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HEIDY FOGEL, 1956-1994

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When Heidi Fogel died on November 11, 1994 at the age of only 38, Andean archaeology lost its leading authority on the Gallinazo culture. I first met Heidi in 1983 when she came to New Haven to inquire about Yale's M.A. Program in Archaeological Studies. Fresh from her work as staff artist and crew member of the Proyecto Chimú Sur in Casma, she was full of excitement and enthusiasm about Peruvian archaeology both as a quest for scientific knowledge and as a social field teeming with wonderfully eccentric personalities. During her short interview, she filled my office with energy and anecdotes, and her departure left a strange calm, like the one that descends over a devastated landscape following a cyclone.

Heidi never lost her astonishing vitality, her love of the field, or her engagement with the people who constitute it. Even the two head-on automobile collisions that she sus-

tained while a graduate student barely seemed to slow her down. Heidi had an intense passion for life, which she expressed through her art, dancing, knitting, and unique style of dress. I always thought of Heidi as a force of nature--unpredictable and unstoppable.

Heidi was born in Boston, but spent most of her childhood and teenage years in suburban Newton, Massachusetts. Although she rarely spoke of it, her parents were Holocaust survivors, her mother having been interned in Auschwitz and her father having spent the war in a series of Nazi death camps. Throughout her life, she remained unusually close to her parents and two brothers, and continued to maintain tight friendships with her high school classmates. Heidi had natural artistic talent and she honed her skills as a scientific illustrator at the Rhode Island School of Design, from which she received a B.F.A. in 1978. For much of her adult life she thought of herself as an artist, rather than a scholar, and her drafting skills served her well in her own research, as well as being an important source of support during her graduate studies.

Shortly after graduating from RISD, Heidi began to pursue her long-standing interest in archaeology by working as an archaeological illustrator and exhibits assistant at the Grosvenor Museum in Chester, England and then as a crew chief for an archaeological survey in Israel, sponsored by the Rockefeller and Israel Museums. While supporting herself as a technical artist in Boston, Heidi continued her involvement in archaeology, drawing upon the resources of a neighboring institution of higher learning, Harvard University. In the summer of 1979 she joined Harvard's Mount Jasper Project and helped supervise the survey and mapping of a quarry site in northern New Hampshire; the following year she went to work as an archaeological illustrator at the Harvard Peabody Museum's Institute for Conservation Archaeology.

As a Harvard employee, she began taking classes in 1981 as a Special Graduate Student, including a course on Peruvian archaeology that had a great impact on her. Taught by Gordon Willey, this course caught Heidi's imagination. Professor Willey remained a source of inspiration and counsel for Heidi throughout her life, and his friendship served to link her directly to the Virú Valley Project. Through Heidi's Harvard connection and her contact with Harvard faculty such as Geoffrey Conrad and Garth Bawden, she became aware of the intense excitement being generated by the large projects on Peru's north coast that involved students and faculty from Harvard, as well as many other universities. This led naturally to her departure early in 1982 to spend four months in Casma working on the investigations of Carol Mackey and Ulana Klymyshn at Chimú administrative centers in the Casma Valley.

In 1983 Heidi began the M.A. program in archaeology at Yale; although I served as her primary advisor, she also worked closely with Mike Coe and Frank Hole. From her arrival at Yale until her departure in 1988, she was closely associated with the Division of Anthropology at the Yale Peabody Museum of Natural History. She took on myriad tasks there with her characteristic energy and enthusiasm. She helped catalogue collections, supervised undergraduate assistants and volunteers, and prepared text for and assisted in the preparation of exhibits. In one unforgettable affair, she was suddenly whisked off to Pittsburgh by the FBI to identify property that had been stolen from the Museum. Heidi helped the FBI to crack the thief's artifact coding system and to discover that he had robbed five other prominent museums in addition to ours.

The focus of Heidi's own original research gravitated to one of the Yale Peabody's most important Andean archaeological collections--the pottery recovered by Wendell Bennett during his excavations in the Virú Valley. Although Bennett had published some of these materials in his usual prompt and efficient manner, he had only scratched the surface of the collection's potential and Heidi decided to

make the substantial sample of Gallinazo ceramics the subject of her master's thesis. She utilized the stratigraphic information recorded by Bennett as the framework for reanalyzing this pottery, concentrating on forms and their association with decorative patterns rather than using the type-variety method employed by the Virú Valley Project. Her master's thesis entitled "The Gallinazo Occupation of the Virú Valley, Peru" provided a lucid and well-illustrated three-phase ceramic chronology for the Gallinazo culture that was anchored in well-defined stratigraphic relationships. Unlike Bennett's ceramic chronology, Heidi's sequence could be used to date the full range of elaborate and utilitarian vessels, even those found individually in graves or in small samples on site surfaces. This chronological control made it possible for her to trace the changing pattern of settlement in Virú during Gallinazo times and this in turn led to numerous questions about Gallinazo socioeconomic and political structure beyond the Virú Valley.

On the basis of her success in the archaeology program, she was admitted to the doctoral program in Anthropology at Yale, and she completed her coursework and comprehensive exams in 1987. In 1985 and 1987, she returned with support from the Williams Fund, Sigma Xi, the Hazard Fund, and several Joseph Albers' Traveling Fellowships to Peru's north coast to visit the sites described by Bennett, Willey, and the other members of the Virú Valley Project. Finally, in 1990 she was awarded a Fulbright-Hays Fellowship to spend the year in the Trujillo area re-surveying the Gallinazo sites in Virú and comparing her observations from this valley with sites and materials from neighboring valleys on the north coast. The sequence she had developed allowed her to date the rise of the Gallinazo culture in Virú and the subsequent expansion of Gallinazo traits into the adjacent drainages. Heidi was convinced by her research that she was observing the rise of Peru's first multi-valley state and that the Gallinazo Site constituted the large urban capital of this polity. She was also able to use her 1987 restudy of the Virú Valley Project Gallinazo gravelots in the collection of the American

Museum of Natural History to confirm independently her sequence and to add a new dimension to her reconstruction of Gallinazo socioeconomic organization. In her doctoral dissertation *Settlements in Time: A Study of Social and Political Development During the Gallinazo Occupation of the North Coast of Peru*, presented in 1993, Heidy convincingly argues that it was the Gallinazo rather than the Moche culture that pioneered large-scale statecraft on the north coast, and that it was only with the collapse of the Gallinazo state centered in Virú that the focus of power shifted to the Moche Valley at the beginning of Moche III. Support for her argument came from the redating of Gallinazo sites in Virú, Moche and Santa and the study of changing Gallinazo settlement patterns in each of these valleys.

Glimpses of Heidy's insights were offered at numerous conferences and her ideas helped to spark the renewed interest in the Gallinazo culture that has been evident since the mid-1980s. Unfortunately, she did not publish her findings and her master's and doctoral theses remain unknown to most scholars. She did prepare sections on the Gallinazo Culture (vol. 3, p. 9) and the Gallinazo Group Site (vol. 3, pp. 9-10) for the *Encyclopedia of Latin American History and Culture* (Charles Scribner and Sons, 1996) and was in the process of finishing an article on the chronology and political organization of the Gallinazo Culture for *Latin American Antiquity* at the time of her illness.

After completing her dissertation, Heidy moved to Washington to be with her husband, Hal Van Gieson, an economist she met at Yale while both were graduate students. She took a job as a Senior Archaeologist at Engineering Science, a private firm involved in culture resource management in the U.S. and Latin America. While there, Heidy became engaged in project management, data analysis, and the computer mapping of both prehistoric and historic sites. She wanted to find a position at a museum or in academia, but her sudden illness cut short these hopes. In February of 1994, it was discovered that Heidy had an advanced form of cancer. At the time, she was

four months pregnant. Without regard to her own safety, she delayed chemotherapy until after the baby was born. Despite the increasing severity of her illness, Heidy remained optimistic to the end that one day she would be able to return to the work and people she loved so much. On May 26, 1994 she delivered a healthy baby girl, Julia Rose Van Gieson. In the months following the birth of her daughter, Heidy's health deteriorated rapidly. She died in the same dramatic and powerful way that she lived. Those of us who had the opportunity and privilege of knowing Heidy will never forget the experience. It remains my hope that her lasting contribution to Andean archaeology will be assured by the future publication of her dissertation, so that the enormous efforts she made during her short career can serve as a sound basis for the continued growth of our understanding of the Gallinazo culture and society.

Acknowledgments

In preparing the above obituary, I have drawn upon materials provided to me by Heidy's husband, Hal Van Gieson, and her friend, Sue Benaron.