



Traveling National Pop-Up Exhibit

The Hidden Life of Things

Andean and Amazonian Cultural Artifacts and the Stories They Tell

Exhibit Guidelines

Introducing *The Hidden Life of Things* exhibit:

The Hidden Life of Things is a 19-panel traveling pop-up exhibit that presents cultural artifacts from Ohio State's Andean and Amazonian collection as "texts" in their own right. The Andes and Amazonia have a long history of oral traditions. Even as native inhabitants engaged with Western writing, becoming more "lettered" since the time of contact, indigenous communities retained the art of storytelling and cultural production. Wisdom and meaning making were and continue to be passed down from one generation to the next by way of practice, experience and applied knowledge of the processes behind beautifully made things, instead of conventional written texts. This exhibit portrays some of the ways by which indigenous communities inscribe rich narratives of their cultural and historical experiences in tactile surfaces and performance traditions rather than on paper.

Bringing the exhibit to your campus/institution/organization:

The exhibit was developed by The Ohio State University Center for Latin American Studies (CLAS) and is available through a loan agreement. Please contact CLAS to inquire about the possibility of bringing the exhibit to your campus/institution/organization. The exhibit can be requested for periods of 1-4 months and comes with an expectation for the receiving institution to develop programming that will maximize the impact of the display. Please contact clas@osu.edu or (614) 688-4285 for inquiries.

The cost:

There is no exhibition rental cost at this time. Approval of the request to bring the exhibit to your campus/institution/organization is based on the availability of the exhibit, which is determined on a first-come, first-served basis.



The receiving entity is responsible for paying all shipping and handling costs to and from Ohio State (see below for more information). If the receiving entity does not have available funds to cover shipping, there is the possibility of receiving a grant through the Center for Latin American Studies to cover these costs.

Shipping and Handling

The receiving entity is responsible for the shipping and handling of the exhibit from where it is currently being exhibited/stored (either at Ohio State or another institution) to their location and back to Ohio State (or to the next institution receiving the exhibit). These costs vary by location and shipping speed, but should not exceed \$500-\$600.

UPS is the preferred shipping method. Please contact your local UPS store to determine the safest and most cost-effective method of transportation.

If you can add my email address to be notified of when it ships/arrives, that would be a huge help. We would also appreciate a copy of the shipping receipt so that we can keep this data for our records.

Action Items: Please add Ohio State's CLAS email address (clas@osu.edu) as a notification recipient to be notified of when the exhibit ships or arrives (via the UPS communications platform). Please also email a copy of the shipping receipt so that we can keep this data for our records.

Exhibit components:

Borrowing the pop-up exhibit involves commitment to the following requirements:

- **Shipping/Installation of banners:** Exhibit will be shipped via UPS to the exhibit site. The receiving institution is responsible for installing the exhibit in an appropriate space.
- **Insurance:** The receiving institution is responsible for insurance for the exhibit or for any damages incurred during the loan period.
- **Public programming:** To maximize the impact of the exhibit, all receiving entities are strongly encouraged to pair the exhibit display with programming related to the exhibit. This may include scholarly talks, class visits, film series, public events, etc. *We ask that you please include CLAS OSU (clas@osu.edu) on promotional lists, so that we can also communicate events and programming in our newsletter.



- **Impact and Evaluation:** All receiving entities should share impact and evaluation data with the Center for Latin American Studies at Ohio State at the end of the exhibit display period.

Banners and installation:

The exhibit includes 19 retractable banners and stands (33.5" x 78.7"). This self-supporting format allows the exhibit to travel from institution to institution with the purpose of raising greater awareness of Andean and Amazonian cultures and fostering engagement with indigenous epistemologies. The exhibit can be set up easily in any space that accommodates the banners and stands, generating an instant, self-standing gallery that viewers can walk through. The exhibit includes interactive features, accessible through QR codes that can be read on any smart phone. This allows viewers to listen to Andean music, hear Quechua poetry and Andean myths, access resources online, and learn more about the cultural artifacts as they move through the exhibit.

Panels can be set up in a variety of configurations. Nonetheless, it is important that the exhibition space or spaces be large enough to fit the panels with room for visitors to view panels from a distance of two to four feet. In addition, a secure space for panel storage when they are not in use is critical.

Locate potential exhibition sites in your community with spaces that are appropriate for the installation and display of the exhibit. Ideally, this space would be open to public with the ability to lock it during closed hours.

Please refer to the [Banner Assembly Instructions](#) and [Banner Troubleshooting Guide](#) for more information.





Insurance:

The exhibit is valued at \$3,000. The receiving entity is responsible for insurance on the traveling exhibit or for any damages incurred while the exhibit banners are in the care of the receiving entity. Please see the [Outgoing Loan Agreement](#) for more information.

All receiving entities are required to have the Loan Agreement completed and signed by their institution or organization's proper official *prior* to the shipping of the exhibit. CLAS will then return a fully executed copy of the Loan Agreement with completed signatures from Ohio State.

Public Programming:

To maximize the impact of the exhibit, all receiving entities are **strongly** encouraged to pair the exhibition with public programming or education activities related to the exhibit.



For example, you might invite one of the primary curators from Ohio State to deliver a talk and host a special tour of the exhibit, or you might invite musicians and artisans to participate in a community outreach project during the exhibition. Other possibilities include class visits, encouraging professors to design class projects and assignments around the exhibit, hosting a Latin American or indigenous film or film series, offering public mini lessons in indigenous languages of the Andes and Amazonia such as Quechua, Kichwa or Aymara. The Center for Latin American Studies at Ohio State can make recommendations for speakers and/or offer suggestions for related programming for the exhibit should you need more ideas.

This Traveling National Pop-Up Exhibit aims to raise awareness of Andean and Amazonian indigenous cultures and to make resources available for classroom use and broader public appreciation. We also encourage each receiving entity to host an opening for the exhibit. It is a great way to generate publicity and enthusiasm for the exhibit and for your organization or facility. In addition to publicizing the exhibit among the campus community, reaching out to the media, community partners and local government officials are key ways to ensure broad public attendance. You might consider inviting legislators and community leaders to the exhibition opening so they can experience firsthand the vibrancy of arts in the community and in education, and the benefits of public funding of the arts.

We ask that you acknowledge the Center for Latin American Studies at The Ohio State University and other exhibit contributors on publicity materials as outlined further below.

Impact and Evaluation:

Impact and evaluation data are critical to the continued availability and success of outreach and community engagement programming such as this Traveling Pop-Up Exhibit. Institutions receiving the exhibit should share impact and evaluation data with the Center for Latin American Studies at Ohio State at the end of the exhibit display period. This data may include: number of people attending exhibit related events, type of public (general public, undergraduate students, graduate students, academic community, etc.), testimonials, survey data, suggestions for improvements, etc. We would be particularly interested in knowing whether they found the exhibit interesting and informative, whether and how different publics engaged the interactive features in the exhibit, and if they found the interactive features to be complementary of the exhibit.



Photographs of different audiences viewing the exhibit or participating in outreach programs would be particularly valuable. Samples of any printed materials or publicity can also serve as important documentation.

Responsibilities of the Receiving Entity:

Once the receiving entity sponsor has received approval from the Center for Latin American Studies to host the exhibit, the sponsor should complete, sign, and return the [Loan Agreement](#) to Megan Hasting, hasting.6@osu.edu. This document should list the specific dates that the exhibit be displayed, including shipping dates.

The receiving entity sponsor will also notify the Center for Latin American Studies of any related programming that has been scheduled in order to maximize publicity and awareness of the exhibit. Please include clas@osu.edu on any outgoing publicity related to the exhibit.

Upon conclusion of the loan period, the borrowing institution must complete a **Facilities Report** that documents the status of the panels (are there any damages or other problems that should be noted?). This report should be sent to Megan Hasting, hasting.6@osu.edu, at the Center for Latin American Studies within 10 days of the exhibit closing date.

Acknowledgments:

The Hidden Life of Things: Andean and Amazonian Cultural Artifacts and the Stories They Tell traveling pop-up exhibit was developed, curated, and designed by **Michelle Wibbelsman** (faculty curator, associate professor of Latin American Indigenous Cultures, Ethnographic and Ethnomusicological Studies, Department of Spanish and Portuguese), **Diego Arellano** (student curator, Arts Management major, class of AU 2018), and **Tan Nguyen** (exhibit graphic designer, assistant director of Marketing and Communications, Center for Languages, Literatures and Cultures).

When publicizing the exhibit, please include the following acknowledgment on any printed materials or social media announcements:

“The Hidden Life of Things: Andean and Amazonian Artifacts and the Stories They Tell traveling pop-up exhibit was produced by the Center for Latin American Studies at The Ohio State University in collaboration with various units on campus and funding support from a U.S. Department of Education Title VI grant and a private donation from Norman E. Whitten to The Ohio State University.”



THE OHIO STATE UNIVERSITY

CENTER FOR LATIN AMERICAN STUDIES

Questions?

Please contact the Center for Latin American Studies at The Ohio State University:

Megan Hasting, Assistant Director

Hasting.6@osu.edu

614-688-4285

For more information and to follow the traveling pop-up exhibit please visit

<https://clas.osu.edu/hidden-life-things-andean-and-amazonian-cultural-artifacts-and-stories-they-tell>

Panel Thumbnail Index Pop-Up Exhibit

The Hidden Life of Things: Andean and Amazonian Cultural Artifacts and the Stories They Tell



MUSIC, IDENTITY AND KNOWLEDGE

DRUM
The drum is a central instrument in many Indigenous cultures, used for communication, storytelling, and ceremonial purposes. It is often made from animal skins stretched over wooden frames.

GUITAR
The guitar is a popular instrument in many Indigenous communities, often used in traditional music and dance. It is typically made from local woods and has a unique sound.

STRINGED INSTRUMENT
This instrument, often made from a gourd, is used in traditional music and is known for its distinctive sound. It is a key element in many Indigenous musical traditions.

TO WEAVE THE WORLD: TEXTILES AND TEXTS

WOVEN BASKET
Woven baskets are essential items in many Indigenous cultures, used for storage, transport, and as part of traditional crafts. They are often made from natural fibers and feature intricate patterns.

WOVEN BAG
Woven bags are used for carrying items and are often made from natural fibers. They are a practical and artistic part of Indigenous textile traditions.

WOVEN FABRIC
Woven fabrics are used in traditional clothing and are often made from natural fibers. They feature various patterns and colors, reflecting the cultural heritage of the community.

BOOK COVER
The book cover features a traditional Indigenous design, possibly representing a specific story or cultural motif. It is a blend of traditional art and modern publishing.

PERSONHOOD AND AGENCY OF CULTURAL ARTIFACTS

WOODEN STAFF
The wooden staff is a traditional tool used in many Indigenous cultures. It can be used for various purposes, including as a walking stick or a tool for hunting.

SMALL OBJECT
This small object, possibly a tool or a piece of jewelry, is made from natural materials and is often used in traditional crafts.

NET
The net is a traditional fishing tool, often made from natural fibers. It is used for catching fish and is a key element in many Indigenous fishing traditions.

INDIGENOUS LITERATURE: WRITING AS RESISTANCE AND DECOLONIZING TEXTS

BOOK COVER
The book cover features a traditional Indigenous design, possibly representing a specific story or cultural motif. It is a blend of traditional art and modern publishing.

PAGE OF TEXT
The page of text contains traditional Indigenous knowledge, often written in a mix of languages and scripts. It is a key element in the decolonization of literature.

OPEN BOOK
The open book shows the text of the book, which is a blend of traditional Indigenous knowledge and modern publishing. It is a key element in the decolonization of literature.

TO WEAVE THE WORLD: TEXTILES AND TEXTS

WOVEN FABRIC
Woven fabrics are used in traditional clothing and are often made from natural fibers. They feature various patterns and colors, reflecting the cultural heritage of the community.

WOVEN BAG
Woven bags are used for carrying items and are often made from natural fibers. They are a practical and artistic part of Indigenous textile traditions.

WOODEN STAFF
The wooden staff is a traditional tool used in many Indigenous cultures. It can be used for various purposes, including as a walking stick or a tool for hunting.

PERSONHOOD AND AGENCY OF CULTURAL ARTIFACTS

FRINGED OBJECT
The fringed object is a traditional item, possibly a piece of clothing or a bag. It is often made from natural fibers and features intricate patterns.

WOVEN BAG
Woven bags are used for carrying items and are often made from natural fibers. They are a practical and artistic part of Indigenous textile traditions.

WOVEN FABRIC
Woven fabrics are used in traditional clothing and are often made from natural fibers. They feature various patterns and colors, reflecting the cultural heritage of the community.

TRADITIONAL COOKING & FOOD SUSTAINABILITY

WOODEN SPOON
The wooden spoon is a traditional cooking tool used in many Indigenous cultures. It is often made from local woods and is used for stirring and mixing.

WOODEN BOWL
The wooden bowl is a traditional cooking tool used in many Indigenous cultures. It is often made from local woods and is used for serving and mixing.

WOODEN STAFF
The wooden staff is a traditional tool used in many Indigenous cultures. It can be used for various purposes, including as a walking stick or a tool for hunting.