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Art of the Andes: From Chavín to Inca (World of Art) 3rd Edition by Rebecca R. Stone (Author) 4.6 out of 5 stars 63 ratings. ISBN-13: 978-0500204153. ISBN-10: 0500204152. Why is ISBN important? ISBN. This bar-code number lets you verify that you're getting exactly the right version or edition of a book. The 13-digit and 10-digit formats both work.

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In summary, "Art of the Andes" is a balanced and insightful survey that should appeal to a wide variety of readers. It's the kind of book that doesn't just sit on the shelf after one reading, but gets picked up again, thumbed through, and read more than once. Read more. 28 people found this helpful.

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

~~Art of the Andes (2002 edition) | Open Library~~

Art of the Andes: From Chavin to Inca. by. Rebecca R. Stone. 3.92 · Rating details · 135 ratings · 7 reviews. Now fully revised, it describes the strikingly varied artistic achievements of the Chavin, Paracas, Moche, Chimu, and Inca cultures, among others.

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This wide-ranging survey has established itself as the best single volume introduction to Andean art and architecture, and is an essential guide to pre-Columbian Peru, Ecuador, and Bolivia for the general reader, student, traveler, and artist alike. Describing the strikingly varied artistic achievements of the Chavín, Paracas, Moche, Nasca, Chimu, and Inca cultures, among others, Rebecca Stone has rewritten and expanded the text throughout, touching on many of the recent discoveries and ...

~~Art of the Andes: From Chavin to Inca by Rebecca R. Stone~~

~~...~~

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

~~Art of the Andes : from Chavín to Inca (Book, 2012 ...~~

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~~Art of the Andes : Rebecca Stone-Miller : 9780500203637~~

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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

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 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.

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

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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.

"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.

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

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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.

Flourishing from A.D. 1 to 700, the Recuay inhabited lands in northern Peru just below the imposing glaciers of the highest mountain chain in the tropics. Thriving on an economy of high-altitude crops and camelid herding, they left behind finely made artworks and grand palatial buildings with an unprecedented aesthetic and a high degree of technical sophistication. In this first in-depth study of these peoples, George Lau situates the Recuay within the great diversification of cultural styles associated with the Early Intermediate Period, provides new and significant evidence to evaluate models of social complexity, and offers fresh theories about life, settlement, art, and cosmology in the high Andes. Lau crafts a nuanced social and historical model in order to evaluate the record of Recuay developments as part of a wider Andean prehistory. He analyzes the rise and decline of Recuay groups as well as their special interactions with the Andean landscape. Their coherence was expressed as shared culture, community, and corporate identity, but Lau also reveals its diversity through time and space in order to challenge the monolithic characterizations of Recuay society pervasive in the literature today. Many of the innovations in Recuay culture, revealed for the first time in this landmark

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volume, left a lasting impact on Andean history and continue to have relevance today. The author highlights the ways that material things intervened in ancient social and political life, rather than being merely passive reflections of historical change, to show that Recuay public art, exchange, technological innovations, warfare, and religion offer key insights into the emergence of social hierarchy and chiefly leadership and the formation, interaction, and later dissolution of large discrete polities. By presenting Recuay artifacts as fundamentally social in the sense of creating and negotiating relations among persons, places, and things, he recognizes in the complexities of the past an enduring order and intelligence that shape the contours of history.

"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

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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 theCleveland Museum of Art."--P. [2] of cover.

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