



PHOEBE A. HEARST

MUSEUM OF ANTHROPOLOGY

UNIVERSITY OF CALIFORNIA, BERKELEY



# N ♦ E ♦ W ♦ S

VOLUME 4, NUMBER 2

SPRING/SUMMER 2004

## Hecho en México: Mexican Folk Art

The Phoebe A. Hearst Museum of Anthropology is pleased to present the exhibition, *Hecho en México: Mexican Folk Art*, based on a recent exhibition organized by the San Diego Museum of Man. As a point of departure, the Hearst Museum presentation is organized geographically to focus on craft production and commerce in the Central and West Central regions and the Yucatan Peninsula to the East, in order to show the cultures, traditions, and trends that have influenced the production and popularity of Mexican arts and crafts. Through this survey, museum visitors will have an opportunity to explore the diversity of folk art across Mexico.

Second only to oil, tourism is a powerful economic force in Mexico. With the growth of the travel industry, crafts have become an important source of income for the country, especially as the rural population becomes marginalized economically. The relatively simple technology and low capitalization needed for craft production encourages its development as an alternative source of employment. An estimated eight percent of the population, or one in twelve, depend on the production and sale of folk art. Today there are over 50 institutions and official agencies that promote folk art in Mexico.

The objects in *Hecho en México: Mexican Folk Art* come entirely from the San Diego Museum of Man's collection, and they were acquired through a variety of sources, including a major gift from the Mexican Government and subsequent acquisitions facilitated by Centro Cultural Tijuana (CECUT).

While the Hearst Museum imposed geographic limitations when selecting items for the show, because of the proliferation of craft production in each state, the exhibit offers an appealing overview of the artistic traditions that would be encountered while traveling throughout the country. *Hecho en México* includes a variety of woven and embroidered items, basketry, several styles of pottery, lacquerware, glassware, wood carving, copper, tin work and tin paintings, paper mâché and clay sculptures, as well as masks in a range of media. The oldest items in the exhibit were made in the 1940s, and the most recent were produced



SAINT MICHAEL, THE ARCHANGEL  
GUANAJUATO  
COLLECTION OF THE  
SAN DIEGO MUSEUM OF MAN

continued on page 6



As the new director of the Phoebe A. Hearst Museum of Anthropology, I am proud to carry on the fine traditions of the museum and eager to share with you some strategic initiatives that will further the long-range goals of this incredible public institution.

Starting with my first day at work in January 2003, I have spent several months using my skills as an anthropologist to conduct participant-observation of the Hearst Museum's programs, policies, and practices. The "Vision for Transformation: Long Range Plan 2001 — 2010," developed by former director Patrick V. Kirch, provided an important collective vision for the future of the museum that guided my work. After taking some time to thoroughly understand the current situation at the Hearst Museum, I am implementing several strategic initiatives that will provide the base of support necessary to realize the ambitious goals of the long-range plan.

#### I. PUBLIC EDUCATION INITIATIVE:

##### DIVERSITY – CULTURAL ARTS – ANTIQUITIES

As announced in the last issue of the newsletter, we are embarking on a newly launched initiative, Diversity – Cultural Arts – Antiquities. A three-pronged approach to public outreach is planned:

- Implement an on-going series of changing exhibitions with accompanying public programs and educational materials that involve the community.
- Extend the reach of the institution by promoting museum-based education to the broadest spectrum of the population through exhibits designed to travel to communities where art and artifacts of the quality of the Hearst collections are rarely exhibited.
- Make a lasting record of the knowledge gained by curating the collections for public presentation through an articulated program of research and publication, distributed through a variety of formats including books, catalogues, CD-ROMs, the Web site, and through replicable programs.

#### II. UNIVERSITY MUSEUMS/HOTEL COMPLEX

I am very pleased to report that the university administration is committed to helping the Hearst Museum reach out to the public through the use of our collections. One major project related to public outreach is the development of university-owned property on the edge of campus that will become a university museums and hotel/conference center complex. A new 25,000 sq. ft. exhibition space for the Hearst Museum is being incorporated into the plans for the downtown complex to highlight our major collections. This additional facility for exhibitions and public programming will greatly enhance the museum's ability to serve the local community and school age visitors.

#### III. INSTITUTIONAL ADVANCEMENT PROGRAM

In March 2003, I hired a full-time fundraising professional for the museum. This recruitment was the number one priority of my new administration. We must diversify the mix of resources supporting this museum to balance the ever decreasing funding from the state. With the support of the highest levels of the campus university relations department, I will be recruiting a new Board of Overseers whose members will be a very important resource to the museum for unrestricted operating funds and for making appropriate connections within the local community.

#### IV. FACILITIES UPGRADES

In 2002 — 2003, the museum was the beneficiary of a sudden influx of state bond funding to correct several facilities problems all at once. While grateful for the funding, these projects were very disruptive to our programs, collections, and staff, but we managed to get through the year and the following facilities upgrades are complete: \$310,000 to renovate the men's and women's restrooms outside of the museum gallery; \$550,000 cleaning of the building's air ducts and renovation of the heating radiators; and \$450,000 was spent upgrading the building's fire alarm system.

#### V. REORGANIZATION OF EXHIBIT AND EDUCATION STAFF

After careful consideration and in light of our strategic initiatives, I undertook a reorganization of the public outreach staff of the museum along functional lines. By reorganizing the exhibits and education staff, I have been able to hire members of my staff team who bring with them new talents and skills to help advance our collective vision for the public outreach mission of the museum. Key new personnel in graphic design and museum education will enhance the look and reach of all of our public programming.

Through these five strategic objectives, I believe the Hearst Museum is firmly on the road to success. There is renewed energy and new ideas about actualizing the long-range vision for the museum that bode well for our future.

Sincerely,

A handwritten signature in black ink that reads "Douglas Sharon". The signature is written in a cursive, flowing style.

Douglas Sharon, Ph.D.  
Director

PHOEBE A. HEARST  
MUSEUM OF ANTHROPOLOGY  
UNIVERSITY OF CALIFORNIA, BERKELEY

*Douglas Sharon, Director*

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*The newsletter is published twice yearly.*

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*<http://hearstmuseum.berkeley.edu>*

## Images From the Georgia-Chechnya Border, 1970-1980: Visual Anthropology of the Peripheries

The Hearst Museum of Anthropology is proud to offer a schedule of rotating photography exhibits documenting diverse cultures, which is a research discipline known as visual anthropology. *Images from the Georgia-Chechnya Border, 1970 — 1980: Visual Anthropology of the Peripheries* opens at the Hearst Museum on March 4, 2004 and is organized with the assistance of guest curators Dr. Vakhtang Chikovani and Dr. Shorena Kurtsikidze.

The country of Georgia, located between the Black and Caspian Seas, is a remote periphery of Europe, as well as for Asia; its territory spans both of these continents. Turkey and Armenia are to the south, and the Republics of Russia are to the north, with Azerbaijan to the east. Georgia is a small country of 26,911 square miles and a population of approximately 5 million people. Most parts of the highlands are situated on the northern and southern slopes of the Caucasus Mountains, the highest range in Europe.

One of the historical and most remote provinces of Georgia is Khevsureti. It covers 405.3 square miles, with a winter population of approximately 3,200 people, and is located in the central part of the Caucasus range, neighboring Chechnya and Ingushetia. The Russian serviceman and ethnographer Arnold Zisserman, who spent 25 years in the Caucasus in the mid-1800s, believed the exotic group of Georgian highlanders, dwelling in these steep mountains were descendants of the last crusaders. The publicity attracted by his opinion renewed interest in the ethnography of this super-periphery of Europe. In addition, the political situation of that period fed this interest, since at that time Russia had already been conducting a war against the unconquerable Muslim highlanders of the Caucasus for almost a half a century.

In Zisserman's time, most of the Khevsurs, who were under constant threat of attack from the North Caucasus, were still forced to live in isolated medieval fortress-villages. The hypothesis that the Khevsurs had a Frankish background was based on the fact that their folk culture – the material, social, and religious practices – greatly resembled a style of the crusaders. Khevsur men, dressed in chain mail and armed with broadswords, wore garments decorated with crosses. They worshiped flags adorned with crosses and considered themselves permanent members of the army of the sacred flags of Georgian kings.

The Khevsurs are a peaceful people, yet as successors of the Caucasian crusaders, today they continue to carry out

some very old folk traditions of their ancestors, viewed by the Eastern Orthodox Christian Church as pagan. In fact, Khevsurian mythology is a local version of a holy war ideology. These testaments – as the locals call their myths – are oral histories of the military actions under the guidance of holy flag-crosses. By performing these ceremonies, the highlanders are remembering the past on which their sub-ethnic identity has been based. Even in a Soviet period of harsh restrictions against any religious activities, the Georgian highlanders, together with the group of local crusaders – self-made priests – would organize and perform the annual crusade-pilgrimages

The curators, Vakhtang Chikovani and Shorena Kurtsikidze, are Georgian natives, who currently reside in the Bay Area. Chikovani has a Ph.D. in cultural anthropology and is the former head of the department of the ethnology of the Caucasus, Institute of History and Ethnology, Academy of Sciences of Georgia. Kurtsikidze is a lecturer in the department of Slavic languages and literature at UC Berkeley. Together, they collected materials for this exhibit during their ethnographic fieldwork. Dr. Chikovani took the photographs on view and wrote the script for a film, *Tree of Life*, that will be shown as part of the exhibition.



PHOTOGRAPH BY VAKHTANG CHIKOVANI

The exhibit shows many examples of the folk architecture and artifacts that no longer exist. The ethnographic film presents one of the highlander festivals in the Gudamaqari Gorge, showing preparations for the festivity and a three-day pilgrimage. During this ritual journey, the participants travel from Gudamaqari to their neighboring province, Khevsureti, to pray and make offerings to the sacred shrines of their ancestors.

Please see the events listing on page 5 for programs related to this exhibition.

For more information about the region see: *Georgia's Pankisi Gorge: An Ethnographic Survey* by Shorena Kurtsikidze and Vakhtang Chikovani, available at the following web site:

[http://repositories.cdlib.org/iseees/bps/2002\\_03-kurt/](http://repositories.cdlib.org/iseees/bps/2002_03-kurt/)

## PAHMA NOTES

We are pleased to announce the appointment of our new education coordinator Harriet Goldman. Harriet has diverse experience in educational sectors, including positions as an elementary school teacher and program coordinator for a career and vocational education program at Lake Tahoe Community College. She founded and directed the Tahoe Arts Project, a regional arts-in-education and performing arts nonprofit organization serving three counties at Lake Tahoe, and most recently worked as a management consultant for nonprofit and government agencies.

Ben Peters recently accepted the position of museum preparator for exhibitions to help implement a dynamic schedule of rotating exhibits at the Hearst. Ben has been a member of the museum staff since 1998, working in administration, as a project assistant for the "Museums and the Online Archive of California" (MOAC) grant, and as a preparator assisting in the Conservation Department.



STAFF MEMBERS BEN PETERS AND HARRIET GOLDMAN

### TRIBUTE TO MARTHA MUHS

With this issue of the newsletter we salute Martha Muhs who has served as a dedicated museum employee since 1979 and is now retiring. Martha has enjoyed a varied professional career, holding positions of museum preparator, security coordinator, and assistant registrar over the years. She has made a significant contribution to the museum's education program and served as education coordinator during the early 1990s. In that capacity Martha assembled teaching kits, wrote interpretive guides, designed and conducted exhibit tours, assembled resource guides for teachers, and designed and implemented adult programming in conjunction with exhibits. Martha was also responsible for preparing teaching exhibits at the request of UC Berkeley faculty. In the late 1990s, Martha took over the volunteer program in addition to her duties with classroom instruction, adult education, and registration. Through her efforts with volunteer recruitment, the museum has established a fabulous corps of volunteers who contribute enormously to the life of the institution. During her tenure, Martha has been a valued colleague and an inspiration to others as she successfully battled two life-threatening illnesses. We will miss Martha very much and wish her all the best in the future.



MARTHA MUHS

### VOLUNTEER NOTES

Museum staff saluted its volunteers with a thank-you luncheon on October 2. Some 69 museum volunteers and interns contributed more than 3,150 hours of time to the museum during the year. They assisted with collections management, conservation, registration, education, exhibits, and public programs. At the luncheon, the Membership Program announced a new complimentary membership for volunteers contributing 200 hours or more during a 12-month period. Several volunteers were eligible.

Volunteering at the Hearst Museum offers many perks, including the opportunity to be associated with a world-class collection and a great group of people. For more information about volunteering, contact the museum at 510.642.3682 or you can email us at [pahma@uclink4.berkeley.edu](mailto:pahma@uclink4.berkeley.edu)



VOLUNTEER APPRECIATION DAY

### PUBLICATIONS OF NOTE

The Museum is publishing two more editions in the reprint series Classics in California Anthropology. The two new volumes were edited by the Museum's research anthropologists: *Food in California Indian Culture* by Ira Jacknis and *The Early Ethnography of the Kumeyaay* by Steven Shackley. Both volumes are extensively illustrated with archival photographs, and come with new introductions offering a contemporary perspective.

Despite the importance and fascination of its subject, *Food in California Indian Culture* is the first book devoted to the Native cuisines of the state. This volume reprints the food-related sections from many hard-to-find sources. Representing all regions of modern California, these detailed descriptions present the full range of Native food – from gathering through storage, processing, cooking, and eating, as well as the role of food in myth and ritual.

*The Early Ethnography of the Kumeyaay* deals with the southernmost Native people of California, who live in San Diego County and northern Baja California. This volume reprints the pioneering research of three anthropologists of the early part of the 20th century – Thomas T. Waterman, Leslie Spier, and Edward W. Gifford – who worked with consultants from all the major Kumeyaay regions. Introductions by archaeologist M. Steven Shackley and Steven Lucas-Pfingst, a Kumeyaay archaeological consultant and artist, explore the particular perspective brought to the research by these early scholars, contrasting them with recent anthropological research in the region. Both publications will be available for purchase in the Museum Store in the spring of 2004.

# PAHMA EVENTS

UNLESS NOTED, ALL PROGRAMS TAKE PLACE AT THE PHOEBE A. HEARST MUSEUM OF ANTHROPOLOGY. PROGRAMS ARE FREE TO MEMBERS, UCB FACULTY, STAFF, AND STUDENTS, AND ARE FREE TO THE GENERAL PUBLIC WITH MUSEUM ADMISSION.

## January 2004

MUSEUM OPENS AFTER WINTER BREAK  
January 14

## February 2004

HECHO EN MÉXICO: MEXICAN FOLK ART  
Exhibition Preview  
Wednesday, February 4  
Members' event: By invitation only.

HECHO EN MÉXICO: MEXICAN FOLK ART  
Exhibition Opening  
Thursday, February 5

THE WORLD IN A FRAME: PHOTOGRAPHS FROM  
THE GREAT AGE OF EXPLORATION, 1865-1915  
Exhibition Closing  
Sunday, February 15

HUMAN EVOLUTION: A VIEW FROM AFAR  
Sunday, February 22, 2 pm  
Lawrence Hall of Science Auditorium, Centennial  
Drive, Berkeley  
A research lecture by Tim White, PAHMA curator of  
biological anthropology and professor of integrative  
biology at UC Berkeley. Co-sponsored by the  
Lawrence Hall of Science. *Free to PAHMA members,  
all others free with LHS admission. Seating is limited.*

MEXICAN FOLK ART  
Thursday, February 26, 12-1 pm  
A lunchtime gallery talk by Stanley Brandes, UC  
Berkeley professor of socio-cultural anthropology.

## March 2004

IMAGES FROM THE GEORGIA-CHECHNYA BORDER,  
1970-1980: VISUAL ANTHROPOLOGY OF THE  
PERIPHERIES  
Exhibition Opening  
Thursday, March 4

GEORGIA-CHECHNYA BORDER:  
AN ANTHROPOLOGICAL SURVEY  
Thursday, March 11, lecture 6:30 pm  
160 Kroeber Hall  
A research lecture by Shorena Kurtsikidze, lecturer in  
the UC Berkeley department of Slavic languages and  
literature. The presentation includes a screening of *Tree  
of Life*, a 30-minute film by anthropologist Vakhtang

Chikovani. Presented in cooperation with the Institute  
of Slavic, East European, and Eurasian Studies. *The  
museum will remain open until 6:30 pm. A coffee recep-  
tion will be held at 5:30 pm.*

THE FOURTH WORLD AND FOLK ART  
Thursday, March 18, 12-1pm  
A gallery talk with Nelson Graburn, UC Berkeley  
anthropology professor and Hearst Museum curator of  
North American ethnology

## April 2004

THE IMPACT OF TOURISM ON YUCATEC FOLK ART  
Sunday, April 4, 2 pm  
A gallery talk with Javier Guerrero, senior curator at  
the San Diego Museum of Man.

CAL DAY  
Saturday, April 17  
An all day open house with docent tours. Special pres-  
entation in the Native Californian Cultures Gallery.

THE NICHE OF MEXICAN FOLK ART  
Thursday, April 29, 12-1pm  
A lunchtime gallery talk with Grace Johnson, curator  
of Latin American ethnography at the San Diego  
Museum of Man.

## May 2004

SHAMANS' ALTARS IN MEXICO  
Sunday, May 2  
A research lecture by Hearst Museum Director Douglas  
Sharon.  
Members' event: By invitation only.

## June 2004

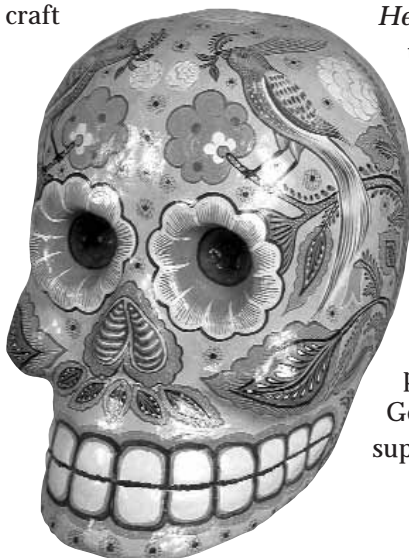
THE WORLD IN MY NEIGHBORHOOD: CELEBRATING  
THE BAY AREA'S CULTURAL HERITAGE  
Sunday, June 6, 1-4 pm  
A family day of arts and crafts, demonstrations, and  
music from a variety of Bay Area cultural communities.

HECHO EN MÉXICO: MEXICAN FOLK ART  
Exhibition Closing  
Sunday, June 27

HECHO EN MEXICO *continued from page 1*

and collected in the 21st century. Due to the strength and popularity of certain craft traditions, in many instances one will notice surprisingly few differences between the contemporary and the older items when viewed side by side.

*Hecho en México: Mexican Folk Art* at the Phoebe A. Hearst Museum of Anthropology is on view to the public from February 5 through June 27, 2004 and is accompanied by a series of public programs and regular docent tours. Please see the events listing in this issue of the newsletter and visit <http://hearstmuseum.berkeley.edu> for more information.



PAPER MÂCHÉ SKULL, FEDERAL DISTRICT  
COLLECTION OF THE SAN DIEGO MUSEUM OF MAN

CREDITS:

*Hecho en México: Mexican Folk Art* was curated for the Hearst Museum presentation by Director Douglas Sharon and is based on an exhibition of the same name, organized by the San Diego Museum of Man in 2002. Special thanks goes to Grace Johnson, curator of Latin American ethnography at the San Diego Museum of Man, for her assistance with the Berkeley presentation.

The Hearst Museum exhibition is made possible in part by a generous gift from Professor Emeritus George M. Foster and by the annual support of the museum's donors and members.

FINANCIAL STATEMENT: July 1, 2002 - June 30, 2003

REVENUES

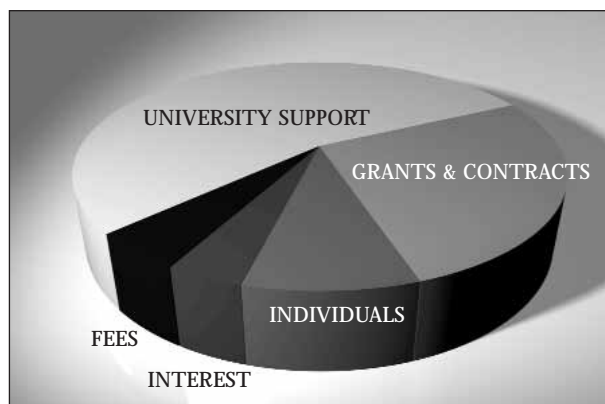
**Contributed Income**

University Support	\$1,872,067
Grants and Contracts	\$ 933,919
Individual Gifts and Members	\$ 315,711
<b>Subtotal Contributed</b>	<b>\$3,121,697</b>

**Earned Income**

Interest Income	\$ 132,931
Fees and Service	\$ 166,574
<b>Subtotal Earned</b>	<b>\$ 299,505</b>

**Total Revenue** \$3,421,202



REVENUES

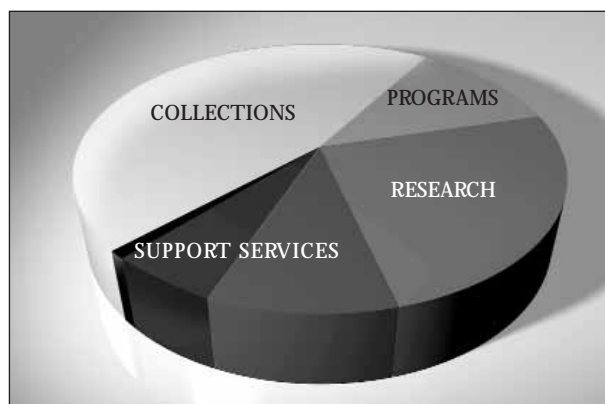
EXPENSES

Collections Stewardship	\$1,191,157
Public Programs	\$ 321,167
Research	\$ 676,351
Support Services	
General Administration	\$ 278,761
Information Technology	\$ 168,748
Community Relations	\$ 20,096

**Total Expenses** \$2,656,280

**Surplus** \$ 764,922

**Endowments on June 30, 2003:** \$2,526,050



EXPENSES

## 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

The Museum is open from 10:00 a.m. to 4:30 p.m. Wednesday through Saturday and noon to 4:00 p.m. on Sunday. Admission is \$4 for adults, \$3 for seniors, \$1 for students age 13 and above; free admission to Museum members, UCB students, faculty, staff, children 12 and under; free to all on Thursdays. The Museum is wheelchair accessible.

## TRANSPORTATION AND PARKING

Campus is served by the following AC Transit bus routes: 7, 40, 51, 52, 64. The Museum is a 15-minute walk east from the Berkeley BART station. Metered parking is available on streets near the Museum. Paid public parking is available at Berkeley Public Parking, 2420 Durant Avenue (west of Telegraph), and after 5 p.m. and on weekends in the parking structure adjacent to the Museum.



TOASTING THE MUSEUM'S 102nd ANNIVERSARY ARE DEPUTY DIRECTOR CYNTHIA CLEARWATER, DIRECTOR DOUG SHARON, AND DONORS KATHLEEN AND PAUL VITALE.

## MEMBERSHIP

The Phoebe A. Hearst Museum of Anthropology serves the community through exhibitions, educational programs, and research opportunities that promote understanding of the history and diversity of human cultures. Membership is a great way to get involved and provides a valuable source of unrestricted operating funds to sustain our programs. Join, renew, or give a gift of membership and enjoy the benefits below. Call 510-642-3683 or email mpico@uclink.berkeley.edu.

### 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 semi-annual *PAHMA News*
- Advance notice of all Museum events and activities

### MEMBERSHIP CATEGORIES

- \$30.00** STUDENT/SENIOR/DISABLED
- \$35.00** INDIVIDUAL/DUAL SENIOR
- \$40.00** FAMILY (two cards provided)

- Valid Student ID requested
- Senior is age 55 and above

### MUSEUM ASSOCIATES

Enjoy all the benefits of membership plus invitations to Director's special events. Two cards provided for all Associates.

- 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

Your membership gift at all Member and Associate levels is fully tax deductible.

Thank you!

**New**                       **Renewal**                       **Gift**

Name (of member or gift recipient)

Name on second card (if applicable)

Address

City                                      State                                      Zip

(      )

(      )

Day Phone

Evening Phone

E-mail

### GIFT GIVER'S INFORMATION:

Your Name(s)

Address

City                                      State                                      Zip

(      )

(      )

Day phone

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Email

Message to include with gift membership

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**Visa**                       **Mastercard**                       **Discover**

Card Number

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## Hecho in México: Mexican Folk Art

February 5 – June 27, 2004



JAR WITH LID , TONALÁ WARE, JALISCO  
COLLECTION OF THE SAN DIEGO MUSEUM OF MAN

## ALSO ON VIEW

### ONGOING

*Beginnings: The Phoebe Hearst Era (1901–1920)*, the founding collections of the Museum, including Egypt, Peru, Ancient Mediterranean, and Native Alaska.

*Native Californian Cultures Gallery*, a visual storage exhibit of California Indian artifacts from throughout the state.

*Recent Acquisitions*, a selection of recent donations to the museum's collection.

## Images From the Georgia-Chechnya Border, 1970-1980:

Visual Anthropology of the Peripheries

Opens March 4, 2004



PHOEBE A. HEARST  
MUSEUM OF ANTHROPOLOGY

UNIVERSITY OF CALIFORNIA, BERKELEY

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