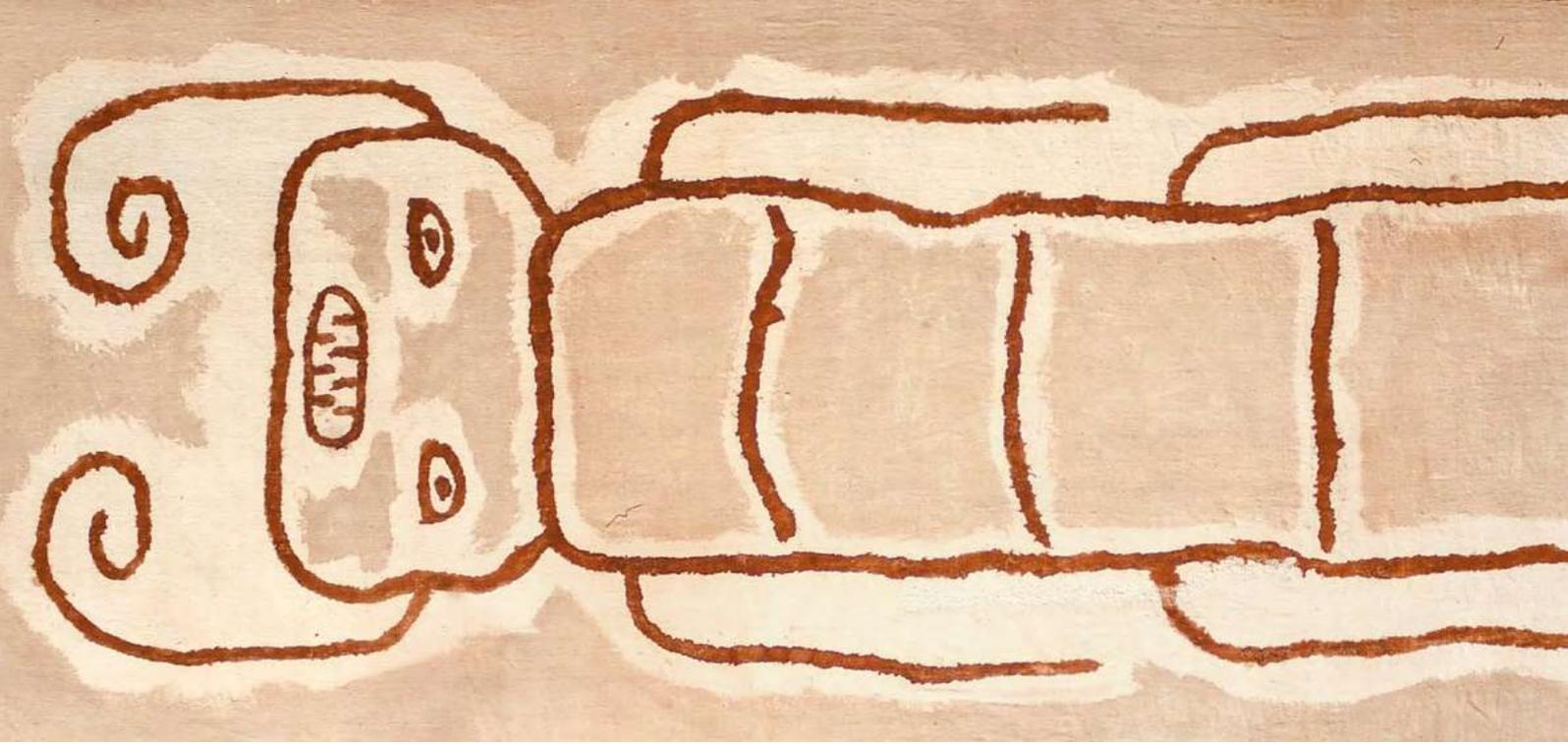


FRIEZE MASTERS 2021

Booth D14

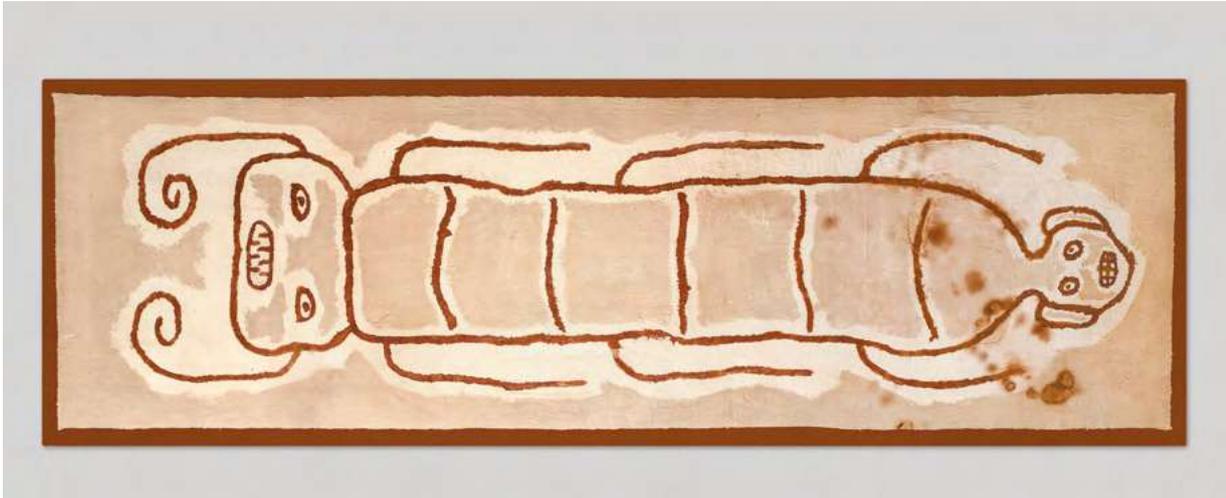
Paul Hughes Fine Arts





Painted Textile: The Origin of Figurative Painting

The ancient Andean artists were masters of comedy. The practice of painted textiles was transformed into an abundance of humour with its free-of-perspective figurative rendering in the most delightful and child-like manner. It is not surprising that like works of many modern and contemporary artists, the lively and quixotic biomorphic figures as our eyes are so accustomed to nowadays, are the contemporary rendition of this creative tradition, a discovery of the Child in all of us.



Large Painted Textile with Janus Headed Centipede

Northern Peru, Chancay culture, circa 1200 AD

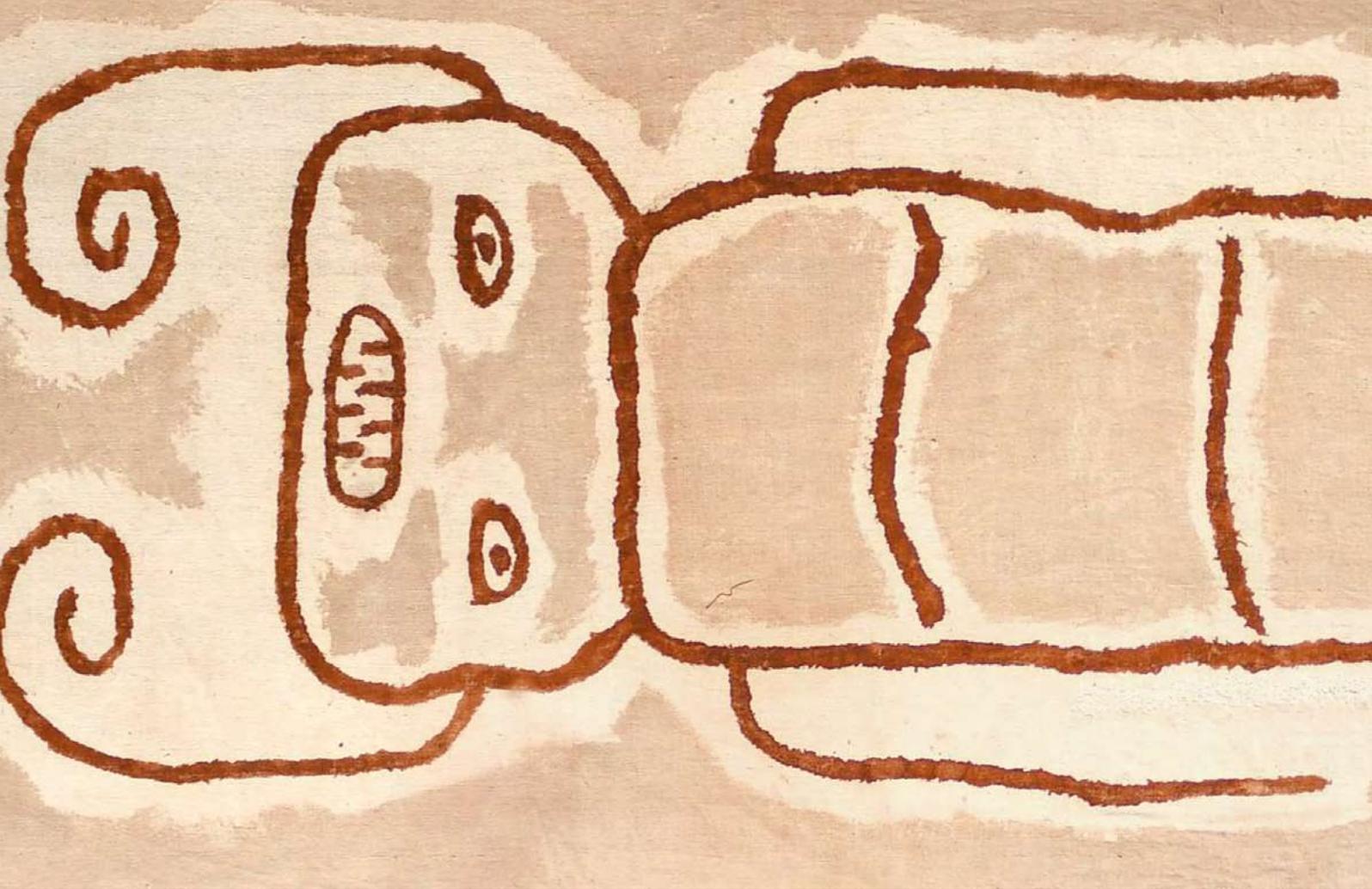
Pigment on cotton, 67x213 cm

PH0204

The ancient Andean artists were masters of comedy, perhaps divine comedy, which is epitomized in painted textiles from the Huari/Chancay culture. The practice of painted textiles has transformed into the abundant sense of humour with its free-of-perspective figurative rendering in the most delightful and child-like manner.

Many anthropomorphic rendering found in painted textiles, such as the two arms up-raised figures or the Janus headed centipedes are a continuation from the icon “the ocucaje object” of the Ocucaje culture in 100 BC. However, its method of execution--painted pigment on cotton--allows a rather freestyle and celebratory manner of representation that is typical of the cultures. The decorative elements surrounded the figures might refer to a diversity of patterns found in woven textiles in the pre-Columbian period.

Similar examples could be found in the study collection of Anni Albers, an instrumental figure in the development of Bauhaus, American modernism and Fiber Arts throughout the 20th century. Anni made several trips to Mexico and Peru during her professorship in Black Mountain College, and helped built some of the most important Pre-Columbian collections in the U.S., such as the Harriet Engelhardt Collection in the 1950s, and the Josef and Anni Albers collection.





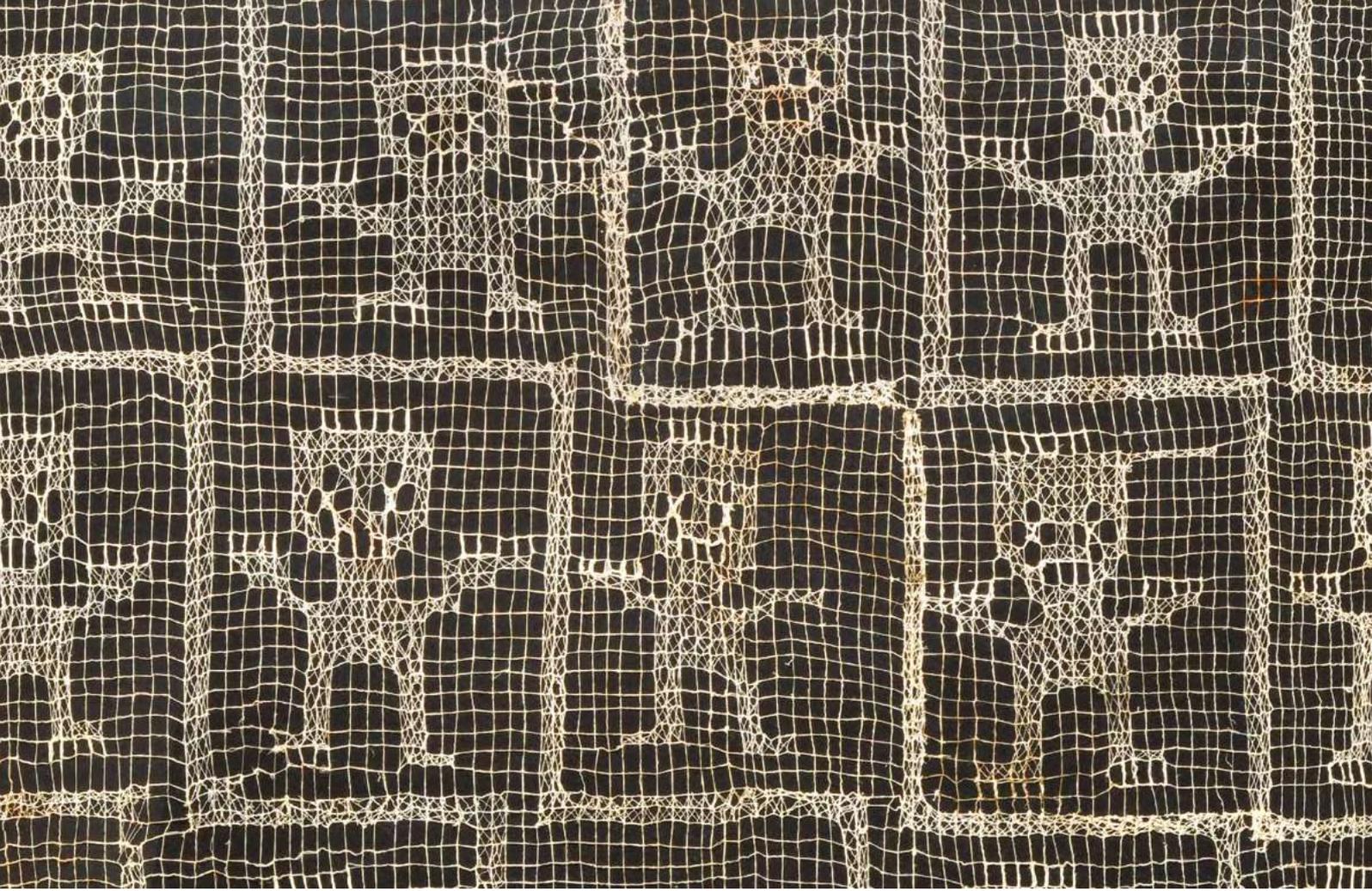
Chancay Gauze Headcloth with 14 Figures

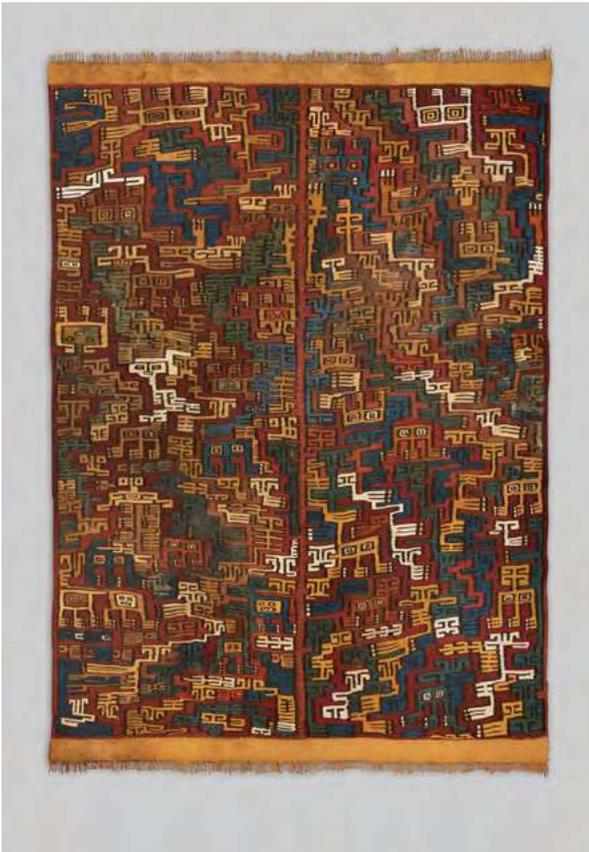
Chancay culture, circa 1000 AD

Camelid fibres, 85x99 cm

PH0185

Chancay textiles are extraordinarily varied and are almost without exception executed in a virtuoso manner. From gauzes and openwork embroidery to painted plain weave and tapestry, the most challenging avenues were explored. Openwork, ultimately derived from the ancient coastal fishing tradition of net making, reached new heights of lacy intricacy. On most gauze and openwork cloths, only the weaver could see the motifs during their creation because the threads pulled together when not under the tension of the loom. Hence, when the weaver removed the finished textile from the loom, its designs became illegible, especially if the piece was folded as in headcloths for women. This exemplifies the Andean values placed on essence over appearance.





Proto-Nazca Tunic with Proliferous Ocucaje Deities

Nazca culture, circa 300 AD

Camelid fibres, 171x119 cm

PH0104

Pulsing with visceral primordial energy and playful bravura, this complete tunic is an electrifying masterwork from the height of early Nazca period. Its extraordinary chromatic range—a pyrotechnic force-field of red, blue, lilac, green, yellow and gold—that complements the rich layers of symbolism deem this piece as an extremely rare example of Nazca tunic in a stylised semi-abstracted style.

Part anatomical, part transcendental in its fluidity, the floating body parts and facials represents a vital link to the Nazca visual lexicon that transfers the aggressiveness and powers to the Tunic's owner. The omnipresent motif of the dual headed snake is the result of the “Contour Rivalry”—a weaving style that emerged in late Chavan and matured in the Nazca period.

A very similar shamanistic force prevailed in the 20th-century art world. Artists turned their study to a diverse artistic heritage across cultures, dissecting and reconstructing the visual and cultural layers through modern practices. The primitivism of Pablo Picasso, the impulsive gestures of Jean-Michel Basquiat's graffiti, the freedom of Abstract Expressionism and the rhythms of improvised jazz collide with influences drawn from ancient tribal culture and anatomical textbooks. At once deeply personal and universal in its scope, this work lays bare the alchemy of the universal artist's interior world, slipping seamlessly between abstraction and figuration, the past and the present.





Chancay Painted Textile with Figures and Snakes

Northern Peru, Chancay culture, circa 1200 AD

Pigment on cotton, 67x215 cm

PH0309

Within this masterpiece of a painted Pre-Colombian textile we can make out male and female forms on either side and in the centre an exaggerated vagina composed of fish or snake heads, the overall reading appears as a celebration of birth and the joys of fecundity.

It was widespread among pre-Columbian societies of the coast to individualise their art by applying thematic variations to the images they painted on cotton textiles, graphic compositions of a standing human figure surrounded by a symmetrical arrangement of fish, insects, felines and birds.



Sihuas Mantle Border

Sihuas Culture, Southern Andes, Camelid fibres
circa 400 AD, 300x30 cm
PH0009

The central icon of this stunning mantle border is the shamanic figure of the Ocucaje (the Oculate Deity), an essential iconography of Pre-Columbian arts in the southern Ica Valley of Peru, especially during the Paracas-Nazca period. It is characterised by its highly stylised frontal body and daring expression.

The arts of the Andes are renowned for its surreal and versatile rendering of earthly beings, which is connected to the Andes' ritual belief. In the Pre-Columbian cosmology, human and other zoomorphic beings are equally transformative and spiritual, who serve as mortal forms of the divine nature. Part anatomical, part transcendental in its fluidity, the floating body parts and facials represents a vital link to the Nazca visual lexicon that transfers the aggressiveness and powers to the Tunic's owner. The omnipresent motif of the dual headed snake is the result of the "Contour Rivalry"—a weaving style that emerged in late Chavan and matured in the Nazca period. Besides its abundant figurative symbols, this piece also incorporates geometric composition that refers to the architectural wonders of the Andes, such as the Akapana pyramids and the Inti cross, making it one of the rarest piece of Nazca tunic in a stylised semi-abstracted style.





two options for wall mounting



free standing mounting



Huari Handband

Huari culture, circa 800 AD

Camelid fibres, 50x10 cm

PH0556





Stylised Huari Tunic

Huari culture, circa 800 AD

Camelid fibres, 102x100 cm

PH0015

This rare and almost complete tunic was created so acutely stylised and abstracted that the figures are essentially unrecognisable, perhaps in a deliberate attempt by the elite to monopolise their interpretation. Abstract figures distorted almost beyond recognition may also be an attempt to represent the shamanic transformation and drug-induced trance consciousness which were part of Wari religious ceremonies.

In the Huari and Tiwanaku civilisations, images from stone carvings were repeated, abstracted, compressed, and expanded, emphasising the rectilinear and thus imperial power and its ability to order the world. The pattern on this tunic, a profile face with a vertical split eye and crossed fangs, and an inverted stepped fret motif, is a unique Huari design.



**Huari Ceramic**

Huari culture, circa 800 AD

Blackware, 48x32x40 cm

PH0100

This is the only black ware Huari (Wari) portrait ceramic known to have survived. He is wearing a four corned hat. Pottery forms as this double-spouted vessels were seen elsewhere in Andean cultures, such as large urns, beakers, bowls, and moulded effigy figures. Decorative designs were heavily influenced by those used in Wari textile production. The Staff Deity was an especially popular subject for beakers, same as the warriors with dart throwers, shields, and military tunics.



Feather Textile

Feathers were a rare and valued commodity imported from the Amazonian basin into the Pacific coastal regions. The journey in those times to collect the bundles from the forest tribes was not only arduous but also perilous. Such feathers being a great luxury were only worn by the dignitaries, priests, and warlords as symbols of status and power.

From an aesthetic point of view, Andean feathers works speak more eloquently for themselves than a thousand words. It should, however, be pointed out that their sacredness was not a function of their rarity but rather, by association with the Celestial messenger, the Condor—Eagle, the wearer shared the supernatural powers of this divine intercessor, guide of the souls to the mystical realm of light.



Complete Feather Tunic

Nazca culture, circa 200 AD

Camelid fibres and applied feathers, 132x177 cm

PH0174





Nazca Feather Panel with Condor Motif

Nazca culture, circa 500 AD

Camelid fibres and applied feathers, 52x76 cm

PH0166



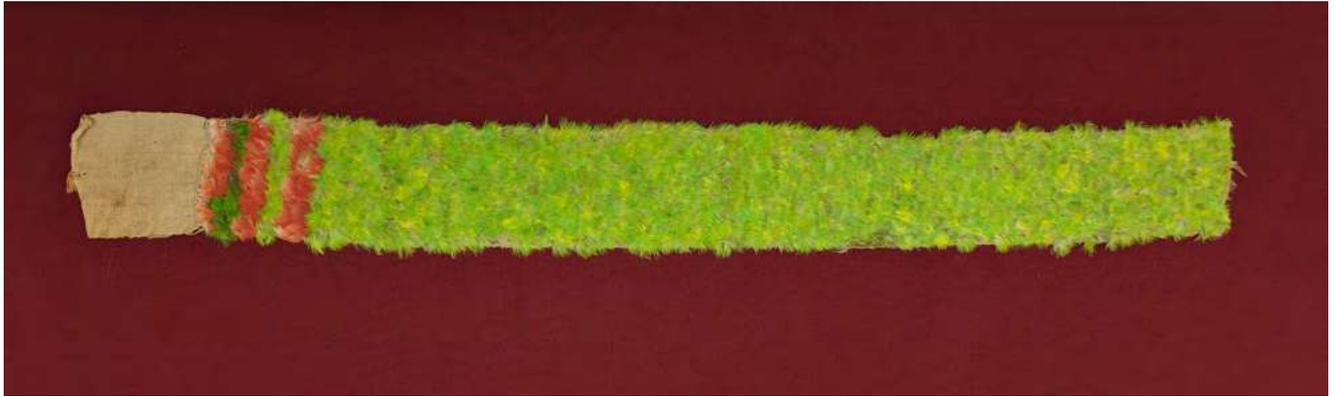


Nazca Feather Band

Nazca culture, circa 500 AD

Camelid fibres and applied feathers, 21x76 cm

PH0167





Feather headdress (Salmon pink)

Nazca culture, circa 400 AD

Camelid fibres and applied feathers, 37x32 cm

PH0196





Feather headdress (Malachite green)

Nazca culture, circa 400 AD

Camelid fibres and applied feathers, 37x39 cm

PH0195





Feather Headdress (Mosaic pattern)

Nazca culture, circa 400 AD

Camelid fibres and applied feathers, 25x30 cm

PH1226





Nazca-Huari Feather Panel

Nazca culture, circa 400 AD

Camelid fibres and applied feathers, 78x68 cm

PH0200

Similar examples could be found in the Anni and Josef Albers's collection, as both have been avid collectors of Pre-Columbian arts throughout their life.



Woven Textile

The Andean textile weaving tradition has persisted in continuation for an uninterrupted span of 3000 year until today in the remote areas of the Bolivian highlands.

These stunning and monumental example of Pre-columbian textile aesthetics exemplifies this culture's technical virtuosity in expressing abstractly the beliefs that man has the power to create order, transcend space and time in a nonrepresentative colour field of geometrics.

For, surely accustomed as we are with our late XXth century modes of perception freed from representational conventions, the visual impact of this cloth and those of the following group cannot fail to resonate with the archetypal heritage of abstraction inherent within us all.

The sublime beauty of these minimal aesthetics resonates with numerous modern attempts in abstract arts, from the Bauhaus master weaver Anni Albers' "Wallhanging series" in the 1930s, the American Abstract Expressionist Newman's "Adam (1951-52)", to renowned painters in the far east such as the Dansaekua generation.



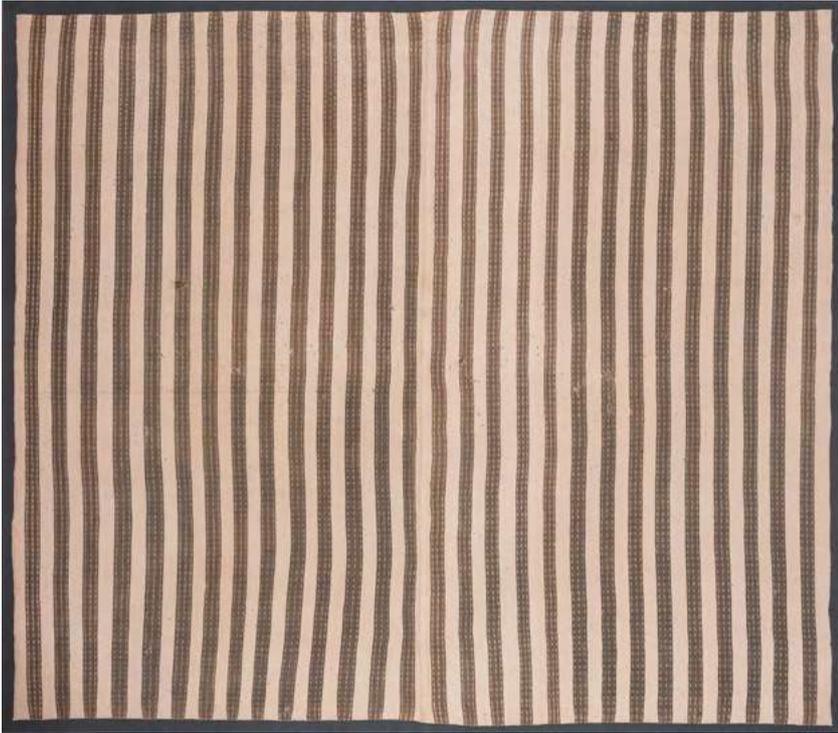
Nazca Tunic

Nazca culture, circa 600 AD

Camelid fibres, 85x206 cm

PH0308



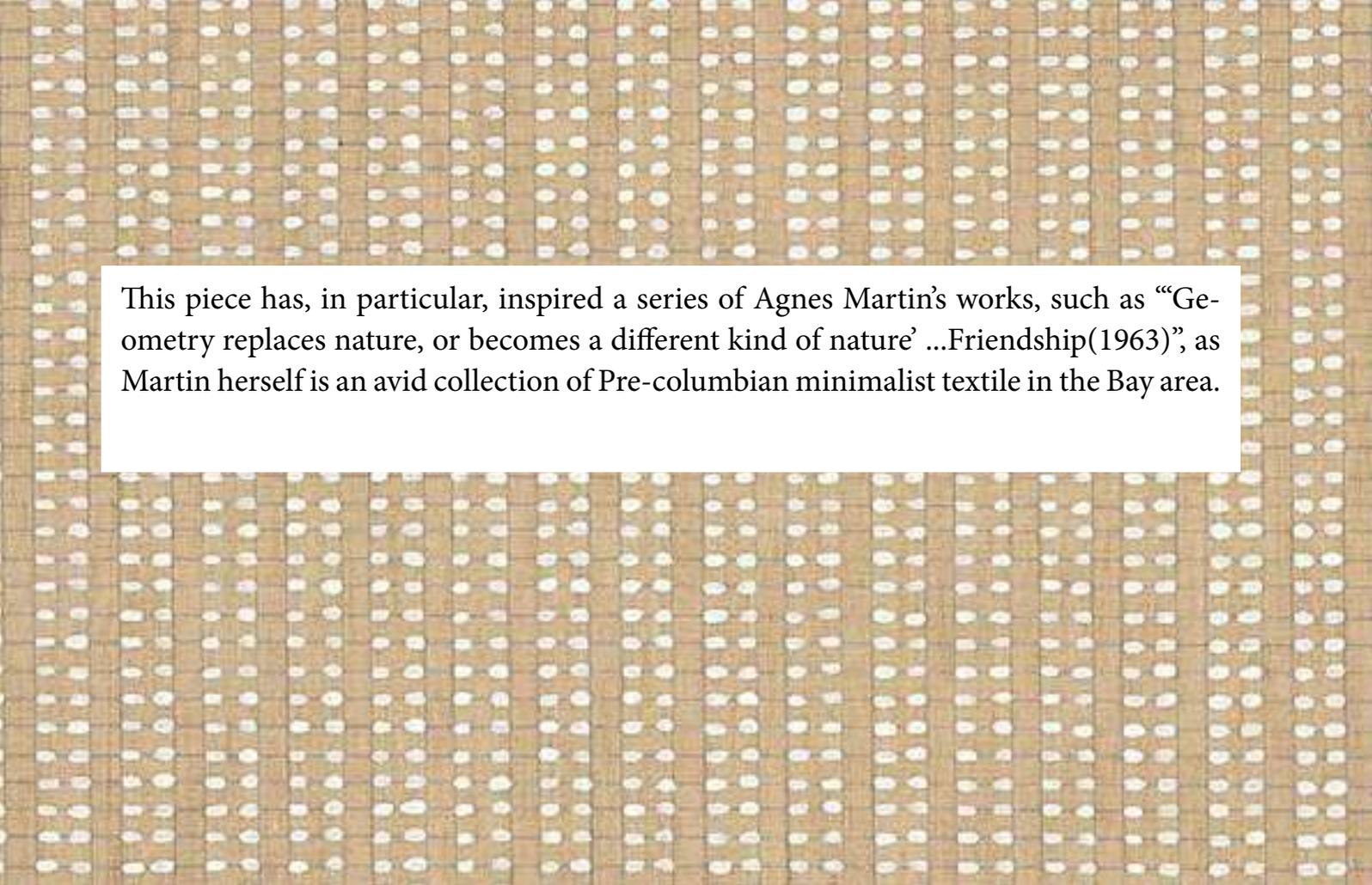


Chimu Stripe Tunic

Chimu culture, circa 1000 AD

Camelid fibres, 120x140 cm

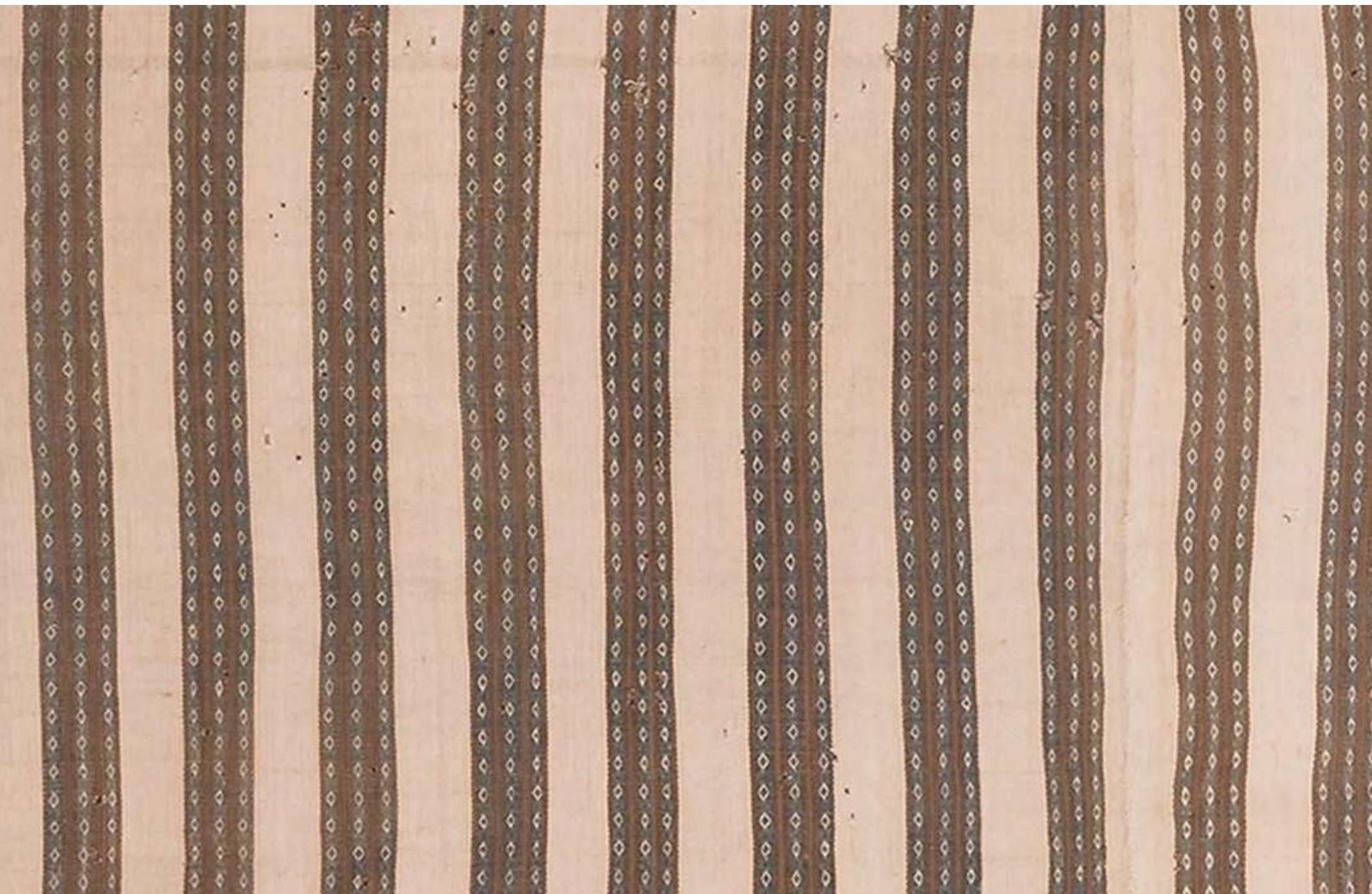
PH0144

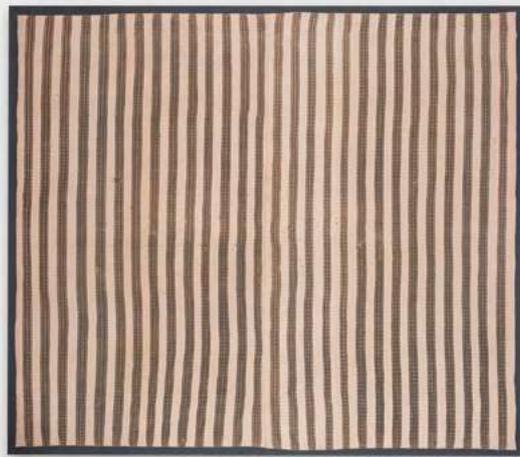


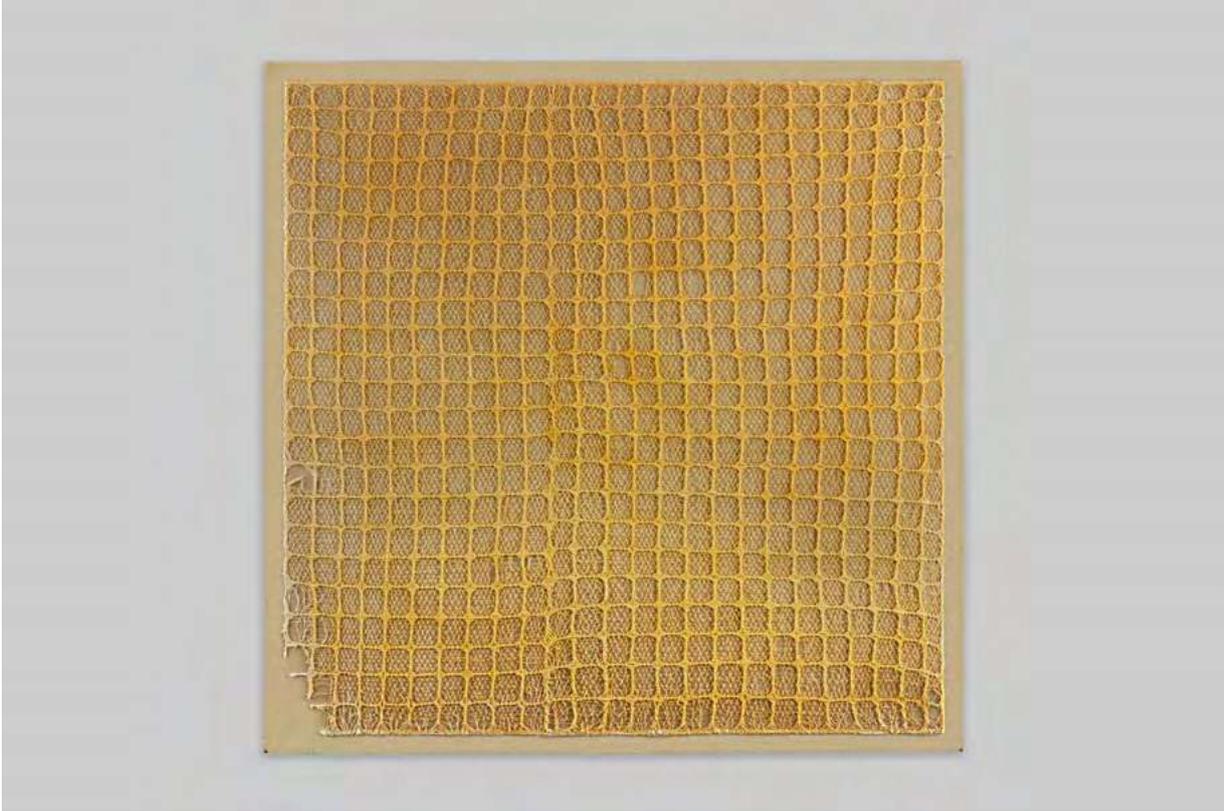
This piece has, in particular, inspired a series of Agnes Martin's works, such as "Geometry replaces nature, or becomes a different kind of nature' ...Friendship(1963)", as Martin herself is an avid collection of Pre-columbian minimalist textile in the Bay area.

Above: Agnes Martin, *The Islands*, 1961, oil and graphite on canvas, 72" x 72" (182.9 cm x 182.9 cm) © 2019 Estate of Agnes Martin / Artists Rights Society (ARS), New York

Below: Detail of the Chimú Textile Panel







Chancay Lace Headcloth

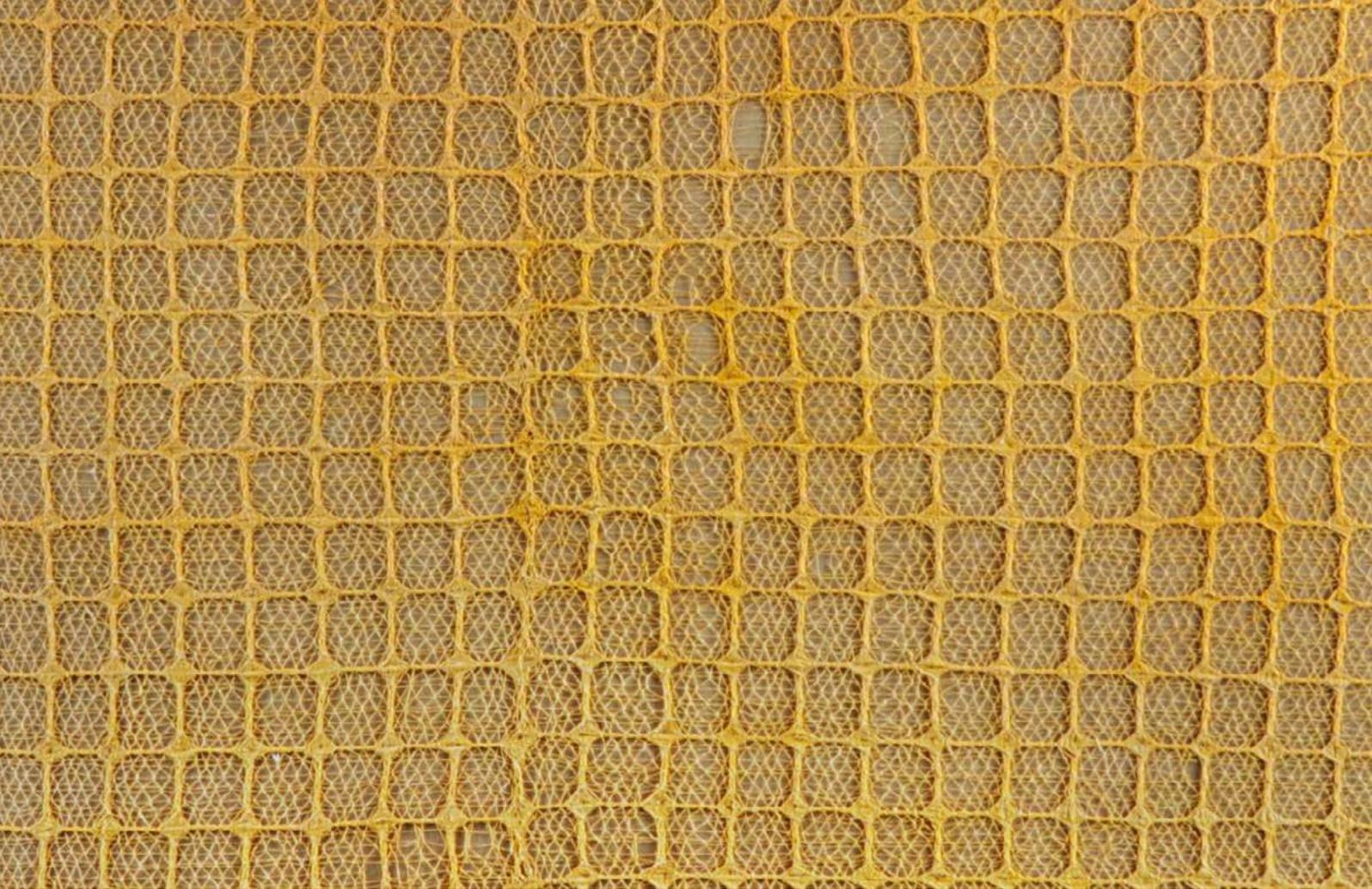
Chancay culture, circa 1000 AD

Camelid fibres, 88x88 cm

PH0305

A deftly executed textile panel formed from yellow-orange-dyed cotton threads that are tightly woven to create the hundreds of rectangular compartments as well as loosely woven to form the netting inside each box. The framework is reinforced along the peripheries and interior crossbars to maintain the integrity of the composition and create structural stability for the lattice-pattern lacework.

Textile panels like this example have survived throughout the ages due to Peru's dry, arid climate which aids in preserving the colors and design as well as mitigating mold or decomposition.





Mantle (Yellow, White Stripe)

Huari culture, circa 700 AD

Camelid fibres, 134x114 cm

PH0024

