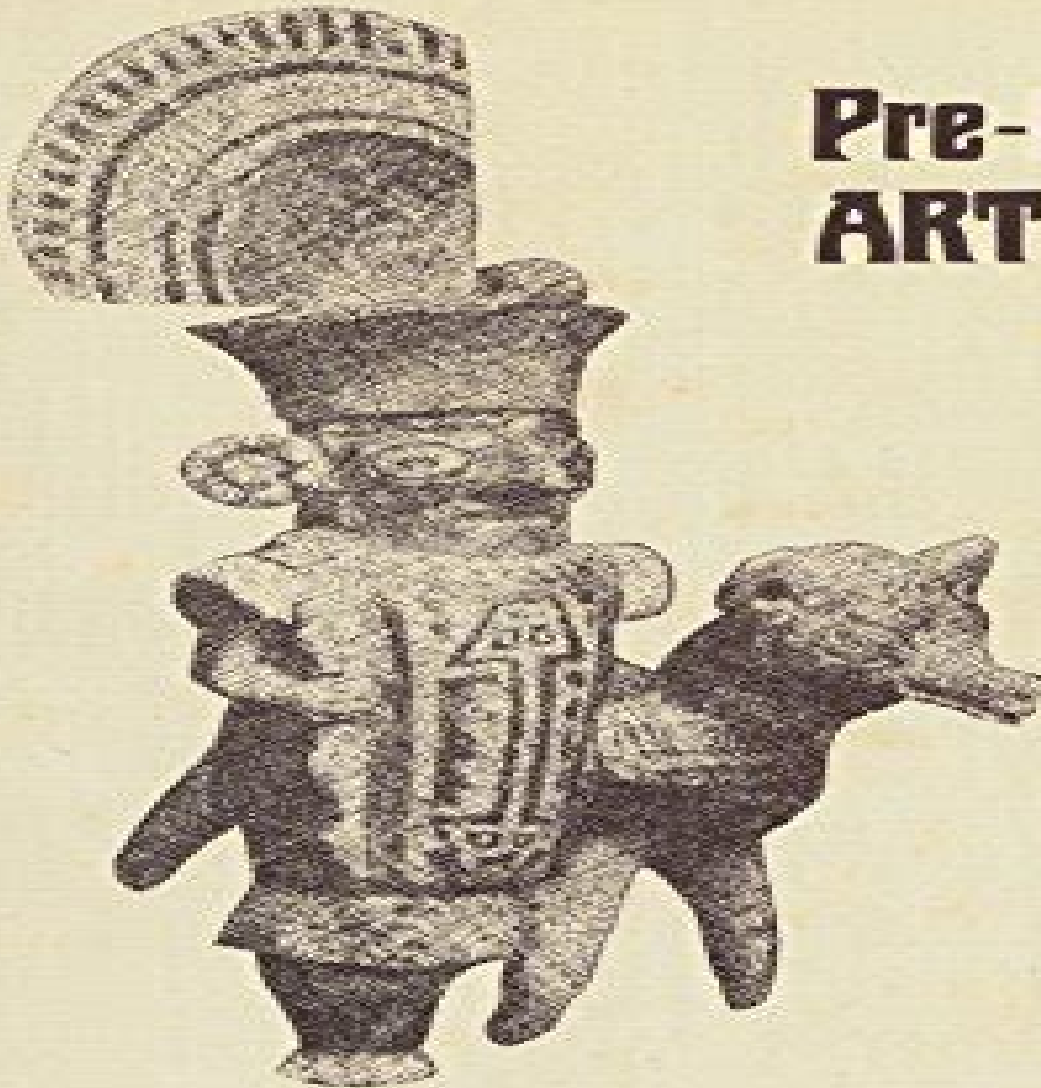


Pre-Columbian ART HISTORY

Selected Readings

Cordy-Collins
and Stern



A PEEK PUBLICATION

Precolumbian Art History Selected Readings

Claudia Brittenham



Precolumbian Art History Selected Readings:

Pre-Columbian Art History, 1980 *Pre-columbian Art History* Alana Cordy-Collins, 1980 *Pre-Columbian Art from the Land Collection* Henry B. Nicholson, Alana Cordy-Collins, 1979 *A Prehistory of South America* Jerry D. Moore, 2014-07-09

A Prehistory of South America is an overview of the ancient and historic native cultures of the entire continent of South America based on the most recent archaeological investigations. This accessible, clearly written text is designed to engage undergraduate and beginning graduate students in anthropology. For more than 12,000 years, South American cultures ranged from mobile hunters and gatherers to rulers and residents of colossal cities. In the process, native South American societies made advancements in agriculture and economic systems and created great works of art in pottery, textiles, precious metals, and stone that still awe the modern eye. Organized in broad chronological periods, *A Prehistory of South America* explores these diverse human achievements, emphasizing the many adaptations of peoples from a continent-wide perspective. Moore examines the archaeologies of societies across South America, from the arid deserts of the Pacific coast and the frigid Andean highlands to the humid lowlands of the Amazon Basin and the fjords of Patagonia and beyond. Illustrated in full color and suitable for an educated general reader interested in the Precolumbian peoples of South America, *A Prehistory of South America* is a long overdue addition to the literature on South American archaeology.

Iconographic Method in New World Prehistory Vernon J. Knight, 2013. This book offers an overview of iconographic methods and their application to archaeological analysis. It offers a truly interdisciplinary approach that draws equally from art history and anthropology. Vernon James Knight Jr. begins with a historiographical overview addressing the methodologies and theories that underpin both archaeology and art history. He then demonstrates how iconographic methods can be integrated with the scientific methods that are at the core of much archaeological inquiry. Focusing on artifacts from the pre-Columbian civilizations of North and Meso American sites, Knight shows how the use of iconographic analysis yields new insights into these objects and civilizations.

Handbook of Inca Mythology Paul Richard Steele, 2004-12-08. The first introduction to the Incas and their myths aimed at students and general readers, bringing together a wealth of information into one convenient resource. Full of hard-to-find information, *Handbook of Inca Mythology* provides an accessible introduction to the rites, beliefs, and spiritual tales of the Incas. It provides a concise overview of Incan civilization and mythology, a chronology of mythic and historical events, and an A-Z inventory of central themes: sacrifice, fertility, competition, reversal, dualism, colors, constellations, giants, and miniatures, personages, Viracocha, Manco Capac, Pachacuti, Inca locations, Lake Titicaca, Corickancha, rituals, and icons. The last Native American culture to develop free of European influence, the Incas, who had no written language, are known only from Spanish accounts written after the conquest and archaeological finds. From these fragments, a vanished world has been reborn and reintroduced into modern Andean life. There is no better way into that world and its mind-bending mythology than this unique handbook.

Book of the Fourth World Gordon Brotherston, 1995-11-24. The *Book of the Fourth World* offers

detailed analyses of texts that range far back into the centuries of civilised life from what is now Latin and Anglo America At the time of its discovery the American continent was identified as the Fourth World of our planet In the course of just a few centuries its original inhabitants though settled there for millennia and countable in many millions have come to be perceived as a marginal if not entirely dispensable factor in the continent s destiny Today the term has been taken up again by its native peoples to describe their own world both its threatened present condition and its political history which stretches back thousands of years before Columbus In order to explore the literature of this world Brotherston uses primary sources that have traditionally been ignored because they have not conformed to Western definitions of oral and written literature such as the scrolls of the Algonkin the knotted strings Quipus of the Inca Navajo dry paintings and the encyclopedic pages of Meso America s screenfold books Indian Art of the Americas at the Art Institute of Chicago Richard F. Townsend,2016-06-28 A stunning survey of the indigenous art architecture and spiritual beliefs of the Americas from the Precolumbian era to the 20th century This landmark publication catalogues the Art Institute of Chicago s outstanding collection of Indian art of the Americas one of the foremost of its kind in the United States Showcasing a host of previously unpublished objects dating from the Precolumbian era to the 20th century the book marks the first time these holdings have been comprehensively documented Richard Townsend and Elizabeth Pope weave an overarching narrative that ranges from the Midwestern United States to the Yucat n Peninsula to the heart of South America While exploring artists myriad economic historical linguistic and social backgrounds the authors demonstrate that they shared both a deep underlying cosmological view and the desire to secure their communities prosperity by affirming connections to the sacred forces of the natural world The critical essays focus on topics that bridge traditions across North Central and South America including materials methods of manufacture the diversity of stylistic features and the iconography and functions of various objects Gorgeously illustrated in color with more than 500 vibrant images this handsome catalogue serves as the definitive survey of an unparalleled collection **Vital Voids** Andrew Finegold,2021-05-11 The Resurrection Plate a Late Classic Maya dish is decorated with an arresting scene The Maize God assisted by two other deities emerges reborn from a turtle shell At the center of the plate in the middle of the god s body and aligned with the point of emergence there is a curious sight a small neatly drilled hole Art historian Andrew Finegold explores the meanings attributed to this and other holes in Mesoamerican material culture arguing that such spaces were broadly understood as conduits of vital forces and material abundance prerequisites for the emergence of life Beginning with and repeatedly returning to the Resurrection Plate this study explores the generative potential attributed to a wide variety of cavities and holes in Mesoamerica ranging from the perforated dishes placed in Classic Maya burials to caves and architectural voids to the piercing of human flesh Holes are also discussed in relation to fire based on the common means through which both were produced drilling Ultimately by attending to what is not there Vital Voids offers a fascinating approach to Mesoamerican cosmology and material culture **Mesoamerican Manuscripts** ,2019-01-28 Mesoamerican

Manuscripts New Scientific Approaches and Interpretations brings together a wide range of modern approaches to the study of pre colonial and early colonial Mesoamerican manuscripts This includes innovative studies of materiality through the application of non invasive spectroscopy and imaging techniques as well as new insights into the meaning of these manuscripts and related visual art stemming from a post colonial indigenous perspective This cross and interdisciplinary work shows on the one hand the value of collaboration of specialists in different field but also the multiple viewpoints that are possible when these types of complex cultural expressions are approached from varied cultural and scientific backgrounds Contributors are Omar Aguilar Sánchez Paul van den Akker Maria Isabel Ivarez Icaza Longoria Frances F Berdan David Buti Laura Cartechini Davide Domenici Laura Filloy Nadal Alessia Frassani Francesca Gabrieli Maarten E R G N Jansen Rosemary A Joyce Jorge Gomez Tejada Chiara Grazia David Howell Virginia M Llad Buisón Leonardo Lopez Luján Raul Macuill Martínez Manuel May Castillo Costanza Miliani María Olvido Moreno Guzmán Gabina Aurora Pérez Jiménez Araceli Rojas Aldo Romani Francesca Rosi Antonio Sgamellotti Ludo Snijders and Tim Zaman See inside the book

Visual Culture of the Ancient Americas Andrew Finegold, Ellen Hoobler, 2017-01-26 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 Pasztory Few scholars have made such a broad and lasting impact as Pasztory 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 Pasztory's former students and colleagues A testament to the sheer breadth of Pasztory'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 Pasztory 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 Pasztory's central role in the development of the field of Ancient American visual studies even as it looks toward the future of the discipline

Regional Perspectives on the Olmec Robert J. Sharer, David C. Grove, 1989-11-09

Symmetry Comes of Age Dorothy Koster Washburn, Donald Warren Crowe, 2004 The two volumes together offer readers a new window into the communicative importance of design Jacket

Handbook to Life in the Aztec World Manuel Aguilar-Moreno, 2007 Describes daily life in the Aztec world including

coverage of geography foods trades arts games wars political systems class structure religious practices trading networks writings architecture and science

Made to Order Cynthia Conides, 2018-10-18 The ancient city of Teotihuacan North America's first metropolis flourished for nearly eight centuries in central Mexico until its demise in 650 C E Known primarily for its massive architecture and monumental wall paintings the city and its dazzling artwork inspired awe in its time and continues to do so today Made to Order the first systematic study of more than 150 painted portable artworks produced in Teotihuacan offers a unique deeply informed perspective on the cultural practices and artistic techniques of the largest urban community in pre Hispanic Mesoamerica The painted vessels Cynthia Conides considers featured here in finely reproduced full color photographs constitute nearly the entire body of material now available for analysis With attention to their origins and provenance wherever possible the author views these objects from a range of vantage points using ceramic chronologies to measure the changing characteristics and cultural significance of pictorial paintings on portable media Her approach ranging from stylistic analysis and narrative theory to theoretical perspectives on artistic exchange among artisans living and working in a thriving urban setting reveals the importance of such objects to a city where social status and the acquisition and display of its symbols were paramount This perspective is in turn grounded in new interpretations of the religious social and ritual contexts in which the objects functioned The most complete analysis of both ceramics from excavations at Teotihuacan and those held in museum collections worldwide Made to Order will become a standard source for specialists and students of pre Columbian visual culture and archaeology and a vital resource for those interested in cross cultural ceramic studies

River of Gold--Precolumbian Treasures from Sitio Conte Pamela Hearne, University of Pennsylvania. University Museum, 1992 In 1940 the Museum sponsored excavations at the necropolis of Sitio Conte on the Pacific coastal plain 100 miles southwest of Panama City The cemetery had been used by the local elite and their subordinates for over seven hundred years until its abandonment during the tenth to twelfth centuries A D The focus is on Burial 11 whose main occupant was buried with fantastic gold objects Included are essays on the excavations the goldworking techniques and the significance of the decorative motifs as well as a catalogue of the gold objects Illustrations include many color photographs along with archival photographs of the original excavations

The Nasca Helaine Silverman, Donald Proulx, 2008-04-15 This well illustrated concise text will serve as a benchmark study of the Nasca people and culture for years to come

Vessels Claudia Brittenham, 2019-09-05 Vessels can take many forms as objects made for human interaction and handling they both contain and are bounded by space They can be constructed of a wide variety of materials But the range of vessels across history and across cultures are unified in their potential for practical functioning whether or not a particular object is in fact made to be used in its particular context In this volume four essays by leading scholars tackle the category of the vessel in a comparative conversation between classical Greece late antique Rome pre Columbian Mesoamerica and ancient China By considering the material properties of the object as container the interactions

between user and artefact and the power of the vessel as both conceptual category and material metaphor they argue that many vessels and assemblages of vessels were sites of remarkable workmanship and considerable ingenuity smart and sophisticated commentaries on the very categories that they embody In placing these individual case studies in dialogue the volume offers an art historical and cross cultural study of vessels in ancient societies considering both objects and their archaeological contexts Its aim is to make illuminating comparisons contrasts and interpretations by juxtaposing traditions In keeping with the aims of the series it serves as a model for a new kind of comparative art history one which emphasizes material culture and is attentive to questions of evidence and method yet remains historically grounded and contextually sensitive

Maya Cosmogenesis 2012 John Major Jenkins, 1998-08-01 While researching the 2012 end date of the Maya Calendar John Major Jenkins decoded the Maya's galactic cosmology The Maya discovered that the periodic alignment of the Sun with the center of the Milky Way galaxy is the formative influence on human evolution These alignments also define a series of World Ages The fourth age ends on December 21 2012 when an epoch chapter in human history will come to an end Maya Cosmogenesis 2012 reveals the Maya's insight into the cyclic nature of time and prepares us for our own cosmogenesis the birth of a new world

The Paradise Garden Murals of Malinalco Jeanette Favrot Peterson, 2014-07-03 Winner Charles Rufus Morey Award 1993 The valley of Malinalco Mexico long renowned for its monolithic Aztec temples is a microcosm of the historical changes that occurred in the centuries preceding and following the Spanish conquest in the sixteenth century In particular the garden frescoes uncovered in 1974 at the Augustinian monastery of Malinalco document the collision of the European search for Utopia with the reality of colonial life In this study Jeanette F Peterson examines the murals within the dual heritage of pre Hispanic and European muralism to reveal how the wall paintings promoted the political and religious agendas of the Spanish conquerors while preserving a record of pre Columbian rituals and imagery She finds that the utopian themes portrayed at Malinalco and other Augustinian monasteries were integrated into a religious and political ideology that in part camouflaged the harsh realities of colonial policies toward the native population That the murals were ultimately whitewashed at the end of the sixteenth century suggests that the spiritual conquest failed Peterson argues that the incorporation of native features ultimately worked to undermine the orthodoxy of the Christian message She places the murals imagery within the pre Columbian tlacuilo scribe painter tradition traces a Sahagún connection between the Malinalco muralists and the native artists working at the Franciscan school of Tlatelolco and explores mural painting as an artistic response to acculturation The book is beautifully illustrated with 137 black and white figures including photographs and line drawings For everyone interested in the encounter between European and Native American cultures it will be essential reading

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