

The Art Of Mesoamerica

The Art of Mesoamerica: From Olmec to Aztec (Sixth) (World of Art) The Art of Mesoamerica Unseen Art Traditional Art of Mesoamerica and the Central Andes Pre-Columbian Art from Mesoamerica and Ecuador The Art of Urbanism Blood and Beauty Olmec Art and Archaeology in Mesoamerica Ritual and Power in Stone Collecting Mesoamerican Art before 1940 Pre-Columbian Art of Mesoamerica Pre-Columbian Art from Mesoamerica Origins of Religious Art & Iconography in Preclassic Mesoamerica The Art and Architecture of the Aztec and Maya Art and the Senses in Ancient America The Relationship Between the Olmec Art of Mesoamerica and the Chavin Art of Peru A World History of Art Pre-Columbian art of Mesoamerica We Live in Painting: The Nature of Color in Mesoamerican Art Precolumbian Flora and Fauna Mary Ellen Miller Mary Ellen Miller Claudia Brittenham Jane Powell Dwyer Peter David Joralemon William Leonard Fash Rex Koontz John E. Clark Julia Guernsey Andrew D. Turner Allentown Art Museum Ethnic Arts Council of Los Angeles Charles Phillips María Luisa Vázquez de Ágredos Pascual Joelyn Miller Heslep Hugh Honour Diana Magaloni Jeanette Favrot Peterson

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Mary Ellen Miller's rich visual and scholarly survey of pre-Hispanic art and architecture including the most recent archaeological finds expanded and revised in its sixth edition. The Art of Mesoamerica surveys the artistic achievements of the high pre-Hispanic civilizations of Central America: Olmec, Maya, Teotihuacan, Toltec, and Aztec, as well as those of their lesser-known contemporaries. Providing an in-depth examination of central works, this book guides readers through the most iconic palaces, pyramids, sculptures, and paintings from the Olmec colossal head to the Aztec calendar stone found in Mexico City's Zócalo in 1790. This book reveals the complexity and innovation behind the art and architecture

produced in pre hispanic civilizations this new edition incorporates fifty new lavish color images and extensive updates based on the latest research and dozens of recent discoveries particularly in maya art where excavations at teotihuacan the largest city of mesoamerica and tenochtitlan the capital of the aztecs have yielded new sculptures

this edition includes new discoveries from palenque mexico where architecture and sculpture reveal a dramatic eighth century to san bartolo guatemala where maya murals of this unprecedented complexity have been uncovered

in unseen art claudia brittenham unravels one of the most puzzling phenomena in mesoamerican art history why many of the objects that we view in museums today were once so difficult to see she examines the importance that ancient mesoamerican people assigned to the process of making and enlivening the things we now call art as well as mesoamerican understandings of sight as an especially godlike and elite power in order to trace a gradual evolution in the uses of secrecy and concealment from a communal practice that fostered social memory to a tool of imperial power addressing some of the most charismatic of all mesoamerican sculptures such as olmec buried offerings maya lintels and carvings on the undersides of aztec sculptures brittenham shows that the creation of unseen art has important implications both for understanding status in ancient mesoamerica and for analyzing art in the present spanning nearly three thousand years of the indigenous art of mexico guatemala honduras and belize unseen art connects the dots between vision power and inequality providing a critical perspective on our own way of looking

the art of urbanism explores how the royal courts of powerful mesoamerican centers represented their kingdoms in architectural iconographic and cosmological terms through an investigation of the ecological contexts and environmental opportunities of urban centers the contributors consider how ancient mesoamerican cities defined themselves and reflected upon their physical and metaphysical place via their built environment themes in the volume include the ways in which a kingdom's public monuments were fashioned to reflect geographic space patron gods and mythology and how the olmec maya mexica zapotecs and others sought to center their world through architectural monuments and public art this collection of papers addresses how communities leveraged their environment and built upon their cultural and historical roots as well as the ways that the performance of calendrical rituals and other public events tied individuals and communities to both urban centers and hinterlands twenty three scholars from archaeology anthropology art history and religious studies contribute new data and new perspectives to the understanding of ancient mesoamericans' own view of their spectacular urban and ritual centers

warfare ritual human sacrifice and the rubber ballgame have been the traditional categories through which scholars have examined organized violence in the artistic and material records of ancient mesoamerica and central america this volume expands those traditional categories to include such concerns as gladiatorial like boxing combats investiture rites trophy head taking and display dark shamanism and the subjective pain inherent in acts of violence each author examines organized violence as a set of practices grounded in cultural understandings

even when the violence threatens the limits of those understandings the authors scrutinize the representation of and relationships between different types of organized violence as well as the implications of those activities which can include the unexpected such as violence as a means of determining and curing illness and the use of violence in negotiation strategies

this handsome volume presents the creations of mesoamerica s most ancient societies in their archaeological contexts the olmec best known for a unique style of monumental stone head and jade were jaguar were based along the gulf of mexico but have also been linked to other mesoamerican civilizations such as the maya and aztec this book discusses recent spectacular finds and provides a framework for understanding the history art and archaeology of the olmec

the ancient mesoamerican city of izapa in chiapas mexico is renowned for its extensive collection of elaborate stone stelae and altars which were carved during the late preclassic period 300 bc ad 250 many of these monuments depict kings garbed in the costume and persona of a bird a well known avian deity who had great significance for the maya and other cultures in adjacent regions this izapan style of carving and kingly representation appears at numerous sites across the pacific slope and piedmont of mexico and guatemala making it possible to trace political and economic corridors of communication during the late preclassic period in this book julia guernsey offers a masterful art historical analysis of the izapan style monuments and their integral role in developing and communicating the institution of divine kingship she looks specifically at how rulers expressed political authority by erecting monuments that recorded their performance of rituals in which they communicated with the supernatural realm in the persona of the avian deity she also considers how rulers used the monuments to structure their built environment and create spaces for ritual and politically charged performances setting her discussion in a broader context guernsey also considers how the izapan style monuments helped to motivate and structure some of the dramatic pan regional developments of the late preclassic period including the forging of a codified language of divine kingship this pioneering investigation which links monumental art to the matrices of political economic and supernatural exchange offers an important new understanding of a region time period and group of monuments that played a key role in the history of mesoamerica and continue to intrigue scholars within the field of mesoamerican studies

the untold chronicles of the looting and collecting of ancient mesoamerican objects this book traces the fascinating history of how and why ancient mesoamerican objects have been collected it begins with the pre hispanic antiquities that first entered european collections in the sixteenth century as gifts or seizures continues through the rise of systematic collecting in europe and the americas during the nineteenth and twentieth centuries and ends in 1940 the start of europe s art market collapse at the outbreak of world war ii and the coinciding genesis of the large scale art market for pre hispanic antiquities in the united states drawing upon archival resources and international museum collections the contributors analyze the ways shifting patterns of collecting and taste including how pre hispanic objects changed from being viewed as anthropological and scientific curiosities to collectible artworks have shaped modern academic disciplines as well as public private institutional and nationalistic attitudes toward mesoamerican art as many nations across the world demand the return of their cultural patrimony and ancestral heritage it is essential to examine the historical processes events and actors that initially removed so many objects from their countries of origin

explore the architecture of ancient Mexico and Central America and discover the fabulous arts and crafts sculptures metalwork and textiles of these great pre industrial civilizations cover

this book explores the materiality and sensory dimensions of pre columbian art in Mesoamerica and the Andes chapters examine the physicochemical study of raw materials sensory arts like music and cuisine and the sociocultural meanings of textures sounds and scents linking ancient practices to modern indigenous traditions

over two decades this art historical tour de force has consistently proved the classic introduction to humanity's artistic heritage from our paleolithic past to our digitised present every continent and culture is covered in an articulate and well balanced discussion in this seventh edition the text has been revised to embrace developments in archaeology and art historical research while the renowned contemporary art historian Michael Archer has greatly expanded the discussion of the past twenty years providing a new perspective on the latest developments the insight elegance and fluency that the authors bring to their text are complemented by 1458 superb illustrations half of which are now in colour these images together with the numerous maps and architectural plans have been chosen to represent the most significant chronological regional and individual styles of artistic expression

groundbreaking exploration of ancient techniques and cosmologies of color in Mesoamerica ancient Mesoamerican artists held a cosmic responsibility as they used color to adorn buildings clay vessels textiles bark paper pages sculptures textiles wall murals mosaics and other items they quite literally made the world the power of color emerged from the materiality of its pigments and the communities whose knowledge of the natural world imbued it with meaning histories of colonialism and industrialization in the color averse west have minimized the profound significance of color in the indigenous Americas we live in painting provides an in depth exploration of the science and art of color in Mesoamerica this lavishly illustrated catalog published as part of the PST Art Series follows two interconnected lines of inquiry technical and material analyses and indigenous conceptions of art and image to reach the full richness of color at the core of historical and contemporary Mesoamerican worldviews

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