My field of study is ancient Andean art and material culture, and I pursue this subject in an interdisciplinary approach which combines the use of visual, archaeological, ethnohistorical, and vocabularied sources, with tools and insights taken from the fields of archaeology, art history, and anthropology of art. A good example of this approach is my doctoral research “Beyond the Image: Femininity and Other Gender Expressions in the Ancient Art of the South-Central Andes (800 B.C-1532 A.D)” that successfully reconstructs many aspects of the ancient Andean gender mechanisms and their expressions in art, society, religion, and ideology.

In addition to my research, for nine years I was the curator of the Maiman Collection in Herzliya, Israel, a private collection of ancient Andean artefacts. This experience has enriched my knowledge of both Andean material culture and the management of ancient artefacts. Further, as an archaeologist, I participated in several excavations and surveys under the auspices of the Israel Antiquities Authority, as well as in one project in Peru (Pueblo Viejo, Lurin Valley). These were both part of my studies towards my Master’s Degree.

Currently, I am a postdoctoral researcher affiliated with the Andean Studies Program of the Pontifical Catholic University of Peru. My postdoctoral research “A Queer Reading of Northern Andean Coast Material Culture and Practice in Ancient and Early Colonial Societies” continues my interest in Andean gender structures. However, in this study I focus on a different geographical area than the one I covered in my doctorate. This research delves into these gender categories, which were neither entirely feminine nor masculine, and therefore I title these as “additional genders”. The study’s first objective is to present the different narratives regarding additional genders: the European narrative noted in the colonial documents, and the Andean narrative by suggested by ancient and colonial indigenous material culture and practice. The second goal is to explore the ways Northern Andean Coast societies materialized the additional genders in their artefacts. The research also seeks to understand the roles individuals in the additional genders groupings fulfilled in their society and examines whether contemporary Andean communities preserve the remains of additional gender categories. The research’s last objective is to delve into the questions related to the museology of gender. This focuses on the challenges involved in the interpretation and display of the themes of gender and multiplicity of genders in museum exhibitions.

In addition to carrying out this research, I will soon teach a course on ancient Andean art and artefacts in the Andean Studies Program, including the methodologies we can use for their analysis. Furthermore, I serve as a supervisor for a PhD. candidate in this Program.

Considering my academic experiences and interests, I find the project “Rise of Divine Lordships in the Ancient Andes: Ancestors and Polity in Northern Peru” a fascinating opportunity to broaden my perspective on the Andean past and enhance my research methodology. I have an especial interest in the project’s principal objective that centers on the emergence of a fundamental Andean institution: the divine lordships. Understandably I am particularly drawn to an exploration of the role gender structures played within this ideological and political infrastructure. The Andean divine lordships have a very strong dualistic gender component, clearly exemplified by the Inca origin myth that tells of four brothers and four sisters who constitute four couples. These were the divine founders of the Inca Empire. This characteristic can also be traced in representations of ancestors, such as the male and female figures carved in stone of the Recuay and Wari traditions. The three-dimensional scenes depicted in the Recuay ceramic style is another source that demonstrates the gendered division of social roles in public and private performances.

Another component of the project, that of archaeological heritage management, coincides with a vital theme of my professional work, mainly the museological aspect. Now, after obtaining my Ph.D., I seek a way to bridge the knowledge acquired during my scholarly research with an interpretation of this material for the non-academic public. While my work in the Maiman Collection was partially directed to this end, I would now like to broaden my work’s explanative component on a larger scale in order to reach a wide variety of audiences.

Additionally, I have a special interest in the geographical area of the project. My postdoctoral research is focussed on the cultures that prospered in the neighboring region, the Northern Peruvian coast. As previously mentioned, one of my research’s objectives is to examine whether the remains of the additional gender categories are preserved in contemporary Andean communities’ cults. A particular example of this are the rituals in which a male body is dressed with women's clothing.These are performative temporal acts. As the Pacific coast was highly influenced by the Spanish tradition, compared to the highland communities, the local native traditions are therefore less present in this region. For this reason, an investigation of such rituals among the North-Central Andean Highland communities that are adjacent to the region I specialize in would be most beneficial to my study.

Beyond my deep interest in the project, I also find an affiliation with the Sainsbury Research Unit (SRU) will be an extraordinary opportunity to exchange ideas with colleagues who study indigenous art from other parts of the world. I am sure this experience will enrich my research regarding such themes as artefact technology production, function, materiality, and iconography, as well as museology from a postcolonial perspective.

I believe I can contribute to the “Rise of Divine Lordships in the Ancient Andes: Ancestors and Polity in Northern Peru” Project in several ways. First, I would be thrilled to share my experience in gender archaeological studies and encourage the widening of the gender perspective within this Project. The use of this theoretical framework can undoubtedly bring new interpretations for archaeological findings and artefacts. Furthermore, I would to contribute my strong experience in collections study. For my doctoral research I undertook firsthand analyses of 1,076 artefacts that are part of 30 museums and collections in Peru, Bolivia, Chile, Argentina, Germany, France, and Israel. Now I have just started to collect material for my postdoctoral research, and have initially studied firsthand 260 objects in the Ethnological Museum of Berlin and in the America Museum in Madrid. Lastly, since my Master’s studies I added the ethnohistorical discipline to my research toolbox. Tutored by Professor Jan Szemiñski, I have learned to undertake critical readings of the colonial era chronicles and documents that described Andean myths, history, and practices. This skill enables me to filter such information and explore continuities and discontinuity in Andean practice and its worldview. I found this exercise very useful in my research and I believe that it has the potential to add another layer to the Project.

Throughout my work and research I have developed a great ability to work as team member. In my work at the excavations carried out by the Israel Antiquities Authority, I participated in both big and small projects, where I always kept good collegial relations with the archeologists and the excavations workers. Furthermore, I have collaborated with colleagues in iconographical studies, such as when I joined forces with Amnon Nir and Javier Fonseca Santacruz in analyzing a unique ceramic piece that was found in the last Inca refuge at Vilcabamba (1537-1572 A.D.). An article that summarizes our findings will soon be published in the journal of *Latin American Antiquity*.

As part of my curatorial work at the Maiman Collection, d During my tenure I created eight workshops for university professors and students. In these seminars we collaboratively studied a theme or a culture through related artefacts. Five workshops focused on a specific culture or style, including the Chavin, Wari and Tiwanaku, Nasca, Moche, and Lambayeque. An additional three workshops delved into the specific themes of Inca textiles, ancient Andean music, and the contacts between the ancient societies of the Americas as reflected in ancient and contemporary textiles. Furthermore, in 2012 and 2014, I organized two international congresses at the Hebrew University that received highly successful evaluations by their participants. The results of these two events were published; one in the academic journal *Revista Andina*, and I served as the co-editor of the publication.

To conclude, the Senior Research Associate post as part of the “Rise of Divine Lordships in the Ancient Andes: Ancestors and Polity in Northern Peru” Project can extend both my knowledge on the Andean past and the methodologies I employ for its study. At the same time, it will give me the opportunity to share my profound knowledge of Andean artefacts and Andean gender archaeology, which has the potential enrich the Project in its entirety.