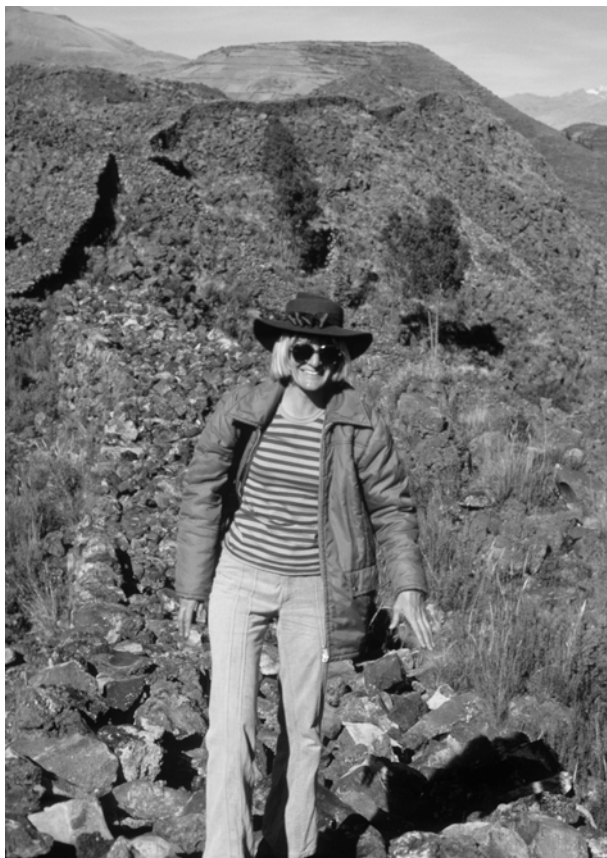


ANNE CHERYL PAUL

SUSAN A. NILES
Lafayette College



*Anne Paul at the Temple of Viracocha, Raqchi, Peru, 1978
(photograph by Susan A. Niles).*

On April 8, 2003, art historian Anne Paul lost her long struggle with breast cancer. An exceptionally prolific and original scholar, Anne devoted herself to Andean topics, focusing on Paracas textiles. Her undergraduate degree in art history from the University of California, Riverside (1968), led her, by way of the Art Institute of Chicago, to graduate study at the University of Texas, where she worked with Richard Townsend and Terence Grieder. She completed her Ph.D. in 1980.

An American by birth, Anne spent much of her adult life in Europe. Her first sustained engagement with Europe came in 1966 when she volunteered as a “mud angel” to rescue Florence’s artistic treasures from the flood that enveloped them. After marrying Pierre Vuillermot, Anne acquired a Swiss passport and a more permanent claim to Europe. Her commitment to family life was important to Anne, and she cheerfully moved with Pierre and their daughter, Stéphanie, from Zurich to Trent, to Bonn, and, finally, to Nancy.

Although her career was more focused on research than on a traditional academic trajectory, Anne taught at a number of institutions. She prided herself on combining rigor and excitement in the courses she taught on Precolumbian art. At the Art Institute of Chicago, she lectured for the Department of Museum Education from 1968-1973. After completing her graduate degree, she taught at the University of Georgia for three years (1980-83). She also worked as a visiting professor at the University of Dallas, Irving (1984-85) and at the University of Texas, Arlington (1986), and as adjunct faculty member at North Texas State University (1984). After moving to Europe permanently, she served as Visiting Lecturer at the Universität Bonn (1990-91), and taught courses on Precolumbian art and other subjects in the language department at Université de Nancy 2, and Université Henri Poincaré, Nancy 1 (1996-2000). In keeping with her devotion to life on two continents, Anne held research positions at the Laboratoire Techniques et Culture of the Centre National de la Recherche Scientifique in Paris, and at the Institute of Andean Studies, Berkeley.

Much of Anne's research drew upon her close analysis of Paracas mummy bundles excavated by Julio C. Tello and Toribio Mejía Xesspe in the early part of the twentieth century. As a Fulbright scholar in Peru in 1977-78, Anne photographed the contents of the opened bundles that are housed in the Museo Nacional de Arqueología, Antropología e Historia in Lima. She continued the analysis and photographic documentation of that material in summer projects facilitated by the Center for Field Research and assisted by Earthwatch volunteers in 1982 and 1983. Because she was so familiar with the Paracas corpus, Anne knew which objects were no longer housed in the MNAAH. She was indefatigable in locating and documenting Paracas material that had left Peru, whether for private collections or for display in public buildings or museums, and suggesting the appropriate provenience for the pieces. Among the important collections of Paracas textiles she documented was that housed in Sweden's Göteborgs Etnografisks Museum (Paul 1979).

Anne's impressive slide collection of Paracas material made in Lima and elsewhere served as her principal database for many years. Central to Anne's study of Paracas textiles was the importance of keeping the mummy-bundle associations of the pieces. Because she so carefully documented the garments that pertained to particular bundles, Anne could speak about what belonged together in Paracas bundles. With this starting point, Anne could address issues of style (linear vs. broad line vs. block color style), costume, and color; and could speculate on regional variation and chronology in the textiles placed in the mummy bundles. Because she was so familiar with the contents of the excavated mummy bundles, Anne could also reconstruct bundles that had been disassembled and their contents dispersed, convincingly making the case for association of pieces that might otherwise appear to be without provenience. She argued that it was possible to use mummy bundle association to understand garment sets and their relationship to political process in her dissertation (Paul 1980), and subsequently a book, *Paracas Ritual Attire: Symbols of Authority in Ancient Peru* (Paul 1990a). A focus on careful descriptions of Paracas material (Paul 1979) and identifying the bundle associations of the Paracas pieces (Paul 1982b, 1984a, 1999b) was also central to her concern with providing a sound basis for analysis of the material.

Anne explored a number of themes in her work. Throughout her career, she addressed issues of iconography and cosmology inherent in the Paracas material, and included discussions of specific images, such as the "ecstatic shaman" (Paul and Turpin 1986), the symbolic equivalence of hair and serpents (Paul 1983b), trophy heads (Paul 2000d), and the cosmological meaning of Paracas depictions of flora and fauna (Paul 1992a, 1993a). She was interested in how things were made, using details of embroidery and of color patterning to examine the process of textile production (Paul 1985, 1990b; 1992b, 1999c; Paul and Niles 1985). This close analysis of pattern and structure led her to explore the relation between textile structure and textile iconography (Paul 2000c).

Anne was working on several projects at the time of her death. She continued to look at symmetry and the patterning of images in Paracas mantles (Paul 1997, 2004), searching for the underlying formulas that might have been used by weavers and by embroiderers. She was beginning work on the larger problem of borders in Andean art, moving from a consideration of the insistence on embroidered borders in Paracas costume which she explored in several publications (Paul 2000b, 2000c, 2003) to think about the boundedness of some Inca sites by walls and other larger architectural features. She was also trying to understand the transition from the late Paracas to early Nasca materials, using iconography to explore the visual changes, and radiocarbon dating to suggest an absolute date for the transition.

Anne's illness prevented her participation in a session she had organized for the Textile Society of America symposium in September 2002. Nonetheless, the session took place, and the paper she had written for it was read by Elayne Zorn. Along with other papers from that session, it has been published in the symposium *Proceedings* (Paul 2003). The final paper she prepared (Paul, Arnold, and Espejo 2003) was presented posthumously at the International Congress of Americanists in Santiago, in a session organized by Ann Peters, Victoria Solanilla, and Barbara Cases. The session was dedicated to her memory. Remembrances of Anne, one by Ann Peters, and one by Victoria Solanilla and Sophie Desrosiers, will be included in a volume of the session papers which is being edited by Solanilla and Cases. A session organized in honor of Anne's accomplishments was organized by Blenda Femenias for the Textile Society of America 9th Biennial Symposium held in Oakland, California in October 2004. Participants included Femenias, Elayne Zorn, Ann Peters, and Ann Rowe. One of Anne Paul's last papers, "Diversity and Virtuosity in Early Nasca Fabrics", is included in this volume (Paul 2007).

In addition to her books and articles, Anne leaves the visual documentation of the Paracas bundles from the MNAAH as an important resource for other scholars. A set of approximately

3500 color images of those textiles is available to researchers as part of the Pre-Columbian Study Collection at Dumbarton Oaks.

Those who know her through her work on Paracas textiles will remember Anne as a prolific scholar, one who combined meticulous observation with original and convincing interpretations. Those of us who knew her as a friend will also remember her enthusiasm, her kindness, and her intellectual and personal generosity. Anne is survived by her husband, Pierre Vuillermot, daughter Stéphanie, and by her mother, Eugenie, brothers Carl and John, sister Gigi, and her nieces and nephews.

REFERENCES CITED

Editors' Note: This bibliography contains as many works by Anne Paul as the author was able to identify. Works not cited in this obituary are indicated by an asterisk (*).

Publications

- 1971* Six Short Essays on Modern French Paintings. In *The Art Institute of Chicago*. Museums of the World series, pp. 158, 162, 166, 167, 172, and 178. Tokyo: Kodansha. Ltd. (in Japanese).
- 1979 Paracas Textiles: Selected from the Museum's Collections. *Etnologiska Studier* 34.
- 1976* History on a Maya Vase. *Archaeology* 29(2):118-126.
- 1980 *Paracas Ritual: Symbols of Authority in Ancient Peru*. Ph.D. dissertation, University of Texas, Austin.
- 1982a* The Chronological Relationship of the Linear, Block Color, and Broad Line Styles of Paracas Embroidered Images. In *Pre-Columbian Art History*, edited by Alana Cordy-Collins, pp. 255-277. Palo Alto, California: Peek Publications.
- 1982b Re-establishing Provenience of Two Paracas Mantles. *The Textile Museum Journal* 19 and 20:35-40.
- 1982c* Review of *Paracas, Segunda Parte: Cavernas y Necrópolis*, by Julio C. Tello and Toribio Mejía Xesspe. *American Antiquity* 47(4):902-903.
- 1982d* Review of *Paracas, Segunda Parte: Cavernas y Necrópolis*, by Julio C. Tello and Toribio Mejía Xesspe. *Histórica* 6(1):126-132.
- 1983a* Pre-Hispanic Peruvian Textiles of Peru. In *Peruvian Antiquities: A Manual for United States Customs*, pp. 23-35. Washington, D.C.: Organization of American States.
- 1983b The Symbolism of Paracas Turbans: A Consideration of Style, Serpents, and Hair. *Nawpa Pacha* 20:41-60.

- 1984a A Study of Two Paracas Textile Fragments in the Allen Memorial Art Museum, Oberlin College. *Allen Memorial Art Museum Bulletin* 41(2):86-99.
- 1984b* *Paracas Textiles*. Text and photographs, Weston, Connecticut: Pictures of Record, Inc., Slide set.
- 1985 The Stitching of Paracas Embroidered Images: Procedural Variations and Differences in Meanings. *RES: Anthropology and Aesthetics* 9:91-100.
- 1986a* Un manto de Paracas: la coloración de sus figuras. *Boletín de Lima* 8(48):19-30.
- 1986b* Continuity in Paracas Textile Iconography and its Implications for the Meaning of Linear Style Images. In *The Junius B. Bird Conference on Andean Textiles, April 7th and 8th, 1984*, edited by Ann Rowe, pp. 81-99. The Textile Museum, Washington, D.C.
- 1986c* The Coloring of Figures on a Paracas Mantle. In *Textile Conservation Symposium in Honor of Pat Reeves*, edited by Catherine C. McLean and Patricia Connell, pp. 10-20. Los Angeles County Museum of Art.
- 1987a* Andemanere Pa Stoffer. *Illustreret Videnskab* 8:36-39 (Copenhagen).
- 1987b* *Inca Royal Architecture in the Cuzco Region* (with Susan Niles). Text and photographs, Pictures of Record, Inc., Weston, Connecticut. Slide set.
- 1990a *Paracas Ritual Attire: Symbols of Authority in Ancient Peru*. Norman: The University of Oklahoma Press.
- 1990b The Use of Color in Paracas Necropolis Fabrics: What Does it Reveal About the Organization of Dyeing and Designing? *National Geographic Research* 6(2):7-21.
- 1991a* Paracas: An Ancient Cultural Tradition on the South Coast of Peru. In *Paracas Art and Architecture: Object and Context in South Coastal Peru*, edited by Anne Paul, pp. 1-34. Iowa City: University of Iowa Press.
- 1991b* Paracas Necropolis Bundle 89: A Description and Discussion of Its Contents. In *Paracas Art and Architecture: Object and Context in South Coastal Peru*, edited by Anne Paul, pp. 172-221. Iowa City: University of Iowa.
- 1992a Paracas Necropolis Textiles: Symbolic Visions of Coastal Peru. In *The Ancient Americas: Art from Sacred Landscapes*, edited by Richard F. Townsend, pp. 278-289. Chicago: The Art Institute of Chicago..
- 1992b Procedures, Patterns, and Deviations in Paracas Embroidered Textiles: Traces of the Creative Process. In *To Weave for the Sun: Andean Textiles in the Museum of Fine Arts, Boston*, edited by Rebecca Stone-Miller, pp. 25-33. Boston: Museum of Fine Arts.
- 1993a Review of *Chavín and the Origins of Andean Civilization*, by Richard L. Burger. *Science* 260:1183.
- 1993b Textiles de la Necrópolis de Paracas: Visiones simbólicas de la costa de Perú. In *La Antigua América: el Arte de los Parajes Sagrados*, edited by Richard F. Townsend, pp. 278-289. México, D.F.: The Art Institute of Chicago (a Spanish language version of 1992a).
- 1994* Review of *Textile Traditions of Mesoamerica and the Andes: An Anthology*, edited by Margot Bloom Schevill, Janet Catherine Berlo, and Edward B. Dwyer. *Latin American Anthropology Review* 4(2):93-94.
- 1995* Review of *Pre-Columbian Art: Investigations and Insights*, by Hildegard Delgado Pang. *Latin American Anthropology Review* 5(2):93-94.
- 1996a* Paracas Textiles. In *Andean Art at Dumbarton Oaks*, edited by Elizabeth Boone, volume 2, pp. 347-363. Washington, D.C.; Dumbarton Oaks.
- 1996b* Pre-Columbian Art of South America. In *Encyclopedia of Latin American History and Culture*, edited by Barbara A. Tenenbaum, Volume 1, pp. 195-197. New York: Charles Scribner's Sons.
- 1996c* Review of *Cahuachi in the Ancient Nasca World*, by Helaine Silverman. *Latin American Anthropology Review* 6(1):68.
- 1996d* Review of *The Drawings of Sahagún's Primeros Memoriales: Structure and Style*, by Ellen T. Baird. *Latin American Anthropology Review* 6(1):72.
- 1997* Color Patterns on Paracas Necropolis Weavings: A Combinatorial Language on Ancient Cloth. *Techniques et culture* 29:113-153. Paris: Editions de la Maison des Sciences de l'Homme.
- 1998a* Review of *Mémoire textile et industrie du souvenir dans les Andes: Identités à l'épreuve du tourisme au Pérou, en Bolivie et en Equateur*, by Anath Ariel De Vidas. *Journal de la Société des Américanistes* 84(1):339-40.
- 1998b* Review of *Traditional Textiles of the Andes: Life and Cloth in the Highlands*, edited by Lynn A. Meisch. *Hali* 101:111.
- 1999a* Alte Textilien aus den Anden als Spiegel der kulturellen Entwicklung. In *Nasca Geheimnisvolle Zeichen im Alten Peru*, edited by Judith Rickenbach, pp. 17-47. Zurich: Museum Rietberg.
- 1999b Ein Mumienbündel aus Paracas Necropolis. In *Nasca Geheimnisvolle Zeichen im Alten Peru*, edited by Judith Rickenbach, pp. 49-58. Museum Rietberg, Zurich.
- 1999c The Organization of Work on Ancient Paracas Embroideries: Putting People Back into the Cloth. In *Creating Textiles: Makers, Methods, and Markets, Proceedings of the 6th Biennial Meeting of the Textile Society of America, New York, September 1998*, pp. 378-387. Earleville, Maryland: Textile Society of America, Inc.
- 2000a* Rank & File: Colour Block Patterning on Paracas Necropolis Textiles. *Hali* 109:112-120.
- 2000b The Configuration and Iconography of Borders on Paracas Necropolis Ponchos. *Lisières et Bordures*, edited by Françoise Cousin, Sophie Desrosiers, Danielle Geirnaert, and Nicole Pellegrin, pp. 101-115. Poitiers: Editions Les Gorgones.
- 2000c Protective Perimeters: The Symbolism of Borders on Paracas Textiles. *RES* 38:144-167.

- 2000d Bodiless Human Heads in Paracas Necropolis Textile Iconography. *Andean Past* 6:69-94.
- 2003 Why Embroidery? An Answer from the Ancient Andes. In *Silk Roads, Other Roads. Proceedings of the 8th Biennial Symposium of the Textile Society of America, September 26-28, 2002*. CD-ROM. Madison, Wisconsin: Omnipress.
- 2004 Symmetry Schemes on Paracas Necropolis Textiles. In *Embedded Symmetries, Natural and Cultural*, edited by Dorothy K. Washburn pp. 59-80. Albuquerque: University of New Mexico Press.
- 2007 Diversity and Virtuosity in Early Nasca Fabrics. *Andean Past* 8:375-406.
- Paul, Anne, editor
- 1991a *Paracas Art and Architecture: Object and Context in South Coastal Peru*. Iowa City: University of Iowa Press.
- Paul, Anne and Susan Niles
- 1985 Identifying Hands at Work on a Paracas Mantle. *The Textile Museum Journal* 23:5-15.
- 1992c* *The Emperor's Old Clothes: Textile Art from Ancient Andean Civilizations*. Easton, Pennsylvania: The Gallery at the State Theatre Center for the Arts and Williams Center for the Arts, Lafayette College.
- Paul, Anne and Solveig Turpin
- 1986* The Ecstatic Shaman Theme of Paracas Textiles. *Archaeology* 39(5):20-27.
- Unpublished Papers Presented*
- 1980* Re-establishing Provenience: a Paracas Mantle Minds its Mummy. Institute of Andean Studies Annual Meeting, Berkeley.
- 1981* The Broad Line Style in Paracas Textiles: A Family Style? Institute of Andean Studies Annual Meeting, Berkeley.
- *1982 The Symbolic Functions of Paracas Embroidered Garments. 44th International Congress of Americanists, Manchester, England.
- 1982a* Evidence for the Presence of Personal Taste in the Ritual Garments of the Leaders of Paracas. Institute of Andean Studies Annual Meeting, Berkeley.
- 1983a* The Symbolism of Paracas Turbans: A Consideration of Style, Serpents, and Hair. College Art Association Annual Meeting, Philadelphia.
- 1983b* Reconstructing Work Patterns on a Paracas Mantle. Institute of Andean Studies Annual Meeting, Berkeley.
- 1984a* Pre-Hispanic Andean Textiles. Annual Meeting of the Archaeological Institute of America, Toronto.
- 1984b* Unfinished Paracas Garments: Glimpses of Artists at Work. Annual Meeting of the Archaeological Institute of America, Toronto.
- 1984c* Continuity in Paracas Iconography and its Implications for Meaning in Linear Style Images. Junius B. Bird Conference on Andean Textiles, Washington, D.C.
- 1986a* The Coloring of Figures and Tears of Rage on a Paracas Mantle. Textile Conservation Symposium, Los Angeles County Museum of Art.
- 1986b* Fishy Images on Paracas Textiles: Killer Whales or Sharks? Institute of Andean Studies Annual Meeting, Berkeley.
- 1987* "Trophy" Heads in Paracas Art. College Art Association Annual Meeting, Boston.
- 1988a* Color Repeats in Paracas Necropolis Embroideries: Images of Fabric Elements and Structures. 46th International Congress of Americanists, Amsterdam.
- 1988b* The Use of Color in Paracas Necropolis Fabrics and its Implications for the Organization of Dyeing and Designing. Institute of Andean Studies Annual Meeting, Berkeley.
- 1992a* Paracas Ritual Attire: The Messages in Ancient Andean Cloth. The Art Institute of Chicago.
- 1992b* The Encoding of Symbolic Information in Ancient Andean Cloth. Williams Center for the Arts, Lafayette College, Easton, Pennsylvania.
- 1992c* Systems of Order in the Color Designs of Paracas Necropolis Fabrics. Institute of Andean Studies Annual Meeting, Berkeley.
- 1992d* The Symbolic Functions of Paracas Fabrics. M.H. de Young Memorial Museum, San Francisco.
- 1994* Thinking Through Fiber: The Multiple Meanings of Paracas Textiles. Universität Bonn, Seminar für Völkerkunde.
- 1996a* Les bordures brodées des tissus d'origine Paracas (Pérou): les règles de leur arrangement. l'AFET (Association Française pour l'Étude du Textile), Paris.
- 1996b* Thinking Through Fiber: The Multiple Meanings of Paracas (Peru) Textiles. l'APRAS (Association pour la Recherche en Anthropologie Sociale), Paris.
- 1997* Communicating Through Fiber: How to "Read" Paracas Necropolis Weavings. Tucson Museum of Art.
- 1998a* The Organization of Work on Ancient Paracas Embroideries: Putting People Back into the Cloth. 6th Biennial Meeting of the Textile Society of America, New York.
- 1998b* Reconstructing Paracas Culture from their Mummy Bundles. Lafayette College, Easton, Pennsylvania.
- 1998c* A, B, C, D, E, F, G – How Many Combinations Can There Be? Color Patterns on Paracas Necropolis Textiles. Institute of Andean Studies Annual Meeting, Berkeley.
- 1999a* La distribución de los colores en los mantos Paracas Necrópolis. I^a jornada internacional sobre textiles precolombinos, Barcelona.
- 1999b* Color Patterns on Paracas Necropolis Weavings. Göteborgs Universitet.
- 1999c* Ancient Andean Textiles of South Coastal Peru: Mirrors of Cultural Evolution. Etnografiska Museet Göteborg.

- 2000a* The Multiple Layers of Meaning in a Paracas Necrópolis Textile. 7th Biennial Meeting of the Textile Society of America, Santa Fe, New Mexico.
- 2000b* Symmetry Schemes on Paracas Necrópolis Textiles. Amerind New World Studies Seminar *Embedded Symmetries*, Dragoon, Arizona.
- 2001* Transitional Textiles in EIP 2 Paracas Necropolis Bundles: Reflectors of Change in a Cultural Tradition. Institute of Andean Studies Annual Meeting, Berkeley.
- Paul, Anne, Denise Arnold, and Elvira Espejo
2003 El simbolismo de los límites en los textiles antiguos y en las comunidades contemporáneas de los Andes Centrales: Usar el presente para iluminar el pasado. 52nd International Congress of Americanists, Santiago de Chile, July 2003.
- Paul, Anne and Solveig Turpin
1977* The Isolation of Major Themes in Paracas-Nasca Textile Iconography. Paper presented at the Annual Meeting of the American Anthropological Association, Houston, Texas.