

DUMBARTON OAKS

ART • NATURE • SCHOLARSHIP

PRE-COLUMBIAN STUDIES

SYMPOSIUM

BEYOND REPRESENTATION:
ANCIENT INDIGENOUS VISUAL CULTURE

October 7-8, 2022

DUMBARTON OAKS

ART • NATURE • SCHOLARSHIP

Friday, October 7, 2022

09:00AM - 09:15AM

Welcome from the Director and Director of Studies
Thomas B. F. Cummins, Dumbarton Oaks
Frauke Sachse, Dumbarton Oaks

09:15AM - 10:00AM

Introduction
Tamara L. Bray, Wayne State University

Session 1

Moderator: Oswaldo Chinchilla Mazariegos, Yale University

10:00AM - 10:45AM

Claudia Brittenham, University of Chicago
*Beyond Iconography: The Polyvalence of the La Venta
Massive Offerings*

10:45AM - 11:00AM

Break

11:00AM - 11:45AM

Lisa Trever, Columbia University
Moche Iconogenesis: Where Do Images Come From?

11:45AM - 12:30PM

George F. Lau, University of East Anglia
*On Pins and Powders at Pashash: A Ritual Offering and
the Matter of Subjects in Prehispanic Peru*

12:30PM - 02:30PM

Lunch
(Orangery Terrace)

Session 2

Moderator: María Teresa Uriarte Castañeda, Universidad Nacional Autónoma de México

02:30PM - 03:15PM

Benjamin Alberti, Framingham State University
*"Is it a Peccary?" or "What is a Peccary?" Species Identity
and Representation in First Millennium Northwest
Argentina*

03:15PM - 04:00PM

Els Lagrou, Federal University of Rio de Janeiro
*Abstract Chimeras and Relational Ontologies in the
Amazon*

04:00PM - 04:45PM

Federico Navarrete Linares, Cambridge University and
Universidad Nacional Autónoma de México
*Images, Representation and the Construction of Complex
Beings in Colonial Mesoamerican Codices*

04:45PM

End of Day

06:00PM - 07:30PM

Book Launch & Reception
(Orangery Terrace)

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Saturday, October 8, 2022

Session 3

Moderator: Stella Nair, University of California, Los Angeles

10:00AM - 10:45AM	Diana Rose, Independent Scholar <i>The Performance of K'atuns: Stelae as Participants in Maya Renewal Ceremonies</i>
10:45AM - 11:30AM	Yve Chavez, University of Oklahoma <i>Beyond the Limits of Visual Analysis: Re-Imagining Tongva Architecture in Los Angeles</i>
11:30AM - 11:45AM	Break
11:45AM - 12:30PM	Andrew James Hamilton, Art Institute of Chicago <i>The Tyranny of Sight in the Visual Arts: Toward an Inca Art History</i>
12:30PM - 01:15PM	Carolyn Dean, University of California, Santa Cruz <i>Material Witnesses: The Matter of Memory in Inka Visual Culture</i>
01:15PM - 03:15PM	Lunch (Orangery Terrace)

Session 4

Moderator: Frauke Sachse, Dumbarton Oaks

03:15PM - 04:00PM	Molly H. Bassett, Georgia State University <i>(Re)collecting the Gods</i>
04:00PM - 04:45PM	Carlos Fausto, Federal University of Rio de Janeiro <i>Discussant</i>
04.45PM	Conclusion of Symposium

BEYOND REPRESENTATION: ANCIENT INDIGENOUS VISUAL CULTURE

A Pre-Columbian Studies Symposium
Organized by Tamara Bray (Wayne State University)
and Carolyn Dean (University of California, Santa Cruz)

ABSTRACTS

For most of its history, the study of Pre-Columbian art and material culture has been dominated by iconographic approaches, with scholarly efforts geared toward interpreting what is being represented. Iconography implicitly links the meaning of art (taken here in its broad sense) to its subject matter and assumes that the idea of the represented precedes its material enactment and form. The goal of this symposium is to consider what might lie beyond iconological interpretations of things and images by exploring other ways such figures may have operated within pre-Columbian life-worlds, and different ways meaning may have been created and apprehended. In recent years, attention to indigenous ontologies has opened scholarship to non-imagistic aspects of signification and affect. By focusing on non-iconographic approaches to the study of pre-Columbian (re)presentation, this symposium aims to shine light on the ways indigenous artisans not only deployed the non-imagistic, but also how aniconism and iconism were differentially practiced. Symposium participants will reflect upon the following types of questions: What are the consequences of iconography's dominance in the interpretation of pre-Columbian imagery and art? How has the bias toward mimetic representation potentially obscured other ways things and images signify, embody, manifest, or stabilize? What are the possibilities in forwarding a non-representational approach to visual culture wherein we think about the role of objects or art in "world-making" rather than "world-representing," as pre-existing fact? How might approaching "representations" not as codes to be cracked but as performative "doings" resulting from ever-changing constellations of actors inform interpretation?

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Tamara L. Bray, Wayne State University

Introduction

Tamara L. Bray is Professor of Anthropology at Wayne State University in Detroit, Michigan. She is internationally recognized for her contributions to the study of Inca imperialism and the archaeology of food. Her archaeological field investigations and comparative research have yielded important insights into Inca iconography, architecture, ceramic production, and alternative ontologies. She is the author of several books and edited volumes, including *The Archaeology of Wak'as: Explorations of the Sacred in the Pre-Columbian Andes* (Colorado, 2015), *Visual Languages of the Inca* (Oxford, 2008), and *The Future of the Past: Archaeologists, Native Americans, and Repatriation* (Routledge, 2014).

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Claudia Brittenham, University of Chicago

Beyond Iconography: The Polyvalence of the La Venta Massive Offerings

Since the moment of their discovery, the mosaics of Massive Offerings 1 and 4 at the Olmec center of La Venta have been subject to a variety of different interpretations, described as everything from jaguar masks to the skirt of a female earth. The first two excavation reports do not even agree on which side of the mosaic is the top. Part of the challenge, I suggest, is that the symbolism of these mosaic diagrams was intentionally labile, the potential for polyvalent meaning part of the efficacy of the work. In addition, the materials used in the configuration and the process of assembling it carry deep significance, in ways that resonate with the idea of “doings” advanced by Severin Fowles to characterize Ancestral Pueblo worldmaking practices.

Claudia Brittenham is Associate Professor of Art History at the University of Chicago. Her research focuses on the art of Mesoamerica, with interests in the materiality of art and the politics of style. She is the author of the forthcoming book *Unseen Art: Making, Vision, and Power in Ancient Mesoamerica*, as well as *The Murals of Cacaxtla: The Power of Painting in Ancient Central Mexico*; *The Spectacle of the Late Maya Court: Reflections on the Murals of Bonampak* (with Mary Miller); and *Veiled Brightness: A History of Ancient Maya Color* (with Stephen Houston and colleagues).

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Lisa Trever, Columbia University

Moche Iconogenesis: Where Do Images Come From?

The study of ancient and premodern art made in coastal Peru has been dominated, since 1975, by a certain kind of iconography. Part Panofskian method, part Lévi-Straussian structuralism, this iconography has been used to reconstruct ancient myths, rites, narratives, and cosmology. But it is not the methodological mainstay of art history that its practitioners have often considered it to be. Historicization of this iconographic practice reveals its capabilities and its limitations. Enchanted (and rightly so) by the profusion of figural imagery, too rarely have scholars paused while asking: “What do these figures mean?” to inquire: “Why figures at all?” My discussion of sculptural vessels from Cupisnique, Moche, and Nasca traditions, as well as comparatives from farther north and south, is guided by the questions: Why figuration? What was figuration? And how might we apprehend aspects of Indigenous philosophies of figuration, mimesis, and imagistic vision? Although sculptural ceramic vessels have not received as much scholarly attention as their “fineline” cousins, this corpus invites glimpses of underlying tenets of figural representation. In grappling with it, we witness the push-and-pull between “naturalism” and “surrealism,” dialectics of visibility and viscosity, and the paradox embedded in clay’s vibrant plasticity and the seriality of mechanical reproduction.

Lisa Trever is an art historian and practicing field archaeologist. She is the Lisa and Bernard Selz Associate Professor in Pre-Columbian Art and Archaeology at Columbia University in the City of New York and was previously on the faculty of the Department of History of Art at UC Berkeley. Her books include *Image Encounters: Moche Murals and Archaeo Art History* (University of Texas Press, 2022), *The Archaeology of Mural Painting at Pañamarca, Peru* (Dumbarton Oaks, 2017), and the co-edited volume *El arte antes de la historia: Para una historia del arte antiguo andino* (Pontificia Universidad Católica del Perú, 2020). Her current research project examines the interplay between visual observation, sculptural imagination, and technologies of replication in ancient coastal Peru.

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George F. Lau, University of East Anglia

On Pins and Powders at Pashash: A Ritual Offering and the Matter of Subjects in Prehispanic Peru

Recent fieldwork at the site of Pashash (Pallasca, Peru) unearthed a special offering context made by groups of the Recuay culture (AD 100-700). Examining the corpus of offerings, particularly impressive gilt metal pins and small caches of colored powders, enables reassessment of the significance of the context for noble Recuay groups of the ancient hilltop center. Neither material represented primarily, if at all, in terms of narrative or straightforward indexicality to a 'subject matter.' Although the pins feature cast designs (e.g., humans, zoomorphs), they were significant also because of their quantity and formal configurations, and because they clinked as rattles. The powders, bereft of stable imagery altogether, stood out as lavish offerings in their own right, perhaps denoting status and vitality, precisely because they scattered to redden other objects and bodies as showy extensions of their worth. Ultimately, the offering compels us not to foreclose on representation, but to resituate it alongside other sensorial opportunities saturating the context - a when and how things and beings are gathered to afford meaningful interaction. At its most basic, the Pashash context resulted from human-material engagements on a special landform to help make ritual subjects.

George F. Lau (PhD, Yale University) is Professor at the Sainsbury Research Unit for the Arts of Africa, Oceania & the Americas (University of East Anglia, Norwich). He specializes in the arts and archaeology of the ancient Americas. His research focuses on the Central Andes, especially on the material culture, complexity, ritual practices, and diachronic change of northern highland groups. Among his publications are the books: *An Archaeology of Ancash: Stones, Ruins & Communities in Andean Peru* (Routledge); *Ancient Alterity in the Andes: A Recognition of Others* (Routledge); and *Andean Expressions: Art & Archaeology of the Recuay Culture* (Univ of Iowa Press). He is also Editor of the journal *World Art*.

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Benjamin Alberti, Framingham State University

"Is it a Peccary?" or "What is a Peccary?" Species Identity and Representation in First Millennium Northwest Argentina

Identifying represented species occupies an important position in the study of ancient visual culture. Even so, images are almost always insufficiently detailed to provide a clear answer. Among the La Candelaria ceramics of northwest Argentina there are many vessels with anthropomorphizing and zoomorphizing details. They are rarely detailed enough, however, to identify with confidence what is being represented. But surely, we can assume that the people who made the pots knew what it was they were attempting to depict? Recent work in archaeology steers clear of any easy relationship between representation and meaning, however. What are we to do, then, with the fact that mimesis is nonetheless occurring? Shifting the question away from "Is it a ___?" to "What is a ___?" changes the tenor of our investigation. Ambiguities or uncertainties in identification become sources of further questions rather than doubt. Viveiros de Castro has cited a claim among Amazonian peoples that "peccaries are human." Rather than asking "what do they mean?," he argues we should ask, "how do we need to adjust our basic concepts to make them make sense in relation to that claim?" Here, I ask that question of the La Candelaria pots. Careful examination reveals depicted details that might set a particular species apart. I argue that those details make sense by establishing an identity with a specific capacity or affect rather than as a synecdoche for a given taxon.

Benjamin Alberti is Professor of Anthropology at Framingham State University and lectures at the Universidad Nacional de Córdoba, Argentina. He has published widely on archaeological theory, sex/gender, masculinity, anthropomorphism in ceramics, and rock art. He received his PhD in Archaeology from the University of Southampton, where he reinterpreted bodies and gender in Bronze Age fresco. Dr. Alberti subsequently worked at the Universidad Nacional del Centro de la Provincia de Buenos Aires, Argentina, and shifted research focus to first millennium CE anthropomorphic ceramics from northwest Argentina, incorporating feminist and anthropological approaches to bodies, materialities, and ontology into their study. Publications include the edited volumes *Animating Archaeology: of Subjects, Objects and Alternative Ontologies* (2009, Cambridge Archaeological Journal, with Tamara Bray) and *Archaeology After Interpretation* (2013, Left Coast Press, with Andrew Jones and Joshua Pollard). Currently at Framingham State University, USA, Dr. Alberti is involved in research projects on the ceramics and art of northwest Argentina (with Andres Laguens) and the archaic rock art of northern New Mexico (with Severin Fowles).

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Els Lagrou, Federal University of Rio de Janeiro

Abstract Chimeras and Relational Ontologies in the Amazon

In this paper I propose to approach the relational ontologies of indigenous Amazonia - their emphasis on the reversibility of identity and alterity, and of power relations, as a result of the virtual possibility of metamorphosis that links all phenomena - from the point of view of the image systems they engender. We will present, more specifically, some examples of the complex design systems of Western Amazonia, with their labyrinthine, almost abstract patterns that cover whole surfaces of bodies and artifacts, as constituting specific ways of making visible the intricate relational constitution of the world; a place inhabited by animate and sentient, intelligent beings, with whom connections need to be established, as well as separations need to be produced. The art of patterning, a female art in Western Amazonia, thus produces complex spatio-temporal maps to be deciphered by eyes prepared to do so. Secrecy and the art of veiling and unveiling are central to the kind of knowledge encrypted in these forms. To understand how Amazonian image systems engender specific kinds of worlds as a network of connected forms, we need an intersemiotic approach that shows how song, design, ritual action and myth turn around the same conceptual schemes of relating and separating humans and non-humans through processes of identification and differentiation. I intend to show how these visual thought processes, being independent from oral or written regimes of enunciation, condensate non-verbal information about the proper sociological and cosmopolitical distances to be kept and transgressed as foundational events in the construction of an Amerindian relational universe.

Els Lagrou is a Chair of social and cultural anthropology (Professor Titular) at the Federal University of Rio de Janeiro (Graduate Program of Sociology and Anthropology) and Researcher of the National Center of Research (CNPq). Her research interests include Amerindian Ethnology, its ontological, social, and aesthetic regimes, as well as the Anthropology of expressive and agentive forms. She is the author of *A fluidez da forma: arte, alteridade e agência em uma sociedade amazônica* (*The fluidity of form: art, alterity and agency in an Amazonian society*) (Topbooks, 2007), *Artes indígenas no Brasil* (*Indigenous arts in Brazil*) (ComArte, 2009) and of the Catalogue of a show she curated at the National Museum of the Brazilian Indian, *No caminho da miçanga, um mundo que se faz de contas* (*On the bath of glass beads, o world made of beads*) (UNESCO/FUNAI, 2016); with Carlo Severi she edited *Quimeras em diálogo, grafismo e figuração nas artes ameríndias* (*Chimeras in dialogue: graphism and figuration in Amerindian arts*) (7Letras, 2014).

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Federico Navarrete Linares, Cambridge University and Universidad Nacional Autónoma de México

Images, Representation, and the Construction of Complex Beings in Colonial Mesoamerican Codices

This presentation will seek to interrogate the different roles played by images and visual representations in Mesoamerican codices produced in Central Mexico right after Western colonization (16th and 17th centuries). Through the analysis of visual “puns” and incongruities between Mesoamerican and Western visual traditions it will explore the different functions carried out by Mesoamerican “images” within the framework of their complex traditions of ritual memory and communication, that is, truly intermedial discourses that conjoined oral traditions, writing, ritual performance, and different forms of visual representations. It will also show how these complex Mesoamerican traditions were able to rapidly assimilate the simpler European codes of visual representation, making them perform functions that went well beyond the rules of visual representation in the Western tradition. Thus, Mesoamerican images could embody supernatural and Christian beings, they could transform bi-dimensional books and *lienzos* into three-dimensional conceptual and ritual spaces, thus they could create and recreate territories, making them communicable and transportable, they could also encode messages aimed at different audiences.

Federico Navarrete Linares is a historian and anthropologist specializing in the history of the Indigenous peoples of the Americas, of colonialism and of contemporary racism. Their works include analyses and editions of Mesoamerican codices and histories of Indigenous authorship, historical works about the conquest of Mexico, and essays on racism in present day Mexico. They also write historical novels and history works for the general public and were the coordinator of the public history projects *Noticonquista* and *Pintar el Lienzo de Tlaxcala*. Dr. Navarrete Linares holds a Ph.D. in Mesoamerican Studies from Universidad Nacional Autónoma de México.

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Diana Rose, Independent Scholar

The Performance of K'atuns: Stelae as Participants in Maya Renewal Ceremonies

During the classic Maya period, rulers carefully planned structures and monuments around central plazas to recreate a sacred landscape that came to life during particular ceremonies. Stone stelae that commemorated time foldings in the Maya calendar were often placed in these plazas with much celebration. However, these stelae are most commonly interpreted as static objects that served as backdrops for ceremonies. I propose instead that these stelae operated as subject-objects and that when animated they participated as deities and supernaturals in the sacred time-space of the ceremonies. In this paper I will study examples of rituals for time-renewal found in painted ceramics, carved reliefs, and stelae, for insights as to how the various actors in these ceremonies engaged with each other to produce a space of creation and renewal of time. I will also look at the animation process of both stelae and royal participants into deities and supernaturals, from the materiality of the clothing and adornments to the act of dressing these beings. By studying the relationality and intersubjectivity of the various participants of ceremonies of renewal we can propose different possibilities as to how the Maya re/created time and thus, their world, through these performative processes that are based on indigenous epistemologies.

Diana Rose is an independent scholar who specializes in Maya visual culture. She combines art history, anthropology, feminist studies, and indigenous studies to the analysis of performance and multiple temporalities in Maya rituals. Diana obtained her doctorate degree at the University of California, Santa Cruz and received multiple awards, such as a UC-Mexus Dissertation Award and a Mellon-IGHERT Fellowship, among others. She is currently working on a book manuscript titled *Living Time: The Performance of Multiple Temporalities in Maya Ceremonies of Renewal*, which deals with how Maya notions of cyclical time were practiced, looking specifically at how, and why, the past, present, and future coexisted in particular moments.

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Yve Chavez, University of Oklahoma

Beyond the Limits of Visual Analysis: Re-Imagining Tongva Architecture in Los Angeles

Los Angeles's architectural history has relied heavily on iconography as a method for investigating its visible built landscape. This approach poses challenges for the study of the ephemeral structures indigenous peoples built and occupied before the nineteenth century that are no longer extant. In response, this paper considers non-iconographical ways to study Native practices of the past by focusing on the relationship between environmental knowledge and Tongva place-making customs. Tongva-speaking peoples lived in villages throughout Tovaangar, which encompasses the Los Angeles Basin, parts of northern Orange County and the southern Channel Islands where they gathered native plants for basketry and domestic architecture. Despite the perceived invisibility of Tongva architecture in the now heavily constructed landscape of Tovaangar, this paper calls for an overdue analysis of indigenous, pre-Hispanic architecture that draws upon non-representational epistemologies and ethnographic evidence. Through close study of ecological practices, oral tradition, village sites, and colonial architecture, this paper argues that the substance of Tongva architecture is still present in Tovaangar.

Yve Chavez is a member of the Gabrieleno/Tongva San Gabriel Band of Mission Indians and assistant professor of Art History in the School of Visual Arts at the University of Oklahoma. Previously, she was a President's Postdoctoral Fellow and assistant professor at the University of California, Santa Cruz. She holds a PhD in Art History from the University of California, Los Angeles. Chavez's publications have appeared in the journals *Latin American and Latinx Visual Culture and Arts*. With Dr. Nancy Marie Mithlo, she co-edited the volume, *Visualizing Genocide: Indigenous Interventions in Art, Archives, and Museums* that will be published by the University of Arizona Press this fall. Her current book project examines Indigenous artistic agency at three of southern California's missions and the survivance of Tongva and Chumash visual culture.

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Andrew James Hamilton, Art Institute of Chicago

The Tyranny of Sight in the Visual Arts: Toward an Inca Art History

Euro-American intellectual traditions have long designated art as “the visual arts.” This characterization normativizes the prioritization of the act of seeing in art historical interpretation. It casts makers as “visual artists” who intend their work to be primarily apprehended and comprehended visually, just as it creates an expectation in audiences that the chief significance of art is what it looks like. Evaluated against these rubrics, Inca art is often found to be deficient. Scholars frequently describe Inca art through negation, calling it “abstract,” that is, defining it by the absence of representation, or “geometric,” which is to say, featuring lines, angles, and planes, as well as non-representational motifs formed by such elements. To what degree do these assessments miss and misrepresent the nature of Inca art? How might Inca art—and the very foundation of art historical inquiry—be reevaluated by demoting the visual? And consequently, how might a more emically Inca approach to the discipline be construed?

Andrew James Hamilton is associate curator of Arts of the Americas at the Art Institute of Chicago, where he helps steward collections of art of the ancient Americas, colonial Latin American art, and contemporary Native American and Indigenous art. He is also a lecturer in the department of Art History at the University of Chicago. He is the author of *Scale & the Incas* (Princeton University Press, 2018). He is currently completing a book on the royal Inca tunic at Dumbarton Oaks, which has been supported by a Getty / ACLS Fellowship in the History of Art. He was a postdoctoral fellow in the Princeton Society of Fellows and at the Laboratoire d'Anthropologie Sociale at the Collège de France. He holds a PhD and MA from Harvard University, and a BA from Yale University.

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Carolyn Dean, University of California, Santa Cruz

Material Witnesses: The Matter of Memory in Inka Visual Culture

Previously I have discussed the importance of sight in Inka visual culture, focusing on the ruler as well as mountain *apus* (Dean 2015). This paper considers other 'seers': rocks, textiles, and ceramics. The status of things-as-witnesses is revealed in the origin story of Amaru (Pisac district) in which boundary markers were understood to bear witness to the land claims of tenant farmers (Granadino 1993:142-155; Dean 2010:26). The premise of the Amaru story is that the very existence of certain rocks is evidence that historical events happened. Many of the *wak'as* revered as part of Cusco's *siq'i* (*ceque*) system were similarly located where certain events occurred: rulers sat, warriors petrified, etc. The notion of things-as-witnesses also helps explain chronicler reports regarding funerary practice in which the clothing of important men was displayed while the deceased's accomplishments were recounted. Were textiles held to be witnesses to the deeds of important men? This paper asks what might be revealed if we regard objects and monuments as witnesses to Inka history. Of particular import is the fact that things as-witnesses do not function as "representations," which is to refer to something else, but rather they perform as things that (who) embody their own witness.

Carolyn Dean received her PhD in Art History from the University of California, Los Angeles. She is a Distinguished Professor of Art History and Visual Culture at the University of California, Santa Cruz, where she teaches courses in pre-Hispanic and Viceregal art. Her publications include *Inka Bodies and the Body of Christ: Corpus Christi in Colonial Cuzco, Peru* (Duke University Press, 1999), translated into Spanish as *Los Cuerpos de los Incas y el cuerpo de Cristo: El Corpus Christi en el Cuzco colonial*, trans. Javier Flores Espinoza, introduction by Manuel Burga (Universidad Nacional Mayor de San Marcos, 2003), and *A Culture of Stone: Inka Perspectives on Rock* (Duke University Press, 2010), which won the annual international Arvey Book Award. Her research has been supported by grants from the Center for Advanced Study in the Visual Arts, the Pew Charitable Trust, the American Council of Learned Societies, and the Getty Research Institute. Her recent publications include essays on Inka-carved rocks that have appeared in the journals *World Art* and *Res: Anthropology and Aesthetics*, and in *Arte Imperial Inca: Sus orígenes y transformaciones desde la conquista a la independencia*, edited by Ramón Mujica Pinilla (Banco de Crédito, 2021).

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Molly H. Bassett, Georgia State University

(Re)collecting the Gods

The story of the first dawn at Teotihuacan involves only divine actors until the final moment. As the sun set, the *teomamaque* (god-bearers) held the *tlaquimilolli* (sacred bundles) in which they had gathered the gods' remains. These amorphous bundles embodied the gods in a form Aztec devotees considered exceptionally precious. In the words of Dian Million, "Story is Indigenous theory," and "narratives are always more than telling stories."¹ The story of the first dawn, the death of the gods, and the creation of their bundles theorizes ritual and religion. It also provides a manual for the ritual construction of sacred bundles, a shape that took on life through the (re)collection of exuviae, talismanic objects, textiles, and pelts. In this paper, I argue that like the story is theory, the *tlaquimilolli* is method, an epistemic tool.

Molly H. Bassett is an associate professor and chair in the Department of Religious Studies at Georgia State University. She published *The Fate of Earthly Things* with the University of Texas Press in 2015. Her current book project explores bundles as theory and method in the study of Mesoamerican religions. A fourth-generation Appalachian, she lives in Atlanta, Georgia, with her spouse, kids, and animal companions. Dr. Bassett holds a PhD from the University of California at Santa Barbara and a M.Div. from Harvard University.

¹ Dian Million, "There a River in Me: Theory from Life," in *Theorizing Native Studies*, ed. Audra Simpson and Andrea Smith (Durham: Duke University Press, 2014), 35.

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Carlos Fausto, Federal University of Rio de Janeiro

Discussant

Carlos Fausto is a professor of anthropology at the Museu Nacional, Universidade Federal do Rio de Janeiro, and a global scholar at Princeton University. Among others, he is the author of *Warfare and Shamanism in Amazonia* and *Art Effects: Image, Agency and Ritual in Amazonia*. Dr. Fausto holds a PhD in Anthropology from the Universidade Federal do Rio de Janeiro.