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ALANA CORDY-COLLINS (5 June 1944–16 August 2015)

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Alana Cordy-Collins excavating at La Mina, Jequetepeque Valley, Peru, 1993.

Alana Cordy-Collins was born in Los Angeles, California. There were two elements of her childhood that strongly shaped her interest in archaeology and museums. The first was her father, who was keenly interested in Maya archaeology, kept a collection of books and

journals with information about Mayan research, and enjoyed sharing his interest in this field of study with Alana. Second, she grew up less than a mile from the Southwest Museum, which she loved to visit, fascinated by its extra-

ordinary displays of Native American and Pre-Columbian artifacts.

Alana received her B.A. in Art History at UCLA in 1970, and continued in the Archaeology Program at UCLA for graduate study. As a graduate student, she became actively involved in the Moche Archive, where a large photographic record of Moche art was being compiled. It included a great many depictions of reed boats, which became the subject of Alana's M.A. thesis (Cordy-Collins 1972). Her interest in watercraft, and the role they played in Andean culture history, was a subject she returned to in subsequent publications (Cordy-Collins 1977b, 1990a; Cordy-Collins and McClelland 1984).

Closely related to her research in watercraft was her study of contact between cultures of the West Coast of Mexico, Ecuador, and the North Coast of Peru (Cordy-Collins 2001c, 2003, 2011) that resulted in the diffusion of items such as spondylus shells (Cordy-Collins 1990a, 1999, 2001b), and hairless dogs (Cordy-Collins 1994).

Alana's Ph.D. dissertation focused on a corpus of looted cotton textiles from the site of Carhua that were painted with Chavin religious iconography (Cordy-Collins 1976). By recording and carefully studying the many fragments that were scattered in various collections, Alana was able to identify pieces that had once been parts of larger textiles. She proposed that the textiles were used to teach the canons of Chavin religion to peoples of the South Coast of Peru, whose acceptance can be seen in the transference of this iconography to pottery. Alana returned to aspects of her Carhua textile research in several of her subsequent publications (Cordy-Collins 1977a, 1979b, 2000). The images painted on the Carhua textiles fascinated Alana and led to her long-term interest in shamanism and the role of hallucinogens in

Andean culture history (Cordy-Collins 1977a, 1980, 1983a, 1989, 1996a, 1998).

Although Alana was keenly interested in Moche, Lambayeque, and Chimu art, it was the subject matter and esthetics of Chavin art that most captivated her. Following the example of the Moche Archive at UCLA, she created an extensive photographic archive of Chavin art, which became an important resource for her research.

Alana's profound knowledge of Chavin, Moche, Chimu, and Lambayeque art and iconography led to masterful insights that she presented in numerous lectures and publications. In addition to her many articles, Alana published two readers for Pre-Columbian art history (Cordy-Collins, editor 1982c; Cordy-Collins and Stern 1977), a book on a collection of Pre-Columbian art (Nicholson *et al.* 1979), and edited two conference volumes (Cordy-Collins and Johnson 1997; Moseley and Cordy-Collins 1990).

For many years, Alana served as Curator of Precolumbian Collections at the San Diego Museum of Man, contributing to many programs, symposia, and exhibitions. She curated five major exhibits: *The Graphic Gourd: South American Cucurbit Art*; *Souvenirs to Science: The Eclectic Collector*; *Water: Liquid of Life in the New World*; *Artifakes: Rip-Offs, Replicas, and Reproductions in Precolumbian Art*; and *Flight of the Jaguar: An Exhibition of South American Shamanism*.

As Professor of Anthropology at the University of San Diego, Alana was a gifted and inspiring teacher. In 1995, the university was given the David W. May American Indian Collection. Because of Alana's prior museum experience, she was asked to curate the collection and use it as a resource for teaching museum studies courses. Beginning in 1996, she taught an annual course that involved student research, development, and installation of an exhibit

based on the May Collection. Her involvement with this collection led to three special events: the *American Indian Celebration: A Festival and Marketplace* (2002–2004). These festivals involved the participation of numerous Southwest and local Native American artists. In 2011, with the university as host, Alana organized the 7th *World Mummy Congress*. This meeting was held with the Pacific Division of the American Association for the Advancement of Science.

Alana thoroughly enjoyed field archaeology. After receiving her Ph.D., she participated in various excavations in California and Mexico, but throughout most of her career she was involved in fieldwork in the Andean area. Alana was always a wonderful addition to the archaeological projects in which she participated. She was widely recognized for her ability to recover fragile objects intact—an ability that constantly amazed those who worked with her. Moreover, she was consistently cheerful—never complaining about long hours or uncomfortable conditions—and had a wonderful ability to enhance the comradery among the members of the team.

In 1983, Alana joined the multidisciplinary archaeological project at Pacatnamu, where she became keenly interested in the excavation and analysis of human skeletal remains. She returned to Pacatnamu for three subsequent field seasons and published two important articles based on her excavations there (Cordy-Collins 1997; Verano and Cordy-Collins 1986).

Between 1987 and 1993, Alana was involved in archaeological excavations at various Peruvian sites, including Pikillacta, La Mina, San José de Moro, Masanca, and Choquepujio, where she was often in charge of the excavation and analysis of human skeletal remains. Between 1994 and 2001 she participated in eight field seasons at Dos Cabezas. One of these seasons involved the excavation of a Lambayeque temple with sub-floor burials that contained

a remarkable array of associated objects (Donnan and Cordy-Collins 2015). Several other seasons focused on the excavation of five high-status Moche tombs, each containing an extremely tall principal individual (Cordy-Collins 2004). After carefully excavating and recording their skeletal remains, Alana set out to determine the cause of their tall stature. This quest led her to network with many physicians and physical anthropologists, and to attend numerous forensic conferences (Cordy-Collins 2004).

Between 2006 and 2008, Alana made three trips to Mongolia to study the connection between shamanistic practices, reindeer, and hallucinogenic plants. This resulted in an article in which she documented the similarities of these three elements in Eurasia and the Americas and suggested that there was an early connection between the two (Cordy-Collins 2010).

In 2012, Alana began an extensive survey of Scotland's Neolithic stone circles and standing stones. She spent the following summer working on Orkney Island at the Ness of Brodgar, a huge Neolithic temple complex covering more than six acres. This World Heritage site produced painted walls, carved stonework, and the first grooved pottery. While working on the site, she took instruction in Neolithic pottery-making and produced a large Neolithic-style vessel which was shipped to San Diego for her class on the Neolithic peoples of Europe.

Alana died of cancer at her home in San Diego, California on 16 August 2015. She is survived by her son Arian Collins.

Alana was a truly wonderful person, who will be remembered for her enthusiasm, her generosity, her grace, and her positive outlook. She is dearly missed by her many friends and colleagues.

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Alana Cordy-Collins drawing a gourd she excavated at Pacatnamu, Jequetepeque Valley, Peru, 1983.