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Anne Cheryl Paul (died April 8, 2003)

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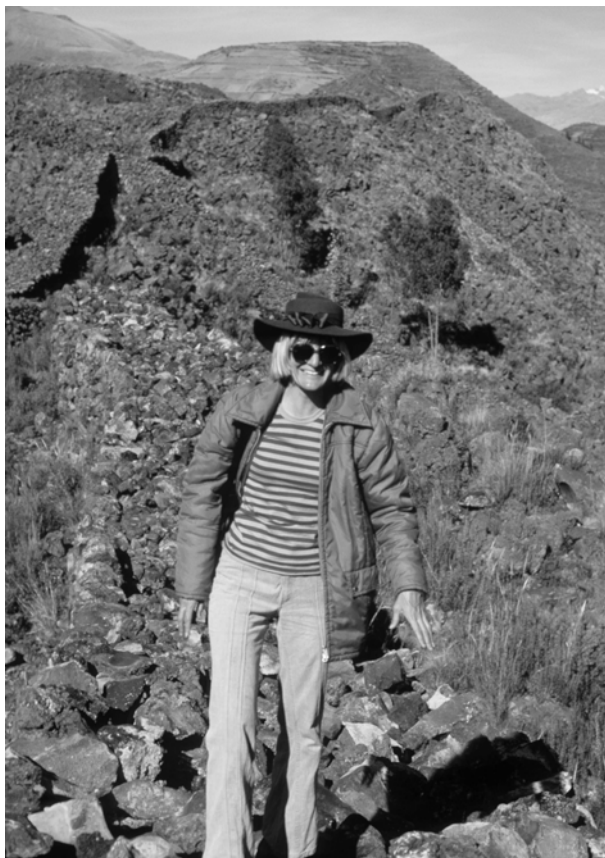
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ANNE CHERYL PAUL

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*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.

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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 (*).

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