers), 1997-02 1 Photographic print (Mounted Print; 14x17) Creator: Plyler, Michael, 1955- Notes: Photograph of Tz'utuhil worshipers. Photographed by Michael Plyler in Santiago Atitlan, Guatemala. Same image as Roll 28 in Subseries 5.2. Description from Plyler: "Santiago Atitlan is situated on the shores of Lake Atitlan which was formed when a volcano erupted and created a natural dam across the river draining the valley. Aldous Huxley famously wrote of it: 'Lake Como, it seems to me, touches on the limit of permissibly picturesque, but Atitlan is Como with additional embellishments of several immense volcanoes. It really is too much of a good thing.' The village itself is very much Maya and I liked to stay there because of the natural beauty and the fact that many men there still wore their traje. The church proved to be fertile photographic grounds on a number of occasions."

	Culture:	Tz'utuhil Maya (Tzutuhil/Zutigil)
Box 7	Domingo, 2000-01-27 1 Photographic print (Mounted Print; 16x20) Creator: Plyler, Michael, 1955- Notes: Photograph of a Tz'utuhil man named Domingo. Photographed by Michael Plyler in San Pedro La Laguna, Guatemala. Same image as Roll 30 in Subseries 5.2. Description from Plyler: "Whenever I stayed in Santiago Atitlan I would always take a boat ride across the lakes to another sleepy Mayan village. I made several trips to San Pedro de la Laguna. There too, the men still wore their traje, such as Domingo here." Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)	
Box 7	Tres Amigos (Three Friends), 2000-01-28 1 Photographic print (Mounted Print; 16x20) Creator: Plyler, Michael, 1955- Notes: Photograph of three Tz'utuhil men. Photographed by Michael Plyler in Santiago Atitlan, Guatemala. Same image as Roll 31 in Subseries 5.2. Description from Plyler: "These three guys were swapping stories and just having a good time when I prevailed upon them for this photo. It was clear they went back a ways with each other." Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)	
Box 7	Clemente, 2001-01-16 1 Photographic print (Mounted Print; 14x17) Creator: Plyler, Michael, 1955- Notes: Photograph of a Tz'utuhil man named Clemente. Photographed by Michael Plyler in San Pedro La Laguna, Guatemala. Same image as Roll 34 in Subseries 5.2. Description from Plyler: "This gentleman had such a steely gaze I couldn't pass him up." Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)	
Box 7	El Pescador en la Niebla (Fisherman in Fog), 2001-01-17 1 Photographic print (Mounted Print; 14x17) Creator: Plyler, Michael, 1955- Notes: Photograph of a Tz'utuhil fisherman. Photographed by Michael Plyler in Santiago Atitlan, Guatemala. Same image as Roll 35 in Subseries 5.2. Description from Plyler: "Early morning and late in the day the fisherman of Santiago Atitlan would ply their trade in these makeshift dug-out canoes. The early morning fog drew me to this photograph." Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)	
Box 7	Le Vendedora de las Pulseras (Bracelet Vendor), 2001-01-28 1 Photographic print (Mounted Print; 14x17) Creator: Plyler, Michael, 1955- Notes: Photograph of a Tz'utuhil bracelet vendor. Photographed by Michael Plyler in Santiago Atitlan, Guatemala. Same image as Roll 41 in Subseries 5.2. Description from Plyler: "You would always see kids of all ages on the streets of Santiago hawking stuff to gringos. It cost	

up to 50 quetzales a month per child to send them to school, despite the fact that education was alleged to be free. Most Mayan families could not afford to send one kid much less several. So, the kids were put to work generating income for the family."

Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)

Box 7

La Chica del Gallo (Rooster Girl), 2001-01-28

1 Photographic print (Mounted Print; 14x17)

Creator: Plyler, Michael, 1955-

Notes: Photograph of a Tz'utuhil girl with a rooster. Photographed by Michael Plyler in Santiago Atitlan, Guatemala. Same image as Roll 41 in Subseries 5.2. Description from Plyler: "Rooster Girl was friends with the bracelet vendor. Once I photographed the bracelet vendor for money the Rooster Girl wanted the same deal. I was more than happy to oblige because of the rooster. I asked her if the rooster had a name. She said no. I asked if it's name was 'lunch?' She laughed."

Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)

Box 7

Tienda Magda (Magda Store), 2002-02-15

1 Photographic print (Mounted Print; 14x17)

Creator: Plyler, Michael, 1955-

Notes: Photograph of a store in San Pedro La Laguna. Photographed by Michael Plyler. Same image as Roll 46 in Subseries 5.2. Description from Plyler: "This scene in front of this tienda is so typical of the pulse of life in a sleepy Mayan village. The man chatting through the window and the boy lounging outside."

Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)

Box 7

El Relicario (The Shrine), 2002-02-15

1 Photographic print (Mounted Print; 16x20)

Creator: Plyler, Michael, 1955-

Notes: Photograph of a shrine in San Pedro La Laguna. Photographed by Michael Plyler. Same image as Neg#50 in Subseries 5.2. Description from Plyler: "As I was walking down the sidewalk not far from where I had photographed Domingo two years earlier, I spied this shrine through the living room window that fronted on the sidewalk. I got the owner's permission to make this photograph with the 4x5. The man pictured in the photograph was the owner's brother and had died only two or three weeks earlier."

Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)

Box 7

Recuerdos de los Muertos, Cruces (Memories of the Dead, Crosses), 2005-01-24

1 Photographic print (Mounted Print; 14x17)

Creator: Plyler, Michael, 1955-

Notes: Photograph of crosses in the church in Santiago Atitlan, Guatemala. Photographed by Michael Plyler. Same image as Roll 54 in Subseries 5.2. Description from Plyler: "On the wall in the church at Santiago Atitlan there are these metal crosses each bearing a name of someone killed at the hands of the military in various massacres which occurred throughout the war."

Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)

Box 7

La Puesta del Sol (Sunset), 2005-01-26

1 Photographic print (Mounted Print; 16x20)

Creator: Plyler, Michael, 1955-

Notes: Photograph of sunset over Lake Atitlan, Guatemala. Photographed by Michael Plyler. Same image as Roll 55 in Subseries 5.2. Description from Plyler: "Everything just came together at sunset. I slapped a 3 stop red filter on the Mamiya to get the clouds to look on film the way they look to the eye."

Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)

Photo-folder 3

El Dia de la Lavanderia (Laundry Day), 2005-01-27

1 Photographic print (Unmounted Print; 8x10)

Creator: Plyler, Michael, 1955-

Notes: Photograph of laundry day in Santiago Atitlan, Guatemala. Photographed by Michael Plyler. Same image as Roll 56 in Subseries 5.2.

Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)

Subseries 5.2: Tz'utuhil negatives and transparencies, 1984-2018

3 Negatives (photographic) (Black and white; 4 x 5 inches)

6 Negatives (photographic) (Black and white; 4 x 5.5 cm)

8 Color transparencies (Color; 120mm)

259 Negatives (photographic) (Black and white; 120mm)

Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)

Box 9

Man from San Pedro la Laguna in traje, 1984

6 Negatives (photographic) (Black and white; 4 x 5.5 cm)

Creator: Plyler, Michael, 1955-

Notes: Photograph of a Tz'utuhil man from San Pedro La Laguna in traje. Photographed by Michael Plyler in San Pedro La Laguna, Guatemala. Roll 77. Same as photographic print Man from San Pedro La Laguna in traje in Subseries 5.1.

Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)

Box 8

Comedor de San Judas (San Judas Restaurant), 1987-02-28

1 Negatives (photographic) (Black and white; 4 x 5 inches)

Creator: Plyler, Michael, 1955-

Notes: Photograph of the San Judas Restaurant. Photographed by Michael Plyler in Santiago Atitlan, Guatemala. Neg#21. Same as photographic print Comedor de San Judas (San Judas Store) in Subseries 5.1.

Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)

Box 9

Estatuas (Statues), 1997-02

12 Negatives (photographic) (Black and white; 120mm)
 Creator: Plyler, Michael, 1955-
 Notes: Photograph of statues in the church in Santiago Atitlan, Guatemala. Photographed by Michael Plyler. Roll 27. Same as photographic print Estatuas (Statues) in Subseries 5.1.
 Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)

Box 9 Los Devotos (The Worshipers), 1997-02
 15 Negatives (photographic) (Black and white; 120mm)
 Creator: Plyler, Michael, 1955-
 Notes: Photograph of Tz'utuhil worshipers. Photographed by Michael Plyler in Santiago Atitlan, Guatemala. Roll 28. Same as photographic print Los Devotos (The Worshipers) in Subseries 5.1. Description from Plyler: "Santiago Atitlan is situated on the shores of Lake Atitlan which was formed when a volcano erupted and created a natural dam across the river draining the valley. Aldous Huxley famously wrote of it: 'Lake Como, it seems to me, touches on the limit of permissibly picturesque, but Atitlan is Como with additional embellishments of several immense volcanoes. It really is too much of a good thing.' The village itself is very much Maya and I liked to stay there because of the natural beauty and the fact that many men there still wore their traje. The church proved to be fertile photographic grounds on a number of occasions."
 Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)

Box 9 Fishermen and women doing laundry, 2000-01-27
 15 Negatives (photographic) (Black and white; 120mm)
 Creator: Plyler, Michael, 1955-
 Notes: Photograph of Tz'utuhil fishermen and women doing laundry. Photographed by Michael Plyler in Santiago Atitlan, Guatemala. Roll 29.
 Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)

Box 9 Domingo, 2000-01-27
 10 Negatives (photographic) (Black and white; 120mm)
 Creator: Plyler, Michael, 1955-
 Notes: Photograph of a Tz'utuhil man named Domingo. Photographed by Michael Plyler in San Pedro La Laguna, Guatemala. Roll 30. Same as photographic print Domingo in Subseries 5.1. Description from Plyler: "Whenever I stayed in Santiago Atitlan I would always take a boat ride across the lakes to another sleepy Mayan village. I made several trips to San Pedro de la Laguna. There too, the men still wore their traje, such as Domingo here."
 Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)

Box 9 Tres Amigos (Three Friends), 2000-01-28
 12 Negatives (photographic) (Black and white; 120mm)
 Creator: Plyler, Michael, 1955-
 Notes: Photograph of three Tz'utuhil men. Photographed by Michael Plyler in Santiago Atitlan, Guatemala. Roll 31. Same as photographic print

Tres Amigos (Three Friends) in Subseries 5.1. Description from Plyler: "These three guys were swapping stories and just having a good time when I prevailed upon them for this photo. It was clear they went back a ways with each other."

Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)

Box 8 El Pescador en la Niebla (Fisherman in Fog), 2000-01-28
1 Negatives (photographic) (Black and white; 4 x 5 inches)
Creator: Plyler, Michael, 1955-
Notes: Photograph of a Tz'utuhil fisherman in the fog. Photographed by Michael Plyler in Santiago Atitlan, Guatemala. Neg#45.
Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)

Box 9 Santiago Atitlan Market, 2001
8 Color transparencies (Color; 120mm)
Creator: Plyler, Michael, 1955-
Notes: Photographs of the Santiago Atitlan Market. Photographed by Michael Plyler. Slide Sheet 97.
Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)

Box 9 Magdalena, 2001-01-16
5 Negatives (photographic) (Black and white; 120mm)
Creator: Plyler, Michael, 1955-
Notes: Photographs of a Tz'utuhil woman named Magdalena. Photographed by Michael Plyler in Santiago Atitlan, Guatemala. Roll 33. Description from Plyler: "Magdalena was the model for the Indigenous woman who appears on the 25 centavo coin of Guatemala."
Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)

Box 9 Clemente, 2001-01-16
7 Negatives (photographic) (Black and white; 120mm)
Creator: Plyler, Michael, 1955-
Notes: Photographs of a Tz'utuhil man named Clemente. Photographed by Michael Plyler in San Pedro La Laguna, Guatemala. Roll 34. Same as photographic print Clemente in Subseries 5.1. Description from Plyler: "This gentleman had such a steely gaze I couldn't pass him up."
Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)

Box 9 El Pescador en la Niebla (Fisherman in Fog), 2001-01-17
15 Negatives (photographic) (Black and white; 120mm)
Creator: Plyler, Michael, 1955-
Notes: Photographs of a Tz'utuhil fisherman. Photographed by Michael Plyler in Santiago Atitlan, Guatemala. Roll 35. Same as photographic print El Pescador en la Niebla (Fisherman in Fog) in Subseries 5.1. Description from Plyler: "Early morning and late in the day the fisherman of Santiago Atitlan would ply their trade in these makeshift dug-out canoes. The early morning fog drew me to this photograph."
Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)

- Box 9 Fishermen, 2001-01-17
15 Negatives (photographic) (Black and white; 120mm)
Creator: Plyler, Michael, 1955-
Notes: Photographs of a Tz'utuhil fishermen. Photographed by Michael Plyler in Santiago Atitlan, Guatemala. Roll 36.
Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)
- Box 9 Le Vendedora de las Pulseras (Bracelet Vendor), 2001-01-28
4 Negatives (photographic) (Black and white; 120mm)
Creator: Plyler, Michael, 1955-
Notes: Photographs of a Tz'utuhil bracelet vendor. Photographed by Michael Plyler in Santiago Atitlan, Guatemala. Roll 41. Same as photographic print Le Vendedora de las Pulseras (Bracelet Vendor) in Subseries 5.1. Description from Plyler: "You would always see kids of all ages on the streets of Santiago hawking stuff to gringos. It cost up to 50 quetzales a month per child to send them to school, despite the fact that education was alleged to be free. Most Mayan families could not afford to send one kid much less several. So, the kids were put to work generating income for the family."
Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)
- Box 9 La Chica del Gallo (Rooster Girl), 2001-01-28
7 Negatives (photographic) (Black and white; 120mm)
Creator: Plyler, Michael, 1955-
Notes: Photographs of a Tz'utuhil girl with a rooster. Photographed by Michael Plyler in Santiago Atitlan, Guatemala. Roll 41. Same as photographic print La Chica del Gallo (Rooster Girl) in Subseries 5.1. Description from Plyler: "Rooster Girl was friends with the bracelet vendor. Once I photographed the bracelet vendor for money the Rooster Girl wanted the same deal. I was more than happy to oblige because of the rooster. I asked her if the rooster had a name. She said no. I asked if it's name was 'lunch?' She laughed."
Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)
- Box 9 Tienda Magda (Magda Store), 2002-02-15
15 Negatives (photographic) (Black and white; 120mm)
Creator: Plyler, Michael, 1955-
Notes: Photographs of a store in San Pedro La Laguna. Photographed by Michael Plyler. Roll 46. Same as photographic print Tienda Magda (Magda Store) in Subseries 5.1. Description from Plyler: "This scene in front of this tienda is so typical of the pulse of life in a sleepy Mayan village. The man chatting through the window and the boy lounging outside."
Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)
- Box 9 Church Interiors, 2002-02-16
15 Negatives (photographic) (Black and white; 120mm)
Creator: Plyler, Michael, 1955-
Notes: Photographs of the church interior in Santiago Atitlan. Photographed by Michael Plyler. Roll 47. Description from Plyler: "The undulating

crosses are metal sculptures with a candle holder for each cross. Each cross bears the name of a deceased victim of an army massacre of villagers that occurred on December 2, 1990 along with other folks who died in the violence of the Civil War other than this particular massacre."

Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)

Box 8

El Relicario (The Shrine), 2002-02-15

1 Negatives (photographic) (Black and white; 4 x 5 inches)

Creator: Plyler, Michael, 1955-

Notes: Photograph of a shrine in San Pedro La Laguna. Photographed by Michael Plyler. Neg#50. Same as photographic print El Relicario (The Shrine) in Subseries 5.1. Description from Plyler: "As I was walking down the sidewalk not far from where I had photographed Domingo two years earlier, I spied this shrine through the living room window that fronted on the sidewalk. I got the owner's permission to make this photograph with the 4x5. The man pictured in the photograph was the owner's brother and had died only two or three weeks earlier."

Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)

Box 9

Recuerdos de los Muertos, Cruces (Memories of the Dead, Crosses), 2005-01-24

15 Negatives (photographic) (Black and white; 120mm)

Creator: Plyler, Michael, 1955-

Notes: Photographs of crosses in the church in Santiago Atitlan, Guatemala. Photographed by Michael Plyler. Roll 54. Same as photographic print Recuerdos de los Muertos, Cruces (Memories of the Dead, Crosses) in Subseries 5.1. Description from Plyler: "On the wall in the church at Santiago Atitlan there are these metal crosses each bearing a name of someone killed at the hands of the military in various massacres which occurred throughout the war."

Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)

Box 9

La Puesta del Sol (Sunset), 2005-01-26

15 Negatives (photographic) (Black and white; 120mm)

Creator: Plyler, Michael, 1955-

Notes: Photographs of sunset over Lake Atitlan, Guatemala. Photographed by Michael Plyler. Roll 55. Same as photographic print La Puesta del Sol (Sunset) in Subseries 5.1. Description from Plyler: "Everything just came together at sunset. I slapped a 3 stop red filter on the Mamiya to get the clouds to look on film the way they look to the eye."

Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)

Box 9

El Dia de la Lavanderia (Laundry Day), 2005-01-27

15 Negatives (photographic) (Black and white; 120mm)

Creator: Plyler, Michael, 1955-

Notes: Photographs of laundry day in Santiago Atitlan, Guatemala. Photographed by Michael Plyler. Roll 56. Same as photographic print El Dia de la Lavanderia (Laundry Day) in Subseries 5.1.

Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)

Box 9	Negatives made in the Church Plaza, 2018-01-17 15 Negatives (photographic) (Black and white; 120mm) Creator: Plyler, Michael, 1955- Notes: Photographs in the Church Plaza in Santiago Atitlan, Guatemala. Photographed by Michael Plyler. Roll 59. Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)
Box 9	Negatives made in the Church Plaza, 2018-01-17 15 Negatives (photographic) (Black and white; 120mm) Creator: Plyler, Michael, 1955- Notes: Photographs in the Church Plaza in Santiago Atitlan, Guatemala. Photographed by Michael Plyler. Roll 60. Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)
Box 9	Volcan San Pedro over Lago Atitlan, 2018-01-17 12 Negatives (photographic) (Black and white; 120mm) Creator: Plyler, Michael, 1955- Notes: Photographs of Volcan San Pedro towering over Lago Atitlan, Guatemala. Photographed by Michael Plyler. Roll 61. Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)
Box 9	Volcan San Pedro over Lago Atitlan, 2018-01-17 15 Negatives (photographic) (Black and white; 120mm) Creator: Plyler, Michael, 1955- Notes: Photographs of Volcan San Pedro towering over Lago Atitlan, Guatemala. Photographed by Michael Plyler. Roll 62. Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)
Box 9	Volcan San Pedro over Lago Atitlan, 2018-01-17 15 Negatives (photographic) (Black and white; 120mm) Creator: Plyler, Michael, 1955- Notes: Photographs of Volcan San Pedro towering over Lago Atitlan, Guatemala. Photographed by Michael Plyler. Roll 63. Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)
Box 9	Volcan San Pedro over Lago Atitlan, 2018-01-17 5 Negatives (photographic) (Black and white; 120mm) Creator: Plyler, Michael, 1955- Notes: Photographs of Volcan San Pedro towering over Lago Atitlan, Guatemala. Photographed by Michael Plyler. Roll 64. Culture: Tz'utuhil Maya (Tzutuhil/Zutigil)

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Series 6: Architecture, 1982-2002

9 Photographic prints

15 Negatives (photographic) (Black and white; 4 x 5.5 cm)

42 Negatives (photographic) (Black and white; 4 x 5 inches)

56 Color slides (Color; 35mm)

Scope and Contents: These photographs depict architecture of churches and other buildings and structures in Antigua, Livingston, and Tikal National Park in Guatemala. They were taken by Michael Plyler between 1982 and 2002.

Subseries 6.1: Architecture photographic prints, 1986-1997

9 Photographic prints

Box 2	<p>Pilares y Arcos III - La Iglesia de la Merced (Pillars and Arches III - La Merced Church, 1986-11-26)</p> <p>1 Photographic print (Unmounted Print; 11x14)</p> <p>Creator: Plyler, Michael, 1955-</p> <p>Notes: Photograph of pillars and arches in La Merced Church. Photographed by Michael Plyler in Antigua, Guatemala. Same image as Neg # 10 in Subseries 6.2.</p>
Box 2	<p>Pilares y Arcos IV - La Iglesia de la Merced (Pillars and Arches III - La Merced Church, 1986-12-05)</p> <p>1 Photographic print (Unmounted Print; 11x14)</p> <p>Creator: Plyler, Michael, 1955-</p> <p>Notes: Photograph of pillars and arches in La Merced Church. Photographed by Michael Plyler in Antigua, Guatemala. Same image as Neg # 14 in Subseries 6.2.</p>
Box 2	<p>El Detalle del Cielo II - La Iglesia de la Merced (Ceiling Detail II - La Merced Church), 1986</p> <p>1 Photographic print (Unmounted Print; 11x14)</p> <p>Creator: Plyler, Michael, 1955-</p> <p>Notes: Photograph of ceiling detail in La Merced Church. Photographed by Michael Plyler in Antigua, Guatemala.</p>
Box 2	<p>Dos Ventanas y Piedras - El Convento de las Capuchinas (Two Windows and Stones - Las Capuchinas Convent), 1986-12-31</p> <p>1 Photographic print (Unmounted Print; 11x14)</p> <p>Creator: Plyler, Michael, 1955-</p> <p>Notes: Photograph of two windows and stones in Las Capuchinas Convent. Photographed by Michael Plyler in Antigua, Guatemala. Same image as Neg # 6 in Subseries 6.2.</p>
Box 7	<p>El Detalle del Cielo III - La Iglesia de San Francisco (Ceiling Detail III - San Francisco Church), 1987-01-26</p> <p>1 Photographic print (Unmounted Print; 16x20)</p> <p>Creator: Plyler, Michael, 1955-</p>

	Notes:	Photograph of ceiling detail in the San Francisco Church. Photographed by Michael Plyler in Antigua, Guatemala. Same image as Neg # 23 in Subseries 6.2.
Box 2	Tienda San Antonio (San Antonio Store), 1987-01-28 1 Photographic print (Unmounted Print; 11x14) Creator: Plyler, Michael, 1955- Notes: Photograph of the San Antonio Store. Photographed by Michael Plyler in Livingston, Guatemala. Same image as Neg#18 in Subseries 6.2. Description from Plyler: "Even though Livingston is situated on the Caribbean coast of Guatemala adjacent to Belize where Afro/Caribbean culture is dominant, there are some Mayans living there. This photograph is of a Mayan-owned tienda with a young Mayan boy standing out front."	
Box 2	La Camara Subterranea III - El Convento de las Capuchinas (Underground Chamber III - Las Capuchinas Convent), 1987 1 Photographic print (Unmounted Print; 11x14) Creator: Plyler, Michael, 1955- Notes: Photograph of an underground chamber in Las Capuchinas Convent. Photographed by Michael Plyler in Antigua, Guatemala.	
Box 2	Acropolis Norte y El Templo de la Gran Jaguar (North Acropolis and Temple of the Great Jaguar), 1997 1 Photographic print (Unmounted Print; 11x14) Creator: Plyler, Michael, 1955- Notes: Photograph of the North Acropolis and Temple of the Great Jaguar. Photographed by Michael Plyler in Tikal, Guatemala.	
Box 2	Estela en la Plaza Mayor (Stela in the Great Plaza), 1997-02-14 1 Photographic print (Unmounted Print; 11x14) Creator: Plyler, Michael, 1955- Notes: Photograph of Stela in the Great Plaza. Photographed by Michael Plyler in Tikal, Guatemala. Same image as Neg#38 in Subseries 6.2.	

Subseries 6.2: Architecture negatives and transparencies, 1982-2002

15 Negatives (photographic) (Black and white; 4 x 5.5 cm)

42 Negatives (photographic) (Black and white; 4 x 5 inches)

56 Color slides (Color; 35mm)

Box 9	Views of Great Plaza in Tikal, 1982-01 15 Negatives (photographic) (Black and white; 4 x 5.5 cm) Creator: Plyler, Michael, 1955- Notes: Photographs of Great Plaza in Tikal. Photographed by Michael Plyler in Guatemala. Roll 93.	
Box 8	North Acropolis - Tikal National Park, 1985-05-17 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955-	

Notes: Photograph of the North Acropolis in Tikal National Park. Photographed by Michael Plyler in Guatemala. Neg#1.

Box 8 Temple I, stela, and steps leading to North Plaza, 1985-05-17
1 Negatives (photographic) (Black and white; 4 x 5 inches)
Creator: Plyler, Michael, 1955-
Notes: Photographs of Temple I, stela, and steps leading to North Plaza in Tikal. Photographed by Michael Plyler in Guatemala. Neg#2.

Box 8 Detail East Plaza - Tikal National Park, 1985-05-19
1 Negatives (photographic) (Black and white; 4 x 5 inches)
Creator: Plyler, Michael, 1955-
Notes: Photograph detail of East Plaza in Tikal National Park. Photographed by Michael Plyler in Guatemala. Neg#3.

Box 8 Church and Convent of La Merced - Arches and Ceiling, 1985-05-27
1 Negatives (photographic) (Black and white; 4 x 5 inches)
Creator: Plyler, Michael, 1955-
Notes: Photograph of arches and ceiling in the church and convent of La Merced. Photographed by Michael Plyler in Antigua, Guatemala. Neg # 9.

Box 8 Church and Convent of San Francisco - Ceiling Detail, 1985-07-12
1 Negatives (photographic) (Black and white; 4 x 5 inches)
Creator: Plyler, Michael, 1955-
Notes: Photograph ceiling detail in the church and convent of San Francisco. Photographed by Michael Plyler in Antigua, Guatemala. Neg # 22.

Box 8 Pilares y Arcos III - La Iglesia de la Merced (Pillars and Arches III - La Merced Church), 1986-11-26
1 Negatives (photographic) (Black and white; 4 x 5 inches)
Creator: Plyler, Michael, 1955-
Notes: Photograph of pillars and arches in La Merced Church. Photographed by Michael Plyler in Antigua, Guatemala. Neg # 10. Same as photographic print Pilares y Arcos III - La Iglesia de la Merced (Pillars and Arches III - La Merced Church) in Subseries 6.1.

Box 8 Church and Convent of La Merced - Pillars, Arches, and Ceiling and Cupola, 1986-11-26
1 Negatives (photographic) (Black and white; 4 x 5 inches)
Creator: Plyler, Michael, 1955-
Notes: Photograph of pillars, arches, and ceiling and cupola in the church and convent of La Merced. Photographed by Michael Plyler in Antigua, Guatemala. Neg # 11.

Box 8 Church and Convent of La Merced - View towards altar from entry doors, 1986-12-01
1 Copy negative (Black and white; 4 x 5 inches)
Creator: Plyler, Michael, 1955-

	Notes: Photograph of view towards altar from entry doors at the church and convent of La Merced. Photographed by Michael Plyler in Antigua, Guatemala. Neg # 12.
Box 8	Church and Convent of La Merced - Interior View (more pillars and arches), 1986-12-01 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photograph of interior of the church and convent of La Merced of more pillars and arches. Photographed by Michael Plyler in Antigua, Guatemala. Neg # 13.
Box 8	Pilares y Arcos IV - La Iglesia de la Merced (Pillars and Arches III - La Merced Church), 1986-12-05 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photograph of pillars and arches in La Merced Church. Photographed by Michael Plyler in Antigua, Guatemala. Neg # 14. Same as photographic print Pilares y Arcos IV - La Iglesia de la Merced (Pillars and Arches III - La Merced Church) in Subseries 6.1.
Box 8	Dos Ventanas y Piedras - El Convento de las Capuchinas (Two Windows and Stones - Las Capuchinas Convent), 1986-12-31 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photograph of two windows and stones in Las Capuchinas Convent. Photographed by Michael Plyler in Antigua, Guatemala. Neg # 6. Same as photographic print Dos Ventanas y Piedras - El Convento de las Capuchinas (Two Windows and Stones - Las Capuchinas Convent) in Subseries 6.1.
Box 8	El Detalle del Cielo III - La Iglesia de San Francisco (Ceiling Detail III - San Francisco Church), 1986-01-26 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photograph of ceiling detail in the San Francisco Church. Photographed by Michael Plyler in Antigua, Guatemala. Neg # 23. Same as photographic print El Detalle del Cielo III - La Iglesia de San Francisco (Ceiling Detail III - San Francisco Church) in Subseries 6.1.
Box 8	Tienda San Antonio (San Antonio Store), 1987-01-28 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photograph of the San Antonio Store. Photographed by Michael Plyler in Livingston, Guatemala. Neg#18. Same as photographic print Tienda San Antonio (San Antonio Store) in Subseries 6.1. Description from Plyler: "Even though Livingston is situated on the Caribbean coast of Guatemala adjacent to Belize where Afro/Caribbean culture is dominant, there are some Mayans living there. This photograph is of a Mayan-owned tienda with a young Mayan boy standing out front."

Box 8	Church and Convent of Las Capuchinas - Underground Chamber I, 1987-02-26 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photograph of an underground chamber in Las Capuchinas Convent. Photographed by Michael Plyler in Antigua, Guatemala. Neg # 7. Description from Plyler: "There are two theories as to the function of this cavernous room. Because it was subterranean, food storage in a cool place all year long, OR a place to hang laundry to dry during the rainy season. OR BOTH."
Box 8	Church and Convent of Las Capuchinas - Underground Chamber II, 1987-02-26 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photograph of an underground chamber in Las Capuchinas Convent. Photographed by Michael Plyler in Antigua, Guatemala. Neg # 8. Description from Plyler: "There are two theories as to the function of this cavernous room. Because it was subterranean, food st
Box 8	Church and Convent of San Francisco - Homage to Hermano Pedro, 1991-12-23 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photograph of an homage to Hermano Pedro in the Church and Convent of San Francisco. Photographed by Michael Plyler in Antigua, Guatemala. Neg # 24.
Box 8	Church and Convent of Santa Clara - Façade Detail I, 1991-12-29 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photograph detail of the façade of the church and convent of Santa Clara. Photographed by Michael Plyler in Antigua, Guatemala. Neg # 27.
Box 8	Church and Convent of Santa Clara - Façade Detail II, 1991-12-29 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photograph detail of the façade of the church and convent of Santa Clara. Photographed by Michael Plyler in Antigua, Guatemala. Neg # 28.
Box 8	Church and Convent of Santa Clara - Façade Detail III, 1991-12-29 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photograph detail of the façade of the church and convent of Santa Clara. Photographed by Michael Plyler in Antigua, Guatemala. Neg # 29.
Box 8	Church and Convent of Santa Clara - Pillars and Arches, 1991-12-29 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955-

	Notes:	Photograph of pillars and arches at the church and convent of Santa Clara. Photographed by Michael Plyler in Antigua, Guatemala. Neg # 30.
Box 8	The Cathedral - Exterior Façade and Plaza, 1992-01-03 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photograph of the exterior façade and plaza of the Cathedral. Photographed by Michael Plyler in Antigua, Guatemala. Neg # 1.	
Box 8	Church and Convent of La Merced - Façade Detail, 1992-01-07 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photograph detail of the façade of the church and convent of La Merced. Photographed by Michael Plyler in Antigua, Guatemala. Neg # 15.	
Box 8	Temple I from behind, 1997-02-13 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photograph of Temple I in Tikal, Guatemala. Photographed by Michael Plyler. Neg#34.	
Box 8	Temple V from El Mundo Perdido, 1997-02-13 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photograph of Temple V from El Mundo Perdido. Photographed by Michael Plyler in Tikal, Guatemala. Neg#35.	
Box 8	Temple V from Central Acropolis, 1997-02-14 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photograph of Temple V from Central Acropolis. Photographed by Michael Plyler in Tikal, Guatemala. Neg#36.	
Box 8	Two Stela in front of Temple II - Great Plaza, 1997-02-14 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photograph of two stela in front of Temple II in the Great Plaza. Photographed by Michael Plyler in Tikal, Guatemala. Neg#37.	
Box 8	Estela en la Plaza Mayor (Stela in the Great Plaza), 1997-02-14 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photograph of stela in the Great Plaza. Photographed by Michael Plyler in Tikal, Guatemala. Neg#38. Same as photographic print Estela en la Plaza Mayor (Stela in the Great Plaza) in Subseries 6.1.	
Box 8	Temple I, 1997-02-14	

	<p>1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photograph of Temple I in Tikal, Guatemala. Photographed by Michael Plyler. Neg#39.</p>
Box 8	<p>Temple II, 1997-02-14 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photograph of Temple II in Tikal, Guatemala. Photographed by Michael Plyler. Neg#40.</p>
Box 8	<p>Church and Convent of La Merced - Bell Tower Detail, 1997-02-03 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photograph detail of the bell tower of the church and convent of La Merced. Photographed by Michael Plyler in Antigua, Guatemala. Neg # 16.</p>
Box 8	<p>Church and Convent of La Merced - Facade Detail, 1997-02-16 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photograph detail of the façade of the church and convent of La Merced. Photographed by Michael Plyler in Antigua, Guatemala. Neg # 17.</p>
Box 8	<p>Church and Convent of La Merced - Facade Detail, 1997-02-16 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photograph detail of the façade of the church and convent of La Merced. Photographed by Michael Plyler in Antigua, Guatemala. Neg # 18.</p>
Box 8	<p>Church and Convent of La Recoleccion - Interior View, 2000-01-19 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photograph of interior of the church and convent of La Recoleccion. Photographed by Michael Plyler in Antigua, Guatemala. Neg # 19. Description from Plyler: "This church was destroyed by an earthquake and has yet to be restored. Hence the rubble in this photograph."</p>
Box 8	<p>Church and Convent of La Recoleccion - Detail I, 2000-01-19 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955- Notes: Photograph of interior of the church and convent of La Recoleccion. Photographed by Michael Plyler in Antigua, Guatemala. Neg # 20.</p>
Box 8	<p>Church and Convent of La Recoleccion - Detail II, 2000-01-19 1 Negatives (photographic) (Black and white; 4 x 5 inches) Creator: Plyler, Michael, 1955-</p>

Notes: Photograph of interior of the church and convent of La Recoleccion. Photographed by Michael Plyler in Antigua, Guatemala. Neg # 21.

Box 8 Great Plaza looking toward North Acropolis, 2000-01-21
1 Negatives (photographic) (Black and white; 4 x 5 inches)
Creator: Plyler, Michael, 1955-
Notes: Photograph of the Great Plaza looking toward North Acropolis. Photographed by Michael Plyler in Tikal, Guatemala. Neg#41.

Box 8 The Cathedral - Arch Detail, 2002-02-01
1 Negatives (photographic) (Black and white; 4 x 5 inches)
Creator: Plyler, Michael, 1955-
Notes: Photograph detail of the arch of the Cathedral. Photographed by Michael Plyler in Antigua, Guatemala. Neg # 2.

Box 8 Church of El Carmen - Façade Detail I, 2002-02-18
1 Negatives (photographic) (Black and white; 4 x 5 inches)
Creator: Plyler, Michael, 1955-
Notes: Photograph detail of the façade of the Church of El Carmen. Photographed by Michael Plyler in Antigua, Guatemala. Neg # 3.

Box 8 Church of El Carmen - Façade Detail II, 2002-02-18
1 Negatives (photographic) (Black and white; 4 x 5 inches)
Creator: Plyler, Michael, 1955-
Notes: Photograph detail of the façade of the Church of El Carmen. Photographed by Michael Plyler in Antigua, Guatemala. Neg # 4.

Box 8 Church of El Carmen - Façade Detail III, 2002-02-18
1 Negatives (photographic) (Black and white; 4 x 5 inches)
Creator: Plyler, Michael, 1955-
Notes: Photograph detail of the façade of the Church of El Carmen. Photographed by Michael Plyler in Antigua, Guatemala. Neg # 5.

Box 8 Church and Convent of San Francisco - Facade Detail II, 2002-02-19
1 Negatives (photographic) (Black and white; 4 x 5 inches)
Creator: Plyler, Michael, 1955-
Notes: Photograph detail of facade of the San Francisco Church. Photographed by Michael Plyler in Antigua, Guatemala. Neg # 25.

Box 8 Church and Convent of San Francisco - Facade Detail III, 2002-02-19
1 Negatives (photographic) (Black and white; 4 x 5 inches)
Creator: Plyler, Michael, 1955-
Notes: Photograph detail of facade of the San Francisco Church. Photographed by Michael Plyler in Antigua, Guatemala. Neg # 26.

Box 9 Tikal and Lake Pezen Itza, 1982-1997
17 Color slides (Color; 35mm)
Creator: Plyler, Michael, 1955-
Notes: Photographs of Tikal and Lake Pezen Itza. Photographed by Michael Plyler in Guatemala. Slide Sheet 94.

Box 9 Chichicastenango, Solola, San Andres Iztapa, Santiago Atitlan, 1984-2001
19 Color slides (Color; 35mm)
Creator: Plyler, Michael, 1955-
Notes: Photographs of Chichicastenango, Solola, San Andrew Iztapa, Santiago Atitlan. Photographed by Michael Plyler in Guatemala. Slide Sheet 95.

Box 9 San Antonio Aguas Calientes, Nahuala, Nebaj, Chajul, San Juan Cotzal, Santa Maria de Jesus, Solola, Todos Santos Cuchumatan, 1982-1985
20 Color slides (Color; 35mm)
Creator: Plyler, Michael, 1955-
Notes: Photographs of San Antonio Aguas Calientes, Nahuala, Nebaj, Chajul, San Juan Cotzal, Santa Maria de Jesus, Solola, Todos Santos Cuchumatan. Photographed by Michael Plyler in Guatemala. Slide Sheet 96.

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