



Fig. 1. Steatite bowl, Chavin style from the North Coast of Peru, ca. 1000-400 B.C. Diameter 17.8 cm. Photograph courtesy of the Brooklyn Museum.

modern thread; no doubt somebody showing off his expertise pointed out the error to the seller, or merely allowed him to see it by the way he examined the dolls.

Figures 1-3 show the original and two copies of a Chavin stone bowl from the North coast of Peru, ca. 1000-400 B.C. The richly carved bottom of the original in the Brooklyn Museum (Fig. 1) presents a snarling semihuman monster who holds a severed human head in one hand and a rectangular blade in the other. His body, seen displayed from above, is decorated with other trophy heads. His rump is composed of a spiral shell from which a serpent emerges.

A modern copy of the Brooklyn Museum bowl (Fig. 2) is made of a different kind of stone. Its carving lacks the monumentality and the almost baroque plasticity of modeling characteristic of the original. The forger has failed to include any of the short teeth in the principal and subsidiary heads. Only the crudely rendered fangs of the monster remain, and these fail to extend over and press into the lips. The perpetrator of this aesthetic crime, besides being a very poor observer, may have made such a bad job

An Illusion's Delusion



Fig. 2. Modern copy of the Brooklyn Museum bowl. Private collection.

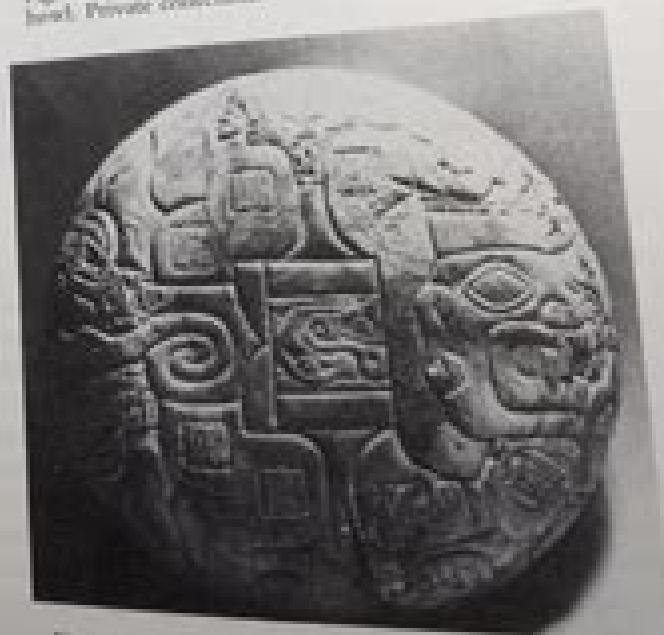


Fig. 3. Another modern copy of the Brooklyn Museum bowl. Private collection.

# Falsifications And Misreconstructions Of Precolumbian Art

**George F. Lau**



## **Falsifications And Misreconstructions Of Precolumbian Art:**

Falsifications and Misreconstructions of Pre-Columbian Art Dumbarton Oaks, 1982      **Falsifications and Misreconstructions of Pre-Columbian Art**, 1990      Elizabeth Hill Boone, 1982      Faking the Ancient Andes Karen O Bruhns, Nancy L Kelker, 2016-09-16 Nasca pots Quimbaya figurines Moche porn figures stone shamans Fakes and forgeries run rampant in the Andean art collections of international museums and private individuals Authors Karen Bruhns and Nancy Kelker examine the phenomenon in this eye opening volume They discuss the most commonly forged classes and styles of artifacts many of which were being duplicated as early as the 19th century More important they describe the system whereby these objects get made purchased authenticated and placed in major museums as well as the complicity of forgers dealers curators and collectors in this system Unique to this volume are biographies of several of the forgers who describe their craft and how they are able to effectively fool connoisseurs and specialists This is an important accessible introduction to pre Columbian art fraud for archaeologists art historians and museum professionals alike A parallel volume by the same authors discusses fakes in Mesoamerican archaeology      Visual Culture of the Ancient Americas Andrew Finegold, Ellen Hoobler, 2017-01-26 In the past fifty years the study of indigenous and pre Columbian art has evolved from a groundbreaking area of inquiry in the mid 1960s to an established field of research This period also spans the career of art historian Esther Pasztory Few scholars have made such a broad and lasting impact as Pasztory both in terms of our understanding of specific facets of ancient American art as well as in our appreciation of the evolving analytical tendencies related to the broader field of study as it developed and matured The essays collected in this volume reflect scholarly rigor and new perspectives on ancient American art and are contributed by many of Pasztory s former students and colleagues A testament to the sheer breadth of Pasztory s accomplishments Visual Culture of the Ancient Americas covers a wide range of topics from Aztec picture writing to nineteenth century European scientific illustration of Andean sites in Peru The essays written by both established and rising scholars from across the field focus on three areas the ancient Andes including its representation by European explorers and scholars of the nineteenth century Classic period Mesoamerica and its uses within the cultural heritage debate of the twentieth and twenty first centuries and Postclassic Mesoamerica particularly the deeper and heretofore often hidden meanings of its cultural production Figures maps and color plates demonstrate the vibrancy and continued allure of indigenous artworks from the ancient Americas Pre Columbian art can give more Pasztory declares and the scholars featured here make a compelling case for its incorporation into art theory as a whole The result is a collection of essays that celebrates Pasztory s central role in the development of the field of Ancient American visual studies even as it looks toward the future of the discipline      *Crime and Art* Naomi Oosterman, Donna Yates, 2021-11-05 This volume brings together work by authors who draw upon sociological and criminological methods theory and frameworks to produce research that pushes boundaries considers new questions and

reshape the existing understanding of art crimes with a strong emphasis on methodological innovation and novel theory application. Criminologists and sociologists are poorly represented in academic discourse on art and culture related crimes. However, to understand topics like theft, security, trafficking, forgery, vandalism, offender motivation, the efficacy of, and results of policy interventions and the effects art crimes have on communities, we must develop the theoretical and methodological models we use for analyses. The readership of this book is expected to include academics, researchers, and practitioners in the fields of criminology, sociology, law, and heritage studies who have an interest in art and heritage crime.

**The Market for Mesoamerica** Cara G. Tremain, Donna Yates, 2024-01-09. This timely volume explores past, current, and future policies and trends concerning the sales of antiquities from pre-Columbian Mesoamerica, which are among the most popular items on the international antiquities market.

**Faking Ancient Mesoamerica** Nancy L. Kelker, Karen O. Bruhns, 2016-07. This is an important, accessible introduction to pre-Columbian art fraud for Central America for archaeologists, art historians, and museum professionals alike.

**Conservation** Alison Richmond, Alison Bracker, 2010-07-15. Conservation ethics and principles such as minimum intervention, integrity, and authenticity of an object addressed from a wide range of professional and academic viewpoints, including contributions from curators, museology theorists, and philosophers. Theory and principles presented and analysed both from a Western perspective and outside the boundaries of North America and Europe. Brings together conservation theory relevant to collections, historic buildings, monuments, and archaeological sites.

**Visible Ruins** Mónica M. Salas Landa, 2024-05-07. An examination of the failures of the Mexican Revolution through the visual and material records. The Mexican Revolution, 1910-1920, introduced a series of state-led initiatives promising modernity, progress, national grandeur, and stability. State surveyors assessed land for agrarian reform; engineers used nationalized oil for industrialization; archaeologists reconstructed pre-Hispanic monuments for tourism; and anthropologists studied and photographed Indigenous populations to achieve their acculturation. Far from accomplishing their stated goals, however, these initiatives concealed violence and permitted land invasions, forced displacement, environmental damage, loss of democratic freedom, and mass killings. Mónica M. Salas Landa uses the history of northern Veracruz to demonstrate how these state-led efforts reshaped the region's social and material landscapes, affecting what was and is visible. Relying on archival sources and ethnography, she uncovers a visual order of ongoing significance that was established through postrevolutionary projects and that perpetuates inequality based on imperceptibility.

**Cosmopolitanism in Mexican Visual Culture** María Fernández, 2014-01-06. Since the colonial era, Mexican art has emerged from an ongoing process of negotiation between the local and the global, which frequently involves invention, synthesis, and transformation of diverse discursive and artistic traditions. In this pathfinding book, María Fernández uses the concept of cosmopolitanism to explore this important aspect of Mexican art, in which visual culture and power relations unite the local and the global, the national and the international, the universal and the particular. She argues that in Mexico, as in other colonized regions, colonization constructed power dynamics and forms of violence that

persisted in the independent nation state Accordingly Fern ndez presents not only the visual qualities of objects but also the discourses ideas desires and practices that are fundamental to the very existence of visual objects Fern ndez organizes episodes in the history of Mexican art and architecture ranging from the seventeenth century to the end of the twentieth century around the consistent but unacknowledged historical theme of cosmopolitanism allowing readers to discern relationships among various historical periods and works that are new and yet simultaneously dependent on their predecessors She uses case studies of art and architecture produced in response to government commissions to demonstrate that established visual forms and meanings in Mexican art reflect and inform desires expectations memories and ways of being in the world in short that visual culture and cosmopolitanism are fundamental to processes of subjectification and identity

**Romancing the Maya** R. Tripp Evans, 2010-06-28 During Mexico's first century of independence European and American explorers rediscovered its pre Hispanic past Finding the jungle covered ruins of lost cities and artifacts inscribed with unintelligible hieroglyphs and having no idea of the age authorship or purpose of these antiquities amateur archaeologists artists photographers and religious writers set about claiming Mexico's pre Hispanic patrimony as a rightful part of the United States cultural heritage In this insightful work Tripp Evans explores why nineteenth century Americans felt entitled to appropriate Mexico's cultural heritage as the United States own He focuses in particular on five well known figures American writer and amateur archaeologist John Lloyd Stephens British architect Frederick Catherwood Joseph Smith founder of the Church of Jesus Christ of Latter Day Saints and the French migr photographers D sir Charnay and Augustus Le Plongeon Setting these figures in historical and cultural context Evans uncovers their varying motives including the Manifest Destiny inspired desire to create a national museum of American antiquities in New York City the attempt to identify the ancient Maya as part of the Lost Tribes of Israel and so substantiate the Book of Mormon and the hope of proving that ancient Mesoamerica was the cradle of North American and even Northern European civilization Fascinating stories in themselves these accounts of the first explorers also add an important new chapter to the early history of Mesoamerican archaeology

**Theory and Practice in Mediterranean Archaeology** Richard M. Leventhal, John K. Papadopoulos, 2003-12-31 Theory and Practice in Mediterranean Archaeology Old World and New World Perspectives brings together leading scholars from the Old World and the Americas to discuss some of the most pressing issues facing archaeology today These topics include archaeology and text the future of large scale archaeological fieldwork at individual sites interpretation and preservation of archaeological sites and landscapes past trajectories and new approaches to regional survey and debates surrounding landscape and settlement archaeology Essays by Old World archaeologists provide an overview of these themes as well as a history of research over the last hundred years These scholars review the major successes and shortcomings of that work identifying critical issues that determine and define the field These essays serve as a springboard for discussion and response by archaeologists working in the Americas and in other parts of the world The

combination of an Old World focus with responses from New World archaeologists provides a uniquely broad assessment of contemporary archaeological theory methods and practice throughout the world **The Land of Prehistory** Alice Beck Kehoe, 2015-12-22 First published in 1998 Routledge is an imprint of Taylor Francis an informa company **Exhibiting Dilemmas** Amy Henderson, 2016-06-21 In twelve essays on such diverse Smithsonian Institution holdings as the Hope Diamond the Wright Flyer wooden Zuni carvings and the Greensboro North Carolina Woolworth lunch counter that became a symbol of the Civil Rights movement *Exhibiting Dilemmas* explores a wide range of social political and ethical questions faced by museum curators in their roles as custodians of culture Focusing on the challenges posed by the transformation of exhibitions from object driven cabinets of curiosities to idea driven sources of education and entertainment the contributors all Smithsonian staff members provide a lively and sometimes provocative discussion of the increasingly complex enterprise of acquiring and displaying objects in a museum setting **Archaeological Sites** Sharon Sullivan, Richard Mackay, 2012 A collection of essays and reports examining key issues in conservation and management of archaeological sites It is divided into parts that focuses on historical methods concepts and issues conserving the archaeological resource physical conservation of archaeological sites the cultural values of archaeological sites and site management **Lifeways in the Northern Maya Lowlands** Jennifer P. Mathews, Bethany A. Morrison, 2006 The flat dry reaches of the northern Yucatán Peninsula have been largely ignored by archaeologists drawn to the more illustrious sites of the south This book is the first volume to focus entirely on the northern Maya lowlands presenting a broad cross section of current research projects in the region by both established and up and coming scholars To address the heretofore unrecognized importance of the northern lowlands in Maya prehistory the contributors cover key topics relevant to Maya studies the environmental and historical significance of the region the archaeology of both large and small sites the development of agriculture resource management ancient politics and long distance interaction among sites As a volume in the series *Native Peoples of the Americas* it adds a human dimension to archaeological findings by incorporating modern ethnographic data By exploring various social and political levels of Maya society through a broad expanse of time *Lifeways in the Northern Maya Lowlands* not only reconstructs a little known past it also suggests the broad implications of archaeology for related studies of tourism household economies and ethno archaeology It is a benchmark work that pointedly demonstrates the need for researchers in both north and south to ignore modern geographic boundaries in their search for new ideas to further their understanding of the ancient Maya **Ceramics of Ancient America** Yumi Park Huntington, Dean E. Arnold, Johanna Minich, 2018-09-12 This is the first volume to bring together archaeology anthropology and art history in the analysis of pre Columbian pottery While previous research on ceramic artifacts has been divided by these three disciplines this volume shows how integrating these approaches provides new understandings of many different aspects of Ancient American societies Contributors from a variety of backgrounds in these fields explore what ceramics can reveal about ancient social dynamics trade ritual politics innovation

iconography and regional styles Essays identify supernatural and humanistic beliefs through formal analysis of Lower Mississippi Valley Great Serpent effigy vessels and Ecuadorian depictions of the human figure They discuss the cultural identity conveyed by imagery such as Andean head motifs and they analyze symmetry in designs from locations including the American Southwest Chapters also take diachronic approaches methods that track change over time to ceramics from Mexico s Tarascan State and the Valley of Oaxaca as well as from Maya and Toltec societies This volume provides a much needed multidisciplinary synthesis of current scholarship on Ancient American ceramics It is a model of how different research perspectives can together illuminate the relationship between these material artifacts and their broader human culture Contributors Dean Arnold George J Bey III Michael Carrasco David Dye James Farmer Gary Feinman Amy Hirshman Yumi Park Huntington Johanna Minich Shelia Pozorski and Thomas Pozorski Jeff Price Sarahh Scher Dorothy Washburn Robert F Wald     Andean Expressions George F. Lau, 2011-04-16 Flourishing from A D 1 to 700 the Recuay inhabited lands in northern Peru just below the imposing glaciers of the highest mountain chain in the tropics Thriving on an economy of high altitude crops and camelid herding they left behind finely made artworks and grand palatial buildings with an unprecedented aesthetic and a high degree of technical sophistication In this first in depth study of these peoples George Lau situates the Recuay within the great diversification of cultural styles associated with the Early Intermediate Period provides new and significant evidence to evaluate models of social complexity and offers fresh theories about life settlement art and cosmology in the high Andes Lau crafts a nuanced social and historical model in order to evaluate the record of Recuay developments as part of a wider Andean prehistory He analyzes the rise and decline of Recuay groups as well as their special interactions with the Andean landscape Their coherence was expressed as shared culture community and corporate identity but Lau also reveals its diversity through time and space in order to challenge the monolithic characterizations of Recuay society pervasive in the literature today Many of the innovations in Recuay culture revealed for the first time in this landmark volume left a lasting impact on Andean history and continue to have relevance today The author highlights the ways that material things intervened in ancient social and political life rather than being merely passive reflections of historical change to show that Recuay public art exchange technological innovations warfare and religion offer key insights into the emergence of social hierarchy and chiefly leadership and the formation interaction and later dissolution of large discrete polities By presenting Recuay artifacts as fundamentally social in the sense of creating and negotiating relations among persons places and things he recognizes in the complexities of the past an enduring order and intelligence that shape the contours of history

**The Man Who Invented Aztec Crystal Skulls** Jane MacLaren Walsh, Brett Topping, 2018-11-29 Eugene Boban began life in humble circumstances in Paris traveled to the California Gold Rush and later became a recognized authority on pre-Columbian cultures He also invented an entire category of archaeological artifact the Aztec crystal skull By his own admission he successfully palmed off a number of these crystal skulls on the curators of Europe s leading museums How

could that happen and who was this man Detailed are the travels self education and archaeological explorations of Eug ne Boban this book also explores the circumstances that allowed him to sell fakes to museums that would remain undetected for over a century



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