

# CELTSS Faculty Development Funding Application

## Course Release Award

This form should be submitted to Blackboard. Only complete applications will be considered. The application deadline is September 9, and the department chair's approval is required. Applications are accepted in the fall semester for a spring or fall course release in the next calendar year. Departments are reimbursed in the amount of \$6,550 for the cost of hiring a Visiting Lecturer for the semester; no funds are provided to the award recipient. Pre-tenure awards are designed to provide faculty in their 3<sup>rd</sup>, 4<sup>th</sup>, or 5<sup>th</sup> pre-tenure year with additional time to continue with or complete ongoing research or begin new research projects. Applications will not be considered if submitted in the term during which the applicant has submitted materials for tenure review. Post-tenure awards are available for post-tenure faculty to provide time to continue with or complete ongoing research or begin new research projects. **This is an application for a course release for Spring 2019 or Fall 2019.**

Name:	Yumi Park Huntington	Department:	Art and Music	Today's date:	10/25/18
Employment status (Pre-tenure or Post-tenure):			Pre-tenure	Date of hire:	9/1/17

If you received funding from CELTSS in the last year, attach a copy of your end-of-year report (either at the end of this application or uploaded as a separate file).

Date department chair notified of this application (applications require notification of chair):	8/28/2018
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Project Title (will be included in A Day in May program, if approved):	Cosmology and Symbolism in Formative Period, Peru
Project Abstract (will be included in A Day in May program, if approved):	<p>1. Lost in Translation in Pre-Columbian Culture: The Role of the Bear and Water Symbolism in Formative Period</p> <p>Throughout ancient Andean culture, animals and their attributes have been depicted in objects associated with religious ceremonies, political authority, and social status. John Berger and Gary Urton have analyzed the meaning of such depictions in various social and religious contexts, often settling upon a metaphoric interpretation. Although art historians have also focused on the roles of many animals in Andean cosmology and their iconography in various pre-Columbian cultures, one important animal has largely been neglected: the bear, which is actually a major species in the Andean habitat. The ukuku (bear-man) story tells of the ukuku bear, who kidnapped a shepherd girl and kept her as his wife, bearing two children. The Qoyllur Rit'i pilgrimage associates bears with the bringing of water from glaciers. Such evidence suggests that bears may be important symbols of water and fertility, but bear iconography in artworks from the Formative period has been largely overlooked. In this article, I identify a few ceramic vessels from the Cupisnique and Vicús regions as portraying bear iconography and interpret their symbolism. Contextualizing these objects in history, I argue that the role of the bear, understood as bringer of water, was important during the Formative period but diminished</p>

during the Moche period with the rise of the highly developed irrigation technology.

2. Monumental Structure, Sacred Landscape, and Cosmology: The Late Formative Period Peruvian Site of Jequetepeque-Jatanca

How does architectural construction relate to the surrounding landscape and a broader cosmological framework? This paper discusses the relationships among architecture, geography, and cosmology at the archaeological site of Jatanca in the Jequetepeque Valley on the northern coast of Peru. This site was occupied mainly during the Late Formative Period (approximately 500 BCE to 100 CE) by local coastal populations, resulting in the construction of six monumental architectural compounds located on a relatively undifferentiated flat plain. Only one partially elevated structure exists at the site, a unique Acropolis that radiocarbon tests and excavations indicate was the very first building constructed there. This acropolis seems to form a focal point for the local architecture and its relationships to the surrounding sacred mountains and even celestial bodies. Edward Swenson and John Warner have concluded that Jequetepeque-Jatanca was associated with a mountain cult and that the plans of the site were also organized around ceremonial performances. Building on their analysis, we argue that the Acropolis exhibits a specific cosmological relationship with the nearby mountain Cerro Cañoncillo, creating an almanac based on alignments of solstices and equinoxes that connected the site's inhabitants to a larger cosmic framework. This paper will discuss the rationale behind Jatanca's geophysical location and spatial considerations for its ritual practices, including analysis of its surrounding environment and irrigation canal system.

**PROPOSAL**

Please explain your reasons for requesting a course release and provide specific details about its contribution to your professional development (2 pages). You should include a list of specific and tangible results of the project, emphasizing its benefit to Framingham State University, and dates and timeline showing your planned schedule and when you expect results.

I am applying for a course release for Spring 2019 so that I can complete two articles that I have been researching for the past two years. Because of my early application for tenure and promotion in 2019-20 (during my third year), the Art Department senior faculty—including Erika Schneider, Brian Bishop (the previous Chair), and Paul Yalowitz (the current Chair)—strongly encouraged me to apply for this course release despite it not aligning with the normal schedule. During my previous research periods between 2016 and 2018, I was able to complete the foundational work on these two articles and present my findings at various conferences. In order to complete the work for publication, I need an extra four hours per week to write and edit the articles to submit to peer-reviewed journals. Due to great interest these articles have received, two distinguished scholars in the field have already offered to read and comment on my drafts before I submit them: Catherine Allen from George Washington University and Edward Swenson from the University of Toronto. After publishing these two important articles based on strongly interdisciplinary methods, I will be in a much better position to apply for additional outside grants to aid my research

and teaching at FSU, including organizing an opportunity for FSU students to conduct field research in Peru. I describe the intellectual significance result and timeline of the two projects below:

1. The first article focuses on the symbolic importance of the bear in pre-Columbian Andean cultures, a significant animal largely ignored by other scholars in the field. According to the current paradigm, the most culturally and cosmologically significant animals were felines, serpents, caimans, and eagles. In contrast to this generalized view, my research shows that the bear, a major species in the Andean habitat, symbolized life-bringing water and irrigation technology to the ancient peoples. This interpretation is developed based on ethnographic, archaeological, and art historical data, including evidence of the bear as the main protagonist in both stories and real pilgrimages associated with water and fertility. In particular, my article introduces several ceramic vessels from the Cupisnique culture (ca. 1200–200 BCE) that combine bear imagery with water designs, revealing the significance of bear symbolism in ancient material objects for the first time.

Previously misidentified as depicting feline species, these objects clearly depict bears due to their unique facial features including a protruding snout, blunt nose, large nostrils, grimacing mouth, and round-edged eyes, all of which correlate perfectly with modern zoological physiognomy. My research also shows that these vessels are frequently marked with a geometric step design that can be interpreted as representing a stepped canal system used in Early Formative Period irrigation (Russell and Jackson 2005). The coupling of the bear motif with the step design in these objects arises at the same time as the onset of major irrigation projects undertaken by the early Andean peoples. Through such associations, the bear itself becomes a symbol of water delivery. Since the ability to control water in the high desert climate of northern coastal Peru was of major importance, the bear motif becomes unquestionably a critical aspect of ancient Andean culture.

This research directly challenges the current approach to Andean animal cosmology and symbolism suggesting that scholars must explore a broader variety of relationships between ancient Andean peoples and the natural world around them. My research plan for Spring 2019 is to complete this article with assistance of the four hours per week granted by release from teaching obligation. Since this article will be a clear example of how to apply diverse methodologies to tackle complex cultural systems and material objects, my goal will be to publish in the *Journal of Material Culture*, a major, interdisciplinary, peer-reviewed journal published by University College of London.

2. The second article analyzes the relationships between architecture, landscape, and cosmology in the Peruvian site of Jequetepeque-Jatanca, which was occupied by an unusually multi-cultural and longstanding community between 500 BCE and 100 CE, late Formative period. A unique, Acropolis structure at this site aligns nearby architectural compounds to the natural landscape and the natural landscape to celestial markers, most significantly in connection to a nearly sacred mountain, Cerro Cañoncillo. Since no similar relationships among these three elements of architecture, sacred geography, and cosmology have yet been found in this region and period of Peruvian history, my approach to Jequetepeque-Jatanca will enable much greater understanding of numerous aspects of the local society, including its astronomical knowledge, agricultural cycles, ritual practices, and social structures.

During the 2016 and 2018 field research at the site, I completed several major tasks, including documenting sites constructed on the sacred mountain Cerro Cañoncillo confirming sighting points for the equinoxes and solstices along the mountain, and recording additional alignments between the nearby architectural compounds, the Acropolis, and other local geography. With this preliminary research and support from the course release by CELTSS, I will be able to finalize a comprehensive analysis of the architectural, geographic, and cosmological alignments of Jequetepeque-Jatanca, to be published as a substantive article in *Ñewpa Pacha: Journal of Andean Archaeology*, a peer-reviewed journal published by the Institute of Andean Studies. I will show that inhabitants of Jequetepeque-Jatanca made calendrical observations along Cerro Cañoncillo to manifest cosmic knowledge into the human world, not only providing a functional agricultural almanac but also promoting the Jatanca site as a multi-cultural ritual center. Expanding beyond the fundamental notions of mountain cults, the Acropolis created dynamic relationships between the human and divine realms through its mimesis of the mountain's form, its connections to astronomical observation, and its other relationships to local architecture and landscape. Since this article will be co-authored with the archaeologist John Warner from the University of South Florida, it will also showcase the importance of interdisciplinary approaches to ritual landscapes.

While art historians frequently engage with the iconography and stylistic analysis of ancient Andean ceramics and architectural structures, isolating images and designs from their surrounding contexts provides only a limited view of their cultural significance. These two articles will present material objects and architectural structures in their social, natural, geographic, and cosmological contexts by combining archaeological and ethnographic methods with an art historical eye. This approach opens a new perspective on the use of ceramics and monumental structures in ancient South America.

**Lost in Translation in Pre-Columbian Culture:  
The Role of the Bear and Water Symbolism in Formative Period  
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**Monumental Structure, Sacred Landscape, and Cosmology:  
The Late Formative Period Peruvian Site of Jequetepeque-Jatanca  
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