

## Moche Art And Visual Culture In Ancient Peru

This volume provides an opportunity to see the work of a community of Pre-Columbian potters and painters. Many of them probably knew each other, and would have been able to recognize each other's work. Through a detailed analysis of the painted vessels from San Jose de Moro, the authors identify multiple paintings by individual artists, and use similarities in style to suggest how the paintings by certain artists influenced the paintings of others. This ground-breaking book allows the reader, for the first time, to visualize and appreciate a community of Moche potters and painters who developed a distinctive style of ceramics and left a splendid legacy in clay.

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Of universal appeal and great beauty, Peruvian featherworking was part of a highly sophisticated textile tradition spanning several thousand years. Although these rare treasures, which include vibrantly colored and detailed garments, headdresses, personal ornaments, and ritual objects, have been admired and collected by connoisseurs for decades, this unusual and exquisite art form has not been much investigated or published. *Peruvian Featherworks*, a magnificently illustrated publication, is the first in-depth and authoritative review of featherworking traditions in Ancient Peru. Written by seven international experts in the textile arts and archaeology, the texts include a discussion of important recent discoveries, considerations of iconography, and basic technical characteristics of featherworks. Nearly seventy outstanding pieces are discussed, as well as evidence of feather mosaic on textiles and other media in most major Andean cultures, from the Paracas (about 600–100 B.C.) through the Inca (1470–1534).

*Ancient Complex Societies* examines the archaeological evidence for the rise and functioning of politically and socially “complex” cultures in antiquity. Particular focus is given to civilizations exhibiting positions of leadership, social and administrative hierarchies, emerging and already developed complex religious systems, and economic differentiation. Case studies are drawn from around the globe, including Asia, the Mediterranean region, and the American continents. Using case studies from Africa, Polynesia, and North America, discussion is dedicated to identifying what “complex” means and when it should be applied to ancient systems. Each chapter attempts to not only explore the sociopolitical and economic elements of ancient civilizations, but to also present an overview of what life was like for the later population within each system, sometimes drilling down to individual people living their daily lives. Throughout the chapters, the authors address problems with the idea of complexity, the incomparability of cultures, and the inconsistency of archaeological and historical evidence in reconstructing ancient cultures.

Figurines dating from prehistory have been found across the world but have never before been considered globally. *The Oxford Handbook of Prehistoric Figurines* is the first book to offer a comparative survey of this kind, bringing together approaches from across the landscape of contemporary research into a definitive resource in the field. The volume is comprehensive, authoritative, and accessible, with dedicated and fully illustrated chapters covering figurines from the Americas, Europe, Africa, Asia, and Australasia and the Pacific laid out by geographical location and written by the foremost scholars in figurine studies; wherever prehistoric figurines are found they have been expertly described and examined in relation to their subject matter, form, function, context, chronology, meaning, and interpretation. Specific themes that are discussed by contributors include, for example, theories of figurine interpretation, meaning in processes and contexts of figurine production, use, destruction and disposal, and the cognitive and social implications of representation. Chronologically, the coverage ranges from the Middle Palaeolithic through to areas and periods where an absence of historical sources renders figurines “prehistoric” even though they might have been produced in the mid-2nd millennium AD, as in parts of sub-Saharan Africa. The result is a synthesis of invaluable insights into past thinking on the human body, gender, identity, and how the figurines might have been used, either practically, ritually, or even playfully.

In the past fifty years, the study of indigenous and pre-Columbian art has evolved from a groundbreaking area of inquiry in the mid-1960s to an established field of research. This period also spans the career of art historian Esther Pasztor. Few scholars have made such a broad and lasting impact as Pasztor, both in terms of our understanding of specific facets of ancient American art as well as in our appreciation of the evolving analytical tendencies related to the broader field of study as it developed and matured. The essays collected in this volume reflect scholarly rigor and new perspectives on ancient American art and are contributed by many of Pasztor's former students and colleagues. A testament to the sheer breadth of Pasztor's accomplishments, *Visual Culture of the Ancient Americas* covers a wide range of topics, from Aztec picture-writing to nineteenth-century European scientific illustration of Andean sites in Peru. The essays, written by both established and rising scholars from across the field, focus on three areas: the ancient Andes, including its representation by European explorers and scholars of the nineteenth century; Classic period Mesoamerica and its uses within the cultural heritage debate of the twentieth and twenty-first centuries; and Postclassic Mesoamerica, particularly the deeper and heretofore often hidden meanings of its cultural production. Figures, maps, and color plates demonstrate the vibrancy and continued allure of indigenous artworks from the ancient Americas. “Pre-Columbian art can give more,” Pasztor declares, and the scholars featured here make a compelling case for its incorporation into art theory as a whole. The result is a collection of essays that celebrates Pasztor's central role in the development of the field of Ancient American visual studies, even as it looks toward the future of the discipline.

In a special precinct dedicated to ritual sacrifice at Huaca de la Luna on the north coast of Peru, about seventy-five men were killed and dismembered, their remains and body parts then carefully rearranged and left on the ground with numerous offerings. The discovery of this large sacrificial site—one of the most important sites of this type in the Americas—raises fundamental questions. Why was human sacrifice so central to Moche ideology and religion? And why is sacrifice so intimately related to the notions of warfare and capture? In this pioneering book, Steve Bourget marshals all the currently available information from the archaeology and visual culture of Huaca de la Luna as he seeks to understand the centrality of human sacrifice in Moche ideology and, more broadly, the role(s) of violence in the development of social complexity. He begins by providing a fully documented account of the archaeological contexts, demonstrating how closely interrelated these contexts are to the rest of Moche material culture, including its iconography, the regalia of its elite, and its monumental architecture. Bourget then probes the possible meanings of ritual violence and human sacrifice and their intimate connections with concepts of divinity, ancestry, and foreignness. He builds a convincing case that the iconography of ritual violence and the practice of human sacrifice at all the principal Moche ceremonial centers were the main devices used in the establishment and development of the Moche state.

The meanings of ritualized head treatments among ancient Mesoamerican and Andean peoples is the subject of this book, the first overarching coverage of an important subject. Heads are sources of power that protect, impersonate, emulate sacred forces, distinguish, or acquire identity within the native world. The essays in this book examine these themes in a wide array of indigenous head treatments, including facial cosmetics and hair arrangements, permanent cranial vault and facial modifications, dental decorations, posthumous head processing, and head hunting. They offer new insights into native understandings of beauty, power, age, gender, and ethnicity. The contributors are experts from such diverse fields as skeletal biology, archaeology, aesthetics, forensics, taphonomy, and art history.

More than a thousand years ago on the north coast of Peru, Indigenous Moche artists created a large and significant corpus of sexually explicit ceramic works of art. They depicted a diversity of sex organs and sex acts, and an array of solitary and interconnected human and nonhuman bodies. To the modern eye, these Moche “sex pots,” as Mary Weismantel calls them, are lively and provocative but also

enigmatic creations whose import to their original owners seems impossible to grasp. In *Playing with Things*, Weismantel shows that there is much to be learned from these ancient artifacts, not merely as inert objects from a long-dead past but as vibrant Indigenous things, alive in their own inhuman temporality. From a new materialist perspective, she fills the gaps left by other analyses of the sex pots in pre-Columbian studies, where sexuality remains marginalized, and in sexuality studies, where non-Western art is largely absent. Taking a decolonial approach toward an archaeology of sexuality and breaking with long-dominant iconographic traditions, this book explores how the pots "play jokes," "make babies," "give power," and "hold water," considering the sex pots as actual ceramic bodies that interact with fleshly bodies, now and in the ancient past. A beautifully written study that will be welcomed by students as well as specialists, *Playing with Things* is a model for archaeological and art historical engagement with the liberating power of queer theory and Indigenous studies.

Quilter utilizes the Peabody's collection as a means to investigate how the Moche used various media, particularly ceramics, to convey messages about their lives and beliefs. His presentation provides a critical examination and rethinking of many of the commonly held interpretations of Moche artifacts and their imagery. It also raises important questions about art production and its role in this and other ancient and modern cultures. --

*Ancient Alterity in the Andes* is the first major treatment on ancient alterity: how people in the past regarded others. At least since the 1970s, alterity has been an influential concept in different fields, from art history, psychology and philosophy, to linguistics and ethnography. Having gained steam in concert with postmodernism's emphasis on self-reflection and discourse, it is especially significant now as a framework to understand the process of 'writing' and understanding the Other: groups, cultures and cosmologies. This book showcases this concept by illustrating how people visualised others in the past, and how it coloured their engagements with them, both physically and cognitively. Alterity has yet to see sustained treatment in archaeology due in great part to the fact that the archaeological record is not always equipped to inform on the subject. Like its kindred concepts, such as identity and ethnicity, alterity is difficult to observe also because it can be expressed at different times and scales, from the individual, family and village settings, to contexts such as nations and empires. It can also be said to 'reside' just as well in objects and individuals, as it may in a technique, action or performance. One requires a relevant, holistic data set and multiple lines of evidence. *Ancient Alterity in the Andes* provides just that by focusing on the great achievements of the ancient Andes during the first millennium AD, centred on a Pre-Columbian culture, known as Recuay (AD 1-700). Using a new framework of alterity, one based on social others (e.g., kinsfolk, animals, predators, enemies, ancestral dead), the book rethinks cultural relationships with other groups, including the Moche and Nasca civilisations of Peru's coast, the Chavín cult, and the later Wari, the first Andean empire. In revealing little known patterns in Andean prehistory the book illuminates the ways that archaeologists, in general, can examine alterity through the existing record. *Ancient Alterity in the Andes* is a substantial boon to the analysis and writing of past cultures, social systems and cosmologies and an important book for those wishing to understand this developing concept in archaeological theory.

This is the first book of its kind to feature interdisciplinary art history and disability studies scholarship. Art historians have traditionally written about images of figures with impairments and artworks by disabled artists, without integrating disability studies scholarship, while many disability studies scholars discuss works of art, but do not necessarily incorporate art historical research and methodology. The chapters in this volume emphasize a shift away from the medical model of disability that is often scrutinized in art history by considering the social model and representations of disabled figures from a range of styles and periods, mostly from the twentieth century. Topics addressed include visible versus invisible impairments; scientific, anthropological, and vernacular images of disability; and the theories and implications of looking/staring versus gazing. They also explore ways in which art responds to, envisions, and at times stereotypes and pathologizes disability. The insights offered in this book contextualize understanding of disability historically, as well as in terms of medicine, literature, and visual culture.

Archaeologists working in the Moche Valley of Peru have uncovered a number of tombs representing various cultures that flourished there prior to European contact. This book provides a full description of 103 such burials, spanning a period of more than 3,500 years. Each burial is documented with an accurate illustration of every artifact found, as well as details on the location, matrix, and construction of the graves, the individuals in the graves, and the placement of all the associated goods. This information constitutes an important resource for solving problems of ceramic chronology and style change. Age and sex data given for the burials will also enable scholars to establish status differences that existed in the pre-Columbian past. Finally, the authors have compared their sample with all the north coast burials previously reported, showing how their findings may be used to ascertain similarities and differences throughout the highland Andean region. *Ancient Burial Patterns of the Moche Valley, Peru* is the first diachronic study of burial practices for any Andean region. It not only demonstrates changes in funerary practices in the area but also provides insight into the nature of local cultural development. It will be useful to specialists in Andean and New World archaeology as well as to collectors of pre-Columbian art.

Traditions of sacrifice exist in almost every human culture and often embody a society's most meaningful religious and symbolic acts. Ritual violence was particularly varied and enduring in the prehistoric South American Andes, where human lives, animals, and material objects were sacrificed in secular rites or as offerings to the divine. Spectacular discoveries of sacrificial sites containing the victims of violent rituals have drawn ever-increasing attention to ritual sacrifice within Andean archaeology. Responding to this interest, this volume provides the first regional overview of ritual killing on the pre-Hispanic north coast of Peru, where distinct forms and diverse trajectories of ritual violence developed during the final 1,800 years of prehistory. Presenting original research that blends empirical approaches, iconographic interpretations, and contextual analyses, the contributors address four linked themes—the historical development and regional variation of north coast sacrifice from the early first millennium AD to the European conquest; a continuum of ritual violence that spans people, animals, and objects; the broader ritual world of sacrifice, including rites both before and after violent offering; and the use of diverse scientific tools, archaeological information, and theoretical interpretations to study sacrifice. This research proposes a wide range of new questions that will shape the research agenda in the coming decades, while fostering a nuanced, scientific, and humanized approach to the archaeology of ritual violence that is applicable to archaeological contexts around the world.

This extensive work explores the changing world of religions, faiths and practices. It discusses a broad range of issues and phenomena that are related to religion, including nature, ethics, secularization, gender and identity. Broadening the context, it studies the interrelation between religion and other fields, including education, business, economics and law. The book presents a vast array of examples to illustrate the changes that have taken place and have led to a new world map of religions. Beginning with an introduction of the concept of the "changing world religion map", the book first focuses on nature, ethics and the environment. It examines humankind's eternal search for the sacred, and discusses the emergence of "green" religion as a theme that cuts across many faiths. Next, the book turns to the theme of the pilgrimage, illustrated by many examples from all parts of the world. In its discussion of the interrelation between religion and education, it looks at the role of missionary movements. It explains the relationship between religion, business, economics and law by means of a discussion of legal and moral frameworks, and the financial and business issues of religious organizations. The next part of the book explores the many "new faces" that are part of the religious landscape and culture of the Global North (Europe, Russia, Australia and New Zealand, the U.S. and Canada) and the Global South (Latin America, Africa and Asia). It does so by looking at specific population movements, diasporas, and the impact of globalization. The volume next turns to secularization as both a phenomenon occurring in the Global religious North, and as an emerging and distinguishing feature in the metropolitan, cosmopolitan and gateway cities and regions in the Global South. The final part of the book explores the changing

world of religion in regards to gender and identity issues, the political/religious nexus, and the new worlds associated with the virtual technologies and visual media.

"Eminent ancestors of the better-known Inca, the Wari ascended to power in the south-central highlands of Peru in about AD 600, underwent a period of explosive growth, and then, by AD 1000, collapsed. During this lifespan, they created a society of such unprecedented complexity that many today regard it as the first empire in the Andes. Elite arts and the ideologies that informed them were among the culture's most prominent exports. From their eponymous capital, one of the largest archaeological sites in South America, the Wari sent elaborate objects and textiles to their highland provincial centers as well as down into populous Pacific coastal areas to the west. The arts were crucial to their political, economic, and religious systems. Since the Wari did not write, the arts took on special roles in preserving and communicating information. This book is published on the occasion of an exhibition organized by the Cleveland Museum of Art that features some 170 objects from collections in Canada, Europe, Peru, and the United States. The selection covers the full range of Wari elite arts: elaborate textiles, which probably were at the core of Wari value systems; sophisticated ceramics of various styles; exquisite personal ornaments made of precious materials; carved wood containers; and works in stone and other media. The exhibition, the first in North America devoted to the arts of the Wari, was curated and the cataloged edited by Susan E. Bergh, curator of Pre-Columbian and Native North American art at the Cleveland Museum of Art."--P. [2] of cover.

Adding an important new chapter to pre-Columbian art history, this volume is the first to assemble and analyze a comprehensive body of ancient Andean architectural representations, as well as the first that explores their connections to full-scale pre-Hispanic ritual architecture.

This volume examines human sexuality as an intrinsic element in the interpretation of complex colonial societies. While archaeological studies of the historic past have explored the dynamics of European colonialism, such work has largely ignored broader issues of sexuality, embodiment, commemoration, reproduction and sensuality. Recently, however, scholars have begun to recognize these issues as essential components of colonization and imperialism. This book explores a variety of case studies, revealing the multifaceted intersections of colonialism and sexuality. Incorporating work that ranges from Phoenician diasporic communities of the eighth century to Britain's nineteenth-century Australian penal colonies to the contemporary Maroon community of Brazil, this volume changes the way we understand the relationship between sexuality and colonial history.

Archaeological Heritage in a Modern Urban Landscape evaluates issues about the preservation, social role and management of archaeological sites in the Trujillo area, north coast of Peru, specifically those of the Moche culture (100-800 AD). Moche was one of the great civilizations of ancient Peru, with spectacular ceremonial adobe architecture and settlements distributed across a landscape formed by coastal valleys and one of the largest deserts of South America. In the last decades political and economic changes have brought rural migrations to the city of Trujillo and nearby zones, causing the emergence of extensive new communities in the margins of the metropolis. And although Trujillo's Moche heritage has become a symbol of regional identity, most local Moche sites are under siege because of urban development. This book offers a new perspective on the development of modern communities settled beside archaeological sites and contributes to improving best practices in the management of archaeological sites and preservation in an urban setting.

This volume explores the art and archaeology of the Moche, who created impressive monuments and metal objects centuries before the rise of the Inca. A major theme of the volume is how the visual arts and political representation are connected.

The Political Machine investigates the essential role that material culture plays in the practices and maintenance of political sovereignty. Through an archaeological exploration of the Bronze Age Caucasus, Adam Smith demonstrates that beyond assemblies of people, polities are just as importantly assemblages of things—from ballots and bullets to crowns, regalia, and licenses. Smith looks at the ways that these assemblages help to forge cohesive publics, separate sovereigns from a wider social mass, and formalize governance—and he considers how these developments continue to shape politics today. Smith shows that the formation of polities is as much about the process of manufacturing assemblages as it is about disciplining subjects, and that these material objects or "machines" sustain communities, orders, and institutions. The sensibilities, senses, and sentiments connecting people to things enabled political authority during the Bronze Age and fortify political power even in the contemporary world. Smith provides a detailed account of the transformation of communities in the Caucasus, from small-scale early Bronze Age villages committed to egalitarianism, to Late Bronze Age polities predicated on radical inequality, organized violence, and a centralized apparatus of rule. From Bronze Age traditions of mortuary ritual and divination to current controversies over flag pins and Predator drones, The Political Machine sheds new light on how material goods authorize and defend political order.

Renowned for their monumental architecture and rich visual culture, the Moche inhabited the north coast of Peru during the Early Intermediate Period (AD 100-800).

Archaeological discoveries over the past century and the dissemination of Moche artifacts to museums around the world have given rise to a widespread and continually increasing fascination with this complex culture, which expressed its beliefs about the human and supernatural worlds through finely crafted ceramic and metal objects of striking realism and visual sophistication. In this standard-setting work, an international, multidisciplinary team of scholars who are at the forefront of Moche research present a state-of-the-art overview of Moche culture. The contributors address various issues of Moche society, religion, and material culture based on multiple lines of evidence and methodologies, including iconographic studies, archaeological investigations, and forensic analyses. Some of the articles present the results of long-term studies of major issues in Moche iconography, while others focus on more specifically defined topics such as site studies, the influence of El Niño/Southern Oscillation on Moche society, the nature of Moche warfare and sacrifice, and the role of Moche visual culture in decoding social and political frameworks.

If human burials were our only window onto the past, what story would they tell? Skeletal injuries constitute the most direct and unambiguous evidence for violence in the past. Whereas weapons or defenses may simply be statements of prestige or status and written sources are characteristically biased and incomplete, human remains offer clear and

unequivocal evidence of physical aggression reaching as far back as we have burials to examine. Warfare is often described as 'senseless' and as having no place in society. Consequently, its place in social relations and societal change remains obscure. The studies in *The Routledge Handbook of the Bioarchaeology of Human Conflict* present an overview of the nature and development of human conflict from prehistory to recent times as evidenced by the remains of past people themselves in order to explore the social contexts in which such injuries were inflicted. A broadly chronological approach is taken from prehistory through to recent conflicts, however this book is not simply a catalogue of injuries illustrating weapon development or a narrative detailing 'progress' in warfare but rather provides a framework in which to explore both continuity and change based on a range of important themes which hold continuing relevance throughout human development.

There is widespread acknowledgement among anthropologists, archaeologists, ethnobotanists, as well as researchers in related disciplines that specific foods and cuisines are linked very strongly to the formation and maintenance of cultural identity and ethnicity. Strong associations of foodways with culture are particularly characteristic of South American Andean cultures. Food and drink convey complex social and cultural meanings that can provide insights into regional interactions, social complexity, cultural hybridization, and ethnogenesis. This edited volume presents novel and creative anthropological, archaeological, historical, and iconographic research on Andean food and culture from diverse temporal periods and spatial settings. The breadth and scope of the contributions provides original insights into a diversity of topics, such as the role of food in Andean political economies, the transformation of foodways and cuisines through time, and ancient iconographic representations of plants and animals that were used as food. Thus, this volume is distinguished from most of the published literature in that specific foods, cuisines, and culinary practices are the primary subject matter through which aspects of Andean culture are interpreted.

From prehistory to the present, the Indigenous peoples of the Andes have used a visual symbol system—that is, art—to express their sense of the sacred and its immanence in the natural world. Many visual motifs that originated prior to the Incas still appear in Andean art today, despite the onslaught of cultural disruption that native Andeans have endured over several centuries. Indeed, art has always been a unifying power through which Andeans maintain their spirituality, pride, and culture while resisting the oppression of the dominant society. In this book, Mary Strong takes a significantly new approach to Andean art that links prehistoric to contemporary forms through an ethnographic understanding of Indigenous Andean culture. In the first part of the book, she provides a broad historical survey of Andean art that explores how Andean religious concepts have been expressed in art and how artists have responded to cultural encounters and impositions, ranging from invasion and conquest to international labor migration and the internet. In the second part, Strong looks at eight contemporary art types—the scissors dance (*danza de tijeras*), home altars (*retablos*), carved gourds (*mates*), ceramics (*ceramica*), painted boards (*tablas*), weavings (textiles), tinware (*hojalateria*), and Huamanga stone carvings (*piedra de Huamanga*). She includes prehistoric and historic information about each art form, its religious meaning, the natural environment and sociopolitical processes that help to shape its expression, and how it is constructed or performed by today's artists, many of whom are quoted in the book.

The Moche people who inhabited the north coast of Peru between approximately 100 and 800 AD were perhaps the first ancient Andean society to attain state-level social complexity. Although they had no written language, the Moche created the most elaborate system of iconographic representation of any ancient Peruvian culture. Amazingly realistic figures of humans, animals, and beings with supernatural attributes adorn Moche pottery, metal and wooden objects, textiles, and murals. These actors, which may have represented both living individuals and mythological beings, appear in scenes depicting ritual warfare, human sacrifice, the partaking of human blood, funerary rites, and explicit sexual activities. In this pathfinding book, Steve Bourget raises the analysis of Moche iconography to a new level through an in-depth study of visual representations of rituals involving sex, death, and sacrifice. He begins by drawing connections between the scenes and individuals depicted on Moche pottery and other objects and the archaeological remains of human sacrifice and burial rituals. He then builds a convincing case for Moche iconography recording both actual ritual activities and Moche religious beliefs regarding the worlds of the living, the dead, and the afterlife. Offering a pioneering interpretation of the Moche worldview, Bourget argues that the use of symbolic dualities linking life and death, humans and beings with supernatural attributes, and fertility and social reproduction allowed the Moche to create a complex system of reciprocity between the world of the living and the afterworld. He concludes with an innovative model of how Moche cosmological beliefs played out in the realms of rulership and political authority.

For almost eight hundred years (100 BC–AD 650) Nasca artists modeled and painted the plants, animals, birds, and fish of their homeland on Peru's south coast as well as numerous abstract anthropomorphic creatures whose form and meaning are sometimes incomprehensible today. In this first book-length treatment of Nasca ceramic iconography to appear in English, drawing upon an archive of more than eight thousand Nasca vessels from over 150 public and private collections, Donald Proulx systematically describes the major artistic motifs of this stunning polychrome pottery, interprets the major themes displayed on this pottery, and then uses these descriptions and his stimulating interpretations to analyze Nasca society. After beginning with an overview of Nasca culture and an explanation of the style and chronology of Nasca pottery, Proulx moves to the heart of his book: a detailed classification and description of the entire range of supernatural and secular themes in Nasca iconography along with a fresh and distinctive interpretation of these themes. Linking the pots and their iconography to the archaeologically known Nasca society, he ends with a thorough and accessible examination of this ancient culture viewed through the lens of ceramic iconography. Although these static images can never be fully understood, by animating their themes and meanings Proulx reconstructs the lifeways of this complex society.

Moche murals of northern Peru represent one of the great, yet still largely unknown, artistic traditions of the ancient Americas. Created in an era without written scripts, these murals are key to understandings of Moche history, society, and culture. In this first comprehensive study on the subject, Lisa Trever develops an interdisciplinary methodology of "archaeo art history" to examine how ancient histories of art can be written without texts, boldly inverting the typical relationship of art to archaeology. Trever argues that early coastal artistic traditions cannot be reduced uncritically to interpretations based in much later Inca histories of the Andean highlands. Instead, the author seeks the origins of Moche mural art, and its emphasis on figuration, in the deep past of the Pacific coast of South America. *Image Encounters* shows how formal transformations in Moche mural art, before and after the seventh century, were part of broader changes to the work that images were made to perform at Huacas de Moche, El Brujo, Pañamarca, and elsewhere in an increasingly complex social and political world. In doing so, this book reveals alternative evidentiary foundations for histories of art and visual experience.

Perhaps the contributions of South American archaeology to the larger field of world archaeology have been inadequately recognized. If so, this is probably because there have been relatively few archaeologists working in South America outside of Peru and recent advances in knowledge in other parts of the continent are only beginning to enter larger archaeological discourse. Many ideas of and about South American archaeology held by scholars from outside the area are going to change irrevocably with the appearance of the present volume. Not only does the *Handbook of South American*

Archaeology (HSAA) provide immense and broad information about ancient South America, the volume also showcases the contributions made by South Americans to social theory. Moreover, one of the merits of this volume is that about half the authors (30) are South Americans, and the bibliographies in their chapters will be especially useful guides to Spanish and Portuguese literature as well as to the latest research. It is inevitable that the HSAA will be compared with the multi-volume Handbook of South American Indians (HSAI), with its detailed descriptions of indigenous peoples of South America, that was organized and edited by Julian Steward. Although there are heroic archaeological essays in the HSAI, by the likes of Junius Bird, Gordon Willey, John Rowe, and John Murra, Steward states frankly in his introduction to Volume Two that "arch- ology is included by way of background" to the ethnographic chapters.

The Moche, or Mochica, created an extraordinary civilization on the north coast of Peru for most of the first millennium AD. Although they had no written language with which to record their history and beliefs, the Moche built enormous ceremonial edifices and embellished them with mural paintings depicting supernatural figures and rituals. Highly skilled Moche artisans crafted remarkable ceramic vessels, which they painted with figures and scenes or modeled like sculpture, and mastered metallurgy in gold, silver, and copper to make impressive symbolic ornaments. They also wove textiles that were complex in execution and design. A senior scholar renowned for her discoveries about the Moche, Elizabeth P. Benson published the first English-language monograph on the subject in 1972. Now in this volume, she draws on decades of knowledge, as well as the findings of other researchers, to offer a grand overview of all that is currently known about the Moche. Touching on all significant aspects of Moche culture, she covers such topics as their worldview and ritual life, ceremonial architecture and murals, art and craft, supernatural beings, government and warfare, and burial and the afterlife. She demonstrates that the Moche expressed, with symbolic language in metal and clay, what cultures in other parts of the world presented in writing. Indeed, Benson asserts that the accomplishments of the Moche are comparable to those of their Mesoamerica contemporaries, the Maya, which makes them one of the most advanced civilizations of pre-Columbian America.

Living with the Dead in the Andes provides new data and insights informed by general anthropological theory; the extensive bibliography alone is an important contribution. Scholars working with Andean mortuary practices (and prehistory generally) will be citing these chapters for years.

The study of ancient metals in their social and cultural contexts has been a topic of considerable interest in archaeology and ancient history for decades, partly due to the modern dependence on technology and man-made materials. The formal study of Archaeometallurgy began in the 1970s-1980s, and has seen a recent growth in techniques, data, and theoretical movements. This comprehensive sourcebook on Archaeometallurgy provides an overview of earlier research as well as a review of modern techniques, written in an approachable way. Covering an extensive range of archaeological time-periods and regions, this volume will be a valuable resource for those studying archaeology worldwide. It provides a clear, straightforward look at the available methodologies, including: • Smelting processes • Slag analysis • Technical Ceramics • Archaeology of Mining and Field Survey • Ethnoarchaeology • Chemical Analysis and Provenance Studies • Conservation Studies With chapters focused on most geographic regions of Archaeometallurgical inquiry, researchers will find practical applications for metallurgical techniques in any area of their study. Ben Roberts is a specialist in the early metallurgy and later prehistoric archaeology of Europe. He was the Curator of the European Copper and Bronze Age collections at the British Museum between 2007 and 2012 and is now a Lecturer in Prehistoric Europe in the Department of Archaeology at the Durham University, UK. Chris Thornton is a specialist in the ancient metallurgy of the Middle East, combining anthropological theory with archaeometrical analysis to understand the development and diffusion of metallurgical technologies throughout Eurasia. He is currently a Consulting Scholar of the University of Pennsylvania Museum, where he received his PhD in 2009, and the Lead Program Officer of research grants at the National Geographic Society.

Mirrors of Clay: Reflections of Ancient Andean Life in Ceramics from the Sam Olden Collection features photographs and descriptions of sixty ceramic vessels from ancient Andean American cultures, including the Cupisnique, Chavín, Vicús, Nazca, Moche, Tiwanaku, Lambayeque, and Chimú, which flourished between 1200 BCE and 1550 CE. These distinctive ceramic vessels, selected from the collection of Sam Olden, were given to the Mississippi Museum of Art and are included in a special exhibition presented by the museum and Jackson State University. The pieces reveal each culture's stylistic aesthetics, religious ideologies, and political roles. The Pre-Columbian ceramic vessels presented in this catalogue are mainly from the Andean region of South America, which includes the modern countries of Ecuador, Peru, and Bolivia. By analyzing technologies, forms, and decorative designs, author Yumi Park reveals the unique aesthetics, social stratifications, religious ideologies, and political roles within each culture. Ancient Andean potters expressed their native individualities by depicting the forms of warriors, deities, architecture, flora, fauna, and daily life on their ceramic vessels. Collector Sam Olden lived in Peru during the 1960s. After visiting various archaeological sites and museums, including the Rafael Larco Herrera Museum in Peru, he became enamored with the ceramic vessels of the ancient Andes. Olden later settled in Yazoo City, Mississippi, and began to build an extensive collection of ancient Andean ceramics, eventually making a large donation to the Mississippi Museum of Art. Because of his passion for these artifacts, the people of Mississippi are now afforded a window on the ancient Andean world. The Sam Olden Collection gives us tangible and visible evidence of the social activities, political events, and ideological beliefs of ancient Andean cultures.

Focusing on the native ceramic technology of central Mexico during the early colonial period and the present-day, this book offers a refreshing view into the process of cultural continuity and change in the indigenous Mesoamerican world after the Spanish conquest.

This multidisciplinary study analyzes the visual, linguistic, and cultural significance of the imagery used by the Moche in their ceramics and murals.

This collection of essays begins with the premise that violence, in its relationship to order, is a central element of history. Taking a broad definition of violence, including structural and symbolic violence, the contributions move beyond the problematic of civilization's mitigating or foundational role, instead seeing violence as inherently social, and, perhaps, socially inherent (if variable). The question then becomes what forms of harm are authorized or banned in which social orders and how they change over time. Beginning with a theoretical introduction, this interdisciplinary volume includes seven papers representing cultural anthropology, history, archaeology and international relations. The papers range from China to the Americas and from the 2nd millennium BCE to the 21st century CE. Some deal with long-term developments while others focus on a single time and place. Many treat the issue of the visibility/invisibility of violence, while all in one way or another deal with the role of violence in the re-production of community. Together, the volume aims to paint, with a few strokes, the outlines of a deep historical anthropology of social violence. The volume is based on the proceedings of a symposium hosted at Brown University.

This volume accompanies a major international loan exhibition featuring more than three hundred works of art, many rarely or never before seen in the United States. It traces the development of gold working and other luxury arts in the Americas from antiquity until the arrival of Europeans in the early sixteenth century. Presenting spectacular works from recent excavations in Peru,

Colombia, Panama, Costa Rica, Guatemala, and Mexico, this exhibition focuses on specific places and times—crucibles of innovation—where artistic exchange, rivalry, and creativity led to the production of some of the greatest works of art known from the ancient Americas. The book and exhibition explore not only artistic practices but also the historical, cultural, social, and political conditions in which luxury arts were produced and circulated, alongside their religious meanings and ritual functions. *Golden Kingdoms* creates new understandings of ancient American art through a thematic exploration of indigenous ideas of value and luxury. Central to the book is the idea of the exchange of materials and ideas across regions and across time: works of great value would often be transported over long distances, or passed down over generations, in both cases attracting new audiences and inspiring new artists. The idea of exchange is at the intellectual heart of this volume, researched and written by twenty scholars based in the United States and Latin America.

This volume explores how visual arts functioned in the indigenous pre- and post-conquest New World as vehicles of social, religious, and political identity.

A comprehensive overview, by period and region, of the archaeology of ritual and religion. The coverage is global, and extends from the earliest prehistory to modern times. Written by over sixty renowned specialists, the Handbook presents the very best in current scholarship, and will also stimulate further research.

*Ancient Alterity in the Andes* is the first major treatment on ancient alterity: how people in the past regarded others. At least since the 1970s, alterity has been an influential concept in different fields, from art history, psychology and philosophy, to linguistics and ethnography. Having gained steam in concert with postmodernism's emphasis on self-reflection and discourse, it is especially significant now as a framework to understand the process of 'writing' and understanding the Other: groups, cultures and cosmologies. This book showcases this concept by illustrating how people visualised others in the past, and how it coloured their engagements with them, both physically and cognitively. Alterity has yet to see sustained treatment in archaeology due in great part to the fact that the archaeological record is not always equipped to inform on the subject. Like its kindred concepts, such as identity and ethnicity, alterity is difficult to observe also because it can be expressed at different times and scales, from the individual, family and village settings, to contexts such as nations and empires. It can also be said to 'reside' just as well in objects and individuals, as it may in a technique, action or performance. One requires a relevant, holistic data set and multiple lines of evidence. *Ancient Alterity in the Andes* provides just that by focusing on the great achievements of the ancient Andes during the first millennium AD, centred on a Precolumbian culture, known as Recuay (AD 1-700). Using a new framework of alterity, one based on social others (e.g., kinsfolk, animals, predators, enemies, ancestral dead), the book rethinks cultural relationships with other groups, including the Moche and Nasca civilisations of Peru's coast, the Chavín cult, and the later Wari, the first Andean empire. In revealing little known patterns in Andean prehistory the book illuminates the ways that archaeologists, in general, can examine alterity through the existing record. *Ancient Alterity in the Andes* is a substantial boon to the analysis and writing of past cultures, social systems and cosmologies and an important book for those wishing to understand this developing concept in archaeological theory.

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