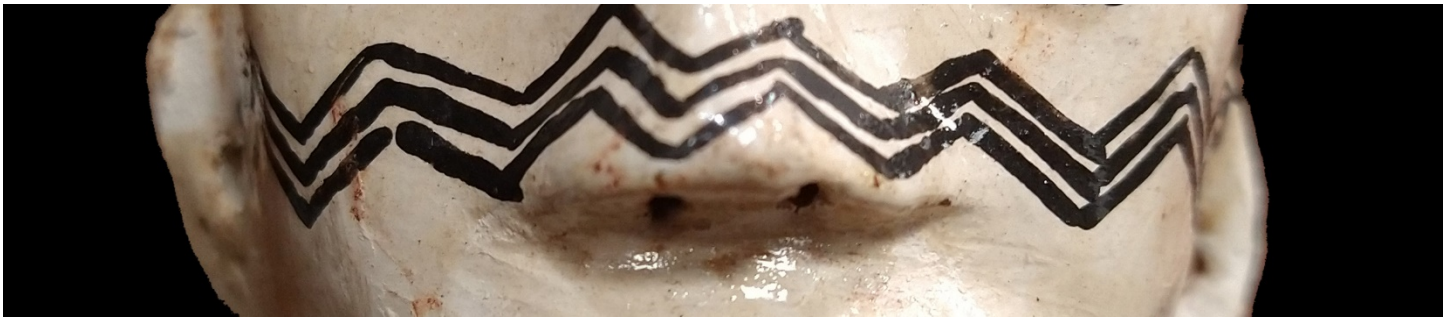
Kawsay Ukhunchay

Andean and Amazonian Indigenous Art and Cultural Artifacts Research Collection



Kawsay in Quechua and Kichwa means life but also culture, experience, *vivencias.*
Ukhunchay derives from *ukhu (uku)* which means internal, deep, profound.
Kawsay Ukhunchay "*investigando la cultura profundamente*" captures our endeavor of researching Andean and Amazonian culture, experiences and expression in meaningful and deeply committed ways.

Appreciation Guide

This appreciation guide provides additional information including our mission, history and insights gleaned from working with the *Kawsay Ukhunchay* Andean and Amazonian Indigenous Art and Cultural Artifacts Research Collection. It includes digital interactive features developed by student researchers and accessible by way of QR codes. The guide is organized around topics in our current exhibit display. You can consult the guide as you tour the collection or for further reading as a teaching/learning resource.

Our emphasis lies in appreciating Indigenous art as meaning-making practice with profound implications for conceptualizations of what constitutes knowledge, and by way of dialogue with indigenous artists and activities-based, applied learning engaging with Indigenous epistemologies or ways of knowing the world. We pair Indigenous artifacts with books to signal that Indigenous art and performance traditions are texts in and of themselves that present us with alternative literacies and historiographies beyond alphabetic writing and Western forms of documentation, and in doing so, challenge us with alternative methodologies and new theoretical approaches.

Mission, History and Background of the Collection

Kawsay Ukhunchay Andean and Amazonian Indigenous Art and Cultural Artifacts Research Collection is a unique research, teaching and community outreach resource at The Ohio State University. Along with the Quechua Language Program and the Andean and Amazonian Studies Interdisciplinary Minor at OSU, the collection is part of an integrated learning environment centered on engaging forms of indigenous expression, knowledge, power, resistance, representation and self-determination and exploring activities-based learning, experiential pedagogies compatible with non-Western oral traditions, and decolonial methods and practices.

Our research collection is managed and maintained by an interdisciplinary team of undergraduate and graduate student *kawsay waqaychaqkuna* (those who safeguard, keep and preserve with *cariño* and care), working under faculty supervision. Together we foster an environment of collaborative research and inquiry as an emergent community of intellectual and creative exchange in dialogue with indigenous artists and based on faculty-student, grad-undergrad, and peer-peer mentoring. Our endeavor as a team revolves around making the collection more visible and accessible, useful for classroom use, a resource for research, teaching and community engagement, and above all a vehicle for presenting new ways of engaging with indigenous cultural knowledges and practices.

We collaborate with over 20 departments, centers, units and programs on campus as well as foundations and projects beyond OSU, and operate as a Working Group under the *K'acha Willaykuna* Andean and Amazonian Indigenous Art and Humanities Project supported through Ohio State's Global Arts and Humanities Discovery Theme. This broader, campus-wide interdisciplinary research initiative has enabled short-term Andean and Amazonian artist residencies that foster critical encounters with indigenous artists and artisans who can comment on, contribute to, and critique our work with the collection and interact with broader publics on pressing topics of cultural understanding and cultural humility.

The collection was acquired by the Center for Latin American Studies (CLAS) in 2015 through a series of donations and purchases supported by Title VI National Research Center Federal Funds. We are supported by annual private donations from Dr. Norman E. Whitten, curator of the Spurlock Museum at the University of Illinois at Urbana Champaign. The research collection, which is housed in the Department of Spanish and Portuguese (Hagerty Hall 255), supports a growing curriculum and innovative programming on the Andes and Amazonia.

In addition to the permanent exhibit in Hagerty Hall 255, we also have a national traveling pop-up exhibit titled "The Hidden Life of Things: Andean and Amazonian Cultural Artifacts and the Stories They Tell" https://clas.osu.edu/hidden-life-things-andean-and-amazonian-cultural-artifacts-and-stories-they-tell, a virtual reality Andean and Amazonian immersion experience "Sumac Puringashpa – Walking the Meaningful Path: Coming and Going in Andean and Amazonian Worldviews" that brings Andean and Amazonian cultural concepts and object ontologies into dialogue with cutting-edge research on digital technologies, and a workshop with OSU Special Collections librarians "Portals to the Past and Present: Instructional Pedagogy with Primary Sources." All of these offshoots of the collection showcase undergraduate and graduate student research excellence at OSU and highlight interdisciplinary collaborations.

Our mission is to work with educators, students and Indigenous artists to create accessible learning (and unlearning) spaces for engaging with Andean and Amazonian Indigenous knowledges within The Ohio State University.

Acknowledgments
Supported by the Department of Spanish and Portuguese, Center for Latin American Studies, Norman E. Whitten Donation, *K'acha Willaykuna* Andean and Amazonian Indigenous Arts and Humanities Collaboration funded through the Global Arts and Humanities Discovery Theme, and our wonderful student *kawsay waqaychaqkuna*!

Collaborating Partners
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OSU Andean Music Ensemble
Folclor Hispano Student Organization
Office of Diversity and Inclusion
Ecuadorian Consulate, Chicago
Sacha Runa Research Foundation
Title VI National Research Center Federal Grant, Department of Education

Visit our website to learn more: https://u.osu.edu/aaac/

Our Land Acknowledgement | Jallp'anchikta Yupaychasqanchikmanta

This is Native Land.

The Ohio State University is situated on the ancestral homelands of the Shawnee, Lenape, Miami, Wyandotte, Potawatomi, Peoria, Ojibwe, Seneca, and Cherokee peoples. We acknowledge the painful history of genocide and forced removal from this territory, and we honor and respect the 45 Indigenous Nations that continue to connect with this land today, and more broadly the native peoples of Abiayala—the American continent in its entirety.

Indigenous relationships to land are not merely historical or possible to abbreviate. We hope to expand settler recognition of Indigenous personhood by extending the voices of individual Natives who explore their connection to land and space through many mediums.

Arvcúken Noquisi artist
This is Native Land
Installed along High Street and 10th Ave, Columbus, Ohio, 2020

Artist's statement:

Arvcúken ᏧᏆᏌᎦ ᏃᏈᏏ cvhocefkv tos. Mv nak-vhakv momet heleswv en hecatskes os. Heyv ekvnv este-cate os.

Space is made of shapes and layers. Cufe momet Yvhv-lanuce ehakes. Shapes connect to other shapes, layers dance with other layers. Cufe and Yvhv-lanuce hide in the patterns of space. Existence becomes interpretive, elusive.

This is Native land. The ancestral history and knowledge of the Indigenous people forced away from their connection to this land are obscured by colonial narratives and control of space. The Ohio State University sits on land taken from the Shawnee, Lenape, Miami, Wyandotte, Potawatomi, Peoria, Ojibwe, Seneca, and Cherokee peoples –- all removed from Ohio by the Indian Removal Act of 1830.

The tribes named in this mural are those originally referenced in the 2019 OSU Multicultural Center Land Acknowledgement (updated in 2020 by Melissa Beard-Jacob). Many of the tribes listed above had already been displaced from original homelands and pushed further west into Ohio by white settlers.

Heleswv vhayis.

What is elusive hides behind what can never be ignored again. This is a demand.

This is Native Land.

2020

Arvcúken Noquisi, 19, Mvskoke Creek & Cherokee

Lines and Patterns

Line designs manifest throughout our exhibit are considered by various Amazonian cultures to be the "art of writing true things" and by Andean weavers to be “pathways of knowledge.” In Amazonian conception it is the boa or anaconda that passes to humans their ability to make designs. These designs in turn provide the structure and condition for generating all forms.

Alternative Literacies and Historiographies

Ethnic dolls
Maker unknown, donated by N. Whitten

In Quechua, *k’acha willaykuna* means “messages with beauty,” which embody meaningfully-made and knowledgeably-made things. This term has become a gloss for “art.” *Quechuapiqa, runap ruwayninqa k’acha willayjinata riqsinchik, “kusiy willaykuna kanku”, ayllu runap ruwayninqa tukuy sunquwan wakichisqa kachkan*.

In the absence of alphabetic writing in oral traditions, Indigenous art stands as message and “text” in its own right, presenting us with distinct literary and historical narrative forms, different types of textuality, and an alternative literacy that provides a glimpse into the multidimensional sites of indigenous knowledge.

Andean and Amazonian storytelling encoded in material culture and oral traditions is rich with symbolism and metaphors. It is often multivocal and has non-prescribed interpretive dimensions that emphasize dynamic context. It relies on intertextuality, drawing on various modes of expression that work in concert to complete a story. Most importantly, Andean and Amazonian oral traditions are evocative rather than merely descriptive. In other words, they do not just tell a story but also engage with cultural symbols and meaningfully reproduce them in an experiential and emergent way.

Etched Story Gourds

Calabazas talladas, etched story gourd
On loan from M. Wibbelsman
Otavalo, Ecuador

Calabazas talladas, etched story gourd
On loan from M. Wibbelsman
Otavalo, Ecuador

https://go.osu.edu/largestorygourd
Interactive story gourd

Calabazas/mates tallados or etched story gourds appear throughout the Andes. Story gourds depict specific events, often embedded in a dense context of simultaneous, overlapping activities. The tactile, sonorous, organic nature of the gourd prompts us to "read" the piece using multiple senses. The spherical shape of the gourds, moreover, invites us to turn the piece in our hands and presents us with a non-linear narrative structure that, in contrast to Western narratives, has no clear beginning, middle, or end.

Etched story gourds depict clear delimitations of space and activity generally divided into three distinct spatial-temporal zones. The top part, separated by a clear boundary depicts celestial bodies and often mythic beings. In other gourds, such as the one above, musical instruments and work implements are included in the upper level. The middle layer generally depicts dwellings. And the bottom layer is populated with human and animal activity.

Fine etchings on the tiniest gourds compel attention to detail as part of the Andean aesthetic and introduce the phenomenon of miniaturized representations found throughout the Andean region. There is a penchant for envelopment or synecdoche in Andean cultures, where every microcosm implies a macrocosm. In an act of "writing the world," powerful miniatures, in effect, inform the cosmos with their own form. Moreover, as anthropologist Levi-Strauss has pointed out, miniaturization facilitates an "instant apprehension of the whole," reversing normal processes of understanding and Western analytical approaches that typically develop from an understanding of the parts to eventual assertions about the whole. Appreciation of the story gourds invites us to consider theory-generative dimensions of Indigenous art.

Tigua "Slice of Life" Paintings

Tigua "Slice of Life" Painting
Made by Juan Luis Cuyo Cuyo and Nelson Toaquiza
Purchased from the Sacha Runa Research Foundation in 2015;
Gifted by the Ecuadorian Consulate in Chicago, 2015;
Cotopaxi Province, Ecuador

Originally painted on goatskin drumheads, Tigua paintings present a rich layering of pastoral, agricultural and festival activities, all taking place simultaneously and depicted in a single, multifaceted scene. Because of this they are known as "slice of life" paintings that capture vibrant daily practices and processes of community life, and document all at once mythic, historical, contemporary local and global occurrences, breaking with Western concepts of linear time and space. The level of detail in these paintings leads Dorothea Scott Whitten to refer to Tigua artists as indigenous ethnographers.

Like the etched story gourds, Tigua paintings follow a prescribed pattern presenting the sky with birds flying about and the mountains in the upper tier of the canvas; a house or dwelling often in the middle; and people, plants, and animals throughout but highlighted in the foreground of bustling activity at the bottom level.

Retablos

Originally used by Europeans to house religious saints, in the hands of Andean Indigenous artists *retablos* became vehicles for documenting local experiences and community or family histories. It is significant that *retablos* capture scenes from daily life, stories that are often omitted from official histories.

https://go.osu.edu/retablo
Interactive *Retablo*

Retablo of Festival Masks Workshop
Purchased in Pisac, Peru

Weaving the World

The words “text” and “textile” share a common root in the Latin word texere, which means “to weave.” The art of weaving in the Andes is considered to be divinely passed down from the *mamachas* (little mothers or patron saints).

Woven textiles were an important measure of social and economic status and played a central role in civil and religious ceremonies. Everything from the spin of the yarn and the symbols woven into the textiles, to the colors used and techniques employed, conveys meaning about the weaver and the community. Both men and women in Andean communities spin yarn, and children start to learn to spin around six years of age. Use of contrasting colors allows weavers to create patterns of repetition, contrasts, juxtapositions, reversals, symmetries and asymmetries, as well as use of negative space to encode meaning and communicate a worldview.

Chumpi or F*aja:* Chinchero Multicolored Belt
Ruk’I Weaving Tool Made of Llama Bone
Made by Doña Julia
Cuzco, Peru

Dyed Yarn and *Puska (*Wooden Spindle*)*
Cuzco, Peru

Ukhuña Ritual Textile with Elaborate *Awapa* (Border)
Often used in traditional ceremonies such as *Pago a la Tierra*
Purchased from Weaver
Chinchero, Cuzco, Peru

The in-progress belt on display, known in Quechua as *chumpi* or in Spanish as *faja*, was made by local weaver Doña Julia and acquired in Cuzco, Peru. Doña Julia is originally from the community of Chinchero and weaves daily on the steps of Qanchipata in the San Blas neighborhood of Cuzco. The belt’s patterns consist of repeating diamonds, joined spirals, arrows and heptagons. All of these shapes have meanings that come from pre-Columbian times and are associated with Andean cosmovision or worldview: their deities, interaction with the Pachamama or Earth, conceptualizations of time and space. Some patterns also record historical events that persist in the collective memory of the community. The large diamond symbols at the center represent a relationship to female fertility while the S-shaped spirals relate to the universe.

The smaller textile, known as *ukhuña*, is from the town of Chinchero in Peru’s Cuzco region. It is used in traditional ceremonies such as the *pago a la tierra* and is often worn on the back. Woven patterns are typical of local textiles. Also note the intricate woven borders, referred to in Quechua as *awapa* (the edge or the fringe).

One of our recent acquisitions is an exquisite storytelling tapestry by master weaver Santusa Quispe de Flores from Candelaria in the southern department of Chuquisaca, Bolivia. The weaving narrates the folktale of The Partridge and the Fox as told by Mama Santusa. Student curators have conducted a series of interviews with Mama Santusa and her son Carlos Quispe, and worked with Sue Kalt, professor at Roxbury College and director of the Yachay Simi project, on the production of a trilingual children's book that goes in hand with the tapestry. The Yachay Simi project connects our students and Ohio State to the AILLA digital language archive of recordings, texts, and other multimedia materials on the indigenous languages of Latin America at The University of Texas at Austin.

Bolivian Storytelling Tapestry (detail)

Bolivian Storytelling Tapestry (detail)
Folktale of the Partridge and the Fox as told by Santusa Quispe de Flores
Original design, handspun and woven by Santusa Quispe de Flores on 100 % virgin lambswool and dyed with 100% natural colors. Measurements 96 x 43 cm on red background, 2016
Purchased from Artist
Candelaria, Icla, Chuquisaca, Bolivia

Festival Performances: Reversal of Time-Spaces

Andean and Amazonian indigenous festivals are symbolic spaces where, on an annual basis, people collectively enact their histories and community experiences. By way of these festival performances people represent the world around them to themselves, re-inscribing events and social relations from their own critical perspective and symbolically inverting historical outcomes in an ongoing narrative of ethnic resistance.

Aruchico Festival Dancers with Aya Uma Masks
Corpus Christi and Inti Raymi Festivals
Maker unknown, donated by N. Whitten
Cayambe, Pichincha Province, Ecuador

Bronze Cencerro Bells of Aruchico Festival Dancer
Corpus Christi and Inti Raymi Festivals
Cayambe, Pichincha Province, Ecuador

Aruchico Festival Dancers with Aya Uma Masks

Donated by Norman Whitten 2015 these festival characters exemplify cultural and symbolic syncretism in the Andes. Their hats and *zamarros* (goat-skin chaps) are reflections of the *hacienda*. The Aya Uma or spirit head masks they wear, however, have deep connections with Andean cosmovision. The Aya Uma mask has two faces—one that gazes forward into the past and the other backward into the future. Native Quichua anthropologist, Enrique Cachiguango writes that this double-gaze, which captures an inverse relation between time and space, is a message of wisdom for *runakuna* (indigenous people) to walk toward the future in a self-determining way without losing sight of the past.

Aya Uma Rag Doll

Around the world, playthings mediate children's socialization, cultural awareness, and facilitate their cultural fluency. Bits of miscellaneous fabric and thread hold together this aya uma rag doll for a child to play with. The Aya Uma represents one of the most powerful festival characters in the Northern Andes. He is the spirit-head trickster who provokes chaos and alternatively imposes order. With one face looking forward into the past and the other looking backward into the future, with his hands on his hips he stands defiant. Every stitch invites cultural insight and an intimate attachment through a child's evolving sense of *cariño* (affection) for their culture and ability to "read" and appreciate its significance.

Aya Uma Rag Doll, Donated by Norman Whitten 2015

https://go.osu.edu/hlt7
Chaska Ñawi – Navidad Andina Andean Ensemble Performance

https://go.osu.edu/hlt4
Terrifying Tale of the Fat-Sucking Monster that Roams the Andes

https://go.osu.edu/hlt5
Various Quechua riddles, poems and stories by Luis Morató

Masked Traditions

Masked traditions are among the most widely recognized festival celebrations in Latin America. A wide variety of materials are used in maskmaking: wood, clay, stone, leather, cloth, feathers, gourds, metal mesh, aluminum foil, rope, plaster, papier mâché, cardboard and tree bark. At times, a mask will incorporate exotica such as turquoise, jade, onyx, horn, amber, ribbons, bells, mirrors, hair, lacquer, shells, copper, silver, gold or even dried grasshoppers.

Diablada Mask
Made by Victor Justo, 1987
Donated by Mark Gordon
Santiago de los Caballeros, Dominican Republic

Chukchu, Paucartambo Festival Mask
Paucartambo, Peru

The *chukchu* mask donned during the Virgen del Carmen festival in Paucartambo, Peru represents laborers from highland Paucartambo communities who worked on haciendas in jungle valleys where they contracted yellow fever and other tropical diseases. Many consider the *chukchu* dance a reflection of the historical reality of the Paucartambo poor who worked in rubber extraction on the Q'usñipata haciendas during the early 21st century with dreams of progress. Today, this dance has been expanded to represent other diseases such as cancer and AIDS. We will need to do further

research to know whether the COVID-19 pandemic has entered into the list of diseases represented by the *chukchu.*

In 2020, OSU alumnus Mark Gordon donated a series of *diablada* masks to the Andean and Amazonian Indigenous Art and Cultural Artifacts Research Collection. He had traveled to Venezuela, Puerto Rico and the Dominican Republic in 1987, documenting the traditional masks created and used in Carnival, Independence Day and other regional festivals. Dr. Gordon met with mask artisans to document their creative process. OSU Libraries in collaboration with the K'acha Willaykuna Andean and Amazonian Indigenous Arts and Humanities GAHDT Project worked with student curators and with Leonardo Carrizo, Ohio State Multimedia Journalism Lecturer and National Geographic Photographer, to produce the Dancing with Devils exhibition.

See more about the Dancing with Devils exhibition at: https://library.osu.edu/site/dancingwithdevils/

https://go.osu.edu/dancingwithdevilstimelapse
Dancing with Devils Timelapse Video

Tukuna Bark Cloth Paintings and Masks

Tukuna Bark Cloth Mask
Purchased from Sacha Runa Foundation
Southeastern Columbia

Bark-cloth paintings and masks of the Tukuna people of Colombia are a rapidly disappearing form of art. Created using the inner layer of bark from the giant *sapucaia* or Ficus tree and decorated with vegetable-based dyes, bark-cloth art, until recently, was primarily used by the Tukuna people for

ritual dances and festival celebrations. Most commonly, it was used in a young woman's "coming of age" or multi-day puberty ceremony.

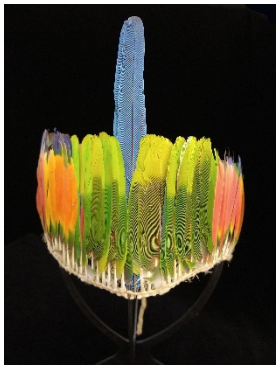
The largest collection in the world, 225 pieces, was obtained in the 1970's by the Department of Anthropology at the University of Illinois and is on display today. Other notable collections exist in Berlin and New York.

Bark-cloth cannot be cleaned, so preservation of this art is quite difficult. The large bark-cloth painting we have on display was purchased from the Sacha Runa Foundation and restored by Ohio State's Conservation, Preservation and Digitization Unit. It is encased in a UV-protected Plexiglas custom-made vitrine designed by University Libraries and Department of History of Art curators. Climate control fluctuations in Hagerty Hall during the COVID-19 pandemic shutdown caused an issue with mold in the case. Student curators reinstalled the piece and display case after treatment. For more information, a rare book on these pieces is *Masquerades and Demons: Tukuna Bark-Cloth Painting.*

Winged Creatures & Flying Shamans

In *Art of the Andes,* Rebecca Stone notes the prevalence of depictions of winged human figures and flying shamans in Pre Inka art. Jaime Lara, author of *Birdman of Assisi: Art and the Apocalyptic in the Colonial Andes,* reveals that Andean Indigenous artistic references to flying humans continued into colonial times with an obsession for St. Francis of Assisi as a winged saint. Feather art is considered the epitome of art in the Andes and Amazonia, surpassing exclusively woven vicuña textiles and intricately crafted metallurgy.

Kayapo Manskirt with Status Feathers
Donated by C. Ballengee-Morris;
acquired from FUNAI
Pará and Mato Grosso, Brazil



Kayapo Rainbow Headdress
Signals Kinship Relations
Gifted to C. Ballengee-Morris by maker
Xinqu River área,
Pará and Mato Grosso, Brazil

Kayapo Feather Nose Piercings
Donated by C. Ballengee-Morris: acquired
from FUNAI
Pará and Mato Grosso, Brazil

Feather and plume ornaments cannot be seen as something just to beautify oneself or as something merely decorative when applied to other surfaces such as weapons, musical instruments or masks. They are semiotic systems, codes that transmit, in a nonverbal language, messages about gender, age, clan, social position, ceremonial importance, political duty and level of prestige of their carriers.

Due to their connection with the environment and with birds, feathers often represent the multilevel nature of the cosmos.

We were surprised to find that many collections categorize items without reference to the specific birds the feathers come from. Birds have specific symbolism within each given culture and are often connected to myths that tether Indigenous memory, experience and ancestral knowledge.

Dr. Christine Ballengee-Morris, Professor in the Department of Art Administration, Education and Policy, donated the feather art in our research collection in 2019. Most pieces come from the area of Pará and Mato Grosso in the Brazilian Amazon, along the Xingu River where Kayapo communities live. Our curatorial team is caring for the feathers, learning as much as we can about them, and conducting interviews with Dr. Ballengee-Morris to document the items.

Canelos Quichua (Kichwa) Ceramics

This collection features one of the finest ceramics traditions to be found in Amazonian South America. Canelos Quichua (Kichwa) pottery resonates deeply with the culture, history, mythology, cosmology, ecology, and contemporary lives of the Quichua-speaking people of eastern Ecuador.

Mucawa (Drinking Bowl) with
"Backbone-Rib" of Black Anaconda Motif
Made by Marlene Ushigua Santi, Canelos Quichua Ceramicist
Purchased from Sacha Runa Foundation
Pacayacu, Amazonian Ecuador

Sicuanga Manga Tucan Storage Jar with
Tapir Foot and
Turtle and Anaconda Motifs
Made by Rosario Mucashigua; Canelos Quichua Ceramicist
Purchased from Sacha Runa Foundation
Curaray, Ecuador

Canelos Quichua Ceramic Figurine
Depicting Shiwai Supai Warmi
Made by Esthela (Estela) Dagua
Canelos Quichua Master Potter
Purchased from Sacha Runa Foundation
Puyo, Amazonian Ecuador

The pottery is made by using a coiling technique rather than wheel thrown. All the colors, dyes, and decorations are made from natural rock and clay found in the Amazonian region of Ecuador. Then, the firing process is amazingly done without the use of a kiln, or pit. Temperatures at an average of 1,400 degrees Fahrenheit are reached in order to harden the clay. Finally, processed tree resin is used for the lacquering process. Female master potters are known as *sinchi muskuyuq warmikuna* (strong visionary women) with the ability to play with symmetry and asymmetry in the designs and render the visions of shamans in material form.

Sungui Warmi - Yacu Mama
Female Master of Water Spirits
Ceramic Figurine
Made by Rosa Dagua,
Canelos Quichua Ceramist
Purchased from Sacha Runa Foundation
Puyo, Pastaza Province,
Amazonian Ecuador

Coati Mundi (*Cucuchu*)
Ceramic Figurine
Made by Apacha Vargas, 1970s
Canelos Quichua Master Potter
Purchased from Sacha Runa Foundation
Puyo, Amazonian Ecuador

Sicuanga Manga White Toucan Storage Jar
with Black Design
Made by Virginia Santi,
Canelos Quichua Ceramist
Purchased from Sacha Runa Foundation
Montalvo, Amazonian Ecuador

The figure above depicts Sungui, the androgynous Amazonian spirit of the hydrosphere in her fish-woman form. Yacu Mama (black anaconda), the corporeal representation of Sungui, also appears draped around fish-woman's neck. The zigzag pattern on her face traces the path of the *amaru*, the mythic anaconda achieving an effect of emphatic symbolic reiteration and layering. In Amazonian mythology, Sungui holds immense powers such as producing torrential rains, floods, erosion and landslides, all of which have the ability to end everything. In male form, Sungui is credited as the source of shamanic power.

Pieces of this collection are from all regions of the Pastaza Province of Ecuador. Cities such as Curaray, Puyo, Canelos, Pacayacu, Nuevo Mundo, Montalvo, and Sarayacu are represented. The collection includes everyday serving and eating bowls alongside ceremonial *mucawas* or drinking bowls decorated with zigzag designs that display and represent turtle patterns and anaconda motifs. Also in the collection are figurines depicting whimsical forest creatures and dangerous spirits. The figurine depicting the coati mundi or *cucuchu* was made in the late 1970s by Apacha Vargas, who after completing a limited series of these amusing figurines never made one again. Other ceramics in the collection depict two very dangerous spirts. The *Wayalumba Supai* is a black spirit that lures young women or girls from the indigenous settlements into the forest by playing a drum to a different rhythm from that of the indigenous people. The victims of his trap are said to never return again, but if they do they are somewhat “crazy.” Another dangerous spirt is the *Shiwai Supai Warmi* especially when depicted in the feminine form. Very few potters depict these figures from the dangerous spirit world.

Artists represented within this collection include Rosario Mucashigua, Marta Vargas, Imitilia Gualinga, Marlene Ushigua Santi, Esthela (Estela) Dagua, Apacha Vargas, Virginia Santi, Faviola Vargas Aranda, and Eucebia Aranda.

Student curators have designed various interactive digital features to address issues of accessibility particularly related to fragile pieces such as these in our research collection.

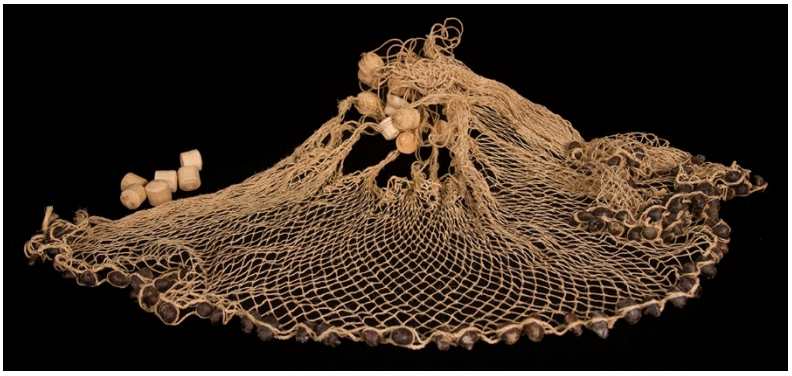
https://go.osu.edu/hlt1
Interactive Digital Map Canelos Quichua Ceramic Collection
Designed by Diego Arellano

https://go.osu.edu/ceramicsinteractive
Interactive ceramic project
Designed by Brandon D'Souza

https://go.osu.edu/coatimundiceramic
Interactive Coati Mundi ceramic figure
Photogrammetry

Yacu Mama – The Water Domain

Anaconda motifs continue in the foyer display cases as Yacu Mama, spirit master of the water domain, assumes the form of Amazonian rivers and the *amaru.* For this display, student *kawsay waqaychaqkuna* turned their attention to creating context for items and capturing movement as we pondered object ontologies and the life force and agency some objects embody.



Atarrayas and *Licas* (Amazonian Fishing Net) with Black Bees-Wax (*Pungara*)-Coated Stones
Acquired from the maker and donated by N. Whitten
Pacayacu, Amazonian Ecuador

Gaitas or *Flautas Gemelas* (Ritual Twin Flutes)
Made of Carrizo
Made by Taki Maestros of Kotama
Purchased from Centro Cultural Hatun Kotama
Kotama, Otavalo, Imbabura Province, Ecuador

These round Amazonian casting nets, called *atarrayas,* and rectangular nets drawn across streams known as *licas,* are made by specialists in Pacayacu. Although people in other areas of the Canelos

Quichua territory radiating out northward from the Bobonaza River make nets from time to time, no one makes such fine nets as the carefully woven Pacayacu nets with the black beeswax (*pungara)*-coated stones.

Gaitas gemelas or *flautas gemelas* are ritual flutes made of a particular type of reed or *carrizo* that are played in pairs. In his book *Yaku-Mama: La Crianza del Agua,* native anthropologist Enrique "Katsa" Cachiguango writes that descending birdlike melody of the *flautas gemelas* is the language of nature and more specifically of water, and that playing the flutes enables a relationship of mutual nurturing between people and their environment. *Taqui (taki*) *maestros* in Kotama master vast repertoires of *tonos* or melodies and guard the music of the twin flutes as ancestral knowledge. The role these flutes play in facilitating interspecies communication and actually affecting the world underscores their agency or ability to act upon the world.

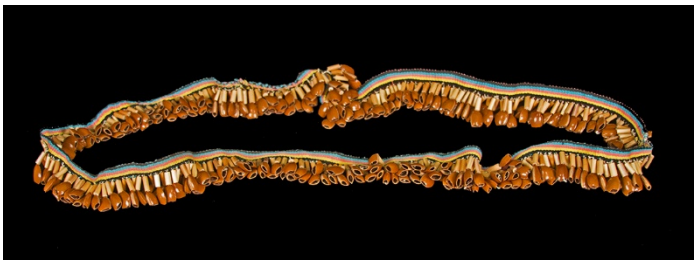
Sungui Becomes the Amaru

Inspired by a children's book *El camino de la hormiga* by Gustavo Roldán, tiny ants bring the serpentine pattern of the hydrosphere onto land, transitioning into the rain forest in our collection's final foyer case. The serpentine pattern (*serpenteado* or *quingueado*), according to Taita Alfonso Maigua, *yachaq* (one who knows) from the highland community of La Calera, is the path of the water that upon reaching its destiny accumulates as a whirlpool and swells in order to begin a new river. In festival dances this pattern enacts individuals traveling along a similar winding path and eventually coming together as a community, gaining strength as a collectivity by remembering who they are, and eventually spilling over with renewed energy to continue along new meandering paths.

The case contains personal adornments and hunting implements that are often considered to be extensions of a person. As such, they can carry the life force of their owner. Moreover, among some indigenous communities in Amazonia, it is believed that once objects are created, they sometimes acquire a personhood of their own and follow their own social destiny as independent beings.

Waorani S*erbatana* (Blowgun) Made of *Chonta* (Ironwood)
Typically acquired from neighboring Achuar and Jivaroan makers
Donated by N. Whitten
Sarayacu, Amazonian Ecuador

Waorani *Matiris* (Dart Quivers) with
Piraña Teeth for Notching Dart
Made by user, Donated by N. Whitten
Sarayacu, Amazonian Ecuador



Jalinga (Shoulder Sling)
Standard "dress up" wear for Canelos Kichwa, Shuar and Achuar peoples
Maker unknown, donated by N. Whitten
Charapa Cocha, Amazonian Ecuador

Jalingas or shoulder slings are standard "dress up" wear for Canelos Quichua, Shuar, and Achuar peoples of Amazonian Ecuador. Once used primarily in festivities they are now worn at all political meetings, and even on a daily basis in urban areas such as Puyo.

Achuar combs are made and used by men who work on them meticulously for an hour or two before dawn, at a time when men gather to talk and drink *huayusa* before women serve *chicha* (manioc beer) and breakfast.

Serbatanas or blowguns are made of *chonta* (ironwood) and can reach a length of up to 12-14 feet. Blowguns are sometimes acquired from specialists in other communities, such as neighboring Achuar and Jivaroan communities, but dart quivers or *matiris* are made exclusively by the user and are hardly ever traded or sold. *Curare,* a paralytic made from a tree vine, is used to poison the tips of the darts. *Piraña* teeth are used to notch and recover the darts once the prey has been neutralized. The blowgun shoots a dart into a case in the main gallery, capturing a sense of movement that transcends the confines of the display cases.

This drum, used extensively in Canelos Quichua festivals, is now considered an “ethnic marker” during public performances by emergent Zápara and Andoa Amazonian indigenous peoples. It is also a “power symbol” in that a man may, on his own, summon spirits to his house by beating the drum and circling around. The flute that is paired with the drum is played by a *taqui* or musical specialist who convenes a kinship festival (*ayllu jista*). The *taqui* plays an Andean melody on the flute while beating his drum. The flute and drum combination appears exclusively during the *ayllu jista*. Information on this performance is guarded as secret knowledge.

Canelos Quichua (Kichwa) Drum
Paired with Flute
Played by a *taqui* (master musician)
during the Ayllu Jista Kinship Festival
Made by René Santi
Puyo, Amazonian Ecuador

Kutan (Regular Shaman’s Stool) with *Charapa* (Turtle) Motif
(Distinct from *Chimbui*, which is the stool of a very powerful shaman).
Carved in wood by an Achuar Indigenous man
Purchased from Sacha Runa Foundation
Charapa Cocha, Amazonian Ecuador

The shaman’s *bancu* (stool or bench) in our research collection is a k*utan* or regular shaman’s bench carved in wood with *charapa* (Amazonian river turtle) motif, as opposed to a *chimbui* which is the seat of a very powerful shaman. This one was acquired by Norman Whitten from an Achuar man.

Sungui, spirit master of the hydrosphere, sits on the Amazonian river turtle (*charapa*) *chimbui* seat of power and, in his/her most powerful expression as first shaman, becomes the *Amaru*, the colossal rainbow-colored mythic anaconda.

Kawsay waqaychaqkuna

Michelle Wibbelsman, Faculty

Michelle Wibbelsman is Associate Professor of Latin American Indigenous Cultures, Ethnographic Studies and Ethnomusicology in the Department of Spanish and Portuguese at The Ohio State University. She holds courtesy faculty appointments in the School of Music and the Department of Anthropology. She is lead Principal Investigator of the *K'acha Willaykuna* Andean and Amazonian Indigenous Art and Humanities Collaboration (https://globalartsandhumanities.osu.edu/cross-disciplinary-research-focus-areas/immobility/kacha-willaykuna) supported through Ohio State's Global Arts and Humanities Discovery Theme and director of the OSU Andean Music Ensemble.

Dr. Wibbelsman specializes in the expressive culture of indigenous peoples of the Andean highlands. She has conducted fieldwork in her native country of Ecuador since 1995 and is the author of *Ritual Encounters: Otavalan Modern and Mythic Community* (2009) as well as articles on indigenous religion and ritual; musical expression; public festivals; history, myth and memory; performance and politics; aesthetics and power; intra- and inter-ethnic conflict; ritual violence; indigenous transnational migration; Andean and Amazonian epistemologies; and alternative pedagogies.

As faculty curator of the Andean and Amazonian Indigenous Art and Cultural Artifact Collection at Ohio State, Dr. Wibbelsman works closely with student curators to care for the collection, facilitate undergraduate and graduate student research projects, faculty-student and student-student collaborations, conference presentations and workshops.

Micah Unzueta

Micah Unzueta has taken an interdisciplinary approach to his education. He is currently his fourth year majoring in Spanish: Latin American Literature and Cultures, and minoring in Education, Latin American Studies, and Andean & Amazonian Studies. Micah's interests and coursework, nonetheless, span many fields, including philosophy, history, and linguistics. As a language student Micah also studies Portuguese and Quechua at OSU. Micah's research incorporates Quechua traditions and knowledge into the Collection in a meaningful and non-tokenizing way. He also hopes to co-author a decolonial children's book, combating euro-centric educational frameworks, and introduce experimental education into children's literature.

Tamryn McDermott

Tamryn McDermott joins us this year as the Graduate Research Associate for the Andean and Amazonian Indigenous Art and Cultural Artifact Collection. Tamryn is a PhD student in the Department of Arts Administration, Education and Policy. Tamryn is an artist and educator with a background in museum practices. Tamryn is sharing curatorial, exhibit design, educational program design, and collections management experience with other student curators this year. She views exhibition design and programming as a creative platform for engaging with objects and the knowledge embedded within them. Tamryn is an avid traveler and hopes to someday travel to the Andes and learn more about Indigenous weaving and fiber dyeing practices. She is currently teaching herself how to weave on a backstrap loom.

Anna Freeman

Anna is a Ph.D. student in the Department of Arts Administration, Education, and Policy. Anna has a background in art history and museum practices. Her research interests include Indigenous art and culture, museum education, and community-based outreach. Anna is focusing on learning about the Amazonian cultural objects within the collection with particular attention to our feather art collection and interviews with Christine Ballengee-Morris, professor in Arts Administration, Education and Policy, who donated this artwork. Anna brings her research with the collection to bear on helping to coordinate a study abroad trip to the Toronto Biennial of Art in May 2022. She looks forward to drawing connections between the collection and biennial's programming.

In her free time, Anna enjoys exercising and discovering new movies and documentaries. She is a former competitive swimmer and enjoys cycling on the many bike paths throughout Columbus.

Hallie Fried

Hallie Fried is a current fourth year student with majors in International Development and Spanish, along with a minor in Public Policy. Her studies within these departments tend to focus on sustainable development, women's empowerment, and indigenous communities. Within the collection, Hallie is working on interviewing indigenous artists to learn more about cultural practices, the intricacy that goes into each piece, and the best ways in which we can appreciate and display their artwork.

After graduating, Hallie is hoping to get her Master of Education in Social Studies Education 7-12. She is looking at ways in which she can incorporate "unlearning" and a decolonial emphasis on the ways in which we teach history and government courses.

Aside from her coursework and studies, Hallie enjoys traveling, trying new foods, being outdoors with her dog, Ruth, and spending time with her family and friends.

Emily Brokamp

Emily Brokamp is currently a second-year MA student in the History Department specializing in Public History and has completed a BA through the English Department focusing on Rhetoric, Writing, and Literacy. Her research centers on human-object interaction and museum display. She believes in using a multidisciplinary approach to research and frequently overlaps the spheres of History, English, and Anthropology. As a curator, she is assisting in the creation of a trilingual Quechua-English-Spanish children's book based on the Fox and Partridge tapestry by Santusa Quispe held in the Collection. The goal of this project is to introduce children to Quechua and the storytelling techniques of weaving as a way of presenting non-Western forms of knowledge.

In her free time Emily loves to travel, write, and hike. She also loves theatre and has worked in set and costume design. After she graduates, Emily plans to continue her work at the Blackfriary Community Archaeology Site located in Trim, Ireland.

Kelly Tobin

Cameron Logar

Past Student Curators

Brandon D'Souza, Class of 2021

Brandon D'Souza, majored in Biology, Evolution and Ecology, and Spanish at OSU. He graduated with research distinction in Spring of 2021. His thesis project*, Interactive Technologies and Indigenous Art: Exploring the Use of Immersive Resources to Increase Audience Engagement with Ceramic Pieces in the Andean and Amazonian Indigenous Art and Cultural Artifacts Collection at The Ohio State University,* focused on the development of a digital interactive resource designed to increase audience engagement with Canelos Quichua ceramics housed in the Andean and Amazonian Indigenous Art and Cultural Artifacts Collection at Ohio State. Brandon's central research question centered on the extent to which digital interactive, multi-sensory resources encourage audience engagement with indigenous art, increase knowledge of and appreciation for indigenous forms of expression, and provide insight into key Andean and Amazonian concepts and practices. The importance of the promising educational tool he developed is underscored by the fact that it incorporates aspects of indigenous ideology into the resource itself.

Elaine Louden, Class of 2020

Elaine's largest undertaking during her time as a curator was the development of a website and virtual archive for the Collection. She graduated in Spring 2020 with a Bachelor's of Science in Public Health and Spanish and will her continue her studies at Yale University where she will receive a Master in Public Health, concentrating in Health Policy. Elaine enjoys running, reading novels, baking, and traveling outside of academics.

Frances Dillon, Class of 2020

Frances Dillon graduated in 2020 in linguistics with minors in French and Andean & Amazonian studies. Frances is especially interested in Andean textile and needlework traditions. As a FLAS Fellow studying Bolivian Quechua, she worked to integrate Quechua vocabulary, stories, and descriptions into the existing Collection through audio clips and translation.

Diego Arellano, Class of 2018

Diego Arellano is currently a Senior Associate at Artnet Auctions working in the Prints and Multiples Department. As a liaison between specialists and clients, Diego conducts comprehensive research to deliver successful results at auction while analyzing the contemporary art market for patterns and trends. In 2017, he was named a Research Fellow under the Collaboration for Humane Technologies for his work on the production and implementation of digital initiatives as a student curator for Ohio State's Andean and Amazonian Cultural Artifact Collection. Diego also served as a guest curator at the LGBT Archives in New York City and is a board member for Global Arts Access, an organization that uses technology to improve access to art and history. Diego graduated *cum laude* in 2018 from The Ohio State University where he received a BA with research distinction in arts management and completed a thesis titled *Addressing Issues of Audience, Accessibility and Appreciation with Ohio State's Andean and Amazonian Cultural Artifact Collection*. Diego currently lives and works in Washington DC.

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