



V I L L E D E
G E N È V E

PRESS RELEASE

Exhibition

The Mochica Kings. Divinity and Power in Ancient Peru 1 November 2014 – 3 May 2015

In a world premiere, thanks to an exceptional loan from the Ministry of Culture in Peru, the public will be able to see ceramic, gold and silver treasures from a royal tomb in the Mochica culture (100-800 AD) discovered on the north coast of Peru in 2008. This outstanding find, restored on site with the help of the Federal Office of Culture, is supplemented by major loans from the ethnological museums of Berlin and Stuttgart. The exhibition designed by mcbd architectes addresses the complex relationships between ecology, power and religion in the birth and consolidation of one of the first pre-Columbian Andean States.

The Peruvian Ministry of Culture did the City of Geneva a great honour in granting it the privilege of borrowing and exhibiting for the first time in the world the archaeological collection of Mochica culture, known as the "Lord of Ucupe". We are most grateful to have such a remarkable collection as the first temporary exhibition at the new MEG. It presents nearly 300 pieces that are one thousand five hundred years old, including about a hundred funerary objects unearthed by the archaeologists Bruno Alva Meneses and Steve Bourget in the village of Ucupe, on the archaeological site of Huaca El Pueblo, in 2008.

From the first to the eighth century of our era, the Moché or Mochica developed a State, that is, a centralised, hierarchical social, political and economic organisation, without knowledge of any of the main technical and intellectual innovations that are often associated with the emergence of "civilisations" and States: the wheel, money, writing, a market economy ...

In presenting "The Mochica Kings. Divinity and Power in Ancient Peru", the MEG wished to mount its first exhibition mainly based on excavations and first hand archaeological data. This is an ethical commitment, an opportunity to show that the MEG, in this field, as in ethnography, prefers to present the results of scientific work rather than decontextualized collections. The discovery of the "Lord of Ucupe" was a wonderful opportunity to do just that.



INTRODUCTION

The starting point for this exhibition exploring the idea of power in Mochica society was a tomb discovered on the Huaca el Pueblo site in 2008. Built along the largest ceremonial building on the site, the tomb contained the remains of a high-ranking figure accompanied by three other people and a host of sumptuary objects. Over 200 artefacts were unearthed in this exceptional archaeological context, including 170 objects in silvered and gilt copper, gold and silver, necklaces of sea shells and ceramic items. At first the priceless collection was kept in the controlled atmosphere of a safe room in the Tumbas Reales Museum in Sipan, in the town of Lambayeque. Almost immediately the complex restoration work began in the museum's laboratory. This extremely delicate work continued for four years, largely funded by the Federal Office of Culture in Bern. The fieldwork was supported by the National Science Foundation (US) and the University of Texas in Austin from 2004 to 2009 and carried out by the MEG from 2010 to 2013.



ROOM TEXTS

THE MOCHE KINGS: DIVINITY AND POWER IN ANCIENT PERU

The brilliant Mochica or Moche culture, which was contemporary to the Maya culture in Meso-America, developed on the northern coast of what is now Peru between the first and eighth century CE. This exhibition invites visitors on a journey of archaeological and scientific discovery. The exhibition's itinerary explores the roles played by ideology and religion in the creation of this complex society. The magnificent funeral ceremonies that were held for the rulers and the impressive sacrificial rituals offered an ideal opportunity to strengthen the most fundamental values of the Moche elite. The sumptuous tomb of the Lord of Ucupe is a perfect example of this.

SECTION 1

The Moche: an Andean Culture

Like other contemporary coastal populations, the Moche exploited the abundant resources of the Pacific Ocean and developed a sophisticated irrigation system for their agricultural activities, which were based on crops like corn, squash, and beans. The material foundations of a flourishing economy led to the development of a hierarchical society composed of rulers, warriors, ritual specialists, craftsmen, farmers, and fishermen.

It is probable that the Moche did not know of any other societies that were as socially sophisticated as theirs when the Moche culture was at its height in the fifth and sixth centuries CE. This society displayed its power and opulence through its extensive temples, luxurious adobe-brick palaces decorated with polychrome mural frescoes, and extensive cities, inhabited by weavers, potters metalworkers, and other craftsmen.

Before the Moche

The emergence of the Moche occurred during the long history of the occupation of Peru's northern coast, which dates back to the end of the Pleistocene Epoch, almost thirteen thousand years ago. Successive populations exploited the resources of the Pacific Ocean, which contains an abundance of fish thanks to the cold Humboldt Current. By settling along the coasts, these populations laid the foundations for agriculture. Five thousand years ago, irrigation systems were developed; this enabled the populations to grow and build large ceremonial centres in several valleys in the Central Andes. *Circa* 2000 BCE, ceramics became widespread and were used for domestic and ritual purposes.

EUROPE	MEXICO	PERU		DATE
		NORTH	SOUTH-CENTRAL	
RENAISSANCE				1550
MIDDLE AGES	AZTEC	INCA	INCA	1300
	TOLTEC	CHIMÚ	CHANCA YCHSMA ICA-CHINCHA	1000
		LAMBAYEQUE		900
		HUARI	HUARI	600
ROMAN EMPIRE	MAYA	MOCHE	RECUAY, LIMA NASCA	1 CE 1 BCE
IRON AGE ANCIENT GREECE			PARACAS	200
			VICÚS SALINAR CUPISNIQUE	CHAVÍN
BRONZE AGE NEW EGYPTIAN EMPIRE	OLMEC	GUAÑAPE	CARDAL	1000
				1500



CHALCOLITHIC AGE		VENTARRON	SECHÍN	2000
NEOLITHIC PERIOD	TEPEXPAN	HUACA PRIETA	CARAL	3000
MESOLITHIC PERIOD			CHIVATEROS	8000
		PAIJÁN	LAURICOCHA QUEBRADA JAGUAY	12000
UPPER PALEOLITHIC PERIOD	TLAPACOYA			22000

The Moche Archaeological Sites

At the height of the civilization, in the sixth century, the Moche occupied almost 500 km of the Peruvian coastline, from the Piura Valley in the north to the Huarmey Valley in the south. The archaeological digs in this region have revealed extensive domestic areas, temples, palaces, and mausoleums containing spectacular tombs. The similarities between the architecture and the objects found on the various sites, such as that of Huaca el Pueblo, where the tomb of the Lord of Ucupe was discovered, indicate that the populations in the various Moche settlements maintained close connections.

SECTION 2

The Symbolic Repertoire of Power

The Moche had no system of writing, but their rich and abundant visual culture, which was basically unique in the ancient Andes, enables us to explore certain aspects of their symbolic world. Most of the motifs depict humans, animals, supernatural beings, ritual warfare, human sacrifices, hunting, and dancing. The various activities, including complex rituals, and the themes are depicted in a clear manner, which makes them easy to identify. They were inscribed, modelled, engraved, or painted on a variety of supports: the walls of ceremonial buildings, bodies, clothes, objects belonging to high-ranking individuals, and offerings of ceramic objects. The main function of these representations was to promote the values and interests of the ruling class.



The Relationship Between the Ecosystem and the Elite

The north coastal region of Peru has an extremely dry climate, but it is periodically struck by the oceanic and climatic El Niño phenomenon, which brings heavy rain and flooding, causing destruction of marine life. This unique ecosystem inspired the visual culture of the Moche, whose representations do not accurately reflect the local flora and fauna. Their principal function was to establish the relationship between elements of the natural environment and the elite. For example, predators like the owl, spider, and octopus symbolised the leader. These are sometimes seen participating in ritual events such as the Sacrifice Ceremony.

An Ancient and Divine Power

To symbolise their power, the Moche ruling elites found inspiration in supernatural beings, called 'Fanged-beings', which had been represented a thousand years before on the bas-reliefs of the temples of the Cupisnique culture. The elites exploited this mythical past, whose vestiges could still be seen by the local populations, to legitimise their power, by drawing inspiration from both the region's ancient past and a divine world. These avatars of the leaders, who were represented with protruding fangs, large eyes directed upwards, and prominent eyebrows, played a key role in several ceremonies.

SECTION 3

Participants in Rituals

The Moche visual culture often comprised ritual ceremonies, in which several participants with specific attributes and roles took part. The ritual warfare and human sacrifices were, for example, supervised by a leader frequently associated with the owl, spider, and octopus triad—three formidable predators that catch live prey. During these rituals, the leader, who was adorned with the triad's attributes, proclaimed himself a ferocious predator who symbolically dominated the sky, earth, and sea. During the Sacrifice Ceremony, the leader is represented as a divine and ancient Fanged-being, which associates him with a supreme and ancestral power. The iconography established a relationship between elements of the natural environment, rituals, and qualities assigned to the ruling elites. Hence, the Moche elite established what scientists refer to as 'an ecology of power'.

Anthropozoomorphic Participants

Hybrid animals, to which human bodies, legs, and arms were added, are prominent in a number of representations. They participated in many activities such as combats, ritual running, and sacrifices. Certain subjects in this group are distinctive: they are essentially zoomorphic, composed of various animal parts, and are often holding a large sacrificial knife or seizing a human head by the hair. Along with the Fanged-being, these creatures are connected with the ancient and divine notions associated with power.

The 'Living-Dead'

A group of participants in the rituals was composed of individuals whose mutilated lips and noses made them look like the living-dead. Some of these mutilations were caused by leishmaniasis. This disease, which causes ulcerated facial lesions, is transmitted by the bite of sandflies, which infest and thrive in pools of stagnant water after the El Niño phenomenon. This group seems to have been involved in a series of activities that took place during funerary rituals.

Musicians and Dancers

Little is known about Moche music and dance and only certain instruments have been found on archaeological sites: flutes, whistles, rattles, trumpets, and conches. They were often associated with certain activities such as funerary and sacrificial rituals. Apart from the Ribbon Dance, which was executed by the 'living', these activities were often performed by skeletal beings or individuals afflicted by leishmaniasis, surrounded by offerings in the form of ceramic objects, which underlined the funerary nature of the performance.

Mythical Beings

Fanged-beings, wearing the insignia of power, are represented performing the same types of rituals as those coordinated by the leaders: Ritual Warfare and human sacrifices. In the Ritual of Sacrifice, the Fanged-being decapitated the victim with a knife with a wide semi-circular blade. The exercise of power and ritual violence dated back to ancient times through its association with mythical deities, and was therefore legitimised by its mythical and religious origins.



Ritual Warfare and Sacrificial Victims

The ritualised violence that predominates in Moche iconography—archaeological evidence of which has been found—is one of the most important and central aspects of this culture's ideology. It involved a very precise sequence of ritual acts: a ritual battle, the capture of the defeated warrior, his transformation into a sacrificial victim, and the sacrifice itself. This highlighted the leader's power and distinguished him from the ordinary men, and by designating him as the beneficiary of the sacrificial act, a connection was established between his authority and the power of the gods.

Warriors and Ritual Hunters

Two types of hunt are represented in Moche iconography: one consists of driving the whitetail deer towards nets so that they can be killed with spear-thrower or maces; and the other, which takes place in the sea, involves killing sea lions by hitting them with clubs. The individuals involved and the weapons used are often the same as those in ritual warfare. The Ritual Warfare and the Ritual Hunt are conceptually so similar that the War of Capture resembles the Ritual Hunt of sacrificial victims.

SECTION 4

Human Sacrifice

Human sacrifice was a common feature of Moche ritual and symbolic culture. It was portrayed on ceramic objects placed in tombs, mural frescoes in temples, and represented on the regalia worn by the leaders. Much evidence of human sacrifice has also been discovered in tombs and within temple enclosures.

Hence, this was the most central ritual and authoritative activity, around which all the other rituals gravitated—those relating to fighting, hunting, and running. The types of sacrifice were also highly varied and could be performed by human or supernatural beings. Warriors are depicted being devoured by felines and men and women are torn apart by vultures; and there are representations of other warriors who are tied to sacrificial racks. The two most important and complex rituals were those of the Mountain Sacrifice Ceremony and the Sacrifice Ceremony; they involved the greatest number of participants who bore the attributes of the highest ranks.

Portrait of Sacrificial Victims

Portrait vases representing the faces of distinct individuals are unique in ancient Peruvian culture. They portray defeated warriors, or sacrificial victims, sometimes depicted with a turban worn under their helmet or in the posture of captive warriors, stripped of their attributes, and at other times with a headdress featuring an animal effigy, such as a feline, fox, or bird. These portrait vases commemorated Ritual Warfare, the capture of the victim, and the human sacrifice, and are believed to have been kept in temples and placed in tombs.

The Mountain Sacrifice Ceremony

The oldest scenes of the Mountain Sacrifice Ceremony represent the Fanged-being and his main assistant, Iguana, subjugating a victim who has been hauled to the top of a hill. Over time, this ritual became increasingly complex and involved additional victims, performing ritualized gestures, or carrying whitetail deer in their arms, thereby establishing a link with the Ritual Hunt. The victims' long hair and the motifs painted on their bodies indicate that they were captured during ritual battles.

The Coca-Taking Ceremony

The Coca-Taking Ceremony was closely related to Ritual Warfare and the Mountain Sacrifice Ceremony. On some vases, these rites are depicted side by side, and the coca chewers can be seen using a stick to extract a substance from a bottle (*calero*) and place it in their mouths. Similar metallic bottles have been discovered in Moche tombs. They are believed to have held the alkali that facilitated the extraction—using a chemical reaction—of the alkaloids contained in the wad of coca leaves.

The Sacrifice Ceremony

The Sacrifice Ceremony, which dated back to the sixth century, constituted the most elaborate ritual in Moche iconography. It involved cutting the throats of two victims and draining their blood into goblets. In the mid 1970s, letters—A, B, C, D, and E—were assigned to the principal subjects in order to facilitate their identification. Since then, tombs containing individuals personifying four of these subjects have been discovered on the sites of Sipán, Huaca de la Cruz, and Huaca el Pueblo.



The Sipán Tombs

The Sipán mausoleum is one of the most important archaeological discoveries in Peru. Walter Alva and his team discovered several individuals placed in large funerary chambers along with a retinue of people and hundreds of magnificent ceremonial objects. Based on comparisons made between the objects found in the tombs and their iconographic representations, three main individuals (males) were identified as the representatives of the Sacrifice Ceremony.

The Dos Cabezas Site

The Dos Cabezas site plays a major role in the history of Huaca el Pueblo and its elite. Both sites had long-standing connections, as attested by the similarities in their architectural features. The objects come from two of the tombs discovered in the main edifice by Christopher Donnan (between 1994 and 1997). Two funerary chambers had been established in the craters produced by the torrential El Niño rains, suggesting that ritual events took place during periods of heavy rainfall.

SECTION 5

The Lord of Ucupe's Tomb

In 2008, on the Huaca el Pueblo archaeological site, in the Zaña Valley, Steve Bourget and Bruno Alva Meneses discovered the sepulchre of a Moche ruler, which was immediately named 'El Señor de Ucupe' (the 'Lord of Ucupe') by the local population. This discovery was fortuitous, because the funerary chamber, which dated to around the fifth century, was not a part of the architecture under study. It is believed that it was installed in the older temple architecture during a major renovation of the building. After an excavation lasting five weeks, the royal Moche tomb was revealed in all its splendour. The establishment of such an important funerary ensemble was a highly organised social undertaking that was controlled down to the last detail; nothing was left to chance. Precise decisions were made about the types of objects that were placed inside and their exact position in relation to one another within the tomb. These decisions were based on extremely complex ritual and symbolic principles.

Funerary Rituals

In addition to the magnificent objects placed in the funerary package (or *fardo*), the 'Lord' of Ucupe, an individual in his twenties, was accompanied by two men and a six-months' pregnant woman. Nothing remains of the funerary ritual that would have taken place prior to the burial in the tomb, but it is believed that this would have comprised songs, dances, and a feast. This sepulchre is one of the most complex and best-preserved examples of Moche culture in an exceptional archaeological context. The deceased was surrounded with over one hundred and seventy spectacular metallic objects, ceramic vases, and sacrificed llamas.

The Symbolism of the Objects

Dozens of objects were very carefully placed in a precise order on the Lord of Ucupe's body. There is an interesting duality in the positions and types of object. This principle of duality is connected to complex symbolic relationships such as those that exist between life and death, and divinity and royalty. The triad of the owl, the octopus, and the spider, depicted on some diadems and crowns, is associated with the theme of capture. This triad, characterising the ruler, is believed to be a condensation of the fundamental concepts of Ritual Warfare and human sacrifice.

An Eminent Ruler

Was the Lord of Ucupe the most important leader of his era? If one compares his diadems with the scene of the Sacrifice Ceremony (object 165), which is thought to be contemporaneous, it can be seen that ten of them are similar to that of the individual sitting on the throne receiving a goblet. The blood contained in the recipient was extracted from the neck of a warrior who had been bled by a Bat-being located at the far left of the scene. According to this information, the Lord of Ucupe was the main ruler of his epoch, a leader who sat on a throne and was offered the sacrificial blood.

SECTION 6

The Architecture of Power

The polychrome mural paintings modelled on the interior and exterior walls of the great Moche temples are some of the most fascinating archaeological discoveries of recent years. These frescoes, made from dried mud and painted with mineral and plant-based colours, were sometimes three metres high and adorned—over immense surface areas—most of the ritual centres. This major art form in Moche culture presented the local population with an impressive vision of the ritual and symbolic themes that were prized by the elite and the rulers.



SECTION 7

The Restoration of the Artefacts

In 2008, over two hundred articles—including one hundred and seventy objects made from gilded and silvered copper, gold, and silver, necklaces comprising seashell plaques, and ceramic objects—, were unearthed from the exceptional archaeological site of the funerary chamber of the Lord of Ucupe, at Huaca el Pueblo. Buried in the saline desert soil for over one thousand five hundred years, these artefacts required restoration work to revive their original splendour; at the same time, steps were taken to halt their deterioration. The entire invaluable collection was entrusted to the Museo Tumbas Reales de Sipán, whose conservation team set about restoring these objects, which were kept in controlled-atmosphere storage. Four curators carried out this highly detailed work over a period of almost four years.



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Catalogue d'exposition

Les rois mochica. Divinité et pouvoir dans le Pérou ancien

BOURGET Steve. 2014

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Preceding the Incas' famous Empire by nearly eight centuries, the Mochica culture developed on the north coast of Peru between the first and eighth centuries AD. The origin, history and very nature of this society without writing, considered to be one of the most flourishing societies in the Andes, is still the subject of lively discussion. Many sites have been excavated and the sandy valleys have yielded monumental ceremonial complexes, funeral mausoleums enclosing tombs of unsuspected wealth.

It is the fruit of the excavation of the tomb of the Lord of Ucupe at Huaca el Pueblo that the MEG is now displaying for the first time. Nearly three hundred pieces make tangible the functioning of this complex society, the nature of its elites and their *regalia* and help us understand how a veritable Mochica state came into being.

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Boris Wastiau

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Bibliography

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EDUCATIONAL AND OUTREACH PROGRAMMES

The MEG's rich cultural and scientific program sheds a contemporary light on the Mochica civilisation. At a time when many societies, including Peru, are searching for their roots, the MEG gives pride of place to cultural expressions which show a certain synchronism between ancestral and current practices.

Alongside the exhibition, you will be able to see a concert by Kijada in $\frac{3}{4}$, which blends contemporary sounds and traditional Afro-Peruvian music – played especially on an instrument made from a donkey's jaw – but also to meet the craftsmen who continue ancestral practices or again to taste pre-Columbian cooking mingled with today's tastes...

Partnerships with the actors in Geneva's cultural life, such as the Festival Filmar en América Latina and the Peruvian community, will nourish thinking about the past and the present and, we hope, open up new perspectives.

Many guided tours are available, especially in Spanish.

Program available on www.meg-geneve.ch.



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CAPTIONS – THE MOCHICA KINGS

Tous droits réservés en dehors de la communication de l'exposition «Les rois mochica. Divinité et pouvoir dans le Pérou ancien» du 1^{er} novembre 2014 au 3 mai 2015 au Musée d'ethnographie de Genève.

Les images sont à disposition en haute définition sur:
www.ville-ge.ch/meg/presse.php



1.
Vue de la tombe du Seigneur d'Ucupe
Pérou, vallée de Zaña, Huaca el Pueblo
Mochica. Moché Moyen, 5^e siècle
Photo: MEG, S. Bourget / Ministerio de Cultura del Perú, Lima



2.
Vue en plongée du Niveau 11 de la tombe du Seigneur d'Ucupe
Pérou, vallée de Zaña, Huaca el Pueblo
Mochica. Moché Moyen, 5^e siècle
Photo: MEG, S. Bourget / Ministerio de Cultura del Perú, Lima



3.
Fresque murale à effigie de poulpe et de poisson-chat
Pérou, vallée de Moché, site Huacas de Moché, temple Huaca de la Luna
Mochica. Moché, 6^e siècle
Terre, pigments organiques
Photo: MEG, J. Watts / Ministerio de Cultura del Perú, Lima



4.
Vase portrait d'un guerrier
Pérou, côte nord
Mochica. Phase IV, 6^e-7^e siècle
Céramique. H 28 cm
Ethnologisches Museum, Berlin
Inv. VA 17918
Photo: Ethnologisches Museum, Berlin



5.
Ornement de ceinture royale
Pérou, côte nord, site de Sipán
Mochica. Moché Moyen, 6^e-7^e siècle
Or, argent, cuivre. H 53 cm
Museo Tumbas Reales de Sipán, Chiclayo
Inv. n° MTRS-55-INC-02
Photo: MEG, J. Watts / Ministerio de Cultura del Perú, Lima



6.

Bouteille, Être à crocs tenant une conque

Pérou, côte nord
 Mochica. Phase III/IV, 5^e-6^e siècle
 Céramique. H 23 cm
 Linden-Museum, Stuttgart
 Inv. n° M30.160
 Photo: MEG, S. Bourget / Linden-Museum, Stuttgart



7.

Masque de l'Être à crocs ridé

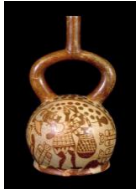
Pérou, côte nord
 Mochica. Phase IV, 6^e-7^e siècle
 Céramique. H 21 cm
 Ethnologisches Museum, Berlin
 Inv. n° VA 18057
 Photo: MEG, S. Bourget / Ethnologisches Museum, Berlin



8.

Bouteille, Cérémonie de la Coca

Pérou, côte nord
 Mochica. Phase III/IV, 5^e-6^e siècle
 Céramique. H 24 cm
 Linden-Museum, Stuttgart
 Inv. n° 93.387
 Photo: MEG, S. Bourget / Linden-Museum, Stuttgart



9.

Bouteille, joueur de conque et Cérémonie du Sacrifice

Pérou, côte nord
 Mochica. Phase IV, 7^e siècle
 Céramique. H 19 cm
 Museo Nacional de Arqueología, Antropología e Historia del Perú, Lima
 Inv. n° C-03315
 Photo: MEG, S. Bourget / Ministerio de Cultura del Perú, Lima



10.

Ornement d'oreille présentant un canard

Pérou, côte nord, site de Sipán, tombe 1
 Mochica. Moché Moyen, 6^e-7^e siècle
 Or, turquoise, cuivre doré. Ø 8,5 cm
 Museo Tumbas Reales de Sipán, Chiclayo
 Inv. n° MTRS-78-INC-02
 Photo: MEG, J. Watts / Ministerio de Cultura del Perú, Lima



11.

Ornement d'oreille représentant un guerrier

Pérou, côte nord, site de Sipán, tombe 6
 Mochica. Moché Moyen, 6^e-7^e siècle
 Or, turquoise. Ø 5,4 cm
 Museo Tumbas Reales de Sipán, Chiclayo
 Inv. n° MTRS-476-INC -02
 Photo: MEG, J. Watts / Ministerio de Cultura del Perú, Lima





12.

Ornement de ceinture, Être à crocs avec sa victime

Pérou, côte nord, site de Sipán

Mochica. Moché Moyen, 6^e-7^e siècle

Or. L 18 cm

Museo Tumbas Reales de Sipán, Chiclayo

Inv. n° MTRS-12-INC-02

Photo: MEG, J. Watts / Ministerio de Cultura del Perú, Lima



13.

Perle de collier, araignée sur sa toile

Pérou, côte nord, site de Sipán, tombe 3

Mochica. Moché Moyen, 5^e-6^e siècle

Or. Ø 8,3 cm

Museo Tumbas Reales de Sipán, Chiclayo

Inv. n° MTRS-244-INC-02

Photo: MEG, J. Watts / Ministerio de Cultura del Perú, Lima



14.

Perle de collier, tête humaine

Pérou, côte nord, site de Sipán

Mochica. Moché Moyen, 6^e-7^e siècle

Or, argent, pierre, résine. H 16 cm

Museo Tumbas Reales de Sipán, Chiclayo

Inv. n° MTRS-37-INC-02

Photo: MEG, J. Watts / Ministerio de Cultura del Perú, Lima



15.

Masque funéraire

Pérou, côte nord, site de Dos Cabezas, tombe 2

Mochica. Moché Moyen, 6^e-7^e siècle

Cuivre, cuivre doré, coquillage, résine, pierre. H 20 cm

Museo de Sitio de Chan Chan, Trujillo

Inv. n° reg. nac. 0000178734

Photo: MEG, J. Watts / Ministerio de Cultura del Perú, Lima



16.

Ornement nasal, hibou

Pérou, côte nord, site de Dos Cabezas, tombe 2

Mochica. Moché Moyen, 6^e-7^e siècle

Or, résine. H 4 cm

Museo de Sitio de Chan Chan, Trujillo

Inv. n° reg. nac. 0000178738

Photo: MEG, J. Watts / Ministerio de Cultura del Perú, Lima



17.

Bouteille, individu atteint de la leishmaniose

Pérou, côte nord, site de Dos Cabezas, tombe 2

Mochica. Moché Moyen, 6^e-7^e siècle

Céramique. H 18 cm

Museo de Sitio de Chan Chan, Trujillo

Inv. n° reg. nac. 0000095432

Photo: MEG, J. Watts / Ministerio de Cultura del Perú, Lima





18.

Bouteille, condor des Andes

Pérou, côte nord, site de Dos Cabezas, tombe 2
 Mochica. Moché Moyen, 6^e-7^e siècle
 Céramique. H 20 cm
 Museo de Sitio de Chan Chan, Trujillo
 Inv. n° reg. nac. 0000178735
 Photo: MEG, J. Watts / Ministerio de Cultura del Perú, Lima



19.

Bouteille, hippocampe

Pérou, côte nord, site de Dos Cabezas, tombe 2
 Mochica. Moché Moyen, 6^e-7^e siècle
 Céramique. H 20 cm
 Museo de Sitio de Chan Chan, Trujillo
 Inv. n° reg. nac. 0000095433
 Photo: MEG, J. Watts / Ministerio de Cultura del Perú, Lima



20.

Diadème 5 du Seigneur d'Ucupe

Pérou, côte nord, site de Huaca el Pueblo
 Mochica. Moché Moyen A, 5^e siècle
 Cuivre argenté. H 50 cm
 Ministerio de Cultura del Perú, Lima
 Inv. n° MTRS-0005417
 Photo: MEG, J. Watts / Ministerio de Cultura del Perú, Lima



21.

Masque 1 du Seigneur d'Ucupe

Pérou, côte nord, site de Huaca el Pueblo
 Mochica. Moché Moyen A, 5^e siècle
 Cuivre argenté, coquillage, résine. H 28 cm
 Ministerio de Cultura del Perú, Lima
 Inv. n° MTRS-0005404
 Photo: MEG, J. Watts / Ministerio de Cultura del Perú, Lima



22.

Diadème 9 du Seigneur d'Ucupe

Pérou, côte nord, site de Huaca el Pueblo
 Mochica. Moché Moyen A, 5^e siècle
 Cuivre argenté. H 25 cm
 Ministerio de Cultura del Perú, Lima
 Inv. n° MTRS-0005413
 Photo: MEG, J. Watts / Ministerio de Cultura del Perú, Lima



23.

**Masque 3 avec mains et pieds métalliques.
 Effigie fixée au dos d'une tunique du Seigneur d'Ucupe**

Pérou, côte nord, site de Huaca el Pueblo
 Mochica. Moché Moyen A, 5^e siècle
 Cuivre argenté. Masque H 28 cm
 Ministerio de Cultura del Perú, Lima
 Inv. n° MTRS-155495 (masque),
 n° MTRS-0005490-91-92-93 (mains et pieds)
 Photo: MEG, J. Watts / Ministerio de Cultura del Perú, Lima



24.

Pectoral 1 du Seigneur d'Ucupe

Pérou, côte nord, site de Huaca el Pueblo
 Mochica. Moché Moyen A, 5^e siècle
 Coquillages de cône et de spondyle. L 28 cm
 Ministerio de Cultura del Perú, Lima
 Inv. n° MTRS-155494

Photo: MEG, J. Watts / Ministerio de Cultura del Perú, Lima



25.

Ornement nasal trouvé dans la main du Seigneur d'Ucupe

Pérou, côte nord, site de Huaca el Pueblo
 Mochica. Moché Moyen A, 5^e siècle
 Argent, turquoise, H 11 cm
 Ministerio de Cultura del Perú, Lima
 Inv. n° MTRS-0005410

Photo: MEG, J. Watts / Ministerio de Cultura del Perú, Lima



26.

Couronne 7 portée par le Seigneur d'Ucupe dans son fardo funéraire

Pérou, côte nord, site de Huaca el Pueblo
 Mochica. Moché Moyen A, 5^e siècle
 Cuivre doré. Couronne L 65 cm, Ailettes L 19 cm
 Ministerio de Cultura del Perú, Lima
 Inv. n° MTRS-0005434

Ailettes Inv. n°MTRS- 0005437 et Inv. n°MTRS-0005440
 Photo: MEG, J. Watts / Ministerio de Cultura del Perú, Lima



27.

Perle du Collier 1 du Seigneur d'Ucupe

Pérou, côte nord, site de Huaca el Pueblo
 Mochica. Moché Moyen A, 5^e siècle
 Argent, or, turquoise, coquillage. Ø 11 cm (environ)
 Ministerio de Cultura del Perú, Lima
 Inv. n° reg. nac. 155492

Photo: MEG, J. Watts / Ministerio de Cultura del Perú, Lima



28.

Ornement nasal à thème guerrier et sacrificiel porté par le Seigneur d'Ucupe

Pérou, côte nord, site de Huaca el Pueblo
 Mochica. Moché Moyen A, 5^e siècle
 Argent, or, turquoise. L 18 cm
 Ministerio de Cultura del Perú, Lima
 Inv. n° reg. nac. 155491

Photo: MEG, J. Watts / Ministerio de Cultura del Perú, Lima



29.

Masque funéraire

Pérou, côte nord, site de Huaca de la Luna
 Mochica. Phase IV, 6^e-7^e siècle
 Cuivre doré. H 27 cm
 Linden-Museum, Stuttgart
 Inv. n° 119.156

Photo: Anatol Dreyer, Linden-Museum, Stuttgart



30.

Masque funéraire

Pérou, côte nord, site de Huaca de la Luna

Mochica. Phase IV, 6^e-7^e siècle

Cuivre doré. H 22 cm

Linden-Museum, Stuttgart

Inv. n° 119.155

Photo: Anatol Dreyer, Linden-Museum, Stuttgart



31.

Ornement de couvre-chef à effigie de renard

Pérou, côte nord, site de Huaca de la Luna

Mochica. Phase IV, 6^e-7^e siècle

Cuivre doré. H 16 cm

Linden-Museum, Stuttgart

Inv. n° 119.154

Photo: Anatol Dreyer, Linden-Museum, Stuttgart





32.

Exposition «Les rois mochica. Divinité et pouvoir dans le Pérou ancien»
Scénographie mcbd architectes, Genève / Photo: MEG, B. Glauser



33.

Exposition «Les rois mochica. Divinité et pouvoir dans le Pérou ancien»
Scénographie mcbd architectes, Genève / Photo: MEG, B. Glauser



34.

Exposition «Les rois mochica. Divinité et pouvoir dans le Pérou ancien»
Scénographie mcbd architectes, Genève / Photo: MEG, B. Glauser



35.

Exposition «Les rois mochica. Divinité et pouvoir dans le Pérou ancien»
Scénographie mcbd architectes, Genève / Photo: MEG, B. Glauser



36.

Exposition «Les rois mochica. Divinité et pouvoir dans le Pérou ancien»
Scénographie mcbd architectes, Genève / Photo: MEG, B. Glauser





37.

Exposition «Les rois mochica. Divinité et pouvoir dans le Pérou ancien»
Scénographie mcbd architectes, Genève / Photo: MEG, B. Glauser



38.

Exposition «Les rois mochica. Divinité et pouvoir dans le Pérou ancien»
Scénographie mcbd architectes, Genève / Photo: MEG, B. Glauser



39.

Exposition «Les rois mochica. Divinité et pouvoir dans le Pérou ancien»
Scénographie mcbd architectes, Genève / Photo: MEG, B. Glauser



40.

Exposition «Les rois mochica. Divinité et pouvoir dans le Pérou ancien»
Scénographie mcbd architectes, Genève / Photo: Nicole Zermatten – Ville de Genève

