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The Heart of the Andes is a large oil-on-canvas landscape painting by the American artist Frederic Edwin Church (1826–1900). At

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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.

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This wide-ranging survey has established itself as the best single-volume introduction to Andean art and architecture. Now fully revised and entirely redesigned, it describes the strikingly varied

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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

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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.

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

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.

From prehistory to the present, the Indigenous peoples of the Andes have used a visual symbol system—that is, art—to express their sense

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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 conquest to international labor migration

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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.

"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

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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.

For centuries, the Andes have caught the imagination of travelers, inspiring fear and wonder. The groundbreaking scientist Alexander von Humboldt claimed that "everything here is grander and more majestic than in the Swiss Alps, the Pyrenees, the Carpathians, the Apennines, and all other mountains I have known." Rivalled in height only by the Himalayas and stretching more than 4,500 miles, the sheer immensity of the Andes is matched by its concentration of radically contrasting scenery and climates, and the rich and diverse

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cultures of the people who live there. In this remarkable book, travel writer Michael Jacobs journeys across seven different countries, from the balmy Caribbean to the inhospitable islands of the Tierra del Fuego, through the relics of ancient civilizations and the remnants of colonial rule, retracing the footsteps of previous travelers. His route begins in Venezuela, following the path of the great nineteenth-century revolutionary Simón Bolívar, but soon diverges to include accounts from sources as varied as Humboldt, the young Charles Darwin, and Bolívar's extraordinary and courageous mistress, Manuela Saenz. On his way, Jacobs uncovers the stories of those who have shared his fascination and discovers the secrets of a region steeped in history, science, and myth.

"Eminent ancestors of the better-known Inca, the Wari ascended to

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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

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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 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 the Cleveland Museum of Art."--P. [2] of cover.

In the first hours there was nothing, no fear or sadness, just a black and perfect silence. Nando Parrado was unconscious for three days before he woke to discover that the plane carrying his rugby team,

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as well as their family members and supporters, to an exhibition game in Chile had crashed somewhere deep in the Andes. He soon learned that many were dead or dying—among them his own mother and sister. Those who remained were stranded on a lifeless glacier at nearly 12,000 feet above sea level, with no supplies and no means of summoning help. They struggled to endure freezing temperatures, deadly avalanches, and then the devastating news that the search for them had been called off. As time passed and Nando's thoughts turned increasingly to his father, who he knew must be consumed with grief, Nando resolved that he must get home or die trying. He would challenge the Andes, even though he was certain the effort would kill him, telling himself that even if he failed he would die that much closer to his father. It was a desperate decision, but it was also his only chance. So Nando, an ordinary

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young man with no disposition for leadership or heroism, led an expedition up the treacherous slopes of a snow-capped mountain and across forty-five miles of frozen wilderness in an attempt to find help. Thirty years after the disaster Nando tells his story with remarkable candor and depth of feeling. *Miracle in the Andes*—a first person account of the crash and its aftermath—is more than a riveting tale of true-life adventure: it is a revealing look at life at the edge of death and a meditation on the limitless redemptive power of love.

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