

Andean Aesthetics: Textiles Of Peru And Bolivia

Chapter IV

ENCIRCLING MEANING: ECONOMICS AND AESTHETICS IN TAQUILE, PERU

Elayne Zorn

For the past twenty years, textiles woven and knitted on the island of Taquile, Peru, have been marketed to non-islanders. Taquileans are now internationally known for the beauty of their island, and the spectacular textiles they make and wear (see photograph). In 1968, sailboat travel to the mainland city of Puno still took a day, yet in 1985, fourteen Taquileans travelled to Europe as part of a folkloric dance group. In 1986, a Taquilean *ch'ulla* (knitted man's cap) was modeled by a blond teenager in an advertisement by Benetton, the multinational Italian sweater and clothing manufacturer, as part of its "United Colors of Benetton" 1986 winter publicity campaign.



Young Taquilean couple dressed to attend a festival. The man wears the symbols of a community authority (*jilakata*), in recognition of his service in the civil-religious hierarchy. These include the silver staff of office, black hat, black jacket, poncho worn folded over the left shoulder, and woven shawl draped over the poncho. He also wears a knitted cap, manufactured white shirt, wide black pants, and fine tread sandals. The woman wears a head shawl, woman's carrying shawl (knotted at the throat), a manufactured red blouse, and long, pleated black overskirt covering several worn skirts. Both wear a wide woven belt and underbelt.

Despite this fame, surprisingly little has appeared in museum publications concerning the Taquilean textiles, apart from the following reference of dubious accuracy and scant ethnological value:

It is now believed that the general Aymara lake region designs were taught to the Quechua-speaking Taquile Island people on the Peruvian side of Lake Titicaca approximately 80 to 100 years ago. Yet it was the Taquile people who introduced the designs to North Americans around 1968, and called them their own. It is for this reason many people who see older lake region weavings believe that they are Taquile Island in origin. Actually, the Taquile islanders, living in exile for four centuries in the middle of Lake Titicaca, have used their excellent weaving techniques to plagiarize and commercialize their neighbours' stylistic design work. These designs often include flowers, butterflies, fish and fertility symbols. (Higgins and Kenny ca. 1978: n.p.:[6].)

The reference's scurrilous nature, according to Taquileans, derives from a desire for revenge motivated by Taquile weavers' refusal to sell antique textiles to the authors. What is there about these textiles—their beauty, their value—that compelled, if this story is true, such strong feelings of desire and acquisition?

Andean women, men, and children, who make the exquisite textiles non-Andeans increasingly admire and buy, have their own voices, but because of the international socio-economic order they speak to us only indirectly, through the signs of material objects. The weavers' articulate voices reach us in the form of their textiles, "craft" or fine art, but these seem mute to us. We read them according to the conventions of tourist art, but we cannot easily translate and interpret what they signify to Andeans weavers and users.

For thousands of years Andean peoples have chosen to use weaving, an extraordinarily time-consuming process, to create the most important objects in their society. There is a living creative tradition, with all the richness and vigor that implies.

How are we to appreciate and understand the extraordinary complexity of the achievement that is Taquilean textiles? How do Taquilean relate to other Andean textiles? Have Taquilean textiles changed since their first organized sales in the late 1960s? If so, what is the nature of these changes, and what is their significance?

Towards a political economy of aesthetics

For analytical and other purposes, Western thought has long separated aesthetics and economics. Yet our models may not be appropriate to non-Western societies, whose members do not necessarily conceptualize and differentiate their world in the same way we do (see, for example, Gudeman 1986). My perspective in this essay is that to analyze the aesthetics of objects such as Andean weavings (including changes) we should necessarily examine the socio-economic conditions of their production and use. This view derives from my sense that these two spheres are interrelated, both as analytic device, and as understood and practiced by Andean weavers and weavers, producers and users.¹

67

tuttolblackberry.com: Andean Aesthetics: Textiles of Peru and Bolivia (): Blenda Femenias, Maryann Medlin, Lynna Meisch: Books.Andean aesthetics: textiles of Peru and Bolivia. Source: Femenias, Blenda; Medlin, Mary Ann; Meisch, Lynne A.; Zorn, Elayne Andean aesthetics: textiles of .Andean Aesthetics: Textiles of Peru and Bolivia. Front Cover. Blenda Femenias. Elvehjem Museum of Art, University of Wisconsin, - Indian textile fabrics.Andean aesthetics: textiles of Peru and Bolivia. Front Cover. Blenda Femenias, Elvehjem Museum of Art, Helen Allen Textile Collection. Elvehjem Museum of Art .Andean aesthetics: textiles of Peru and Bolivia / by Blenda Femenias ; with Mary Ann Medlin, Lynn A. Meisch, Elayne Zorn.Andean aesthetics: textiles of Peru and Bolivia: selections from the Helen L. Allen Textile Collection, School of Family Resources and Consumer Sciences.Andean Aesthetics: Textiles of Peru and Bolivia. Femenias, Blenda. Madison: University of Wisconsin, 84 pp. 8 color plates 43 black and white 16 photos .Download & Read Online with Best Experience File Name: Andean Aesthetics Textiles Of Peru And Bolivia PDF. ANDEAN AESTHETICS TEXTILES OF PERU.Andean Aesthetics: Textiles of Peru and Bolivia by Femenias, Blenda, Medlin, Maryann, Meisch, Lynna and a great selection of similar Used, New and.Andean Aesthetics: Textiles of Peru and Bolivia by Blenda Femenias, Maryann Medlin, Lynna Meisch. (Paperback).Andean aesthetics: textiles of Peru and Bolivia. Book.Download File Andean Aesthetics Textiles Of Peru And Bolivia - Book [PDF]. Inca Empire, which was centred in what is now called Peru, Bolivia, Ecuador and .2 For a similar position on Andean aesthetics, see Femenias to central and south Peru, whatever the longitude, plus some areas of Bolivian highlands.Title: Andean Aesthetics: Textiles of Peru and Bolivia Author: Blenda Femenias; Maryann Medlin; Lynna Meisch Publication year: Publisher: University of.To Weave for the Sun: Ancient Andean Textiles in the Museum of Fine Arts, Boston. New York: Andean Aesthetics: Textiles of Peru and Bolivia.Andean textiles represent a continuing textile tradition spanning from the Pre- Columbian era to Arid desert conditions along the coast of Peru have preserved dyed textiles dating as old as years. Most surviving . Quechua people wearing contemporary weavings, Sucre, Bolivia . Anthropology and Aesthetics.Bolivian Andean textiles, a transition from the Inca to the Colonial period .. and Aesthetics in Taquile, Peru in Andean Aesthetics: Textiles of Peru and Bolivia.(in Southern Peru) and in the Weavings of Ayllu Qaqachaka (Bolivia) Today which produced dramatic changes in regional aesthetics, and textile Keywords: textiles, Andes, Paracas-Topara, Qaqachaka, war of the ayllus.Article (PDF Available) in Textile The Journal of Cloth and Culture 7(3) in Bolivia (in), which produced dramatic changes in regional aesthetics, and textile . The Visual Images of Fabric Structures in Ancient Peruvian art.

[\[PDF\] Jamaica Farewell](#)

[\[PDF\] Watching Over One Another In Love: A Wesleyan Model For Ministry Assessment](#)

[\[PDF\] I Do! I Do!: From The Veil To The Vows How Classic Wedding Traditions Came To Be](#)

[\[PDF\] The Wines Of America](#)

[\[PDF\] OSIRIS Architecture And Design](#)

[\[PDF\] Welfare In Transition: A Survey Of Living Conditions In Sweden, 1968-1981](#)

[\[PDF\] Sagmeister: Made You Look Another Self-indulgent Design Monograph \(practically Everything We Have Ev](#)