“Building on the Ruins of Empire” O’Toole Lecture O’Toole 3b

*Study Questions* – **James Scorer**,[“Andean Self-Fashioning”](http://www.tandfonline.com/doi/pdf/10.1080/03087298.2014.942490%22%20%5Ct%20%22_blank)

1. Who was **Martín Chambi**? What did he photograph, and why?
2. According to James Scorer, how has **Machu Picchu** been de-historicized/de-historicised (p. 379)? Who used Inca ruins for which purposes in the late 19th century and early 20th century (p. 380)?
3. How does cultural studies scholar James Scorer disagree with scholars such as Fernando Castro Ramírez, Jorge Coronado, Edward Ranney, and Publio López Mondejar (**secondary sources**!)? Why does Scorer choose to historicize/historicise Chambi’s photos of ruins (p. 381)?
4. How did *neoindianismo* expand *indigenismo*? [Twentieth-century *indigenismo* was an intellectual, political, and cultural movement in and around the city of Cuzco that articulated a pride in Inca and indigenous identity. *Neoindianismo* included Cuzco mestizos.] What was the contradiction of “praising the urbanized subject and promoting archaeological tourism” (p. 382)? What was the challenge for urban indigenous people, or *mestizos* and “*cholos*,”who wished to embrace their indigenous Andean identity? [A *cholo* was a derogatory term for an urban Indian man, reclaimed by 20th-century Cuzco indigenous activists.]
5. How did Chambi benefit from photographing “indigenous customs, historical re-enactments of the Inca past, and archaeological remains” (p. 382)? How did Chambi help *indigenismo* and *neoindianismo* movements?
6. Which characteristics of early 20th-century *cuzqueño/a* **ethnic elasticity** (p. 383)can you identify in the photographs of Chambi? [A person from Cuzco is a *cuzqueño/a*.]
7. Who was **Hiram Bingham**? What is panoptic about his photographs of Machu Picchu (p. 383)? What was the scientific rhetoric of Bingham’s approach (p. 385)? What were the aesthetic terms of Chambi’s romantic approach?
8. How did Bingham place the Machu Picchu ruins in the past (p. 387)? How did Chambi make the ruins Machu Picchu active, and part of his present (p. 388)? Where are the people in Bingham’s photos versus Chambi’s photos (p. 388)?
9. Who were the tourists at Machu Picchu in the early 20th century (p. 389)? How were Peruvians fusing their modern present with their Inca past? How did Peruvians consume (play with and at!) Machu Picchu (p. 392)?
10. How were Chambi’s self-portraits part of a “**modern civic project**” (p. 393) and a “**self-fashioning**” or self-transformation (p. 396)? How did Chambi associate himself with the past *and* the present in these self-portraits? What were/are the elements of a **transcultural individual**?

A note: Pre-Columbian means “before Columbus” or is a period that predates the arrival of Europeans in the Americas. The Centro Qosqo was a group of artists, intellectuals, and self-trained Quechua specialists who promoted tourist folklore of Cuzco. A *carte-de-visite* was a type of late 19th-century photograph made of “exotic” or “native” types of people.

For more on the return of Bingham’s artifacts to Peru from the Peabody Museum of Natural History at Yale University, listen to: <https://www.npr.org/2010/12/15/132083890/yale-returns-machu-picchu-artifacts-to-peru>

[For Yale’s statement, see: http://peabody.yale.edu/collections/anthropology/machu-picchu-agreement-between-yale-and-peru](http://peabody.yale.edu/collections/anthropology/machu-picchu-agreement-between-yale-and-peru)