

ARCTIC STUDIES CENTER NEWSLETTER

NATIONAL MUSEUM OF NATURAL HISTORY, SMITHSONIAN INSTITUTION
www.nmnh.si.edu/arctic

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NOTES FROM THE DIRECTOR

THE YEAR IN REVIEW

by William Fitzhugh

This year has brought important new developments to the Mall, the Natural History Museum, and the Arctic Studies Center. The opening of the National Gallery of Art's new sculpture garden east of the Museum adds a small paradise to the Mall's often stark vistas, while inside Natural History the opening of the Discovery Center with its IMAX theater and Atrium Cafe promises stimulation, sustenance, and, of course, revenues. Change is in the air across the Smithsonian as well, with the imminent departure of Secretary Michael Heyman and the appointment of a new Secretary.

At the ASC, millennium fever is manifest principally in developments in our Alaska program and several new exhibits. This past fall NMNH Director **Robert Fri**, and Anchorage Museum of History and Art, Director **Patricia Wolf**, extended a trial five-year partnership to a twenty-year plan of collaboration in research, collection sharing, and public programs. At the same time the AMHA announced a major gift by **Elmer and Mary Louise Rasmuson** for construction of new facilities that will provide the ASC with space to store collections and manage new programs.

The Center has been active in several exhibit and educational programs. *Ainu: Spirit of a Northern People*, opened on the 28th of April with great fanfare and a sumptuous gathering of music and performance, with many Ainu in attendance (p. 2), and a few days later the Prime

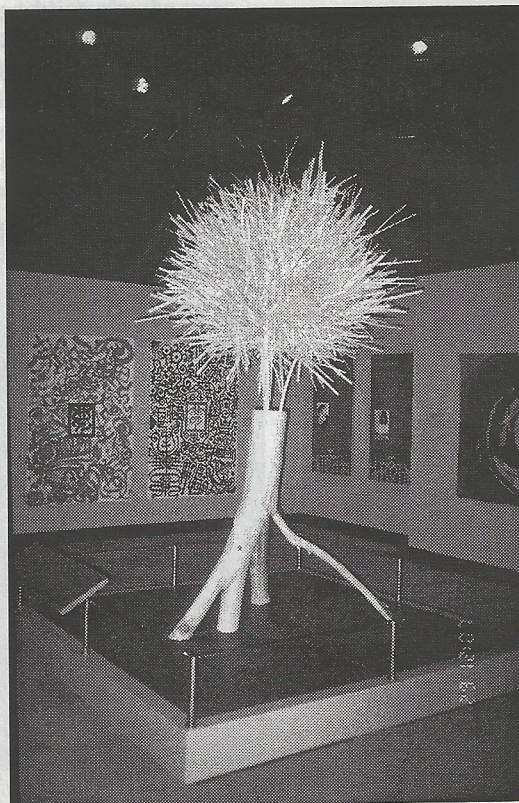
Minister of Japan **Keizo Obuchi** toured the exhibition, the first time a Japanese Prime Minister has ever officially viewed an Ainu exhibition, we believe. A month earlier, we opened two new exhibition cases in the NMNH Hall of North American Peoples, one on Alaskan Native cultures and the other on the Aleut (p. 14) with a memorable gathering that included Senators **Ted Stevens**, **Daniel Inouye**, and **Frank**

Murkowski, and his Beatitude **Metropolitan Theodosius**, the Metropolitan of the Orthodox Church of America and Canada. And we opened an exhibit of Alaskan Yup'ik and Iñupiat materials in collaboration with the inauguration of Barrow's new Iñupiat Heritage Center.

Looking ahead, we are entering the implementation phase for *Looking Both Ways*, a collaborative exhibition with Alutiiq people featuring the William J. Fisher collection (1880s) from Kodiak, Alaska, to open in Kodiak in 2000. 2 And last, but not least, the year has seen a crescendo of effort to bring our new extravaganza, *Vikings: the North Atlantic Saga* to the Museum's floor by the end of April, 2000, as the Smithsonian's major contribution to the nation's millennium celebration.

While exhibits and educational programs have absorbed much of the past year's energies, ASC staff have also been diligent in research and field programs in Labrador, Alaska, Siberia, Japan, and North Atlantic regions. The following pages detail these and other ASC activities. To all who have helped us during the past year with time, money, and sweat (literally so in our

alternatively over-heated or frozen temporary office spaces in the "cubicle-land" of Hall 22), we offer grateful thanks and best wishes. Next year we will report from Valhalla, with Valkyries and wine . . . Stay tuned!



A modern Ainu piece by Bikky Sunazawa "Wooden Flower," set in front of more traditional Ainu art and colorful designs. Smithsonian Institution.

MAJOR EXHIBITS

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*Ainu mask. Hokkaido
Historical Museum.*

AINU EXHIBIT OPENS

by William Fitzhugh

On 29 April, the NMNH opened a major exhibition featuring the Ainu people and culture. *Ainu: Spirit of a Northern People* explores the history, archeology, culture, and art of the Ainu, now resident in northern Japan but once distributed across a wide region, including the Kurile Islands, southern Sakhalin, and northern Honshu (Main Island) in Japan.

One of the main exhibit themes concerns Ainu cultural survival and ethnicity. Currently, the Ainu are receiving renewed attention in North America and in the rest of the world as a result of their continuing political struggles with the Japanese government over rights to resources and attempts to maintain their culture and language. Having lost most of their lands to Russian and Japanese colonial expansion in the 19-20th centuries, they are now experiencing a cultural revitalization after three centuries of oppression and social discrimination, which continue despite growing acceptance of cultural diversity in Japan. Like the American Indians, the Ainu were thought to be destined for extinction early in the 20th century by anthropologists and collectors who rushed to study and collect from them when Japan opened to Western visitors and researchers after the Meiji Restoration in 1868. The collections and archival materials, including much photographic documentation generated during the next fifty years, provided the basis for exploring the living tradition of Ainu history, culture, and art presented in the exhibit. Persistence and the changing nature of Ainu ethnicity through time, including the present, are the major concepts explored in the exhibition and its catalogue. These themes are of particular interest to modern Ainu and indigenous peoples throughout the world. In many ways the history of the Ainu parallels that of American Natives and indigenous peoples everywhere who struggle to maintain their identity in the modern world.

The Ainu have generated recent interest in North America because of the continuing enigma of their biological, cultural, and linguistic history and speculation about their connections with New World populations. Although early theories of relationship to Aryan and Caucasoid stocks have been discredited, Ainu language and biological affinities with neighboring languages and physical types remain enigmatic and continue to elicit popular and scholarly interest. Similarities between Ainu physical type and several early North American skeletons dating ca. 9000 years ago, including Kennewick and Spirit Cave finds, are being explored, and whatever the outcome, it appears that the Ainu and their early East Asian ancestors will become as interesting and as controversial as their Jomon ancestors have been in discussion about the peopling of the Americas.

Ainu was inspired by the circumstances surrounding the *Crossroads* exhibition and an Ainu inventory project that was being conducted in North America by a Japanese team led by Yoshinobu Kotani of Nagoya University during the early-mid 1990s. When *Crossroads* was being planned in the 1980s the Soviet government would not allow the inclusion of the Ainu among the North Pacific cultures in the exhibition, fearing (correctly) that this would re-ignite criticism of the Soviet invasion of Japanese territories in Sakhalin and the Kuriles, and displacement of resident Ainu to Hokkaido, in the wake of the Japanese defeat in 1945. When Kotani's team began to identify the wealth of unstudied and unexhibited Ainu collections in North America, William Fitzhugh realized that a new opportunity was at hand, especially as a prior

collaboration between Ainu expert

Kazuyoshi Ohtsuka of the National Museum of Ethnology in Osaka and Smithsonian Asian ethnologist Chang-su Houchins had recently prepared a detailed manuscript of the NMNH Ainu collections and archives.

The exhibit took shape slowly at first, with research seminars and exchange visits of curators over a several-year period. However, a Smithsonian Special



Chisato and David Dubreuil sit in the 'chise.'

Photo: Akio Nonaka, April 29, 1999

Exhibition Fund grant and appointment of Chisato Dubreuil as project coordinator (later to become co-curator) resulted in greater momentum after 1996. Chisato, who is of Ainu ancestry and is a specialist in modern Ainu art, and her

husband, **David Dubreuil** (himself Mohawk and Huron) provided the contacts with Ainu needed to turn what had been initially planned from a museum-scholars' perspective into an exhibition actively informed by contemporary Ainu views, including many works of modern Ainu fine arts that were deeply embedded in Ainu history and tradition. In addition to advising on objects and concepts for the exhibition, Ainu colleagues and collaborators reviewed the script and prepared materials for the exhibition and its catalogue.

Especially important were the various contributions made by **Masahiro**

Nomoto in fabricating an Ainu boat (*itaomachip*),

house (*chise*), and bear ceremony (*iyomante*). This native perspective was captured in the opening publicity for the show in a *U.S. News and World Report* story titled "Speaking for Themselves" authored by **Jonah Blank** (May 3, 1999).

The exhibition draws on diverse materials, including archeological, ethnographic, historical, and modern art objects from many institutions in North America and Japan. Most of the ethnographic objects have never been exhibited previously and came from turn-of-the-century Ainu collections held by NMNH, AMNH, the Brooklyn Museum of Art, and the University Museum in Philadelphia. Other collections are from the Peabody Museum (Harvard), the Peabody Essex Museum, the Buffalo Museum of Science, the Field Museum, and Milwaukee Public Museum. Japanese institutions contributed archeological collections (Historical Museum of Hokkaido), extremely important historical *Ainu-e* (illustrations of the Ainu); (HMH above, and Hakodate Municipal Library), and many other institutions and private lenders provided modern Ainu art. The Ainu Museum at Shiraoi was instrumental in providing various resources, including re-assignment of **Masahiro Nomoto**.

Ainu was sponsored principally by Nippon Foundation of Tokyo, with important contributions by The Japan Foundation, the Asian Cultural Council, the Japan-United States Friendship Commission, and the Smithsonian Institution. The exhibition was managed by the NMNH Special Exhibition Office directed by **Marjorie Stoller**, with assistance from **Joe Madeira**, and was co-curated by **Chisato Dubreuil** and **William Fitzhugh**, with additional curatorial assistance and project management by **David Dubreuil**. Additional curatorial guidance was provided by **Laurel Kendall** AMNH, **Adria Katz** UPM, and **Amy Poster** BMA. The development of the project was assisted by Japanese scholars **Yoshinobu Kotani**, **Koji Deriha**, **Kazuyoshi Ohtsuka**, **Toshikazu Sasaki**, **Kiyoshi Yamaura**, and **Hiroshi Ushiro**. Administrative support came from **Hanako Matano**, **Mark Pachter**, **Robert Fri**, and Secretary **Michael Heyman**, and on the Japanese side by Bunka-cho official, **Karoku Miwa**;

Japanese Diet Member **Shigeru Kayano**; Director of the Historical Museum of Hokkaido, **Kazuo Yoshida**; the Board of Education of Hokkaido Prefectural Government; **Kazuyuki Tanimoto**, Director of the Ainu Cultural Research Center; Ainu Association Director **Jiro Sasamura**; Ainu leader **Kenichi Kawamura**, and many others too numerous to name.

We especially thank the many contributions of the Ainu people and the Ainu and Japanese people who loaned fine arts to the exhibition, including the late **Bikki Sunazawa**; and also **Kazuo Sunazawa**, **Takeki Fujito**, **Noriko Kawamura**, and **Chinita Sunazawa**.

The exhibition, designed by Douglas/Gallagher under the direction of **Robert Malootian**, assisted by **Leslie Geer**, will remain on view at NMNH until 1 January 2000, when it will begin a three or four venue tour through April of 2001. A catalogue edited by **William Fitzhugh** and **Chisato Dubreuil** has been published by the Arctic Studies Center and the University of Washington Press. Hard-covers are available from UWP for \$75 and soft-covers from the ASC for \$49.95. A website presentation on the exhibit can be found on the ASC site: www.nmnh.si.edu/arctic, and a 20-minute video is available from the ASC for \$20.

THE VIKINGS ARE COMING!

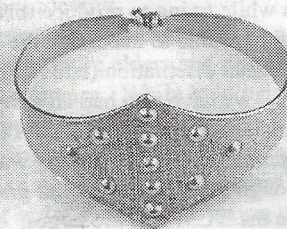
by Elisabeth Ward

Vikings: The North Atlantic Saga is finally a go! In the last issue of the Arctic Studies Center *Newsletter*, we reported that the **Nordic Council of Ministers** had generously offered us a 1 million dollar grant to produce this international, traveling exhibition that will commemorate the 1000 year anniversary of Vikings crossing the North Atlantic and arriving in North America. The opportunity to explore a pre-Columbian human migration to North America is always exciting, but most unusually this

migration is from the Atlantic side of the continent, and the timing is on the very edge of prehistoric and historic knowledge of both Native Americans and Norsemen. (The Old Norse sagas contain the first written descriptions of Native Americans, whom the Norse called Skraelings.) This means that in addition to archeological and environmental data to consider, we also have spotty historic accounts from Christian monks and literary references in the oral tradition-based Sagas to wade through. There is also the romantic image of the Vikings that has led to misconceptions and oversimplifications of the Vikings that must be critically examined. Given this unique combination, *Vikings* offers an excellent opportunity to demonstrate to the public the difficulty



Group of Ainu women pose with Dr. Fitzhugh at the opening. Staff Photo.



Golden Arm-ring, Danish National Museum. Photo: Smithsonian Institution.

of uncovering the past, which is an over arching theme of the exhibit. This will be seen especially in our treatment of controversial finds like the Vinland Map and the Kensington Stone, in which we want to present the controversy and the tools used to evaluate

various viewpoints. This commitment to presenting all sides of the story has necessitated exploration into new fields for both Bill and the curatorial specialist,

Elisabeth Ward. Navigating these new fields would

not have been possible without the amazing and patient assistance of our team of curators with whom we met with in March 1998 in Stockholm, June 1998 in Reykjavik, and most recently, February and May 1999. **Lilja Arnadottir, Jette Arneborg, Colleen Batey, Joel Berglund, Torsten Edgren, Sigrid H. H. Kaland, Tom McGovern, Carin Orrling, Peter Schledermann, and Birgitta Wallace** not only contributed immensely to the exhibit planning, but also to developing the object list and suggesting authors for the catalogue. To each of them, and others, their institutions and assistants, we owe our thanks.

As if this intellectual challenge were not sufficient to keep us on our toes while trying to produce this exhibit in time to maximize the millennial celebration (late April 2000), we have also had an array of financial and logistical hurdles to overcome. Most noteworthy was that although the 1 million dollar grant from the NCM was the largest international grant they had offered, it was less than a third of our projected budget. From the time of NCM's offer in February 1998 until September 1998, we were busily trying to secure funding at a two-thirds level before committing to producing the show. I am pleased to report that **Volvo of North America** and **Iceland Air** have agreed to join us as our main corporate sponsors. Now that the Smithsonian has been able to commit to producing the show, we feel confident that other corporations and individuals will want to join us in this exciting project.

Part of the enthusiasm for this project comes from the fact that it is not just an exhibition at the NMNH. Instead, we envision the exhibit to anchor a sort of "moveable feast" which will celebrate the millennium period through various means. First of all, at each of the venues – Los Angeles, New York, Chicago, Houston, and Ottawa – the Nordic embassies and Consulate Generals will be working to organize side

programming and educational and cultural events which will bring to life the messages in the exhibition. More cities throughout the United States will also be reached through the tour of the panel version of the exhibition to local libraries and community centers. We hope that the National Endowment for the Humanities will help make that tour a reality. At each of these venues, we plan to have an educational kit for the local school districts, and will work to see the early arrival of Vikings in North America become a regular part of the school curricula. In addition, the Newfoundland Museum is producing a mid-sized exhibit, entitled *Full-Circle*, that will cover the same moment in history – though with a greater emphasis on the native story – which will also have educational components and side programming with an impact throughout Canada. The Nordic Council of Ministers is also working to put together an exhibit on modern Nordic immigration – the modern-day parallel to the Viking voyages with a searchable database.

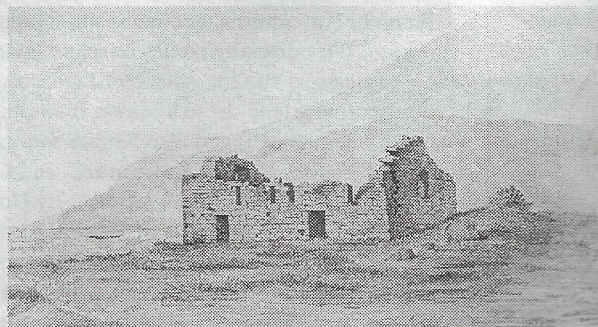
The other major components of this initiative are the catalogue, a television special, and a website. We are currently working frantically to edit 40 manuscripts, recently submitted by historians, archeologists, environmentalists, and culture theorists from all over Europe, Canada, and the US, despite a rather daunting deadline! The end goal is to present something readable for a general public but informative enough for scholars to appreciate it as review of the current thinking in the field of Viking studies. In addition to the catalogue, we also are

planning a major website. Our statistics show that more people, from all over the world, visit our website than visit the museum itself. We are currently working on developing the components of the website, but would like to feature an interactive map, a Greenland settlement game, a three-dimensional Viking ship, and a chat-room

on the Kensington stone and other controversies. Recently, we began a cooperative effort with **Ward TV** for a public television special on the Vikings, titled *Leif Eriksson: The Man Who (Almost) Changed History*.

Please check on our website for research updates, as well as more information about our unfolding public programming.

The Viking Project has been made possible by a large team of NMNH staff members including **Robert Sullivan** and his team of 'beserkers' **Anna-Lincoln Whitehurst, Joe Madeira, Kara Callaghan, Debbie Earle, Ole-Morton Orset, and Laura McKie**, in addition to yours truly and William Fitzhugh. Thanks to all.



Kornerup watercolor of Hvalsey Church, Greenland, 1876. Danish National Museum.



Representatives of Nordic Council of Ministers and Viking Curatorial Team gather near the beautiful landscape at Thingvellir in June 1998. Staff Photo

ASC ANCHORAGE

MAJOR NEH GRANT TO LOOKING BOTH WAYS

by Aron Crowell

I can only talk about what it means to me to be Alutiiq. And what it means to me is that I have a path that I'm to follow, and I've been following that Alutiiq path all my life.

- Martha Demientieff, 1997

Alutiiq Elders Exhibition Planning Conference

The National Endowment for the Humanities recently announced a 1999 award of \$252,000 in support of *Looking Both Ways: Heritage and Identity of the Alutiiq People*, a community-based exhibition project developed by the Arctic Studies Center's Anchorage office in collaboration with the Alutiiq Museum in Kodiak, southern Alaska. The exhibit will open in Kodiak in May, 2000 and travel for two years through Alaska and to New York and Washington, D.C. An extensive outreach program will involve schools in the Alutiiq region and throughout the state. An exhibition catalog will be published by the University of Alaska Press.

The NEH grant is the culmination of three years of planning. A regionwide elders planning conference in September, 1997 convened elders and cultural leaders from more than 20 Alutiiq communities. At the four-day conference, participants examined objects and historical photographs, and discussed themes and content. A second regional conference in 1998 and the continuing work of the exhibition's Alutiiq advisory panel helped to further shape the project.

Looking Both Ways is designed to join broad-based community participation with interdisciplinary scholarly research. The Alutiiq people of Alaska's southern coast, from Prince William Sound to Kodiak Island and the Alaska Peninsula, are engaged in the rediscovery and reclamation of a complex cultural heritage that is more than 7000 years old. This effort, undertaken through the collaborative efforts of Alutiiq organizations,

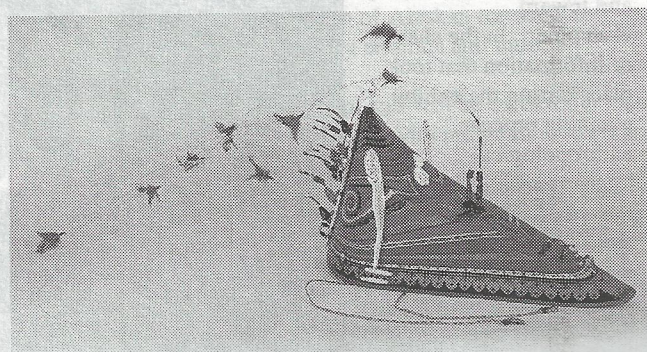
universities, and museums, has changed and enriched the way Alutiiq people see themselves and their history. Beginning in the 1760s, more than two hundred years of Russian and American colonial rule brought new languages, economies, and religions to the area. Forced acculturation policies and racial



Alutiiq boots. NMNH Smithsonian Institution.

prejudice left a sense of uncertainty and shame about being Alaska Native. Nonetheless, a vital core of ancestral beliefs, values, and cultural practices persisted, comprising the heart of

Alutiiq cultural identity. With a new awareness of the past, the many strands of Alutiiq ethnicity can be integrated, understood, and interpreted. *Looking Both Ways* examines cultural continuity and change in the Alutiiq region, and explores contemporary ethnicity from a multivocal, historical



Alutiiq Hat. Photo: Smithsonian Institution.

perspective. By highlighting Alutiiq cultural revitalization, the exhibition "looks both ways," toward the future as well as into the past.

The exhibition draws together many lines of evidence to tell this story, from cultural and archaeological studies to museum collections, archival research, historic photographs, and oral traditions. Featured objects include clothing, masks, carvings, hunting hats, tools, and weapons from National Museum of Natural History and Alutiiq Museum collections. Commentary by contemporary Alutiiq provides new information about the past use of these traditional materials. But most importantly, what people have to say points to values, beliefs, and the ways in which cultural practice defines identity.

The contemporary significance of historical materials was identified during interviews with Alutiiq elders and discussions at the 1997 Elders' Planning Conference. While holding a qayaq prow, the late **Larry Matfay** talked of his father's expertise as a sea otter hunter, and of the ways in which the men and women in the village of Akhiok worked together to build the boats used in hunting and transport. The qayaq prow was for Mr. Matfay and his listeners an evocative sign of the past, as well as a symbol of Alutiiq community. Stories about "starring" stimulated by a photograph taken in the 1920s during Russian Christmas included an exchange about how this practice varies today among the villages. The discussion illustrated both the importance of Russian Orthodoxy to contemporary definitions of Alutiiq ethnicity and the cultural persistence of village residence as a signifier of identity. Wooden masks and shamans' dolls at least 500 years old brought forth conflicting views about Alutiiq shamans. Were they always evil as was taught by missionaries? Or did they also deserve respect because of their power as healers? Stories about particular shamans were exchanged, and in addressing this topic, elders sought a resolution of what are sometimes opposing beliefs that coexist as a result of colonial history.

While many objects in *Looking Both Ways* are familiar to contemporary elders, others were passing out of use even in the 1880s when they were collected for the Smithsonian by

William J. Fisher. In large part, the social and spiritual iconography of ancestral materials is no longer a part of daily communication. For this reason, the reconstructive work of anthropologists and historians and the Alutiiq oral tradition complement and reward each other. In the sharing of information that took place during the exhibit planning process, anthropological interpretation of older museum objects and archaeological pieces was welcomed and added to by Alutiiq elders, who often recontextualized them into the living framework of Alutiiq belief. The project has received support from NEH, the Smithsonian, Koniag, Inc., Alaska Humanities Forum, Alaska State Museum, Afognak Native Corporation, Bristol Bay Native Corporation, ARCO Foundation, National Bank of Alaska, Bristol Bay Native Association, Era Aviation, and numerous other organizations. *Looking Both Ways* is being designed by **Tina Lynch** and constructed at the Smithsonian Office of Exhibits Central.

As of this writing, I and co-curator **Amy Steffian** (Alutiiq Museum), catalog co-editor **Gordon Pullar** (University of Alaska, Fairbanks), and project intern **April Laktonen** (Brown University) are in the midst of producing catalog and exhibit script, while the massively collaborative work of assembling and building the exhibition gets underway at National Museum of Natural History and the Smithsonian's Office of Exhibits Central. We are tremendously uplifted by the NEH grant, and grateful to everyone in both Alutiiq communities and the museum world who have helped to bring the project this far.

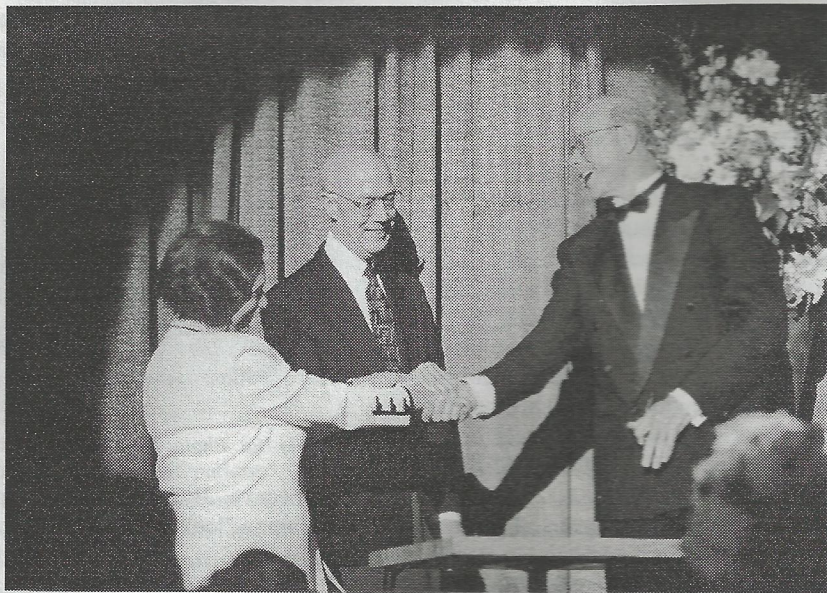
PARTNERSHIP IN ANCHORAGE EXTENDED

by William Fitzhugh

On 9 July, 1998, NMNH Director **Robert Fri**, Anchorage Museum of History and Art Director **Patricia Wolf**, and Anchorage Mayor **Rick Mystrom** signed a new agreement extending the five-year plan of collaboration between these three parties begun in 1993. The agreement has a twenty-year term and calls for a variety of new programs and shared operations including collection loans from Washington for study and permanent display, traveling exhibits, and museum and research training activities. Stimulus for the agreement was provided by development plans recently announced by AMHA in the wake of a major gift to the Museum by **Elmer and Mary Louise**

Rasmuson, for construction of new facilities, including spaces dedicated to ASC collections and programs.

The preamble to the MOU states: *[The parties] have completed a productive five-year period of cooperation and now wish to extend and broaden this relationship for a period of twenty years. Our purpose has been to join the resources of our respective institutions (collections, staff, location, programs, funding) to enhance our individual institutional and collective goals in research, education, and museum training, particularly in Alaska. This agreement requires a joint effort to build staff and programs, which will involve not just*



Pat Wolf Director of the Anchorage Museum, Robert Fri Director of NMNH, and Rick Mystrom Mayor of the Municipality of Anchorage, shake hands over the memorandum of agreement during the 30th anniversary dinner at the Anchorage Museum in July 1998. Photo: Chris Arend.

collections, but also jointly developed exhibitions, education, public outreach, and research initiatives. Our joint efforts will enhance NMNH research, collections, and educational programs by virtue of having an Alaskan regional center. The AMHA will benefit by access to NMNH anthropology collections and staff and by collaborating with NMNH staff in exhibitions and public programs as well as research. The new opportunities of a shared future will reach beyond our specific institutional borders into the public life of Alaska and the North in general. We agree here to pursue a course of close collaboration and consultation in implementing our joint vision and in bringing these goals to fruition.

A core part of the new agreement calls for revolving loans of NMNH collections for display and study in Anchorage. Over the next few years NMNH is to prepare and loan ca. 1000 objects from its anthropology collections, approximately 200 objects from each of the major Native Alaskan Yup'ik, Iñupiat, Aleut/Alutiiq, Athapaskan, and Tlingit/Haida cultures. These objects will become part of a rotating study collection in Anchorage and can be used for research, education, and exhibition purposes. Another group of materials will be used for presentation in AMHA galleries documenting the artistic and cultural treasures of Alaskan peoples. Suitable storage and display facilities will be established at the AMHA. A key condition for loans will be the creation of a collection management program directed by NMNH Anthropology Collection Management.

Other terms call for preparation of a series of small exhibitions co-curated with Native Alaskan cultural specialists that will be presented at AMHA and will thereafter travel to

local museums and culture centers in Alaska, as well as to the NMNH in Washington. The ASC will continue its museum training workshops and other training programs conducted in collaboration with the National Park Service, University of Alaska institutions, and other Alaskan groups. Development of library and archival facilities will be encouraged, and access to Alaskan cultural resources at the Smithsonian in Washington will be facilitated. Discussions currently taking place between NMNH and AMHA and the Smithsonian's National Museum of the American Indian may eventually lead to the development of a three-way partnership that should substantially augment the programs currently outlined in the current NMNH-AMHA agreement.

The new agreement will facilitate the expansion of research and cultural programs between the Smithsonian and Alaska. Although based in Anchorage, Smithsonian interests extend throughout Alaska and beyond, to the Russian Far East and the Canadian Arctic and subarctic. With better and more permanent facilities, we intend to make Smithsonian resources more accessible to all peoples of this region.

I wish to thank all those who helped bring this new relationship into being. In addition to our principal directorial architects, **Robert Fri** and **Patricia Wolf**, we wish to thank **Ruth Selig**, **Dennis Stanford** and **Carolyn Rose**, the Anthropology Collections Committee and the Collections Management teams headed by **Deborah Hull-Walski** and **Greta Hansen**. Secretary **Michael Heyman** and, of course, **Elmer** and **Mary Louise Rasmuson**, have been instrumental, as have Senators **Ted Stevens** and **Frank Murkowski**, without whom our plans could not have been realized. NMAI Director **Rick West** and Deputy Director **Douglas Evelyn** have also been invaluable in helping support educational programs at the ASC Anchorage office during the past several years; we look forward to more collaboration with them and their staff in the future. Lastly, I would like to thank Dr. **Aron Crowell**, whose diligent stewardship of our AMHA partnership made our new agreement possible; and Dr. **Suzi Jones**, Assistant Director of the AMHA, who with **Pat Wolf** helped us move from our exploratory pioneer phase to serious institutional collaboration.

RASMUSON GIFT TO ANCHORAGE MUSEUM

by Aron Crowell

Elmer Rasmuson, chairman emeritus and former president of the National Bank of Alaska, marked his 90th birthday in February, 1999 by announcing a personal donation of \$50 million to the Anchorage Museum Foundation. The gift will provide core funding for expansion of the Anchorage Museum of History and Art, including exhibition galleries for Smithsonian collections as well as new research facilities for the Arctic Studies Center. Rasmuson served on the Board of the National Museum of Natural History from 1994 - 97, and is a former member of the Arctic Research Commission. He helped to found the Anchorage Museum 31 years ago, and has been a key supporter of ASC's Alaskan office, established in 1993.

Planning for the new facilities is at a preliminary stage, but a new gallery is expected to feature Alaska Native cultural objects loaned by the National Museum of Natural History (NMNH) and

the National Museum of the American Indian (NMAI). Also under consideration is a cultural discovery center with electronic access to collections around the world and visible storage units for close-up study of Smithsonian objects by students, researchers, and the general public.

Behind-the-scenes offices and lab space will support Arctic Studies Center's growing program of Alaskan research and outreach, which includes traveling exhibits and museum education projects.

Selection of the Smithsonian pieces will be carried out over the next several years in consultation with indigenous Alaskan



Naming of the Rasmuson Center (over the top of) the Anchorage Museum on September 17, 1998. Mary Louise and Elmer E. Rasmuson stand by the new dedication plaque on the front wall. Photo Chris Arend.

organizations and communities. The range of potential choices is wide. Alaskan ethnographic collections at NMNH number some 30,000 items, many acquired during the latter half of the 19th century when collectors **Edward W. Nelson**, **William H. Dall**, **Robert Kennicott**, **John Mudroch**, and **William J. Fisher** ranged the Alaska Territory to document its cultures, geography, and natural history. Archaeological holdings from the region are even more extensive. Art and artifacts in all media are represented, from fur and birdskin clothing to masks, carvings, basketry, weapons, and jewelry, in the highly diverse styles of Alaska's Unangan, Alutiq, Yup'ik, Inupiaq, Tlingit, Haida, and Athabaskan peoples. It is anticipated that as many as 1000 pieces from NMNH collections will come to Anchorage, as outlined in a long-term agreement signed in July. A similar number of objects may eventually be provided by NMAI.

Bringing these heritage materials back to their region of origin is a large and exciting project for participating museums and Alaskan audiences. One important outcome is sure to be new insights into the meanings, manufacture, and cultural context of traditional arts, gained through collaborative studies with Alaska Native elders and culture bearers. The Rasmuson gift provides crucial support for the Smithsonian-Anchorage partnership, as well as the challenge to realize its full potential.

RESEARCH

HISTORICAL KNOWLEDGE PREPARED FOR
"RETURN" TO BERINGIAN YUP'IK COMMUNITIES

by Igor Krupnik

The Arctic Studies Center is currently engaged in a new international research and outreach venture in the Bering Strait area. The project sponsored by a two-year NSF grant targets Yup'ik communities on St. Lawrence Island, Alaska and in the nearby Providensky District in Chukotka, Russia. The aim of the project is to collect historical documentary data related to the Beringian Yup'ik communities, to provide its 'cultural translation,' and to prepare the materials for local use in heritage, educational, and community programs.

The *Beringian (Siberian-St. Lawrence Island) Yup'ik Heritage Project* is aimed at creating the first historical database to operate in native communities in rural Alaska. This new documentary database – in fact, small local collections of the copied archival records, genealogies, early publications, etc. – will be available for people's use on St. Lawrence Island and, hopefully, also in Chukotka, so that residents do not have to make long trips to the towns and places far away. There is now a growing understanding among the northern residents that they have the right to free access to all documentary sources related to their cultures, heritage, and history. This includes cultural knowledge shared by community members and embodied by the elders ('oral knowledge') as well as historical documentary record ('written knowledge') in the form of old documents, census materials, and publications. Unlike oral tradition preserved by the elders, this latter record – produced by scientists, teachers, missionaries, and government officials for over 120 years – remains poorly known to and hardly accessible for the very people it portrayed. The value of the old documentary records to be 'returned' to the Beringian Yup'ik communities cannot be overestimated. Early censuses and village lists recite the make-up of the communities of 'grandfather's' generation

and they evoke the names of people who are long gone. Diaries and records of visiting scientists, teachers, and missionaries of the early 1900s document hundreds of

local residents, often with invaluable personal information. They preserve people's use of old camps, list historical clans and boat crews, cite the names of whaling captains, and the dates of successful whale hunts. For modern descendants, particularly for the youth, it often brings special pride to see their forefathers

listed as young people and children some 80 or even 100 years ago. These written records can offer a new 'window' into local history and heritage that sometimes goes beyond elders' recollections and today's knowledge.

The project has a special significance for the people of St.



Village of Savoonga, May 1999. Staff Photo.

Lawrence Island who are well-known for their strong commitment to heritage, preservation of historical knowledge, community roots, and Yup'ik oral tradition.

Several earlier

efforts of the many dedicated community members, teachers, and elders deserve special praise, including a unique St. Lawrence Island Yup'ik Language and Culture Curriculum developed for the island schools and a three-volume oral history series, *Sivuqam Nangaghnelgha: The Lore of St. Lawrence Island* (1985-89). Now the tradition embodied by the teaching of Yup'ik elders can be expanded by a new source of historical knowledge stored as documentary (written) records. This will be of particular importance for the Yup'ik people of Chukotka, who have suffered tremendous heritage losses due to decades of Soviet assimilation policies, forceful relocations, and passing of the many knowledgeable elders.

A cooperative heritage project shared by the Yup'ik residents of Chukotka and St. Lawrence Island will also boost the common legacy and historical roots of the Beringian Yup'ik communities separated by decades of political isolation. In fact, most of the present-day residents in both Gambell and Savoonga have the family roots going back to Siberia. Elders' memories and stories, genealogies, live family connections, as well as numerous historical records on both sides document the relationships between the island and mainland Yup'ik people over several generations. The project team of four includes: **Igor Krupnik** from the ASC; **Willis Walunga** (Kepelgu) from Gambell, a highly respected elder and an acknowledged local historian; **Vera Kingeekuk Metcalf**, originally from Savoonga, who currently works as a heritage coordinator at the Bering Straits Foundation in Nome; and **Lyudmila Ainana**, Siberian Yup'ik educator and political leader from Provideniya. Ainana's specific task in the project is to collect stories and elders' memoirs related to the contacts between Yup'ik communities in Chukotka and St. Lawrence Island.

During Winter and Spring of 1999, the team has secured copies of several historical censuses of Gambell and Savoonga, starting with the U.S. 12th Census of 1900, which gives the earliest list of some 300 island residents with their personal names. Other village lists collected at the U.S. National and Alaska State archives, and in the BIA records include those of



Yup'ik elders and project team members, **Willis Walunga** (Kepelgu) and **Conrad Oozeva** (Akulki) from Gambell. Staff Photo.

1920, 1930, 1938, 1940, 1958, 1966, and 1979. All historical records underwent extensive cultural 'verification' by Walunga. Name and place-name spellings were checked, and every person listed in the old censuses has been identified by an individual Yup'ik name as well as by the clan and lineage affiliation. The names of island residents mentioned in historical records are also downloaded in a special computer database. It may eventually include some 2,500 individual entries, to become, probably, the most complete record of all known inhabitants of St. Lawrence Island ever collected.

In May 1999 the team conducted oral interview sessions and a



Team members: Metcalf, Ainganga and Krupnik in Nome. Staff Photo.

series of public meetings on St. Lawrence Island, in both Gambell and Savoonga. Using historical censuses as subsequent time-frame(s), Krupnik and Walunga interviewed local elders about former clan and family build-up of the two island communities. The composition of historical skin-boat crews based on kin/clan ties was identified starting from the early 1900s, and the record of boat captains and transmission of leadership in each individual crew was established for almost 100 years in Gambell and for 80 years in Savoonga. With the 14th U.S. Census of 1920 as a reference source, the elders documented the pattern of historical subsistence use of the island and they succeeded in placing every local family 'on the land' in traditional hunting/fishing camps.

A unique historical resource was also recovered in the form of the village plan and the list of residents of Gambell as of 1930. This 70-year-old plan of Gambell was produced by Paul Silook, a local Yup'ik researcher and a renowned collaborator who worked with several anthropologists in the 1920s and 1930s, including **Henry Collins, Otto Geist, and Alexander and Dorothea Leighton**. The original is now preserved at the National Anthropological Archives in Washington, D.C. Following Silook's plan of 1930, the elders documented historical structures in the village of Gambell and identified a few traditional winter houses (*mangteghapik*) that are still standing in the old section of the village. These abandoned old houses are true historical landmarks worthy of preservation and eventual restoration as the 'living heritage' of the Gambell community. Similar efforts in historical documentation were also undertaken in Savoonga.

All recorded interviews will become another contribution to the documentary collection(s) to be established on the island. Final report of the *Siberian-St. Lawrence Island Yup'ik Heritage Project* is due in Spring/Summer 2000. It will be formatted as a *St. Lawrence Island History Sourcebook* for the subsequent use in bilingual school and community-focused heritage programs. Of course, both communities of Gambell and Savoonga will receive copies of all documentary materials produced by the project, including copies of the original old census sheets, village plans, and Yup'ik name database. Interviews on Siberian visits to St. Lawrence Island recorded by Ainana will be prepared for publication as a bilingual (Russian-Siberian Yup'ik) edition for the use in Yup'ik education and heritage activities in Chukotka.

The final stage of the project will be a series of meetings with community members in Gambell and Savoonga to be undertaken in Spring 2000. This will be the way for all interested island residents, including elders, village leaders, educators, and students, to express their views on what can be done with these historical materials. Everyone agrees that the project's main practical outcome is to help people research family roots and to encourage them, particularly the young, to be more thoughtful of their cultural traditions and Yup'ik legacy, including their strong historical connections across the Bering Strait. For the Yup'ik people of Chukotka, 'packaging' historical data into educational and heritage programs may be the only way to preserve the basics of their cultural legacy, as local memory of former villages, clans, and traditional lifeways is quickly eroding.

In its effort to make the old documentary records accessible to the people of St. Lawrence Island and Chukotka, the Beringian Yup'ik Heritage Project pioneers a new pattern of knowledge repatriation on behalf of the residents of small rural communities in Alaska and across the Arctic. Libraries, governmental and local archives abound in all sorts of valuable historical documentation. Though routinely used by scientists, it remains generally out of reach to local people. Following certain procedures – particularly, the verification and cultural translation by local elders – these historical documents could be copied and processed for knowledge repatriation to boost education and cultural awareness in places and communities where it was collected generations ago. The Arctic Studies Center plans to promote this pattern of knowledge repatriation and its incorporation into modern community-focused educational and heritage programs. We see this new venue as a valuable input into our efforts in bringing cultural resources back to the northern residents and native communities of the Arctic.

LABRADOR COMMUNITY ARCHAEOLOGY

by Stephen Loring

Stephen Loring spent August and September 1998 in Labrador working on a pair of archaeological projects in conjunction with the Innu Nation. In August he served as consultant and field archaeologist with the Innu Economic Development Enterprises (IEDE) conducting archaeological and historical surveys on the Churchill River (formerly known as the Hamilton or Grand River and as Mishtashipu) as part of environmental and historical research conducted in anticipation

of the damming of Muskrat Falls. The fieldwork was coordinated by Drs. **Fred Schwartz** and **Yves Labreche** (Jacques Whitford Associates, St. John's, Newfoundland); it consisted of small parties of Innu field technicians, accompanied by an archaeologist, conducting survey in the proposed lower Churchill River basin. The Innu Nation and the IIEC have taken a major role in research applicable to land management, following precedents established during environmental and historical research accompanying the proposed development of the mineral ore deposits in Voisey's Bay.

The Lower Churchill Project signals a sea-change in how large environmental impact assessments are dealt with in Labrador. The communities being impacted are now demanding a voice in the production of knowledge generated by the project. Whereas communities may lack the specialized "scientific" knowledge of certain disciplines, in matters pertaining to historical realms, native participation and insights are justifiably called for. The success of the Voisey's Bay research, which included training for both Inuit and Innu young people, provided impetus for development of similar programs when the Lower Churchill Project was announced.

The Churchill River is one of those legendary waterways that have extraordinary significance in local and regional history. As the principal drainage system for central Labrador the river valley has long served as the highway connecting Hamilton Inlet and the Atlantic Coast with the interior plateau. The fascinating history of the height-of-landers, the plucky settler-trappers from the Bay, is recounted in Elliott Merrick's *True North* (1935) and in numerous expedition-era accounts. However, the much longer tenure of the river's borders, by Innu families and their ancestors, is a story that has yet to be told. While much can be learned from Innu community leaders and elders, a significant portion of the "story" has devolved to the realm of archaeology to reveal. And who better to interpret the land use than the descendants of the people whose traces – although faint – have been left behind.

Concurrent with archaeological research, interviews with Innu elders documented their use of the country which the proposed development would flood. The archaeological survey work located a number of small pre-contact campsites and a pair of abandoned 19th-century Hudson's Bay Company posts, and the remains of numerous Innu camps that had been occupied over the last fifty years or so. Perhaps the most significant "artifact" of past land use are the portage trails that provide an eloquent and indelible trace of the footsteps of Innu ancestors. Archaeologists Schwartz and Labreche are preparing the results of the survey work.

In September, at the request of the Sheshatshit Band Council on behalf of the Tshikapisk Foundation (an Innu experiential education program), Loring joined a team of Innu colleagues and students to conduct an archaeological reconnaissance of the north shore of

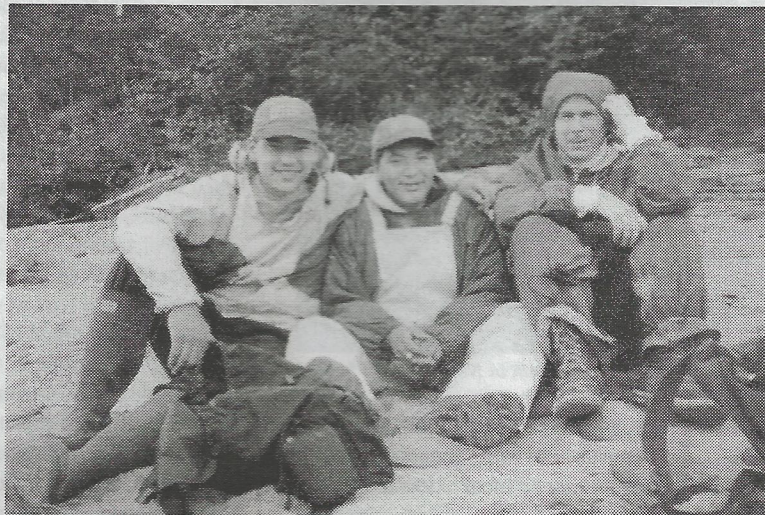
Kamishtashtin (Mistastin Lake) in the heart of the Labrador barrens. The Tshikapisk Foundation is exploring the possibility of establishing a basecamp at Kamishtashtin to serve as a facility for fishing, adventure tourism, and experiential education. Last September's research was conceived as a means to develop an archaeological training program for Innu students as part of an investigation of historical resources in the area as mandated by the Newfoundland-Labrador Department of Lands and Department of Tourism, Recreation and Culture. The project combined Loring's long-term research interests in Innu culture and heritage with a research and training program geared to provide opportunities for Innu students. Training in archaeology and associated natural sciences was seen as an integral part of Tshikapisk's *Nutshimiu Atusseun*, an Innu training program for guides directed by **Napes Ashini** and

Anthony Jenkinson. The goal was to train Innu students in the full range of cultural resource preservation and management, and provide instruction in cultural heritage, geology, and environmental studies that would enable them to lead subsequent visitors to the region while assuring that cultural and ecological resources were not severely impacted.

The

Kamishtashtin project was in part an outgrowth of the Pathways Project, a joint Smithsonian (**Loring**)-Newfoundland Museum (**Kevin McAleese**)-Innu Cultural Centre (**Napes Ashini**) training project conducted in Sheshatshit in the autumn of 1993. The Pathways Project sought to provide training for a generation of land managers able to articulate Innu needs with governmental bureaucracies and administration; and instill in young people knowledge about the past accomplishments of the Innu and foster Innu pride. An essential feature of Pathways was the integration of instruction on Labrador and Innu prehistory and training about archaeology with the knowledge, wisdom and skills of participating elders.

The prehistoric land-use and occupancy of the interior of northern Labrador remains a prominent unresolved question of provincial culture-history. The research of **Gilles Samson** and **Jean-Luc Pilon** at Indian House Lake (Mushuauipi) on the George River in northern Quebec and the work of **Moir McCaffrey** around Schefferville forms the only substantial comparative data set to postulate prehistoric and historic period interior settlement-subsistence patterns in adjacent Labrador. **Samson** found traces of a long cultural sequence including



IIEC archaeology survey team on the banks of Churchill River just above Lake Winokapau, from left to right, Innu Archaeology-technicians David Hart and Raymond Rich with Stephen Loring. Staff Photo.

Maritime Archaic, Intermediate Indian, Paleo-Eskimo and late prehistoric and historic Innu occupations at Mushuauipi, and **McCaffrey** has demonstrated the importance of Labrador Trough cherts for prehistoric Indian groups at different times in the past. However, with the exception of the historic Innu occupations, the archaeological materials recovered suggest that the pre-contact occupation of the interior barrenlands was opportunistic and short-term. In contrast the abundance of historic –especially 19th-century – Innu sites indicated a substantial reliance on caribou hunting.

Located approximately seventy kms from the coast west of Davis Inlet, Kamishtashtin forms one of the principal tributaries of the Kogaluk River.

The lake is situated in the heart of Labrador's northern barrenland plateau. To the north of the lake glacially scoured bedrock and low rolling hills extend through a patchwork landscape of small ponds and lakes to the tributaries of the George River.

The specific goals of the 1998 field-season were developed in consultation with Napes Ashini and Anthony Jenkinson, Tshikapisk Foundation directors, and the Sheshatshit Band Council. In addition to surveying the immediate area of the proposed camp construction we sought to survey as much of the adjacent north shore as time would allow.

Though plagued with the usual outboard motor problems and the blustery autumnal weather the team was able to successfully carry out the reconnaissance.

The brief project proved wonderfully exciting in that it

produced some very significant and interesting results. At the north end of the lake where there is a river-like narrows the team discovered an extremely important large Maritime Archaic caribou-hunting camp site which appears to have been utilized on-and-off for over one thousand years, from ca. 7000 to 5500 years ago. A broken spear head made of quartz is typologically identical to specimens recovered at sites on the coast radiocarbon dated more than 7000 years old, and some tiny flakes of an exotic chert, perhaps from the Strait of Belle Isle area, are quite possibly among the earliest remains ever recovered in Labrador. A second Maritime

Archaic site contained a summer tent-structure about 5000 years old. Situated on a high terrace above an excellent fishing stream,

the site was probably occupied late in the summer in anticipation of the annual caribou migration.

The team also located a number of small campsites and recovered a few tools, including one very beautiful side-notched projectile point, from later Indian occupations

about 3200 to 1000 years old. And finally, almost everywhere the team looked, we found traces of late-19th century Innu (ca. 1850-1910 AD) camp sites and villages. Clearly, prior to WWI the Kamishtashtin region was an extremely important hunting area for the Innu.

While no sites were found in the proximity of the proposed educational facility that the Tshikapisk Foundation plans to erect at Kamishtashtin, the surrounding area holds great potential for additional archaeological and ethnohistorical research. Perhaps the two most significant points to draw from the 1998 survey concern the land-tenure for Indian people in Labrador, almost 7000 years, and the incredible density of the late-19th century Innu occupation of the region. Given the popularity of modeling Late Pleistocene paleoindian hunters after 19th century Innu and the bias of a Labrador prehistory, for the most part derived from coastal site surveys, future work at Kamishtashtin promises to make significant contributions to the understanding the dynamics of human-caribou interaction as well as provide a hands-on learning experience for Innu young people and students. Loring, Ashini, and Jenkinson have made Smithsonian-Tshikapisk collaboration a high priority of the community archaeology program at the Arctic Studies Center.

NEWFOUNDLAND AND LABRADOR RESEARCH by Daniel Odess

Continuing Work with Labrador Collections

In January, 1999 **Dan Odess** joined the ASC to continue the work begun by **Carla Lovett** to supervise documentation and return archaeological collections from Labrador to the Newfoundland Provincial Museum. His efforts in this regard have included analysis and photo documentation of collections



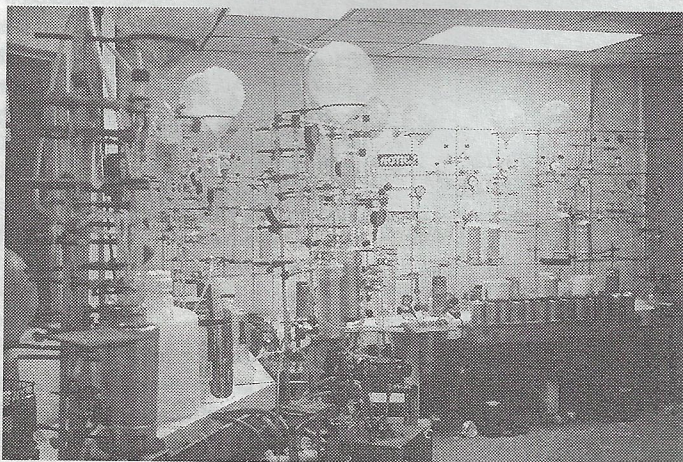
Tshikapisk project team at Kamishtashti: left to right Ian Michelin, Napes Rich, Napes Ashini, Jack Selma, Stephen Loring, Shuashim Michel, Jason Nuna, and Anthony Jenkinson. Staff Photo.



Napes Rich crouches in oval house-pit or hunting blind on a high terrace overlooking Kamishtashtin. Staff Photo.

from Nulliak Cove and other sites, and working with **Bruno Frohlich** to develop a process for integrating the Labrador site and collection data into a Geographic Information System (GIS) to simplify data management, analysis, and reporting. This work will be ongoing: we have returned a major portion of the Maritime Archaic material and have started on the Paleoeskimo collections.

Christopher Wolff, a student intern from Portland State University was with us from January until March, working with material from two of the Nulliak Cove houses and developing a framework for his honors thesis which will compare the social organization of space in prehistoric Labrador and Northwest Coast



A conventional radiometric benzene synthesis laboratory at Beta-Analytic in Miami, Florida. Photo: Jennifer Quincey.

longhouse structures.

While the bulk of the collections-based work this spring has centered around Maritime Archaic collections, **Sarah Ganiere**, a senior anthropology major at George Washington University, has been working as a student intern to analyze the spatial organization of Saint John's Island 3, a Middle Dorset walrus hunting site near Nain. We are grateful to both Chris and Sarah for their assistance and enthusiasm.

Feedback on the ASC website continues to be positive, and Odess has been responding to questions and comments which come in from viewers. The ASC website continues to be a popular destination in equal part from interested members of the general public and elementary and secondary school students and teachers. Odess will be working with **Ted Timreck** and **Kathy and John Prusinski** to design develop an interactive educational Viking component to coincide with the opening of *Viking*.

RADIOCARBON DATING, CULTURE THEORY, AND CULTURE CHANGE: the History of Interactions of Different "Ethnic Groups" in Labrador

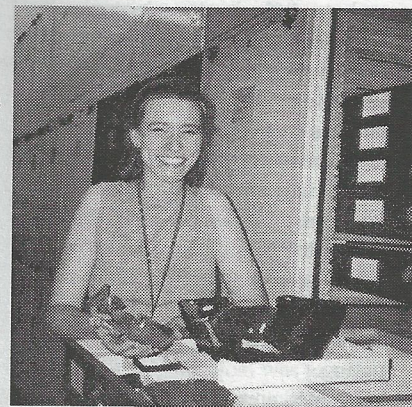
by Jennifer Quincey

Jennifer Quincey, from Northern Illinois University, DeKalb, won a position as a National Science Foundation Trainee in the NMNH's Summer Research Training Program. Her report:

The goal of my research this summer was to examine if and how radiocarbon dates can clarify such issues as the periodicity of culture change and its accompanying demographic scenarios. With

its very complex history of occupation by various "Indian" and "Eskimo" groups over time, the coast of Labrador is a natural place for such an investigation. Throughout my internship I utilized the extensive resources of the Arctic Studies Center, including a large database of radiocarbon dates accumulated throughout thirty years of archaeological investigation in the region.

Central to this research was a trip to Miami, Florida, to visit Beta Analytic, the radiocarbon dating lab that currently provides the Arctic Studies Center with many of its dates. While there, I met



Jennifer Quincey looks with enthusiasm at the NMNH soap stone collections from Labrador. Staff Photo 1999.

with **Ron Hatfield**, the lab manager, who gave me a tour of the facilities and sat down with me to review points to consider when analyzing radiocarbon dates. What struck me was not only how meticulous and thorough the technicians were, but also the helpful and friendly atmosphere of the lab in general. They seemed genuinely excited to have a visitor! After sending me off (with a free cap and tee-shirt) at the end of a very busy day, Beta has maintained a spirit of helpful collaboration. Mr. Hatfield has since provided calibrations of all the dates under study, as well as an open offer of help with my project in the future.

This internship has provided me with a potential undergraduate honors thesis, the knowledge that I definitely want to continue on with Arctic anthropology and an overall incredible summer. I am particularly grateful to Drs. William Fitzhugh, Stephen Loring, and Daniel Odess for their guidance.



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OPENINGS

INUA LOAN ARRIVES:

Grand Opening of Iñupiat Heritage Center

by Deborah Wood

Deborah Wood, a former Anthropology Department technician and contractor, has rejoined the museum as an exhibition registrar working on Vikings.

January 27, 1999: After endless delays, it was a great relief to finally arrive on the runway in Barrow, Alaska, and watch as the crates containing artifacts and display cases from the exhibition *Inua: Spirit of the Bering Sea Eskimo* were unloaded from the plane and hurried out of the frigid air and into the cargo terminal. They were destined to become part of the inaugural exhibition, *Inua: Historic World of the Bering Sea and Arctic Alaska Eskimo*, at the newly built Iñupiat Heritage Center. Back in March 1998, I was hired as the loan coordinator to arrange the loan of these artifacts from the Department of Anthropology and Arctic Studies Center to the Iñupiat Heritage Center. I went into this project expecting to accompany the loan as courier when it was shipped up to Barrow for the opening of the Heritage Center in June 1998. As it turned out, the opening was delayed until February 3, 1999, and I had to schedule the shipment for January. I was fortunate to travel as co-courier with **Greta Hansen**, a conservator with the Department of Anthropology, and a seasoned courier who handled the vicissitudes of this trip with flexibility and good humor. We were scheduled to depart Dulles airport on January 18, but at the last minute our flight was canceled. The crates had already been partially loaded onto the airline cargo pallets and had to be removed and sent back with our fine arts shipping company to storage in Maryland. We attempted the same scenario one week later. Unbelievably, our flight was canceled again! At that point, with the grand opening looming closer, the airline relented and allowed us to go the next day via a flight that had been previously declared off limits because it was strictly cargo, no passengers, not even couriers. This route would not have been our choice under normal circumstances because it involved two lengthy layovers of almost twelve hours, but it was our only option to arrive in time to install the exhibition for the grand opening. What a relief it was to stumble into Top of the World Hotel after two straight days of traveling on courier duty and finally be able to lie down in a bed!

Greta and I arrived at the Heritage Center the next day and were immediately put to work by **Ronald Brower**, the Center's director, and **Paul Rushmore**, archaeologist, who was in charge of exhibit installation. I had previously shipped ten empty display cases to Barrow and these were being refitted with objects from the collections of the Iñupiat History, Language and Culture Department. Three cases had not been started and were turned over to us. We selected artifacts, planned layout, cleaned up the case interiors, designed brackets – fortunately, Greta had a lot of experience with the design of plexi-glass brackets and Paul was able to cut and bend plexi to match our models – and installed the objects into the cases. This was a change of pace for us, as curators, designers, and bracket makers would normally do all this for a Smithsonian project. After our crates had a couple days to acclimatize, we opened them up, took out the display cases and installed them in the exhibit hall. An interesting aspect of this loan was that all the objects were bracketed into position in the cases, the

cases were sealed at the Smithsonian and traveled on special trays inside the crates. All the cases and objects arrived in good condition. Only one case had to be opened to clean the debris which had fallen out of the interior of a pair grass mittens.

Inua: Historic World of the Bering Sea and Arctic Alaska Eskimo is only one exhibit among many that fill a large, attractively designed exhibition area. Other exhibits are about traditional whaling, modern whaling, climate, and archaeology. There is also a diorama of Beringia and an actual whaling boat. A large multipurpose room was turned into a temporary exhibit preparation area to provide work space for a special project organized by **Francine Hopson**, the program coordinator for the Heritage Center. She had gathered together representatives from each of the eight villages that comprise the North Slope Borough and worked with them as they assembled exhibit cases



Greta Hansen and Deborah Wood install artifacts inside exhibit cases in preparation of the Grand Opening of the Iñupiat Heritage Center.

Photo: Michele Hope.

to illustrate life in each of their villages, using photographs, maps and examples of traditional crafts. These cases were intended for display in the large central foyer of the Heritage Center. Greta and I left Barrow the day before the grand opening and although tremendous progress had been made in the week that we were there, finishing touches such as the final placement of the village exhibit cases happened after we left. Photographs of elders and scenes of village life adorn the two-story high walls of the foyer, as well as the multi-purpose room. The Heritage Center also has a huge traditional room meant for activities such as boat building that require a lot of space. At one end of the foyer is a large picture window looking out on a frozen lagoon. Under the window is a square sunken seating area or *qargi*, to be used for traditional story telling gatherings. The two main corridors off the foyer are lined with display cases containing beautiful examples of traditional crafts and an exhibit of arctic birds. Off of one corridor is a collection storage area outfitted with compact shelving and a collections work room. This corridor leads to a separate wing of the building that houses a beautiful library for all residents of Barrow. Every person we met during our week in Barrow looked forward to the opening of the Heritage Center with great expectation.

IÑUPIAT HERITAGE CENTER OPENS

by Michele Hope

Michele Hope was detailed to the Arctic Studies Center as a participant in the Women's Executive Leadership Program, a management development program in the Federal government.

The opening of the Iñupiat Heritage Center (IHC) in Barrow, Alaska on February 3, 1999 marked the culmination of decades of planning, vision, and cooperation. This beautiful building was carefully designed to provide a place where artifacts from Barrow's past and current Native art traditions come together in a place where craft demonstrations and storytelling combine. A full day of speeches, prayers, songs, and reminiscences honored the dozens of people and organizations who made the dream a reality. Elders, elected officials, students, and dancers contributed to the program. Programs were passed out and coffee was served by the Girl Scouts.

The Center is the second largest museum in the state next to the Anchorage Museum of History and Art. It is a regional museum, representing all the villages of the North Slope. The building houses exhibit space for many of the objects excavated over several field seasons from Ukpeagvik; temporary exhibits from a host of cooperating agencies including the Smithsonian Institution, Bureau of Land Management, National Park Service, New Bedford Whaling Museum, and the Iñupiat History, Language, and Culture Division (IHLC) of the North Slope Borough; a multipurpose room with a kitchen for potlucks; a Traditions Room where skin sewing and boat building will occur; administrative offices for the IHC and IHLC; and a qargi in the center of the lobby where storytelling will take place. The building also contains the Tuzzu Consortium

allows the knowledge and traditions of the Iñupiat people to be passed on from the elders to the children of the community. The National Park Service's New Bedford Whaling National Historic Park and the New Bedford Whaling Museum in Massachusetts contributed an exhibit entitled *Herbert L. Aldrich*

– With the Arctic Whalers which displays historic photographs taken in 1887 by a 25-year old reporter for the New Bedford Evening Standard



Iñupiat Heritage Center. Photo: Deborah Wood 1999.

who sailed with the whalers for almost a year. The Bureau of Land Management provided paleontological specimens and a display on the area's prehistory including the Mesa Site. Other exhibits included material on whaling traditional knowledge, global climate, and a display of beautifully preserved local birds. Village curators prepared individual exhibit cases which presented an in-depth view of the people and artwork of their villages.

The Smithsonian Institution provided assistance to the Center by sending **Greta Hansen**, conservator; **Deborah Wood**, registrar; and Michele Hope to Barrow for the week preceding the opening. They assisted the IHC staff with installation of the Inua exhibit, helped the village curators with the individual village displays, and provided, general museum expertise. They offered a much needed hand and enjoyed a little of village life. Temperatures down to 40 degrees below zero with a windchill of 100 degrees below zero only added to the experience.

The Arctic Studies Center, Smithsonian Institution, will provide ongoing museum training for staff at the Center. Assistance from the Arctic Studies Center to the Iñupiat Heritage Center was underwritten by a generous museum training grant by the Exxon Company, USA. Dr. Aron Crowell, Director of the Arctic Studies Center Anchorage Office, met with Ronald Brower, Sr., Director of the Center and Dr. Edna MacLean, President of Ilisagvik College, to coordinate a workshop and future internship opportunities for the Center's museum specialists. A long term goal is to provide training to enable students from the North Slope to pursue a museum career and pursue undergraduate and graduate education so that they can work at the Center.

The Grand Opening program says it best: The Iñupiat Heritage Center will foster appreciation of the Iñupiat way of life through education and outreach, and to perpetuate traditional activities, by providing a dedicated place to practice those cultural traditions. And its a pretty fun place to visit, too.



Native People of the Aleutian Islands Case Study. Staff Photo.

Library.

The focal point of the exhibit hall is an *umiaq*, or whaling boat. Exhibits include: *Inua* on loan from the SI and many objects excavated in Barrow over the years including many well-preserved sealskin and caribou clothing items, baleen vessels and objects, ceremonial effigies, and hunting tools. Exhibiting this material

NEW ALASKAN NATIVE EXHIBITS

by Stephen Loring

The construction of an entranceway for the new IMAX movie theater in the infill-building in the east wing of the National Museum of Natural History severely impacted the North American Hall resulting in the dismantling of both the Centennial Sioux tipi (on display in one form or another since 1876) and the case featuring the Nunivak hunter in his kayak. Both exhibits were greatly appreciated by generations of school children and are sorely missed. Construction activities necessitated the dismantling of two additional Eskimo exhibit cases, one on Eskimo houses, the other on Eskimo tools. As both of these latter cases, now about fifty years old, presented a somewhat "frozen" materialistic view of Inuit, Inupiat and Yup'ik cultural accomplishments, permission was sought by the Arctic Studies Center to redo these exhibition cases.

From the start the production team sought to break from past practices that presented native North American cultures as more-or-less a compilation of their material culture. Of the two new cases one, entitled "Raven's People: Native People of Alaska" seek to provide an introduction to the cultural diversity of Native Alaska, while the second case, "People of the Sea: Native People of the Aleutian Islands" is a specific "case study" about the Aleut. Both cases combined archaeological specimens, 19th century ethnographic objects and contemporary masterpieces produced by some of Alaska's leading native artisans, such as a wooden mask by **Nick Charles** of Bethel, a Koyukon Chief's coat by **Dixie Alexander** of Ft. Yukon, and a painted bentwood hunting visor by **Andrew Gronholdt** --on loan from the Aleutian-Pribilof Islands Association.

When the plans were approved **Stephen Loring** contacted **Allison Young**, the cultural heritage director at the Aleutian-Pribilof Islands Association to discuss Aleut participation that would tell their story. Alison subsequently visited Washington to examine the Aleutian collections and worked tirelessly on the exhibit plans. She consulted with all of the Aleut communities and through discussions with elders, community representatives, and elected officials was able to articulate their concerns over the story-line. The resulting case-study was truly a cooperative venture, with Smithsonian staff providing their knowledge of the history and nature of the collections, and the Aleut community defining the themes and story-line. As such the exhibit represents a dramatic break from past practice at the National Museum of Natural History, where permanent exhibits were constructed without association with the communities whose materials are displayed.



Native Peoples of Alaska Case Study at NMNH. Staff Photo.

On March 5th the two new case were opened with a gala reception sponsored by the Aleutian/Pribilof Islands Association and the Aleut Corporation. More than twenty-five Aleut were able to attend the opening. His Beatitude **Metropolitan Theodosius**, the Metropolitan of the Orthodox Church of America and Canada, gave a moving blessing that led to the

spontaneous singing of a hymn by many of the Alaskan visitors present, followed by a few short words spoken by Senator **Ted Stevens**. Senators **Frank Murkowski** and **Daniel Inouye** also attended.

The Aleut case was made possible through grants received from the Aleutian/Pribilof Islands Association and the Aleut Corporation and through the advice, generosity and participation of the following Aleut organizations: **Agdaagux Tribal Council**, **Akutan Tribal Council**, **Akutan Corporation**, **Aleutian Pribilof Islands Commercial Development Association**, **Aleutians East Borough**, **Atka IRA Council**, **City of False Pass**, **False Pass Tribal Council**, **Nelson Lagoon Corporation**, **Ounalashka Corporation**, **City of St. Paul**, **Qagan**

Tayagungin Tribe of Sand Point, **Qawalangin Tribal Council**, **Unga Tribal Council**, **Unga Corporation**.

A tremendous amount of energy and effort goes into preparing a new exhibit at the NMNH. We are grateful to **Michael Mason** and his production staff that included co-curators **Stephen Loring** and **Allison Young**, **Sharon Barry** as writer/developer and **Chris Arnold** and **Terry Healy** the design team from **Douglas Gallagher**; conservators **Natalie Firnhaber** and **Catharine Valentour**; and a host of electricians, bracket-makers, glass-lifteroffers and security personnel. To one and all: Qaḡaalakux! Qaḡaashkun! Qaḡaashkus! Thank-you! Thank-you! Thank-you!

SÁMI HOMELAND -- THE MAKING OF A NATION:

Building a new exhibit at the University of Tromsø, Norway

by Terje Brantenberg

A Norwegian cultural anthropologist, Terje began his work in Labrador in the 1960s and now focuses on the indigenous population of Scandinavia. This article discusses the ideology of an exhibit that will open July 2000.

During the last three years the **Department of Sámi Ethnography** at the University Museum in Tromsø has been preparing a new exhibit on the modern situation of the Sámi people in Norway. The aim of the project is to tell the story of how the Sámi -- being seen for decades as a scattered and almost invisible minority -- have eventually developed their 'sense of a nation' and established themselves as a political force at the national and international level. This story of a rapid and unprecedented cultural and political mobilization is similar to the recent history of other indigenous people across the Arctic. Still it remains largely unknown to the general public and continues to be relatively ignored by the ethnographic and local museums in

the Nordic countries. Full-scale work on the project started in spring 1998 with a \$250,000 grant from the **Norwegian Research Council** and recommendations from the **Sámi Parliament** and the **Sámi Board of Education**. Additional funding come from the University of Tromsø, the **Norwegian Ministries for Education, Municipal Affairs and Culture**. The exhibit is due to be opened to the public in July 2000.

Sámi Culture at Tromsø Museum

Tromsø University Museum is the regional museum of Northern Norway. It is located in a region which is also the homeland of the majority of the indigenous Sámi people, a homeland which extends across the national borders into Sweden, Finland and northern Russia. Since its establishment in 1872, the Tromsø Museum had a sort of a Sámi exhibit. In 1949 a separate Department of Sámi Ethnography was established. In later years, the role of the Department of Sámi Ethnography as the major national institution for Sámi research, has changed drastically. This came partly through the establishment of the University of Tromsø in 1972, but also by the emergence of an increasing number of Sámi academic institutions, most noteworthy being the **Nordic Sámi Institute** (1973), followed by a number of local Sámi museums and cultural centers. However, the Tromsø Museum continues to serve as one of the major centers for documentation and research in the field of Sámi studies in Northern Norway. In 1973 the Department of Sámi Ethnography opened a new permanent Sámi exhibit, outlining the evolution of the traditional Sámi forms of livelihood and material culture. The presentation – including several full-scale dioramas of traditional reindeer pastoralism continues to attract many visitors, particularly foreign tourists during the summer season.

Despite its role as the museum's major attraction to the public, there has been a growing concern about what is not presented at the current Museum's displays. This eventually pushed us to consider alternative presentations of Sámi culture and, particularly, of the modern Sámi society. The latest history and the situation of Sámi today is still relatively unknown to the Norwegian public. Despite a considerable growth of Sámi newspapers, radio- and TV-programs, and increasing participation of Sámi in public spheres, there is still little awareness with regard to Sámi issues, which remain by and large a matter of local and regional significance only.

However, during the last decades Sámi issues have become increasingly politically important. This reflects the growing importance of the Sámi political movement advocating means for self-government and claiming (unrecognized) territorial and cultural rights. The struggle culminated in the 1980s by a reversal in governmental policies that provided recognition of the Sámi people as a separate indigenous minority people in Norway. The Norwegian Government established two separate commissions for proposing new policies on Sámi culture and language and on the issue of Sámi customary law and territorial rights. Following the

new Sámi Act (1986), the Sámi Parliament was established in 1989 and Sámi language was introduced to the public service in a number of northern municipalities.

The enactment of the new Sámi law and the opening of roundtable discussions on the report of the Sámi Rights Commission once more opened a heated debate on Sámi issues in Norway. In several northern municipalities local residents organized protest movements against the introduction and use of Sámi language in public offices, on roads signs, and schools. The Sámi Parliament was also a highly controversial issue, spurring accusations of future "ethnic cleansing" and a Sámi "take-over" in Finnmark.

With the growing intensity of these conflicts, it was apparent that they did not just reflect different political views on Sámi issues but rather a persistent misinformation and ignorance, exposing long-seated prejudice towards Sámi, their history and modernity. Most Norwegians still tend to identify Sámi with traditional culture and reindeer pastoralism – an exclusive Sámi form of livelihood in the North, despite the fact that this activity characterizes only a tiny minority of less than 10% of all Sámi in Norway.

The Need for a New Exhibit

While following these debates and controversies regarding the status of Sámi and their culture, we became convinced that as anthropologists and curators at the Department of Sámi Ethnography we could not limit our activities to merely observations and documentation of the current events. We saw the growing need for using the Museum more actively as a venue to spread information on the recent history and current situation of Sámi in Norway. Lectures for anthropology students and other audiences had revealed a striking need for information on

the historical roots and ethnography of the Sámi, but even more so - on their present-day situation.

Apparently many people consider the present expansion of Sámi music, art, literature and research as a normal state of affairs in a pluralistic society. That these flourishing forms of Sámi self-expression were non-existent, unthinkable, and even considered immoral and forbidden only a few decades ago, is a fact of which many seemed to be completely ignorant.

Younger people know little about the history and background of the debates on Sámi language, land rights etc. In

other words, despite the fact that Sámi have managed to achieve a real cultural and political revolution in just a few decades, the present knowledge of these recent events appears to be rather shallow, almost non-existent among Norwegians and many Sámi alike.

It is therefore not surprising that when we consider how the Norwegian museums present Sámi culture, all of them focus predominantly on the Sámi past. Most Sámi museum displays go



Sámi protests against hydro-electric projects in Masi 1970 were an important part of the emerging Sámi movement. Photo: NTB 1970.

from the Stone Age prehistory to the early phase of modern history when Sámi became increasingly integrated into the dominant society and culture of the specific nation states. In fact, this is exactly the case of our present Sámi exhibit at the Tromsø Museum. Here, the public is presented with an overview of the major forms of Sámi livelihoods – from the nomadic adaptations of hunting and fishing, reindeer pastoralism to more resident forms of economy, like animal husbandry combined with fishing and farming. The displays rely heavily on objects representing traditional patterns of material culture like dwellings, technology, clothing, handicraft as well as Sámi indigenous cosmology and shamanism. The Sámi reindeer pastoralism is shown in a full-scale diorama that dominates the whole exhibit. The design of the Tromsø exhibit was based on a study of the major contemporary ethnographic museums, including the Smithsonian Institution; and it is still regarded as one of the best of its kind in Scandinavia.

The purpose of the 1973 exhibition was not just to present an ethnographically correct view of Sámi cultural history. The exhibit was also meant to serve a certain political purpose. It was launched as a major effort in documenting that Sámi are a separate indigenous people, with a specific history, and unique, enduring cultural traditions. Thus, the exhibit advances the “two-people” approach advocated by the emerging Sámi movement – a view which was not yet recognized in governmental policies (under which Sámi were termed as “Sámi-speaking Norwegians”) nor by the public at large.

During the last decades Sámi have been increasingly effective in mediating their interests through an array of political associations and cultural institutions. These and other aspects of their cultural-political movement, however, are in no way displayed in the present Sámi exhibit at the Tromsø Museum. Like almost all older and more recent Sámi exhibits in museums in Scandinavia, the Tromsø Museum presents a more or less timeless perspective of Sámi society and culture, as a fixed and uniform entity rooted in an indigenous past, and in terms of the present – in cultural traditions. It entails an image of ‘Sáminess’ as an opposite to modernity and to the present life of the most Sámi of today. In this way traditional ethnographic displays – despite their intentions to highlight the cultural uniqueness of Sámi – are in fact contributing to the common stereotypes of Sámi culture and society as merely a matter of the past and obsolete in the modern world. One could argue that such presentations are clearly misleading and insufficient for understanding the significance of current Sámi issues, thus contributing to confusion and conflict on Sámi matters.

An Ideology of the New Exhibition

These arguments became important for outlining our new Sámi exhibit at Tromsø Museum. We decided that we need something more than to document the wide range of cultural and political activities typical for the present-day Sámi life in Norway. What we want to put on display is how these cultural and political activities had been set in motion after WWII, and by the subsequent chain of

events, leading to the present. What we want to illustrate is – in other words a historical process. We sure did not want to make a traditional “exhibit” – a display of separate items (images, objects etc) which the audience could observe and study at random. Instead we wish to present the historical development of the Sámi cultural and political movement as a coherent and ongoing story – its specific plot leading up to a present. Like all stories, our story had two levels: one concerned with specific empirical events, activities, actors, and objects we would use for illustrations; the other – covering the more underlying meanings of the narrative. In this way, our story is not only about material objects or “museum facts”, but also meanings.

Moreover, by making a new Sámi exhibit at the Tromsø Museum we also face the issue of what is going to happen with the existing permanent Sámi exhibition. Instead of tearing it down to make room for the new, the museum agreed to keep the old displays and provide additional space. Maintaining the old displays will allow viewers to compare the cultural history of the Sámi with the new exhibit.

Hopefully, the audience, as a result,

will become more aware of the fact that the museum exhibits, including our present project, are merely forms of representation and not just documentation of “facts”. Thus, the two exhibits will expose underlying difference in focus, selection of themes, objects and forms of presentation. Basically, the story we would like to tell can be framed in terms of two questions: “Who are we?” and “What do we want?” These two questions summarize the basic motivations and aspirations, to which the Sámi movement could be seen as a general answer.

The Growth of a Common Cultural Identity: “Who are we?”

The years following WWII were characterized by a national and large-scale effort for rebuilding and development. In this period Sámi language and identity had little relevance except at the local level. Norwegian authorities took it as a matter of fact that all citizens shared a common (Norwegian) ethnic belonging. To be Sámi was seen by most people, including many Sámi themselves, as being socially ‘inferior.’ This naturally led to a large-scale process of assimilation or “Norwegianization”.

However, in this situation, some individual Sámi started to reconsider the significance of being Sámi in Norway. This opened up a wider discourse on what it meant to be Sámi: from a matter of primarily local relevance to something that was conceptualized as the shared cultural interests of all Sámi people. Language and traditional skills, like handicraft (*duoddji*), music (*joik* - which once was seen as “backward”) were now given new and positive meanings as expressions of cultural continuity – as elements of a shared Sámi cultural inheritance. Over time this opened up certain cultural innovations and Sámi self-expression in a growing number of fields of activity where Sámi and their



In 1979 seven Sámi launched a hungerstrike in front of Parliament in Oslo, protesting the Norwegian government's Sámi policies. Photo Lars B. Hotvedt.

interests had been absent or peripheral, like professional literature, new forms of music, theater, sport, and academic research.

The Emergence of Sámi Politics and Organization: "What do we want?"

The developing sense of a shared cultural heritage came also to constitute a basis for a gradual political awakening and mobilization. Defining people's collective interests posed the question of how these were to be presented and advocated. This led to the establishment of the growing number of political associations (local, regional and national) and a democratically elected representative body for all Sámi in Norway – the Sámi Parliament (1989). The ongoing debates provided return to the old issues of what it means to be Sámi in the modern world – as members of an indigenous people but also as citizens of the Norwegian society.

In other words, the plot of our exhibit story is how the Sámi – from being a dispersed, marginalized, and politically disorganized population – have developed an understanding of themselves as a people and established themselves as a nation, both culturally and politically. By museum and audio-visual means, the emphasis will be how Sámi used their network of cultural and political activities to expand a shared knowledge of their cultural uniqueness and historical roots, while becoming increasingly involved in the modern world and global political processes.

Designing the New Exhibit

How do we transform these concepts into a real exhibit of photos, texts, artifacts, film and video material displayed on computer screens? From early on we were quite aware that what we are aiming at would be more in the line with the book or a film script rather than a museum exhibit. The historical development and processes in our case would be better expressed by written than by audiovisual means and display of objects. We certainly knew what we wanted to tell to the public, but we also spent considerable time in planning and finding strategies and material to make the narrative into an exhibit of our intention.

We finally ended up with an outline composed of three different sections, corresponding to the division of the exhibit hall into three interconnected rooms. For the moment, we have labeled them as the "Norwegian Room", the "Sámi Room", and the "Indigenous Room". Each room presents different dimensions or stages in the building of the Sámi nation, the historical development we describe: the Norwegian Room: "The making of the welfare state and quest for equity" (1945-1960), the Sámi Room: "The struggle for equal worth" (1960-1980), and the Indigenous Room: "Sápmi (Sámi Land) – the making of a Nation (1980-2000).

Each room will contain elements suggesting a typical environment of the period in question in addition to objects, which connect to the course of the narrative. All rooms represent different life worlds of the succeeding historical phases, expressed through the use of different colors, light, and sound. Each room will also have a video screen where we will present a selection of personal interviews based on our own video footage and material from Film/TV-programs and documentaries. By presenting the accounts of a wide selection of individual people – representing different background, experience, and points of view – we want to

emphasize that the story we are telling is something that has been created and lived by individual persons, in cooperation, but often in disagreement and heated debate.

At the moment we are designing the various themes for each of the three rooms. The aims of the project are quite ambitious; it is the first attempt ever presenting an overview of the cultural and political movement of Sámi in Norway in the form of a museum exhibit. Our story is controversial for several reasons. By giving a general overview, we will always be open to criticism for our selection of events, actors and places. The very heading of the exhibit – Sápmi – "Sámi Homeland" or "Nation" – is also highly controversial. The term emerged during the 1980s, referring both to the territorial homelands of Sámi as well as being a political symbol of Sámi unity and nationhood, common for all Sámi. For some, the very term of Sámi nationhood is a provocation, and nothing but a political slogan.

Another problem in our presentation is that - by focusing on the cultural and political movement - we can very easily end up with a one-sided "success" story of political development. Importantly, not all Sámi people would consider themselves part of the "movement" we are describing. In fact, there are Sámi

who have been against not only self-government and legal rights, but who also oppose the use and teaching of Sámi language and culture for themselves and their children. What is seen today as common Sámi interests were barely existent some 40 years ago; it was gradually defined, advocated and developed in a difficult and manifold struggle, and still goes on.

By presenting our story as a contribution to the ongoing public debate on the basic Sámi issues, we will not measure our success or failure in terms of what our audience(s) may like and/or agree. Our intention is to present a visual perspective on Sámi history and modernity, which is largely unknown or drastically different from stereotypes most people are familiar. We hope that we may provide our visitors with the means to develop alternative understandings. This is, in a way, the story of our own vision of the modern

Sámi nation, which is also a component of the exhibit project.

The making of a new exhibit is based on the combined experience and expertise of the staff members of the Dept. of Sámi Ethnography at Tromsø Museum, and their longtime professional and personal involvement in the very cultural and social process we are describing. Present project members are **Ellen Beck** (producer), **Ivan Bjorklund** (manuscript editor), **Terje Branteberg** (project leader). Other project members: **Harald Eidheim**, **John Hansen**, **Johan Albert Kalstad**, **Dikka Storm**. External consultants/ producers: **Goran Carlsson** (designer), **Harry Johansen** (photographer), **Peter Simons** (multimedia).



Sámi protest against a hydro-electric project in Finnmark 1979-81 lead to recognition of Sámi as an indigenous people. Photo: Vidar N. Mathiesen 1981.

LIVING YAMAL

"LIVING YAMAL" BRINGS NEW PUBLICATIONS

By Igor Krupnik

The "Living Yamal" program, which was one of the key ASC research endeavors during 1994-1997, continues to produce new publications. Although the initial funding from the Amoco Eurasia Co. ended a few years ago, processing and publication of the field data collected keeps up. As one of the contributors put it up, the 'academic resources' of Yamal appear as endless as are its gas deposits. Three new Yamal volumes and two articles have been published since spring 1998. During this past year our Russian partners took a decisive lead, despite their many financial and logistical troubles.

LIVING YAMAL/ZHIVOI YAMAL

The ASC contribution to the *Arktis/Antarktis* exhibit in Bonn, Germany last year (AN, #6: 11-12) eventually culminated in a full-size bilingual catalog, *Living Yamal/Zhivoi Yamal* (Moscow: Sovetskii Sport Publishers, 1998). In the very last days of the exhibit show in Bonn at the federal Kunst- und Ausstellungshalle (KAH – Arts and Exhibits Hall), we secured some 300 color slides of our cultural displays made by the KAH staff photographer, **Peter Oswald** augmented by **Sven Haakanson Jr.**, **David Dector**, and **Bill Fitzhugh**. This imagery, together with the expanded exhibit captions and panel texts by **Igor Krupnik**, **Bill Fitzhugh**, and **Natalya Fedorova**, and an inventory of all displayed objects from Yamal by **Natalya Narinskaya**, the Director of the I.S. Shemanovsky Yamal-Nenets Regional Museum in Salekhard, became the main components of the new catalog.

Narinskaya also worked hard to persuade the Yamal-Nenets Area government to finance the catalog production in Moscow by the *Sovetskii sport* Publishing House. With the support for the publication secured just two months before the ruble collapsed in Russia in August 1998, **Krupnik** went to Moscow for a three-week marathon work with designers and press editors. It came as a true miracle, when a 64-page bilingual catalog, with over 100 color illustrations and historical black-and-white photographs from **Vladimir Evladov's** collection of 1928 (see below), was finally printed in Moscow in December 1998.

The *Living Yamal/Zhivoi Yamal* catalog under **Krupnik** and **Narinskaya's** editorship is a joint production of the I.S. Shemanovsky Regional Museum in Salekhard and the Arctic Studies Center. It has a fully bilingual format and offers a visual projection of partnerships developed through the years of the ASC Yamal program.

The 1,700-copy print was shipped to the Yamal-Nenets Museum in Salekhard, to become its first ever bilingual color catalog produced of its first major international exhibit. Most of the copies will be offered for free distribution among Nenets cultural groups, area schools, cultural institutions, and libraries. According to **Narinskaya**, the catalog

with its beautiful color images of Nenets culture and everyday life will be extremely helpful in the Yamal Museum's educational and outreach activities.

ZEMLYA YAMAL/THE LAND OF YAMAL

The pattern of partnership cemented by the 'Living Yamal'

exhibit catalog was actually pioneered by an earlier collection of historical Yamal photographs published in Moscow in spring of 1998, under the editorship of **Tatyana Pika**. The project, in fact, was started in 1994 by **Tatyana's** late husband, Russian anthropologist **Alexander Pika** (1991-1995). During his Yamal research of the 1980s, **Pika** came across a unique collection of historical photographs (and the original glass-plate negatives) made by a Russian arctic explorer, **Vladimir P. Evladov** (1885-1974). **Petr V. Evladov**, the son of the explorer, carefully preserved the negatives as well as his father's personal diaries and papers. **Pika** and **Petr Evladov** offered to process the old

photographs and to prepare a traveling photo exhibit for display in Yamal. After **Pika's** tragic death in 1995, his wife **Tatyana** completed the exhibit project.

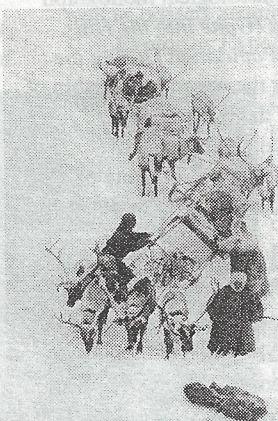
The bilingual catalog produced in Moscow last year under the title *Zemlya Yamal/The Land of Yamal* is the expanded final outcome of this dramatic venture. The funding for the catalog preparation was provided as a part of the KAH exhibit grant to the Arctic Studies Center; the 180-page catalog was printed by the *Sovetskii Sport Publishers*, with financial support from the Yamal-Nenets Area government in Salekhard.

The *Land of Yamal* volume presents some 100 black-and-white historical photographs from the **Evladov's** Yamal collection of 1926-1935. These unique photographs were reproduced from the original glass negatives by **Pika's** brother, **Vladimir Pika**, a professional photographer and film-maker from

Kiev, Ukraine. The photos feature Nenets nomadic life of the early 1900s, patterns of traditional clothing, dwellings, and camp activities as well as numerous daily scenes from **Evladov's** surveys and sojourns in Yamal between 1926 and 1935. Of the latter, the Yamal economic inventory of 1928-29 was **Evladov's** main contribution to the Nenets ethnography and to the overall geographic knowledge of the Yamal Peninsula.

Beyond **Evladov's** photographs, the *Land of Yamal* volume also includes: some of the **Evladov's** unpublished short stories from the 1930s; a reprint of **Alexander Pika's** earlier

review paper on **Evladov's** Yamal expeditions (1989); personal memoirs on both **Evladov** and **Pika** (by **Petr Evladov** and **Andrei Golovnev**). The Foreword section by **Igor Krupnik** pays tribute to both scholars and tells the full story of **Pika's** exhibit



Trail of reindeer herds.
Photo: V. Evladov, 1926



Nenet boys practicing lasso at camp.
Photo David Dector, 1996

project. The catalog was printed in 3,000(!) copies; we already heard that it gained extreme popularity among the Yamal residents, including Nenets herders in reindeer camps.

USHEDSHIE V KholmY/ GONE INTO THE HILLS

In addition to two Yamal catalogs, our Russian partners also succeeded last year in producing a new archaeological monograph on Yamal site surveys, *Ushedshie v kholmY (Gone Into the Hills. Culture of the Northwestern Yamal Coast Population During the Iron Age)*. The 130-page monograph under the general editorship of **Natalya Fedorova** is a joint publication of the two research institutions of the Ural Division of the Russian Academy of Sciences, Institute of History and Archaeology, and Institute of Plant and Animal Ecology in Ekaterinburg, and of the Arctic Studies Center.

The volume reviews the results and data of the joint excavations of the famous Tiutei-Sale site in Northern Yamal, which were undertaken in 1994-95 by the Russian-American archaeological team led by **Natalya Fedorova** and **Bill Fitzhugh**. The Tiutei-Sale site on the northwest coast of the Yamal Peninsula facing the Kara Sea (at 71°21'N and 67°30'E) was discovered and surveyed in 1929 by a young Russian archaeologist **Valeri Chernetsov**. It featured prominently in several early reconstructions of the prehistoric Eskimo-like circumpolar maritime culture, reportedly spread from Siberia to Alaska to Greenland, including the famous 'Ipiutak' monograph by **Helge Larsen** and **Frølich Rainey** (1948). The new Russian volume provides detailed description of the most recent survey of the Tiutei-Sale site (by **Fedorova** and **Fitzhugh**), including the analysis of its faunal and paleoecological data (by **Pavel Kosintsev**, **M. Shershnev**, **N. Panova**), and of its stone and ceramic industries (by **N. Aleksashenko** and **N. Tikhonova**). The new survey of the site as well as re-evaluation of **Chernetsov's** early data left the authors far more skeptical about any possibility of ancient 'Eskimo-like' coastal adaptation in Northern Yamal and pointed to the well-documented connections to ancient population of the Siberian boreal forest zone.

DREVBOSTI YAMALA/ YAMAL ANTIQUITIES

Production of two more finished Russian volumes on the 'Living Yamal' program is currently stuck in Russia, due to local financial problems. The first collection is a special issue of the new almanac, *Drevnosti Yamala (Yamal Antiquities)* launched by **Andrei Golovnev** from Tobolsk. Golovnev's issue has several papers based on Yamal research of 1994-96, including articles by **Fitzhugh**, **Krupnik**, **Fedorova**, **Haakanson**, **Leozova**, and **Golovnev** himself. The second volume is a publication of an early Russian census of Yamal of 1926/27. The census provided a list of some 600 nomadic Nenets families, with herders' personal names, family camps, herd size, subsistence production, and annual migration routes. Organized and edited by **Svetlana Leozova** and



Yamal child near sledge.
Photo V. Evladov, 1926

Igor Krupnik under the title *Kniga otsov (The Book of Fathers)*, it was originally produced as a handful of bound xerox prints. Those were distributed at the 'Living Yamal' public presentation in Salekhard in April 1996 and they generated highly enthusiastic response from the Nenets audience. Now the Yamal-Nenets Regional Museum is eager to publish *The Book of Fathers* as a full-size book illustrated by



Family setting up its 'choom.'
Photo: Vladimir Evladov, 1926

Evladov's historical photographs – as soon as the Yamal regional government is able to back the publication with the necessary funds.

CIRCUMPOLAR THEORY

On the American side, **Fitzhugh** succeeded recently in publishing two articles on his archaeological surveys of 1994-95 in Yamal. His first paper, "Searching for the Grail: Virtual Archeology in Yamal and Circumpolar Theory", appeared in the 'Festschrift' issue of the *Publications of the National Museum of Denmark, Ethnographical Series* 18 ("Fifty Years of Arctic Research. Anthropological Studies From Greenland to Siberia. R. Gilberg and H.-C. Gulløv, eds. 1997), in honor of the Danish arctic archaeologist, Jørgen Meldgaard. This paper examines the Yamal findings of the 1994 study from the perspective of the circumpolar 'Arctic Sea Hunting Culture.' The second joint paper with **Andrei Golovnev**, "The Drovyanby-3 Shaman's Cache: Archaeology, Ethnography, and 'Living Yamal'" was published in a special issue of *Arctic Anthropology* (1998, Vo.35, No.2, pp. 177-198) honoring another prominent arctic scholar, **James W. VanStone**. This paper presents more detailed results of the 1994-95 Yamal surveys and it is focused on one of the latest historical sites found at the northeastern tip of the Yamal Peninsula, at 73°N and interpreted by the authors as a shaman's cache.

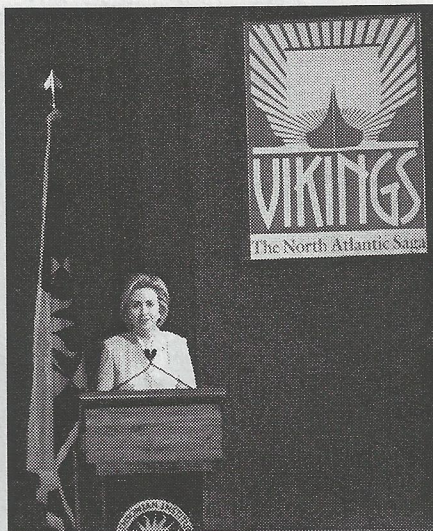
As the stream of the Yamal-based publications continues, we are currently concerned with the prospects of our major English-language effort under the 'Living Yamal' venture – the collection of the Russian 'anthropological classics' titled *The Yamal Legacy*. This volume of some 25 translated Russian articles and excerpts from the early 1800s to the mid-1900s, covers major Russian contributions to the ethnography, archaeology, ethnohistory, and culture change studies on the Yamal Peninsula. So far, our efforts to find a publisher for the completed 400-page volume proved to be unsuccessful. The ASC would be grateful for any leads that may help in making this unique sourcebook on Yamal history and ethnology available to western scholars and the English-reading public at large.

BERGY BITS

GUESTS

VIKINGS ANNOUNCEMENT WITH THE FIRST LADY by Elisabeth Ward

First Lady Hillary Rodham Clinton presided over the official press announcement for *Vikings: The North Atlantic Saga* in a special event held in Natural History's Baird auditorium on April 8, 1999. It was a real honor to have her enthusiasm and the support of the White House Millennium Council for this project. Because our exhibit is intended to commemorate the millennial anniversary of Leif Eriksson's voyage to North America in the year 2000, and because of the international character of the exhibition, we have been meeting regularly with the White House Millennium Council through the joint US-Icelandic Working Group. This Group is chaired by **Caroline Croft**, an assistant to **Ellen McClennon Lovell**, who is a top aide to **Hillary Rodham Clinton**. Given the First Lady's busy schedule, it took much work by **Anna-Lincoln Whitehurst** of NMNH, **Lis Frederiksen** of the Danish Embassy, and **Caroline Croft** of the WHMC, to finally confirm a date of April the 8th for the honor of hosting the First Lady at our museum. Everything came off splendidly, thanks to the help of **Barbara Barclay** and **Tina Karl** from our special events office. In addition to the First Lady, other speakers included representatives from our sponsors, **Bjorn Bjarnason** from the Nordic Council of Ministers and **Leif Johansson** from Volvo, as well as SI Under Secretary **Constance Newman**, and NMNH Director **Robert Fri**. The exhibition logo, designed by **Dorothy Ferro**, was an especially big hit, with its dramatic Viking ship prow emerging from between two rocky cliffs. The imagery in the logo which suggests connecting two lands – Europe and North America – prompted the First Lady to call the Vikings "the internet of the year 1000." This exciting kick off to the exhibition bodes well for the impact and public outreach for *Vikings: The North Atlantic Saga*, a once-in-a-thousand years event!



First Lady voices her support at the Viking Press Announcement. Smithsonian Institution

VISITS FROM AUSTRALIAN ABORIGINES

by Stephen Loring

From January 26-28 the Arctic Studies Center and the Department of Anthropology at American University hosted a group of visiting Australian Aboriginal people who were returning to Australia from Cape Town, South Africa where they had been participants at the 4th World Archaeological Conference (WAC). The party included **Dr. Claire Smith** from the Anthropology Department at Flinders University of South Australia, two elders from **Arnhem Land** – **Peter Manaburu** and **Jimmy Wessan** – and two of their colleagues **Ken Isaacson** and **Richard Hunter**. **Stephen Loring** had previously met most of the Australians in 1997 while he, **Joan Gero** (American University) and **Daniel Ashini**

(Innu Nation) were attending the Fulbright Symposium – Indigenous Cultures in an Interconnected World – in Darwin, Australia. Learning of the Australians' round-the-world odyssey, Stephen and Joan were eager to return the hospitality they had experienced in Australia. The Smithsonian houses an important **Arnhem Land** collection (from the joint National Geographic-Smithsonian Institution **Arnhem Land Expedition** of 1948) as well as objects acquired from indigenous Australians during the U.S. Exploring Expedition ca. 1848.

Accompanied by the Smithsonian's Oceania curator, **Adrienne Kaeppler**, and by **Chuck Smythe** from the Repatriation Office (who had done fieldwork in central Australia) a trip was arranged to view the collections held at the Smithsonian's Museum Support Center (MSC). It was an exciting day for both the Australian contingent and for the Smithsonian personnel. Having traveled more than half way around the world the elders were confronted by objects made by individuals from communities adjacent their own, an experience that brought home many of the themes that had been explored both at the Darwin conference and at the WAC meetings in Cape Town. The responsibilities of the large colonial institutions that house much of the world's patrimony to facilitate access to these collections to the descendants of the people

from whom the materials were derived will be both a great challenge and a great boon to museum anthropology in the future. The visiting elders observed the respect and care which their artifacts had received, noting with satisfaction that their curation had assured preservation of materials no longer in use. In their close inspection of the collection **Manaburu** and **Wessan** provided information about the subject of bark paintings and discussed the sacred significance of some of the objects.

The following day we made an excursion to the **Bombay Hook National Wildlife Refuge** on Chesapeake Bay in order to view the wintering flocks of waterfowl. But it was a stop at **Wye, Maryland** to see the four hundred year-old **Wye oak** that most impressed the visitors. The ancient tree was likened to a place of dreaming where obvious care and respect (cables supporting the weight of branches, grounding wires to insure against lightning strikes and a protective fence to keep visitors off the roots) had been lavished on it led the elders to concede that the local "whitefellas" yet retained some awareness of the importance of significant things.

Apparently word of our hospitality traveled quickly among the Australian conferees at WAC for no sooner had the first group been sent on their way towards the Pacific than a second party, this time all women, arrived to see the collections. **Irene Fisher**, **Eileen Cummings** and **Tara Dodd** (South Australian Museum) brought an entirely different set of observations and discussions to the interpretation of the objects in the collection. The inspiration and insight resulting from the medley of time and

places such visits instill is one of the delights of museum work. The indigenous peoples of Australia confront many of the same challenges faced by communities throughout the North. It is exciting to know that in both places the wisdom and respect of honored elders provides a catalyst and the impetus for an increasingly vocal, increasingly informed, and increasingly active cadre of young native scholars eager to conduct anthropological research for themselves, their communities and their descendants.

EVENTS

NUNAVUT CELEBRATION AT NMNH

by Stephen Loring

On April 1st, 1999, the map of Canada was redrawn! The Arctic Studies Center, in cooperation with the Canadian Embassy, held a day-long celebration in the Baird Auditorium to toast the creation of Nunavut, formerly part of the Northwest Territories, as Canada's newest territory. Nunavut transforms the political landscape of the north empowering the Inuit of the eastern and central Canadian Arctic with a high degree of autonomy and self-governance. In the world climate of ethnic strife, the creation of Nunavut, has been a model of the democratic process brought about through negotiation and determination by Inuit cultural and political leaders.

The Nunavut Day program at the National Museum of Natural History opened with an address by **Richard West**, director of the Smithsonian's National Museum of the American Indian. The day-long program included presentations by **William Fitzhugh** on archaeology in Nunavut, by **Stephen Loring** on the history of exploration in Nunavut and the differences in European and Native perceptions of the land and its resources; **Judy Varney Burch** spoke on Inuit art; and **Norman Hallendy** of the Tukilik Foundation and an Arctic Studies Center Research Associate gave an inspired presentation, "The silent messengers: Inuksuit and other objects of veneration", resulting from his association with South Baffin Inuit elders. The varied program also featured a pair of films by Igloolik film maker **Zacharias Kunuk**. Most exciting of all was that we were able to arrange with the Canadian Embassy to have a satellite download of the very moving Nunavut investiture proceedings live (or nearly so!) from Iqaluit! See accompanying story by **Kerrie Shannon**, who was there. Thanks to **Louise Blais**, cultural counsellor for the Canadian Embassy in Washington for her assistance on the program.

HELLO FROM NUNAVUT

April 1, 1999 Iqaluit

by Kerrie Shannon

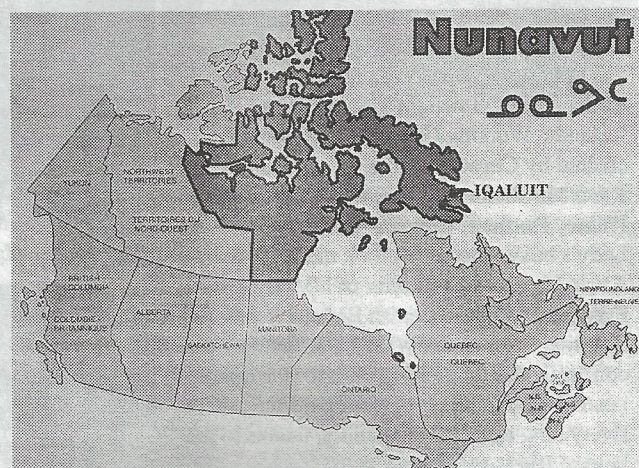
A student based in Nunavut reports from the celebration:

The festivities are about to begin. Today is a start of the activities for the next week or so, because they have scheduled Toonik time for right after Nunavut Day. The town has continuously been growing for the last few days. With 4,500 people in Iqaluit the 1,500-2,000 visitors really can make an impact. The student residence where I live is a bit isolated but our gym has been hosting the rehearsals for the Gala event. The actual

event with the show of throat singers, dancers, plays, and story tellers will be limited to about 400 selected people. Therefore being able to sit on the floor and watch the dress rehearsals has been a real treat!

The past two days have been warm and the snow is melting, leaving town looking like a giant slush mud hole. There were many plans to have igloos, and the ones near the legislature collapsed a few days ago. The new Legislative building will not be done until September yet most of the outside construction looks fairly polished.

There is a real confusion about what is actually going to happen. The schedule is continuously changing and the swearing in of the new MLA's (members of the legislative assembly) was



Canadian Map highlighting Nunavut. Photo Canadian Government.

supposed to take place at 12:00 tonight, however I heard this morning it is getting moved to 6:00 this evening (Rumor?). Most of the people in town don't really know what to expect, many of the events are limited to the MLA's and dignitaries. In addition the site is the FOL (the Forward Operating Location) airport hangers which are very isolated from town and there were be a shuttle bus there because access is so limited and security high due to the Prime Minister coming. I will try to keep you posted on how things go!

LETTERS

EDWARD WILLIAM NELSON: ANCESTORS EMERGE

by Janet Butler

The grandniece of Edward William Nelson rediscovers her family heritage on a trip the Smithsonian. A letter of her discovery:

As I review my recollections of the Nelson men: **Edward William Nelson** (my great uncle), his brother **Fred Wells Nelson** (my grandfather), and **Robert Leiland Nelson** (my father), I am deluged with memories, stories, and fragments of information, with reference to [these great men]; recollections many of which have fallen into place in the past several weeks. It is amazing what one can dredge up out of the past, and perhaps more the remarkable, things that come to mind that one had thought long

forgotten – to be sure, things one has not thought about in a very long time.

For the sake of clarity, William and Nancy Wells Nelson had two sons: Fred and Edward. Edward remained a lifelong bachelor who dedicated his life to his work, whereas Fred Wells Nelson married Bessie Buchanan. They had two sons: **Harry Buchanan Nelson** and my father Robert Leiland Nelson. Harry married late in life and had no children. My father (the only one to marry relatively young) married **Elizabeth Deane Donnell**. They had a son, Robert Leiland Nelson, Jr. and me, Janet Elizabeth Nelson Butler. My father died in 1964, and my brother, a bachelor, died in 1974. I, true to Nelson form, pursued a career, and married when I was 35.

From the days of my earliest recollections (probably age 4) and continuing over the years, I have wished I knew more about Edward William Nelson, a man of seemingly mythical proportions, in my mind at least, and ... wished I knew more about his work. In later years, I wanted to make contact with people at the Smithsonian familiar with the Nelson family, who might be able to give me access to information; such contacts were gone with the death of **Leonard Carmichael**. Leonard and my father were friends, and Leonard had considerable knowledge of these men.

Then in February 1999 I had the good fortune to visit Washington, D.C., and finally enter this magical place called the Smithsonian Institution, more specifically the National Museum of Natural History, the place that housed my Great Uncle Ed's birds, his collection of wild animals of North America, his Eskimo and Alaskan Indian collection, and things he had collected from Mexico, California, Arizona, and elsewhere....As I wandered through the Arctic exhibit, I could feel my uncle watching me with great amusement. I kept telling my friend, these are some of the things Uncle Ed collected in Alaska. As I viewed the bird exhibit, I wondered which of these marvelous birds were his. The same thoughts occurred as I looked at wonderful animal specimens from North America. Then I went to the Information Desk and asked about the possibility of seeing some of the Uncle Ed's Alaska collection, his birds, or his wild animals of North America. This gracious lady [none other than **Ned Searles'** mother, **Nancy**, who volunteers at NMNH on Mondays! – ed.] directed me to **William Fitzhugh**, the director of the Arctic Studies Center.

Thank you, from the bottom of my heart, for taking your valuable time to reintroduce me to my Great Uncle, Edward William Nelson, his stunningly beautiful collection, and awakening me to the truly extraordinary dimensions of his work. I knew Uncle Ed had done "wonderful things" in Alaska (and elsewhere); he had acquired an extraordinary collection of Alaskan ivory artifacts, as well as "other things;" and had a serious interest and high regard for

the Eskimos and Alaskan Indians and their cultures. I also knew his work was "very good." Little did I know how extensive, how massive, how detailed in its documentation, and how very fine was his work. Knowing two of the Nelson men, one of whom is my father, I should have guessed! Or maybe not. The Nelson men were very private, very unassuming, modest if you will, and maddeningly silent about their own achievements, but quietly proud of each others achievements. The only way we ever really knew about the magnitude of their accomplishments was from others including **William W. Fitzhugh**, **Jane M. Walsh**, and

Stephen Loring.

I am greatly indebted to Fitzhugh and Walsh for pulling together some wonderful material on such short notice to share with me. To see and touch some of the original hand written work, publications, photographs, marvelous old glass photographic plates, and to hear you speak of this man, my Great Uncle, was beyond informative and educational. This was a spiritual experience for me. I have always felt a strong connection with Uncle Ed, and my grandfather Fred Wells Nelson, both of whom died before I was born. This closeness I am sure has to do with my father, R. Leiland Nelson and his brother Harry. Thanks to you, I have a sense of being even more strongly reconnected with my father and his family, despite the fact that I am the only one still alive. Thank you both for providing me with this marvelously enriching experience.

Next, I had the pleasure of going to the Museum Support Center and being placed into Stephen Loring's capable hands. This man's love for his work, and his reverent enthusiasm for the Edward William Nelson



Edward Nelson in Mexico 1890. Smithsonian Institution Archives.

collection is, to say the least, inspirational! I caught Loring at a very busy time, yet he gave me the great gift of his kindness and his time in sharing some of his considerable knowledge with me – and yes – allowing me to actually *see* "in the flesh" a sampling of Uncle Ed's treasures in that marvelous repository. How do I thank you and your wonderful colleagues for such an extraordinary experiences?

The following written material to which I was given access was an incredible reintroduction to my great uncle and his work, "The Eskimo about Bering Strait" including the fascinating introductory material Fitzhugh wrote, the "Guide to Collections" focusing on Uncle Ed's work and also including a wealth of wonderful information about him, the manuscript of his field notes, and the exhibits and upcoming projects Fitzhugh and colleagues are undertaking. How enormously satisfying to discover his work is as vital and alive today as it was over 100 years ago. In these times it may have even more vitality, than it had then. Most impressive and gratifying to me is knowing scholars, Eskimos, Alaskan Indians and others are still studying and piecing together this remarkable body of information, and that this work is of such great value in providing understanding

and appreciation for these cultures and is of assistance in preserving some of the Eskimo's and Alaskan Indian's old way of life.

It has been a very great pleasure for me to meet Jane Walsh, Stephen Loring, and all of those who know so much about Edward William Nelson, who have written about him, as well as having done so much with his collection of artifacts, his substantial body of information, and are continuing this area of work. I know there are many others similarly involved, and I am grateful for their efforts as well. I know nothing in life more satisfying than this, unless were my father still alive, what great pleasure it would give him to know the work of his beloved uncle lives on. In his stead, my knowledge of this ongoing interest is perhaps the missing link in the reconnecting of the Nelson family history with the Smithsonian – all of it thanks to all of you.

A STUDENT'S REFLECTIONS

by Chris Wolff

Well, I have just wrapped up a three month internship at the Arctic Studies Center under the helpful eye of **Bill Fitzhugh**. I will go back to Portland State University in Oregon with a feeling of accomplishment. This internship is a program that we have at Portland State that a few people in the Honor's College are allowed to participate in as part of our curriculum. They ask us to find an internship in Washington D.C. and then they send us almost as far away as you can get from Portland and still be in the United States. I am studying to be an archaeologist there and I feel lucky to have fallen into the hands of the Arctic Studies Center at the Natural History Museum.

I have been working for the last three months primarily on a Maritime Archaic site on the coast of Labrador called Nulliak Cove 1 (IbCp-20). My main goal for this job was to collect research material and to obtain real world experience to provide information for my senior thesis. As of the time of this writing, the thesis will be a comparative study between two separate Maritime sites. One on the east coast, Nulliak Cove, and the other on the west coast, which is yet to be determined. I would like to focus mainly on the house structures and the socioeconomic utilization of their spaces. I have collected fairly substantial amounts of data on two specific house structures from the Nulliak Cove site. I have even begun preliminary spatial analysis on them, in which I have broken down the different categories of artifacts by type and composition, and did counts of how many were found in each 2 x 2 meter square. I hope to find a site that has similar structure development and spacing on the west coast, that has approximately the same degree of technology and availability of information to make significant comparisons.

While at the Smithsonian, I had the opportunity to get a great deal of hands-on experience working with the artifacts from the Nulliak Cove site and Ratter's Bight burial locations. It has made a world of difference compared to the usual lecture format of my

classes. I worked primarily with **Dan Odess** to complete many of the descriptions for the artifacts and worked with **Bruno Frohlich** to scan in maps and drawings and field notes to get the artifacts ready to be shipped back to Newfoundland. I have appreciated the entire, invaluable experience and have enjoyed working with everyone at the Arctic Studies Center and the Smithsonian. Now I need to see how all of this Labrador material looks when compared to the Northwest Coast Indian Archaeology.

OUR TRIP TO THE SMITHSONIAN

by Lucy Drown, Ruth Evans, Valeri Pilgrim, Andrea van Nostrand



Arctic Studies Center staff and interns pose for a group photo in front of the NMNH (from left to right) William Fitzhugh, Junko Chinen, Carin Magnusson, Elisabeth Tate, Daniel Odess, Elisabeth Ward, and Chris Wolfe. Staff Photo, 1999.

Greetings to Everyone in the Arctic Studies Center! We began our adventure in Washington DC on November 14, 1998. The purpose of our one week study tour was to foster links between the National Museum of Natural History and the Newfoundland Museum. As both institutions are developing exhibits centred around the Vikings for the year 2000, the possibilities of collaboration are extensive. The exhibit being developed by the

Newfoundland Museum will focus on the encounter between the Vikings and the 'Skraelings', or native aboriginal peoples, that took place around L'Anse aux Meadows in the year 1000 AD.

We immediately noticed the contrast between Washington and St. John's Newfoundland. Most obviously, we had left St. John's on a cold, wintery day, and arrived in Washington in what appeared to be the height of summer (by Newfoundland standards, anyway). The city, and the Smithsonian, was bigger than we had ever imagined and by the time we left, we were all suffering from extremely sore feet.

Our contact at the Smithsonian was **Elisabeth Ward**, with the Arctic Studies Center. We are very grateful for all her assistance, and without her the trip would not have been as successful. We had the opportunity to meet **Stephen Loring** and **William Fitzhugh** for a discussion of the Smithsonian's Viking Exhibit. We spent an amazing morning in the Museum Support Centre with Stephen, marvelling at the extent of the Smithsonian's collections. The complexity and size of Exhibit Central also made a great impression on us. We also had the opportunity to chat with some of the people who worked in the Smithsonian, including **Natalie Firnhaber**, **Tina Karl**, **Kara Callaghan**, **Michelle Urie** and **Anna Lincoln-Whitehurst**. **Laura McKie**, the Assistant Director for Education, gave us an excellent insight into the complicated workings of the Smithsonian.

Limited by time, we tried to see as many of the museums as possible. These included, the Museum of Natural History, the Air and Space Museum, the Museum of American Art, the National

Museum of Asian Art and African Art and the Newseum. We all found the Holocaust Museum the most moving. We also did the obligatory touristy things, such as visiting Arlington Cemetery, the Hard Rock Cafe and the White House.

All in all, we had an excellent time and would love to come back (especially if invited to the opening of the Viking Exhibit!). [Consider it done! -eds.] Thanks to everyone for their hospitality and helpfulness.

MORE BITS

deLAGUNA ARCHIVES AND LIBRARY DONATED

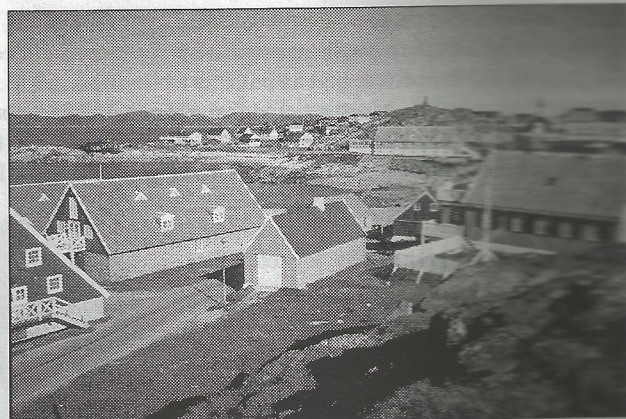
Frederica deLaguna, Bryn Mawr's 20th century phenomenon of Northwest Coast anthropology, has donated her archival collections to the National Anthropological Archives (other portions of her papers are held by the American Philosophical Society in Philadelphia and the Alaska State Archives in Juneau), and her personal library and associated materials to the ASC Anchorage Office. Freddy had a long association with the Smithsonian through her close relationship with **Henry Collins**. She is still actively researching and writing, but wanted her collections to find a suitable home. Her papers will be archived at the NAA, and her Northwest Coast library will become a welcome addition to the ASC's holdings at the Anchorage Museum of History and Art, where it will join the library being donated by **James W. VanStone**.

11th INUIT STUDIES CONFERENCE IN NUUK

The 11th Inuit Studies Conference was held in Nuuk, Greenland on September 23-27, 1998. It was the latest in the series of efforts to bring the 'Inuit studies' closer to the areas where the Inuit people live and to open the academic scholarship on Inuit to a much larger audience of Inuit students, researchers, and cultural activists. This pattern was pioneered at the 7th Inuit Studies Conference in Fairbanks, Alaska (where the first large group of Siberian Yup'ik people was able to attend the sessions) and it was later advanced at the 9th Coinference in Iqaluit in 1994. The Conference in Nuuk was organized by a joint group of local Greenlandic institutions, including the *Ilisimatusarfik* (University of Greenland); The National Library of Greenland; Statistics Greenland; *INUK* (The Student Organization at the University of Greenland), *Ilinnarfissuaq* (The Teachers College), and others.

The Conference's Title was *Partnership in Development? Polarization in Inuit Societies*. Despite the question mark in the conference's title (its secret message remained unclear), the organizers succeeded in bringing about 150 people from some 20 countries, of whom over two thirds were researchers and students from Greenland, Denmark and Canada.

The ASC was represented by **Igor Krupnik** who was invited as a Guest Speaker, together with **Robert Petersen** (retired President of the University of Greenland) and **Henriette Rasmussen** (from the International Labor Organization in Geneva). Igor's paper was titled 'Shifting Patterns, Lasting Partnerships. Inuit Knowledge and Academic Science in Arctic Cultural Research'. The keynote speeches will be published by the University of Greenland in a special volume of conference proceedings.



Nuuk, Greenland. Staff Photo.

FROM ALASKA

Sonja Luehrmann, a graduate student in anthropology at the Johann Wolfgang Goethe University in Frankfurt, Germany, received a Smithsonian fellowship to conduct ethnohistorical research at the ASC office in Anchorage. Ms. Luehrmann's work focuses on the impact of epidemic disease and Russian colonial labor policies on the indigenous Alutiiq people of 19th century Kodiak Island, Alaska. Historic maps, census records, and microfilmed documents of the Russian-American Company and the Russian Orthodox Church reveal major shifts in the size, location, and ethnic composition of Alutiiq villages, especially after the great smallpox epidemic of 1837. The project will provide the basis for Ms. Luehrmann's master's thesis. Welcome, Sonja, for a second summer of study in Alaska!

ASC-Anchorage welcomes **April Laktonen**, who joined us this summer through a Native American internship award from the Smithsonian Office of Fellowships and Grants. April is an undergraduate at Brown University, pursuing interests in Native American studies, anthropology, and her own Alutiiq culture. April is contributing to writing and research for *Looking Both Ways: Heritage and Identity of the Alutiiq People*, using skills honed by her studies at Brown and experience as a student journalist.

A series of ethnographic films about the peoples of Siberia and the Northwest Coast, originally compiled for Crossroads Siberia/Alaska, will be presented by ASC-Anchorage director **Aron Crowell** during a series of summer evening programs at the Anchorage Museum of History and Art. The films complement the exhibits *Drawing Shadows to Stone: Photographing North Pacific Peoples, 1897 - 1902* and *Objects of Northern Life*, both on display at the Anchorage Museum.

COMINGS AND GOINGS

The Arctic Studies Center always has its share of visitors, interns and volunteers, and we've had some staff changes as well. **Dan Odess** has taken over for **Carla Lovett**, while bringing with him his years of archeological knowledge and diligent computer know-how. We were all sorry to see Carla go on to pursue her doctorate in history at Boston University, but we

wish her the best of success. The Arctic Studies Center is still without an administrative assistant, so **Elisabeth Ward** has tried to keep an eye the finances as best as possible while also doing her normal Viking duties. Much relief in that regard has come about by the help of **Zaborian Payne** in the Anthropology Office whose help as an optimistic and cheerful navigator of SI financial systems is well appreciated. **Sarah Ganiere** has also joined us as a "Girl Friday" after interning with Dan Odess, hunting down library references, helping out with financial matters and covering administrative needs, like editing the newsletter! **Junko Chinen**, after volunteering with ASC for the Ainu show has taken on a position working in the Discovery Center where her ready smile will be sure to make their office as pleasant as she made ours last summer. **Elizabeth Tate** worked with us for during her spring semester of highschool, mostly analyzing the feedback we get from the website, but also working on the Ainu book illustrations. Two volunteers for the Viking show, **Jerry Saltzman** and **Karen Magnusson** have been a big help. Jerry helped us with Ainu and is now helping with Viking. Karen, a textile conservator, recently returned to her native Sweden. We miss her enthusiasm for the project, but wish her the best with her new baby! The ASC continues with the comings and goings.

THE FRANK STOKES ACCESSION

Frank Wilbur Stokes (1858-1955) was a New York City artist who augmented his studio work by serving as a newspaper and magazine illustrator. In 1893 he had the opportunity to accompany the expedition that **Robert Peary** led to North Greenland. The following year he was attached to the Peary Relief expedition spending the winter of 1894-1895 at Peary's Anniversary Lodge in Bowdoin Bay, Inglefield Gulf. He subsequently participated in Otto Nordenskjöld's Antarctica expedition (1901-1902) and in Roald Amundsen's trans-Arctic polar flight in the *Norge* (1926). In 1909 he completed a series of murals based on the Smith Sound Eskimos for the American Museum of Natural History (alas long since covered over). Stokes was an important — if little known and overlooked — American artist. He studied under Eakins in Philadelphia at the École des Beaux-Arts and in Paris returning to the United States around 1892. His work shows an enchantment with the effects of light and color in landscape painting. His northern canvases reflect this impressionist heritage in their subtle blends of shading and color that combine the nuances of atmospheric light, reflections and shadow on clouds, ice, water and snow. His illustrative skills, in demand by the newspapers he worked for, are preserved in a stunning set of portraits (made with charcoal, ink, pencil and crayon) he made of the Polar Eskimos that frequented Peary's camp. These portraits are of the very men and women who made Peary's attempt to reach the pole possible. They form a unique set of images of great historical significance.

On his death in 1955 such was Stokes stature and reputation that the contents of his estate, when made available to the Smithsonian's

National Museum of American Art (NMAA), were gratefully accepted and made part of the National Collection. Included in the donation were a number of large finished works of high latitude landscapes (both Greenland and Antarctica) and historical moments (Peary's camp on the inland ice, Amundsen's successful polar flight); the collection also contained a large

number of oil sketches capturing moments of subtle light and beauty, a series of "ethnographic" paintings depicting features of Polar Eskimo life and the aforementioned portraiture. Alas, the vagaries of the art world are such, that despite their historic and artistic significance the NMAA decided in



Members of the Peary Relief Expedition of 1892 greet Lieut. Peary's party on their return from crossing the inland ice. Frank Stokes, the expedition artist, includes himself (far right) in his drawing of the historical moment (In Arctic Seas: the Voyage of the "Kite," 1982).

1997 to deaccession all but a few of the Stokes collection and have them auctioned off at Christie's in London. Learning of this pending travesty ASC staff put up a spirited challenge to the deaccession which quickly progressed to the director's offices in the NMAA and NMNH where a compromise was reached for the transference of twenty-three works of art to the NMNH's National Anthropological Archives (NAA). The NMNH ethnology collections from North Greenland contain many of the actual objects — sleds, tools, stone lamps, clothing — that appear in Stokes paintings. Since a portion of the NMNH collection was derived from the Peary Relief Expedition, the expedition that Stokes participated in, it's possible that they are the very ones that Stokes used as models. **Stephen Loring** has been researching Stokes career with the intention of making the life and work of this polar traveler better known.

VOICES FROM LABRADOR

Lynne Fitzhugh's book, *Voices from Labrador*, a social history of Labrador based on oral history materials collected and published during the past twenty years by *Them Days Magazine*, edited by **Doris Saunders**, will be published by Breakwater Press of St. John's, Newfoundland. Illustrated with maps by the author and photographs from *Them Days*, the ca. 400-page work documents the history of the Labrador people in their own words and is organized region-by-region, with extensive background and introductions. Lynne is currently researching a new book, this time an historical novel based in 18th century Labrador, a fascinating time of contact and change for native peoples and Europeans alike. *Voices* may be ordered from Breakwater Press, 100 Water Street, P.O. Box 2188, St. John's, Newfoundland, Canada A1C 6E6. (Tel: 709-722-8680, fax 709-753-0708; email: breakwater@nfld.com.

MUSEUM LOAN NETWORK GRANT

The ASC received a planning grant from the Museum Loan Network, an MIT-based organization seeking to expand knowledge of museum collections by advertising on the MLN website collections that could be loaned by home institutions. The ASC grant will enable Alaska native representatives to discuss priorities and programs for NMNH collections that could come to Anchorage for exhibition and research. MLN projects are primarily to facilitate access to cultural, artistic, and historical objects by providing support for exploring loan opportunities in the belief that sharing of these resources is frequently limited by lack of knowledge about the collections of larger institutions by smaller ones, and lack of financial resources for staff to explore these opportunities.

MEMORIAL

It is with a heavy heart that we salute the memory of a close friend and companion from Nain, Labrador – **Charlie Terriak** – who died tragically in September 1998.

Charlie was the eldest son of Nain's well known artist **John Terriak** and like his father was emerging as a prominent carver in his own right. The Terriak house was a home-away-from-home for the extended Smithsonian archaeology fraternity and our memories of Nain are indelibly linked with Charlie and his family. The Terriaks have always had a keen interest in Labrador history and both father and son have participated in fieldwork. Charlie accompanied **Stephen Loring** to North Aulatsivik in 1989 where in addition to staring down polar bears he helped excavate several 19th-century Inuit sod houses. The following summer he was one of several students hired to work at the excavation of the Inuit midden in Nain. Charlie was a dedicated worker who never lost the wry amused expression that carried the suggestion that archaeologists took all their business about garbage just a wee bit too seriously. Clever, engaging, sensitive, and kind, Charlie was a great asset to our archaeology teams, a devoted and loving son to his parents and a best friend to his brother and to the foster-care children that swirled about the Terriak home.

VIKING CRUISES

William Fitzhugh participated as a lecturer and study leader on a Smithsonian travel cruise from Narsarsuaq, southwest Greenland, to Halifax during a two-week period in early August, 1998. Joining members from the Massachusetts Audubon Society and other groups, Fitzhugh and **Prudence Clendenning** of the SI Associates Travel Program explored various sites and locations including Erik the Red's settlement at **Brattahlid**, the capitol of Greenland, Nuuk, the eastern coast of **Baffin Island** (but not, unfortunately, the

Frobisher sites, which still remain embargoed to tour groups for fear of damage to the remains), Button Islands, Hebron, Nain, Indian Harbor, Red Bay, the L'Anse aux Meadows Viking site, Bonne Bay, St. Pierre, and Louisbourg. SI volunteers **Valerie Morris** and **Eleanor Maxwell**, wife of the late **Moreau Maxwell** also participated in this cruise. A number of "Viking" cruises are available from different cruise lines during the millennium era, including another Smithsonian cruise in this region in late summer 2000 that will explore some of the "wilder claims" of Viking and pre-Viking sites of this region.



Charlie Terriak, Phil Woodley and Stephen Loring near the Caribou House, west of Eclipse Channel, northern Labrador, August 1989. Staff Photo.

EXPLORATIONS IN THE NATION'S ATTIC

During the past year many visitors have come to work with the Arctic collections stored at the Museum Support Center (MSC). During the spring of 1998 **Elaine Anton** from the Provincial Archaeology Office at the Department of Tourism, Culture and Recreation, Government of Newfoundland and Labrador was in Washington to work with the Labrador archaeological collections scheduled to be returned to Newfoundland and found time to

examine the Lucien Turner collection of Inuit and Innu materials collected at Kuujuaq in 1881. In September, **Oliva Thornburn** (Carleton University) made the pilgrimage to MSC to study birchbark containers, and **Janne Reitan** (Oslo College) spent a few days examining our collection of 19th-century Inupiat clothing as part of her dissertation research on the history of Inupiat clothing. Old **Tiglax** shipmates of Stephen Loring, US Fish and Wildlife Service naturalists **Jeff Williams** and **Greg Thomson**, blew in from the western Aleutian Islands. Having spent much of the last five years on Adak and other less accessible rocks in the middle of the North Pacific, Williams and Thomson managed to negotiate the urban landscape, and make it out to MSC and we were able to spend a fascinating afternoon going through the Aleutian archaeological collections. **Ned** and **Russell Jalbert** from East Orleans, Massachusetts, a father-son team whose consuming passion is crooked knives, spent a day documenting and photographing the knives in our collections. In the first part of 1999 visitors to MSC have included **June Namias** (University of Alaska, Anchorage), to examine the Aleut collections, **Bill Hess** (Wasilla, Alaska) to look at Bering Straits and Inupiat collections, **Janet Butler** (from Hawaii) – her great uncle was Edward Nelson and she had always heard that he had made some collections in Alaska for the Smithsonian (see accompany piece in this issue). **Tatiana Roon** (Sakhalin Regional Museum) made a quick inspection of the Siberian ethnographic collections with an eye for future research and **Jonathan King** (British Museum, Museum of Mankind) researched the Inuit collections.

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