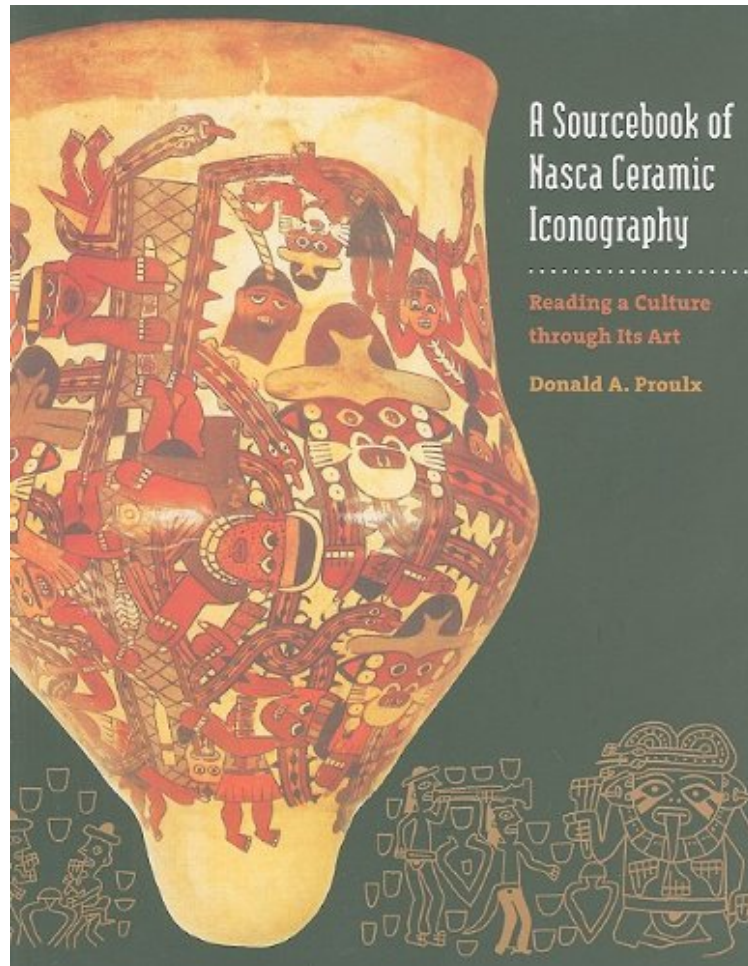


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## A Sourcebook of Nasca Ceramic Iconography: Reading a Culture through Its Art

*Donald A. Proulx*

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**Donald A. Proulx : A Sourcebook of Nasca Ceramic Iconography: Reading a Culture through Its Art** before purchasing it in order to gage whether or not it would be worth my time, and all praised A Sourcebook of Nasca Ceramic Iconography: Reading a Culture through Its Art:

2 of 2 people found the following review helpful. Towering information on the subjectBy Francisco de AguedaThe book compiles almost all the existing theories and tendencies on the different icons of Nasca ceramic objects. Really a must to those interested in interpreting the fascinating world of the Nasca culture4 of 4 people found the following review helpful. A Sourcebook of Nasca Ceramic Iconography: Reading a Culture through Its ArtBy Stephen C. CarpenterI can't believe I am the first to review this book. All museum curatorial staff, dealers in Nasca artifacts, and collectors have copies of this book in their libraries. Although many of the illustrations are in black and white, there are sufficient number in color so that the point, or example is made. A comment, made to me, by several of the above

parties is, "I have never, not been able to find an example of the Nasca art or period I am looking for". Donald A. Proulx, is to Nasca Art what Christopher Donnan, is to Moche Art. If you do not understand the reference. Then re-examine your view point, and your knowledge. 13 of 13 people found the following review helpful. Must Have Source By Patrick Carmichael For those captivated by ancient Andean imagery Don Proulx's A Sourcebook of Nasca Ceramic Iconography provides an indispensable guide to the colourful world of the Nasca. Located on Peru's south coast in the first centuries A.D., Nasca potters left a visual account of their world view in an astounding array of depictive designs. Drawing on forty years of study, Proulx offers the first comprehensive catalogue of Nasca motifs, along with his own identifications and interpretations. In addition to the motif catalogue, Proulx provides the most extensive description of the nine-phase Nasca pottery sequence ever published in one place. This contribution alone makes this book a "must have" reference. The Sourcebook also contains Proulx's own overview of Nasca culture, covering special topics such as religion, subsistence, daily life, material culture, and dwellings. A Sourcebook of Nasca Ceramic Iconography is destined to be a standard reference for generations to come. It represents the crowning achievement of Proulx's long and distinguished career, though not, we hope, the last we hear from Don Proulx.

For almost eight hundred years (100 BC–AD 650) Nasca artists modeled and painted the plants, animals, birds, and fish of their homeland on Peru's south coast as well as numerous abstract anthropomorphic creatures whose form and meaning are sometimes incomprehensible today. In this first book-length treatment of Nasca ceramic iconography to appear in English, drawing upon an archive of more than eight thousand Nasca vessels from over 150 public and private collections, Donald Proulx systematically describes the major artistic motifs of this stunning polychrome pottery, interprets the major themes displayed on this pottery, and then uses these descriptions and his stimulating interpretations to analyze Nasca society. After beginning with an overview of Nasca culture and an explanation of the style and chronology of Nasca pottery, Proulx moves to the heart of his book: a detailed classification and description of the entire range of supernatural and secular themes in Nasca iconography along with a fresh and distinctive interpretation of these themes. Linking the pots and their iconography to the archaeologically known Nasca society, he ends with a thorough and accessible examination of this ancient culture viewed through the lens of ceramic iconography. Although these static images can never be fully understood, by animating their themes and meanings Proulx reconstructs the lifeways of this complex society.

"The art of ancient Peru is spectacular, and of all the beautiful Central Andean styles, Nasca pottery is without peer. In this comprehensive volume Donald Proulx, the leading authority on Nasca ceramic iconography, presents his definitive statement on this extraordinary art through sound scholarship and a cautious, rigorous, and carefully explained methodology. The volume excels for its detailed description of the Nasca ceramic style (forms, iconography, phases), stimulating interpretation of the iconography, penetrating linkage of the pots and their iconography to the archaeologically known Nasca society, and diachronic treatment of the evolution of Nasca art and society. This will be a foundational text for many decades of future research."--Helaine Silverman, Department of Anthropology, University of Illinois at Urbana-Champaign About the Author Donald Proulx became fascinated by Nasca pottery forty-five years ago, when he was a student hired to catalog a collection of Peruvian artifacts. Over the years, although his research expanded to include site surveys and settlement pattern studies, he never lost his passion for Nasca ceramics. He has written extensively on all facets of Nasca culture, including *Local Differences and Time Differences in Nasca Pottery*, *Nasca Gravelots in the Uhle Collection from the Ica Valley*, and (with Helaine Silverman) *The Nasca*. He is professor of anthropology emeritus, University of Massachusetts at Amherst.