








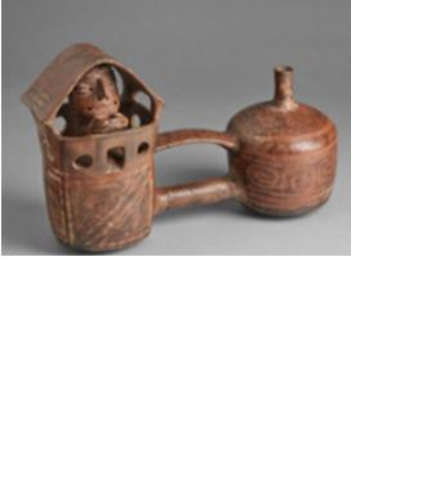











1.		<p>Lambayeque funerary mask</p> <p>Approximately 1000 years old.</p> <p>Hammered gilded copper, repoussé work, cinnabar appliqué.</p>	<p>Masks like this one were placed in the tombs of rulers along with hundreds of other grave goods, the purpose of which was to indicate the status of the deceased.</p> <p>Some scholars believe that the figure depicted in this mask is Naylamp, the mythical founder of Lambayeque culture. It is probable that, at his death, the deceased individual wished to be identified as part of the royal lineage of Naylamp, as a way of conserving his social status, even after death.</p>
2.		<p>Nasca flying figure</p> <p>Approximately 1500 years old.</p> <p>Modeled and painted ceramic.</p>	<p>The depiction decorating this pottery vessel is a testament to the Nasca culture's belief in the existence of beings with the ability to fly.</p> <p>The different attributes depicted in this pottery vessel, arranged across the entire surface, appear to be those of a mythical supernatural being.</p>
3.		<p>Wari culture four-pointed cap</p> <p>Approximately 1200 years old.</p> <p>Woven, with a tapestry design. Camelid wool.</p>	<p>This cap formed part of the clothing of a high-ranking member of Wari society. Garments designed to be worn on the head, including headdresses, hats and turbans, were used as markers of identity, providing information about the person's gender, age, status and place of origin.</p>
4.		<p>Nasca head</p> <p>Approximately 1500 years old.</p> <p>Modeled and painted ceramic.</p>	<p>In this ceramic, we see a representation of a human head. Unlike the Nasca flying figure and the Nasca bird-man, this figure wears face paint rather than pendants.</p> <p>This is a depiction of a trophy head, a prize won in combat which warriors or ancestors wore as a symbol of their power.</p> <p>For ancient Peruvians, the severed head possessed the essence and vital energy of the person to whom it had belonged.</p>





5.		<p>Nasca bird-man</p> <p>Approximately 1500 years old.</p> <p>Modeled and painted ceramic.</p>	<p>The depiction decorating this pottery vessel is a testament to the Nasca culture's belief in the existence of beings with the ability to fly.</p> <p>The different attributes depicted in this pottery vessel, arranged across the entire surface, appear to be those of a mythical supernatural being.</p>
6.		<p>Cupisnique old woman</p> <p>Approximately 3000 years old.</p> <p>Modeled ceramic, engraved and painted without firing (face).</p>	<p>In many cultures of ancient Peru, it was the women who prepared the bodies of the deceased for their journey into the world of the ancestors. It is believed that it was the older women who oversaw this process.</p> <p>The pottery vessel we see here is very similar to another found in the tomb of an elderly Cupisnique woman, whose task was to prepare the dead. It is probable that the woman depicted in this piece also fulfilled the same role within her community.</p>
7.		<p>Moche woman</p> <p>Approximately 1500 years old.</p> <p>Modeled, molded and painted ceramic.</p>	<p>This Moche culture piece features a sculptural depiction of a woman breastfeeding her infant child. In addition to nourishing the baby physically, breastfeeding creates an emotional bond between mother and child.</p>





8.		<p>Vicús culture nude woman with braids</p> <p>Between 1500 and 2100 years old.</p> <p>Modeled ceramic, painted and decorated using the negative technique.</p>	<p>Complementing language and gesture, the body can communicate meanings. It can be modified to indicate social status, religion, ethnicity, gender, and the other identity markers that define an individual.</p> <p>This ceramic sculpture depicts a Vicús woman with her hair arranged in two braids that encircle her head. She is also wearing face paint, indicating a concept of beauty that can seem unfamiliar to us today.</p>
9.		<p>Moche decapitator figure</p> <p>Approximately 1500 years old.</p> <p>Modeled and painted ceramic.</p>	<p>In this Moche pottery vessel, we see an old man holding a decapitated head with one hand, while in the other he carries a ceremonial knife known as a <i>tumi</i>. In ancient Peru, elderly people were treated in a special way, as an acknowledgement of their status as individuals who were closer to death, and to assuming their role as ancestors.</p> <p>The depiction of this old man carrying a severed head suggests that he had already become an ancestor, and so required sacrifices in exchange for the bestowing of benefits upon his descendants.</p>
10.		<p>Vicús architecture</p> <p>Approximately 2000 years old.</p> <p>Modeled ceramic, decorated with fretwork, painting and the negative technique.</p>	<p>This whistling vessel was produced by the culture known as Vicús, a Pre-Columbian nation that lived in the extensive valleys of Piura, almost 2000 years ago.</p> <p>In one of the chambers of this vessel, a house has been represented. The pitched roof is supported by columns emerging from the walls. The construction is typical of those designed for a warm and rainy climate. This piece also features a figure in the interior of the building, holding a bowl in both hands.</p>

<p>11.</p>		<p>Recuay architecture</p> <p>Approximately 1500 years old.</p> <p>Modeled and painted ceramic, with negative decoration.</p>	<p>The Recuay nation developed in the Ancash mountains approximately 1500 years ago. It was a contemporary of the Cajamarca and Moche cultures. The high walls and lattices visible in the upper sections indicate that this may be a depiction of a fortress. In the interior, we see a group of individuals gathered in a courtyard.</p> <p>Much of the Recuay population lived in settlements surrounded by defensive walls, ditches and towers, designed to protect the members of the community from possible attack by neighboring peoples.</p>
<p>12.</p>		<p>Lambayeque architecture</p> <p>Approximately 1000 thousand years old.</p> <p>Modeled, molded and painted ceramic.</p>	<p>Ceramic representations of architectural structures give us an idea of what the buildings of different societies in ancient Peru were like. This ceramic shows how certain Lambayeque culture edifices had round windows through which both air and light entered. The façade of this building is also decorated with the step motifs seen in other artistic contexts.</p> <p>The guards at the entrance to the building and the special decoration of the walls appear to indicate that this ceramic is a depiction of an important building.</p>
<p>13.</p>		<p>Moche architecture</p> <p>Between 1300 and 1700 years old.</p> <p>Modeled and painted ceramic.</p>	<p>This Moche bottle, found in Piura, depicts a building with enclosed spaces and a roof decorated with sculptural designs. Very different from Vicús houses, it appears to depict a way of life and aesthetic preference in the context of the building design favored by Moche communities geographically distant from Vicús settlements.</p>



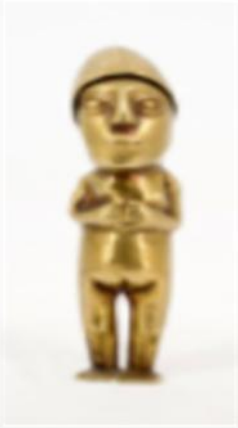
<p>14.</p>		<p>Chimú whistling vessel</p> <p>Approximately 700 years old.</p> <p>Modeled ceramic.</p>	<p>The movement of water contained in these vessels produced a whistling sound. Shaking the vessel from side to side caused the water to pass through a hollow tube into the adjoining chamber. The movement of the water created a flow of air, which emerged with a whistling sound from the top of the vessel.</p> <p>This whistling ceramic is monochrome, in common with the majority of Chimú society ceremonial pottery. The surface was polished and minimally decorated.</p> <p>The Chimú were not the only culture to make whistling vessels. Other ancient Peruvian cultures, such as Chancay, Lambayeque, Vicús and Virú, also produced this type of pottery, incorporating their own respective stylistic characteristics.</p>
<p>15.</p>		<p>Recuay ritual</p> <p>Approximately 1500 years old.</p> <p>Modeled and painted ceramic, with negative decoration.</p>	<p>In this Recuay vessel, we see seven women surrounding a man or ancestor, who carries a club in one hand and a cup in the other. The women appear to be honoring him as part of a ceremonial libation. At the back, there is an opening that was used for filling the vessel with corn beer. And in the head of one of the women a conduit can be seen which would have been used to pour the corn beer from the vessel. These ceramic vessels may have been used in rituals like the one depicted in this sculptural decoration, or also as <i>pacchas</i>.</p> <p><i>Paccha</i> is a Quechua word that can be translated as “waterfall” or “stream of water”. It is the name given to a type of metaphorical object used in ceremonies that called for the rain needed to ensure a good harvest.</p>
<p>16.</p>		<p>Moche architecture</p> <p>Approximately 1500 years old.</p> <p>Modeled and painted ceramic.</p>	<p>In this ceramic we see a representation of a Moche building. It has a pitched roof supported by two cylindrical columns, probably made from carob tree trunks. The entrance to the house leads to a U-shaped courtyard surrounded by stepped walls. One of the elements that stands out in this piece is the depiction of a figure apparently entering the building.</p>




17.		<p>Moche marine temple</p> <p>Approximately 1500 years old.</p> <p>Modeled and painted ceramic.</p>	<p>A Moche god, on his journey to the guano islands, faced powerful deities and sea creatures. During one of those confrontations, the god lost his headdress. Wounded, and with the assistance of his iguana follower and seabirds, he managed to reach an island temple. He was treated at this temple by his servants, and recovered his strength before continuing his journey into the world of the dead.</p> <p>The Moche people depicted diverse scenes from the adventures of this deity, known by some scholars as the Intermediary God.</p> <p>These scenes were represented in sculptural form, and through drawings adorning the surfaces of pottery vessels.</p>
18.		<p>Moche navigation scene</p> <p>Approximately 1500 years old.</p> <p>Modeled and painted ceramic.</p>	<p>Among the northern societies of ancient Peru, it was believed that the dead were carried into the underworld by sea lions. It is possible that boats were also used in rituals associated with this belief.</p> <p>In this ceramic we see a boat in the shape of a fish, crewed by a figure with large fangs. He is not alone; he is accompanied by two naked captives. One of them has a tube entering his neck, indicating that he has been sacrificed, and that his blood will be offered to some deity, probably in the guano islands.</p>
19.		<p>Nasca star woman</p> <p>Approximately 1500 years old.</p> <p>Modeled and painted ceramic.</p>	<p>This small ceramic figurine, with elongated eyes and a serene face, represents a nude woman. Her loose hair indicates her youth, while her naked body, inhabited by celestial spheres, identifies her as the mantle of the universe, and as the giver of life.</p> <p>Women were associated with life, fertility, flourishing nature, and even celestial beings such as the moon and stars.</p>




20.		<p>Recuay spoon</p> <p>Approximately 1500 years old.</p> <p>Modeled and painted ceramic, with negative decoration.</p>	<p>This spoon was used to prepare the corn beer that would be drunk at festivities and during ritual celebrations. The handle of the spoon has at one end the face of a woman and at the other the female sexual organs, depicted in relief, probably with the intention of symbolizing when the spoon was tipped that its contents came from a woman.</p>
21.		<p>Recuay woman</p> <p>Approximately 1500 years old.</p> <p>Modeled and painted ceramic, with negative decoration.</p>	<p>Just as it does today, in the communities of ancient Peru the consumption of food and drink played an important part in festivities and ceremonies. Women were prominent in such events, as they prepared the corn beer known in Quechua as “<i>chicha</i>”, which was used in ritual libations.</p> <p>This sculptural vessel features the depiction of a woman wearing fine clothing and holding in both hands a ceremonial cup, as an offering to a leader or deity.</p>
22.		<p>Wari woman</p> <p>Approximately 1200 years old.</p> <p>Molded and painted ceramic.</p>	<p>In this piece, the number and variety of colors and designs employed indicates that the figure depicted came from one of the nations of the Wari empire. The figure is carrying a pitcher on her back, evoking the social duties of the women of the Andean world, as the providers of food and drink during ceremonies and festivities.</p> <p>A closer look at the clothing reveals that the figure is wearing <i>tupus</i>, the pins used to fasten female clothing, and which also served to denote the position of individual women within their community’s hierarchy.</p>
23.		<p>Inca kero</p> <p>Approximately 500 years old.</p> <p>Carved and engraved wood.</p>	<p>In some societies of ancient Peru, the ceremonial cup known as a “<i>kero</i>” was used to hold corn beer during festivities and ritual celebrations. We know that these vessels were given to the leaders of other groups in order to seal pacts or alliances.</p> <p><i>Keros</i> were usually made from wood, and their surfaces were decorated with carved geometric designs. Other similar ceremonial vessels were made from metal and known as “<i>aquillas</i>”.</p>



24.		<p>Inca aryballos</p> <p>Approximately 500 years old.</p> <p>Modeled ceramic, with painted geometric designs.</p>	<p>Known as an aryballos, this type of pitcher is recognized as one of the most iconic forms of Inca pottery. Used to store and serve ceremonial and ritual drinks, it would have been strongly associated with Inca rule throughout every corner of the empire of Tahuantinsuyo.</p>
25.		<p>Chimú-Inca bottle</p> <p>Approximately 500 years old.</p> <p>Modeled ceramic.</p>	
26.		<p>Chancay bowl</p> <p>Approximately 700 years old.</p> <p>Modeled ceramic, painted with geometric designs.</p>	
27.		<p>Pitcher with geometric motifs</p> <p>Ica-Chincha culture</p> <p>Late Intermediate period.</p> <p>Modeled ceramic, painted and burnished.</p>	




28.		<p>Chancay <i>cuchimilco</i></p> <p>Approximately 700 years old.</p> <p>Modeled ceramic.</p>	<p>“<i>Cuchimilcos</i>” are figurines representing naked men and women with outstretched arms, most of which have been discovered in tombs. Because they are found in pairs, scholars have associated them with the cult of ancestors and fertility, as offerings destined to ensure the continuity of life.</p> <p>They may also have been used as offerings to the protective deities that had the power to ward off negative energies.</p>
29.		<p>Lambayeque <i>tumi</i></p> <p>Approximately 1000 years old.</p> <p>Hammered and cropped gold and copper, with repoussé work and incrustated decoration.</p>	<p>The ceremonial knives known as “<i>tumis</i>” were used in rituals by the ancient inhabitants of Peru’s northern coast, in both animal and human sacrifices.</p> <p>They were considered highly valuable objects, and in the many depictions of combat scenes that have been discovered, they are shown being used by the gods of Lambayeque culture.</p>
30.		<p>Vicús musician playing panpipes</p> <p>Approximately 2000 years old.</p> <p>Modeled and polished whistling vessel.</p>	<p>The figure depicted in this pottery object is a musician playing panpipes. And although this type of ceramic is shaped like a bottle, it was not used to store drinks, or to be used as a cup. In fact, it was used to produce sounds that were generated when water passed through the main body, forcing air along with it.</p> <p>It is believed that Vicús funerary rituals would have been accompanied by music and the sounds made by these whistling vessels.</p>




31.		<p>Vicús crown</p> <p>Approximately 2000 years old.</p> <p>Gilded copper</p>	<p>The members of the Vicús elite used different symbols of power in their form of dress. Crowns like this one, used on special occasions such as festivities and rituals, were one of the most distinctive items; their small movable discs shimmered and produced sounds with every step the wearer made, instilling a sense of awe and respect among onlookers.</p>
32.		<p>Chavín serpent with feline head</p> <p>Approximately 3000 years old.</p> <p>Modeled ceramic with incision technique decoration.</p>	<p>The feline is a powerful predator, capable of instilling fear and taking the lives of its prey. It was believed that Chavín priests could transform themselves into felines and communicate with supernatural forces. To achieve this transformation, they used a substance extracted from the San Pedro cactus, a hallucinogenic that heightened their senses. The San Pedro cactus is depicted on this vessel, near the feline head.</p>
33.		<p>Inca figurine</p> <p>Approximately 500 years old.</p> <p>Cast and repoussé gold.</p>	<p>This metal figurine or statuette depicts a standing nude woman, with long hair and her hands clasped across her chest. Figurines like this have been discovered wearing clothing and miniature <i>tupus</i>. These types of human figures were made by the Incas to be given as offerings during the <i>capacocha</i> ritual.</p> <p>During this ritual, on the orders of the Inca sovereign, the local leaders of the empire's provinces offered one of their descendants in sacrifice. In exchange, they would be granted the highest political appointments, as well as lands.</p>



34.		<p>Inca <i>tupu</i></p> <p>Approximately 500 years old.</p> <p>Gold and copper, produced using the casting technique.</p>	<p>Brooches known as “<i>tupus</i>” were used by the women of Pre-Columbian Peru, mostly to fasten the shawl, or “<i>lliclla</i>” they wore over their shoulders. They were also used in pairs to fasten the dress known as an “<i>anaku</i>”.</p> <p>The choice of metal for a <i>tupu</i> was governed by the social status of the person who was going to wear it. This gold and copper <i>tupu</i> would probably have belonged to a noblewoman.</p>
35.		<p>Vicús club head</p> <p>Between 1500 and 2100 years old.</p> <p>Cast copper alloy.</p>	<p>Most Vicús weapons, such as clubs, were designed for close quarter combat, in which warriors could be seen displaying their skills. This copper club with geometric designs was produced for combat, and also as a symbol of the user’s prestige.</p>
36.		<p><i>De la Serie Reconquista Arpa</i></p> <p>[From the Series Harp Reconquest]</p> <p>Manual print on paper, illuminated with clay appliqué.</p>	<p>In this work, Luis Torres Villar offers a vivid depiction of the hills in the outskirts of Lima, where migrants from different parts of the country have established their homes.</p> <p>In the lower part of the work, at the center, is a self-portrait of the artist, surrounded by friends, family and neighbors. The central and upper parts of the composition depict the disorderly but exuberant social and cultural life of the hills.</p> <p>Almost in the center of the work, in the only color section, a motorcycle taxi climbs a steep street, carrying a harp. Flowers sprout from this musical instrument, used to play Andean musical genres such as the <i>huayno</i>, evoking the vibrant and flourishing culture of Andean migrants in Lima.</p>



<p>37.</p>		<p>Main Square, Huancavelica Oil on canvas.</p>	<p>This painting by José Sabogal is representative of the Indigenist thought promoted by the artist from the beginning of the 20th century, which saw the culture and sensibility of the people of the Andes as determined by the region's geography.</p> <p>In the 1930s, the Sabogal became interested in the process of Peruvian cultural miscegenation, which he saw expressed in the architecture of the southern Andes, and in objects produced by rural artists, such as engraved gourds or the bulls of Pucará. The church and main square of Huancavelica (depicted here) offered examples of what he called "mestizo" ("fusion") architecture; namely, buildings that combined European styles and typologies such as Spanish baroque, but which were constructed using local materials by Indigenous craftspeople.</p> <p>The church and square (made from local stone) are not merely framed by the mountains; they are shown as extensions of the landscape. In this way, Sabogal suggests that Andean culture is shaped by geography.</p>
<p>38.</p>		<p>Mamachay Embroidered with alpaca yarn.</p>	<p>Composed of images and texts embroidered in alpaca wool, this work, Mamachay ("my mother", in English), by Paloma Álvarez, tells a story of resilience. The texts in Spanish and Quechua evoke an imagined dialogue between the artist and her grandmother Sara, who migrated from Ayacucho to Lima in the 1980s, fleeing from terrorist violence. It was Sara who taught the artist to embroider. This work displays elements of Andean origin, such as traditional skirts, sandals and yellow broom flowers, but also more urban objects, such as high-heeled shoes. By including this footwear, the artist evokes her grandmother's journey. Also, by placing the sandals and high heels in juxtaposition, Álvarez expresses the complex experience of geographic and cultural change undertaken by migrants. At the same time, the artist highlights how use of the body and clothing shapes and reveals our identities.</p>
<p>39.</p>		<p>Pachamamita Bead, glass and plastic gems, on MDF.</p>	<p>In this large-format piece, Harry Chávez uses synthetic gems, plastic beads, and decals to produce an optical experience with spiritual echoes. The arrangement of the beads in mosaic form gives the piece a tactile presence which, combined with its scale and the brightness of the decals, generates an overpowering effect. The title <i>Pachamamita</i> alludes to the Quechua word for the Mother Earth figure of the Andean worldview. In his work, Chávez expresses a sustained interest in Pre-Columbian art and architecture, as well</p>




			as in living indigenous practices such as the therapeutic use of ayahuasca.
40.		<p>Peruvian coat-of-arms</p> <p>Oil on wood.</p>	<p>From its creation in 1825, versions of the national coat-of-arms were commissioned to be placed in different public buildings. But the oldest example we know of is this one, painted by Leandro Cortés in 1832 for the Lima Mint. It shows the national symbol as it was devised by the geographer José Gregorio Paredes and the painter and cartoonist Francisco Javier Cortés. The vicuña, the quinine tree, and the cornucopia or horn of plenty feature in the design, alluding —respectively— to the natural riches of the country across the animal, vegetable and mineral kingdoms. Although these components evoke the commercial potential of Peru, at the time they were not viewed in purely economic terms.</p>
41.		<p>Surrender at Ayacucho</p> <p>Oil on canvas.</p>	<p>On the occasion of the first centenary of Peruvian independence, the government of Augusto B. Leguía commissioned from the Huancavelica-born, Europe-based artist Daniel Hernández Morillo, a painting to commemorate the Battle of Ayacucho. Rather than producing a battle scene, with horses and cannons, Hernández chose to paint the official surrender.</p> <p>In this painting, several figures can be seen, including Antonio José de Sucre and the royalist general José Canterac, gathered in the house of the governor of the small town of Quinua. Also depicted are Agustín Gamarra, José de La Mar and the English soldier Guillermo Miller. Having been wounded in the battle, the viceroy La Serna was not present.</p>
42.		<p>Saluting President Leguía</p> <p>Oil on canvas.</p>	<p>Peruvian presidential tradition is reflected in laws that determine that the president of the republic embodies the nation. Saluting the president is the same as saluting the nation.</p> <p>To mark the first centenary of independence, President Leguía ordered celebrations in Lima and invited heads of state and other leading figures from around the world. Journeys were made by sea at that time, and could take several weeks, and so rather than attending in person, heads of state sent their ambassadors or other distinguished figures. France was represented by</p>



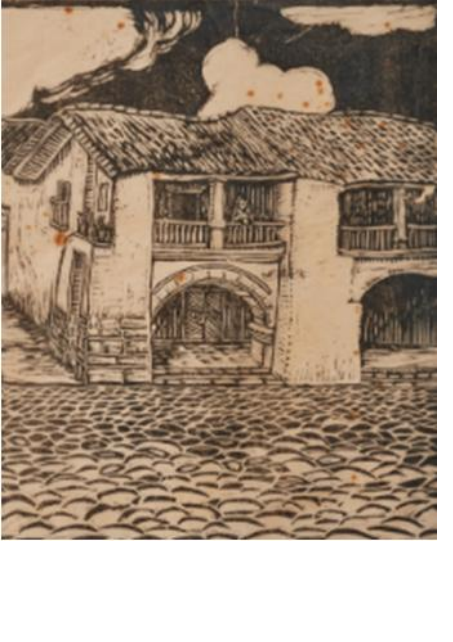
			<p>the general Charles Mangin, a hero of the First World War. To the left of Leguía, and aged 87 at the time, the hero of the War of the Pacific, Andrés Cáceres, can also be seen.</p>
43.		<p>Huascarán landscape</p> <p>Oil on canvas.</p>	<p>Teófilo Castillo saw in the Peruvian landscape an important motif, which he addressed not merely as a technical challenge, but also as a way of forging a national art. “Huascarán landscape” can be seen as one of the canvases that introduced landscape painting to Peru. Here, Castillo gives us a romanticized image of the highest mountain in Peru, seeking to overwhelm the viewer with the spectacle.</p> <p>The artist does not limit himself to reproducing the panorama he is contemplating, choosing instead to idealize it, and to lend it a timeless quality. We see the peak in the last rays of the sun, while at its base Lake Llanganuco, weakly lit by the reflection of the snowcapped mountain, is being crossed by a small boat. Castillo has also placed himself in the painting, making a sketch of the lake.</p>
44.		<p>Church interior</p> <p>Oil on canvas.</p>	<p>An example of how Teófilo Castillo elected to explore Peru's past is the work “Church interior”. Here, we are not presented with a specific event, but rather a generic depiction of colonial life. To this end, the artist employs elements taken from actual buildings, such as the wooden railings enclosing the chapel, apparently inspired by Lima's cathedral.</p> <p>The figures are shown wearing clothing dating from different historical periods. In this way, Castillo seeks to imbue the colonial period with a timeless and mythical character. Through the anachronisms present in this painting, he was able to create an imagery with which the public could easily identify. This, together with the patriotic themes he chose to depict, contributed to the popularity of his work.</p>
45.		<p>The notary public</p> <p>Watercolor on paper.</p>	<p>The son of an enslaved woman and a member of the elite, the painter Francisco “Pancho” Fierro left behind a complete record of the daily life and customs of Lima, and the way we imagine life in the capital at the beginning of the republican era can be traced, to a large extent, to his work. Here we see two watercolors. One of them shows a horseman dressed in elegant country attire. The horse's head is adorned with the amancaes flowers that gave their name to the famous hills where the people of Lima enjoyed wintertime excursions.</p>

46.			<p>The guerrilla</p> <p>Watercolor on paper.</p>	<p>This Pancho Fierro painting also depicts a man on horseback, in this case an Afro-Peruvian “<i>montonero</i>” or member of a guerrilla force. Most of these guerrillas were escaped slaves, peasants, or other marginalized members of society.</p>
47.			<p>Reed rafts</p>	<p>Better known as “Rafts on Titicaca, Puno”, this oil painting is part of a series of landscape studies focusing on this part of southern Peru, produced by Jorge Vinatea Reinoso from 1928 to 1929. The artist was impressed by the beauty of the high plains, and in this work we see a flotilla of rafts on Lake Titicaca, and the city of Puno on the opposite shore.</p> <p>While the artist has represented in composite fashion a number of elements, he has at the same time selected them in a careful and readily identifiable manner. All the figures in the scene are dressed in typical clothing, and there are no allusions to modern life. In this way, he shows us a city that seems frozen in the past, in a period associated with the cathedral that stands tall in the background. But at the same time, he suggests to us the existence of a traditional Andean world, in which the landscape of the Andes and its inhabitants are fused organically.</p>
48.			<p>Highland fiesta</p> <p>Oil on canvas.</p>	<p>While his work is not devoid of irony, Camilo Blas was committed to placing Indigenous people at the heart of the national imagination. One example of this tendency is <i>Juerga indígena</i> [“Indigenous revelry”], painted in 1939 and based on a series of drawings made by the artist in Sicuani (Cusco), twelve years earlier.</p> <p>Blas depicts a mountainous Andean landscape, but his main focus is a detailed description of the lives of the region’s people. The scene appears to be taking place in a closed and “pure” cultural world, isolated from modernity. The canvas features a great variety of individuals and actions: two men play long flutes, while other people dance, chew coca leaves, or chat. One of them has left the group to vomit in a corner, suggesting that alcohol is responsible for the celebratory atmosphere. The painter highlights the facial features of his characters, creating highly stylized and expressive figures, clearly of Indigenous heritage. However, at the same time this emphasis on “race” also introduces a negative component bordering on caricature.</p>

<p>49.</p> <p> </p> <p> </p>		<p>Landscape</p> <p>Oil on canvas.</p>	<p>The work of Mario Urteaga addresses, almost exclusively, aspects of life in Cajamarca. His painting possesses an exceptional intensity, expressing, among other themes, the painter's deep affection for his place of birth.</p> <p>In this composition, the artist depicts sunset in a rural village in Cajamarca, whose broad spectrum of social and ethnic differences he describes through the representation of a handful of characters.</p> <p>In this image of sunset in a rural village in Cajamarca, a couple moves away from the viewer, taking with them a load carried on the back of a donkey, as if they were hurrying to complete their task, so as not to lose the final moments of daylight. We know that they are Indigenous because they are dressed in typical clothing: he wears a poncho and she wears a shawl fastened over her shoulders. Meanwhile, at the door of a small house, a conversation takes place between a standing woman and a man in farmer's clothing, who is accompanied by his dog. Finally, another woman — apparently a servant girl— is seen approaching the house, carrying a pitcher.</p>
<p>50.</p>		<p>Cane cart</p> <p>Oil on canvas.</p>	<p>This work depicts a scene typical of a sugar plantation, like those that existed in Tomayquichua, a community in Huánuco where the artist lived. Sugar was mass produced in the coastal region, where oxen, carts and muleteers were no longer used in the major sugar plantations from around the time of the First World War. Here, the artist is evoking those elements of a bygone era. Behind the cart, we see the arches of a traditional hacienda and, as a backdrop, the mountains forming the horizon.</p> <p>Sugarcane was introduced by the Spanish in the 16th century, but it was only in the 18th century that it began to be mass produced in the central and northern coastal regions, as well as in some warm highland valleys. In the wake of the Saltpeter War and until the middle of the 20th century, sugar remained Peru's principal export.</p>

<p>51.</p>		<p>Highland family</p> <p>20th century.</p> <p>Oil on canvas.</p>	<p>This painting depicts a small highland town, with colonial architecture represented by the balconies, tiled roofs, main square and church, surrounded by the ever-present mountains.</p> <p>In the foreground, we see a peasant family in which the dominant figure is a woman, who is the only person wearing shoes rather than sandals. This family group transmits tranquility and harmony. The three members seated on the steps of what may be their home appear relaxed, while creating a form of pedestal highlighting the erect figure of the woman. The luminosity of the far side of the main square and the hills in the background seems to symbolize peaceful and auspicious times to come. The sense of community is enhanced by the other woman, who in the distance crosses the square, carrying a pitcher.</p> <p>The painting does not portray, like other works on peasant themes, a local festivity, a moment of conflict, or an archetypal figure. It conveys an everyday scene, inviting the viewer to imagine ordinary local life.</p>
<p>52.</p>		<p>Covered woman and clerk</p> <p>19th century.</p> <p>Watercolor on card.</p>	<p>Over a neutral background, in this watercolor a covered woman and a clerk are depicted, perhaps in the interior of an office, judging from the lamp on the table. In Lima society at the end of the colonial period and the first years of the republican era, women known as “<i>tapadas</i>” [“the covered ones”] wore a shawl or cloak that covered their head and face, and a broad skirt. This style of dress was adopted by the women of Lima as a means of maintaining their anonymity, which in turn freed them to enjoy certain freedoms.</p> <p>Pancho Fierro produced a large number of watercolors that were mostly acquired by foreign travelers passing through Lima, but also by citizens interested in having their own record of local life. In this way, the figures depicted in these watercolors came to be seen as national icons.</p>

<p>53.</p>		<p>Soldier and camp follower</p> <p>19th century.</p> <p>Watercolor on card.</p>	<p>In this watercolor we see two figures traveling over a rugged trail in the Peruvian highlands. The leading figure is a soldier, carrying a weapon, a guitar and a knapsack on his back. He is followed by a so-called “<i>rabona</i>”, or camp follower, carrying a pitcher wrapped in her shawl, and clutching a mat and a tied bundle.</p> <p>These women played an important role in the many conflicts fought among the warlords known as “<i>caudillos</i>” during the early years of the republic. They would attend to the soldiers’ needs; tending their wounds, healing and feeding them, and carrying their belongings.</p>
<p>54.</p>		<p>The Lady of the Fern</p> <p>1980s</p> <p>Oil on canvas.</p>	<p>Luz Negib is a Peruvian painter who trained in London. She has experimented with abstract painting, as well as the figurative form we see here.</p> <p>In <i>The Lady of the Fern</i>, painted in the early 1980s, we see a middle-aged woman with an aristocratic demeanor, reclining in an armchair, with a cigarette in her hand and her gaze directed towards the viewer.</p> <p>The artist has used this painting to explore the expressive and playful possibilities of color. In addition, she addresses the female presence in a new time, in which notions of feminine and masculine are being redefined.</p>
<p>55.</p>		<p>Male patient</p> <p>Impasto on canvas.</p>	<p>David Herskovitz is an American artist working in expressionism and abstraction, who has lived in Peru since the 1960s. His work has influenced that of other artists in the Peruvian capital.</p> <p>In this canvas, we see a naked man whose form has been shaped by sinuous, expressive lines and shaded areas, in predominantly pink and yellow tones.</p> <p>This nude figure appears to float above a set of angular blue, black and red shapes that represent the buildings of a city, while evoking the artist’s experience on the battlefield during World War II. Also of interest are the two human figures drawn with a brush, in the lower part of the painting.</p>

56.		<p>No. 21. Of castes and bad race</p> <p>Oil on canvas.</p>	
57.		<p>Arequipa buttress</p> <p>Woodcut on paper.</p>	<p>In architecture, a buttress is a stone or brick pillar used to reinforce a masonry wall. José Sabogal depicts this feature forming one of the corners of an elegant mansion in Arequipa. In this woodcut, the artist has managed to attenuate the contrast between black and white, achieving a composition dominated by a gentle chiaroscuro.</p>
58.		<p>Ayacucho mansion</p> <p>Woodcut on paper.</p>	<p>José Sabogal, who served as the director of the National School of Fine Arts and was a champion of the artistic movement known as <i>Indigenismo</i>, made many engravings using the woodcut technique. Through this method, the artist sought to endow his works with a distinct force and atmosphere.</p> <p>In the work “Ayacucho mansion”, we are presented with a depiction of an old building, located on one corner of the main square, in the city of Ayacucho. The house has a pitched roof, portals around the lower floor, and wooden balconies on the upper floor. On one of the balconies, we can make out the presence of a lone woman. The stonework of the square tells us that the artist visited the city many years ago, when the main streets were all cobbled.</p>

59.



Huanchaco reed raft

Woodcut on paper.

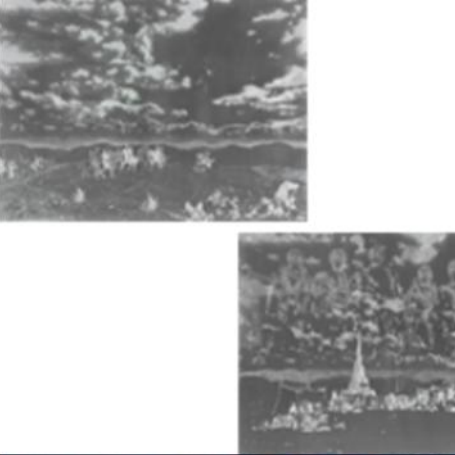
60.



Family portrait

Mixed media technique on canvas.

61.



After 186 years, the struggle continues (diptych)





Mixed media technique on acrylic and aluminum.





62.









None so blind

Acrylic on canvas.

63.		<p>Dictation</p> <p>Embroidery on canvas.</p>	
64.		<p>Play (Museum of Naval Heroes)</p> <p>Oil on canvas.</p>	
65.		<p>Andean flamingo</p> <p>Monotype in oil, on canvas.</p>	
66.		<p>Iqaro (Healing chant)</p> <p>Mixed media technique on canvas and lace.</p>	

67.		<p>Yvaparé</p> <p>Woodcut and walnut ink.</p>	
68.		<p>From memory II</p> <p>Mixed technique.</p>	
69.		<p>Birú, while wandering through the desert in that dying autumn, came across a latrine. He almost didn't enter</p> <p>Oil on fabric.</p>	
70.		<p>Model for assembling and disassembling a water fountain</p> <p>Colored pencils, acrylic pens, watercolors, pencils, Chinese ink and gesso on bibliography cards.</p>	

71.		<p>The first humans conquer the Rainbow Woman; they position her so that the sky does not fall to Earth</p> <p>Acrylic and <i>llanchama</i> on canvas.</p>	
72.		<p>Untitled</p> <p>Clay with colored pigments.</p>	
73.		<p>The overflowing of the entrails of indigenous Peru</p> <p>Mixed media on canvas.</p>	
74.		<p>Everything breaks apart</p> <p>Mixed media technique on paper.</p>	<p>Annie Flores is an artist who trained as an engraver at the National School of Fine Arts and, later, at the University of Strasbourg, France.</p> <p>In these three paintings, the artist has represented elements whose shapes evoke mountains and the female form. During the colonial period, the imagery of the mountain was used to represent the body of the Virgin Mary, with her dress arranged to recall its slopes.</p>

			<p>In the smallest of the three paintings, we see a roughly triangular sketch which forms the basis for the other two paintings.</p> <p>In the second painting, we see what appears to be a mountain with two round openings in the upper part. The flow of lines and shading recalls the form of a volcano, and at the same time a woman's long hair.</p> <p>Finally, the third painting appears to depict the long hair of two women, seen from both the front and back, while also evoking the outlines of mountains.</p>
75.		<p>Machu Picchu</p> <p>20th century.</p> <p>Charcoal on card.</p>	
76.		<p>Amancaes</p> <p>Pastel on card.</p>	<p>Painted by José Sabogal following his return from Mexico, Amancaes depicts a group of people gathered on the pampa of the same name, enjoying a festivity unique to Lima. The scene is played out in front of the small chapel of Saint John the Baptist, whose feast day, June 24th, marks the central day of the celebrations.</p> <p>Sabogal depicts couples dancing and musicians playing, while the market women serve food. One woman is offering flowers to the famous image of Our Lady of Sorrows, venerated by locals, which was painted on a rock in order to seal, according to legend, the “volcano of water” that threatened to engulf the city of Lima.</p> <p>Rather than relying on facial features, the painter uses their actions and clothing to build his characters, while another key detail underpinning the notion of diversity is skin tone. But this variety of colors is expressed in the context of an indisputably Creole city: the scene is dominated by the distant cityscape of Lima, with its towers taking us back to the colonial past.</p>

77.



The passage of the liberators (Apotheosis of Ayacucho)

20th century.
Oil on canvas.

This canvas was a preparatory study, through which the artist sought to identify the problems that the project might present, and arrive at possible solutions.

The large scale final work was destined for a specific architectural space, hence the two columns within the frame and the brown areas at both ends. The intended setting for the painting was the Ayacucho Hall, in the Government Palace.

The Peruvian state commissioned this work from Daniel Hernández as part of the celebrations to mark the centenary of Peru's independence and the Battle of Ayacucho.

For Hernández, the challenge was to overcome the limitations imposed by the architectural setting, which made it very difficult to address an historical subject as a narrative sequence. In response, the artist opted for an allegorical representation.

In the central panel, we see the victorious troops of the liberating army descending from the Quinua plain, while in the foreground a crowd of people reflecting diverse ethnicities gathers to welcome them. This is a moment of jubilation, an allegorical depiction of the triumph of the patriotic forces, and the achieving of liberty.

Contrasting with this densely crowded central composition, the side panels are sparsely populated.

78.





Pascana / Indian camp



Oil on canvas.




Francisco Laso, who had received academic training in Europe, cultivated in his homeland a vocation for depicting the oppression experienced by Peruvians, in both his painting and his writing. He traveled throughout the highlands of southern Peru, and based on those experiences he created a series of canvases that present us with the geography, customs and typical dress of those regions at the time.



Pascana, or Indian Camp, is inspired by the rest stops taken by caravans of travelers in the interior of Peru. In the foreground and central axis of the composition, we see a spinner, standing and surrounded by four seated figures.



In the background, to the left we see a group of standing figures, while to the right a lone individual carries a load on his back. Beyond these figures, in the heights, we see another group of seated persons, and behind them a man blows on a conch shell to gather his llamas.




			In this canvas, Laso does not seek to depict individual gestures or features, choosing instead to present us with idealized Andean figures, characterized by their traditional clothing and the geography of their surroundings.
79.		<p>Mort! (The Death of Columbus)</p> <p>Oil on canvas.</p>	<p>Ignacio Merino, a Piura-born artist, trained in Paris from an early age and returned to his native Peru in 1838.</p> <p>Merino's painting was characterized by his meticulous attention to the gestures and anatomy of his subjects. Following in the tradition of academic art, his aim was to achieve an idealized visual narrative. In addition to historical themes, Merino also explored genre painting, expressed in scenes of everyday life from Europe's past.</p> <p>In <i>Mort! (Dead!)</i>, a work exhibited at the 1866 Paris Salon, the artist depicted, in a somber setting resembling a monastic cell, the death of an elderly man. Three Franciscan friars are gathered around the recumbent body of the old man. One of the friars is holding the man's arm, checking for vital signs. His conclusion -"he is dead"- provides the title of the work.</p>
80.		<p>The death of the Count of Nieva (Assassination of the Marquis of Aguas Claras)</p>	<p>Teófilo Castillo was inspired by the work of Ricardo Palma, including <i>Un pronóstico cumplido</i> ["A prediction fulfilled"]. Diego López de Zúñiga, Count of Nieva viceroy of Peru, had a reputation for being a libertine, arising from the scandalous rumor that he was involved in an affair with a married woman. One night, as he climbed down from his lover's bedchamber, his accusers lay in wait for him in the street. "When the young gentleman was just a few feet above the ground, the balcony ladder gave way, and at the same time five masked figures began to rain fierce blows upon the fallen figure with sandbags, shouting "stealer of honor!".</p> <p>In addition to being a painter, Teófilo Castillo was also a photographer and an art critic. He contributed to magazines, including <i>Variedades</i>, <i>Ilustración Peruana</i> and <i>Actualidades</i>, for which he both wrote and created illustrations, adapted to the publisher's layout.</p>



81.		<p>Mother</p> <p>Oil on canvas.</p>	<p>This is a late work by the artist Juan Manuel Ugarte Eléspuru. With this painting, the artist returned to representational art and the influence of the Mexican muralism of the first half of the 20th century.</p> <p>Against an undefined background, we see a mother and her child, their faces shown in profile, dressed in typical Andean clothing. Hunched over and robust, she rests her hands gently on the small boy's shoulders, as he stands upright, seemingly resolved to embark upon the path that awaits him in life.</p> <p>The solid form of the woman's body raises the possibility that the artist wanted to associate this maternal figure with a mountain, or to evoke Pachamama, the giver of life in Andean culture. The former notion is reinforced by the earthy tones employed by the painter.</p>
82.		<p>Natural vocation</p> <p>Oil on canvas.</p>	<p>"Natural vocation" is the most important work to emerge from the early stages of the artistic career of Carlos Baca-Flor. In his book "Lives", Giorgio Vasari tells us that Giotto (1267-1337) was a humble shepherd boy, who in his moments of rest would draw his sheep on rocks. One day, the renowned artist Cimabue discovered these drawings. Amazed by the boy's talent, he made him his apprentice.</p> <p>Baca-Flor may have identified with this story, seeing himself as Giotto, waiting for his big opportunity, as expressed by the box upon which the boy is leaning, where the word "Paris" can be seen, a reference to the center of the international art scene of the period.</p> <p>Another important aspect of this canvas is the attention paid to depicting the model's anatomy. However, the artist found himself working at a time when impressionism was beginning to make its influence felt, breaking with academic traditions. And so, Baca-Flor was one of the last artists to adhere to the classical ideal of anatomical perfection and detailed description.</p>




83.		<p>The farewell</p> <p>19th century.</p> <p>Oil on canvas.</p>	<p>Alberto Lynch was a Peruvian artist who pursued his career abroad. Trained in Paris, he had a prolific career as a painter, winning a gold medal at the 1900 Paris Exposition. He also worked as an illustrator of novels.</p> <p>It is very likely that this work is the recreation of a scene from fiction. In the foreground, we see a couple in what might be a church or large house. The man is turned towards the viewer, his head bent slightly in a gesture of resignation, while the woman clings to him, hiding her face, possibly in tears.</p>
84.		<p>Blankets (The covered women of Lima)</p> <p>Oil on canvas.</p>	<p>Julia Codesido was an important figure on the Lima art scene during the first half of the 20th century. Her long artistic career is associated with the Indigenism of José Sabogal, but also with Mexican muralism and, later, abstractionism.</p> <p>In <i>Mantas</i>, we see in the foreground three women covered with angular blankets, while in the background a structure resembling a Lima convent can be distinguished.</p> <p>Although the way in which the blankets cover the women's heads suggests that they are following a bygone Lima fashion by covering their faces, the presence of a convent behind them indicates that they are lay sisters. At the same time, the way they are grouped together suggests dialogue; however, one of the women has sensed that they are being observed, and has turned her face towards the viewer.</p>
85.		<p>Creole head (Mixed-race Lima woman)</p> <p>Oil on canvas.</p>	<p>In <i>Cabeza criolla</i>, against a neutral background we see the half-turned face of a woman, whose gesture is accentuated by the angular lines employed by the artist, in a portrayal that lends the face enormous expressiveness, while almost bordering on caricature.</p> <p>In paintings like <i>Cabeza de criolla</i> and <i>Mantas</i>, Codesido's work stands alongside that of other artists of the Indigenist movement, who sought to redefine the national self-image.</p>





<p>86.</p>		<p>My god! How alone are the dead!</p> <p>Oil on canvas.</p>	<p>So-called “history painting”, fashionable during the 19th century, was a genre in which artists reflected all the cultural baggage accumulated during their training. While many painters sought to gain prestige by producing complex and grandiloquent compositions, others assumed a more austere posture, focusing instead on other types of relationships, more associated with everyday life. Carlos Baca-Flor was a member of this latter group.</p> <p>It is in this context that it might be said of Baca-Flor that he did not see the exercise of painting as merely the development of technique, but also as an intellectual reflection.</p> <p>In <i>¡Dios mío, ¡qué solos se quedan los muertos!</i>, the artist evokes Rhyme LXXIII, by the Spanish poet Gustavo Adolfo Bécquer.</p>
<p>87.</p>		<p>Q.. T.... D. C... EL C..... ca.</p> <p>Oil on canvas.</p>	<p>In the 1950s, Peruvian artistic production experienced a move towards abstractionism.</p> <p>Emilio Rodríguez Larraín, closely linked to that movement, completed his artistic training in Europe, where he met leading artists of the period, such as Marcel Duchamp (1887-1968), who influenced his work, as evidenced by the playful nature of the title of this canvas.</p> <p>Here, the title is a riddle for those viewing the painting, in which we see figures that resemble human silhouettes, as well as geometric forms, apparently arranged randomly, against an irregular black background interrupted by sinuous and furrowed markings, crossing the canvas vertically.</p>



<p>88.</p>	 <p>A portrait of Lorenzo del Valle y García Robina, a wealthy Lima landowner. He is shown in three-quarter profile, wearing a dark suit with a white shirt and cravat. The background is a neutral, greenish color. A red banner at the top of the painting reads 'LORENZO DEL VALLE Y GARCIA'.</p>	<p>Lorenzo del Valle y García Robina</p> <p>Oil on canvas.</p>	<p>The work of Gil de Castro exemplifies the particular way of addressing the representation of the human body practiced by the painters of the late viceroyalty and early republican periods, who had not been schooled in the prevailing academic techniques of Europe, through which artists immersed themselves in certain methods and treatises, and in an empirical and systematized knowledge of anatomy. At a time of ideological and political change, Gil de Castro, of Afro-Peruvian origin, rose in society thanks to his talent.</p> <p>Here, we see a portrait of Lorenzo del Valle y García Robina (1804-1854), a wealthy Lima landowner. He is shown in three-quarter profile, against a neutral, greenish background. The artist has managed to capture the inner life of the model, while the body and the suit covering it are rendered conventionally. At the same time, certain details of the clothing stand out, with the buttons, folds and seams addressed in detail by the painter.</p>
<p>89.</p>	 <p>A painting titled 'Migrants' by Enrique Polanco. It depicts a group of people, including men, women, and children, in a crowded setting. The background shows a landscape with mountains and buildings. The style is expressive and colorful, with a focus on social issues.</p>	<p>Migrants</p> <p>Oil on canvas.</p>	<p>Enrique Polanco was a disciple of Víctor Humareda, whose technique and subject matter influenced him from the 1970s.</p> <p>Polanco considers himself a figurative expressionist painter, hence the intense colors, the use of impasto or thick brushstrokes, and the sinuous lines. Social issues dominate his work.</p> <p>In <i>Migrantes</i>, the artist has portrayed an entire family. Some of its members are dressed in the typical clothing of the rural Andes, while others wear dresses and suits associated with the urban life of the capital. This marked contrast between members of the same family is reinforced by the twin background to the composition: one is warm and filled with life, while the other is gray and dull. The painting describes for us a complex everyday reality that is the result of the different circumstances which define Peru's republican history.</p>




<p>90.</p>		<p>Cusco entrance hall</p> <p>Woodcut on paper.</p>	<p>In the engravings of José Sabogal, and in his paintings, the main themes are the landscapes, traditions and customs of Peru.</p> <p>Here, in <i>Zaguán cusqueño</i>, the artist depicts an Andean woman in typical dress, walking through the entrance hall of a colonial-era house.</p> <p>The impression produced by the shawl that is covering the woman's head suggests that the artist is evoking the slopes of a mountain. This form is repeated both in the arch of the hallway, and in the niche that can be seen in the background of the composition.</p>
<p>91.</p>		<p>The Nursing Madonna</p> <p>Anonymous</p> <p>18th century.</p> <p>Oil on canvas.</p>	<p>This painting presents us with an image of the Virgin Mary, head bowed and gaze fixed on her child, as she breastfeeds the infant Jesus. The boy has turned away from his mother's breast towards the viewer, as if aware of our presence.</p> <p>The Nursing Madonna and Our Lady of Bethlehem are just two of the names by which this composition is known, and its meaning is reinforced by the tiny white drops that fall from the flowers on the left.</p> <p>The Virgin is wearing a star-encrusted white veil, an allusion to her purity, and a blue cape covers her body, symbolizing the innocence of her soul. During the viceroyalty period, it was common for the Virgin to be depicted half-length, wearing gold earrings and rings, as we see here, and with rays of light emerging from the heads of both figures, symbolizing their sanctity.</p>
<p>92.</p>		<p>Sarhua Staff</p> <p>Southern Andes.</p> <p>Laiqan wood</p> <p>Haft carved in the shape of an owl and the elegant figure of a hunter.</p> <p>Macera - Carnero Collection.</p>	<p>Staffs of office, used by the traditional leaders known as "varayoc" in the district of Sarhua, in the Ayacucho province of Víctor Fajardo, serve as symbols of the social status of those who carry them, as well as of the political and social organization through which the local community is governed.</p> <p>Made from the wood of the laiqan, a wild shrub native to the region, their surfaces are decorated with a range of chiseled designs: virgins, saints, people, crosses, stars, suns, animals, plants and other elements of the local worldview, organized in a manner analogous to a genealogical chart. The upper part, or handle, is usually topped with a human figure, animal or other design, reflecting the versatility of the woodcarver, as illustrated by this bird.</p> <p>The presence of the national coat-of-arms on these staffs bears witness to the high social status of those</p>





			who carry them. They are used in activities associated with the religious and festive calendar around which the local Sarhua identity is constructed.
93.		<p>Women preparing cahuana and casabe.</p> <p>Bora</p>	<p>From the Amazon region, Víctor Churay Roque, or Ivá Wajyamú (Pucaurquillo, Loreto 1972 - Lima 2002), a Bora painter from Pucaurquillo, Loreto, depicts in this painting on <i>llanchama</i> tree bark a scene of everyday life, in which we see the many ways in which the Bora people use cassava (<i>Manihot esculenta</i>).</p> <p>In its many varieties, this plant is native to the Amazon region of South America. Cassava contains varying quantities of prussic or hydrocyanic acid, and its high level of toxicity can lead to death, which is why the people of the Amazon know it by the name “<i>yuca brava</i>”.</p> <p>The men and women of the Bora, Murui, Ocaina, Secoya and Airo Pai peoples, among others, know the procedure for processing the root in order to counter its toxicity and make it fit for human consumption.</p> <p>In this painting, across different scenes Churay depicts the entire process for making <i>cahuana</i>, a drink shared on social occasions by the Bora people, made from cassava starch. A woman can be seen grating the cassava and straining it in a sieve to obtain the starch that will be left to ferment. To the right of this composition, the fermented cassava starch is boiled in a pot over a fire, and in the foreground of the painting, a woman is seated in front of a large container filled with the traditional flatbread known as <i>casabe</i>.</p>
94.		<p>Map of the Sky <i>Ivá Wajyamú</i></p> <p>20th century.</p> <p>Natural dyes on <i>llanchama</i> tree bark.</p>	<p>Map of the Bora Sky, by Víctor Churay Roque, expresses the importance to the Bora people of observation of the constellations. In this way, they plan the actions and activities essential to the life of the community. This painting depicts a shaman gazing at the constellations of stars that fill the sky. He is surrounded by Amazon dolphins and lush vegetation. For the Boras, the sky is a mirror of life on Earth, the dwelling place of their cultural heroes and the setting for their epic struggles.</p> <p>The presence or absence of the constellations known as <i>bóóáá</i> (boa), <i>pímyé</i>, <i>bóbé</i> (anteater) and <i>bárájwa</i> (centipede) enables the Boras to prepare themselves for the rainy season, and to identify the best time to hunt, fish, sow and harvest. The sky is also associated with the space into which shamans take flight in search of the protector beings who guide them in their divination and healing activities.</p>



<p>95.</p>		<p>Map of the district of Sarhua, with houses</p> <p>Painting on wooden panel.</p>	<p>This wooden panel is painted with a map of Sarhua, the artist's place of birth. It is based on modern cartography; however, the painting goes further than such standardized models, by depicting places and aspects important to the people of Sarhua, such as mountains, fields of crops, trails, water channels and rivers.</p> <p>At the center of the work, we see the checkerboard layout of the community of Sarhua, a design imposed by the Spanish during the colonial period, throughout the cities, towns and villages of Peru.</p> <p>This urban setting is dominated by the colossal surrounding mountains and the starry sky. In common with other Andean communities, here the mountains are believed to be deities, known as "apus", which control the rains and the other natural cycles required for successful harvests and the wellbeing of the entire community.</p> <p>In this way, the map represents both their urban context and the power of the mountain gods and of nature over the lives and culture of the people of Sarhua.</p>
<p>96.</p>		<p>Self-portrait of the artist modeling figurines of musicians</p> <p>Maguey, paste, glued and polychrome fabric.</p>	<p>This sculpture made from maguey depicts the artist in his workshop, flanked by a work table and a group of finished pieces. The maguey figures made by González usually represent peasant scenes, musicians or dance troupes.</p> <p>This piece features musicians, but as self-portraits of the artist. By depicting himself in a stained apron, with his paint and brushes, González documents the work and knowledge involved in his art. In this way, the piece affirms his status as an artist, as well as that of his grandfather, father and grandchildren, Pedro and Javier González Páucar, who continue to produce maguey figures to this day. It is also interesting to note that González was also a musician and participated in dance groups.</p>
<p>97.</p>		<p>Cape with the figure of San Martín carrying the national flag</p> <p>20th century.</p>	<p>The patriotic symbols, heroes and presidents depicted in the costumes of the Negrería dance troupe from the fiesta of the Sapallanga Virgin of Cocharcas, in Huancayo, Junín, transform these garments into unique visual chronicles of Peru's republican history.</p> <p>Each of these pieces demonstrates how certain milestones and icons of the national identity are incorporated into the system of fiestas, rituals and dances of the Mantaro valley, redefining their local traditions for the contemporary world.</p>


			In this piece we see a founding image of the independence of Peru in which the liberator José de San Martín appears with the national flag. His presence in this piece reveals how in this locality dances serve as memory devices, where the past and present coexist and redefine local memories.
98.		<p>Matsaarantsi cushma (shirt)</p> <p>Ashaninka</p> <p>Junín, 20th century.</p> <p>Cotton with attached bird feathers.</p>	The <i>cushma</i> is a colored cotton (<i>Gossypium barbadense</i>) tunic or shirt. In some cases, they are decorated with bird feathers, and used by men and women in official ceremonies, or in activities shared with non-Indigenous people.
99.		<p>Matsaarantsi crown</p> <p>Ashaninka.</p> <p>Junín.</p> <p>20th century.</p> <p>Woven from <i>tsikopishi</i> reeds and decorated with macaw feathers.</p>	<p>Ashaninka leaders wear <i>amatsairentsis</i>, crowns made from reeds and decorated with colored thread and macaw (<i>Ara sp.</i>) feathers, as symbols of their elevated social status.</p> <p>Also important is the <i>chobinarontsi</i>, a kind of hood made from cotton and feathers from the blue-and-yellow macaw (<i>Ara ararauna</i>), used in the past by community leaders.</p>
100.		<p>Dancer's costume. Frock coat with epaulets.</p> <p>High-relief embroidered design depicting the Peruvian coat-of-arms with mirror and feather appliqués.</p> <p>Southern Andes.</p> <p>Two-cornered hat with floral designs and Peruvian coat-of-arms.</p>	The national coat-of-arms, one of the most emblematic symbols of the Peruvian republic, features in many art objects produced in regional, urban and rural contexts. Its use in this military dress uniform references not only the central icon of Peruvian nationhood, but also the high status of the wearer within their community.
			


<p>101.</p>		<p>Woman carrying a <i>quenpo</i> vessel</p> <p>1990s</p> <p>Modeled and painted ceramic.</p>	<p>This sculptural vessel by the artist Dora Panduro Silvano, whose Shipibo name was Chonon Besho, depicts a woman carrying the vessel known as a “<i>quenpo</i>”. Panduro’s work forms part of the production of <i>joni chomos</i>; that is, pitchers with anthropomorphic faces or bodies, made by women of the Shipibo-Konibo people, who live in the Lower Ucayali region.</p> <p>The outer surface of this type of pitcher is decorated with <i>kené</i>, geometric patterns in the form of interconnected mazes, representing the river and the constellations central to the community’s worldview. Here, Panduro employs a type of <i>kené</i> design learned from her mother and grandmother, to produce thin lines evoking the liquid contained in the vessel.</p> <p>By depicting a woman in an artistic practice common throughout the community, this pitcher may be intended as a collective self-portrait of Shipibo-Konibo women.</p>
<p>102.</p>		<p>Colored earth on cloth</p> <p>20th century.</p>	<p>Here, Elena Valera, whose Shipibo-Konibo name is Bawan Jisbe, depicts an <i>onanya</i> curing a child, pictured with its mother. An <i>onanya</i> is a healer who, through chants and the use of medicinal plants, treats patients affected by both physical and spiritual ailments. Valera began to produce figurative paintings like this at the suggestion of Pablo Macera, as a way of recording in images the customs of her community.</p> <p>Rather than reproducing western styles, however, Valera reconfigures them in order to address uniquely Shipibo-Konibo themes. In her painting, she uses Amazonian soil and plants as pigments, and <i>kené</i> to decorate the clothing of her subjects.</p> <p><i>Kené</i> is a geometric form referencing elements of the Shipibo-Konibo worldview. Valera learned the style from her mother in Iparía, where she also worked as a healer.</p>

103.		<p>Bora worldview</p> <p>Natural pigments on <i>llanchama</i> bark.</p>	<p>In this painting, the Bora artist Víctor Churay depicts the symbolic imagery, way of life, customs and festivities of his community, and the links they maintain with the animals that inhabit the same ecosystem, as well as with their ancestors. The composition is organized into three horizontal bands: the aquatic world, the earthly world, and the world of the ancestors. In the center of the painting, we see a symbolic representation of a <i>maloca</i>, the large communal house in which Bora festivities take place.</p> <p>Víctor Churay did not use canvases for his work, choosing instead to use <i>llanchama</i> tree bark. Each section and element of the composition represents an important aspect of the Bora worldview. For example, the world of water is a mysterious place of rivers and lakes, where fish, reptiles and some plants live. The Boras believe that this world is home to the house of spirits, ruled over by a pink dolphin, an animal that features not only in certain Bora legends, but also in those of other Indigenous Amazon peoples.</p>
104.		<p>Guinea pig</p> <p>Sarhua, Ayacucho.</p>	<p>In his pictures, the artist Carmelón Berrocal depicts the guinea pig (<i>Cavia tschudii</i>, <i>Cavia aperea f. porcellus</i>), an important component of the Sarhua diet. Guinea pigs were first domesticated around 8000 years ago in Ayacucho, in excess of 3500 meters above sea level, in a process that culminated between 5500 and 3700 BC. The guinea pig is an important source of protein and other nutrients, and to this day it is the main ingredient in delicious dishes that vary across different regions and form part of Peru's national cuisine.</p>
105.		<p>Pati (sacred tree)</p> <p>Sarhua.</p> <p>Wild tree, roots and tubers.</p>	<p>One plant species depicted by Berrocal is the <i>pati</i> (<i>Eriotheca vargasii</i>), a tree considered sacred by the Pre-Hispanic Wari culture. In the oral tradition of Sarhua, its great age has led to it being considered a witness to the creation of the world. This herbaceous species reaches up to 6 meters in height and its roots contain reservoirs of water that enable the tree to resist dry periods. Its flowers are bisexual and therefore associated with fertility, and its fruits have a soft, cotton-like texture.</p>


106.		<p>Purutu beans (large)</p> <p>Carmelón Berrocal. Sarhua.</p>	<p>Of particular interest are the paintings in which Carmelón Berrocal expertly depicts the 40 varieties of beans that grow in Sarhua, and meticulously records their Quechua names and the diversity of their forms and colors. At Nanchoc, at the head of the Zaña valley in northern Peru, archaeologists have found the oldest known examples of the bean <i>Phaseolus vulgaris</i>, dated to around 9000 BC. To this day, beans constitute one of the most important domesticated plant species consumed in Peru.</p>
107.		<p>Shitonte [skirt]</p> <p>Shipibo-Konibo.</p> <p>Woven and painted cotton.</p>	<p>This cotton skirt was painted with <i>kené</i> designs, geometric patterns traditionally made by Shipibo-Konibo women on their bodies, clothing, ceramics and other objects.</p> <p>The <i>kené</i> is associated with the skin of the primordial anaconda that gave rise to rivers and constellations, as well as the paths used by humans to communicate.</p>
108.		<p>Brooch – Peruvian coat-of-arms</p> <p>20th century.</p> <p>Southern Andes.</p> <p>Cast and engraved bronze.</p>	<p>Small jewelry brooches are used in the Andes to fasten at the level of the chest the traditional shawls (<i>Illicllas</i>) worn by women around their shoulders.</p> <p>The presence of the Peruvian coat-of-arms in this design invites us to reflect upon the multiple possibilities present within a community for interpreting and identifying with Peru's national symbols.</p>
109.		<p>Mahuetá Shipibo-Konibo</p> <p>Pitcher decorated with <i>kené</i> (geometric motifs) and an anthropomorphic figure.</p> <p>Ucayali, 20th century.</p> <p>Modeled and painted ceramic.</p>	<p>In the ceremonies of the Shipibo-Konibo people who live on the banks of the Ucayali River, <i>masato</i> is often prepared. This is a drink made from cassava and stored in large clay vessels.</p> <p>The surface of this vessel is decorated with human figures in low relief, as well as the ancestral <i>kené</i> designs traditionally created by the women of the community.</p> <p>It is usually the women who produce these vessels. They are made using the coiling technique, with the clay slabs prepared with bark ash from the <i>apacharama</i> tree. The clay is stretched and rolled to create the form of the vessel, and as the walls are built up, a flat tool is used to smooth the sides.</p>


110.		<p>Medal</p> <p>Free Lima proclaimed its independence.</p> <p>Silver.</p>	<p>Today, images and narratives drawn from the Pre-Columbian world form part of our Peruvian identity. This presence is the result of a growing acceptance of that part of our history, and changes in how we perceive the Peruvian nation.</p> <p>Since its inception, the Peruvian state has incorporated Pre-Columbian elements into its public imagery, including several series of coins, bills and medals. Given that the selection of images for such series has often been limited to their denominations, it seems fitting to ask ourselves: what symbols, characters and places deserve to have been featured in these widely disseminated objects?</p> <p>During the first years after independence, the radiant sun, designed in Buenos Aires by Peruvians and a clear allusion to the Inca sun god, was used as a symbol of the state. Although the national coat-of-arms, created in 1823, replaced the sun, it was associated with the monarchical project of San Martín, and the memory of the Inca past remained alive during the 19th century.</p>
111.		<p>8 reals</p>	<p>Following the independence proclamation in Lima, and while the war was still being fought against the royalists, the first coins of the new Peruvian state were produced by the capital's mint, in 1822, when José de San Martín was governing as the country's Protector. The general designed the first coat of arms of an independent Peru, which replaced the Spanish coat-of-arms on the new coins.</p> <p>The new coat-of-arms had as its central motif the landscape seen when arriving in Peru from the sea; beyond the surface of a calm sea, a chain of mountains rose, from behind which the radiant sun emerged.</p>


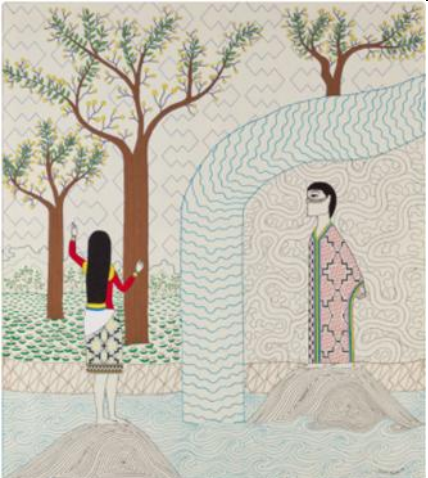

112.		8 reals	<p>The coat-of-arms designed by San Martín, featured on coins minted between 1822 and 1824, was replaced in 1825 by a new design, ordered by Simón Bolívar and depicting the natural wealth of Peru. This is the coat-of-arms which, with a few changes in its outline and the size of the fields, continues to be used to this day.</p>
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113.		<p><i>Illas or mollos</i></p> <p>Southern Andes.</p>	<p><i>Illas</i> or <i>mollos</i> are small sculptures carved from a type of alabaster, known locally as “<i>berenguela</i>”, or the “Lake Titicaca stone”, after the region where it is quarried. They are used by the local Andean healers known as “<i>yatiris</i>”, in propitiatory rituals performed to honor Pachamama. Those carved in the shape of corn (<i>Zea mays</i>), or “<i>sara</i>” in Quechua, remind us of the importance of this crop in the development of Peruvian culture, as evidenced by their presence at Huaca Prieta, in La Libertad, a site dated to 5400 BC.</p> <p>Corn is one of the fundamental ingredients of the Peruvian diet and it is consumed in a variety of ways across the country’s different regions, as corn on the cob, boiled or roasted.</p> <p>During the Pre-Columbian period, corn crops were considered sacred, and at harvest time drops of corn beer were sprinkled on the ground as an offering to Pachamama. Intended to ensure a good crop, this custom is practiced to this day in many Andean communities.</p>
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114.		<p><i>Illas conopas</i></p> <p>Southern Andes.</p>	<p><i>Illas conopas</i> are small stone vessels in the shape of camelids, with an opening on the back in which animal fat was placed, as an offering to the sacred mountain gods central to the Andean worldview, and known as “<i>apus</i>” or “<i>wamanis</i>”.</p>
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			<p>The meticulous depiction of their anatomy and wool in these objects demonstrates the closeness of the relationship between camelids and the people of the plains and valleys of the high Andes.</p> <p>It is important to remember that the llama (<i>Lama glama</i>) is a product of the domestication of the guanaco (<i>Lama guanicoe</i>), and the alpaca (<i>Lama pacos</i>) is the result of the domestication of the vicuña (<i>Lama vicugna</i>). Both domestication processes occurred around 4000-3500 BC. Since the Pre-Hispanic period, camelids have been an essential component of the rural economy.</p> <p><i>Illas conopas</i> are used as ritual offerings, made by shepherds to the deities they believe protect their animals from disease and inclement weather. For the Andean people, healthy livestock guarantees the supply of wool, leather, fresh and jerked meat (<i>charki</i>, in Quechua), all of which are important products in the lives of rural communities.</p>
115.		<p>Hands and Justices</p> <p>Southern Andes.</p>	<p>Among the people of the high Andes, notions of the future are associated with practices based on reciprocity and respect for their sacred mountain gods and their natural surroundings, in which humans are seen as merely one link in a long chain.</p> <p>Among the different types of <i>illlas</i> used in the southern Andes, the so-called “hands” and “justices” are particularly popular.</p> <p>The “hands” are carried by weavers, traders and travelers, to protect their home, ensure good productivity, and guarantee success in business. The “justices” are triangular or rhomboidal, ending in points topped by rings. They are used to ensure success in legal proceedings, and to protect homes. Both are believed capable of warding off evil, danger or harm, and of generating good omens and wellbeing for their owners.</p>

			<p>The small sculpture of a man wearing a hat, boots and cape is carrying in its hands a kind of table with five stars.</p> <p>This may be intended to represent a “<i>yatiri</i>” or “<i>altomisayoc</i>”, a figure believed to be capable of seeing and communicating with deities, and to be responsible for making offerings in exchange for the wellbeing and health of the entire community.</p> <p>In some cases, hands are represented in the form of a clenched fist, or clutching round or irregularly-shaped objects. The “justices” shown here are stones carved into pyramidal forms, incised with five points or a circular motif.</p>
116.		<p>Inca <i>tupu</i> (round headed), <i>tupus</i> and <i>tipquis</i></p> <p>Mid-19th century and early 20th century.</p> <p>Southern highlands.</p> <p>Anonymous.</p> <p>Laminated silver, repoussé work, cut and molded, in various sizes.</p>	<p><i>Tupus</i> and <i>tipquis</i> are brooches used since ancient times to fasten clothing such as shawls and tunics.</p> <p>In Pre-Hispanic Peru, these implements were flat and circular, made to resemble the moon. With the arrival of the Spanish, their design and shape changed, and they were produced in the form of a spoon and decorated with embossed designs. In some cases, they were also decorated with coins and rhinestones.</p>

<p>117.</p>		<p>Kiqllu (V)</p> <p>Mixed media technique, pulverized stone and glue.</p>	
<p>118.</p>		<p>Inin Paro (The river of medicinal perfumes)</p> <p>Embroidered with colored thread on raw cotton (<i>tocuyo</i>).</p>	
<p>119.</p>		<p>Thursday April 17</p> <p>Oil on fabric.</p>	
<p>120.</p>		<p>Silence in the night</p> <p>Oil on canvas.</p>	

121.			The physician	
122.			Fish seller on a donkey	
123.			Soldier seen from behind	
124.			Soldier seen in profile	

125.	 A watercolor illustration of a man in a red coat and white trousers, holding a tall, ornate street lamp on a pole.		The lamplighter	
126.	 A watercolor illustration of a man wearing a wide-brimmed hat and a striped poncho, riding a brown horse.		The landowner	
127	 A watercolor illustration of a woman wearing a yellow poncho and a red hat, riding a white horse.		The milkmaid	
128.	 A watercolor illustration of two men in military-style uniforms riding horses. One is on a brown horse and the other is on a white horse.		The rural guard	

129.



The Camillian friar

130.





Sister of Charity





131.











The Holy Family

Anonymous.
18th century.
Oil on canvas.

132.		<p>Saint Christopher</p> <p>Anonymous.</p> <p>Oil on canvas.</p>	
133.		<p>Taytacha – Lord of the Earthquakes</p>	<p>With the arrival of the Spaniards in the Inca empire of Tawantinsuyo, the Catholic Church began its task of evangelization. In response to continued worship of the sun god, the Spanish crown send a sculpture of the Crucified Christ, carved with the typical features of the people of the Andes.</p> <p>The sculpture was destined for Cusco, and following its arrival, in 1650 there was a powerful earthquake. The people of the city prayed to the image of Christ for the earthquake to stop. Believing that they had witnessed a miracle, many of them were converted, and the statue became known as the Taytacha (father or god, in Quechua) of the Earthquakes.</p> <p>Housed in Cusco’s cathedral, the sculpture is venerated by thousands of devotees during the festivities in its honor, which have been declared part of the nation’s cultural heritage. During the procession, bright red <i>ñucchu</i> flowers are thrown from balconies as an offering.</p> <p>In this painting, the Lord of the Earthquakes is depicted on the Cross and surrounded by the red flowers and lighted candles that adorn his altar.</p>

134.		<p>The communities of animals</p> <p>20th century.</p> <p>Polychrome wooden board.</p>	
135.		<p>Nose adornment</p>	
136.		<p>Nose adornment</p>	
137.		<p>Vicús warrior figure</p>	

138.	 A ceramic sculpture of a quadruped with a monkey's head, decorated with circular patterns.	<p>Sculpture of a quadruped with the head of a monkey</p> <p>Vicús.</p>	
139.	 A ceramic figure of a richly-attired figure, possibly a deity or noble, standing next to a large vessel.	<p>Richly-attired figure</p> <p>Vicús.</p>	
140.	 A ceramic sculpture of a couple greeting each other, with their heads touching and hands clasped.	<p>Couple greeting each other</p> <p>Vicús.</p>	
141.	 A ceramic sculpture of a dog, standing and facing left.	<p>Sculpture of a dog</p> <p>Vicús.</p>	

142.		<p>Sculpture of a Muscovy duck</p> <p>Vicús.</p>	
143.		<p>Figure of a nude man</p> <p>Vicús.</p>	
144.		<p>Sculpture of an iguana</p> <p>Vicús.</p>	
145.		<p>Sculpture of an eyeless monkey</p> <p>Vicús.</p>	

146.



Head of a scepter in the form of a deer

Vicús.

147.



Axe head

Vicús.