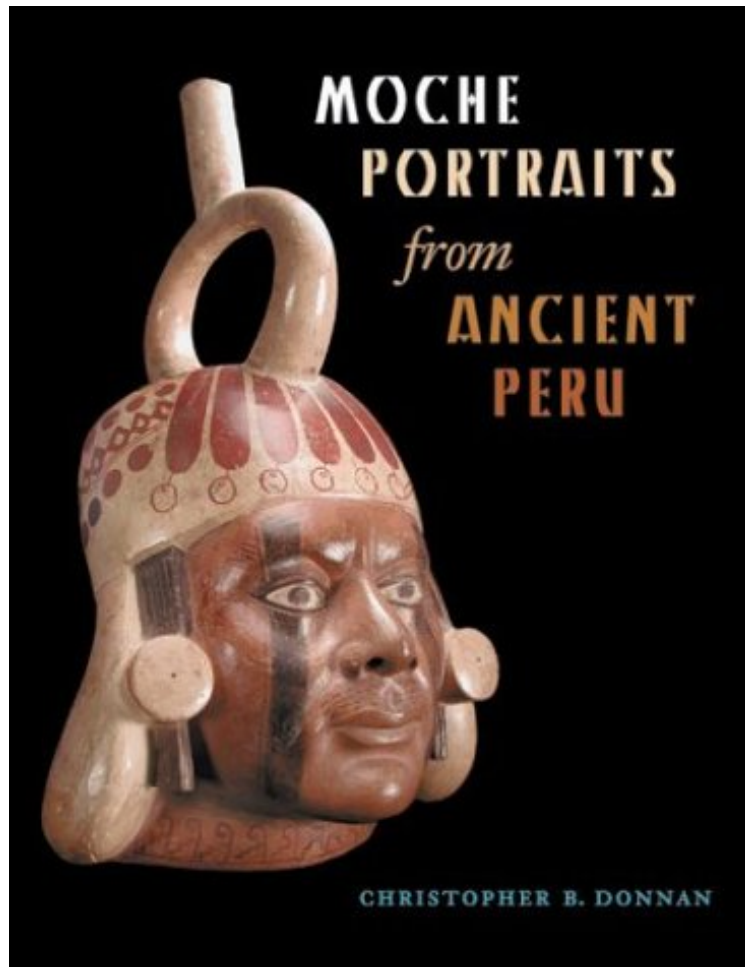


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Moche Portraits from Ancient Peru (Joe R. and Teresa Lozana Long Series in Latin American and Latino Art and Culture (Hardcover))

Christopher B. Donnan

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Christopher B. Donnan : Moche Portraits from Ancient Peru (Joe R. and Teresa Lozana Long Series in Latin American and Latino Art and Culture (Hardcover)) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Moche Portraits from Ancient Peru (Joe R. and Teresa Lozana Long Series in Latin American and Latino Art and Culture (Hardcover)):

2 of 2 people found the following review helpful. An Intimate Evening with Moche Heads By Joseph H. Woodside The author constructs a category of Moche pottery and attempts to contextualize it as a fad in the broader cultural scene of the Moche IV period. The subject pots realistically model distinct human faces onto the chambers of standard vases

otherwise intended to honor the gods and the dead. Familiar examples take the form of disembodied 'publicity' heads, supplemented by full body figures, of vigorous young men (p. 75). Moche kept these ceramics on display in their homes instead of primarily using them as funerary gifts. The ceramic workshops, located near major temples, catered to this popular craze and achieved wide distribution of the works in central Moche land. They produced multiple copies of the vases by means of molds that were in turn struck from mother molds fashioned by master artists (p.162). Most of the heads appear to wear simple looking cloths that conceal their scalp and hair, like "du-rags", but that permit the display of the carefully groomed side locks and forelock. Donnan neatly shows how the cloth scarves and tapestry bands are draped, wound, tucked, and layered atop each other sometimes more than three deep capped by a gaudy head-ring. Distinctive symbolic designs emblazon the head cloths of the portrait heads. Participants in the activities shown in the fine-line paintings wear identical head cloths. So this is who these guys are! Some of the portrait heads have black inscriptions painted along their jawlines, necks, and chins that a viewer recognizes as post-production embellishments because they cover the face paint and burnishing. In the fine-line world, such paint decorates the jaws of men around the time of their sacrificial death and dismemberment. Even more, similar facial decorations (p.137) adorn unfired, full body, clay effigies unearthed with human bones on a sacrificial floor at Huaca de la Luna in downtown Moche. See (pp. 88-139) in *Moche Art and Archaeology in Ancient Peru* (Studies in the History of Art Series). Apparently, some of the models for the portrait heads were popular household figures before their sacrificial deaths. Were they all bound to die? We may never know. My main complaint is Donnan's coyness about revealing characteristics about his sample of portrait heads without letting us in on the background thinking. For example, simply stating the number of items in the sample turns into a complicated algebra problem with uncertain answers (p. 93). 0 of 0 people found the following review helpful. Absolutely Riveting! By annette byrd This book is fantastic. Chock full of photos of the portrait pottery of the ancient Moche civilization, it fills a person with amazement and admiration for the artistry of the makers. Each piece is like almost like looking at a photograph of the actual person being depicted. Better than a photograph, really, because these "pots" were three dimensional. Donnan did a great job in putting this book together. Wonderful! 0 of 0 people found the following review helpful. BUT GOOD READ, By Elena AFABULOUS...THIS IS FOR PROS. NOTHING I READ I REMEMBER, BUT GOOD READ,.....FOR ARCHAEOLOGISTS I SUPPOSE.

Of all the ancient civilizations that flourished in the Americas, only one perfected true portraiture of living people and produced it in quantity the Moche who inhabited the north coast of Peru between approximately AD 100 and 800. Using the medium of three-dimensional ceramic vessels that could have contained liquid, Moche artisans typically formed the heads of the individuals they wished to portray, though sometimes they presented full figures with realistic portrait faces. Depicting an astonishing range of physical types, these portraits now allow us to meet Moche people who lived more than 1,500 years ago and to sense the nuances of their individual personalities. This pathfinding book presents the first wide-ranging, systematic study of the Moche portraits. Drawing on more than 900 examples from museums and private collections around the world some 300 of which are illustrated here in full color Christopher Donnan documents how the portrait tradition evolved, how the portraits were produced and distributed, who they portrayed, why they were made, and how they were used in Moche society. His analysis is supported by extensive archaeological evidence, which provides the context for portraits found in Moche tombs and midden deposits, as well as useful information for identifying the headdresses and ornaments worn by the individuals portrayed.

"This book is as close as we can ever come to seeing the Moche people and to having a basis for understanding the society that produced such remarkable works of art." (Craig Morris, Senior Vice President and Dean of Science, American Museum of Natural History) "By presenting the Moche artists and the people who have been portrayed by them, Donnan brings us to a level of understanding and proximity, so to speak, that I would have never considered possible just a few years ago. . . . Believe me, this book is going to be a bestseller." (Steve Bourget, Assistant Professor of Art History, University of Texas at Austin) "This book is as close as we can ever come to seeing the Moche people and to having a basis for understanding the society that produced such remarkable works of art." (Craig Morris, Senior Vice President and Dean of Science, American Museum of Natural History) "By presenting the Moche artists and the people who have been portrayed by them, Donnan brings us to a level of understanding and proximity, so to speak, that I would have never considered possible just a few years ago. . . . Believe me, this book is going to be a bestseller." (Steve Bourget, Assistant Professor of Art History, University of Texas at Austin) About the Author Christopher B. Donnan is Professor of Anthropology at UCLA. Considered one of the world's foremost authorities on the Moche, he is the author of many books, including *Moche Fineline Painting: Its Evolution and Its Artists*, *Royal Tombs of Sipn*, *Ceramics of Ancient Per*, and *Moche Art of Peru: Pre-Columbian Symbolic Communication*.