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Art of the Andes by Rebecca Stone, 2002, Thames & Hudson edition, in English - 2nd ed.

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The Heart of the Andes is a large oil-on-canvas landscape painting by the American artist Frederic Edwin Church

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(1826–1900). At more than five feet (1.7 metres) high and almost ten feet (3 metres) wide, it depicts an idealized landscape in the South American Andes, where Church traveled on two occasions. Its exhibition in 1859 was a sensation, establishing Church as the foremost landscape painter in the United States.

~~The Heart of the Andes — Wikipedia~~

Art of the Andes : from Chavín to Inca. [Rebecca Stone] -- This wide-ranging introduction to Andean art and architecture describes the strikingly varied artistic achievements of the Chavin, Paracas, Moche, Nasca, Chimu and Inca cultures, among others.

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This book covers a wealth of knowledge about the various peoples inhabiting the Andes from 10,000 BC to the Spanish conquest. It is extremely well written and is profusely illustrated with both drawings and photographs many of which are in color. If you have any interest in

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This wide-ranging survey, now established as the best single-volume introduction to Andean art and architecture on the market today, describes the strikingly varied artistic achievements of the Chavín, Paracas, Moche, Nasca, Chimú and Inca cultures, among others. For this fully revised third edition, Rebecca Stone has rewritten and expanded the text throughout, touching on many of the recent discoveries and advances in the field. These include new work on the huge stone pyramids and other structures at Caral; continued excavations of Inca child sacrifices perched on mountaintops throughout the empire, with their perfectly preserved

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clothing and miniature offerings of metal, ceramics and shell; spectacular murals and the remarkable burial of a tattooed female warrior-leader at the Moche site of Huaca Cao Viejo; and many new finds of high-status textiles, along with fresh analyses of weaving technology and new interpretations of designs and motifs.

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

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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),

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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.

With over four hundred color photographs, this book presents an overview of the religious, textile, costume, utilitarian, and festival folk arts made after the Andeans were free from Spanish colonial rule.

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"Reconstructs the history of the Virgin of Cuzco who, as a fusion of indigenous Andean and Spanish Christian beliefs and practices, represents both the Virgin Mary and Pachamama. Includes background chapters on Andean and Spanish beliefs and art. Major, mostly original work illuminates multiple aspects of the outlooks of both peoples as reflected in their religious iconography during the colonial period. Magnificently illustrated"--Handbook of Latin American Studies, v. 58.

Looks at thirty textiles from the Andes housed in the British Museum, describing their historical, cultural, and environmental significance and their role in political and

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religious beliefs of the ancient civilization.

This wide-ranging survey has established itself as the best single-volume introduction to Andean art and architecture.

In this volume, anthropologists, art historians, fiber artists, and technologists come together to explore the meanings, uses, and fabrication of textiles in Mexico, Guatemala, Ecuador, Peru, and Bolivia from Precolumbian times to the present. Originally published in 1991 by Garland Publishing, the book grew out of a 1987 symposium held in conjunction with the exhibit "Costume as Communication: Ethnographic Costumes and Textiles from Middle America and the Central Andes of South America" at the Haffenreffer Museum of

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Anthropology, Brown University.

Published in association with the Fine Arts Museums of San Francisco, this book features 18th-, 19th-, and 20th-century indigenous textiles woven by the Aymara and Quechua peoples of the Andean Mountains. The elaborately patterned pieces are all drawn from the previously unpublished Jeffrey Appleby Collection and include everyday and ceremonial textiles of all types. 178 illus. 147 in color.

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