Remaking Andean Ritual Performance
In the 21st Century

A Symposium

Tuesday, May 7
3:00 – 6:00 pm
INTS 1128

Schedule:
3:00 pm  Zoila Mendoza, UC Davis
          Understanding Andean Forms of Knowledge: An Approach from the Senses

3:30 pm  Jonathan Ritter, UC Riverside
          Remaking Ritual and Reclaiming a Regional Identity After the War in Peru

4:00 pm  Break

4:15 pm  Jason Bush, Stanford University
          From Ritualized Theatricality to the Theatricalization of Ritual: Peruvian Scissors Dance in the Global City

4:45 pm  Paul Gelles, Midland School
          Space, Time, and Ritual in a Transnational Andean Community

5:15 pm  Round table discussion with all participants
          Remaking Andean Ritual Performance

Sponsored by:
“Performance and Materiality in Latin America” Working Group (2012-13 Andrew Mellon Interdisciplinary Workshop in the Humanities)
The UCR Latin American Studies Program
The UCR Center for Iberian and Latin American Music
About the Participants:

Zoila Mendoza
Professor of Native American Studies, UC Davis

*Understanding Andean Forms of Knowledge: An Approach from the Senses*
Using the example of pilgrimage among Quechua-speaking inhabitants of Cuzco, Peru, I explore the role of the senses as the predominant form of knowledge and memory in Andean Culture. I hypothesize that the keystone of such forms of knowledge and memory is the intrinsic relationship between the visual, auditory, and the kinesthetic sensory experiences. Understanding this allows us to explain why Andeans have chosen music, dance, festivals, and other kinds of public performances as privileged forms of social action throughout history. I look closely at the dance troupes that walk for three days and two nights to the sanctuary of the Lord of Qoyllorit'i (Lord of the Shiny Snow), accompanied by the incessant music of flutes and drums. The presentation will explore closely the Quechua concept of *pampachay* (leveling/forgiveness) as it is experienced/learned during this pilgrimage.

Biography:
Zoila S. Mendoza is a Peruvian anthropologist and Professor of Native American Studies, at the University of California, Davis. She is the author of *Shaping Society Through Dance: Mestizo Ritual Performance in the Peruvian Andes*, (University of Chicago Press, 2000) and *Creating Our Own, Folklore, Performance, and Identity in Cuzco, Peru* (Duke University Press, 2008). She has published widely in Spanish and English on the subjects of Andean festivals, music, and dance, and ethnic racial identity in Peru. She is currently working on a book and film about pilgrimage, music, and dance among Quechua-speaking communities in Cuzco, Peru. She received a John Simon Guggenheim Memorial Foundation Fellowship in 2010-2011 for this project.

Jonathan Ritter
Associate Professor of Ethnomusicology, UCR

*Remaking Ritual and Reclaiming a Regional Identity After the War in Peru*
At the height of the Shining Path conflict in Peru in the 1980s, and the consequent explosion of *desplazado* (internal displaced refugees) migration to Lima from the most affected regions of the southern highlands, Ayacuchan migrant associations in the capital city founded a Carnival festival dedicated to “keeping alive a genuinely Ayacuchan cultural identity.” Though similar in rhetoric and structure to many other migrant association festivals at the time, all with roots in early twentieth century populist initiatives tying “folklore” to projects of national integration and *indigenismo*, the extreme circumstances marking Ayacuchan *desplazado* life at the time lent a special urgency to its celebratory aims, particularly in light of a
widespread association of "Ayacuchanos" with "terrorists" in the national imagination. More than two decades later, annually drawing a crowd of tens of thousands of spectators, the “Vencedores de Ayacucho” festival has moved beyond questions of cultural survival and how to erase the associative stain of terrorism, to broader goals that include creating a “cultural touristic product of national and international interest” and successfully campaigning to have the festival declared “National Cultural Patrimony” of Peru. In this paper, I examine how changes in both the public discourse and the performative practices of the festival have narrated—and in fact partially constituted—a shift in Ayacuchan projections of regional identity, from marginalized victims to self-proclaimed protagonists in national narratives, even as that protagonism has been curtailed by the lingering ghosts of the violence and the limitations of the “folkloric” model itself.

Biography

Jonathan Ritter is an associate professor of ethnomusicology at the University of California, Riverside. A specialist in the indigenous and Afro-Hispanic musical cultures of Andean South America, his work explores the relationships between music, politics, and ethnic identity, particularly within the context of political violence and its aftermath. He received his MA and PhD in ethnomusicology from UCLA, and his BA, summa cum laude, in American Indian Studies from the University of Minnesota. A contributing editor to the Handbook of Latin American Studies and Latin American Perspectives, he is also co-editor, with J. Martin Daughtry, of Music in the Post-9/11 World (Routledge, 2007), and author of the forthcoming monograph We Bear Witness With Our Song: The Politics of Music and Violence in the Peruvian Andes (Oxford University Press).

Jason Bush
Mellon Postdoctoral Fellow in Dance, Stanford University

From Ritualized Theatricality to the Theatricalization of Ritual: Peruvian Scissors Dance in the Global City

The scissors dance is a hybrid performance genre traditionally performed in indigenous festivities in the departments of Ayacucho, Huancavelica, and Apurimac. The dancers are virtuosic male specialists who enact the mysterious stock character of an Andean sorcerer who engages in diabolic pacts and recreates rituals of Andean ancestral cults. They perform as paid specialists in intense competitions of dance steps with complex footwork, acrobatics, and demonstrations of the ability to withstand pain. These performances display a complex relationship between ritual efficacy and spectacular theatre rooted in postcolonial Andean imaginaries. Once repudiated as diabolic ritual by colonial elites, the scissors dance has recently become one of the most visible emblems of Andean identity on the global stage. I
consider the staging of the scissors dance as a significant cultural phenomenon that contributes to changing articulations of Andean subjectivity in a globalizing world, not as simply- as some anthropological studies suggest- evidence of the degradation of an authentic ritual. This paper investigates the dialogic relationship between the transfer of scissors dance performance from the rural highlands to the postcolonial megacity of contemporary Lima, and Andeanist reification of the origins of the dance in Pre-Columbian shamanic rituals rather than the rich intercultural space of colonial Andean festive culture. I argue that through complex processes of heritage-making, the stock figure the contemporary scissors dancer enacts has shifted from the hybrid and diabolic Andean sorcerer of the (post)colonial Andean imagination to an icon of authentic and shamanistic Andean masculinity in commodified spectacles staged for a diverse urban and transnational marketplace of cultural performance.

Biography
Jason Bush is an Andrew W. Mellon Postdoctoral Fellow in "Dance in/and the Humanities" at Stanford University. His research and teaching interests include Latin American theatre and dance, transnational indigenous performance, performance ethnography, and global dance studies. Before coming to Stanford, he received a Ph.D. in Theatre Studies from The Ohio State University in 2011, an MA in Theater Arts from California State University, Northridge in 2004, and a BA in Theater from University of California, Los Angeles in 2001. He received Ohio State's competitive Presidential Fellowship, as well as numerous other research grants to complete his dissertation research on the global circulation of the Peruvian scissors dance as an icon of Andean indigeneity. His articles have appeared in *Suzan-Lori Parks: A Casebook*, and *The Journal of American Drama and Theatre*. His current book project *Spectacular Indigeneity: The Peruvian Scissors Dance on the Global Stage* argues that performing spectacular indigeneity on transnational stages enables scissors dance performers to become cultural agents in the fashioning of modern indigenous identities and remaking of Peruvian identity within the circumscribed limits of neoliberal multiculturalism.

---

**Paul Gelles**
Midland School, and former UCR Professor of Anthropology

**Space, Time, and Ritual in a Transnational Andean Community**
This paper, drawing on a documentary film in progress, explores the role of ritual and performance in reproducing a transnational community over time and space. I will be showing excerpts from this film, *Transnational Fiesta: Twenty Years Later*, to frame my discussion. Focused on the dramatic changes in the indigenous Andean community and migrant colony first documented in the film, *Transnational Fiesta: 1992*, the new film follows a migrant family from Washington D.C. back to highland Peru and to the religious festival they first sponsored two decades ago. It shows the remarkable contributions migrants make to both Peru and the U.S., the relationship their children have to both worlds, and the way that migration shapes and is shaped
by our globalized world. The aim of this particular talk is to look at specific ritual practices in the film, and to examine their role in reproducing community and identity between Peru and the United States over the last twenty years.

Biography

Paul H. Gelles is a former professor of Anthropology at the University of California at Riverside and has lived and worked for many years in indigenous communities in Peru. He has published on many topics in Andean history and society and is the author of *Water and Power in Highland Peru: The Cultural Politics of Irrigation and Development* (Rutgers 2000), the co-translator of *Andean Lives: Gregorio Condori Mamani and Asunta Quispe Huamán* (Texas 1996), and the co-producer of the documentary film, “Transnational Fiesta: 1992.” He is currently coproducing a sequel, “Transnational Fiesta: Twenty Years Later.” Paul has also worked with the Santa Ynez Band of Chumash Indians and is about to publish *Chumash Renaissance: Indian Casinos, Education, and Cultural Politics in Rural California*. Paul currently teaches Spanish and Anthropology at Midland School in Los Olivos, California.