



PHOEBE A. HEARST

MUSEUM OF ANTHROPOLOGY

UNIVERSITY OF CALIFORNIA, BERKELEY

N ♦ E ♦ W ♦ S

VOLUME 2, NUMBER 1

FALL 2000

THE MUSEUM OPENS NEW FALL EXHIBITIONS

This fall, the Phoebe A. Hearst Museum will present a series of new exhibits, each based on systematic research by university professors and staff. Widely diverse in time and region, they are prime examples of the collecting strengths of the museum, which will celebrate its centennial in the fall of 2001.



FLYING BEAR. CARVED BY KENO-
JUAK ASHEVAK, 1968. STONE.
CANADIAN INUIT, CAPE DORSET,
NWT, (NOW NUNAVUT); 2-71433

On display in our visual anthropology gallery is *Tzintzuntzan, Mexico: Photographs by George Foster*. The exhibition is drawn from a body of nearly 4,000 photographs taken by George M. Foster, emeritus professor of anthropology, during more than a half century (1945–99) of ethnographic fieldwork in the town of Tzintzuntzan in Michoacán, Mexico. This work has formed the basis for important contributions to the study of peasant societies and to the subfields of medical and applied anthropology, and to his development of methodologies for long-term research.

This series of photographs depicts his major subjects and consultants engaged in scenes of daily life and the principal work of the village—fishing, agriculture, and especially pottery production (accompanied by a display of pots). Foster also characterizes the changes that have occurred in the ceremonies and fiestas in this Mexican peasant community during the latter half of the twentieth century. Noted for his anthropological scholarship, Professor Foster is also a fine photographer. The portraits of individuals

continued on page 3

FROM THE DIRECTOR

As many Museum members and friends will know, in 1990 Congress passed the Native American Graves Protection and Repatriation Act (NAGPRA). With this act, Congress intended to redress certain historical wrongs, and to allow Native American and Native Hawaiian tribes and groups to make claims for the return or repatriation of human remains, associated funerary objects, and certain other kinds of artifacts, such as sacred objects. To make a claim, Native groups would need to demonstrate that they had a legitimate association or affiliation with the items in question, such as lineal descent from an ancestor whose remains were held in a museum collection.

To facilitate the process of identifying human remains and artifacts that might potentially be the subject of claims, NAGPRA required that museums produce detailed inventories of the human remains and associated funerary objects in their collections. Unfortunately, while mandating that such inventories be produced, Congress failed to allocate any funds to assist museums in creating such inventories. Several years into the implementation of the law, funding became available, but only in limited amounts. For the Hearst Museum of Anthropology, along with a number of other museums holding very large collections, this resulted in something of a conundrum, because the process of creating such detailed inventories can be extremely time-consuming and costly.

For several years, the Museum proceeded with the NAGPRA inventory process at the level dictated by available budgetary resources, receiving necessary time extensions from the Federal government. In early 1999, however, Berkeley was informed that no further extensions would be granted, and was required to present a plan for the immediate completion of these inventories. Fortunately, Chancellor Berdahl and Executive Vice Chancellor and Provost Christ recognized that

additional resources would have to be provided if the Hearst Museum were to meet its Federally-mandated obligations under NAGPRA. With one-time funding provided by a special allocation from the Chancellor, a team was put to work in order to speed up the process of reviewing the extensive paper archives (original field notes, accession records, and more than 125,000 catalog records of artifacts) as well as inventorying some 8,000 skeletal remains and approximately 12,500 associated funerary objects. The University of California, Berkeley made a commitment that the inventory would be completed by June 30, 2000.

I am very pleased to report that the Museum and the special NAGPRA team, headed by Dr. Edward Luby, successfully met this goal by completing the inventory on schedule at the end of June. All completed inventories have now been submitted in both paper and digital formats to the National Park Service, which administers NAGPRA. The next stage in this process will be the official publication of these inventories in the Federal Register, after which any Native American or Native Hawaiian tribes or organizations may present their claims for specific materials.

One very positive outcome of the NAGPRA process has been extensive consultation and the strengthening of ties between the Hearst Museum and many Native American tribes, especially in California. The process of consultation will continue, and is being facilitated in part by the efforts of the Museum's cultural attaché, Mr. Otis Parrish, himself a respected elder of the Kashaya Pomo tribe.

NAGPRA has presented both challenges and opportunities for the nation's museums. We are pleased to be able to report that the Hearst Museum is in full compliance with this Federal law, and we will make every effort to meet both the letter and spirit of NAGPRA in the years to come.

Volume 2, Number 1
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Designed by Judy Oliver, Wild Ink Editions

The newsletter is published twice yearly.
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LOCATION

The Phoebe A. Hearst Museum of Anthropology is located in Kroeber Hall at the corner of Bancroft Way and College Avenue on the UC Berkeley campus.

HOURS / ADMISSION

10:00 a.m. to 4:30 p.m. Wednesday through Sunday.
Admission is \$2 for adults, \$1 for seniors, and 50¢ for children 17 years old and under; free admission to Museum members, UC students, faculty, and staff, and free to the public on Thursdays. The Museum is wheelchair accessible.

TRANSPORTATION / PARKING

Campus is served by the following AC Transit bus routes: # 7, 40, 51, 52, 64. The Museum is a 15-minute walk east of the Berkeley BART station. Metered parking is available on streets near the Museum. Paid public parking is available for a nominal fee at Berkeley Public Parking, 2420 Durant Avenue (west of Telegraph), and after 5 p.m. and on weekends at the corner of College and Durant Avenues adjacent to the Museum (under the tennis courts). Evening Escort Service: 642-WALK.

and family groups, taken through time, are compelling. Meticulously documented, each picture is matched with a relevant excerpt from his publications.

The exhibit was funded in part by a grant from the University of California Institute for Mexico and the United States (UC MEXUS).

The Exhibition *The Art of Research: Nelson Graburn and the Aesthetics of Inuit Sculpture* draws primarily from the collection generated by Nelson Graburn in the course of his four decades of research on Canadian Inuit art and aesthetics, and donated to the Museum by Nelson and Katherine Graburn. Also included are carvings from their personal collection. Graburn's research led to his pioneering anthology *Ethnic and Tourist Arts: Cultural Expressions from the Fourth World* (1976), a volume that opened up the comparative study of post-traditional arts around the world.

Nearly all the sculptures from the Graburn collections are by named carvers, and the exhibit features photographs of many of these Inuit artists. Professor Graburn's close association with individual carvers is evident in his detailed characterizations of both the art and the makers. Also included are the comments of an art dealer. Excerpted from an appraisal of the collection done by Images of the North Gallery, San Francisco, prior to its accession, they provide the "market perspective."

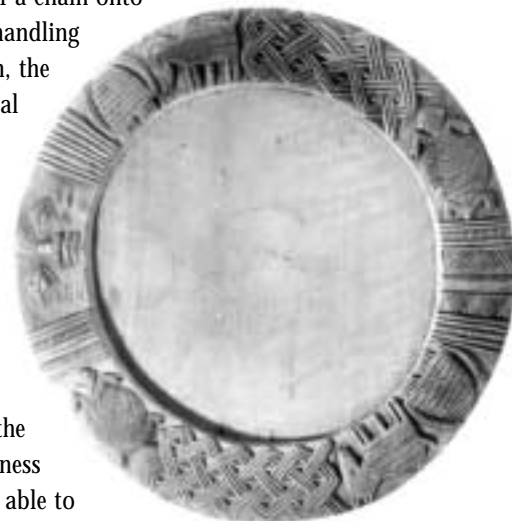
Curators Professor Graburn and Roslyn Tunis, independent curator and consultant, bring Inuit sculpture into the present by including a rotating selection of contemporary sculpture, on loan from local private collections. Also included is a model of an *Inukshuk*, an important and ever-present symbol across the Canadian Arctic. Built out of stone, this image of a human figure serves as a symbol of welcome at the entrance of a village, campsite, or bay. The Inuit selected the image of the *Inukshuk* for their flag when their new self-governing Territory of Nunavut was formed in the Eastern Arctic. We are grateful to American Soil, Inc., Berkeley, for their generous donation of the stone.

Opening on November 15th will be *Yoruba Divination: Selections from the Collections of William and Berta Bascom*. The exhibit focuses on the aims and techniques of Ifa divination, the subject of William Bascom's classic 1969 book. Among the Yoruba and Benin Edo peoples of Nigeria, *Ifa* is the principal god of divination; as many as 400 deities are revered in the Ifa belief system. This kind of fortune-

telling employs two basic methods: the manipulation of sixteen palm nuts or the toss of a chain onto a mat or bag. Depending on the handling of the nuts or the fall of the chain, the diviner marks a pattern in a special wood dust scattered on the surface of a carved wooden tray. These patterns, in turn, correspond to a series of verses which the diviner recites. He will then relate the sacrifice or medicine required to resolve the problem of the client, who can choose whether or not to follow the gods' prescription. Given the richness of the Bascom collections, we are able to feature a wide selection of the basic Ifa divination objects—sculptural bowls for the nuts and other paraphernalia, trays, tappers, bags, nuts and chains—as well as examples of the diviner's regalia, such as necklaces, staffs, and whisks. These will be supplemented by Bascom's detailed documentation—field photographs and oral ritual verses. Although the exhibit focuses on the aims and techniques of divination, Bascom did pioneering research on the subject of individual creativity in African art. We are fortunate to be able to include six works by a named carver (Baba Alawode) and two by his son, allowing us to consider aspects of personal and familial style in Yoruba carving.

Open since last April, *Sites Along the Nile: Rescuing Ancient Egypt* features nearly 600 objects—limestone sculpture, pottery, jewelry, faience—and presents a chronological overview of the cultural development of Ancient Egypt from the Predynastic through the Coptic Period, a time span of approximately 5000 years.

The exhibit also examines early archaeological work carried out at selected sites under the auspices of the University of California Expedition from 1899 to 1905. Supported by Phoebe Apperson Hearst, the Museum's founder, this fieldwork was directed by George A. Reisner. A pioneer in the use of photography as a basic tool of fieldwork documentation, Reisner recorded the entire process of his archaeological excavations. Installed throughout the gallery are pictures of his sites and of the artifacts as he uncovered them. Docent tours available for this exhibit. Wednesdays, October 4th and 18th and November 1st and 15th. 12:15–1:00 pm.



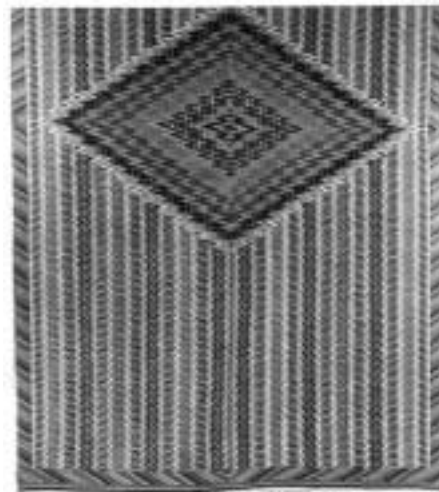
CARVED WOODEN TRAY. AFRICA, NIGERIA, YORUBA. 5–15648.

MUSEUM RECEIVES THIRD GRANT TO SUPPORT BASKETRY AND TEXTILE CENTER

A We are pleased to announce that the National Endowment for the Arts has awarded a \$20,000 Heritage grant to the Museum in recognition of efforts to preserve and provide access to our North American basketry and global textile collections. The funds will be used to rehouse materials from Latin America: the Gustavus A. Eisen ethnographic collection and our unique collection of Saltillo serapes from Mexico. Gathered in 1902, the Eisen collection is one of the largest and best-documented bodies of nineteenth-century Guatemalan textiles in the country. Avoiding textiles that had been made for tourists, Eisen collected only the garments he saw in use or which were similar to those used by the Maya. He assembled entire costumes from all weaving villages, recording comments by wearers and vendors, and noting how textiles were worn or used.

The grant from the National Endowment for the Arts represents the third federal grant received for the Museum's Basketry and Textile Research and Preservation Center project. To date the project has been awarded funding from the National Science Foundation and the National Endowment for the Humanities. As readers may recall from our Fall 1999 newsletter, the University committed 18,600 square feet of space for this center. Additionally, the University's Chancellor, Robert Berdahl, provided the funds to outfit the room with a climate-control system that will prevent the damage to these fragile collections that can be caused by fluctuations in temperature and humidity. Once the installation of compact

storage units and climate control is completed this fall, this state-of-the-art facility will be ready to receive the collections. Funding from science, art, and humanities agencies for this project is significant, and reflects the importance of these collections to a diverse national audience.



THE SALTILLO SARAPE, ORIGINALLY A PRIZE POSSESSION OF WEALTHY LANDOWNERS IN NORTHERN MEXICO, WAS OFTEN ASSOCIATED WITH HORSEMANSHIP. THE SARAPE WAS TYPICALLY MADE OF TWO MATCHING PANELS SEWN TOGETHER, LEAVING A SLIT AS A HEAD OPENING. AFTER FRENCH RULE IN THE EARLY 1860S, THE LONG MACRAME FRINGE BECAME POPULAR, AND THE SARAPE BECAME SMALLER AND MORE COMMONLY WORN AS A SHAWL. BY THE LATE 19TH CENTURY, THE SARAPE HAD BECOME A MEXICAN NATIONAL SYMBOL. SALTILLO, COAHUILA, MEXICO. WOOL; TAPESTRY WEAVE. 3-15989.

CALL FOR VOLUNTEERS

The Phoebe A. Hearst Museum recognizes the contributions of its volunteers. We appreciate the multi-talented individuals who commit their time, skills, and knowledge in support of the Museum's work. We make every attempt to match the volunteer's skills and interests with project in most areas of museum work. For more information please call the Museum's Volunteer Coordinator Martha Muhs, 510-643-1191, ext 2 or muhs@uclink4.berkeley.edu.

Volunteers needed for the Hearst Museum Basketry and Textile Research and Preservation Center Project
In the next four years, we will move nearly 24,000

objects from Museum's North American basketry and global textile collections into our beautiful new off-campus facility. This is an opportunity to gain hands-on experience, behind the scenes, at one the country's major anthropology museums. If you are able to commit at least four hours a week to this project, we invite you to become part of this team of dedicated people. Project needs include: digital photography, machine or hand sewing (storage mounts), packing and moving tasks, computer data entry. For more information about this project, please call the Museum's Volunteer Coordinator.

VOLUNTEER PROFILE

Virginia Knechtel, the museum's longest-serving volunteer, announced her "retirement" earlier this year. She began working at the museum in 1978, when she transferred to UC Berkeley as anthropology major. Virginia did several small research projects in the museum before earning her B.A. in 1980, and after graduation, began to volunteer on a weekly basis. Among her contributions have been cataloguing new accessions, helping with exhibit preparation, and inventorying the Southwest pottery and California basketry collections. During the last decade, Virginia has assisted Ira Jacknis, Research Anthropologist with research on Phoebe Hearst, Alfred Kroeber and Franz Boas. Most importantly, she has arranged and indexed the vast documentation for the American Indian Film

Project (1960-65). The Hearst Museum is very grateful for the work of loyal volunteers like Virginia Knechtel.

"In all the volunteer work that I have done, I felt that I was making a good contribution to the museum. I have always felt that the museum is an important part of the university and of the field of anthropology. I continue to marvel at the collections and resources. It will always be a great satisfaction to me that I could in a small way be part of such a fine institution."



VIRGINIA KNECHTEL,
THE MUSEUM'S LONGEST
SERVING VOLUNTEER.

NEW MUSEUM STAFF

Kendra Dillard joined the Museum's staff as the Assistant Collections Manager. She will manage the Museum's basketry and textile rehousing project. In addition to her Masters degree in History and Museum Studies from the University of Minnesota in Minneapolis, Kendra brings to her position over fifteen years of curatorial, collections management, and registration experience from Minnesota at the Ramsey County Historical Society and the Minnesota Historical Society, and most recently at the Oakland Museum of California where she was a registrar for the Gold Fever! exhibition.

Nicole Mullen is the new Public Programs and Membership Manager. She holds a BA in Anthropology from the University of Massachusetts at Amherst. Nicole has been an educator and interpreter at Plimouth Plantation, a living history museum in Plymouth, Massachusetts. Most recently, she worked in fields of Internet-based technologies and business development and will apply her online communications and project development skills to the Museum's public outreach programs.

Patricia Franco has been appointed as Assistant to the Director. Patricia has previously worked at an outpatient pharmacy at the University of California San Francisco campus. Most recently she was an administrative assistant to the annual fund director at The Library's Development Office on the Berkeley campus.

Anya Montiel is the Museum's new Receptionist. She has BA from UC Davis in Anthropology and is currently in a Masters degree program in Museum Studies at JF Kennedy University with an emphasis on Education. Anya had a paid internship last summer at the Museum of Northern Arizona where she worked with the collections manager.

IN MEMORY OF BERTA BASCOM

It is with great sadness that we note the passing this past March of Berta Bascom, folklorist and collector, wife of the former Director, William Bascom, and devoted friend and supporter of the Museum. Berta Montero-Sanchez y Lopez was born in Havana, Cuba in June, 1919. After study at the University of Havana and at Syracuse University, she studied folklore with William Bascom at Northwestern University, where she earned her Masters degree in anthropology in 1948. Together, the Bascoms researched folklore, religion, and art, focusing on the Yoruba of

Nigeria and the African diaspora in Cuba. They worked collaboratively on many field expeditions, and because of her great personal skills Berta played an active and critical role in making their artifact collections. For many years, she also taught Spanish in local schools. Berta Bascom was a formidable personality, and several have noted that "no one who knew her could possibly ever forget her." Passionately devoted to the research that she and her husband carried out, she asked that memorial donations be sent to the Hearst Museum for preservation of the African collections.

RECENT ACCESSIONS

The Hearst Museum gratefully acknowledges the following recent accessions:

Berta Bascom (promised gift from the estate of). 273 objects, the remainder of the personal African collection of Berta and William Bascom (director of the Museum from 1957 until his death in 1981). Most of these items had been on long-term loan to the museum, but Mrs. Bascom also kept many of her favorite pieces in her home. Among the many Yoruba examples are a finely-carved divination bowl representing a woman holding a chicken, an important set of early "colonial" figures, twin figures, beadwork, iron and wooden dance staffs, and stools. Also included are West African textiles, Ashanti gold weights, masks from the Senufo, Baule, and Bamana peoples, and the remainder of a valuable set of 110 masks made by a single Igbo carver.

William and Berta Bascom have been among the Museum's most devoted patrons, second only to Phoebe Hearst. Nearly every year from 1959 until 1999, the couple made a donation to the Museum, including the promised gifts, their donations total 2029 objects from Africa and other parts of the world.

Phyllis Ross Rutner and Alvin Bennett Rutner. One painted wooden coffin in the shape of a chicken, from the Ga people of Teshi, Ghana; one wooden mask from the Cross River area of the Cameroons. The large coffin (almost 7 feet long and over 5 feet high) was commissioned early this year by the collectors, with the intention of giving it to a local museum. Coming in all kinds of fantastic sculptural shapes (such as automobiles, boats, tools, chili pods, onions, fish, birds), this decorative style of coffin was developed in the mid-20th century by one Ghanaian carpenter and his studio workers.

Hans J. Schiller, collector; given by the Schiller Family Trust. 110 Egyptian antiquities, that include a cartonnage mummy mask, two wooden funerary masks, ceramics, various figurines, coins, lamps, pipes, beads, and other small finds. These objects collected in the early 1940s while Schiller was stationed in Egypt with the British Army Corps of Royal Engineers.

Eric Crystal, former Coordinator of the UC Center for Southeast Asian Studies, (collected with funds provided by the University). 23 textiles, baskets, and wooden masks from ethnic minority groups of Northern Vietnam including Yao, Hmong, Muong, Bahnar, White Tai, and Sedang peoples. Dr. Crystal made the collection while residing in Hanoi from August to December, 1999. Included are a shaman's vest, a baby carrier, a mourning cowl, children's tunics, women's skirts, wedding cloths, standing baskets, pack baskets, and death masks. Because of changing cultural practices in Vietnam, some of these textiles are not liable to be duplicated by future generations.

Jane E. and Sarah J. Gregory. 193 Native American dolls and accessories. This very well-documented collection is quite diverse, representing almost all parts of the continent. The oldest doll is from the 1920s, but most were made between 1965 and the early 1990s, and while some were made for Native use, the majority seem to have been made for sale. The dolls were purchased from Native makers, as well as dealers, shops, and collectors. The current donation is but one part of a larger, world-wide collection of dolls, the African part of which was given to the Museum by the Gregorys in 1984.

William Heick, photographer/donor. 49 black and white photographic prints of Native American subjects (Northwest Coast, California, Southwest, Plains), taken in 1951, and 1961-63, while Heick served as cinematographer for UC's American Indian Film Project. These had been shown at the Hearst Museum in an exhibition 1998-1999.

Dugan Aguilar (Maidu/Pit River/Paiute), photographer/donor. One black and white photographic print of Jennifer Bates (Northern Miwuk) demonstrating acorn soup cooking, at the Maidu Big Time, Oakland Museum, 1997. This image was included in a Hearst exhibition of his work 1997-1998.

Laura Thompson, bequest. Limited edition print of Short Bear, a Sioux, by Leonard Baskin (c.1972), purchased by Dr. Thompson in 1988 from an exhibit of his work in Honolulu.

Karen Olsen Bruhns. One huipil (woman's blouse) and belt; made in Nahaulá, Guatemala Highlands, purchased in a Guatemala City market in 1974.

James Putkey. One barkcloth from Tonga. Well-documented, the cloth was made by Sophia Féao (c.1985) probably for Queen Elizabeth's visit to Tonga.

Burt Tolerton. Outrigger canoe model, fish trap, and hoe made and collected in 1955 on Mortolok Island, Caroline Islands, Micronesia.



IVORY TAPPER. AFRICA,
NIGERIA, YORUBA. 5-10839.

CALENDAR OF PUBLIC PROGRAMS - FALL 2000

SUNDAY, OCTOBER 22, 2:00 PM

Ethnographic film screening.

MEMORIES OF THE PAST:

TZINTZUNTZAN AT MID-20TH CENTURY

THURSDAY LUNCHTIME GALLERY TALKS

All Lunchtime Gallery Talks begin at 12:15.

OCTOBER 26-MUSEUM HISTORY SERIES

A 21ST CENTURY DIGITAL LOOK AT 19TH

CENTURY SOUTHWESTERN ARCHAEOLOGY:

THE HAZZARD MESA VERDE COLLECTIONS

M. Steven Shackley, Research Archaeologist, Director of the Archaeological XRF Laboratory, with Carolyn Dillian, graduate student, Anthropology Department, UC Berkeley.

NOVEMBER 2- A CURATOR'S EYE VIEW:

PERSPECTIVES ON INUIT ART

Rosyln Tunis, Co-curator for *The Art of Research: Nelson Graburn and the Aesthetics of Inuit Sculpture*.

DECEMBER 7- ORO GBIGBONA AT'ORI TUTU.

HOT WORDS AND A COOL HEAD: SOUND AND

THE SENSES IN IFA DIVINATION AND

PRACTICE

Amy H. Gardner, Visiting Lecturer, Anthropology Department, UC Berkeley

HOLIDAY CLOSURE

The Museum Exhibition Hall and Store will be closed from Monday, December 25 through Tuesday, January 16, 2001.

MUSEUM STORE Shop on campus! We have a wonderful selection of ethnic crafts, jewelry, books, and cards, ideal for holiday gifts. Museum members receive a 10% discount on all merchandise.

MEMBERSHIP

We wish to thank all those who have joined or renewed as Members and Museum Associates.

Your continued generous support helps to ensure the future of the Museum, the preservation of its collections, and sustains a continuing tradition of distinguished scholarly research. Our Membership Department is available to provide information and assist if you wish to join or renew at any level. Please call 510-643-7648, Ext 3.

Members

Annual Membership benefits include:

- Free admission to the Museum
- 10% discount on most items in the Museum store
- Free admittance to public programs and lectures
- Subscription to the biannual Museum Newsletter including a calendar of programs and events
- Special Interest Group activities

Membership categories

- \$30.00** Student/Senior/Disabled
- \$35.00** Individual/Dual Senior
- \$40.00** Family

Museum Associates

Associates enjoy all the benefits of membership plus invitations to Director's special events and behind-scenes-activities.

- Donor** Gifts of \$100 – \$499
- Patron** Gifts of \$500 – \$999
- Fellow** Gifts of \$1,000 – \$4,999
- Director's Circle** Gifts of \$5,000 or more
- Yes, I want to join the Hearst Museum membership**
- I am renewing my membership**

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Name on second card (if applicable)

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() ()

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Card Expiration Date

Signature



TARASCAN MASKED DANCERS,
"OWNER" (LEFT) AND "WATCHER" (RIGHT), AT
THE OCTAVA OF
CORPUS CHRISTI; JUNE 8, 1945.
PHOTOGRAPH BY GEORGE FOSTER.



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