

Andean Expressions Art And Archaeology Of The Recuay Culture The Iowa Series In Andean Studies Paperback 2011 Author George F Lau

How can archaeologists interpret ancient art and images if they do not treat them as symbols or signifiers of identity? Traditional approaches to the archaeology of art have borrowed from the history of art and the anthropology of art by focusing on iconography, meaning, communication and identity. This puts the archaeology of art at a disadvantage as an understanding of iconography and meaning requires a detailed knowledge of historical or ethnographic context unavailable to many archaeologists. Rather than playing to archaeology's weaknesses, the authors argue that an archaeology of art should instead play to archaeology's strength: the material character of archaeological evidence. Using case studies - examining rock art, figurines, beadwork, murals, coffin decorations, sculpture and architecture from Europe, the Americas, Asia, Australia, and north Africa -the authors develop an understanding of the affective and effective nature of ancient art and imagery. An analysis of a series of material-based practices, from gesture and improvisation to miniaturisation and gigantism, assembly and disassembly and the use of distinctions in colour enable key concepts, such as style and meaning, to be re-imagined as affective practices. Recasting the archaeology of art as the study of affects offers a new prospectus for the study of ancient art and imagery.

Andean Expressions Art and Archaeology of the Recuay Culture University of Iowa Press
The origin of the first Andean imperial state has been the subject of lively debate for decades. Archaeological sites dating to the Peruvian Middle Horizon time period, A.D. 540 to 900, appear to give evidence for the emergence of an expansive empire that set the stage for the development of the later Inca state. This archaeological investigation of Pikillacta, the largest provincial site of Peru's pre-Inca Wari empire, provides essential background for interpreting the empire's political and cultural organization. With engineering skills rivaling those of the builders of Cuzco itself, the Wari at Pikillacta erected more than seven hundred buildings covering nearly two square

kilometers, with a fresh water supply and an elaborate underground sewage system but, enigmatically, only seven short streets and a near total lack of windows. In this long-awaited volume, Gordon McEwan and his colleagues report on the labor costs of construction (nearly 6 million man-days), the typology of Pikillacta's enigmatic architecture, and the site's spectacular hydraulic system as well as its ceramics and chronology, human remains, and metal artifacts. In the final section, building on his years of research and excavation, McEwan develops a hypothetical model of Wari provincial administration in the Cuzco region, arguing that the Wari were innovators of techniques of statecraft that explain the function of and the labor investment in the Pikillacta complex. His book not only substantively contributes to our understanding of when and exactly how and why Pikillacta was built and what it was used for, it also illuminates the political and cultural antecedents of the Inca state.

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.

*Architectural Models from the Ancient Americas
Andean Art*

In memory of Gerardo Reichel-Dolmatoff

Science and Interpretation, the Past and Contemporary Visual Art

The Oxford Handbook of Prehistoric Figurines

This comprehensive reference offers an authoritative overview of Andean lifeways. It provides valuable historical context, and demonstrates the relevance of learning about the Andes in light of contemporary events and debates. The volume covers the ecology and pre-Columbian history of the region, and addresses key themes such as cosmology, aesthetics, gender and household relations, modes of economic production, exchange, and consumption, postcolonial legacies, identities, political organization and movements, and transnational interconnections. With over 40 essays by expert contributors that highlight the breadth and depth of Andean worlds, this is an essential resource for students and scholars alike.

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 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.

This book offers a new, art-historical interpretation of pre-contact Inca culture and power and includes over sixty color images.

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.

Reconstructing Sacrifice on the North Coast of Peru

Rock Art Studies: News of the World VI

Death Rituals and Social Order in the Ancient World

Variations in sociopolitical organization. 1

Design for Eternity

Andean Art at Dumbarton Oaks

The origins and development of civilization are vital components to the understanding of the cultural processes that create human societies. Comparing and contrasting the evolutionary sequences from different civilizations is one approach to discovering their unique development. One area for comparison is in the Central Andes where several societies remained in isolation without a written language. As a direct result, the only resource to understand these societies is their material artifacts. In this second volume, the focus is on the art and landscape remains and what they uncover about societies of the Central Andes region. The ancient art and landscape, revealing the range and richness of the societies of the area significantly shaped the development of Andean archaeology. This work includes discussions on: - pottery and textiles; - iconography and symbols; - ideology; - geoglyphs and rock art. This volume will be of interest to Andean archaeologists, cultural and historical anthropologists, material archaeologists and Latin American historians.

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.

This second edition of Historical Dictionary of Ancient South America contains a chronology, an introduction, appendixes, and an extensive bibliography. The dictionary section has over 700 cross-referenced entries on important personalities, politics, economy, foreign relations, religion, and the culture of ancient South America.

Like previous series entries, this volume covers rock art research and management all over the world over a 5-year period, in this case 2015-19. Contributions once again show the wide variety of approaches that have been taken in different parts of the world and reflect the expansion and diversification of perspectives and research questions.

Art and Vision in the Inca Empire

Andean Archaeology I

The Andean World

Handbook of South American Archaeology

A South American Perspective

Art and Archaeology

Introduces the striking artwork and fascinating rituals of this highland culture through approximately one hundred works of art and cultural treasures.

Emanating from a colloquium in pre-Columbian art and archaeology held at the University of Chile in Santiago, Images in Action presents interpretations of a large corpus of art and iconography from the Southern and South-Central Andes, bringing together some of the most esteemed scholars in the field. More than thirty authors, all with extensive experience in the Southern Andes, examine artifacts, artworks, textiles, archaeology and architecture to develop creative new insights on the cultural interactions between people in prehistoric western South America. The volume's nearly 700 images are archived in an online database with metadata, fully referenced in the text, and searchable.

The aim of the book is to explore various facets of artistic expression (ranging temporally from four thousand years ago to the present day) in the Andean regions of South America, based on themes: social contexts, cultural expressions, recontextualisation, construction and meaning, and the role of art in the creation and animation of Andean landscapes. The various authors also move towards an archaeology, anthropology, or art history of visual expression that allows for an assessment of self-critical and reflexive developments on the part of the people who produced the artistic works

under consideration. These visual worlds they created and continue to create make art in the Andes a fruitful and exciting field of study. This volume, with essays by leading archaeologists and prehistorians, considers how prehistoric humans attempted to recognise, understand and conceptualise death.

Materials, Practices, Affects

Enemy – Stranger – Neighbour: The Image of the Other in Moche Culture

Andean Foodways

The Ancient Central Andes

Image Encounters

Cengage Advantage Books: Understanding Humans: An Introduction to Physical Anthropology and Archaeology

"Royal Tombs of Sipán was written to serve as a catalogue for the museum exhibition of the same name. Its primary aim is to provide an account of the discovery, excavation, and current interpretation of the three royal tombs that were scientifically recovered from Sipán between 1987 to 1990. We have tried to relate them to the royal tomb that, so tragically, was looted at Sipán before the archaeological work began, and to demonstrate the value of careful archaeological excavation as opposed to clandestine looting"--Preface.

The origins and development of civilization are vital components to the understanding of the cultural processes that create human societies. Comparing and contrasting the evolutionary sequences from different civilizations is one approach to discovering their unique development. One area for comparison is in the Central Andes where several societies remained in isolation without a written language. As a direct result, the only resource for understanding these societies is in their material artefacts. In this work, the focus is on what the material remains reveal about the sociopolitical structures of the Central Andes region. This focus on ancient identity politics adopts a perspective that explicitly interrogates the processes and strategies by which higher social groups acted as self-interested agents in the achievement and maintenance of differential status, including: symbols of power and their role in the construction of an elite identity; social legitimization and achievement of economic or material power; design of architecture for the display of power and exercise of social control; and promotion of labor-intensive agriculture for the purpose of surplus production and extraction.

This unique collection applies globalization concepts to the discipline of archaeology, using a wide range of global case studies from a group of international specialists. The volume spans from as early as 10,000 cal. BP to the modern era, analysing the relationship between material culture, complex connectivities between communities and groups, and cultural change. Each contributor considers globalization ideas explicitly to explore the socio-cultural connectivities of the past. In considering social practices shared between different historic groups, and also the expression of their respective identities, the papers in this volume illustrate the potential of globalization thinking to bridge the local and global in material culture analysis. The Routledge Handbook of Archaeology and Globalization is the first such volume to take a world archaeology approach, on a multi-period basis, in order to bring together the scope of evidence for the significance of material culture in the processes of globalization. This work thus also provides a means to understand how material culture can be used to assess the impact of global engagement in our contemporary world. As such, it will appeal to archaeologists and historians as well as social

science researchers interested in the origins of globalization.

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.

Ancestors of the Inca

Masterpieces of Peruvian Art from the Collections of the Peabody Museum

Stones, Ruins and Communities in Andean Peru

The Archaeology of Seeing

Powerful Places in the Ancient Andes

Ritual Violence in the Ancient Andes

Through a richly detailed examination of the practices of spinning yarn from the fleece of llamas and alpacas, Earth, Water, Fleece and Fabric explores the relationship that herders of the present and of the past have maintained with their herd animals in the Andes. Dransart juxtaposes an ethnography of an Aymara herding community, based on more than ten years fieldwork in Isluga in the Chilean highlands, with archaeological material from excavations in the Atacama desert. Impeccably researched, this book is the first systematic study to set the material culture of pastoral communities against an understanding of the long-term effects of herding practices.

The Archaeology of Seeing provides readers with a new and provocative understanding of material culture through exploring visual narratives captured in cave and rock art, sculpture, paintings, and more. The engaging argument draws on current thinking in archaeology, on how we can interpret the behaviour of people in the past through their use of material culture, and how this affects our understanding of how we create and see art in the present. Exploring themes of gender, identity, and story-telling in visual material culture, this book forces a radical

reassessment of how the ability to see makes us and our ancestors human; as such, it will interest lovers of both art and archaeology. Illustrated with examples from around the world, from the earliest art from hundreds of thousands of years ago, to the contemporary art scene, including street art and advertising, Janik cogently argues that the human capacity for art, which we share with our most ancient ancestors and cousins, is rooted in our common neurophysiology. The ways in which our brains allow us to see is a common heritage that shapes the creative process; what changes, according to time and place, are the cultural contexts in which art is produced and consumed. The book argues for an innovative understanding of art through the interplay between the way the human brain works and the culturally specific creation and interpretation of meaning, making an important contribution to the debate on art/archaeology.

The Ancient Central Andes presents a general overview of the prehistoric peoples and cultures of the Central Andes, the region now encompassing most of Peru and significant parts of Ecuador, Bolivia, northern Chile, and northwestern Argentina. The book contextualizes past and modern scholarship and provides a balanced view of current research. Two opening chapters present the intellectual, political, and practical background and history of research in the Central Andes and the spatial, temporal, and formal dimensions of the study of its past. Chapters then proceed in chronological order from remote antiquity to the Spanish Conquest. A number of important themes run through the book, including: the tension between those scholars who wish to study Peruvian antiquity on a comparative basis and those who take historicist approaches; the concept of "Lo Andino," commonly used by many specialists that assumes long-term, unchanging patterns of culture some of which are claimed to persist to the present; and culture change related to severe environmental events. Consensus opinions on interpretations are highlighted as are disputes among scholars regarding interpretations of the past. The Ancient Central Andes provides an up-to-date, objective survey of the archaeology of the Central Andes that is much needed. Students and interested readers will benefit greatly from this introduction to a key period in South America's past.

Among the vast treasures discovered in Peru since its conquest by Pizarro, only a small fraction has been excavated scientifically. The Art and Archaeology of Pashash is an account of the discovery and excavation of one of the richest Pre-Columbian burials ever scientifically excavated in Peru. The tomb and its offerings unearthed at Pashash, in the northern Andes, provide new perspectives on the cultural meaning of Andean funerary treasure. About A.D. 500 the flexed body of an aristocrat was wrapped in cloth and set in a small tomb sealed by a heavy stone. Three separate offerings were put in place during the construction of the funerary temple above the tomb. Near the body were placed about fifty large gold pins with elaborately sculptured heads, the most important set of Peruvian metalwork scientifically recorded in context. Decorated pottery also accompanied the body. Beneath the doorway to the temple chamber above the tomb a second offering was placed, composed of vessels modeled as

jaguars, snakes, and dragonlike combinations of the two, with other fine pottery, unfired clay bowls, and stone bowls. The images in this offering represented the theology of a shamanistic religion. A third offering of broken ritual vessels was placed in the earth fill just before the temple floor was built. This collection of several hundred works of art found together and dated by radiocarbon, related to a stratigraphic sequence for the site as a whole, makes possible a unique history of the art of this highland Andean region. Grieder describes the phases of development and the symbolism of the previously little-known Recuay style of pottery and attributes many works to individuals, illuminating the role of artists and their relations with their patrons. Among the author's discoveries is evidence of the use of potters' wheels and lathes to make ceramic and stone vessels and ritual objects, reversing the long-held contention that these tools were unknown in Pre-Columbian America. The Art and Archaeology of Pashash will be valuable to specialists in Andean archaeology as well as to those interested in the art and culture of Pre-Columbian America.

War, Spectacle and Politics in the Ancient Andes

A Recognition of Others

Images in Action

Earth, Water, Fleece and Fabric

Historical Dictionary of Ancient South America

Pikillacta

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.

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.

From the first millennium B.C. until the arrival of Europeans in the sixteenth century, artists from across the ancient Americas created small-scale architectural effigies to be placed in the tombs of important individuals. These works range from highly abstracted, minimalist representations of temples and houses to elaborate complexes populated with figures, conveying a rich sense of ancient ritual and daily life. Although often called models, these effigies were not created as prototypes for structures, but rather to serve as components of funerary practices that conveyed beliefs about an afterlife. Design for Eternity is the first publication in English to explore the full variety of these exquisite architectural works. The vivid illustrations and insightful essays focus on the concepts embodied in architectural representations and the role these intriguing sculptures played in mediating relationships among the living, the dead, and the divine. An Archaeology of Ancash is a well-illustrated synthesis of the archaeology of North Central Peru, and specifically the stone structures of the Ancash region. All the major cultures of highland Ancash built impressive monuments, with no other region of South America showing such an early and continuous commitment to stone carving. Drawing on Lau's extensive experience as an archaeologist in highland Peru, this book reveals how ancient groups of the Central Andes have used stone as both a physical and symbolic resource, uncovering the variety of experiences and meanings which marked the region's special engagement with this material. An abundant raw resource in the Andes, stone was used for monuments, sculptures and other valuables such as carved monoliths, which were crucial to the emergence of civilization in the region, and religious objects from magical charms to ancestor effigies. Detailing the ways stone has played both an everyday and an extraordinary part in ancient social life, Lau also examines how cultural dispositions towards this fundamental material have changed over time and considers how contemporary engagements with these stone remains have the potential to create and

regenerate communities. With an ample selection of color photos which bring these sites and artifacts to life, An Archaeology of Ancash is an essential guide to the key monuments, places and objects that distinguish this region and its rich archaeological heritage.

Andean Archaeology II

Moche Murals and Archaeo Art History

Art, Landscape, and Society

Visual Expression and Its Relation to Andean Beliefs and Values

The Southern Andean Iconographic Series

Against Typological Tyranny in Archaeology

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.

UNDERSTANDING HUMANS: INTRODUCTION TO PHYSICAL ANTHROPOLOGY AND ARCHAEOLOGY shows students how anthropologists and archaeologists go about their work as they study human evolution, living nonhuman primates, human adaptation and variation, the origin and dispersal of modern humans, food production, the first civilizations of the Old and New Worlds, and so much more. Using a biocultural approach, the text balances the presentation of physical anthropology with archaeology and concludes with a new chapter that ties together the material on human biological and cultural adaptation by focusing on lessons learned from our species evolution such as the impact of humans on the environment. Students will also benefit from the new chapter opening learning objectives, At a Glance sections that summarize key concepts, and end-of-chapter

Critical Thinking Questions that help students better understand the material and study more effectively for exams. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version. This book focuses on South American archaeology and its contributions to the broader global archaeological discussion in theory, methods and new interpretations of the archaeological record. These include discussions on human peopling and colonization of the continent, domestication of plants and emergence of complex societies. This volume covers a wide variety of sub-disciplines in archaeology, including archaeobotany, zooarchaeology, molecular archaeology, bioarchaeology, geoarchaeology. The chapters span from the pre-Columbian to contemporaneous indigenous societies for all the main geographical and ecological zones of South America. The book discusses how particular cases of South American archaeology have contributed to the understanding of a global and basic issue: human relations with their environments and landscapes during the past. The authors focus on the latest results produced by multidisciplinary studies carried out at archaeological sites in several areas of South America ranging from studies of early hunter-gatherers through the historic period. This work would be of interest to researchers in archaeology and Latin American studies.

Andean peoples recognize places as neither sacred nor profane, but rather in terms of the power they emanate and the identities they materialize and reproduce. This book argues that a careful consideration of Andean conceptions of powerful places is critical not only to understanding Andean political and religious history but to rethinking sociological theories on landscapes more generally. The contributors evaluate ethnographic and ethnohistoric analogies against the material record to illuminate the ways landscapes were experienced and politicized over the last three thousand years.

Pre-Columbian, Colonial, and Contemporary Food and Culture

Ancient Alterity in the Andes

The Andean Heritage

The Art and Archaeology of Pashash

South American Contributions to World Archaeology

Tiwanaku

The papers in this book question the tyranny of typological thinking in archaeology through case studies from various South American countries (Venezuela, Colombia, Bolivia, Argentina, and Brazil) and Antarctica. They aim to show that typologies are unavoidable (they are, after all, the way to create networks that give meanings to symbols) but that their tyranny can be overcome if they are used from a critical, heuristic and non-prescriptive stance: critical because the complacent attitude towards their tyranny is replaced by a militant stance against it; heuristic because they are used as means to reach alternative and suggestive interpretations but not as ultimate and definite destinies; and non-prescriptive because instead of using them as threads to follow they are rather used as constitutive parts of more complex and connective fabrics. The papers included in the book are diverse in temporal and locational terms. They cover from so called Formative societies in lowland Venezuela to Inca-related ones in Bolivia; from the coastal shell middens of Brazil to the megalithic sculptors of SW Colombia. Yet, the papers are related. They have in

common their shared rejection of established, naturalized typologies that constrain the way archaeologists see, forcing their interpretations into well known and predictable conclusions. Their imaginative interpretative proposals flee from the secure comfort of venerable typologies, many suspicious because of their association with colonial political narratives. Instead, the authors propose novel ways of dealing with archaeological data.

'Enemy – Stranger – Neighbour: The Image of the Other in Moche Culture' is dedicated to artistic renderings of the Recuay people in Moche art, in all available and preserved media. This study offers an analysis of several dozen complex, painted and bas-relief scenes and several hundred mould-pressed, sculpted depictions of foreigners in Moche art.

This book examines the varied faces of war, politics, and violent spectacle over thousands of years in the pre-Columbian Andes.

Andean Expressions

Art and Archaeology of the Recuay Culture

Death Shall Have No Dominion

The Archaeology of Art

An Ethnography and Archaeology of Andean Camelid Herding

Royal Tombs of Sipán