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Dr. Hamilton

Andean Art

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Final Project: The Importance of Camelids in the Ancient Andes (100 BC to AD 1600)

Part 1: Checklist & Tombstone Info

Object No. 1:

Moche Stirrup Spout Vessel, featuring llama and woman

Moche

100 B.C. - A.D. 500; Early Intermediate Period

Chimbote, Santa Valley, north coast, Peru

Ceramic and Pigment

1958.701

Gift of Nathan Cummings



Object No. 2:

Moche Llama Head Vessel

Moche

100 B.C. - A.D. 500; Early Intermediate Period

Chimbote, Santa Valley, Peru

Ceramic and Pigment

1957.398

Gift of Nathan Cummings



Object No. 3:

Nazca Plate with Llama Head

Nazca

180 B.C. - A.D. 500; Early Intermediate Period

Peruvian South Coast

Ceramic and Pigment

1956.1173

S. B. Williams Fund and Edward E. Ayer Endowment in memory of Charles L. Hutchinson



Object No. 4:

Tiwanaku Llama Bowl with Geometric Motifs

Tiwanaku

A.D. 600 - 1000; Middle Horizon

South coast Peru or northern Bolivia

Ceramic and Pigment

1961.917

Gift of Buckingham Fund and James W. Ellsworth



Object No. 5:

Chimu Blackware Llama Vessel

Chimu

A.D. 1200 - 1450; Late Intermediate Period

North coast, Peru

Ceramic

1956.786

Gift of Brian Maldonado



Object No. 6:
Chimú-Inca Vessel with Llama and Attendant Figures
Chimú-Inca
A.D. 1200 - 1450; Late Intermediate Period
North coast, Peru
Ceramic
1955.2400
Kate S. Buckingham Endowment



Object No. 7:

Inca Offering Vessel, Alpaca

Inca

A.D. 1450 - 1532; Late Horizon

Cuzco, Peru

Stone

1957.102

Gift of James W. and Marilyn Alsdorf



Object No. 8:

Inca Gold Armband with Horse, Rider, & Animals

Inca

16th century, after 1532 (Post-Spanish Arrival); Late Horizon or Early Modern

Cuzco, Peru

Gold

1955.2608

Kate S. Buckingham Endowment



Part 2: Chat Labels

Object No. 1:

Moche Stirrup Spout Vessel, featuring llama and woman

The Moche civilization lived on the coast of Peru around AD 100 to 700. Many scholars believe that the civilization was not structured politically or formally organized, but that the people shared a similar culture, including iconography and architecture. This culture was active in the Early Intermediate Period.

Stirrup spout vessels were important to Andean and Moche culture, as they could carry liquids such as water or beer and they could be transported easily across the region's various geographical regions by tying a rope between the stirrups to carry over the shoulder or back. The stirrup spout design is a repeated style across Andean culture that exemplifies the Andean concept of *tinkuy*, where two paths converge into one. This vessel depicts a woman laying down on a llama. Both women and llamas were highly regarded by the Moche culture for being a symbol of wealth and fertility or reproduction of culture.

Object No. 2:

Moche Llama Head Vessel

It is unclear how and when the Moche civilization emerged and whether or not it is a unified system or a number of religious systems that are loosely connected due to similarities in iconography and beliefs. The Moche gained prominence after the fall of Chavin de Huantar's prominence. They are known for their ceramics and "representational" art style, including images such as deities, human portraits, and animals.¹ Sacrifices were depicted often, including the rituals of taking blood from prisoners.² The Moche, lasting around six or seven centuries, benefited from small scale temples and irrigation systems.³

This Moche vessel depicts a llama head with orange decorative markings. Like the other Moche vessel in this collection, this is a stirrup spout vessel that would have been used for transporting and pouring liquids. Moche ceramics commonly featured shades of red and orange. Animals were commonly depicted in ceramics and camelids were often featured due to their vast importance to Andean society. Camelids not only provided meat and wool for textiles, but also assisted in transporting goods across the Andean regions and could scale mountains and valleys that other cattle animals would not be able to track.

Object No. 3:

Nazca Plate with Llama Head

The Nazca civilization lived on the southern coast of Peru between 100 BC and AD 800 and were influenced by their preceding culture, the Paracas. The Nazca are primarily known for the Nazca lines (depicting hummingbirds, condors, spiders, etc.) that were aligned with celestial events and their water aqueduct system that they used to provide irrigation for growing crops in the dry environment. This culture was active in the Early Intermediate Period. Perhaps the most notable characteristic of Nazca art is its use of bold, diverse colors. In Nazca culture, the stirrup spout vessel was popular. Ceramics often depicted animals such as orcas, felines, and inanimate objects such as tails, masks, and beans. Depictions

¹ Jeffrey Quilter, *The Ancient Central Andes* (New York: Routledge, 2014): 175.

² Quilter, *Andes*, 178-180.

³ Quilter, *Andes*, 181.

of violence and warfare became more prominent in ceramics throughout the Nazca culture and many scholars believe that there was a period of increased conflict in the late Nazca period.⁴

This Nazca plate depicts a llama head on the interior. Ceramics were often created for daily use in addition to pieces that were used for religious ceremonies. The Nazca peoples were united in their religious beliefs and sacred iconography and they were thought to have gathered in trapezoidal sunken courts to worship deities and perform ceremonies or rituals.

Object No. 4:

Tiwanaku Llama Bowl with Geometric Motifs

The Tiwanaku-Wari culture lived in the south central Andes and coastal areas of Peru between AD 600 and 1000, a period known as The Middle Horizon. Tiwanaku and Wari were separate sites, and Tiwanaku was most famously known for the Gate of the Sun while Wari were known for their military barracks-style city with its mazes and geometrical lines. Tiwanaku was a large ceremonial center that potentially housed many people.⁵ The sites featured sunken courts, temples, and consistent rebuilding of structures and architecture. The important iconography from Tiwanaku-Wari culture is the Staff God, the Rayed Head, and The Attendants. Geometric patterns and abstract imagery were important to Tiwanaku and their culture celebrated camelids which brought goods to and from various regions of the landscape.

This bowl in the form of a llama with geometric motifs was most likely used as a household item to store food or drink, similar to the Nazca plate and Moche stirrup vessels in this collection. The Tiwanaku culture featured large architectural complexes, such as Kalasasaya and Akapana.⁶ Archaeologists have found llama and ceramic sacrifices at the Akapana site, which shows the reverence that the Tiwanaku culture (along with others in the Andes) had for camelids.

Object No. 5:

Chimu Blackware Llama Vessel

The Chimu civilization lived on the coast of Peru following the Moche (or Early Chimu) culture from AD 900 to 1470 when the Inca conquered their land. The Chimu culture was active in the Late Intermediate Period and was later conquered by the Inca Empire, who were influenced by their iconography and religious beliefs. The Chimu capital was Chan Chan, one of the largest sites in South America, and they were best known for their pottery, ceramics, and use of gold.

This vessel in the form of a llama shows a shift in Andean ceramics from colorful patterns to solid blackware that was seen in the Late Intermediate Period and the Late Horizon Period. The Chimu culture had significant influence on the Inca Empire, which also produced and used blackware ceramics as art and as everyday household items for holding and pouring liquids. Starting with the Chimu and continuing in the Inca, the religious beliefs shifted away from abstract gods to beliefs and practices emphasizing ancestor worship.⁷

⁴ Quilter, *Andes*, 188.

⁵ Quilter, *Andes*, 201.

⁶ Quilter, *Andes*, 205.

⁷ Quilter, *Andes*, 248.

Object No. 6:

Chimu-Inca Vessel with Llama and Attendant Figures

The Chimu kingdom conquered the Lambayeque culture and their influence on pottery in the Andes was widespread. The civilization benefited from irrigation systems and two main features of their culture was burial rites and organized violence or warfare.⁸ Compared to the Moche, the Chimu gods were benign and their religion shifted away from abstract deities to ancestor worship, seen in earlier civilizations like the Recuay in the Early Intermediate Period.⁹ Chimu culture had a great impact on pottery in the central Andes. Their culture featured *ciudadelas*, *audiencia* (or U-Shaped rooms), irrigation canals, agricultural fields, and large burial platforms.¹⁰

This blackware vessel shows the skill of Chimu artists and features a llama and attendant figures. Attendant figures were popular in Middle Horizon Times, and included in the Tiwanaku culture. This imagery is a historically sacred motif in Andean culture and it featured a resurgence in Chimu and Inca styles. The Chimu culture was particularly respectful of llamas, which is shown in the large amount of llamas buried as sacrifices in Chimu burial tombs.

Object No. 7:

Inca Offering Vessel, Alpaca

The Inca Empire was the largest empire in the Andean region and it existed from around 1438 to 1572, the period called The Late Horizon. The Inca culture is mainly known for its colorful textiles, elaborate stonework, administrative success, extreme wealth, and the large capital of Cuzco. Machu Picchu is a famous site and was an estate built for the emperor Pachacuti.¹¹ The emperor was worshipped and seen as a god, along with other important deities, including the Sun.

This stone, blackware vessel in the form of an alpaca served as an offering vessel in the Inca culture. Intricate skill and dedication to stonework was a hallmark of the Inca culture. In addition to offering vessels, Incan stonework included walls where stones were perfectly crafted to fit together so that mortar was not necessary and the stone withstood impact from earthquakes.

Object No. 8:

Inca Gold Armband with Horse, Rider, & Animals

The Inca Empire was split up into four separate regions and it took the Spanish several years to completely conquer the empire. The empire was run by an organized bureaucracy and its expansion was rapid due to the split inheritance that motivated the ruler's heir to conquer more land. The Inca Empire was vastly wealthy in food and resources. Rule was characterized by reciprocity and resources were distributed by the bureaucracy and implementation of warehouses.

This gold armband features a horse with a mixture of camelid physical features and other animals such as felines and birds. The object is dated after Spanish arrival in 1532 because of the depiction of the horse, an animal not native to South America, which was introduced to the Andes by Spanish colonists. The artist had some trouble representing this new animal and, as such, gave it camelid features such as the cloven hooves and wooly fur. The vast majority of Inca gold artifacts were taken by the Spanish and often melted down, and so these objects are lost to history. The Spanish arrival in South America marked the

⁸ Quilter, *Andes*, 248.

⁹ Quilter, *Andes*, 248.

¹⁰ Quilter, *Andes*, 246.

¹¹ Quilter, *Andes*, 268.

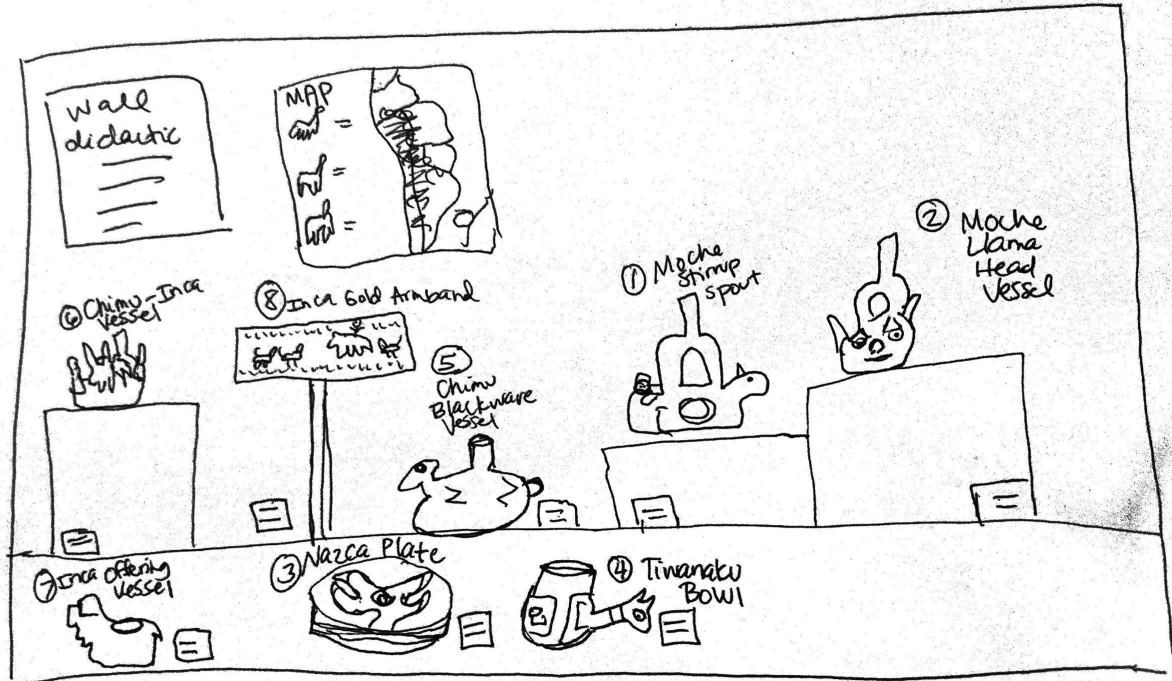
entrance into the modern era and resulted in vast changes to indigenous life, including the introduction of diseases, written language, and European weapons.

Part 3: Wall Didactic

This case features pieces from several different cultures across the Andes, ranging from 180 BC to AD 1530s. Each piece includes iconography or imagery of camelids, which were an incredibly important resource to the region because they provided meat, wool for textiles, and a method for traversing the various Andean regions, including chala (desert coast), quechua (mild zone), suni (cold and damp), puna (highest dry zone), and janca (highest zone, no human presence). Although there were differences between the Andean cultures featured in this case, one similarity that united them across time and space was the cultural reverence for camelids and the importance they held for the Andean peoples. Most of the objects are ceramic vessels with either color pigment or (for Chimu and Inca) in the style of blackware, a later aesthetic trend. Ceramics were important to Andean cultures as they could hold and transport liquids, including water and beer; were owned by both peasants and nobles; were involved in ceremonial religious practices; and were buried as sacrifices and with mummies in addition to other valuables such as gold and textiles. Camelid wool was used to create textiles and the highly valuable cumbi, a finely woven garment of cloth, which was given as a gift between peoples and nobles. As time went on, cultures became less egalitarian and more hierarchical, concluding with the highly stratified Inca Empire whose people worshipped the Sapa Inca, both a human and a deity who ruled the empire. Ceramics featured distinctive imagery of geometric designs; animal motifs including llamas, fish, birds, etc.; deities including the Staff God and Attendant figures; and eventually blackware and stonework of the Chimu and Inca styles.

Part 4: Case mock-up

- wall didactic → orientation map
- visual mock up case



The case for the exhibit would have multiple levels to distinguish between the various objects. First, the Moche Stirrup Spout vessel featuring the llama and woman would sit on one level above the baseline. Secondly, the Moche Llama Head Vessel would sit next to the first vessel but one level higher. These two would be featured on the right side of the case because they are both stirrup spout vessels and from the Moche culture. Third, the Nazca Plate would sit on the left of the case and towards the front on the base level of the case. My goal is for the museum visitors to see the similarities among the various objects that depict or feature camelids while also showing the shifts across time in terms of color, iconography, and blackware. Fourth, the Tiwanaku Bowl would sit to the right of the Nazca plate as they are both geometric, colorful, and bold in design. Next, the Chimu Blackware Vessel and the Chimu-Inca Vessel would sit on either side of the Inca Gold Armband while the Inca Offering Vessel would sit in front of the Chimu-Inca vessel to show the technical skill and monochromatic aesthetic of the Inca and Chimu styles. The wall didactic would be placed on the wall above the objects along with the map of camelid distribution in the Andes. The goal for this case is to inform museum visitors of the various cultures in the Andes and how they depicted camelids as well as the similarities and differences in ceramics and offering vessels over time.

Part 5: Camelid map, revisited



This map is revisited and updated from the first incarnation in the midterm map assignment. While the first map was overwhelmed by the amount of information, this updated version has just three sources of information (distribution of llamas, alpacas, and vicunas) to simplify and more efficiently depict where camelids live in the Andean region.