

## NOTES FROM THE DIRECTOR

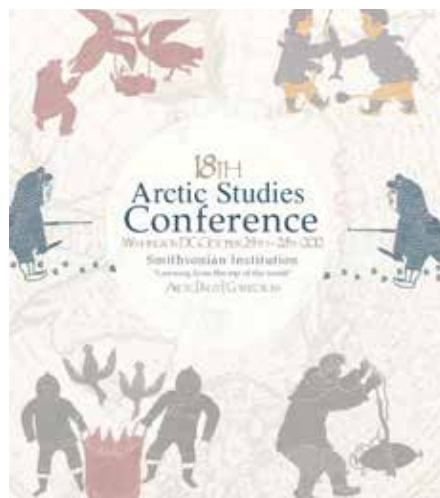
By William Fitzhugh

This year brings several milestones! First is one of the ASC's own: the 20th issue of the ASC Newsletter, which began in 1992 as a few pages and has blossomed into a 60-some page year book. It also saw the implementation of the 18th Inuit Studies Conference and several high-profile scholarly prizes.

From a wider perspective, 2012 was notable in Arctic warming with NOAA's Arctic Report Card announcement that a new minimum Arctic Ocean sea ice record was set in September. Concurrently it was reported that two tagged bowhead whales, one from the Atlantic stock and another from the Pacific stock, met in Viscount Melville Sound in the Canadian Central Arctic in 2011. DNA studies confirm that these bowhead populations have not been as isolated as previously thought and probably have been in contact sporadically during the past few hundred years. Each year brings dramatic new discoveries that are changing our *idée fixe* about a stable, unchanging Arctic built on its Little Ice Age reputation from the early exploration era. It now appears likely that the Arctic Ocean may be ice free in summer well before the earlier mid-century predications.

This year's ASC highlight was the immensely successful **18th Inuit Studies Conference**, held at the Smithsonian around the National Mall on 24-28 October. Held every two years, the ISC brings together social science and humanities scholars and Inuit representatives from around the world. This year's meeting featured the theme: "Arctic/Inuit/Connections: Learning from the Top of the World" and was attended by record-breaking participation. More than 600 individuals attended the meetings seminars, conferences, exhibitions, and workshops. Among the highlights were plenary lectures by **Mead Treadwell**, Lt. Governor of Alaska; **Mark Serreze**, climate scientists from NOAA's National Snow and Ice Data Center; and **Nellie Cournoyea**, CEO of the Inuvialuit Regional Corporation. The

ASC's **Aron Crowell** gave the banquet address, "The Northern Museumscape." Scholarly sessions ranged across art, history, ethnography, archaeology, medicine, youth culture, literature, and other topics. Of major interest were sessions on Arctic policy and governance, held in collaboration with the Woodrow Wilson Center for Scholars, and programs held at the National Museum of the American Indian, including a film festival which included the American premier of the Greenland film, *INUK*. Other partners included the Embassy of Canada, the Embassies of Russia and Denmark, National Science Foundation, Social Science Research Council of Canada, Canada Council, Kipling Gallery, and many others. The full ISC-18 program may be found at [www.mnh.si.edu/arctic/ISC18](http://www.mnh.si.edu/arctic/ISC18).



One of the reasons to host the ISC at the Smithsonian (other than that it has never previously been held in the Lower 48) was to acquaint participants with the Smithsonian's Arctic collections, its conservation and archival facilities, exhibitions, and educational programs. Several special exhibits were prepared for the meeting of which the largest was *Arctic Journeys/Ancient Memories* hosted by the National Museum of the American Indian (see below). Other exhibitions featured Inuit print art, textiles, photography, and soundscapes. Many of the events and presenters were recorded and streamed live and archived through digital media that reached many

native communities and organizations in the north and more than 1000 internet participants in 17 countries and 42 states. The entire program has been archived and is available on-line at <http://www.mnh.si.edu/arctic/ISC18>. The conference success is largely attributable to our Secretariat led by **Lauren Marr** and assisted by **Laura Sharp**.

For the past two years **Igor Krupnik** and **William Fitzhugh** have been working with the Interagency Arctic Research Policy Committee (IARPC) and the State Department's Arctic Policy Group (APG) to develop a new US Arctic Research Plan and prepare for the US Chairmanship of the Arctic Council, following Canada's leadership in 2013-2015. In spring 2012 **Eva Pell**, SI Assistant Secretary for Science, spoke to the

IARPC Seniors about the ASC's role in the north. The ASC is now co-chairing the implementation committee for the sections of the Plan dealing with climate and socio-economic impacts on indigenous northern communities.

During the past year the National Museum of Natural History saw the departure of Director **Cristian Samper** who had presided over many innovations and provided strong support to the ASC, and the arrival of **Kirk Johnson**, a paleontologist who worked many years at the Denver Natural History Museum. Kirk's association with the ASC began back in the days of *Crossroads of Continents*. We are grateful for the stirring introduction he gave to Aron Crowell's ISC banquet address on an evening when he was supposed to be unpacking his household effects!

Although ISC-18 was an all-consuming effort, the year brought other developments. In April **Igor Krupnik** received a medal from IASC (International Arctic Science Committee) for "making scientists, decision-makers and the general public aware that the Arctic is not only about ice and polar bears but also about its inhabitants..."

Timed to coincide with ISC-18, the ASC collaborated with NMAI to present *Arctic Journeys/Ancient Memories: the Sculpture of Abraham Anghik Ruben*. The spectacular exhibition of 32 massive soapstone, whale bone and narwhal tusk sculptures, curated by **Bernadette Driscoll Engelstad**, was the first large exhibition of Ruben's work in the United States. Co-sponsored with NMAI, ASC, and the Kipling Gallery of Toronto, the exhibition breaks new ground for monumentality and intercultural contacts, exploring the possibilities of Inuit contacts with Norse.

For the past two years **Stephen Loring**, **Torben Rick**, and **William Fitzhugh** assisted the NMNH's **Jill Johnson** on up-grading the museum's Ocean Hall, which will open in early fall 2013. New environmental and cultural materials will provide a stronger statement about the human role in adapting to and hopefully conserving ocean resources. Among the new additions are the Ainu boat constructed in 1998 by

Masahiro Nomoto and archaeological data on shifting baselines—a measure of humanity's decimation of marine life. **Loring** and **Fitzhugh** also worked with the wildlife artist Rob Mullen and the NMNH exhibits staff to plan a new exhibit, tentatively titled "Visions of the Boreal: the Largest Forest on Earth."

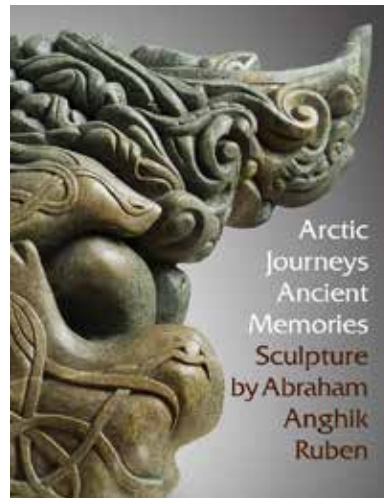
ASC field research continued in several on-going and new projects. Aron Crowell's NSF-sponsored Yakutat Bay project began its second year of research collaboration with Tlingit elders investigating oral history, language, archaeology, and ethnographic knowledge linked to the exploitation of seals in Yakutat Bay. Stephen Loring continued archeological work with the Innu at Kamestastin, northern Labrador, excavating early Maritime Archaic sites. Noel Broadbent continued his collaboration with the NSF-sponsored Informal Science

Education project, Time Team America and the Science of Archaeology, visiting several excavation projects during the year. Bill Fitzhugh and Richard Kortum completed the second

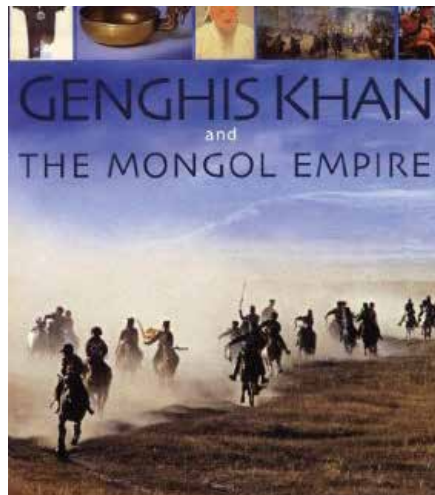
of two field seasons of their NEH-sponsored *Rock Art and Archaeology: Investigating Ritual Landscapes in the Mongolian Altai*. Bill also continued work on his St. Lawrence Gateways Project, excavating 17-18th century underwater Basque deposits and Inuit houses and middens on the Quebec Lower North Shore in collaboration with Brad Loewen and his students at the University of Montreal.

At the close of 2012 **Lauren Marr** departed as Administrative Assistant to the ASC and was replaced by **Laura Sharp**, who served as Lauren's assistant for the organization of ISC-18. Lauren's three years at the ASC were tremendously fruitful. She wrote grant proposals, organized the ISC, produced fine newsletters and archeological field reports, kept our books, and kept our spirits up. She

moves on to an anthropology MA program at Catholic University and has a contract with Anthropology's Recovering Voices Program. Doing what?—organizing another meeting! All of us at the ASC and Department wish her well. Laura has already proved her mettle and after a brief maternity leave this spring and summer will re-join us in the fall. She will be replaced for that period by **Nicole Cox** who will be using her Alaskan fire-fighter experience to put out ASC brush fires. Welcome Nicole!



*Arctic Journeys, Ancient Memories Sculpture by Abraham Anghik Ruben published for the Arctic Studies Center and available through [www.mnh.si.edu/arctic/](http://www.mnh.si.edu/arctic/)*



*Genghis Khan and the Mongol Empire, edited by W. Fitzhugh, M Rossabi and W. Honeychurch, is being reprinted and will be available from the Arctic Studies Center in September 2013.*

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## 18<sup>th</sup> INUIT STUDIES CONFERENCE OCTOBER 24-28, 2012

### LEARNING FROM THE TOP OF THE WORLD

By *Laura Fleming-Sharp*

From October 24-28 the Smithsonian Institution in Washington, D.C., hosted the 18th biennial Inuit Studies Conference (ISC) at multiple venues throughout the National Mall. Organized by the Smithsonian Institution's Arctic Studies Center, the ISC was supported by numerous partners and sponsors including the National Science Foundation, Social Sciences and Humanities Research Council, Canada Council for the Arts, TD Bank, US Arctic Research Commission, The Oak Foundation, Woodrow Wilson Center's Canada Institute, Canadian Embassy, Quebec Government Office in Washington, D.C., Russian Embassy, Smithsonian Institution, TMU, the US Arctic Research Commission and many others. The 18th ISC was the largest ever ISC meeting as well as the first in the Lower 48. It included almost 600 Arctic scientists, anthropologists, linguists, archaeologists, historians, as well as educators, health, and government specialists,



Conference Manager **Lauren Marr**, Conference Coordinator **Laura Sharp** and ISC volunteers assist conference participants at the ISC registration desk. Photo: Alex Jansen

and Inuit artists, filmmakers and cultural activists from Canada, Greenland, Alaska, and Russia.

The conference attracted an online audience of over 1000 from 17 countries and 42 states. The conference theme – Arctic| Inuit | Connections: Learning from the Top of the World – focused on the acute challenges to the Inuit people and the sustainability of their culture and ways of life: rapid climate change, issues of Arctic governance, globalization in the North, Inuit art, cultural studies, education, heritage and the role of museums. Among the highlights of the conference were the plenary



Plenary Speaker **Lt. Governor Mead Treadwell** presents at the Inuit Studies Conference. Photo: Hunter Snyder

talks by Lt. Governor Mead Treadwell of Alaska, Mark Serreze of the National Snow and Ice Data Center, Nellie Cournoyea of the Inuvialuit Regional Corporation, and Aron Crowell of the Arctic Studies Center, Alaska Office. The conference program featured 73 sessions comprised of 4-6 papers, each session totaling approximately 300 science presentations covering the eight conference themes.

The 18th ISC featured a comprehensive Inuit Arts program including three Paulatuk Moonlight Drummers and Dancers performances, the first ever solo Inuit sculpture exhibition in the United States by Abraham Anghik Ruben, Inuit print and tapestry exhibitions, Elder women's sewing demonstrations, Smithsonian collections tours and an Inuit Film Festival.

### Conference Highlights

The first ever concurrent online Inuit Studies Conference <http://inuit.smithsonianconference.org> hosted by the Arctic Studies Center attracted a broad online audience and featured plenary speakers and several symposia presentations. The online conference reached an international audience of over 1000 participants, including northern audiences.

The Inuit Studies Conference provided an international platform in the nation's capitol city for Inuit sculpture, print, tapestry, sewing, film, drumming, dance and more. In conjunction with the 18th ISC several Inuit Arts-focused exhibitions were held across the Smithsonian. The **Abraham Anghik Ruben** sculpture exhibition, *Arctic Journeys Ancient Memories: The Sculpture of Abraham Anghik Ruben* was the first ever solo Inuit Artist exhibit outside of Canada. The exhibition, featured at the Museum of

the American Indian from October 2012- January 2013, attracted considerable attention in local and International media.

The eight member Paulatuk Moonlight Drummers and Dancers troupe traveled from Paulatuk, Inuvialuit Settlement Region (ISR) to the Inuit Studies Conference. They officially opened the ISC ceremonies with a stunning performance at the ISC Opening Reception in the Potomac Atrium of the National Museum of the American Indian on October 24, 2012. Performing again at the ISC Banquet, and a third show on October 28, 2012 at the acclaimed Kennedy Center for Performing Arts as part of the Millennium Stage Productions.

Two exhibitions of Inuit artwork including Baker Lake/Qamanittuaq Inuit wall hangings, stonecut, stencil, and lithograph prints, and a photographic including "Cultures on Cloth", "Kinngait to Ulukhaktok: Artist as Cultural Historian" and "Exploring the Eastern Inuit World" were on exhibit in the S. Dillon Ripley Center Main Concourse from



*Judith Burch's Culture on Cloth exhibit featured in the Ripley Center Concourse. Photo: Alex Jansen*

October 22-November 27, 2012.

The 18th ISC also featured the first ever Inuit youth focused "Learning Pairs" program. Six young Inuit from Canada, Alaska and Greenland, from small arctic communities attended the conference and interviewed conference speakers and each other about how environmental and societal issues are affecting their lives and culture. This pilot project may establish a greater platform for Inuit youth perspectives at future Inuit Studies Conferences.

A two part Arctic Policy session was held at the Woodrow Wilson Center and included talks by representatives of the US Department of the Interior, National Parks Service, Inuit Circumpolar Council of Greenland and Canada as well as **Alaska's Lt. Governor Mead Treadwell** and many others.

The final day of the conference was devoted to a public Inuit Film Festival held at the Rasmuson Theater

at the National Museum of the American Indian. The Film Festival featured 13 Inuit films from across the Arctic.

A Yup'ik sewing demonstration was held at the Museum of the American Indian and also a performance by a Greenlandic youth group. During the conference public collections consultations were given by **Chuna McIntyre** of Alaska at the Smithsonian Museum Support Center.

### **18th Inuit Studies Conference Support**

The support of the conference sponsors and partners greatly contributed to the incredible success of the 18th Inuit Studies Conference. The financial support facilitated greater involvement of Inuit community leaders, presenters, artists, early career arctic scholars and Inuit elders at the conference who would have otherwise been unable to travel to and participate at the Inuit Studies Conference in Washington, D.C. Support from the conference sponsors contributed to the well attended and engaging evening programs including the ISC opening reception and banquet, Anthropology Department open house, Canadian Embassy reception and the Woodrow Wilson Center reception. The conference program, calendar, and overall logistics and planning would not have been possible without the generous support and contributions of the many 18th Inuit Studies Conference sponsors and partners.

### **18th ISC INTRODUCES FIRST INUIT STUDIES CONFERENCE ADVISORY BOARD**

*By Laura Fleming-Sharp and Martha Arciszewski*

A new feature of the 18th Inuit Studies Conference was the introduction of an Advisory Board. The ISC Advisory Board sought community leaders from across the circumpolar region to help facilitate the process of planning, to assist in developing the right content for the right context, and the conference's overall direction. The responsibilities of the members of the Advisory Board entailed indentifying gaps and needs of the conference program, advising on program content



*Yup'ik elders' sewing demonstration. Photo: Alex Jansen*

and helping with translation, as well as participating in a roundtable closing panel at the ISC. The advisory board's members brought the issues and concerns of their community member's attention to the conference planning committee which was invaluable considering the ties to their communities – providing insight and understanding.

The Advisory Board members included: (1) **Aqqaluk Lyng** who is the Chair of the Inuit Circumpolar Council, Greenland since 2006. He has promoted the rights of Indigenous Peoples both in his home country of Greenland and globally since his youth. He has demonstrated a deep commitment to pan-Inuit unity since the early 1970s and, before becoming ICC President in 1997, he served as a continuous member of the ICC Executive Council since 1980. Lyng believes resource development was a prior focus, but now with climate change – the history of the Arctic people is being acknowledged by archaeology and other disciplines as being very important issues.

(2) **Nancy Karetak-Lindell** is the Former Canadian Member of Parliament for Nunavut where she served four consecutive terms from 1997 to 2008. During her term she sat on the Aboriginal Affairs, Northern Development and Natural Resources Committee as Vice-Chair and Chair. She is now the Director of the Arctic Voices Fellowships of the Walter and Duncan Gordon Foundation. As an Inuk, she asserts that knowledge is within, that Inuit must look for ways to work together. "Let's be the ones also looking into the microscope, not just

under it."

(3) **Willie Hensley** of Kotzebue, Alaska, is the founder of the NANA Regional Corporation where he served for twenty years as Director and President. Hensley was elected to the Alaska State House of

Representatives and to the Senate for a four year term.

(4) **Vera Kingeekuk Metcalf** is Director of the Eskimo Walrus Commission (EWC) in Nome, Alaska; is a member of the Inuit Circumpolar Council Alaska and its Executive Committee and is a former commissioner for the US Arctic Research Commission.

### ISC FILM FESTIVAL at NMAI

By Martha Arciszewski

The 18th Inuit Studies Conference film festival featured a number of films that focused on the conference themes; heritage museums, globalization, power and politics in the north, Inuit education, and social, cultural and climate change. The films discussed a range of topics from traditional Inuit myth and modern movements, to cross continental communications and politics. One feature film shown during the festival, *Inuk* told the coming of age story of an orphaned boy challenged by both the economic and social constraints of contemporary

life in Greenland as well as by the stern realities of surviving on the ice. Other films included *Inuit Piqutingit What Belongs to Inuit and Native Time*. *Inuit Piqutingit* followed a group of Inuit elders, educators, and filmmakers who travelled from their High Arctic homes to visit collections of Inuit clothing and



Musical performance at the ISC in the NMAI Potomac Gallery by youth from the *Uumannaq Children's Home*, Uumannaq, Greenland. Photo: Hunter Snyder



Plenary keynote by **Aron Crowell** during the ISC Banquet, NMAI. Photo: Alex Jansen



ISC closing panel featuring **Igor Krupnik, Vera Metcalf, Aqqaluk Lyng, Nancy Karetak-Lindell, Louis-Jacques Dorais and Shari Gearheard** (not shown). Photo: Wilfred Richard

artifacts in museums in Toronto, New York, and Washington. *Native Time* is a comical film about a traditional Inuit hunter from ages ago and his tale of survival. He travels across the barren landscape searching for food and shelter and survives it all, of course until he reaches a crosswalk in modern day Anchorage, Alaska. *Native Time* was a comical commentary on the 'new' arctic and perceptions of the past. The film festival proved a wonderful addition to the conference that enabled Inuit filmmakers and others to explore (and express!) new ways of celebrating culture and heritage.



### 35 YEARS OF THE INUIT STUDIES CONFERENCE 1978-2013

By Laura Fleming-Sharp

The Inuit Studies Conferences (ISC) began in 1978 in Quebec City when members of the Inuksiitiit Katijamiit Association, founded at Laval University, invited scholars to share their research on topics ranging from linguistics to social and economic development to archaeology and cultural heritage concerning Inuit. Since then the ISC meeting has met every two years in different cities worldwide. The biennial Inuit Studies Conference serves the critical function of drawing together scholars and Inuit representatives to share research results in the fields of archaeology, anthropology, linguistics, political governance, environmental science, health, education, and culture.

Over the course of its 35 year history, the ISC has been hosted in 7 countries in North America and Europe – the majority of which have been in Canada. The United States have hosted the ISC 3 times, including the most recent and very successful 18th biennial conference in Washington, D.C. Quebec City will play host to the next Inuit Studies Conference in the fall of 2014.

### ENGAGING OUR YOUTH SMITHSONIAN PILOTS NEW PROGRAM AT 18TH INUIT STUDIES CONFERENCE

By Leslie Hsu Oh

From *First Alaskans* <http://www.firstalaskans.org>

Nichole Tukrook, a 14-year-old freshman from Point Lay, raced across the National Mall, an open-area park in downtown Washington, D.C. She checked her watch to see if she had time to devour a buttery salted pretzel. “We can’t buy these at home,” she said as she passed several snack carts. It was her last day participating as one of six Learning Pairs at the 18th Inuit Studies Conference. She was on her way to the Ripley Center, Smithsonian’s underground

conference center, where she hoped to squeeze in an interview before speaking on a panel with her peers. Nichole Tukrook, a 14-year-old freshman from Point Lay, raced across the National Mall, an open-area park in downtown Washington, D.C. She checked her watch to see if she had time to devour a buttery salted pretzel. “We can’t buy these at home,” she said as she passed several snack carts. It was her last day participating as one of six Learning Pairs at the 18th Inuit Studies Conference. She was on her way to the Ripley Center, Smithsonian’s underground conference center, where she hoped to squeeze in an interview before speaking on a panel with her peers.

Tukrook was a part of the Smithsonian National Museum of Natural History’s Arctic Studies Center and Office of Education and Outreach pilot project: Learning Pairs Program: A Model for Youth-Elder Conversations about Culture. From Oct. 24-28, 2012, in a packed schedule beginning at 8 a.m. and ending around 9 p.m., three youth from Alaska; two from Uummannaq, Greenland; and one from Cambridge Bay, Nunavut, Canada; were equipped with digital cameras. Then they were asked to “exchange responses and reflections on the ideas, resources and content discussed throughout the plenary talks, collections tours

and individual presentations with their mentors; and to test the most effective methods for recording and disseminating their conversations to hundreds of their peers in the north through social media (e.g., Facebook, Twitter, Flickr), audio podcasts, social video (YouTube) or written



*"Inuk" Director Jean-Michel Huchin and cast members at "Inuk" premier in the Rasmuson Theater, October 2012. Photo: Hunter Snyder*

blogs.”

Lessons learned from the Learning Pairs Program will be integrated into a new approach to natural history learning being spearheaded by its Office of Education and Outreach. The effort includes a 10,000-square-foot interactive Education Center with space, objects and technology to sustain conversations; a digital outreach infrastructure to expand learning opportunities across the world; and an international network “to initiate and research the most effective learning opportunities for diverse audiences.”

**Margery Gordon**, from the Office of Education and Outreach, is co-principal investigator with **Igor Krupnik** of the Arctic Studies Center on the project.

Recently she gave a private tour of the project. While the youth snapped photos of the exhibits with their iPod Touches or iPhones, Gordon asked, “We have 7 million visitors a year. Half of them are under 20. Is there a message we should be telling them when they come?”

One of the Greenlanders said that it was sad to see so little in the museums about the Arctic, especially about the importance of hunting. Another tweeted: “The ice is melting fast. We hope people learn 2 take care of our world!”

Project coordinator **Laura Fleming-Sharp** said there were more than 1,000 online conference participants from 17 countries and 42 states.

You can still register for the online conference at <http://www.mnh.si.edu/arctic/ISC18/onlineconference.html> and view plenary sessions and select papers presented Oct. 24-28, 2012. Reflections made by the youth are at <http://www.mnh.si.edu/arctic/ISC18/index.html>.

“It was an innovative program that tested different social media formats and learned about the ways in which youth in the Arctic communicate in their own communities,” Fleming said. “It provided the participants with the opportunity to discuss, from their perspectives – important issues such as climate change, culture, language and heritage with a major international conference of Arctic scholars and northern community leaders.”

Another Alaska participant was **Kenneth Ivanoff**, a 16-year-old sophomore from Barrow. Ivanoff’s eyes lit up when he talked about whaling. He was one of

12 members of a whaling crew captained by his great uncle. Last year, his first time on the boat, he helped catch a nearly 53-foot bowhead. “It took several days to harvest,” he said. “Six hours alone for 12 guys to carve up a fin.”

Later, Ivanoff interviewed the Greenlanders: **Jane Østbjerg**, **Sarah Lyberth** and **Inunnguaq Jeremiassen**. Lyberth and Jeremiassen not only served as Learning Pairs but are the stars of the award-winning film “Inuk” that premiered at the conference and is said to be a possible Oscar nomination. All three were raised at the Uummannaq Children’s Home.

“So what do you do for fun?” Ivanoff asked. Østbjerg whipped out her smartphone and played some of her favorite Greenlandic songs. Lyberth answered in Danish. Malu Fleischer, their former teacher, translated into English, “hunting, fishing, dogsledding.” Jeremiassen answered in Greenlandic, which Lyberth translated into Danish, and Fleischer translated into English, “handball, football, badminton, Taekwondo, Greenlandic games.”

Near the end of the conference, **Sarah Jancke**, a 22-year-old from Cambridge Bay, Nunavut, Canada; addressed the crowd. Jancke had served as the program coordinator for women and youth for the Kitikmeot Inuit Association as well as a

board member of the National Inuit Youth Council.

“It is amazing how all these people from around the world are deeply passionate about Inuit culture and studying Inuit,” she told them. “It’s mind blowing to see the amount of people who are here. I’d really like to see this shared with people at home so they can see how much the outside community is focusing on Inuit issues. And to know that there are opportunities for young Inuit to become professional, to become these people who spend their whole life researching and documenting all these things, amazing things about our culture. I just see so much opportunity for learning and growing together and opportunity to build partnerships and ensure that knowledge will carry on.”

As the Alaska students took a long walk to the National Museum of American Indian for the last conference event, Tukrook bought herself the fattest pretzel she could find and leaped as high as she could. Then,

just as we are about to enter the museum, all three of them succumbed to the temptations of something they’ve never seen before ... a frozen yogurt truck!



The Smithsonian invited six youth to interview participants and speak on a panel at the Inuit Studies Conference. From left to right, Nichole Tukrook (14), Jaden Nethercott (16), and Kenneth Ivanoff (16) represented Alaska; Inunnguaq Jeremiassen (19) and Sarah Lyberth (19) represented Uummannaq, Greenland; and Sarah Jancke (22) represented Cambridge Bay, Nunavut, Canada. Photo: Leslie Hsu Oh



Nichole Tukrook enjoys pretzels that she can't buy in Point Lay, Alaska. Photo: Leslie Hsu Oh



*The Arctic Studies Center would like to acknowledge and thank the volunteers who supported the 18th biennial Inuit Studies Conference for their dedication, effort and hard work.*



Ahmed Achrati, Turki Alumaid, Carly Ameen, Yerodin Anthony, Melanie Bartell, Patricia Bass, Carol Belovitch, Edward Benfield, Amanda Bond, Shoshana Cabral, Rachel Cannon, Valerie Chaussonnet, Isabel Constantin, Nancy Coeey, Brianne Cositore, Carolyn Crome, Caroline Croom, Kathryn D'Agostino, Saadia De Jesus, Patrick Dineen, Dennis Dixon, Carolyn Drake, Roselyn Dunn, Kathleen Farley, Elizabeth Fink, Alison Flores, LaVern Frazier, Susan Fuchs, Sara Garcia, Martin Gerstell, Lisbeth Goldberg, Kelly Harrigan, Rosa Heryak, Katie Heiss-Reichard, Laska Hurley, Rachel Jacobson, Alex Jansen, Tilde Jeppesen, Janis Judson, Anastasiya Kochergina, Mi Jin Kwon, Gaston Lacombe, Alexander Lederer, Eric Lindahl, Susan Lloyd, Rachel Marr, Richard Mason, Bridget McCarthy, Stephanie McGill, Elizabeth McKie, Samantha Mitchell, Karen Mudar, Anne Musica, Agata Newlacil, Mark Patenaude, Rebecca Peixotto, Michelle Pezzullo, Andrea Price, Giselle Quintanilla, Robert Rabin, Charles Rademaker, Joanna Rathkey, Kristen Rayfield, Michael Rehm, Kathryn Sawyer, Lydia Schoeppner, Karen Sealy, Aimee Shevlin, Rebecca Siegel, Hunter Snyder, Lloyd Leodie Solis, Kate Spencer, Angela Spidalette, Marne Taylor, Andrea Thompson, Amy Trang, Roger Walke, Lawrence Weaver Jr., Talia Wujtewicz, and Yueyang Zhang. Zaborian Payne, Michelle Reed, Debbie Earle, Nancy Shorey, Laurie Burgess, Mary Jo Arnoldi, Sarah Banks, Jim Kochert, Folami, Denise, Molly, Jennifer Tozer



## ASC ANCHORAGE, ALASKA OFFICE

**NSF RESEARCH AWARD FOR YAKUTAT SEAL CAMPS PROJECT***By Aron Crowell*

In May 2012, the National Science Foundation's Arctic Social Sciences program awarded a three-year, \$227,798 grant to the Arctic Studies Center for the project "Collaborative Research: Glacial Retreat and the Cultural Landscape of Ice Floe Sealing at Yakutat Bay, Alaska" (**Aron Crowell**, Principal Investigator), supplemented by \$97,841 for logistical support.

The University of Alaska Fairbanks received an additional \$242,948 for its part in this multidisciplinary, collaborative study (**Daniel H. Mann**, Principal Investigator). The award follows a pilot grant for the same project in 2011 under NSF's EAGER program (Early Concept Grants for Exploratory Research).

The research team will study the ancient, historical, and contemporary harvest of harbor seals at ice floe pupping grounds near Hubbard Glacier in Yakutat Bay, and model the reshaping of both an environment and a human hunting system in response to Late Holocene climate change. The research will join indigenous knowledge, language, and oral heritage with the material and chronometric evidence of archaeology, geology, and paleoenvironmental studies to document the cultural history and landscape of Yakutat Bay, where dramatic glacial recession after A. D. 1100 attracted major concentrations of harbor seals and opened the fiord for Sugpiaq, Eyak, Ahtna, and Tlingit settlement. It is proposed that a clan-based system of local and external access rights developed around Yakutat sealing because of its economic centrality for peoples of the eastern Gulf of Alaska; that sealing camps shifted from the outer to the inner bay over time to follow the receding glacial front; and that the locations, artifact assemblages, faunal remains, and spatial layouts of camps express the cultural and social organization of hunting in different eras.

We suggest that knowledge of Yakutat Bay's human and environmental history is encoded in living oral traditions and multilingual toponyms that delineate this nine-century cultural landscape, and that oral heritage can be chronologically correlated with archaeological and geological data. The study leads from the past to the present day, when the continuity of sealing and of the community's cultural and linguistic heritage are matters of urgent local concern. The methodologies and results of the study are relevant to questions of human adaptation and resiliency, and to the challenge of

building coherence between indigenous and scientific knowledge systems.

The late spring timing of the NSF award allowed for a brief but productive field season in June. The main effort was to conduct additional interviews in Yakutat with elders and seal hunters and to record oral traditions, practices and life histories of seal hunting, place names, and local knowledge about seals and their ecology. Senior researcher and Tlingit elder **Elaine Chewshaa Abraham** (Chair, Alaska Native Science Commission) and her clan sister **Lena Farkas** worked with linguist **Gary Holton** (Director, Alaska Native Language Archive) to provide or confirm several hundred Tlingit and Eyak place names, documenting a unique dual-language toponym set. Senior researcher **Judith Ramos** (Indigenous Studies Ph.D. Program, UAF) and **Stephen J. Langdon** (University of Alaska Anchorage) assisted Crowell in conducting a total of 14 interviews with residents of the community.

**Mark Luttrell, Tim Johnson, and David Jensen**, along with **David Ramos** of Yakutat and his nephew Kai

Monture, assisted Crowell in scouting archaeological locations around the bay in preparation for major surveys and excavations that will take place during the 2013 and 2014 field seasons. They revisited well-known 19th century sealing camps near the present day glacial front and searched for the "old sealing camp" of Tłaxátá, reported by Spanish explorer Alessandro Malaspina in 1791. They visited the famous Old Town site (Tłákw.aan) on Knight Island, an Eyak-Tlingit village and sealing site dating to the A.D. 1500s. **Frederica De Laguna** excavated part of this site in 1952-54, and her report (Archaeology of the Yakutat Bay Area, Bureau of American Ethnology Bulletin 192, Smithsonian Institution) is a monument of Alaskan archaeology. New excavations at Old Town are planned for 2014 with the intention to obtain samples of centuries-old seal bones for genetic and stable isotope analysis. Indigenous toponyms for Knight Island reflect its importance in oral tradition; it is called K'ootsinadi.aan ("shaken land") to signify that so many people lived there that their feet shook the ground, and Yéil Áa Daak Wudzigidi Yé ("place where Raven fell down") because Raven was overcome by smoke from its many hearth fires and fell from the sky. The project will also excavate several much older sites – still recalled in oral tradition – where people lived and hunted up to 900 years ago when Yakutat Bay was still largely filled with glacial ice.



*Chewshaa Elaine Abraham and her daughter Judy Ramos on a visit to sealing camps near Point Latouche, Yakutat Bay; linguist Gary Holton in back with microphone. Photo: Aron Crowell*

A University of Alaska archaeological field school is planned for Yakutat in 2013, along with continued research participation by Yakutat students, elders, and community members. Elaine Abraham, Steve Langdon, and Aron Crowell jointly presented preliminary project results at “Sharing Our Knowledge: A Conference of Tlingit Tribes and Clans” in Sitka (March 29 – April 1, 2012).

## ENDANGERED LANGUAGES: ALASKA

By *Dawn Biddison*

For the 2013 Smithsonian Folklife Festival, organizers proposed the program “One World, Many Voices: Endangered Languages and Cultural Heritage.” This program is intended to “explore the critical ways in which languages embody cultural knowledge, identity, values, and creative expressions and the important role that language documentation and revitalization plays in sustaining cultural heritage and traditions.” **Marjorie**

**Hunt**, Education Specialist at the Center for Folklife & Cultural Heritage, contacted ASC Anchorage regarding research for an Alaska Native case study component.

Researching Alaska Native language-bearers gave me the opportunity to draw upon my ten years of experience at ASC Anchorage, which has included work with Alaska Native elders, scholars and artists, including language speakers and translators. I conducted research on thirty-one potential participants and recorded nineteen interviews, representing three generations of Alaska Natives. The interviews were held in Juneau, Anchorage and Fairbanks. Research documentation included interview reports, photographs, edited interviews – fifteen videos and four audio recordings – and selected quotes from all interviews. I also developed recommendations for Festival signage, displays, presentation materials and cultural learning content.

One of the highlights of my research was a trip to southeast Alaska. I was invited by NMAI Head of Conservation **Marian Kaminitz** and Tlingit artist **Teri Rofkar** to attend the Southeast Alaska Field Study program in Sitka and Juneau. This field study was also attended by NMAI Senior Textile Conservator **Susan Heald**, NMAI Objects Conservator **Kelly McHugh**, and three NMAI conservation fellows. Rofkar described this field study as “an opportunity to experience and participate in activities that will connect you to the environment, and the Tlingit people that

created the extensive collections of art you care for.” This place-based learning – gained through experiences in Sitka such as traveling by kayak to a traditional island location to sustainably gather spruce roots and prepare them by fire for splitting and weaving – afforded a greater understanding of Tlingit culture and deeper understanding of traditional knowledge encompassed within cultural heritage objects. Discussions also included assessing old and exploring new ways of working with Alaska Native source communities in future programming. The second part of the trip was in Juneau to attend Celebration, a bi-annual gathering of Tlingit, Haida and Tsimshian peoples. There I filmed dance performances and research interviews.

Overall, the interviews allowed me to spend time with Alaska Native people I have known for years and who I met for the first time, and to learn from their insights regarding the role of indigenous language in their lives and communities. I’ve selected two quotes from the interviews to present here.

**Ronald H. Brower, Sr.** is a language instructor at the Alaska Native Language Center at the University of Alaska Fairbanks. He is also an artist, avid subsistence

hunter, and former director of the Inupiat Heritage Center. When I interviewed Brower, who was raised in a traditional sod home at Eviksook about 30 miles south of Barrow, he was taking a break from making Iñupiaq language-learning webcasts. “The experiences that we have had from my traditional growing up to the present modern age has been so rapid, that we have taken practically two hundred years of history and compressed it into one lifetime. . . . The speed of change has been so dramatic that we’ve also, in this process, we’re going through a major language shift as a result of all this change. In my lifetime, we’ve gone from 98% Inuit speakers to about 11% fluent speakers. And this

has happened just in my lifetime. I see family gaps. For those of us who were sent away to high school for example, back home our elders and our parents were thinking, oh, they’re learning everything that we know in this place. But when we returned, we were taught English, math, American etiquette, and we were total strangers as children to our parents and grandparents. We were being taught to only speak English and never our own cultural language. So when one says, ‘Oh, I’d like to learn how to make an atikluk (parka cover) too.’ [They said,] ‘Oh, go ahead, go ahead, make one. Here’s the material.’ ‘But you have to show me how.’ ‘Well didn’t they teach you that in school?’ So we have a conflict in the way our elders thought we were being educated, and the way we were being assimilated into the American mainstream. And this began the separation of our culture, from the older generation to this new



*Teri Rofkar demonstrates how to find and harvest the right type of spruce root for weaving. Photo: Dawn Biddison*



*Ron Brower.*

generation.”  
 Storyteller, playwright and author **Ishmael Ungalook Hope** (Tlingit, Iñupiaq) emphasizes the vital importance of learning one’s indigenous language and encourages people to not be overwhelmed by the challenge. “If we want to claim our heritage – there are all these terms that are coming out: self-determination, decolonization . . . . And it really happens when you learn the language. It really does. That’s just the best, that’s the clearest path to it. Now of course we’ve got to do everything else: got to hunt and fish, learn the arts, and learn the songs and do all those things. But all those things take less work, that’s just the reality. They take less work than learning another language, and so let’s get over that. Let’s not fear all that extra work, that mental work. You’ve just got to get over it. You’ve just say ‘Okay, an hour a day. Let me give it a shot.’”

#### GENEROUS SUPPORT FROM BETSY LAWER AND THE SMITHSONIAN COUNCIL FOR ARCTIC STUDIES

*By Aron Crowell*

Hats off to Anchorage-based Smithsonian National Board member **Betsy Lawer**, who worked with the Friends of the Smithsonian (**Laura Brouse-Long and Jennifer Barton**), the Smithsonian Office of Development (**Kirsten Peterson Johansen**), the Advancement Department of the National Museum of Natural History (**Tracy LaMondue and Lorraine Maughlin**), and me to form the Smithsonian Council for Arctic Studies, a private/corporate giving circle that is providing critical annual support for ASC research, education, and public programs in Alaska.

The Council held its inaugural dinner in April, 2012 at the Anchorage Museum, where Betsy and other generous members of the council contributed a grand total of \$49,000. Members enjoyed an after-dinner tour of the *Living Our Cultures, Sharing Our Heritage* exhibition, met Alaska Native advisors and scholars who contribute to ASC programs, and attended a special presentation by Unangax̂ (Aleut) artist **Patricia Lekanoff-Gregory**. In September, ASC donors **Jo and Peter Michalski** hosted a beautiful reception at

their home for current and prospective members of the Council. Planning for the upcoming annual dinner and museum reception in June, 2013 is underway. But that is not all! The First National Bank of Alaska, where Betsy Lawer serves as Vice Chair, announced a separate \$100,000 pledge to the Arctic Studies Center in support of its educational work over the next five years.

We are most grateful to **Betsy and David Lawer** and to all the members of the Council for their gifts, which are helping the ASC to keep up its lively roster of rewarding and educational museum-based projects, such as the Bentwood Hats residency and Sewing Salmon workshop (see articles in this issue). We look forward to seeing all of you often at the Anchorage Museum and in Washington DC for openings, events, and tours.

#### THE ART OF CHAGUDAX – THE ALEUTIAN ISLANDS BENTWOOD HAT

*By Aron Crowell*



*Betsy Lawer and Shelly Laws. Photo: Joseph Davis*

Unangax̂ men of the Aleutian Islands wore hunting hats and visors that were shaped from carved, boiled, and bent planks of driftwood, intricately ornamented with painted lines and spirals, glass beads, walrus ivory figures, and sea lion whiskers. These magnificent hats were practical headgear for kayak hunters and at the same time works of art that vividly expressed the spiritual connection between people and the creatures of the sea. The finest large hats were reserved for island chiefs and whalers, while men of lesser rank wore visors or short-billed hats. The Yup’it, Sugpiat, and other peoples of coastal Alaska and Siberia created related styles of bentwood headgear, and the tradition is an ancient one; ivory hat ornaments up to 1500 years old have been found in archaeological sites from Kodiak Island to the Chukchi Sea.

Two contemporary Unangax̂ hat makers – Okalena Patricia Lekanoff-Gregory and **Michael Livingston** – spent the week of March 5 - 9, 2012 as artists-in-residence at the Arctic Studies Center in Anchorage. The program was part of the Alaska’s Living Cultural Treasures series, sponsored by the Alaska State Council on the Arts, the National Endowment for the



*Ishmael Hope.*

Arts, the Smithsonian Institution, and the Anchorage Museum. The two master artists worked with advanced apprentices **Delores Gregory** and **Tim Shangin** to demonstrate carving, bending, and decorative techniques to visiting students and the museum public.

Lekanoff-Gregory and Livingston discussed the cultural meanings embodied by the hats, which shaded a hunter's eyes at sea but also hid his face and eyes from animals, disguising him as a fellow sea creature. The hats resemble abstract masks, with long snout-like bills and ivory side attachments representing eyes. Inside they are often painted red, the color of life, to signify that the hat is itself a living creature. Otters, seals, and other sea animals were attracted by the beauty of the hats, and willingly gave themselves to the hunters who wore them, Livingston said.

Despite the cultural value of bentwood hats the knowledge of how to make them declined under colonial rule and was gone entirely by perhaps the third decade of the 20th century.

Lekanoff-Gregory explained how a dedicated Unangax<sup>^</sup> artist from the village of Sand Point revived the tradition in the 1980s: "This art had been lost... The generations growing up didn't know anything about it, so the late **Andrew Grondholdt** basically recreated everything – all the forms and jigs that we have for [bending] the hats. Everything I credit to him, because otherwise we wouldn't have it." Forms with clamps are used to hold the water-softened hat blanks in place until they can dry and harden into the correct shape.

During the residency the artists and apprentices examined bentwood hats and visors that are on display at the Anchorage Museum in the Arctic Studies Center exhibition *Living Our Cultures, Sharing Our Heritage: The First Peoples of Alaska*. One result of this opportunity to study products of the original tradition was recognition that the bending techniques employed by ancestral makers must have been somewhat different than those used today. It would not be possible using contemporary methods,

for example, to create the geometrically complex combination of smoothly conical crown and angled bill seen on a spectacular 1872 hat from the **Vincent Colyer** collection at the National Museum of Natural History (E011377). This hat is so thinly carved, the artists discovered, that a flashlight beam will penetrate through the wood. An exciting possibility for the future

would be to create a precise replica of the blank used to form this hat with the aid of three-dimensional imagery and printing.

The participants in the residency shared take-away thoughts about their work together. Apprentice Tim Shangin said, "The experience of this week was just amazing. Even to see the older visors you guys have on display here at the museum – that was a real treat. And then the class was a treat because Patty is a good teacher, and Mike. I am going to try to teach

a class this summer on the bentwood hats. . . . That will be the first culture camp for Akutan." Michael Livingston said, "This residency has really been a

wonderful opportunity to see some of the excitement within the community. When the school children come by and we do our presentation to them, the students ask questions and you can sometimes see a spark in the youngsters' eyes. It's clear that they're really excited about what's going on, and that the project has started to create interest in them about their own culture." residency, along with other Arctic Studies Center cultural and arts programs in Alaska, are one dimension of the Smithsonian's global Recovering Voices initiative for indigenous languages and knowledge. Please visit the ASC's "Living Our Cultures" playlist on NMNH YouTube and the Recovering Voices iTunes U page to see bentwood hat presentations by Okalena Patricia Lekanoff-Gregory and by Sugpiq artist **Andrew Abyo**.



*Michael Livingston teaches school kids. Photo: Wayde Carroll*



*Delores Gregory examines a bentwood hat from the NMAI collection. Photo: Wayde Carroll*

## SMITHSONIAN SPOTLIGHT

By Dawn Biddison

Since August of 2010, ASC Anchorage has hosted a monthly series of public presentations called the Smithsonian Spotlight in connection with its exhibition Living Our Cultures, Sharing Our Heritage: The First Peoples of Alaska. The presentations, held the first Thursday of every month, are given by Alaska Native artists and scholars and organized by **Dawn Biddison**.

In January, freelance photographer **Brian Adams** (Iñupiaq) gave a talk about his work in portraiture and his series “Disappearing Villages” focused on the Alaska Native villages of Kivalina, Newtok and Shishmaref. His work has been shown in galleries and featured in both national and international publications, including *The New York Times*, *Newsweek*, *Time* and *The Guardian*.

In February, glass artist **Preston Singletary** spoke about his solo show at the Anchorage Museum and how his Tlingit heritage has influenced his work. Visitors were also invited to join him the ASC Community Consultation Room for close-up study and discussion of historic pieces from the Smithsonian exhibit collection. Tlingit graduate student **Kyle Wark** gave a talk in March on his research into the history of alcohol use in Alaska among the Tlingit, from the Russian through the early American periods. He also discussed prior research into Tlingit shamanism and Northwest Coast metallurgy.

Iñupiaq writer **Joan Kane** gave a poetry reading and discussed her current work, in which she is making her first attempts at writing in King Island Iñupiaq. Her talk was followed by a book signing of her award-winning collection of poetry, *The Cormorant Hunter's Wife*. In May, University of Alaska Associate Professor **Phyllis Fast** (Koyukon Athabascan) gave a talk about her work as a visual artist and writer.

In June, multi-disciplinary artist **Nicholas Galanin** (Tlingit/Unangax) discussed his development as an artist, training in both Northwest Coast traditional forms and contemporary approaches, including experimental film. His work is in US and European museum collections and was shown in the 2012 group exhibition *Shapeshifting: Transformations in Native American Art* at the Peabody Essex Museum.

In July, Yup'ik artist **Ryan Romer** discussed his photo documentary series “Out West,” made while traveling in Western Alaska along the Kuskokwim River, the region where he was raised. According to the artist, this series was “created in collaboration with residents” and “conveys a present-day status of the region and the adjustments for time made by its people,

places and things.”

In August, contemporary artist **Sonya Kelliher-Combs** (Iñupiaq/Athabascan) discussed her recent work and how exploring concepts and examples of patterns – from harvests to parka trims – has influenced her. She works in mixed media painting and sculpture, and her group exhibitions include *Changing Hands*

2: *Art Without Reservation* and *Arts from the Arctic*. Sculptor and photographer **Da-ka-xeen Mehner** gave a talk in September about solo show at the Anchorage Museum and discussed how, according to the artist, he “uses the tools of family ancestry and personal history to build his art. Born in Fairbanks, Alaska to a Tlingit/N'ishga Mother and Hippy/American father, his work stems from an examination of a multicultural heritage and social expectations and definitions.”

In October, Tlingit chef **Rob Kineen** gave a talk about his work raising awareness of Alaska's food culture and Native identity, and his next projects. To view recipes and webisodes about

Alaskan regional cuisine and traditional indigenous foods, go to [www.fresh49.com](http://www.fresh49.com). Yup'ik storyteller and playwright **Jack Dalton** spoke in November about his vision of Alaska's cultural future. He shared stories created by Alaska Native students across the state during his artist residencies and addressed the evolution of traditional stories in the modern world.

In December, long-time collaborators **Alice Rearden** (oral historian and translator) and **Ann Fienup-Riordan** (anthropologist) discussed their work together over the last decade documenting Yup'ik traditional knowledge, followed by a book signing for Calista Elders Council's recent publications.

## SEWING SALMON

By Aron Crowell

Strong, durable, water-resistant salmon skin was once widely used by North Pacific peoples for making bags, parkas, boots, mittens, and other clothing. This versatile natural material was often dyed, decoratively stitched, and patterned with other skins to accent its



*Xixch Yéigi L'axkeit (Frog Mask) by Preston Singletary. Image courtesy of the artist.*



*Joan Kane. Photo: Chris Arend*

supple beauty. During the Sewing Salmon workshop organized by the Arctic Studies Center at the Anchorage Museum (December 3 – 7, 2012) Alaska Native artists **Audrey Armstrong** (Koyukon Athabascan), **Coral Chernoff** (Sugpiaq), and **Marlene Nielsen** (Yup'ik) demonstrated the whole process, beginning with whole silver salmon and going through the steps of skinning, processing, sewing, and decorating. More than 1200 museum visitors, including elementary and middle school classes from the Anchorage School District, came by during the week to interact with the artists and to watch the fascinating transformation of fish into fashion. The project was covered by local television and print media, including a front-page story in the *Anchorage Daily News* and a feature article in *First Alaskans* magazine.



**Jack Dalton.** Image courtesy of the artist.

More than a public program, the workshop was designed for learning and information sharing among the artists, each of whom has discovered her own path to recreating this almost-lost traditional art. None had much opportunity to learn directly from elders, and each has relied instead on dedicated experimentation and research. During the Sewing Salmon workshop, the Arctic Studies Center arranged for the group to examine fish skin objects from the Smithsonian's *Living Our Cultures, Sharing Our Heritage* exhibition and the Anchorage Museum's own collections. In these heritage pieces the women saw evidence of the diverse techniques they employ today, such as working with wet, dry, or wood-smoked skins; brain-tanning to produce soft salmon leather; coloring skins with alder bark and other dyes; and using sinew thread to make a reinforced couching stitch which has been mistakenly called "waterproof" in anthropological and museum descriptions. **Coral Chernoff** said, "This has been just so much better than any workshop I've been in... I have my methods and what I do, and then I met with the two other artists, so we're comparing knowledge... There's not this thing about a right way or wrong way, because when we go to the collection we see that all those methods were used. And that's just so exciting!"

Sewing Salmon – the first of ASC Alaska's new Material Traditions workshop series – also set up an



*Finding My Song (detail) by Da-kaxeen Mehner.* Image courtesy of the artist.

engrossing information exchange between Alaska Native artists and ethnographic museum conservators. **Kelly McHugh** (National Museum of the American Indian) **Monica Shah** (Anchorage Museum), **Sarah Owens** (Mellon fellow, National Museum of the American Indian), and **Ellen Promise** (Harvard Peabody Museum) attended the workshop and recorded cultural data that will help them to stabilize, repair, and protect fish skin objects at their respective museums. The technical properties of fish skin were a major topic of discussion, including its fibrous structure which provides tear-resistant strength in all directions, similar to Tyvek. Smithsonian conservators **Marian Kaminitz**, **Michele Austin-Denehy**, **Kim Cobb**, **Landis Smith**, **Susan Heald**, **Peter McElhinney**, **Maria McWilliams**, and **Rebecca Summerour** joined the Anchorage session via the Smithsonian's Vidyo system, as did professors and students from the Winterthur Museum in Delaware and the Getty Conservation Institute in Los Angeles.

It appears that the Sewing Salmon workshop, which was co-sponsored by the Alaska State Council on the Arts and the Smithsonian Council for Arctic Studies, will have a continuing impact in the arts community. Alaska Native artists **Sonya Kelleher-Combs**, **Susie Bevins-Ericsen**, **Joel Isaak**, **Shelley Laws**, and **Anna Hoover** all spent time with the group and are contributing to plans for future classes and workshops. **Audrey Armstrong**, **Marlene Nielsen**, and **Coral Chernoff** will all continue with the active teaching they do in their communities, renewed by the opportunity to connect with each other for the first time. Audrey said, "There's so much that I'm going to be able to bring to my teaching that I have learned from being here..." Marlene added, "I'm excited to go home and do the different things that I saw in the museum and the books that you gave us. It's been so great... I'm just so happy that I was invited, because now I don't feel alone."

**Dawn Biddison** and I would like to thank Anchorage Museum staff for their considerable assistance in producing Sewing Salmon, including **Monica Garcia** and **Kelly Gwinn** (Education),



**Audrey Armstrong.** Photo: Wayde Carroll

**Monica Shah, Ryan Kenny, and Julie Farnham** (Collections) and **Sarah Henning** (Public Relations). ASC volunteer **Lauren Shutt** gave a wonderful assist to the educational program. Visual artist **Anna Hoover** video-



*Coral Chernoff. Photo: Wayde Carroll*

taped the workshop and will edit a short documentary film to be posted in the ASC's *Living Our Cultures* playlist on NMNH YouTube and the Recovering Voices iTunes U page.

### **KIRK JOHNSON, KEVIN GOVER AND OTHER VISITORS**

*By Aron Crowell*

The Arctic Studies Center welcomed visitors and interest groups to its Alaska offices and exhibition in 2012 including NMNH Director **Kirk Johnson** and **Chase Forest**, who stopped by in August on their way to visit Alaska dinosaur sites on the Colville River, accompa-



*Aron Crowell, Kirk Johnson and Chase Forest*

nied by Alaska artist **Ray Troll**. NMAI Director **Kevin Gover** and NMAI Associate Director for Museum Advancement **Cameron McGuire** visited in October while in Anchorage to attend the annual convention of the Alaska Federation of Natives. Among other distinguished visitors were **Viola Koenig**, Director of the Ethnologisches Museum in Berlin; **Aqqaluq Lynge**, President of the Inuit Circumpolar Council; **Abraham Anghik Ruben**, Inuit artist; **Vernon Chimegalrea**, Koahnic Broadcast Corporation; Sugpiaq artist **Perry Eaton** (Koniag Inc.) accompanied by **Claude Allan**, Deputy Mayor of Boulogne-sur-Mer, France and **Sylvie Becquelin**, Director of Tourism and Culture, Municipality of Boulogne-sur-Mer; **Arild Skjerveoy**, Vice President for Alaska Exploration, ConocoPhillips Alaska; **Ms. Katrina Fong Lim**, Lord Mayor of Darwin Australia; **Dr. David Lindauer**, Professor of Economics, Wellesley College; **Wilson Justin**, Cheesh'na Tribal Council; the Board of the Student Conservation Association; **Donald A. B. Lindberg**, MD, Director, National Library of Medicine; and **Rachel Edwardson**, Iñupiaq film maker.



*Filming on location for Project Chariot. Image courtesy of the artist.*

### **ALASKA NATIVE FILM PREMIERE: PROJECT CHARIOT**

*By Dawn Biddison*

On Sunday October 16th, just prior to the annual Alaska Federation of Natives conference, the Alaska office of the Arctic Studies Center hosted the premiere of documentary feature History of the Iñupiat: *Project Chariot* by filmmaker **Rachel Naninaaq Edwardson**. Project Chariot tells the story of how in 1958, as the Cold War arms race entered the nuclear age, the United States Atomic Energy Commission planned to detonate eight thermonuclear bombs less than thirty miles from the oldest continually inhabited settlement in North America. This is the dramatic story of a small village of Iñupiaq people who with the help of courageous scientists stopped the most powerful agency of its time,



the Atomic Energy Commission, and what happened afterwards.” Rachel joined the event via Skype from New Zealand to introduce her film and for a Q&A after the screening, joined by **Paul Ongtooguk** (Iñupiaq), Assistant Professor with College of Education at the University of Alaska Anchorage.

History of the Iñupiat is an historical film series for the Alaska Native Education Program, part of the North Slope Borough School District. The project was spear-headed by **Jana Pausauraq Harcharek** as part of a larger reform of education for Iñupiaq students. Edwardson, who is of Iñupiaq and Norwegian heritage, directed the first film in this series *The Duck-In*, which premiered at the 2006 National Museum of the American Indian film festival in New York City. She also directed the second film in the series, *The Voice of Our Spirit*, which came out in 2008. In 2009, she was awarded a Sundance Institute Ford Foundation Film Fellowship. Edwardson has made 10 documentaries, 3 short dramas and 12 TV episodes. Project Chariot is her first feature length documentary, which she directed and co-produced. Her work extends beyond filmmaking to socio-economic development and indigenous education reform. She also runs storytelling workshops in indigenous and marginalized communities around the world, focusing on Iñupiaq villages. Edwardson lives between Barrow, Alaska and Melbourne, Australia.



**Molly Johansson**

gallery interactives assistant. She worked with new research from artist consultations and Smithsonian Spotlight lectures encompassing Tlingit, Unangax<sup>^</sup> and Sugpiaq material culture to create new content. She also assisted with two week-long programs: the St. Lawrence Island language workshop and the Unangax<sup>^</sup> bentwood hat residency. In addition, she assisted with the Smithsonian Council for Arctic Studies fundraiser. Molly hails from Årsta, Sweden and Girdwood, Alaska. She completed her MA in Social Anthropology at the University of St Andrews, Scotland, and by the end of her internship, she was accepted into the University College of London Institute of Archaeology MA in Culture, Materials and Design (joint degree with UCL Anthropology).

**Heather McClain** began her second internship in June as the *Living Our Cultures* exhibit website/gallery interactives assistant and completed work to nearly double the amount of archival images available

for object records. Heather is a second year MA student focused on museum and heritage studies in the anthropology department at the University of Denver. After her courses are complete next spring, Heather plans to finish writing her thesis and begin her career, which she hopes will be in Alaska.



**Heather McClain**

**Zachary Lasiter** began his internship in June in documentary film and visual anthropology. His internship was made possible by a generous gift from the First National Bank of Alaska and implemented in coordination with the University of Alaska. He worked closely with staff to create twelve short language and culture films from the St. Lawrence Island Yupik language workshop and ongoing work with translator and educator **Chris Koonooka** of Gambell, St. Lawrence Island. An example of these films is available on the NMNH YouTube page under “Playlists” then “Living Our Cultures.” There you will find a link to all twelve films on the iTunes U page for NMNH Recovering Voices. To find this page, search for “Recovering Voices” in the iTunes Store. Zachary received a BS in Anthropology from the University of Alaska Anchorage and after completing his internship began working for Progressive Media Alaska, a video and audio production studio whose work includes ethnographic filmmaking.

**Lauren Shutt** began a part-time education internship in the fall and assisted with planning, preparation and implementation of the Sewing Salmon residency. She will move on to new projects in 2013. Lauren is a Cultural Enrichment Specialist, Title VII Indian Education, for the Anchorage School District. She has a BA in anthropology and political science from the University of Alaska Anchorage and an MA in



**Lauren Shutt**



**David Jensen**

### ASC ANCHORAGE INTERNS & FELLOWS

*By Dawn Biddison*

**Molly Johansson** began her internship in January as the *Living Our Cultures* exhibit website/

anthropology from George Mason University.

**David Jensen** completed a two-part summer internship with Aron Crowell on the Yakutat sealing project, participating first in oral historical and archaeological field research at Yakutat Bay, and then working at the Arctic Studies Center in Anchorage to transcribe interviews recorded with Tlingit elders and seal hunters. David completed his B.A. degree in History and Comparative Religion at Guilford College and has applied for graduate programs to begin in Fall 2013. David, who is also a licensed emergency medical technician and firefighter, completed an earlier internship with the Recovering Voices program at NMNH and has strong interests in social and environmental policy.

**Meaghan Caves** cataloged archaeological artifacts and produced computer-drawn site maps from survey data recorded during Aron Crowell's 2011 summer research program at Yakutat Bay, Alaska. In addition she conserved metal artifacts using electrolysis and researched the manufacturing dates of rifle cartridges and glass bottles. With career aspirations in medicine, music, and anthropology, Meaghan came to the Arctic Studies Center through the Anchorage School District's Gifted Mentorship Program. After graduating from Steller Secondary School in Anchorage she began her undergraduate studies at Beloit College in Wisconsin.



*Meaghan Caves*

## ONLINE RESOURCES

*By Dawn Biddison*

The Sharing Knowledge website <http://alaska.si.edu> – companion to the Living Our Cultures exhibit – has been updated with new content for 523 records, including new information provided by Alaska Native artists and scholars during public programs since the exhibit opening in May 2010. Also now available on the site is a teacher's guide and thirteen learning experiences that include a wide variety of subjects and activities, with specified grade levels and national content standards noted.

On the NMNH YouTube page, the *Living Our Cultures* playlist has grown to 10 short films representing the ongoing work at ASC Anchorage. You can now learn about the artistry of Tlingit weaving, Sugpiaq cultural heritage, Athabascan snowshoe-making, and the language and culture of the Iñupiaq, Dena'ina Athabascan and St. Lawrence Island Yupik peoples. Additional films – Yup'ik Traditions and Tsimshian Ceremony and Celebration – present the collaborative research behind the exhibition. These films represent public programs

in Alaska that continue to grow: language workshops, cultural heritage residencies, and Smithsonian Spotlight talks. You can also find these films, including fourteen additional films on Dena'ina Athabascan and St. Lawrence Island Yupik language and culture on the Recovering Voices iTunes U page: just go to the iTunes store and search for "Recovering Voices."

## EXHIBITS

### **ARCTIC JOURNEYS/ANCIENT MEMORIES: THE SCULPTURE OF ABRAHAM ANGHIK RUBEN**

*By Bernadette Driscoll Engelstad*

*Arctic Journeys/ Ancient Memories*, an exhibition of twenty-three masterful sculptures by the Inuvialuit artist, **Abraham Anghik Ruben**, opened at the National Museum of the American Indian on October 4, 2012. Inspired by Nordic mythology and Inuvialuit cultural history, the artist's works contrast the rich maritime cultures of these two Arctic peoples and their ancestral history in the North American Arctic. Through impressive sculptures in ivory, whalebone, stone and bronze, the artist portrays the Norse gods, Odin and Thor; the Inuit goddess, Sedna; guardian spirits; shamans; transformed humans; animals, hunters, and birds of prey.



*Entrance to Arctic Journeys, Ancient Memories, the Sculpture of Abraham Anghik Ruben Exhibition in the Sealaska Gallery, National Museum of the American Indian, Washington, D.C. Photo: R.A. Whiteside*

In the striking installation designed by **Eric Christiansen** (NMAI), an exquisitely sculpted narwhal tusk welcomed visitors to the gallery. Abraham's finely carved ivory figures of Viking warriors and Norse settlers – fishermen, pastoralists, shipbuilders, and traders who established settlements in Iceland, southern Greenland, and for a brief time, on the Newfoundland coast – recall a historical period of bold adventure as the Norse expanded their universe, centuries before British and European exploration of the New World. The artist's choice of the narwhal tusk alludes to Viking trophies of Arctic trade and

commerce – skins of polar bears, walrus tusks, and falcons so desired by European monarchs, clergy, and aristocrats. Elizabeth I is said to have paid 10,000 pounds – the price of a castle – for a narwhal tusk; and paintings from the Renaissance

capture its use as a candle holder in ecclesiastical processions. A second narwhal tusk, carved with images of Inuvialuit life and cultural history, serves as a counterpart to the first, recalling the migratory history and settlement of Inuit and their ancestors across the North American Arctic.

Throughout the exhibition the artist draws comparisons between both Norse and Inuit cultures, awakening the viewer's curiosity and interest in their ancestral history. Clothed in a polar bear skin, the figure of the shaman, known to both cultures, assumes the power of helping spirits which emerge from the shaman's body. Three small studies for *Shaman's Dream* and *Shaman's Message* illustrate the sculptor's process in reworking this imagery. The stone sculpture of *The Celtic Monk*, an itinerant figure whose manuscript signifies the transforming power of literacy in the Middle Ages, illustrates the powerful impact of cultural forms in reshaping one's history. The monk's face recalls the artist's memory of his father, and thus may also signify a reference to the historical influence of evangelization and missionary work on Inuit cultural history across the Arctic.

The sculpture, entitled *Memories: An Ancient Past*, is carved from the skull of a bowhead whale. Discovered by hunters near the artist's home community of Paulatuk near the Arctic coast, the whalebone was reclaimed from the earth and transported to the artist's studio in Salt Spring Island, British Columbia. Presiding over the grand foyer of the Museum, the sculpture serves as a pivotal reference to the ancient and historic whaling culture of the Inuvialuit. In carving both sides of the skull, the artist intrinsically joins the daily life and spiritual foundation of Inuit cosmology. Taking advantage of the natural shape of the skull, Abraham balances the images

of mother and child, hunter and umiak on its two projecting wings. A bounty of land and sea animals carved from the porous surface of the whalebone gives life to the artist's vision as well as to the inert remains of the whale.



*Memories, An Ancient Past whalebone and Brazilian soapstone sculpture on exhibit in the Potomac Atrium at the Museum of the American Indian, Washington, D.C. Photo: Hunter Snyder*

On the opposite side of the sculpture, Abraham Ruben has created a vibrant image of the shaman (angakuk) whose array of helping spirits project a fluid state of metamorphosis, counterbalanced by the image of Sedna, guardian of sea animals, whose flowing hair, often tangled by the transgressions of humans, has confounded the efforts of shamans for generations. The trio of masked and transforming stone figures who drum dance above the sculpture, remind the viewer of the significance of dance and ritual as a means of transcending

the boundaries that separate the natural and spiritual domain. A unique and massive sculpture, this work by Abraham Anghik Ruben may well be the richest and most articulate portrayal of Inuit cultural history and cosmology known to contemporary Inuit art.

Several of Abraham's sculptures in the exhibition attest to the artist's abiding concern over challenges facing Arctic peoples today. Both *Arctic Apocalypse* and *Sedna: Life Out of Balance* draw attention to historic periods of thermal change and its human impact: the cooling temperatures of the late 1300s which apparently contributed to the demise of the Norse settlements of southern Greenland; and subsequent warming temperatures that encouraged whales



to migrate further across the Arctic seas, bringing Thule whale hunters in their pursuit. While in *Arctic Apocalypse* Inuit and Norse figures huddle fearfully on an ever shrinking ice floe, in *Sedna: Life Out of Balance*, Sedna, the central figure of Inuit cosmology, emerges from the sea holding aloft the ice that secures the Inuit way of life.

A dedicated effort was made in planning the exhibition to ensure the inclusion of the artist's

whalebone and narwhal tusk sculptures in the exhibition, particularly in light of legislation restricting the international movement of whalebone and ivory. The artist's choice of these materials not only carries forth an important artistic message, but draws attention to the fragile beauty of the Arctic, the maritime hunting culture of Inuit, and the contemporary challenges faced by Inuit to manage and protect their environment and way of life. The presence of these sculptures in the exhibition allowed visitors – especially children – the rare opportunity to experience a direct and intimate connection with the Arctic, giving prominence to the critical message of habitat protection and conservation. The ASC thanks **Charlie Potter** (NMNH), **Raj Solanki** (NMAI), **Jennifer Tozer** (NMAI), **Jennifer Skidmore** (National Oceanic and Atmospheric Administration), **Lisa Lierheimer** (U.S. Fish and Wildlife agency), and, especially, **Rocco Pannese** and **Lou Ruffolo** of the Kipling Gallery for their assistance in this regard.

Organized by the Arctic Studies Center, in association with the National Museum of the American Indian, and the Kipling Gallery (Toronto), *Arctic Journeys / Ancient Memories: The Sculpture of Abraham Anghik Ruben* served to highlight the 18th Inuit Studies conference. A fully illustrated catalogue with essay contributions by NMAI Director, **Kevin Gover**; ASC Director, **William Fitzhugh**; and curator, **Bernadette Driscoll Engelstad**, is available. For media coverage of the exhibition, see [www.nmai.si.edu](http://www.nmai.si.edu) and [www.cbc.ca](http://www.cbc.ca)

## GETTING TO KNOW NUNAVUT

By *Sylvia Simioni, Emily Stover and Judith Burch*

One of the foremost aims of the 18th Inuit Studies Conference included the kindling of cultural awareness in its Arctic enthusiasts and young scholars alike—stories of survival and vitality in even the most extreme of climates became lessons learned truly from the top of the world. Such scholars included a stellar group of college students from across the United States and Canada who were recruited by ISC conference manager **Lauren Marr** and volunteer coordinator **Veronica Mason** to fulfill roles such as outdoor guides, greeters and exhibition monitors. While serving to ensure the

operations of the conferences ran smoothly, these students had the boon of gaining a behind-the-scenes look at the makings of a Smithsonian showcase and getting in contact with Inuit and other worldwide leaders in an educationally conducive setting.

At the S. Dillon Ripley Center, volunteers running the registration station were in proximity to the *Culture on Cloth* exhibition. Curated by Arctic Studies Center research collaborator, **Judith Burch**, the exhibition consists of a collection of fabric wall hangings, called *nivingajuq* in Inuktitut, created by the women of Baker Lake, a small Inuit community west of the Hudson Bay in Nunavut. The hangings, made of felt shapes dyed in vibrant indigos, plum purples and crimson reds and stitched together by hand, depict the scenes that these women are so intimately connected with in their daily lives. Attendants of the conference became visually engaged with portrayals of the tundra, stories of the hunting of bear and narwhal, and “spiritual transformations” and other traditions that tie the Inuit

people in this region across all generations.

These works of art invoke passion and the fervent desire to know more for all those involved. Beside its aesthetic undertones, the *Culture on Cloth* exhibit, among many of the events at the ISC, is also instrumental in



'Transformation' from the *Culture on Cloth* collection, curated by **Judith Varney Burch**.

introducing its viewers to a promising, lifelong interest in Inuit people and their culture. The exhibition has been translated into twelve languages and has made its rounds around the globe, as far as Japan, China, Mongolia, Latvia, Russia, France, South America and even Mexico, where the hangings were put on display to over 700,000 people at the Museo Nacional de Antropología. As it happens, one of the student volunteers tending at the Ripley Center during the ISC became inspired by the visions shared by the Baker Lake artists and their curator, Judith. *Sylvia Simioni*, a third-year student from the University of Virginia, joined forces with **Emily Stover**, a fourth-year and president of the Virginia Anthropology Society, to launch *Know Nunavut*, a project whose focus lies in teaching U.Va. and the Charlottesville community

about the vast northern territory.

*Know Nunavut* is centered on a new blog (*KnowNunavut.com*) that uses the popular Tumblr platform to reach out to the world. The blog format was chosen because of its ability to reach international viewers with ease, and its main goal is to promote the unique aspects of Inuit culture, both modern and traditional, in a fun yet educational format that will appeal to a broad audience. While under development, the blog focused on introducing its readers to Nunavut using some major highlights of the culture including the language, Inuktitut, and by sharing photos that show interesting and unexpected sides of life in the far North. Tumblr also allows the blog to “reblog” articles and photos from other various Nunavut-related blogs or the blogs of Nunavut residents and incorporates their stories into *Know Nunavut*'s. This method connects readers to even more resources and allows them to share *Know Nunavut*'s story on their own web pages.

Now that the blog has been fully established it will begin hosting Theme Weeks that give readers deeper insight into one aspect of life in Nunavut such as art, education or environmental issues. Simioni and Stover will also begin a campaign to promote blog readership using the popular tradition of “chalking” at the University. Students are allowed to use sidewalk chalk to write messages around University Grounds, and the interns will be writing fun facts, in both English and Inuktitut, to generate interest in Nunavut among the student body. Plans for exhibiting artwork from Nunavut are also in the works.

*Know Nunavut* will spread to other college campuses and the blog can serve as a central location to collect their stories and contributions. Students from universities as far-flung as Alaska, Germany and Argentina have already expressed interest in Inuit culture and Nunavut. Hopefully, this is just the beginning of a bigger movement to increase awareness of Nunavut, as well as environmental issues, and foster more appreciation for their unique, interesting culture.

## RESEARCH

### DONALD CADZOW, ARCTIC ETHNOGRAPHER

By Bernadette Driscoll Engelstad

Donald Cadzow met George Gustav Heye in New York in 1917. A young man in his early twenties, Cadzow had just returned from a five year stay in the Yukon Territory, working alongside his uncle, Daniel

Cadzow, an independent trader at Rampart House in Gwichin territory on the Porcupine River. Like other entrepreneurs of the period, young Cadzow had made a sizeable collection of native artifacts which he was eager to sell – and **George Heye**, a private collector who had just founded the Museum of American Indian (MAI) in New York City, was an enthusiastic buyer. Undoubtedly impressed with the objects acquired, Heye recruited Cadzow to return to the Yukon, collecting en route at native settlements across the Canadian prairies in Manitoba, Saskatchewan, and Alberta.

Cadzow returned to New York with an impressive collection of Inuinnait material culture. His article, “Native Copper Objects of the Copper Eskimo” (1920), affirmed his position as an ethnographic collector and museum scholar. An avid photographer and field collector, Cadzow spent more than a decade on the staff of Heye’s Museum – a museum whose native collections now form the core of the Smithsonian Institution’s National Museum of the American Indian. As a charter member of the Museum staff, Cadzow worked with a notable team of ethnographers, including

**Frank Speck, William C. Orchard, and Marshall Saville.**

However, in a formal photograph of the Museum staff gathered around the central figure of George G. Heye, Cadzow (standing in the back row, third from right) is misidentified as **E.J. Bush**, a premonition perhaps that his own contribution as an Arctic ethnographer might be long overlooked.

By the early 1900s, the presence of scientific expeditions in the

Mackenzie Delta and western region of the central Canadian Arctic - the Anglo-American Expedition (1908-1912), Canadian Arctic Expedition (1913-1918), and Fifth Thule Expedition (1921-1924) – as well as the influx of traders, trappers, and adventurers who arrived in their wake – brought the relative isolation of the Inuinnait (Copper Inuit) to an abrupt close. The early ethnographers, including **Vilhjalmur Stefansson, Diamond Jenness, Knud Rasmussen and Kaj Birket-Smith**, describe a hunting culture with families moving seasonally in pursuit of caribou, seal and fish, and an intact tradition of shamanistic practice. Identified as the Copper Inuit, the Inuinnait used local deposits of copper to improve the efficiency of hunting weapons and domestic tools; the metal served as a highly valued trade item with Inuit groups to the east, and Athapaskan communities to the south.

Cadzow’s introduction to the Inuinnait came



*Cadzow (standing in the back row, third from right) is misidentified as E.J. Bush in this Museum of American Indian photo circa October 1917. Photo: Paley Studio*

through a trading expedition to Fort Norman in the summer of 1919. The small group of Copper Inuit arrived in the company of **D'Arcy Arden and A.A. Carroll** "prospectors and traders, who have spent several years in their country . . . protection from the Indians being assured them by the white men." Because of its timely collection, the artifacts gathered by Cadzow form a vital chapter in the cultural history of the Inuinnait, particularly in terms of clothing design. For within the brief period of fifteen years (1915-1930), the distinctive caribou fur clothing of the region virtually disappeared. Its acquisition by ethnographers and amateur collectors not only enriched museum collections but ultimately preserved this clothing style. However, at the same time, it removed design templates from the eyes and hands of seamstresses throughout the region. With a radical change in local clothing tastes, the finely tailored clothing design of the Inuinnait was soon replaced with the fur clothing style and imported European fabrics favored by Inuvialuit families from the Mackenzie Delta who began to settle in the region as traders and fur trappers.

Like his uncle, whose photographs of native life on the Canadian prairie in the late 1880s are in the collection of the Glenbow Archives, Donald Cadzow was a keen photographer. His photographs capture rare images of the period, such as the portrait of an Inuit shaman (angakuk), whose profession is clearly identified by the string ermine pelts across his chest. Several of Cadzow's photographs are taken from multiple perspectives in an effort to illustrate ethnographic detail. In recording the use of the composite bow, for example, Cadzow shows the stance and body positioning of both male and female archers. His photographs, and interest in detailed recording, are reminiscent of those taken by **Franz Boas** in native communities in the Pacific Northwest, perhaps (like Boas) in anticipation of constructing a future museum diorama.

Before leaving the MAI in 1928, Cadzow took part in an expedition to Baffin Island under the direction

of publishing heir and widower of **Amelia Earhart, George P. Putnam**. During his stay in south Baffin Island, Cadzow brought together an impressive collection of fur clothing from the region which, together with the Inuinnait collection of the central Canadian Arctic, comprises an impressive collection

of Inuit material culture for the National Museum of the American Indian. Donald Cadzow spent much of his later career as an archaeologist for the State of Pennsylvania. However, as his museum collections continue to be studied and published, his stature as an ethnographer – and vital contributions to Inuit and other native communities - will become more clearly evident.



*Copper Eskimo/Inuinnait Man, 1917-19. Photo: Donald A. Cadzow (1894-1960)*

## EXPLORING CONNECTIONS BETWEEN ORAL STORIES AND IVORY ENGRAVINGS

### IN NORTHWEST ALASKA

*By Amy Chan*

During the spring and summer of 2012, I traveled to Alaska as part of my dissertation research to seek community input on stories and cultural knowledge embedded within nineteenth-century ivory drill bow engravings. Over cups of coffee and cookies, forty-seven carvers and community members in Barrow, Kotzebue, Shishmaref, Nome, St. Michael and Anchorage shared thoughts on drill bow construction

and use, activities portrayed in engraved scenes and how carving connects to a wider realm of physical and oral activity. In addition to informal interviews, several carvers demonstrated tools and projects that were videotaped and will be integrated into a future website. While engaged in community work, I also sought feedback from the general public with presentations at the Iñupiat Heritage Center in Barrow, the Northwest Arctic Heritage Center in Kotzebue, the Carrie M. McClain Museum in Nome and the Nome Beltz High School. Ivory

engravings often prompted personal stories of hunting, dancing and carving and participants generously contributed their valuable thoughts towards a greater understanding of the connections between oral tradition and material culture.

While in Barrow, I enjoyed the opportunity to



*Drill bow, drill and mouthpiece made by Jon Ipalook. 2012. Kotzebue, Alaska. Photo: Amy Chan*

visit with carvers and baleen etchers working in the traditional room of the Inupiat Heritage Center. The shop allows out of town visitors to see carvers at work while also being frequented by locals who stop in to visit or drop off fresh baleen. A congenial atmosphere pervades the shop as noted by carver **William Simmonds** who describes the support and critique given to each other while working. **Eben Hopson**, age eleven, appreciates advice given by older artists and enjoys sharing his own stories while etching animals and hunting scenes on baleen. Muktuk reigns as the preeminent treat and I heartily benefited from carvers sharing their pickled muktuk and hot and spicy muktuk.

The Sulianich Art Gallery in Kotzebue provides space for carvers and etchers to work and sell their creations. Five to six regular carvers work in the shop located off the gallery where each carver has an individual space to store materials and tools. The shop also affords

teaching opportunities as demonstrated by elder **Ross**

**Schaeffer Sr.** who spent an afternoon demonstrating how to make a whalebone and ivory mask to a younger carver from Kivalina. While in Kotzebue, **Jon Ipalook** created a drill bow, drill and mouthpiece inlaid with ivory and baleen. Jon demonstrated the use of his drill bow and generously donated the items to this project so others could learn about traditional carving and reconnecting with the past.

In Shishmaref, many carvers worked speedily to complete projects while waiting for breakup to head out walrus hunting. The Friendship Center started by **Melvin Olanna** in the 1970s closed several years ago and today carvers work mainly out of their homes. **Gary Sockpick** comes from a family of etchers and works in a style of engraving he describes as being a combination of his grandfather's, father's and his own. **Edwin Weyiouanna** also has familial carving roots and demonstrated the start to finish process of creating a whalebone mask inset with ivory surrounded by a polar bear ruff. In addition to offering stories about old ivories and contemporary carving, Edwin and his sister readily shared of their delicious dried ugruk meat.

While in Nome, many visits took place at the King Island community building. The building has a small carving shop where four to five carvers work regularly on projects punctuated with stories told in the Ugiuvangmiut dialect followed by chuckles. After looking through photographs of ivory engravings,

**Jerome Saclamana** became inspired to use a metal etcher and Dremel to engrave two old style pictorial scenes based on drill bows in the Smithsonian NMNH. Nome also afforded opportunity to visit carvers from other villages including James Omiak from Little Diomede who utilized a drill bow his entire career and became well known for his finely carved animal bracelets.

At the southern end of Norton Sound, St. Michael once functioned as the headquarters for the Alaska Commercial Company and command post for Smithsonian collectors **Lucien Turner** and **Edward Nelson**. Today the nineteenth-century structures only stand in photographs and elders' memories but remains of wrecked paddle steamers can still be seen off the coast. While in St. Michael, carver **Joe Akaran** noted the difficulty in obtaining ivory due to the scarcity of walrus in the area, which makes carving large items

difficult. **Albert Matthias** often searches for ivory on the beach and specializes in carving jewelry items such as pendants and earrings.

During my time in Anchorage, I stopped by the Aurora Bed and Breakfast where carvers from Shishmaref, Gambell and other communities can use tools and materials in the shop out back, often exchanging finished carvings for room and board. I also enjoyed visiting with carver and watercolor artist **Ken Lisbourne** who shared stories of Point Hope and greatly assisted my understanding of the Tikigaaq dialect. Finally, **Levi Tetpon** from Shaktoolik gave generously of his time

and thoughts during an afternoon in collections at the Anchorage Museum where he shared knowledge about older ivory carvers and regional style variations.

Overall, last year's community work in Alaska provided invaluable knowledge about ivory acquisition and preparation, carving toolkits, drill bow construction and engraving methods, stories behind motifs, and the import of museum-community partnerships to foster projects of value to both academic and indigenous communities. Information and stories shared by participants are guiding my dissertation and will also be used to develop community materials including educational tools and an edited DVD featuring interviews and carving demonstrations. This project strives to be a collaborative, multi-vocal endeavor and my deepest appreciation goes to the individuals and families who welcomed me into their homes, workshops and daily lives. Quyanna!



*Jerome Saclamana with his pictorial style engraving. 2012. Nome, Alaska. Photo: Amy Chan*

## THE BIRNIRK UMIAK: A GLANCE AT PREHISTORIC ARCTIC BOAT TECHNOLOGY

By Jenya Anichenko

Contrary to popular perception, archaeological discoveries do not always happen in the trenches of newly uncovered archaeological sites. Sometimes they come from the storage drawers of museum collections, decades after the initial excavation was completed. Such is the case of the recently identified remains of an open skin boat from the Birnirk archaeological site near Point Barrow, Alaska.

The site was first mentioned by Lieutenant **Patrick Henry Ray** and Sergeant **John Murdoch** in 1881-1883. The first artifact collections occurred in 1912 when **Vilhjalmur Stefansson** arranged to have local Inupiat dig at the site and purchased the recovered artifacts for the American Museum of Natural History. Systematic investigations did not begin until 1931, when **James A. Ford** of the National Museum of Natural History in Washington D.C. established that the site consisted of 16 well-defined mounds and excavated



*Jenya Anichenko and floor timbers.*

several of them during field work in 1931, 1932 and 1936. The artifacts collected by Ford are currently curated at the National Museum of Natural History in Washington, D.C. In 1951, 1952 and 1953 the site was further excavated by a Harvard University expedition, directed over 16,000 objects from Birnirk. Materials excavated by Carter are owned by the US Navy and were housed for decades at Harvard's Peabody Museum. In December of 2011 the Carter collections returned to Alaska and are presently curated at the University of Alaska Museum of the North, in Fairbanks, Alaska.

Birnirk offered excellent organic material preservation, producing an exceptional catalog of prehistoric materials, such as wood, bone, antler and even plant fibers. For Carter, the site's importance lay

in the fact that different stratigraphic layers of the site contained artifacts from two different cultures: Old Bering Sea and Thule. Carter's excavations led to the conclusion that the Thule culture, which expanded from Alaska to Greenland, had originated in the vicinity of Barrow. Thus Birnirk became a seminal site, and was temporally placed between 500 and 1300 A.D.



*Boat part with ivory inlay (top).*

Much in the spirit of the time, Carter focused his analysis predominantly on harpoon typology and structure architecture. Other artifacts were collected, but received little attention. Analyzing the boat fragments in the site report, Carter wrote: "the information is complete enough to conclude that the Birnirk Eskimos had both the small skin boat (kayak) and the large skin boat (umiak) but fitting the parts together is a difficult task. In no case does the collection offer enough boat parts to reconstruct much of a complete boat."

This statement came under question during my



*Boat part with ivory inlay.*

2012 research visit to the University of Alaska, Museum of the North. Reviewing wooden artifacts from the Birnirk collection as a part of my doctoral research on Arctic skin boats, supervised by Dr. Aron Crowell of the Smithsonian Arctic Studies Center, I noticed that six umiaq floor timbers had grooves of identical dimensions in the middle of their undersides, which indicated that they likely were cut to fit the same keel. Consequently, these frame fragments could



have at some point been members of the same umiak. Further research showed that all the floor timbers came from the same depth of two adjacent excavation units of Mound H, confirming the fragments' association with each other.

Varying in length from 12 to 32.5 inches, these fragments represent the bottom of the boat towards stem or stern posts. The dimensions are consistent with ethnographic and contemporary boats from the Barrow region, the average maximum bottom breadth of which is 25-30 inches. Two lashing holes are fashioned by a combination of chiseling and drilling on each side of the keel groove, allowing an understanding of how the floor timbers were lashed to the keel. Sinew, leather or baleen lashing would be threaded through these holes and then wrapped and tied around the keel. The lashing material is still present in one of the cross timbers. The same excavation units produced an inventory of ten additional fragments of boat-related data, including side ribs, broken gunwales, a paddle blade fragment, and pieces of skin possibly representing an umiak cover. Overall, the first examination revealed over thirty boat artifacts from these and other adjacent units. Wood samples from three of these artifacts were sent for AMS dating, resulting in ages that position the Birnirk umiak circa 1015 A.D, making this find the



Excavation of Mound H, where the umiak remains were found. Photo by **Wilbert Carter**, courtesy University of Alaska Museum of the North.

oldest umiak remains discovered to date.

Although not the oldest archaeological skin boat (the record belongs to the 4,000 years old kayak rib from the Saqqaq site in west Greenland), the Birnirk umiak is a unique find. It offers a fascinating opportunity to glance into a thousand-year-old Arctic skin boat tradition, with its naval engineering, spiritual dimensions, and cross-regional spread. The grooving of floor timbers for the keel, for instance, is a technological trend unknown in ethnographic and contemporary Alaskan umiaks, but is a common feature of open skin boats from Baffin Island, Labrador

and Greenland, implying a connection between these geographically removed boat building traditions. Spiritual elements of boat construction and use can be inferred from the shortest floor timber, which was initially located at the bow or stern of the boat. This artifact is different not only in length, but also because of its ivory embellishments. Three small ivory inlays are held in place with ivory pins, arranged in three simple distinctively different designs, reminiscent of circle and dot designs from the Bering Strait region. All inlays lack an immediate functional use, implying decorative or, given the fact that this frame member would not be very visible once installed into the boat frame, ritual significance. In the more recent ethnographic record, figurines or charms carrying ritual meanings were often placed at umiak sterns. A polar bear tooth pendant with markings that make it resemble a whale uncovered in the proximity of this floor timber emphasizes this connection.

Research on the Birnirk umiak is still in the early stages. A comprehensive understanding of this find will require additional analyses, such as wood speciation and computer modeling, as well as further work with the Birnirk museum collections – both at the Museum of the North in Fairbanks, Alaska and the National Museum of Natural History in Washington DC, where Ford's collection is curated. According to the Birnirk site maps one of Ford's excavation trenches overlapped with the area where umiak remains were excavated. Exciting pieces of the Birnirk umiak puzzle may still wait in the Smithsonian collections.

## RUSSIAN SIKU TEAM COMPLETES ITS RESEARCH

By *Igor Krupnik*

The team of Russian researchers and Chukotkan indigenous experts under the international SIKU (“Sea Ice Knowledge and Use”) project of the International Polar Year (IPY) 2007–2008 has wrapped up its activities and prepared their materials for publication. Their work in 2006–2012 has been funded jointly by the National Park Service’s “Shared Beringian Heritage” Program grant (**Igor Krupnik** and **Lyudmila Bogoslovskaya**, co-PIs), the Russian Institute of Cultural and Natural Heritage in Moscow, Russia; the Research Center ‘Chukotka’ in Anadyr, now the branch of the Northeastern Research Institute in Russia, with additional small subsidies from the Smithsonian. Lyudmila Bogoslovskaya, Russian marine biologist and subsistence specialist at the Russian Heritage Institute and Igor Krupnik acted as the leaders of the Russian team of 30-some members (see ASC Newsletter 16, 2009). The team included marine and atmospheric scientists, Native cultural specialists from various Chukotka cultural institutions, staff officers and rangers from the Russian ‘Beringia’ Park in Provideniya, and indigenous hunters and knowledge experts from six rural communities (Uelen, Sireniki, Novoe Chaplino, Vaegi, and Yandrakynnot) and two district hubs of Lavrentiya and Provideniya. SIKU in Chukotka was

one of the largest international research ventures on the Russian side of Bering Strait since joint U.S.-Russian program in monitoring bowhead whale migrations and aboriginal harvest began in the 1990s, also supported by the National Park Service and the North Slope Borough grants.

The Russian SIKU team performed flawlessly despite many strains – financial, logistical, and others. Local daily observations of sea ice and weather conditions by indigenous monitors were performed in 2006–2009 in five communities; it produced unique stock of records supplied by extensive pool of photographs taken by several monitors, park people, and visiting scientists. In addition, trained professional observers, **Igor Zagrebin** and **Victor Struzhikov**, conducted detailed observations of ice conditions off the towns of Provideniya and Uelen. Meteorologist **Boris Vdovin** summarized Russian records on sea ice and climate change in Chukotka that underscored specific local trends (like winter temperature cooling in the Chukotka interior areas) that are not reflected by Alaskan climate and ice data or regional climate models.

The most impressive were team's results in documenting ecological knowledge of Chukotka indigenous people. **Victoria Golbtseva**, working together with **Roman Armaergen**, **Tatyana Pechetgina**, and other Elders from the Chukchi community of Uelen, documented almost 200 Native terms and expressions for various types of sea ice and ice conditions. She also collected almost 20 Chukchi terms for various types of winds used in Uelen and compared it with the data on Chukchi wind nomenclature collected by **Waldemar Bogoras** in Chukotka some 115 years ago. Not only did Golbtseva beat Bogoras by a large margin, she also established that the Chukchi traditional words for specific winds

differ depending on the locality and that the same terms are often used for the winds coming from different directions. Her conclusions were backed by another 'wind' and 'ice' dictionary from the Chukchi community of Yanrakynnot compiled by **Arthur Apalu** in collaboration with **Natalya Kalyuzhina**, **Anatoly Kosyak**, and local Chukchi Elders.

The Russian team also compiled three sea ice lexicons in Yupik Eskimo dialects and languages spoken in the communities of New Chaplino, Sireniki, and among former residents of Naukan that were removed by the authorities from their native place in 1958. Yupik sea ice dictionary work, as well as the collection of Chukchi terms for snow in the community of Vaegi became possible, thanks to the input of some of the most knowledgeable language experts – **Elizaveta Dobrieva**

and **Boris Alpyrgyn** in Lavrentiya (Naukanski Yupik), **Lyudmila Ainana** and the late **Aron Nutawyi** in Provideniya (Chaplinski Yupik), and the late **Vladimir Nuvano** in the Chukchi community of Vaegi. This might have been one of the last chances to record traditional environmental terminology in those languages, since in many Native towns in Chukotka pool of knowledgeable Elders is thinning out rapidly. In twenty years from now people will still be hunting walrus or traveling on ice; but the many indigenous terms for snow, ice, weather, and winds may be gone.

The Russian SIKU project was also framed under a broader intellectual vision that considered indigenous knowledge and use of sea ice as a component of a cultural scape (ice-scape) that indigenous people create over generations in using the ice-covered environment. It includes: practical knowledge of using the sea ice, associated place names, terminologies, stories, safety rules, people's knowledge of the environment and of the

ice-associated biological species; their interpretations of change, and the likes. In that regard, Russian SIKU project was probably more integrative and closer to the indigenous vision of ice, compared to other efforts under the international SIKU project in Alaska, Canada, and Greenland.

In September 2011, some of the members of



*SIKU meeting in Nome, Alaska, chaired by Igor Krupnik in 2011.*



*Our Ice, Snow, and Winds ('Nashi l'dy, snega i vetry'), 2012.*

the Russian SIKU team from Chukotka (**Golbtseva, Apalu, Ainana, Alexander Borovik, Nadezhda Vukvukai**) participated in the ‘Beringia Days’ conference in Nome, Alaska. There they took part in a panel on indigenous observations of change in the Beringia Region that was organized and chaired by Igor Krupnik. This panel was featured in the Alaska Dispatch, in the Nome Nugget, local town newspaper (<http://nomenugget.net/>), and on several local radio programs. It was widely viewed as one of the most memorable events of the ‘Beringia Days’ conference.

By the end of 2012, the Russian SIKU team compiled its results in an impressive 360-page volume titled *Our Ice, Snow, and Winds* (*‘Nashi l’dy, snega i vetry’* – in Russian, one may use the plural forms for both ‘ice’ and ‘snow’ indicating their diversity). The volume is illustrated with over 150 color and historical black-and-white photographs, charts, pencil drawings produced by local artists, and even pictures of engravings on walrus tusk that illustrate old narratives and folk stories associated with ice. The volume co-edited by Bogoslovskaya and Krupnik, has some 20 contributors; 2/3 of them are Chukotka indigenous residents. The book will be published in 2013 with extensive English summary and will be yet another contribution in support of indigenous people’s ecological knowledge and languages and to the legacy destinations from Portland.

### BALAGSH OFFERING TREES: WORSHIP ACROSS THE DISTANCE IN NORTHERN MONGOLIA

By Paula T. DePriest, Museum Conservation Institute, Smithsonian Institution



*Pine-nut sapling offering tree for worshipping distant Balagsh ongons. Photo: Paula T. DePriest*

For the northern Mongolian Dukha (Tsaatan) reindeer herders, rightness in their spiritual world requires understanding where they are in relation to important and powerful locations. For a people who have migrated and relocated multiple times in each generation, staying centered requires their internal compasses to be set to personal, family and clan markers. These may be the place where one was born in a spring camp, the loca-

tion of your father and mother, or the outdoor worship structures for a long-deceased clan ancestor, called “ongons.” How do the Dukha, who are cut off from their traditional homelands by national boundaries, roaring rivers, and poor trails, or even lack of horse transportation, make these pilgrimages? How do they communicate with these places and spirits?



*Pine-nut sapling offering tree for worshipping the sacred mountain Agaya, at the site of a Balagsh ongon.*

Following up on our previous years’ research on Dukha worship sites – ongons, ovoos and sacred springs – the botany team’s 2012 goal was to locate, photograph, and document Balagsh (alternates Balaksh or Balash; Tuvan: Balykch) clan ongons north of the Shishiged River and west of the Tengiss River, around the sacred mountain Agaya (N51°35 E98°40, El. 3106m), in an area only sporadically visited for hunting until recent years. At present there is jade mining in the area, increase the amount of horse traffic on all the trails. As many of the team’s Dukha guides, including lead guide and elder Sanjim, are members of the Balagsh clan — a Toz Tuvan group whose homeland spanned the current Tuvan-Mongolian border, they and their Balagsh relatives on both sides of the international border are cut off from significant ongons.

In August 2012 traveling between the Tengiss River and the sacred mountain Agaya, we documented sites (N51°40.722 E 99°03.996, El. 1816m) specially set up for worshipping distant Balagsh ongons through offering trees, “örgöliin mod.” These are pine-nut saplings that are cut to use as direction markers, or even antennae, to send offerings over distance. In one area near the Tengiss River, two saplings were set up in two small openings above a small pond (dry at the time of our visit) in a pine forest. One site was apparently from the preceding spring 2012 and one from a previous year. There were no indication of camps or ortz with reindeer poles in the area. (Dukha don’t camp in areas where spirits reside.) The sapling still had needles and a wooden shingle altar set on a rock where juniper incense, “artz,” had been burned. All but seven

whorls of branches had been cut off the sapling, and all of the remaining branches were tied with white cloths. Nearby was a tripod for suspending a cooking pot above a small fire to make milk tea. The sapling pointed southward.

A second, older offering tree was above and west of the first, on a small knoll. Similar to the first, this sapling had seven whorls of branches all decorated with white ties, although there was a blue Buddhist scarf, khadag on the top whorl. As with the other tree, it had been supported by a forked stick that had subsequently fallen. Underneath were a rock and a wood shingle, although this time artz was burned directly on the rock with the wooden shingle used to steady the rock. Burned artz was found adjacent to the rock. As with the other site nearby was a cooking tripod for making milk tea. This tree, as with the first, pointed



*Tripod for ritual making of milk tea with pine-nut sapling offering tree for worshipping distant Balagsh ongons in the background. Photo: Paula T. DePriest*

southward.

Later in our trip we visited an actual ongon along the Khushig gol (N51°38.443 E98°38.630, El. 1879m) adjacent to the sacred mountain Agaya. This ongon is for a powerful shaman ancestor of the entire Balagsh clan so distant that it is not known if the ancestor was male or female. For the Balagsh the sacred mountain Agaya, its spirit owner, and the ongons are merged into a single focus of worship. When our Balagsh guides worshiped at this site they did not need offering trees; they presented their offerings of artz-purified white ties, fried bread, candy, reindeer cheese, and milk tea directly to the ongon. However, in front of the ongon was a pile of old offering trees and a standing line of recent ones. These trees were pointing directly at the north peak of Agaya. The worshippers using these trees were not communicating with the ongon, but with the sacred mountain. Doubtless many of the offering trees are set up by Dukha and other locals asking the sacred mountain Agaya for luck in jade mining.

The guides explained that offering trees are

spiritual antennae that broadcast worship and offerings to the target ongons and the ancestors they represent. What is required to use this distance worship? Pine nut saplings, white ties, small altars, juniper artz, and milk tea, along with an innate sense of ones' geographic position relative to the sacred ongons.

## **SOUTHERN ROCKHOPPER PENGUINS ON ISLA NOIR, SOUTHERN CHILE**

*By Roger Fry*

*Editor's note: Roger Fry has been associated with the ASC for a number of years, assisting with material culture studies of the Alaska Natives and Inuit. Here he describes an ornithological project at the other end of the world. For over twelve years, Roger Fry has been part of a five person team working with Southern Rockhopper Penguins (*eudyptes c. chrysocome*) on a small island, Isla Noir, off the southwest coast of Chile.*

The three Cincinnati members of the group have studied alcid taxa, including Whiskered, Least, Crested and Parakeet Auklets for the Cincinnati Zoo & Botanical Gardens in or along the Aleutians and on St. Lawrence Island in Alaska and have made multiple trips to those regions. Roger notes that the spring weather in the South Pacific is quite reminiscent of the spring weather in the North Pacific where the Bering Sea and the North Pacific come together, with extraordinary winds, often reaching 100 mph, horizontal sleet, snow and rain and moments of sunshine within the same hour. Rough water is expected and zodiac landings on slippery rocks at the peaks of swells are virtually the same in the north and in the south. Even the tundra, with its variety of multicolored lichens found in the Magellanic Rainforest, has a striking similarity to the tundra of Alaska with its soft spongy earth and low growing lichens and miniature wild flowers. Like the north, absent the usual inclement weather, the night skies are crystal clear with countless, close appearing stars reaching to every horizon.

For several months of the year, Isla Noir is inhabited by over 300,000 Rockhopper Penguins which breed on the island in the Austral spring returning to the same colony and often the same nest site occupied the preceding season. The island also contains a fair size colony of Macaroni Penguins and Magellanic Penguins along with Giant Diving Petrels and Striated Caracara.



*Dr. Roger Fry holds a Southern Rockhopper Penguin, December 2012. Photo: Dr. Roger Fry*

**Roger, Len Weakley and David Oehler** of Cincinnati, and **Manuel Marin**, of Santiago, as well as **Alejandro Kusch** of Punta Arenas have traveled to the island on multiple occasions over the years studying and observing the life ways of this small engaging crested penguin. This island is not just seldom visited, it is virtually never visited.



*Southern Rockhopper Penguins on Isla Noir.  
Photo: Dr. Roger Fry*

Unpredictable weather, the distance off shore and the uncharted shallow waters create an inhospitable environment with penguins being a notable exception. Rockhoppers somehow have the ability to select and thrive on such remote weather torn islands of the sub Antarctic.

The goal of the group has been to assess the distribution, diet and demographic composition, such as growth rate, recruitment, fecundity and mortality rates of the Rockhopper colonies. The ecology of the colonies has been evaluated through fecal microbiology, tissue, heavy metal and organochlorine concentrations as well as hematology and serum chemistry. Better understanding the ecology and variances within these populations will assist biologists as well as government agencies in determining their status and the steps needed to protect these penguins. This will also assist in the management of captive populations of crested penguins. A long term goal of the group is to provide Isla Noir and the avifauna of the area with an umbrella of protection. Data, past and future, will provide the government of Chile with information required to accomplish this. Since this group's work began, Noir has been granted further protection under the Chilean Park System. Additional measures will be required to protect the island and the surrounding foraging areas and fisheries.

This past December, Roger, Len and David, in addition to obtaining blood samples, weights and multiple measurements, placed small geolocator archival tags, designed to track the birds during their eight months at sea, on a number of birds. These geolocator are battery powered instruments attached to wing bands, with built-in microprocessors and memory for data storage. Sea-surface temperatures are also recorded for all dives greater than one meter, which will provide information related to foraging activities. These tags will be retrieved in one year to allow for the download of data

and will show just where the birds have been for the last year. A solar powered camera trap was left in place programmed to take photographs of a remote penguin colony.

If all works as planned, the camera will be retrieved next December, if it has not blown away. During this period, the camera will be capturing images of the Rockhopper Penguin colony every six hours. These images will provide a good timeline on the arrival of the adults, nesting activities, egg production, hatching of chicks and whether or not the penguins return to the nesting areas when they molt.

Arctic Studies wishes this group success in these conservation efforts. Progress reports and additional information may be found on the group's website, [www.featherlink.org](http://www.featherlink.org).

### **POTTERY IN MOTION: TOWARDS CULTURAL INTERACTION STUDIES IN NEWFOUNDLAND AND LABRADOR**

*By Kora Stapelfeldt*

In researching precontact pottery of northeastern North America, I am interested in how we can use pottery to explore past societies. During my Masters research at Memorial University I worked with pottery from the Atlantic provinces, digging into museum coffers for the most demonstrative pottery sherds. Cataloguing and recording has too often been considered only a mechanical process, secondary to the fieldwork; boxes of body sherds would be simply weighed and placed on a shelf to collect dust. Some degree of refitting would be attempted on rim sherds before they too were tucked away in a drawer. Petersen and Sanger's typology in 1991 was the first attempt in over 50 years to really look at pottery from the northeast comprehensively. Suffice to say, pottery has been woefully understudied in northeastern Canada.

I found 167 specimens suitable for analysis and documented them with more than 1100 photographs and many sketches later. The sample represented 28 sites and were housed in eight repositories across Atlantic Canada. This was the first time such a collection had been gathered in one place for examination and created a unique opportunity for gaining a perspective on the aboriginal pottery record as a whole. In the Atlantic region most vessels from the Woodland period (1000 BC to AD 1500) appeared to be mainly cooking vessels. Detailed results and typological data can be found in my thesis (Stapelfeldt 2009) but for this discussion the important conclusion is that cross-regional similarities were found among the vessels. Seeing the same form and decoration in multiple sites from different provinces was not common. For instance, the vessels from the Hazel site in New Brunswick (CeDw-3) and Commeau Hill (AkDm-1) in Nova Scotia were very similar in both their decoration and their shape. At the time these vessels were made there were no provincial borders and so the boundaries were cultural and often fluid when we consider the nomadic and mobile nature of the hunter-gatherer groups which lived there.

Newfoundland and Labrador have very little aboriginal pottery in the archaeological record. The first rim sherd from Newfoundland was found at L'Anse a Flamme in southwestern Newfoundland in 1980 and has since been dated to 1320+/- 40 B.P. (1650 to 950 B.P). It was found in situ with Dorset material and resembled pottery vessels from southern Ontario, with a collar and chevron motif (Penney 1981). Of notable importance in pottery from Newfoundland and Labrador is the Gould Site, excavated by Teal and Renouf (Teal 2001). With nearly 300 pottery sherds, this site (EeBi-42), located at Port au Choix, has the largest cache of aboriginal ceramics from Newfoundland and Labrador and appears to be part of the Cow Head Complex dating from 2000 to 1500 B.P. Among those 300 sherds, at least three vessels types are represented (Teal, 2008, pers. comm). The rim sherds are grit-tempered, very delicate, and range in rim diameter from approximately 14 to 19 centimeters. The vessels range in volume from 1.5 L to as high as 7.5 L. They are decorated with mainly dentate impressions in linear and geometric forms. One of the vessels has a ridge extending from the apex of the castellation down into the neck of the vessel. These attributes suggest they range in time between 1650 and 1350 B.P. Aside from some unique elements, including the decorative ridge, they are grit-tempered cooking vessels similar to those found in other parts of northeastern Canada.

Other pottery finds from western Newfoundland and southern Labrador suggest movement of people and ideas from other areas of eastern Canada. Some vessels from Saddle Island West (EkBc-16), kept in the Rooms Museum, appear at first glance to be from Ontario or Québec.

Jacques Cartier's chronicles of his visit to the Strait of Belle Isle describes the natives as having birch bark canoes and wearing bird feathers in their hair, something not typical of Inuit groups. These native peoples stated they were travelling from a warmer area to hunt seals and other animals. Furthermore, historic writings from Martin de Artalecu state that Cartier and Roberval knew of at least two native groups in this region. Although these passages suggest friendly interaction and fur trading with some natives, it appears that others were a danger to Cartier. Transcripts from Clemente de Odelica of Fuentarrabia in the Basque region of Spain describe an encounter he had with a native group aboard his cod-fishing vessel. The natives informed him they had killed over 35 of "Jacques' men" (Tuck 1987). The bulk of these interactions, good or bad, probably occurred during the early period of Basque whaling in the Strait of Belle Isle early in the 16th century.

One pottery sherd, found in a Basque structure offers some insight into these native interactions with Europeans. Tuck, with assistance from J.V. Wright, de-

scribed the collared rim sherd as having a "castellated rim, decorated with opposed incised line and annular punctuates." It appeared Iroquoian in decoration but the sherd fabric was "more reminiscent of Algonkian [sic] ceramics from the Lower North Shore" (Tuck 1987:66). It is most likely these fragments were left behind by Native groups who visited Basque structures during the whalers' off-season. A few metres from the structure, archaeologists also found evidence of the destruction and re-use of copper vessels. This is an aboriginal craft well documented in ethnographic literature (Turgeon 1997). Tuck suggests there is limited evidence showing aboriginal interaction with the Inuit or Basque in this region. Even the isolated hearth finds in the archaeological record did not date later than the 16th C, possibly because the year-round occupation by Europeans resulted in avoidance and hostilities rather than trade and exchange. Trading between the Inuit and Europeans continued but, nothing suggests native groups from the west were more than occasional visitors.

These vessels did not travel alone. They were accompanied by ideas, stories, culture, and history. Hopefully future research will take a more comprehensive approach that can aid the search for social connections. This could include more experimental archaeology regarding residues and clay sourcing, as well as more sustainable approaches like micro-tomography. Perhaps we may then begin to reconstruct the pathways of people, and their pots, across the northeast.

Acknowledgements:

I would like to thank Lori Temple at the Rooms Museum in St. John's Newfoundland for her patience in providing information concerning the vessels of Saddle Island West.

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## POTTERY FROM THE NORTH: ADDENDUM TO STAPELFELDT

By Stephen Loring

Archaeologists like to draw lines in the sand, establish unique precedents and make boundaries: the oldest, the first, the northern-most, eastern-most, southern-most, as if cultures in the past were any more precise and exclusive than they are today. In part this intellectual baggage was inherited from our discipline's ancestors, notably Frank Speck and Irving Hallowell in the Northeast --but very much apparent today in the Smithsonian's *Handbook of North American Indians*, where bold lines

drawn on maps define band territories and tribal boundaries... at least in the minds of anthropologists. Rarely are matters so unequivocal. In her short essay Kora Stapelfeldt tracks

an elusive quarry --the flow of ideas and practice--as manifested by the use of ceramic technology in the late pre-Contact Indian history of the Far Northeast. Archaeology has long challenged the prevailing notion of discrete autonomous social units in the region pointing out stylistic similarities (Loring 1989) and the trade and distribution of lithic raw materials (Loring and Cox 1986, Loring 2002) as evidence the Indian and Paleoeskimo peoples in the region participated in a far flung trade and interaction network.

This short addendum to Stapelfeldt's review extends the purview north from the Island of Newfoundland to the Quebec North Shore and Labrador where several instances of aboriginal ceramics have also been recovered. Junius Bird found a single grit-tempered sherd lying on the floor of a Labrador Inuit house (House-4) at Avertok, the old Inuit village at Hopedale in 1934 (Bird 1945:142-142). It had



*Cord marked and dentate pottery from Shipiskan, Labrador. Photo: Stephen Loring*



*View to the north looking past Ponius Nuk's cabin to Shipiskan Lake. Grit-tempered ceramics and Ramah chert debitage have been recovered next to the small outbuilding on the left. Photo: Stephen Loring*

a complicated dentate stamp impression very similar to the sherd from the L'Anse à Flamme site in Newfoundland that Stapelfeldt and Penny (1981) describe and to one that Wintemberg recovered from Forteau Bay near Blanc Sablon (Strong 1930:133). Also from the Quebec North Shore, road construction near Old Fort Village in 1972 destroyed a small Indian site, EiBk-17, which produced exotic lithics (red jasper) and the "rim fragment of Middle Woodland pottery" (Martijn 1974:128).

Further north in central Labrador aboriginal ceramics have been recovered from at least three sites. 1) I excavated a small circular tent structure at an ancestral Innu camp at Kamarsuk (HbCj-1), on the north side of Voisey's Bay in 1984 that was radiocarbon dated at 1670±80 BP (SI-6716). Six small, undecorated, grit-tempered earthenware sherds and a number of small fragments were recovered from the house floor next to the hearth. They all appeared to be from a single steep sided conical-based pot with a plain undecorated rim (Loring 1988, 1992:271). 2) Ponius Nuk from Sheshatshiu regularly finds traces of former Innu camps surrounding his cabin at Shipiskan Lake, a principle tributary of the Kanairiktok River. A shallow ephemeral camp-spot to one side of the cabin produced an assemblage of plain grit-tempered ceramics associated with Ramah chert debitage. And also, 3) In 1952 James Pendergast collected several small grit-tempered sherds at Terrington Basin in Goose Bay.

It is a small corpus to be sure but not surprising considering the relatively few ancestral Innu pre-Contact sites that have been investigated in Labrador and the --presumed impracticality--of such clunky, fragile vessels given the high degree of mobility that has always characterized Innu settlement-subsistence practices. It may be some time yet before a fuller appreciation of the significance of ceramics in the far Far Northeast is recognized but they offer grounds for enticing speculation.

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## CHANGE IN HOPEDALE, NUNATSIAVUT

By Laura Fleming-Sharp

Prior to joining the Arctic Studies Center team, I was involved in two major research projects in Canada that were part of the International Polar Year and ArcticNet Research Center of Excellence. These projects stemmed from my graduate research in Hopedale, Nunatsiavut, Labrador, during the spring and summer of 2008. The findings of my research are discussed below.

Situated on the eastern coast of Labrador in Canada, Hopedale is a community of 550, one of five coastal communities in one of Canada's newest Inuit territories, Nunatsiavut. Similar to the rest of the Canadian Arctic, Hopedale is a community accustomed to change in many ways. Once a region characterized by seasonal travel along the coast and bays in synch with the ebbs and flows of marine and terrestrial wildlife and plants, these communities were settled during the early 1950s. Since this time, Hopedale has witnessed considerable change in local economies, politics, culture and society. More recently, however, acute changes in climatic conditions have generated additional change and concern in a community already dealing with a range of stresses.

With the aim of exploring the nature of these changes, and identifying existing processes and institutions that are currently dealing with such changes, I

spent two months in Hopedale meeting with and interviewing local hunters, elders and various institutional representatives. During my field work, I lived in the small community, shopped at the local general store, joined local fishers on fishing trips, traveled to nearby coastal islands to experience collecting eggs, and cloudberries and was given local country foods to try, including dried char, caribou and cloudberries. Working with two research assistants and an elder fluent in the local Inuktitut, I interviewed 65 people, conducted a brief survey and learned a great deal

about the concerns and values of the community. Based on this data, several issues emerged.

The livelihoods of Hopedale residents are closely connected to the land and sea for the harvesting of natural resources as they have been for centuries. Most traditional activities such as harvesting and consuming country foods (including caribou meat, arctic char, trout, salmon, ptarmigan, geese and seagull eggs, berries) are still practised (Nickels et al. 2006). As a result, changes in climatic conditions impact the ability of residents to practice these activities.

Several changes are being experienced in Hopedale. Most residents interviewed noted a delay in the timing of sea and land ice freeze up by a month in the fall, and an earlier spring break up of ice by approximately one month. This creates less reliable hunting and fishing seasons as wildlife such as seals, salmon and caribou are influenced by such changes in the environment. As a result, some residents are noting a reduction in the availability and sharing of certain country foods such as caribou meat and goose meat. When conditions are less reliable, additional costs are needed for

hunters to adjust. Less snow, for example, is also being observed. When there is less snow cover, snow mobiles which are used to travel to key hunting areas, are more prone to damage. In addition, hunters can be forced to take longer travel routes in order to access hunting areas due to reduce snow and land ice. This increases the cost of fuel and subsequently, the cost of the hunting trip. Some hunters may be less inclined to share country foods given the additional expenses associated with these activities. Some residents noted that there have



Spring sea ice thawing in Hopedale. Photo: Laura Fleming-Sharp



Air-dried Arctic char ('pipsi'), a common country food in Hopedale. Photo: Laura Fleming-Sharp



been times when less of these and other country foods or wild meats are shared with all community members. Even though sharing is a local informal custom and norm in Hopedale, changes in environmental conditions have had an impact that could continue into the future if conditions continue to change.

Formal institutions that manage resources in Labrador are also becoming aware of the impact of changing environmental conditions. Working with Inuit hunters and traditional knowledge-holders on co-management boards, regional plant and wildlife management boards such as the Torngat Joint Fisheries Board and the Torngat Wildlife and Plants Co-Management Board are integrating local and traditional knowledge of local wildlife and other resources into management strategies to better cope with changes associated with the changing climate in Labrador.

While environmental change has been a phenomenon common to the Labrador coast for millennia, the acute changes being experienced and observed in Hopedale most recently, combined with the limited employment opportunities, high cost of living and increasing costs associated with hunting and harvesting resources add new stresses to the community. Adaptations are being made as needed to deal with seasonal changes in weather, however, longer term adjustments will also be needed.

## FIELDWORK

### 2012 EXCAVATIONS ON THE QUEBEC LOWER NORTH SHORE

By William Fitzhugh

During the summer of 2012 we returned once again to the Quebec Lower North Shore to continue investigation of Basque and Inuit archaeology. Our work at the Hare Harbor site (EdBt-3) has now continued for eleven years, and still the site is yielding important new information that draws us back time and again. This summer, for the first three weeks of August, with the assistance of Brad Loewen and the University of Montreal, we excavated a midden associated with Structure 4, a Hare Harbor Inuit winter dwelling, conducted more underwater excavations in the adjacent harbor site, and excavated a house in a 17th C. Labrador Inuit village on Little Canso Island at the entrance of Jacques Cartier Bay

We launched the project by driving to Newfoundland with **Wilfred Richard**, after rendezvousing with students **Christine Johnson** and **Richie Roy** in Portland, Maine. The evening's lobster dinner at Will's and **Lindsay's** home in Georgetown, Me., must have slowed us down, for our belated start the next morning caused us to miss the ferry from North Sydney to Port aux Basques twelve hours later. However, we were able to re-book on a ferry to Argentia, which I last visited in the US Navy in 1966. From there we drove to Gander, where we rented a trailer and picked up our dive compressor and tanks, reaching **Perry Colbourne's** home at Lushes Bight that evening. A few days later we were underway for Quirpon in a freshly-painted Pitsiulak. After an evening with **Boyce** and **Michelle Roberts** we were underway again, harboring that night at Bilodeau Island where we met **Dwight Bilodeau** to plan an underwater survey on a wreck near his island home later in the summer. A day later we were at Hare Harbor, opened up the site, and began excavations at the midden we had tested in 2011.

On 1 August we shifted to Harrington Harbor to greet friends, re-supply, and met our Quebec diving team, including **Erik Phaneuf**, **Vincent Delmas**, **Saraí Berreiro Argüelles**, **Mathieu Mercier-Gingras**, and **Marijo Gauthier-Bérubé**. Also included in their party was **Christina Puig Barrachina**, a visiting graduate student from Spain. Smithsonian volunteer **Christie Leece** participated in both underwater and land excavations along with other Smithsonian participants, Christine Johnson and Richie Roy. The Quebec team

flew in to Chevery and water-taxed to Harrington in the evening, lugging great bags of dive gear, including 40 pounds of dive weights secreted in various places around their bodies. Finding sleeping quarters onboard for all the new arrivals was quite a puzzle, even with Mathieu and I sleeping on the pilothouse floor.

We left the next morning for Mécatina and quickly got our crew oriented to the land and underwater sites.

For the next two weeks we enjoyed marvelous weather and got lots of work accomplished. The midden excavation squares (Area 8) began to open up, revealing the expected troves of Normandy stoneware and earthenware cooking vessels, in addition to other ceramic types such as lusterware, various faience



Quebec and Smithsonian teams getting their 'sea legs' on the Pitsiulak's after deck en route to Mécatina. Photo: William Fitzhugh

wares, and others. Most of this material was similar to the finds from the floor of the Inuit dwelling nearby: lots of nails, some badly rusted iron knife blades and other tools, sherds of thin goblet glass and stemware, glass beads similar to ones from S-4, and thick dark green French bottle glass, some fragments having been chipped and used as skin scrapers. As usual there were a number of surprises.

The midden was rather thin, only 5-10 cm thick, generally, but two fitting fragments of an Inuit slate flensing knife with a drilled hole were found in direct association with the Inuit/Basque material; at the bottom of the deposit, resting on beach deposits we found a small assemblage of Groswater Paleoeskimo tools. We had made similar finds a few years ago near the S-1 cookhouse.

Our excavations stretched nearly across the entire front of the terrace, nearly to the path up from the shore along the south side of the site where the deposits grew thin. Tests near the southern border of the site slightly higher than the midden revealed a potentially rich new excavation prospect for the future, rich in charcoal and cultural materials. We also excavated the eastern half of the charcoal pit that had been flooded out last year. We found the pit to be almost a meter deep, 2x3 meters wide, and filled with solid charcoal chunks and a few pieces of roof tile. The pit seemed far too small to have produced all the charcoal we found in the walls of the S4 Inuit house and amongst the boulders and rockfall in Area 7, so there must have been other places where charcoal was being produced by Basques or Inuit.

While the midden excavations were proceeding our divers, directed by Erik Phaneuf, opened up several 2x2 m squares around the upper part of the central ballast piles. These pits proved very productive. Recoveries include large amounts of fish and bird bone, the usual concentrations of wood debris—apparently from squaring logs—nut shells and fruit pits, rope, grass matting, lead bird shot pellets, marmite cookware, and

new types of ceramics. The prize finds in this category were fragments of three glazed chafing bowls, new types for the site (except for a single rim lug that had been found in the cookhouse collection). The other

unique find was a complete killick anchor, originally probably of European origin but used until the late 20th century by Newfoundland and Labrador fishermen for anchoring fish-nets. The killick is made with two sharpened crossed pieces of wood for the four prongs or tines, with an attached cage made of four small sticks which encase a rock to hold the anchor down sideways.

The final days at Hare Harbor brought our friends **Christine and Wilson Evans** and their daughters **Alexandra and Sarah**, out for a day to help us back-fill and enjoy an evening of good cheer with our two

boats anchored side-by-side in the harbor. With their assistance and the combined energy of the dive team we accomplished the dirty work in record time and turned our bow east for Jacques Cartier Bay.

Excavations there proceeded rapidly with our combined teams and gave the divers a sense of Inuit archaeology. Our excavation target, House 2, turned out to be a typical Labrador Inuit winter dwelling with a finely paved entrance passage and interior floor, surrounded by sleeping benches on three sides. Small hearths were found along the south side of the entry passage, and in the center and south side of the interior room. A large amount of food bone was recovered from an exterior midden, and among the artifact finds were pieces of soapstone pots, sheets of copper, Normandy stoneware, roof tiles, glass, nails, and pieces

of whalebone sled runners. This house does not seem to have been occupied for many years, and probably the same will be found true for Houses 1 and 3 on either side of H2. Excavation of this house was very pleasant experience, with the combined crew and fine weather, which was interrupted for a day by a strong easterly storm that forced us into refuge at the head of Mistanoque Bay, east of Canso Island. Here Erik finally hooked some mackerel and several of the crew found resort to showers aux fresche, one-by-one, in the blowing rain on the pilot house roof. We also had



*Hare Harbor-1 site, Area 8 midden with excavation nearing completion. Photo: William Fitzhugh*



*University of Montreal dive team heading out to get wet, driven by Perry Colbourne. Photo: Erik Phaneuf*

several interesting visits from some local families of Inuit descent who summer in Jacques Cartier Bay. Their information about a wreck caused us to plunge underwater in a few places, but without result. A more complete description of the Little Canso Island excavation will be found in our 2012 field report, together with details of the Hare Harbor excavations.



*Little Canso Island-1 House 2 Inuit winter dwelling.  
Photo: Wilfred Richard*

Two other projects engaged our attention. During the spring **Dwight Bilodeau** has asked us to evaluate a wreck located near his summer fishing camp on Bilodeau Island, one of the Dog Islands in the Old Fort-St. Paul River area. We arrived at his place early in the morning and spent several hours diving on a well-preserved wreck in 15-20 feet of water. The vessel, a sailing ship, 40m long and 10m wide, had split open from stem to stern revealing much of its structure, with ribs sticking up and interior exposed (the upper decks were missing). Much of the copper sheeting on the bottom was still in place, and many copper or brass fastening rods (trunnels) were standing free, still in place in the timbers. Very few artifacts were noted, but iron-rich ballast was abundant. A beer bottle neck manufactured around 1810 provided a tentative date in the first quarter of the 18th century. After the dive we enjoyed some of Dwight's home-made wine and collection of old artifacts and ledger books from a store his family ran until recently in Old Fort.

Our final archaeological endeavor was an underwater survey of the bays around Brador, where we had found another Labrador Inuit village a few years ago. Because the Inuit site contains many roof tiles, we surmised there might be a Basque site nearby, and possible a wreck. So Erik fabricated a couple diving planes out of some plywood we found on the beach and we towed teams of divers around the bays off the mouth of the Brador River and in Ile du Bassin harbor. Nothing at all was seen near the Hart site, but at Ile du Bassin we found 19th century ceramics and some bones on the bottom. At a different location, fishermen had told us that a ship had gone down on rocks near the eastern entrance of the harbor in 1921; we located its engine block and propeller shaft in the shallows near

the shore.

While in Brador we visited with **Florence and Clifford Hart**, long-time friends with interest in archaeology began when Clifford helped **René Levesque** with archaeology of the Brador-Blanc Sablon region. Clifford is now permanently in the hospital, suffering from Alzheimer's, but it was good to see him in otherwise good health and spirits. Florence, formerly a cook at the BS hospital, spends much of her day there providing his care.

After a departure dinner at the local pizza joint, we took leave of our Quebec friends. Will, Perry, Christine, and I returned to the Pitsiulak and made preps for an early start crossing the Strait of Belle Isle. The weather reports sounded propitious—better than last year when we almost lost our outboard in a rough following sea—and we left before dawn, making a fair passage, arriving at Quirpon Harbor about dusk, in time for a fine meal and quick visit to see Boyce. Early the next morning we ran down to St. Anthony harbor through some high seas and spent the afternoon cleaning and photographing artifacts on the town wharf. The next day also was fine and we made a clear shot to Lushes Bight, arriving about dusk. Perry's family was at pier-side and filled us in on all the local news. The following days were spent washing, photographing, inventorying, and packing collections for shipment to Quebec City, enjoying some fine food and fresh blueberries, and relaxing before the drive home. That trip was quick and uneventful, and after a night at Will's and Lindsay's we flew home to our various destinations from Portland.



*Charcoal- or oil-fueled chafing bowls used for heating food in pots perched on top of bowl rim lugs, found in underwater site. Photo: William Fitzhugh*

This project turned out to be an extremely important one for our work on Basque-Inuit archaeology on the Lower North Shore. This summer's underwater digs produced a wealth of new material that fleshes out the Basque activities, diet, and occupations. Of particular note is the recovery of large amounts of bird bones, supplementing earlier fish bone collections. New ceramics were found, and the killick and other organic materials add richly to our growing collections. Together with the new ceramics and large samples

from the Inuit midden, these combined collections are now the best 17th C. Basque/European collections in North America, certainly so from the Quebec Lower North Shore, perhaps exceeding the Parks Canada Red Bay 16th C. collections in size. They are especially important because the 17thC is a period that is almost unknown in this region. Many of the new ceramic types appear to be Basque and have sparked interest among Iberian and Quebec scholars in tracing their original provenance. Coming from a specific closed provenance, in ships' middens and through the hands of Inuit, makes the collection even more interesting and important. Our work at Little Canso Island will also help clarify the Inuit occupation of the LNS and the role of European-Inuit interactions in the Inuit history of this region. (See [www.mnh.si.edu/html/pdf/FINAL2012QBReportFINAL\\_web.pdf](http://www.mnh.si.edu/html/pdf/FINAL2012QBReportFINAL_web.pdf) for details).

## 2012 FIELDWORK IN THE MONGOLIAN ALTAI

By William Fitzhugh, Richard Kortum, and J. Bayarsaikhan

For the past two years **William Fitzhugh** (Smithsonian Institution), **Richard Kortum** (East Tennessee State University), and **J. Bayarsaikhan** (National Museum of Mongolia) have conducted archaeological and rock art studies in the Altai Mountains of extreme western Mongolia. The project has been supported by a grant from the National Endowment for the Humanities, ETSU, SI, and NMM. The 2012 season, from 28 May through 5 July, 2012, was the last of a three-year joint American-Mongolian project centered at the Biluut Petroglyph Complex located approximately 12km west of Sirgal on the northeastern shore of Khoton Nuur, in Bayan Ulgii aimag's Tsengel soum. We were joined for three weeks by an international field team led by Dr. **Jean-Luc Houle** of Western Kentucky University. Further assistance was provided by "visiting firemen," **Frank Hole** of Yale University and **Randall Wykoff** of ETSU's School of Public Health.

Goals  
The Biluut project, titled "Rock Art and Archaeology: Investigating Ritual Landscape in the Mongolian Altai", is focused on a large complex of petroglyphic art and archaeological remains centered around the Biluut Hills. The project goal is to develop a regional culture history using geographic mapping and excavations of monuments and ritual sites (deer stones, standing stones, burial features, ovoos, etc.), and to combine these data with information from rock art to understand how these ancient cultures utilized



*Biluut hills seen from south side of Khoton Nuur. This year's rock art recording took place on Biluut 1, left. Photo: William Fitzhugh*

and ritualized their landscape  
Research Teams

The 2012 season involved more than 40 individuals. The ETSU team, led by Richard Kortum included ETSU students **Jami Bennett, Lindsey Farris, Taylor Malone, Jim Phillips, Alix Starnes, and Diana Velasco**. Kortum was assisted in the rock art recording by **Jargalsaikhan (Jagaa) Baatar** from Olgii. Dr. **Catherine Chen**, an ETSU statistician, collaborated with the Smithsonian's **Daniel Cole** on site surveys and GIS mapping. Jumperel Saruulbuyan, Director of Mongolia's National Museum, joined us for a few days to conduct interviews with herding families. The Smithsonian group, led by William Fitzhugh and cartographer Daniel Cole, included students **Ming Archbold** of Notre Dame, **Katelyn Braymer** of Geneseo University, and **Meg Tracey**. Jamsranjav Bayarsaikhan (Bayaraa) and Egiima Tseveendorj, also of the Mongolia National Museum, led the Mongolian archaeology team. Those members of our field crew included **Lkhagvaa, Tuvshinjargal, Egiimaa Tseveendorj, Otgonbaatar Lkhagvajav, Batulzii Byanbadoo, Khuslen Bayarsaikhan, Sod Tsetsentsogt, Uranchimeg Ganbaatar, and Burentugs Ganbold, and Kim Dammers**.

A fourth research team led by Dr. Jean-Luc Houle of Western Kentucky University included British zooarchaeologist **Lee Broderick**, Finnish GIS and lithics specialist **Oula Seitsonen**, and Australian archaeologist **Peter Woodley**. They were joined by WKU students **Therese Nelson, Samantha Wolner, Emily Potter, Patrick Hughes, Stephanie Bernier-Monzon, Lana Noble, Kalli Beasley,** and volunteers **Robert and Pamela Service**. **David Edwards** of Flagstaff, Arizona again served as project photographer and oversaw the camp's water, sanitary, and waste disposal systems, and served as field medical officer. **Canat Cheriyaadaa**, owner and operator of Blue Wolf Travel Company in Olgii, provided logistics.  
**Project Calendar**

The Smithsonian and ETSU research teams assembled in Ulaanbaatar on May 23-24. After rounding up supplies and equipment, we flew to Ulgii on 27 May, joining the Mongolian Museum group that traveled overland from UB. From Ulgii we convoyed in van to Tsengel, then south up the Hovd River to Mogoit, and from there through the eastern folds of Tavan Bogd National Park to Khoton Lake and our Biluut camp. Houle's team, assisted by Bayaraa, had already begun their archaeological surveys one week earlier. Fieldwork continued until 6 July, when we returned to Ulgii for a night before flying back to

Ulaanbaatar. On 9 July most of the American team flew home to the States. Houle's team, along with Bayaraa, left Biluut on 19 June. We spent 39 days at Khoton Lake; accounting four or five days devoted to rest or intermittent breaks for weather spells, we logged 34 days at archaeological surveys, excavations, and rock art recording.

### GIS Mapping

Dan Cole and Catherine Chen conducted site surveys collecting GPS locations of archaeological sites and rock art in the Biluut hills area. cursory surveys were made on the south side of Khoton Nuur, at Aral Tolgoi, and at Tsagan Asgat at the eastern extremity of Khurgan Nuur, 55km east of Biluut. Site positions were recorded for over 2,000 locations, which will be integrated with 1,800 GPS positions collected during the 2011 field season. Combining satellite imagery with geographic information yields a comprehensive view of the layout and orientation of petroglyphs and archaeological features across the hills and valleys. Combining topographic coordinates and site relations to slope and aspect (directional orientations), statistical analyses can be performed to determine the density, areal extent, clustering, and linearity of sites and features.

### Rock Art Studies

This season's rock art team focused on the lower slopes and terraces of Biluut 1 where 4,580 individual figures were recorded. Twenty data points were recorded for each image, and photographs or tracings on transparent plastic sheets were made of Mongolian deer, wheeled vehicles, and other figures of special character and interest. Sadly, a large number of petroglyphs at Biluut have been damaged in recent years by graffiti and other forms of vandalism. These images provide rare glimpses of Mongolia's ancient past, but they are fragile and need protection. If this alarming trend continues, the world will lose a great treasure.

### Settlement Pattern Studies

Jean-Luc Houle's team canvassed the study area with high-intensity surveys that recorded surface features, documented surface finds of ceramic, bone, and lithic materials, and conducted subsurface test-pitting to locate buried features and deposits. These techniques had identified many dwellings and activity areas in the Khanuy Valley in north-central Mongolia. Their efforts produced important results: information on a number of lithic and ceramic find locations, and—most importantly—two rectangular structures with central hearths and other internal features that have some resemblance to the 2011 Early Bronze Age Peat Valley-1 site (see below).

In addition to work at Biluut, Houle's team conducted one-day surface surveys at Aral Tolgoi, Tsagaan Asgat, and along the southwest shore of Khoton Nuur. Their program also included interviews with herders intended to elicit information on regional ecology, modern settlement and seasonality patterns, carrying capacity, and other factors needed for models to reconstruct prehistory cultural life.

### Landscape and Ritual Archaeology

Teams led Fitzhugh and the Mongolia National Museum group led by Bayarsaikhan and Egiimaa concentrated on ceremonial and ritual sites. The NMM group investigated a large oval earthwork of probable Turkic period; a Pazyryk boulder burial; a boulder mound burial of a Genghissid warrior; and a probable Turkic burial mound with a series of large eastward-oriented balbals. The Turkic site is the largest constructed earthen feature we have seen in Khoton Nuur and consisted of a subrectangular berm-and-ditch perimeter with two stone features in the center. One of these was a Turkic-style vertical slab enclosure with a slab-paved interior; the other feature contained a deep post-mold in which a large wood post had been erected. Several bovid or large mammal bones and some ceramics were recovered from these features.

The Pazyryk grave was a large mound in the same burial complex where in 2011 we excavated a Pazyryk horse, grave offerings, but failed to find human remains. Our 2012 excavation produced a similar burial containing a sacrificed horse with an iron bit and small bell under its mandible, but in this case we were rewarded by finding a human skeleton and an intact ceramic vessel with spiral designs, bits of gold foil, and masses of decayed felt or other organic material in the log burial crypt.

The Genghissid warrior grave was in a mound made of massive boulders, hidden in the bottom of a ravine along the northwest face of Broken

Mountain just east of Biluut 3. In addition to its hidden location, the body itself had been placed under the edge of the mound, away from the central burial chamber, where it would not have been found by looters. The site also contained several iron-tipped arrows and a sheep or goat knuckle-bone gaming piece with a hole cut through it, an artifact type often found in Medieval period graves.

Their final project explored a looted Turkic ritual complex on the south side of Khuiten Gol. This site had the usual slab-edged enclosures, but of very large dimensions; it was accompanied by an unusual double-line of tall standing stones or balbal slabs that extended east of the enclosures for approximately 20 meters. Several of these balbals were engraved with figures of hunters and prey—a rare instance of cross-connection



*Biluut team enjoying Kazakh hospitality on a rainy afternoon. Photo: William Fitzhugh*

between archaeology and rock art, and one that provides potential post-*quem* dates for these particular figure-types and styles.

### American Team Research

The American team began work at the 2011 Peat Valley-1 site with its rectangular Early Bronze Age dwelling. This structure has meter-wide wall foundations, a central hearth, and four peculiar V-shaped trough features inside the structure in each of its four corners. Nearby at Peat Valley-2, a complex of boulder enclosures produced large core tools and charcoal dating to nearly 6500 BP, and in a small circular pavement mound dating 4700 BP we found a partial juvenile skull and more stone core tools. A large pavement feature at Khuiten Gol Delta-1 produced masses of quartzite debitage, thick plain pottery, and a date of 1900 BP, but no human remains. Khuiten Gol Delta-2 was a small *khirigsuur* which contained the skeleton of a frail and perhaps diseased juvenile dating 2700 BP—right on target for the *khirigsuur* period. A third excavation, Khuiten Gol Delta-3 was a circular stone mound with a small rectangular slab box on the top of the mound. Despite extensive work in the mound's core, which included a large standing slab and bits of charcoal and burned bone, we failed to find grave goods or a human skeleton.

At East Bay-4, a cemetery consisting of eight similar mounds with square margins and standing corner stones, we found in Mound 4 a slab-lined grave box containing the lightly flexed skeleton of a crippled adult lying on its left side, wrapped in felt or wool material and dating 3000 BP. This mound was constructed in the early part of the *khirigsuur* period (3400-2700 BP), but the typical *khirigsuur* architectural features were absent. A boulder mound at the Cranium site on Biluut 1D contained the broken remains of a human cranium and jaw and teeth fragments dating 2800 BP. This mound, too, dates to the *khirigsuur*-deer stone period, but lacks the typical architecture.

Several ritual sites devoid of human remains were also excavated. At the Arrowhead Mound, high on the crest of Biluut 4 beneath the crags of Broken Mountain, we found a medieval iron arrow point on a small stone pile next to a small circular hearth. At Peat Valley-3 one of two identical square structures with internal oval pavements and charcoal- and bone-filled hearth features dated to 3400 BP. At the Quiver site (Biluut 5.3) we

excavated a Turkic-era slab-bordered square feature with an internal standing stone and an external shouldered 'man-stone' along the feature's east side. Underneath slabs between the two standing stones we found the remains of a birch-bark quiver containing three iron-tipped arrows. Among the paving stones were a large number of ceramic sherds, and at the northwest corner of the feature was a small boulder hearth. Birch bark from the quiver dated this ritual feature to 1350 BP, in the Turkic period. Finally, at Aral Tolgoi we investigated three mound alignments. Each of these alignments consisted of from 12 to 30 stone piles, each placed a few meters apart, with the alignments crossing the hillcrest in a north-south orientation perpendicular to the top of the ridge. Each mound we investigated contained burned bone and charcoal which, at Aral Tolgoi-2, produced a Medieval period date of 900 BP.

### Summary

These sites provide evidence of a long, continuous history of ritual structures that mesh nicely with the chronology of our 2011 burial and ritual finds. Thus we have established a 7000-year chronology of habitation and mortuary/ritual life in the Khoton Nuur region. Half of these sites

are mortuary constructions; the other half appear to represent variations of *ovoo*-like features utilizing fire ceremonies and ritualized eating and offerings of animal remains, weapons, ceramics, and other materials that seem to represent an early expression of the modern *ovoo* ritual tradition.

One of the most interesting results of our 2012 excavation season is the presence in the Biluut region of numerous archaeological complexes that are synchronous with but architecturally different from cultures or complexes known from the central



*American team excavating Khuiten Gol Delta-2 khirigsuur where we found a child buried with an arrested growth and feet missing from the grave. Photo: William Fitzhugh*



*Frank Hole, Ming, Alix, Katelyn, and Diana at the back-filled Turkic standing stone site where we found an offering of a birch bark quiver with three iron-tipped arrows. Photo: William Fitzhugh*

Mongolian steppe. We provisionally interpret this as evidence for a “frontier dynamics” whereby cultures and empires centered outside western Bayan Ulgi expand and contract their influence, allowing local Altaian traditions to adapt and survive. Thus we have both deer stones and khirigsuur expressions coexisting with at least two other local traditions; we have Pazyryk dates overlapping with Xiongnu; and we have a total absence of imperial Xiongnu mortuary sites.

It seems to us at this time probable that the reasons for the expansion and contraction of external influences here and the existence of different local cultures and traditions is related to the region’s complex and challenging topography, pockets of geographic and demographic isolation, and a high degree of entrenched cultural and linguistic diversity, as is seen also in the region’s ethnographic and linguistic diversity today where Mongolia, Xinjiang China, Kazakhstan, and Russian Gornii-Altai converge.

During the coming year we will prepare these and our 2011 results for publication. We have also applied for new grants to expand the geographic focus of our Khoton research, hopefully in 2014-16. (See [www.mnh.si.edu/arctoc/html/pub\\_fied.html#Mongoliareports](http://www.mnh.si.edu/arctoc/html/pub_fied.html#Mongoliareports) for details).

## HERDING CULTURE IN MONGOLIA: WILL IT LAST?

By Ming Archbold

Step after step, breath after breath. I peer off into the distance at a line of tiny white dots arranged along the dark green backdrop of the valley. The lake to my left is silent and still, and glimmers with the reflection of the mountains. Yaks and goats utter sounds of content as they graze on the summer grass. The hills roll up and down, with only a few intertwining dirt roads slivering through the sandy foothills. I stop, take a deep breath of fresh air, and solemnly ponder to myself, “How long before all this is gone?”

I was in the Altai Mountains National Park in the far western corner of Mongolia. Radiating with a natural

beauty untouched by the grasp of industrialized society, the park remains a relative safe haven for nomadic herding families who once populated most of Mongolia. Their culture reminds me of a simpler way of life – where days are spent riding horses, milking goats, and lounging with neighbors with sips of milk tea and cheese. But what was once a traditional and important way of life is now being pushed into the periphery by an economic transition that is hitting Mongolia by storm. Mining has been a major industry in Mongolia for decades, but the recently constructed Oyu Tolgoi mine in the south Gobi Desert is the single largest factor in Mongolia’s economic boom. Oyu Tolgoi, which is projected to be the third-largest copper and gold mine in the world, began construction in 2010 and is Mongolia’s largest financial enterprise in history.

According to Oyu Tolgoi’s CEO Cameron McCrae, over

\$6 billion has been poured into the Oyu Tolgoi mine and, even before production, it has accounted for 30 percent of Mongolia’s GDP. In 2011, Mongolia was the world’s fastest growing national economy with a GDP growth of 17%. And growth was estimated at an additional 12% in 2012. For many Mongolians, this astonishing economic growth means better job opportunities, more developed cities, and a material wealth that is only seen on television. But economic growth in Mongolia is truly a double-edged sword, putting in jeopardy the very values that once embodied the Mongolian identity.

1100 miles away from the Altai Mountains National Park, in the capital city of Ulaanbaatar, I caught a glimpse of the side effects that come with economic development. A thick smog hovers over the city and soot particles give the air an unpleasant odor. The streets are jam-packed with cars as everyone fights the midday rush. Walking on sidewalks is a game of dodging scraps and dust particles from construction projects that have taken over the city. Surrounded by high hills and mountains, Ulaanbaatar concentrates all the air pollutants emitted by coal and oil power plants in the outskirts of the city, which is

used to feed its rapid industrialization.

The most upsetting sight, however, is the thousands



*Peter Woodley's excavation of a rectangular structure with a central cobble hearth. Photo: William Fitzhugh*



*Ming Archbold and Mongolian herding family, June 2012.*



Young herders struggle to resist city life. Photo: Ming Archbold

of gers surrounding the capital in crammed camps.

Housing over 700,000 people, nearly sixty percent of Ulaanbaatar's population, the ger districts are impoverished slums that lack electricity and sanitation. Families burn cheap coal to heat their gers in the winter, which also contributes to the dense air pollution in Ulaanbaatar. But their migration is a reasonable pursuit. Recent harsh winters in Mongolia have killed millions of livestock, making it nearly impossible for herding families to subsist. Thus, as more and more nomadic herding families give into the prospects of better work opportunities and a more modern life in cities, the question arises – what is the fate of the nomadic herding culture? This is the question I sought to answer back in the Altai Mountains National Park in western Mongolia, where the herding families seem far removed from any economic development.

I was on a 38-day archeology project (Summer 2012) led by Smithsonian researcher Dr. **William Fitzhugh** and East Tennessee State University philosophy professor **Dr. Richard Kortum**. Most days I was excavating, but on my days off, I would venture out a few hours from our base camp following those tiny white dots (gers) in the valley. With a sheet of translated (Kazakh) questions in hand, I would present myself to the unsuspecting herders, upon which every single family I visited would invite me into their humble habitation for an array of milk tea, cheese, yogurt, and frybread. While lounging around the food, the families would frantically discuss – sometimes with chuckles, and sometimes with lamenting faces of concern.

These are the questions I asked, and the general answers I received from the dozen or so herding

families:

***What do you think of the mining development in Mongolia? Do you support it, or are you against it? Why? What do you think about foreign companies coming in Mongolia to mine?***

“I generally support mining development. Mining development is good for the economy, but is bad for nature. I don't know exactly who is starting mining projects. I'm not sure if they are foreign companies.” Young herders struggle to resist city life.

***How do you think economic development will affect Mongolia's culture? Do you think the nomadic herding lifestyle will soon be lost? Do you think economic development is more important than maintaining a lifestyle?***

“Most economic development is from mining. Herding as a profession is better than mining, so I would not give up herding as a profession even if mining

development did come into my area. I believe that the herding culture will remain strong into the future, even with economic development exposing new lifestyle opportunities to us. Maintaining herding culture is definitely more important than economic development for Mongolia.”

***How do you think tourism in the Altai Region National Park affects the nomadic herders? Do you think that the rules of the National Park take away from the culture of the nomadic herders? Is tourism in the National Parks good or bad?***

“The national park regulations for herding families have not affected culture too much. Tourism is good for us because tourists rent horses and camels and buy many souvenirs. I do not believe that tourism is damaging the herding culture. However, the National Park does not enforce regulations upon tourists strictly enough. We do not appreciate tourists that come in without permits or money and who do not respect our cultural traditions and customs.

Also, if tourism continues to expand and the National Park continues to develop to accommodate more tourists, tourism businesses may come in and affect the nomadic herding culture. The increased amount of people and development in the park may also damage the natural environment that we are accustomed to.”

The herders' answers to my questions reveal



Three circular mounds lining up to point towards Biluut 1 (above) as well as a high peak in the opposite direction (below).





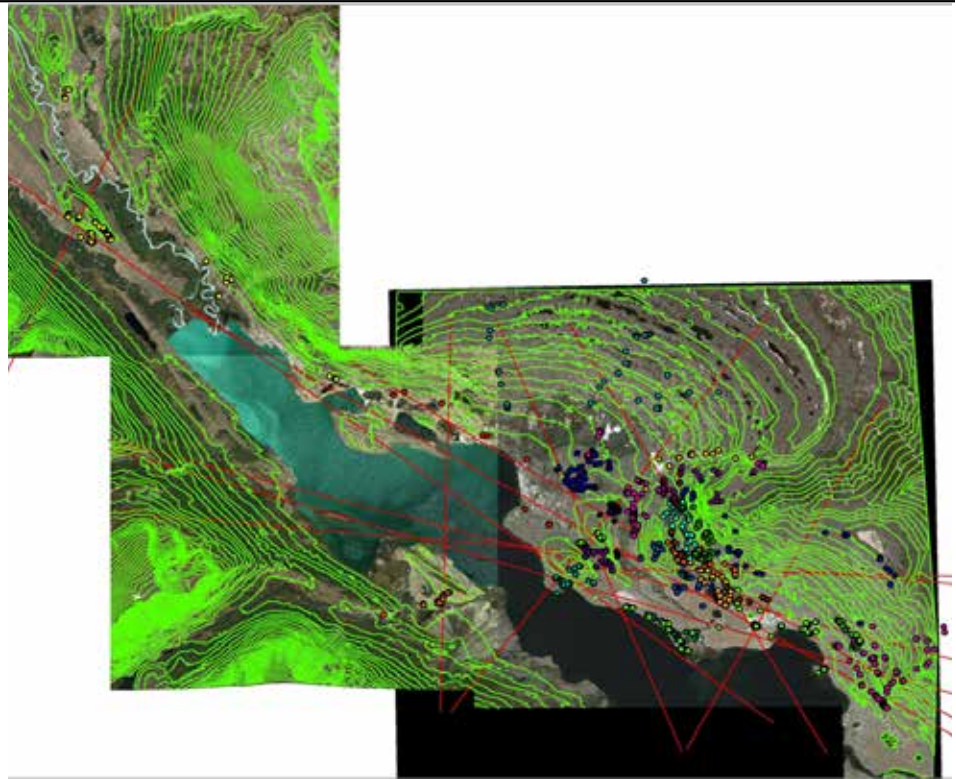
something important about their culture. For them, mining is a distant issue. Since mining is not occurring in their area, they feel no need to worry about it. They don't hear about their fellow herding families in the south Gobi Desert, who are suffering through water shortages and displacement from Oyu Tolgoi's construction. They have yet to be westernized with our constant preoccupation of the future, which is propagated through all of our media. They are an innocent people – people of the land. Nonetheless, whether they know it or not, economic development is slowly seeping into their haven as well. As they have noticed, many tourists are already attracted to the pristine conditions of the Altai Mountains. And as economic development in Mongolia continues, capitalization of that area will also ensue.

A number of factors will affect how the nomadic herding culture plays out amidst Mongolia's economic development. Already, the Mongolian government is employing measures to assist herding communities in their management of pastureland. The hope is that herding families will stay true to their tradition, provided sufficient income generation. Yet it is difficult to confide in the government, especially when Mongolia's largest financial enterprise is 66% owned by a foreign company. There are doubts as to whether Oyu Tolgoi's economic development will even assist Mongolia's poor majority. Perhaps the fate of Mongolia is in the hands of Oyu Tolgoi, and mining may be the best shot Mongolia has at development. One thing holds true, however. Herders are a resilient kind. As one herder I interviewed put it, "Yes, miners may come into my area. But I'll push miners out of the way with my horse."

## CARTOGRAPHIC REPORT FOR THE BILUUT STUDY AREA

By: Daniel G. Cole, Smithsonian Institution

Mapping and spatial analysis of archeological sites in the western Mongolia Altai, specifically, the Biluut Hills area on the north side of Lake Khoton, provided some interesting and unique opportunities for the field seasons during the summers of 2011 and 2012. After receipt of ½ meter resolution stereo-pairs from GeoEye in June 2011 and August 2012, I worked with EastView



*Directional lines and GPS collection localities of petroglyphs and structural archaeological features overlaying the contoured satellite image mosaic of the Lake Khoton study area.*

Cartographic and PhotoSat to create digital elevation models (DEMs) of the primary study areas.

During the field season of 2012, I hiked extensively around the Biluut study area collecting GPS locations on archaeological digs and known rock art positions, as well as on newly found rock art and archaeological sites in the Biluut hills area, plus visits to the south side of Lake Khoton, Aral Tolgoi and Tsagaan Asgat areas. This year, I was assisted by **Catherine (Ke) Chen** of East Tennessee State University for the first ten days of the field camp. Overall, site positions have been recorded in over 2300 locations and integrated with the over 1800 GPS positions collected during the 2011 field season.

These data will be analyzed and correlated in relation to one another, in addition to their relationship with the local landscapes. Regarding the latter, the use of satellite imagery with geographic information systems software allows me to detect how the petroglyphs and archaeological features are laid out across the hills and valleys in the area. Not only are the coordinate locations recorded, but also the elevations and relations to slope and aspect can be determined.



*The medieval arrowhead found lying on top of a commemorative mound on a ridge next to Broken Mountain.*

Once this project is complete, we plan to statistically analyze the density, areal extent, clustering, and linearity of the features in relation to each other and the regional landscape.

The contour map that I created from the satellite imagery show the locations of my GPS data locations



*Three standing stones (above) and three standing stones excavated but never erected (below), with both locations yet to be evaluated by the archaeological team members*



in this area in 2011 and 2012. Aside from these locations, the map also shows the linework as defined by several types of archaeological features: Balbals and other directional lines of stones, rows of mounds, and spokes of Khirigsuurs.

Note that these red lines are not comprehensive: I suspect that many more features could be found that point toward sacred peaks, passes, other cultural features, and possibly ancient astronomical events. Most often, directional lines point to a single feature, but occasionally, they may also point to two features at once. For instance, in the two photos, three mounds can be seen lining up to point to the peak of Biluut 1 in the upper photo, while they also point in the opposite direction to the peak seen in the photo below. Peculiar to this alignment is that neither peak can be seen from the mounds so someone had to direct the layout of the mounds, probably from the ridge that I was standing on while taking the photos. One discovery included a medieval arrowhead lying on top of a ceremonial mound on a ridge immediately to the southeast of Broken Mountain. With subsequent arrowheads found by Richard (at a petroglyph site) and William (as part of a quiver in a Turkic burial mound), I felt that that expedition this year should be labeled as the

“Arrowhead Expedition.” Additionally, Catherine and I mapped a variety of ethnographic line patterns located in the upper terraces east of the Biluut hills. Whether these lines were indicative of building foundations, fences lines or something else has yet to be determined.

On July 1, one of the students (Taylor) and I hiked up to the western plateau. While not much could be seen archaeologically, we noted that many gers were situated throughout the large valley. Taylor counted 91 gers, but at the same time we saw hardly any herds of livestock. Regardless, this valley has likely been used for a long time by the herding communities.

On the way back from the plateau, we encountered a new set of standing stones, plus another set of standing stones that appear to have been excavated but never used. Plans for the future include: overlaying thousands of collected points of archaeological features and rock art on the images and maps to allow us to conduct evaluations of the landscape in relation to the points. Several spatial statistical analyses are being used to evaluate the following hypotheses: First, most of the points representing petroglyphs in the Biluut area fall on the slopes and ridges of the hills. Second, most of these points and archaeological features are easily visible from the surrounding landscape. Third, a majority of these rock art features were placed on all aspects indicating the opportunistic character of the ancient artists. Fourth, a significant majority of the structural features are found in relatively flat slope areas, whereas the petroglyphs can be found on virtually any slope. Fifth, all directional line structures point to particular landscape features (sacred peaks), or other cultural features. And sixth, conducting a cluster analysis of rock art types and ages may provide us with some ideas as to the spatial planning of these features by the ancient artists.

## KAMESTASTIN ARCHAEOLOGY LABRADOR, MAY 2012.

*By Stephen Loring*

There was a faint suggestion of dawn on the dark hills above the cabin. Light snow was blowing across the ice obscuring the distant shore as sinuous threads of migrating caribou wound down off the hill and crossed the lake at its narrows.



*GICs-1 Area IV. The earliest Tshiash Innu camp-site (ca. 6500-7300 BP) located to date at Kamestastin overlooks the lake narrows and the caribou-crossing place. Photo: Stephen Loring*

Innu hunters and visiting archaeologists, as well as at least four resident black bears, weighed the variables of the weather and the movement of the caribou and planned their day accordingly. When one of the bears leaned against the cabin door, which hadn't been securely latched after bringing in the morning supply of firewood, and inadvertently tumbled into the cabin, it was hard to tell who was the more surprised. Commotion enough however to start the day in earnest.

For the archaeologists—**Stephen Loring**, **Anthony Jenkinson** (Tshikapisk Foundation) and **Chelsee Arbour** (Memorial University)—it meant crossing the lake ice to continue excavations at a suite of 6000 year old Tshiash Innu sites. In April this meant

scouting across by snowmobile but by the middle of May the snowmobile was parked and the archaeologists crossed the lake pulling a canoe behind them.

As the spring days lengthened the ice that had seemed secure enough in the morning appeared more and more treacherous by late afternoon. When the caribou started breaking through even the archaeologists had to resign themselves to waiting out the last of the ice. Perhaps ten thousand caribou, the remnant George River herd, had passed to the north; the Innu families



*Anthony Jenkinson and Chelsee Arbour heading out for a day of mapping and excavation at the Tshumushumapeu site complex (GICs-1) at the caribou crossing place at Kamestastin. Photo: Stephen Loring*

sites, places and camping spots producing the most detailed extant record of Innu and ancestral Innu land-use in the interior of northern Labrador.

Fieldwork in the Spring of 2012 was in part an opportunity to incorporate Chelsee's research project, one that focused specifically on the quartz industries of the earliest Innu ancestors who discovered and occupied the then only recently deglaciated landscape of Nitassinan. The dominant role of quartz in the lithic inventories of Late Pleistocene-Early Holocene hunters is a prominent leitmotif throughout the Northeast, New England and the Maritimes but, surprisingly, has received little attention from the region's archaeologists.

A detailed report on the season's report is available online. See, Chelsee Arbour, Anthony Jenkinson and Stephen Loring "Caribou paths and stone hearths: archaeological fieldwork at Kamestastin, Spring 2012" in Provincial Archaeology Office 2012 Archaeological review. Government of Newfoundland and Labrador Department of Tourism, Culture and Recreation Volume 11:7-23.

<http://www.tcr.gov.nl.ca/tcr/pao/Newsletters/Vol%2011%20-%202012.pdf>

## OUTREACH

### A TIGER BURCH LEGACY FOR ASC

*By Igor Krupnik*

Following the passing of **Ernest S. ('Tiger') Burch, Jr.** (1938–2010), his colleagues contributed their time and energy in celebrating his legacy and scholarly achievements. Two sessions were organized in 2011 (ASC Newsletter 19) and the combined volume of its proceedings will soon appear as a special issue of *Arctic Anthropology* (Vol. 47-2, 2012) under the guest editorship of **Igor Krupnik** and **Ken Pratt**. Since Tiger was one of the ASC's most honored Research Associates, we took upon ourselves to spearhead further efforts aimed at commemorating his many contributions.

In late summer 2012, the University of Alaska Press published Tiger Burch's last posthumous book, *The Caribou Herds of Northwest Alaska: 1850–2000*. Tiger had been working on this monumental effort for the past several years of his life but unfortunately did not live to see it completed and published. The unfinished manuscript was rescued from his notes and computer



*Company coming for breakfast. Photo: Stephen Loring*

camped at the western-end of the lake had returned to Nautuashish and trowels and notebooks put away for another season.

Over the last decade, Tshikapisk-sponsored research at Kamestastin has documented over 200 archaeological, contemporary and culturally significant

files and was prepared for publication by Igor and **Jim Dau**, caribou biologist with the Alaska Department of Fish and Game office in Kotzebue, Alaska, assisted by **John Bockstoce, Erica Hill, and Ken Pratt. David Klein**, the dean of Alaskan reindeer-caribou studies and **Polly Wheeler**, of the US Fish and Wildlife Service, Alaska Office contributed concluding comments, while **Matt Ganley** produced numerous maps that Tiger envisioned. The resulting 200-page volume co-edited by Igor and Jim Dau, with extensive endnotes and a massive reference section (Tiger's usual style!) has been aptly published by the University of Alaska Press in the same format as Tiger's earlier seminal monographs on the Inupiaq Nations of Northwest Alaska (1998) and the Social Life of the Alaska Inupiat people (2006). It was a well-deserved collective tribute to Tiger by his many friends and colleagues in the field.

Tiger Burch's name was also featured prominently in the title of one of the key sessions during the 18th Inuit Studies Conference in October 2012 (see this issue). A full-day panel titled "100 Years of Eskimology: From Boas to Burch" explored the early history of research in Inuit history, archaeology, ethnology and linguistics between 1850 and 1980. This session featured 15 papers delivered by scholars from Denmark, Russia, Canada, and the U.S., including many long-term partners on the earlier ASC initiatives. The speakers explored research and contributions of many glorious scholars, like **Samuel Kleinschmidt, Hinrich Rink, Franz Boas, William Thalbitzer, Knud Rasmussen, Hans Steensby, Kaj Birket-Smith, Henry Collins, Waldemar Bogoras** and his Russian students, as well as of some more recent colleagues like **Knut Bergsland, Charles Hughes, Albert Heinrich, Margaret Lantis, and Milton Freeman**. Igor Krupnik organized and chaired the session; he also presented his final paper focused on Tiger Burch's map of the distribution of Arctic peoples ca. 1825 produced between 1979–1983 for the National Geographic magazine. These papers and several additional contributions will be edited and submitted to one of the academic presses. Students of the history of Inuit Studies should stay tuned.

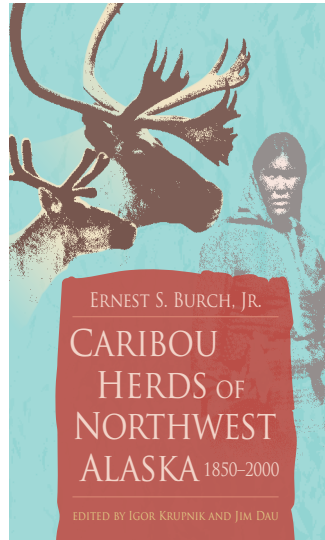
In 2012 an even more important contribution honoring Burch's legacy was undertaken by his immediate family. That spring we were contacted by Tiger's junior brother, **John L. Burch** of Lawrence, KS. On behalf of Burch's family, John Burch proposed to establish an endowment at the ASC, with the aim to continue and advance studies in the ethnology and cultures of Arctic indigenous peoples pioneered by his late brother. Fol-

lowing several months of communication, on December 28, 2012, the Smithsonian and Seven Trees, Inc., the Burch Family Educational Foundation located in Harrisburg, PA, signed an agreement establishing an 'Ernest S. ('Tiger') Burch Endowment' to promote the research on Arctic indigenous peoples and their cultural heritage.

The new endowment aims "...to support, promote, and interpret the multi-disciplinary study of Arctic peoples and their cultures, past, present, and future under the management and control of the Arctic Studies Center." Its stated tasks include: performing and coordinating unified, multi-regional, circumpolar anthropological or related studies, including field studies, museum collection, and archive research; facilitating international, inter-governmental, interdisciplinary, and indigenous cooperation in such studies and their application; publication and communication of research using appropriate media; facilitating the use of research, including as a resource for contemporary indigenous Arctic peoples and for governmental, scientific, or other entities concerned with the challenges facing all Arctic residents, states, and economies; public and professional education; and other programs as determined by the ASC or its successors.

The endowment will provide the ASC with some permanently available annual funds to support its research activities, organize sessions and symposia, host visiting scholars, and assist students in Northern anthropology and indigenous experts in their collaboration with the ASC initiatives. This is the first substantial injection of new monies into the ASC operations since a gift from another long-term ASC Research Associate, the late **James VanStone**, whose donation in 2001 allowed us to launch the ASC Contributions to

Circumpolar Anthropology series, now with its nine published volumes. We are grateful to John Burch, to **Deanne Burch**, Tiger's wife of forty-seven years, and other members of Burch's family for this generous new resource to support our research and knowledge dissemination effort, also to **Christine Elias** at the NMNH Development Office who orchestrated the gift. Reports on the endowment activities will be published in the following issues of the ASC Newsletters.



*Igor Krupnik opens Boas to Burch session at 18th ISC.*

## BREAKING CONVENTION: HOW THE SMITHSONIAN'S ARCTIC STUDIES CENTER MAKES A DIFFERENCE IN THE COMMUNITY

By Leslie Hsu Oh

From *First Alaskans* <http://www.firstalaskans.org>

Kayak builder, bentwood hat maker and carver extraordinaire, Andrew Abyo (Alutiq/Sugpiaq) cradled a copy of "Crossroads of Continents" the way I handle my oldest stuffed animal, holding it in the palms of my hands so its stitching would not finally surrender to overuse. He tells me that he keeps another copy of this book in a three ring binder at home as "an invaluable research tool" for dimension, paint design, historical information or inspiration.

"This is my next project," he confides in me. He taps an image of a Koniag or Chugach painted chest that was collected in the early 19th century. This writing box is now housed in the National Museum of Finland, making it difficult for me to ever see it in person. Fortunately, Abyo is renowned for reengineering art pieces that are rarely seen by the public. His crafting process begins with researching a piece in a publication like "Crossroads of Continents," written by **Dr. William Fitzhugh**, the director and curator of the Smithsonian National Museum of Natural History's Arctic Studies Center, and Dr. Aron Crowell, the director of the Arctic Studies Center's Alaska office; then he tries to examine the piece in person.

"For example, a conical visor at the Anchorage Museum, from the pictures, seemed like it must be flat inside, but when I got to handle it, I found a ridge inside and there was a drill hole from here over to there," he illustrates on a visor he's painting. "There was a sinew coming across to help support it on your head. You just can't gather that from a single picture." Sometimes, as in the case of the writing box, a friend who had access to the piece at the museum would send him detailed photographs.

Published in 1988, the same year the Arctic Studies Center was founded, this exhibit catalogue "Crossroads of Continents" is one of many produced specifically for this reason: to offer a dynamic extension to the Arctic Studies Center's award-winning exhibits, which apart from the one based permanently at the Anchorage Museum at Rasmuson Center are available to the public for a limited time. The catalogue and an online version of some of these exhibits are still available at <http://www.mnh.si.edu/arctic>.

Fitzhugh, who gave up a Fulbright Fellowship in 1970 to begin his long career at the National Museum of Natural History, gives me a tour of his humble office, located one floor above the publically accessible areas of the museum. It's a tight space, honeycombed with desks, computers and swollen bookshelves.

A bunch of ties swaying from a peg on the corner of the window above Fitzhugh's desk adds a breath of levity to the critical and innovative programs around the world that are inspired and managed by this mini-

mally staffed office. Besides curating exhibits throughout the Smithsonian campus, the Arctic Studies Center also contributes to cutting-edge research, fieldwork, outreach, education, and policymaking on a national and international level. A free annual newsletter, field reports, staff publications, a series on circumpolar anthropology series, teacher tools, and a blog available on the Arctic Studies Center website demonstrate the high productivity level of this office.

There are archeology field studies being conducted in Alaska's Yakutat Bay, Quebec, Canada, and in Mongolia, along with research studies in Canada's Labrador and the Bering Strait. This year, **Stephen Loring**, museum anthropologist at the Arctic Studies Center, won a Peer Recognition Award from the National Museum of Natural History for facilitating educational opportunities and mentoring young Inuit and Innu people. The awards states, "In the past, indigenous communities were often treated as sources of information and specimens. Thanks to the innovative work and collaborative approach of Stephen Loring, the Innu in Northern Labrador not only have an excellent archaeologist in their midst, but also an advocate who values their input into his research and who gives back to these communities through workshops, camps and field schools."

**Noel Broadbent**, archaeologist at Arctic Studies Center, won the 2011 Smithsonian Secretary's Research Prize for his publication "Lapps and Labyrinths: Saami Prehistory, Colonization and Cultural Resilience."

Fitzhugh says this book "is a model of archaeological and anthropological analysis and a wake-up call illustrating how socially aware archaeology can inform our understanding of the past and open new doors for minority groups. I think this is one of the most important pieces of archaeological literature published by the Smithsonian since 1960s."

Fitzhugh and **Igor Krupnik**, curator and ethnologist at the Arctic Studies Center, also led the development of the U.S. Interagency Arctic Research Policy Committee's new Arctic Research Plan and contributed to the State Department's Arctic Policy Group.

On the day I visited, there were three interns pounding away on laptops tasked with coordinating various aspects of the first Inuit Studies Conference ever to be held in the Lower 48. The program is ambitious, with scholarly sessions, special exhibits, Arctic films, dance



*These Sugpiaq boots have uppers made of caribou leg skin and are encircled at the top with seal fur. Photo: Donald E. Hurlbert*

groups, literary events, and access to Smithsonian collections and archives.

Conference coordinator **Laura Fleming**, a graduate from University of Guelph who works closely with **Lauren Marr**, the research assistant and conference manager, says that at the conference they will also be “testing an innovative model of pairing Elders and youth of Inuit and Yup’ik communities in Northern Alaska, Canada and Greenland to exchange responses and reflections on the ideas, resources and content discussed throughout the plenary talks, collections tours and individual presentations with their mentors; and to test the most effective methods for recording and disseminating their conversations to hundreds of their peers in the North – through social media (e.g., Facebook, Twitter, Flickr), audio podcasts, social video (e.g., YouTube), or written blogs.”

According to Fitzhugh, the Arctic Studies Center is once again breaking ground on “the re-connection of museum collections with descendant communities.” My first taste of how the Arctic Studies Center “breaks conventional museum barriers and establishes new methodologies for community collaboration to reestablish cultural contexts” (as articulated by **James Pepper Henry**, the director of the Anchorage Museum at Rasmuson Center) was through the first-of-its-kind exhibit called “Living Our Cultures, Sharing Our Heritage: The First Peoples of Alaska,” which opened at the Anchorage museum May 22, 2010. Crowell led the research, design and production of the exhibition over a 10-year period.

This 8,000-square-foot carefully planned space on the second level of the Anchorage Museum displays a \$14 million exhibition of 600 Alaska Native cultural treasures loaned from extensive 19th and 20th century Alaska ethnographic collections at the National Museum of Natural History and National Museum of the American Indian. It is a place I call “home.”

As **Paul Ongtooguk** (Inupiaq) says, “Many of these objects are like our great-grandparents that are being brought home. It’s a chance for their younger relations to get to know them again, and for those pieces, those parts of the family, to get reacquainted as well.” Because I’m acutely aware that my children do not have the luxury of gathering

after dinner at the foot of an Elder to learn indigenous knowledge, I am grateful that Arctic Studies Center staff worked hard to make these treasured cultural materials accessible.

Daily, my young children can easily digest 13-minute vignettes of Elders and youth, representing 10 Alaska Native cultural groups, responding to the question of “Who we Are,” projected upon seven flat screen monitors that cycle with no more than two or three non-adjacent monitors active at a time. They can zoom in or zoom out to a 360-degree view of objects with an interactive touch screen or surf the Sharing Knowledge website (<http://alaska.si.edu>) in the Gottstein Learning Center, which offers, according to Crowell, “much more than the exhibit. It includes interviews with Elders, all the photos and about 150 additional objects. There are pieces we worked with that didn’t make it into the gallery for one reason or another, often having to do with space or conservation issues that came up. For example, a drum that we couldn’t borrow because it had a little crack in the skin and we were afraid that the crack would get bigger while on exhibit. There were all these micro decisions about the health of the objects that went into the selection process, in addition to knowledge content or cultural importance.”

Indeed, the elaborate undertaking to put together this exhibit included flying Alaska Native Elders and representatives from each region to Washington, D.C., to select pieces from the vast archives of the National Museum of Natural History and National Museum of the American Indian that best represent their heritage. Film and photographs were made of their oral discussions of each object, followed by a long conservation and documentation procedure. In 2017, 15 percent of this exhibit will be rolled over due to conservation concerns. So Crowell and his staff are already in early planning stages of reengaging community members to serve as co-curators.

Besides marveling at the careful deliberation behind this monumental effort to facilitate a progressive exchange of knowledge between Alaska Native communities and scientists, I am also impressed that a museum can foster a “sense of belonging” that is so hard to achieve in this mobile world. Alaska’s Arctic Studies Center is one of the main reasons why I want to raise my children in Anchorage.

Fitzhugh affectionately calls Alaska’s office the “megaphone.” Being where Crowell is, Fitzhugh says



*This Tlingit war helmet is one of more than 600 objects exhibited in the new Smithsonian Arctic Studies Center exhibits in Anchorage. Photo: Donald E. Hurlbert*



*Yup’ik hunters of the Bering Sea coast wore wooden visors to protect their eyes from glare and to spiritually assist with the hunt. Photo: Donald E. Hurlbert*

that “he can do things that we can’t do here. Crowell has access to speakers and artists and that’s exactly the reason why we opened the Alaska office so this could be done. It kind of leads us to the peculiar position of being the mother of this whole operation, but not being able to take advantage of a lot of its outcomes or potentialities because we don’t have a Native community here and it’s unwieldy to work in the context of the huge Smithsonian. So what we needed were flexible, small, light paratroopers in Anchorage.”

Crowell and his staff have certainly paratrooped model programs, such as Alaska’s Living Cultural Treasures co-developed with the Alaska State Council on the Arts, where the public and middle school students are invited to an immersive experience of witnessing master artists and their apprentices craft endangered art forms, such as Athabascan snowshoes or Aleut/Unangax traditional bentwood hats, in the Arctic Studies Center’s Gillam Archeology Lab, during a week-long residency, twice a year.

Language workshops, such as the recent St. Lawrence Island Yupik Language Workshop, also take place in their Community Consultation Room, where the Arctic Studies Center recorded more than 20 hours of fluent Yupik language commentaries stimulated from examining St. Lawrence Island objects that were taken out of the floor-to-ceiling glass cases dominating the *Living Our Cultures* exhibit space. **Chris Koonooka**, Yupik language educator of the Bering Strait School District, and **Dawn Biddison**, assistant curator at the Arctic Studies Center Alaska office, are producing edited digital files and transcripts.

Crowell plays a sample for me in storyboard form. “Our model is a group of fluent speakers talking about objects from the collection. They decide who will give the individual presentation or several individual presentations that are a summary of their discussions, and that becomes the specific language lesson. The lesson is presented in film, first with English translation and Yupik transcription, then repeats with Yupik transcription, then repeats a third time with no text so that the audience can focus on listening.” This footage is currently being distilled into two video series for use in K-12 language education. Crowell hopes to expand this program for all indigenous languages in Alaska.

Fitzhugh credits the Alaska office for inspiring the National Museum of Natural History’s new initiative,

Recovering Voices, which will help to document and revitalize the world’s endangered languages and the knowledge preserved in them. “We stimulated the idea by showing how much can be learned from reflexive anthropology, when you get back in touch with people whose stuff you’ve had for hundreds of years.”

Footage of these language and cultural heritage workshops and Smithsonian Spotlight talks are posted on the National Museum of Natural History’s YouTube channel (<http://www.youtube.com/user/smithsonianNMNH>) or the National Museum of Natural History’s iTunesU or Recovering Voices iTunesU page.

My favorite ones record the stories and reconstructed memories sparked around the custom-made cart, which allows Crowell and his staff to mobilize the objects housed in the glass cases. I think that’s what makes the Arctic Studies Center successful: the creative ways museum pieces are made accessible to the community.

At the end of Crowell’s interview, he offered me a special treat. He unlocked the Gillam Archeology Lab, which had been completely transformed into an artist studio during the Aleut/Unangax traditional bentwood hat maker’s residency, with yellow cedar and spruce shavings coating the table and floor. Crowell’s shoes squeaked across the shiny floor until he reached the far end of the table, where someone had stacked a dozen wooden trays stamped with “AR-CHAEOLOGY.”

Selecting one of the trays, he sifted through an assortment of plastic bags marked Nuka Bay and gave me a closer look at some of his favorite finds. He handled each like a diamond, allowing me to enjoy each facet of the artifact in the palm of his hand while he told me stories like this:

“It was very exciting to find this blade from a whaling harpoon because we don’t know a lot about whaling in the Sugpiaq region, except for the kind of whaling they did with poison. They used darts that were coated with poison made of aconite, from the roots of the monkshood flower. They killed the whales by paralysis, a very unusual form of whale hunting. This seems to be an artifact more like the kind used in North Alaskan whaling with the big harpoons, the floats and hunting from open boats with a crew. We knew that the Sugpiaq people did this type of whaling because an Elder talked about it in the 1930s, but this is the first archeological evidence we have.”

When he was done, I asked him whether he has any artifacts from the traditional ice floe sealing camps on Yakutat Bay. I often hear about this project from **Judith Ramos** (Tlingit), a University of Alaska Fairbanks



*In April 2010, Smithsonian Books published this exhibition catalog “Living Our Cultures, Sharing Our Heritage: The First Peoples of Alaska” Photo: Smithsonian Books*



*During secret society performances, chiefs carried raven-shaped rattles that portrayed the transfer of spiritual power from animal beings to people. Photo: Donald E. Hurlbert*

graduate student, who along with her mother, **Elaine Abraham** (Tlingit), a highly respected Elder, is on the research team. Ramos had said, "This research will benefit our community by documenting our people's long-term ecological/cultural relationship to our environment and a very important subsistence resource — seals. Our people have been using this resource for the past 800 or 900 years. We have adapted our hunting technology and special terms for hunting in the ice. This research will combine two ways of knowing: traditional knowledge and science."

Crowell opened up a cabinet and pulled down some more wooden trays with plastic bags marked with Yakutat. He pulled out a rifle cartridge from one of the bags. "These items are from an 1890s seal hunting camp.

We've been talking to Elders about how they used to hunt the seals. The most amazing thing is that if you ever read about the Harriman expedition, they actually visited this sealing camp. Edward Curtis, the famous photographer, was on board. So we have photographs of this sealing camp in 1899, and here you can see the traditional bark-covered houses and some canvas tents in a line on the beach.

Hundreds of people were camping there, not just from Yakutat but other communities. We can find the places that were photographed and excavate them. So we're learning about these places from Elders, combining that with the photographs, and now these artifacts from the campsites." He showed me iron nails, tools and hundreds of glass trade beads. "It's very evocative. Elaine was so excited to find these things." His enthusiasm was so infectious that I wished I had chosen a career in anthropology.

Or maybe I've simply got a crush on the Arctic Studies Center and its ability to ignite dynamic exchange between scientists, indigenous communities and their ancestors, from collaborative fieldwork to a catalogue from an exhibit 24 years ago that still challenges artists like Abyo to stretch the limits of their craft.

Leslie Hsu Oh ([www.lesliehsuoh.com](http://www.lesliehsuoh.com)) is a frequent contributor. Her essay "Between the Lines" was listed as a Notable Essay in *The Best American Essays 2010*. She can be reached at [lhsu@post.harvard.edu](mailto:lhsu@post.harvard.edu).

## **NUNAVUT'S CULTURE ON CLOTH: WALL HANGINGS FROM BAKER LAKE**

*By Jackie Mannin*

*Nunavut's Culture on Cloth: Wall Hangings from Baker Lake* was an incredibly successful exhibit at the Alaska State Museum. The exhibit was hung January 16th, in time for the groundbreaking of our new State Library, Archives, and Museum building. The exhibit's opening was well attended and well loved.

For thousands of years, seamstresses from the Arctic have created a myriad of hand sewn items, displaying skilled craftsmanship and intricate designs. The Alaska State Museum displayed, along with the Nunavut wall

hangings, some older objects from the museum collection to showcase the tradition of hand sewn work using the hide, gut, and fur from Arctic animals.

The *Nunavut's Culture on Cloth* wall hangings present the contemporary needlework of Inuit seamstresses from Baker Lake in the Territory of Nunavut, Canada. The imagery and patterns on all the textile works reflect both the shared and unique Arctic environment and material culture of the people of each region. Having the opportunity to display these wall hangings allowed museum visitors an opportunity to glimpse the culture of Nunavut, Canada

through imagery and skill that convey traditional beliefs, history and day-to-day life in the Arctic.

*Nunavut's Culture on Cloth* Curator, **Judith Varney Burch**, came to Juneau in February to help educate our students and visitors on the culture and art from Nunavut, Canada. While in Juneau, Judith met with and spoke to high school and university students, she taught two youth activities the exhibit and discuss Nunavut, and she gave an evening lecture and slideshow for patrons. Judith's enthusiasm for the art and people of Nunavut has been contagious. The "Community Culture on Cloth" that is set up in the gallery for visitors to sew cultural depictions on, is a beautiful reminder of the inspiration that the women of Baker Lake have on the people who view their art.



*Entrance to Culture on Cloth exhibit at the Alaska State Library, Archives and Museum building.*

## ASC 2012-2013 INTERNS

### **I-MING ARCHBOLD**

I still can't believe I went to Mongolia. I mean, Mongolia!? And to the Altai Mountains region moreover – the serene Khoton Lake by our side, nomadic herders roaming around with their goats, and intricate burials, deerstones, and rock art dating



thousands of years old. This was the land I've only dreamt of going to. The land I learned about from shows like *The Wild Thornberrys* when I was young, and *National Geographic* when I was older. When I found out I'd be a part of **Dr. Fitzhugh** and **Dr. Richard Kortum**'s (of East Tennessee State University) joint project – *Rock Art and Archeology: Investigating Ritual Landscape in the Mongolian Altai* – I didn't know what was going to happen or what exactly I'd be doing. But it was my first research expedition of any kind. I was just happy to be a part of it.

The first thing I realized as we embarked on this expedition was that our team was far larger than I had thought. We had a team excavating burial mounds with Dr. Fitzhugh, a team investigating rock art with Dr. Kortum, technology teams taking photographs and mapping the area, the Mongolian team also excavating burial mounds, and a team from Western Kentucky University exploring settlement patterns. Nearly forty people in one camp. Although each team had different levels of collaboration, we all worked to construct a cultural history of the Biluut Hills and surrounding Lake Khoton region from Paleolithic times to the present.

The friendships I fostered with other students in this collaboration, especially those from Dr. Fitzhugh and Dr. Kortum's team, were essential in my experience. It wasn't easy to dig for seven to eight hours a day without the group effort – the funny stories we would bring up, the physical assistance we would provide for each other, the unified struggle against bad moods, and the group relaxation sessions after work. Despite our laidback moods, I was constantly learning about proper excavation, artifact identification, and mapping from Dr. Fitzhugh and **Meg Tracy**, a former Smithsonian intern.

After 38 days in Mongolia, my outlook on life had truly changed. I had never been so one with nature – immersing my body in dirt, bathing in the brisk lake, sleeping in the elements, eating fresh products from the herders. It put me in a meditative state. It spurred me to ask myself how life should really be lived. Having worked outdoors all day in Mongolia, the shift to working in an office in the Museum of Natural History was quite a drastic one, but one that was very important. Transcribing Dr. Fitzhugh's field journal and producing the season's field report allowed me to reflect on all the experiences I had just had – all the magnificent locations we excavated, all the obstacles our team encountered, and the overall success of the



*I-Ming Archbold*

expedition. Simply working within one of the most educationally enriched buildings in the United States was an experience in itself. Each discussion I had with the museum's researchers and other interns motivated me in my educational pursuits.

Dr. Fitzhugh's sincerity and willingness throughout my entire internship solidified my experience. In addition to his educational mentorship, he mentored me through his kindness, perseverance, and passion for life. I don't know of a better person to look up to.

## MARTHA ARCISZEWSKI

I have been very fortunate to be an intern at the Arctic Studies Center in the spring of 2013. As a senior anthropology major at American University, and the ever present future looming over me as I receive graduation forms and job fair notifications, I was interested in getting some real experience under my belt. After taking a class on Arctic and Subarctic Archaeology and doing

just a bit of research on arctic archaeology, I found that Dr. William Fitzhugh's name popped up a significant amount. I was surprised and pleased to find that he was working here in D.C. at the Smithsonian, and even more pleased when I learned he was looking for interns.

I first began working with Laura Fleming on different elements of the newsletter which included reworking interest stories from newspapers and magazines that applied to arctic studies and writing articles about some of the exhibits held during the 18th Inuit Studies Conference. While writing up these articles I got a great look at the history of the Inuit culture. Most striking were the exhibits on "Culture through Cloth" and a photo exhibit, "Exploring the Eastern Inuit World." The "Culture through Cloth"

exhibit gave a great look at the types of stories that are passed down in Inuit culture, and also proved a comprehensive approach to arctic research. "Exploring the Eastern Inuit World," with photos by **Wilfred E. Richard**, gave remarkable life to an area of the world I have never been to. As I have learned, archaeology is a holistic study of the history, present and future of an area, including environmental factors. The photos were a beautiful representation of present environmental factors affecting the eastern arctic. Being a part of the publication of the newsletter provided me with a better understanding of the importance of inclusive archaeology and sharing knowledge, not only with the public but giving back to the area of study.

Nothing made this last idea sink in more than working to send back parts of a collection that Dr.



*Martha Arciszewski*

William Fitzhugh had worked on for a number of years. I began pulling out utilized flakes and piece esquillees from the collection in order to be returned to their site of origin. The collection is huge with over seven thousand artifacts and I was thrilled to be able to look through them.

The Arctic Studies Center is a thoroughly enjoyable place to work that encourages learning through experience. I am very fortunate to be able to work with both Laura Fleming and Dr. William Fitzhugh. I look forward to my continued work here at the Smithsonian for the duration of the spring!



*Meagan LeBlanc (far left), Dr. Doug Owsley (center). Photo: Maria Sprehn*

## MEAGAN LEBLANC

After what feels like a long journey and a homecoming combined, I find myself as one of the lucky few who have the prospect to intern at such a prestigious institution as the Smithsonian's NMNH. I joined the Anthropology Club in the spring of 2012 – the president of which, **Nikki Mason**, was interning with Arctic Studies Center - at Montgomery College's Rockville campus. I was encouraged by the club's advisor, **Dr. Maria Sprehn**, who also happened to be my professor for an Introduction to Anthropology class, a former Smithsonian fellow, to submit an application for the internships available through the Paul Peck Humanities Institute. I passed the first hurdle with the help and encouragement of PPHI Director **Sara Ducey**, Internship Coordinator Professor **Kelly Rudin**, and Coordinator of the Honors Program **Dr. Lucy Laufe**. The next step was to call the Smithsonian and introduce myself, to say that I had already been accepted in conjunction with the Honors Program at Montgomery College, and that my interests lay in within the study of Anthropology. **Mary Sangrey** asked me to tell her a little about myself: I am Canadian, my family is from the Maritimes, and I speak both English and French fluently. I also told Mary that I love to explore and meet

new people – she suggested that the Arctic Studies Center with **Dr. William Fitzhugh** would be a perfect placement.

In early November I received the chance to be interviewed by Dr. Fitzhugh, who had recently successfully hosted the 18th biennial Inuit Studies Conference and connected over a mutual love of eastern Canada, sailing, and Anthropology. I was also pleasantly surprised to discover that **Laura Fleming** and I grew up in the same hometown: Newmarket, Ontario.

As a Smithsonian intern from Montgomery College, I have two sets of responsibilities. In order to honor my commitment to the Paul Peck Humanities Institute, I will be keeping a journal and at the end of the semester I will have produced a 30 page paper with an annotated bibliography concerning my internship, as well as earning credit in an honors course. My other responsibility is to those I will work alongside and have the chance to meet while here at NMNH: helping to write the ASC newsletter, assisting with the Mongolia and Quebec Reports, as well as anything else that is needed. I am extremely lucky to have this opportunity and I am very grateful for all of the learning experiences I have had. I am excited about the material I have had the chance to read and eagerly anticipate soaking in the potential goldmine worth of knowledge available to me at the Smithsonian.

## DIVYA GANESAN

I interned at the Arctic Studies Center for just under 6 months, having recently graduated from James Madison University with a BA in Anthropology. As I had spent my whole life in school up until that point, I decided to take a gap year in the 'real world', before applying to graduate school. I hoped that during this time, I would be able to narrow down my interests in time for grad school application deadlines and gain some perspective on what it means to be an anthropologist in a museum context. Thanks to **Dr. Igor Krupnik**, I was lucky enough to have this opportunity.

Without a doubt, I found that taking time off from school was incredibly helpful in terms of narrowing down the topics I want to explore in graduate school. I grew more curious about specific questions and issues, and was able to mull these over in my downtime. I also discovered that I was able to focus more clearly on the kind of person I need to be in order to succeed in grad school. Of course, I had plenty



*Divya Ganesan*

of time to consider this in undergrad, but I was able to refine my communication skills, grow more confident and more professional, while working at the Arctic Studies Center. From working on various projects for the ASC, I recognized and adapted to a difference in the sort of time management and thinking necessary to produce this work. I feel that this will certainly help me as I move forward in my professional and academic life.

Most of the projects I worked on while I was at the ASC were in preparation for the 18th Inuit Studies Conference. The conference was a wonderfully eye-opening experience, and from what I was able to see of it while working at it, I fell a little bit in love with the peoples and cultures of the Arctic. I hope that one day not too far off in the future, I might venture up north and see it for myself.

### NIKKI MASON



*Nikki Mason*

Interning with the Arctic Studies Center has been a great experience for me. I was brought on January 2012 to help organize the 18th Inuit Studies Conference, which the ASC hosted in October 2012. I was given this amazing opportunity by **Dr. Bill Fitzhugh** and **Lauren Marr**, who, along with **Laura Fleming**, worked tirelessly to develop the conference and guided me in learning this process. My main focus for this internship was to recruit a team of volunteers who would help with a variety of tasks during the conference. To this end, we managed to recruit around eighty volunteers for the five days of the conference, mostly from nearby universities. I feel that this experience has taught me valuable professional and organizational skills, which have already proven useful in continuing my undergraduate studies at Rutgers University.

In the time leading up to and during the conference, I had the benefit of meeting both our fantastic volunteers and many researchers presenting their work at the conference. I had not previously had any experience with the Arctic, its people or its

archaeology, so I found this to be a very eye-opening experience. It was fascinating to learn about such a rich and diverse culture first hand from those living or studying it.

The conference itself was also an eye-opening experience for me, as it was my first introduction to a major academic conference. Being a part of the ISC allowed me to learn about the massive amount of thought and planning that goes into such an event, and the numerous aspects – from grant writing to organizing catering and recruiting volunteers – involved in this process. Though my involvement was mainly in organizing our volunteers, I feel confident my participation in the conference leaves me better prepared to enter the academic world.

### BERGYBITS

### IGOR KRUPNIK RECEIVES IASC 2012 MEDAL



*Igor at his medal lecture delivered at the Palais des Congrès in Montreal. Photo: Jerónimo López-Martínez*

In January 2012, Igor Krupnik was awarded the International Arctic Science Committee (IASC) Medal 2012. The IASC medal is given each year, in recognition of “exceptional and sustained contributions to the understanding of the Arctic.” This is the first time IASC medal has been awarded to a social scientist. As stated in the official medal citation, “Over his career, Dr. Krupnik has been instrumental in increasing public awareness not only about polar bears and ice, but more importantly about the inhabitants of the North. He was awarded the medal for his role in bridging the gap between social and natural sciences and for his leadership during the International Polar Year (IPY) 2007–2008.” The medal was presented on April 26, 2012, by the IASC President, Dr. David Hik at the “Knowledge to Action” IPY Science conference in

Montreal. The award ceremony was followed by Igor's medal lecture, "Sea Ice as a Cultural 'Scape' – an IPY Legacy".

### LAUREN MARR RECEIVES PEER RECOGNITION AWARD

**Lauren Marr** was nominated and awarded a Smithsonian Peer Recognition Award for her contributions over the past 3 years to the Arctic Studies Center and the Smithsonian Institution. Lauren Marr was described by her peers as one of those truly outstanding individuals who crosses your path quietly and over time becomes indispensable. During her time with the Arctic Studies Center she was the office manager, events coordinator, archaeological research assistant, and field worker. Lauren's activities have included managing exhibits, editing publications, supporting research projects, scouting out grant



*Lauren Marr with Natural History Museum Director Kirk Johnson receiving Peer Recognition Award.*

opportunities, supervising interns, writing contracts, and overseeing fiscal matters of our offices in Washington and Anchorage. When we had to raise funds and develop programs for our Yup'ik Eskimo science exhibit she crafted a successful NSF proposal to support the opening and marshaled

museum staff and organized a DVD documenting the opening events, interviews, music, and consultations with the Yup'ik elders. She participated in our archaeological excavations in Newfoundland and northern Quebec in 2010 and 2011.

Her largest and most complicated task was organizing the Inuit Studies Conference, 24-28 October, 2012. She took a central role in developing the program, staffing the project, helping identify funding sources, coordinating facilities, facilitating exhibitions, publication sales, and launching and maintaining the conference website. After the Inuit Studies Conference, Lauren moved on from the ASC to concentrate on her graduate program and a new position with the Recovering Voices program. Congratulations Lauren on your well deserved Peer Recognition Award.

### NORA MARKS DAUENHAUER APPOINTED ALASKA'S WRITER LAUREATE

*From: ANCHORAGE DAILY NEWS*



*Richard Dauenhauer and Nora Marks Dauenhauer. Photo: Michael Penn*

**Nora Marks Dauenhauer** was awarded the Alaska's Writer Laureate in December, making her the first Alaska Native to be appointed this honor. She is fluent in Tlingit and English. In addition to poetry, Dauenhauer's work includes memoir, essay, fiction and plays. She has appeared in many anthologies. She also worked as a Tlingit language researcher for the Alaska Native Language Center at the University of Alaska Fairbanks and was principal researcher in language and cultural studies at Sealaska Heritage

For more information view the full article: <http://www.adn.com/2012/12/01/2709799/alaska-woman-brings-tingit-to.html#storylink=cpy>.

### TLINGIT REPATRIATION AND PERFORMANCE AT NMNH

*By Martha Arciszewski*

In January 2012, the Tlingit dance group, **Yaaw Tei Yi**, performed song and dance of the Tlingit and Haida groups at the National Museum of Natural History. The event coincided with the Presidential Inauguration. The Yaaw Tei Yi group is a traditional Tlingit culture group from Juneau Alaska who continue the tradition



*Photo: James Di Loreto and Brittany M. Hance, Smithsonian Institution.*

of Tlingit through dance. The dance included the Killer Whale hat and the replica Killer Whale hat. The original hat was purchased by John Swanton in 1904 in Sitka by the son of the man who had possession of the hat at the time. The original hat was repatriated in 2005 and returned to **Mark Jacobs Jr.** who was a lineal descendant of the former owner of the hat. The Killer Whale hat is used in the Tlingit dance as an emblem of courage. Tlingit dance is a way to express emotion, embrace cultural history and celebrate family connections.

Organized by the **Repatriation Department**, this was an historic event for the NMNH and the dance and song were a wonderful demonstration of the importance repatriation with the Tlingit and the Natural History Museum.

### STEPHEN LORING AND JOAN GERO RECEIVE LIFETIME ACHIEVEMENT AWARD AT WORLD ARCHAEOLOGICAL CONGRESS



*Joan Gero, Claire Smith (President of the World Archaeological Congress), His Royal Highness Prince Al Hassan Bin Talal, and Stephen Loring on the occasion of Joan Gero and Stephen Loring receiving a Lifetime Achievement Award from the World Archaeological Congress at WAC-7, Jordan, January 2012.*

### ASC TEAM MEMBER JOINS RECOVERING VOICES

As of mid-November 2012, **Lauren Marr**, ASC Research Assistant and Inuit Studies Conference Manager, moved to the Recovering Voices Program in the National Museum of Natural History's Anthropology Department. Recovering Voices (RV) is an initiative led by the Smithsonian's National Museum of Natural History in partnership with other Smithsonian units, to promote the documentation and revitalization of the world's endangered languages and knowledge.

Lauren will assist in organizing a language revitalization initiative known as the **Breath of Life**

Archival Institute for Indigenous Languages, which will take place in Washington DC from June 10-21, 2013. The objective of the institute, which is a joint project of the Endangered Languages Fund, The Smithsonian Institution and the Library of Congress, is to make archives and museum collections a part of the language revitalization efforts of indigenous communities.

The Breath of Life Institute is based on the model developed for Californian languages in the early 1990's by the Advocates for Indigenous California Language Survival (AICLS) in partnership with the University of California, Berkeley. The 2013 Institute, like the one held in Washington, DC in 2011, will replicate the Berkeley model. For more information about Breath of Life or to apply please visit, [http://www.endangeredlanguagefund.org/BOL\\_2013\\_home.php](http://www.endangeredlanguagefund.org/BOL_2013_home.php)

## TRANSITIONS

### SERGEI ARUTYUNOV TURNS 80 AND RECEIVES A FESTSCHRIFT IN HIS HONOR

*By Igor Krupnik*

**Sergei Arutyunov**, renowned Russian anthropologist and a great friend of the Arctic Studies Center turned 80 in July 2012. Sergei's Arctic career started in 1958, when as a young post-doc he joined a Russian archaeological team under Prof. **Maxim G. Levin** heading to the Bering Strait. That trip launched Sergei's involvement in Arctic archaeology of 50-some years; his partnership with Levin and the late **Dorian Sergeev** in excavating Eskimo archaeological sites in Chukotka; and his interest in Eskimo culture and early history. Arutyunov was a member of another Russian archaeological crew that in 1960 located, perhaps, the most prominent ancient Eskimo site on the Chukchi Peninsula, the Ekven burial mound that dates to 1st millennium AD. During the 1960s and 1970s, he participated in the multi-year excavation at Ekven. The publications resulting from this work and Sergei's follow-up studies of ancient Eskimo objects, arts and culture became the pillars of his professional life.

As a seasoned Arctic archaeologist, Sergei met with **William Fitzhugh** in 1975, at the 9th International Anthropological and Ethnological Congress in Chicago, and with **Igor Krupnik** in 1971 in Moscow. He became a colleague, a trusted partner, a good friend, and an inspiring mentor in the fields of Siberian archaeology, ancient Eskimo art, and the cross-Beringian and North Pacific connections. He was on the Russian IREX team that pioneered Russian (then, Soviet)-American collaborative work and publications in Arctic/Beringian anthropology in the 1970s led by **Jim VanStone** and **Bill Laughlin**. This effort became the precursor to a much larger Smithsonian-led collaborative project, Crossroads of Continents that culminated in a major traveling exhibit, a seminal catalog volume (Fitzhugh



and Crowell 1988), and in scores of innovative educational and public programs. Sergei, together with his friend, the late **Sergei Serov**, led the Russian Crossroads team that helped select hundreds of Arctic and North Pacific objects from Russian museums for a multi-year Smithsonian loan. He also contributed numerous sections

to the Crossroads catalog volume and other related publications. The Crossroads venture served as a launching pad and the main driver to the establishment of the Arctic Studies Center in 1988. In all of these endeavors, Sergei's knowledge, energy, unwavering support, and his always bustling spirit were absolutely instrumental.

On the Russian side, Sergei took part in the 1977 field survey of the mysterious ancient site, Whale Alley, that he later described in a book coauthored with **Michael Chlenov** and **Igor Krupnik** (Arutyunov, Krupnik, and Chlenov 1982). In 1987, he re-introduced the second Russian archaeological team from the Museum of Oriental Arts in Moscow to the excavations of the Ekven mound in Chukotka and, later, of the nearby ancient Ekven village. Both lasted for several years and generated scores of priceless ancient objects that went on several international exhibits, including the most recent 'Ancient Bering Strait Ivories' show at Princeton (2009). They constitute the pinnacle of the Eskimo archaeological collections at the Museum of Oriental Arts in Moscow and at the Chukotka Regional Museum in Anadyr. Sergei continues his writing, traveling, and lecturing in many fields of ethnology, archaeology and history, specifically, on the traditional and modern cultures of Japan and the Caucasian Region of Russia, as well as on the Arctic. He also serves as the Head of the Department of the North Caucasus at the Institute of Ethnology and Anthropology in Moscow and the Corresponding Member of the Russian Academy of Sciences.

On the occasion of his 80th birthday, an international group of Sergei's colleagues, partners, and students led by **Michael Bronshtein** of the Museum of Oriental Arts in Moscow and **Igor Krupnik**, produced 180-page collection of scholarly papers in his honor. The Arutyunov's festschrift volume titled

*Vekhi na mysakh* (Landmarks on the Capes) was published in Russian by the Museum of Oriental Arts (MOA) in July 2012. It is illustrated by dozens of color photographs and pencil drawings of the Bering Strait coastal landscapes produced by the late artist **Sergei A. Bogoslovsky**. Bogoslovsky's powerful images of Chukotka scenery and historical landmarks help connect the narrative to the main theme of the 12-paper festschrift collection that celebrates five decades of research and exploration in the Arctic by Sergei Arutyunov, his colleagues, and disciples. Many of the festschrift contributors—Bronshtein, **Kiril Dneprovsky**, also from MOA, **Nikolai Vakhtin**, **Elena Mikhailova** of the Museum of Anthropology and Ethnology (MAE) in St. Petersburg, **Michael Chlenov**, the late French archaeologist **Patrick Plumet**, and others—have been partners and contributors to the many ASC ventures of the 1990s and 2000s.

The volume is accompanied by the list of major publications on indigenous peoples and cultures of Chukotka and the Arctic that Sergei published over fifty-some years of his Arctic career. Altogether, he produced or coauthored five major books and more than 55 papers published in several languages, besides his native Russian, including English, French, German, Danish, Japanese, and others. Chukotka and Arctic publications represent but a fraction of the monumental scholarly legacy generated by Sergei since the 1950s. Sergei's friends at ASC and his numerous American colleagues wish him many happy years of productive work in the Arctic field.



*Ted Carpenter examining embroidered Nenets bag. Photo: Sven Haakanson*

## EDMUND SNOW CARPENTER AND THE ARCTIC

*By William W. Fitzhugh*

I became acquainted with **Edmund Carpenter** (1922-2011) and his wife **Adelaide de Menil** when I was beginning to organize the *Crossroads of Continents* US-Soviet exchange exhibition in early 1980s. Ted was already familiar with Soviet anthropology and had begun working with **Henry Michael** whom he had known since graduate school at the University of Pennsylvania. Henry made a specialty of translating Russian anthropological literature by **Chernetsov**, **Moshinskaya**, **Dikov**, **Okladnikov**, and others for the Arctic Institute of North America. When our Soviet partners came to study the Jesup North Pacific Expedition collections at the American Museum of Natural History in New York, we often socialized at Ted's and Adelaide's apartment on Central Park South.

By this time Ted was already well-known for his work in the Central Canadian Arctic. He had collaborated on **Robert Flaherty's** book, *Eskimo* (1959), and he had published his innovative book, *Oh What a Blow That Phantom Gave Me* (1972), and



*St. Lawrence Island Old Bering Sea ivory figurine wearing hunting visor (Carpenter Collection).*

Photographer **Richard Harrington** recorded these starving times in 1949-50 while living with the Padleimiut caribou hunters west of Hudson Bay. When Carpenter was preparing to publish excerpts from Harrington's diary (Harrington 2000) he sent me a sheath of Harrington's photos of those starving people, taken as they carried on with their lives, hunting, giving birth, raising children, playing games, waiting. "Dear Bill," he wrote, "As one who witnessed the tragic famine of 1949-1950 in the Eastern Arctic, I can testify to the total accuracy and compassion of Harrington's photographs." The note—and eventually the publication—was prompted by criticism Harrington received after his photographs of starving Canadians embarrassed the Canadian government. Carpenter wanted the world to know. As he expressed it, "I certainly saw people die [in the Marine Corps], but I didn't see an entire culture die" (Harold n.d.).

Carpenter's interest in anthropology began with archaeological work around Rochester, New York, his home town, and in nearby Pennsylvania, and by 1950 he had established a solid publication record. He began graduate studies in archaeology at the University of Pennsylvania, but broke off in 1942 to enlist in the Marines and went to the Southwest Pacific. At the end of the war he returned to Penn and while he worked

soon thereafter, *Eskimo Realities* (1973), which brought the freshest insights to Eastern Arctic Inuit spirituality and belief since Knud Rasmussen's Fifth Thule Expedition reports in the 1920s. During several periods from 1951-1956 he had conducted ethnographic field work with the Aivilingmiut Inuit of northwestern Hudson Bay. The winters of the early 1950s were especially harsh, and many Inuit starved. Carpenter arrived in the middle of the catastrophe.

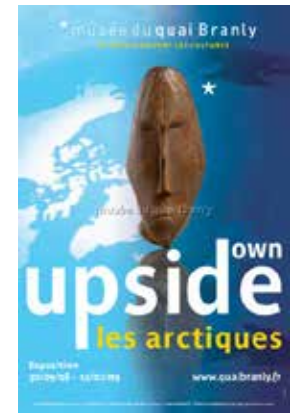
on his PhD thesis on the Late Archaic and Early Woodland archaeology in the Northeast he became associated with Penn's pre-eminent ethnologist, **Frank Speck**. Ted's experiences of driving Speck around the rural Northeast and New England to visit Indian families provided him with a vivid cache of memories and familiarity with the history of anthropology.

After completing his thesis he returned in the 1960s to the South Pacific, where he and Adelaide studied, filmed, and collected among remote tribes in New Guinea, becoming fascinated by its culture and art, and by the opportunity to explore the impact of media and the cognitive landscapes of societies in the very first throes of contact with colonial non-native "others". Exploring ancient and exotic cultures became a passion and inspired him to take up collecting as a way to preserve these vestiges which he often called "silent witnesses" when they entered museum or private collections. Over the years his and Addie's homes in New York City and Easthampton, L.I., grew into miniature museums in which visitors would discover masterpieces of art, ethnography, and folk art and would engage in discussions about Eskimo art influences on the Surrealists, the vicissitudes of the art market, shady collectors, museum intrigues, and inevitably—as the 80s and 90s rolled by—about the politics and

ills of repatriation, which Carpenter came to regard as a kind of museum-complicit book-burning. Over their lifetimes, Ted and Addie built numerous collections and then donated them to museums so they would become available to all. Later, when they saw materials recycling out of museums, the art market and private ownership seemed a more secure repository.

For much of his life Ted was engaged in innovative film, radio, television, and print media. In the 1950s he collaborated with **Marshall McLuhan** on a variety of media projects and educational ventures,

launched new film and media university programs, and created radio and TV programs that broke new ground. Never satisfied with the status quo in his own life or way of thinking, Carpenter was always



*Poster for Ted Carpenter's Upside Down – les Arctiques exhibition at the Branly Museum in Paris.*



*Branly Museum curators in Upside Down gallery installation. Photo: William Fitzhugh*

looking for new horizons, pushing new frontiers, breaking icons, and discovering and bringing together people with new ideas that fueled the new field of communication theory. Much of this ferment was taking place in California and Toronto. For many of us growing up in North America in the 50s seemed like a wasted era with nothing but conformity; for Carpenter and his associates, the new TV media had brought revolutionary change to communication, much as the digital revolution has today, and Ted had a gift for artistic, insightful communication.

Others have written about Carpenter's anthropology, his connoisseurship, his media theory, and his devotion to the esoteric (see references below). He had a knack for finding the fascinating details behind stories, and his way of humanizing artifacts from ancient or exotic cultures and making crucial insights often astounded.



*Ted Carpenter, Diana Rowley, and Father Marie-Rousseliere at Dartmouth's Elders Conference, Hanover, 1993. Photo: William Fitzhugh*

Conversations with Ted always took surprising twists and turns. He was a born story-teller whose vision of the world was 'as sharp as a knife' to paraphrase **Wilson Duff's** memorable description of Northwest Coast Indian art.

Political problems between the U.S. and the Soviet Union delayed Crossroads during the early 1980s, but when it got back on track around 1985 I began to have regular communications with Ted about northern issues. While preparing the Smithsonian's Inua exhibit I became fascinated by Yup'ik Eskimo art and symbolism and its similarities with the ivory hunting art of the Old Bering Sea culture. Ted had begun collecting the finest pieces of Okvik and OBS art that appeared on the art market after the St. Lawrence Island Eskimos began systematically mining their old sites, whose lowest levels dated to the Okvik, OBS, and Punik periods (ca. AD 0-1000). Local people had learned about the art when serving as excavators for **Henry Collins, Hans-Georg Bandi, Frohlich Rainey,** and **Otto Geist**, and by the 1980s the islanders had received title from the federal government and could excavate without consideration of antiquity laws. On my visits Ted would show me carvings; some were magnificent, but some had been doctored by the

diggers, for instance, inserting bits of gold wire into the drilled centers of the common circle-dot motifs. Ted's interest extended beyond early Eskimo art; he had extensive knowledge of Paleolithic and ethnographic arts, especially of the Southwest Pacific and Yup'ik and Inupiat art.

Toward the end of his life his Eskimo art studies emerged as his masterful exhibition at the Paris Quai Branly Museum, *Upside-Down: the Arctic*, and later under the title, *Upside Down: Arctic Realities*, at the de Menil Collection in Houston. Many of the pieces were from his and Addie's collection, with contributions from several museums, including fine Yup'ik masks from the Museum of the American Indian. The exhibit and catalogs (Carpenter 2008, 2011), like most of Ted's publications, many of which he designed and issued through the Rock Foundation, held objects up to light and showed them as isolated pieces of sculpture in the vastness of white Arctic space. But the show was not only about beautiful objects; a video showed an upside-down dancer destroyed gravity and earth's baseline, twirling and suspended in air. Many Paleolithic and ancient Eskimo artifacts were meant to be seen from multiple perspectives, including upside down/right side up when suspended on lanyards and necklaces or carved into the round on harpoons and line fasteners. The incorporation of Yup'ik masks in the exhibition brought dance, artifact, and ceremony together into a timeless kinetic-poetic statement that he imagined as 'Eskimo reality' or 'Acoustic Space'.

Ted's major opus was his 12-volume folio-sized series illustrating notes, illustrations, and writings on tribal and ethnographic arts of **Carl Schuster** (Schuster and Carpenter 1986-88; Schuster and Carpenter 1996). Schuster had left a voluminous archive of his world-wide travels searching for connections in archaeological and ethnographic arts whose forms, designs, and elements he believed could be traced back deep into prehistory, even to the Paleolithic. Schuster died before he could complete his synthesis, and the task then fell to Ted, who consolidated the Schuster files into the most comprehensive corpus of archaeological and tribal art motifs and systems of design ever assembled. Although the work dealt only tangentially with Eskimo material, it created a presumed evolutionary sequence of design motifs and patterns which he and Schuster believed were a kind of visual genealogical mnemonic for ancestor-reckoning. Their theory has never been proven because of the near impossibility of linking up the chain of patterns over thousands of years in a consistent verifiable manner, but it constitutes one of the few grand theories on the meaning and history of ethnographic arts.

In 1992 Ted participated in **Elmer Harp's** conference held at Dartmouth to honor his 80th birthday. We also honored three other "upper-genarians": **Grahame Rowley** and **Father Marie-Rousselière**, who were also 80 that year, and **Frederica de Laguna**, who was 90. Ted and Freddy had never seen eye-to-eye on European-Eskimo art connections—a subject on which she had written her PhD under **Franz Boas's** supervision. When Ted



presented his paper I thought she was rather curt with him, so I was pleased he offered the paper for publication in the proceedings of the conference (Carpenter 1993); it was his last article on this subject.

### Pattern-Hunting in Russia

Ted's work with Carl Schuster fascinated me, for I saw in Schuster's work links to the origins of early Eskimo art, particularly with Asian Scytho-Siberian animal style art. Here I was tracking territory already traveled by **Collins, Rainey, and Helge Larsen**, as well as by Schuster. After Crossroads work had introduced me to **Sergei Arutyunov, Nikolai Dikov, Mochanov**, and others, and Gorbachov's glasnost (openness) policies began to open the USSR to foreign researchers, I began to explore the possibility of fieldwork in northern Russia, and Ted and Addie became partners. Archaeologists had not yet ruled out Eskimo connections with Paleolithic or Mesolithic Europe, and Larsen had specifically pointed to the Siberian Iron Age sites around Yamal as a possible source. The site of Ust-Poluy in Salekhard near the mouth of the Ob River had produced harpoons, combs, dog trace buckles and other materials that resembled Eskimo artifacts. For



*Adelaide and Ted Carpenter with one of our AN-2 planes at Tepli Klutch, Eastern Siberia. Photo: William Fitzhugh*

several years Igor Krupnik and I worked with **Andrei Golovnev, Natalia Fedorova, Vladimir Pitulko, and Sven Haakanson** on ethnography and archaeology of Yamal.

After several years of work in the mid-1990s, despite

fascinating experiences, we determined that this was not proto-Eskimo country and that Eskimo roots must lie further east along Russia's Arctic coast or in the North Pacific or Bering Sea.

Ted and Addie joined us for some of these Russian Arctic excursions. In 1994 we surveyed for sites in Yamal and then hitched a ride on the Russian Arctic vessel *Jakov Smirnitkii*. We hoped to reach the New Siberian Islands, but heavy sea ice damaged our propeller, and we had to be towed back to Dikson at the mouth of the Yenesei River. The voyage was fascinating, and although we managed to get ashore several times, we found no early archaeological sites.

The next year, 1995, Rock Foundation funding helped us survey the shores of the lower Ob River using a small Russian river-boat. Ted and Addie again accompanied and sponsored our work which produced important archaeological finds, including

a large Neolithic site with decorated pottery. But what interested Ted most were the Nenets reindeer herding camps where he had a chance to inspect their equipment and especially the intricate patterning of their fur garments. The costumes were of special interest because the Nenets clothing design patterns suggested continuities with Mesolithic and Paleolithic art. After several weeks on the Ob River we joined up with Russian and American airplane pilots who had been recruited by **Shane Lundgren** (on leave from his day job as a Delta pilot), who was planning to fly across the entire expanse of northern Russia from Moscow to Provideniya—some 7000 miles. Shane, with Rock Foundation assistance, arranged to purchase two AN-2 single-engine (1000HP) bi-planes, the work-horse of the USSR's (by then Russia Federation's) civil aviation fleet, most of which had been grounded during the mid-1990s for lack of operating funds. In these paper-skinned wonders the lot of us bounced down the Salekhard runway and disappeared into the clouds heading east.

This was a fabulous trip, even though we made little progress on the archaeology front. Every night we put in to a small town and found some kind of lodging and food, and in the morning our pilots would make the pro forma visit to the airport weather-ladies to be allowed to take off. In one instance we had to bribe them twice, one for the departure and then again to 'change the wind.' Rules said our planes could not fly if the wind was more than a few degrees of the axis of the runway; but in our case it was irrelevant because our little AN-2s could take off at 80mph across the runway in 15 seconds if we wanted to. For ten days we were marooned in Yakutsk because they would not accept our Moscow visas (this was the fledgling time of Sakha 'independence'), but here our time was spent in wonderful excursions to visit **Yuri Mochanov's** and **Fedoseeva's** 'early man' sites and other wonders, including their excellent microlithic Neolithic collections at the Academy of Sciences. At the parallel Sakha Academy of Sciences we learned much about local ethnography and saw less controversial archaeological collections. We enjoyed being in a 'native' part of Russia; **Stephen Young**, our paleoecologist, had lots of time to practice his piano lessons.

The high point archaeologically was Cape Schmidt where we visited some of the westernmost Eskimo sites—huge frozen mounds dating to the last 2000 years—which were being systematically plundered with artifacts being fenced abroad. When we finally reached Provideniya, it turned out that our planes were denied entry into the US by the FAA. I was not surprised. One morning I found our Russian pilots over-painting the Russian ID numbers on the side of the planes and replacing them with US-looking call numbers. The planes were impounded and it took Shane two years to get authorization for them to cross Bering Strait. Later he flew them from Alaska to Norway over the North Pole and wrote a book about it. Ted and Addie had a marvelous time on this trans-

Siberian venture. For all of the Americans, the chance to transit the Russian Arctic and Taiga zone was an eye-opening experience. We met many representatives of Russia's northern Natives, and Ted and Addie acquired marvelous photographic records of peoples, artifacts, museum collections. It was a kind of latter-day version of the great Harriman Alaska Expedition of 1899 but by mini-airplane rather than by ship. In our case Ted played "Harriman" and we had innumerable impromptu lectures and seminars from our crew of American and Russian scientists and anthropologists. Ted remained fascinated by the Native Russian clothing designs, which he believed supported the ancient genealogical theory. One of the more important links he discovered came from a magnificently-preserved Mesolithic collection from a riverside site being excavated by one of Pitulko's friends, Losovsky, on which he found geometric designs that matched those in Paleolithic objects and Nenets clothing.



*Adelaide de Menil photographing excavations at Zhokhov Island, 2000. Photo: William Fitzhugh*

### Zhokov and Yana

Following our Russian AN-2 safari, Ted and Addie continued to support **Vladimir Pitul'ko's** archaeological research in the Russian High Arctic, first at the 8000-year old Zhokhov Mesolithic site, and later at Yana, a 27,000-year-old riverside Paleolithic site east of Tiksi. Their support for these two projects over more than a decade resulted in immense contributions to Russian Arctic prehistory and ancient

paleoenvironments. A score of Russian scientists participated each year, and given the location of Zhokov several hundred kilometers off-shore from the staging point at Tiksi, it is a miracle that the Russian MI-8 helicopters managed these hundreds of transits without mishap, which almost certainly would have been fatal, as there were no back-ups. Besides funding the field expeditions and supporting laboratory analysis, the project brought a number of western scientists into the field as observer-participants. In 2000 Stephen Young and I spent several weeks on Zhokov helping to excavate its wood and bone-filled frozen deposits, finding, among other things, the remains of grass baskets. **Daniel Odess** was also present and assisted the project for several years. Over time a small tent city grew up near the site, and Ted and Addie made sure there was ample French wine and pre-dinner aperitifs to complement the Russians' stash of vodka, which was also in good supply. Around 10-11am on sunny days the frost would leave the surface we were excavating for about two or three hours, allowing us to

remove the soliflucted mud in which artifacts had been encased for eight millennia. Ted dug with the rest of us while Addie photographed the strange clot of rubber- and down-coated diggers as they wallowed on hands and knees in the freezing muck and wind-driven snow. Pitul'ko directed and Andrei Golovnev took video and produced a wonderful series of film reports in which polar bears—our constant companions—seemed to interchange with people, especially around the bathhouse. Frosty beards and near-frozen fingers were par for the course, but throughout there was comraderie and high spirits because the finds were plentiful and interesting. In the end a magnificent collection was obtained, including some important art-works. But for those of us hoping to find proto-Eskimo culture, the finds were once again disappointing. Zhokov people were still very much in the Mesolithic land-hunting mode; their food was largely wild reindeer and polar bear—a strange diet indeed!—and they appeared to be sojourning on the barren Arctic coast the way we might take a winter's break to Cancun. They really were not into maritime economy and seemed to have little use for walrus and seals. While a considerable amount of art was present, there were few links on which to build a strong case for Schuster-Carpenter style genealogical reckoning.

While Zhokov excavations were winding down, a new—much older—site was emerging from the frozen banks of the lower Yana River east of the Lena delta. Pitul'ko and his team, following discoveries made by local ivory hunters, had begun work at the Yana site. Soon more than mammoth bones were emerging from their stepped-terrace style excavations in what must be one of the most complex excavation



*Nenets fur embroidery with 'genealogical' patterning. Photo: Sven Haakanson*

projects ever done in the North. The remains of repeated occupations of this 27,000-year old hunting camp and bone dump were buried in thin bands of soil criss-crossed by frost wedges and cryoturbated soils beneath 10-20 meters of overlying frozen sediments. The site's large collections of lithic, bone, and ivory artifacts, worked mammoth bones and tusks (some with complex engravings, one perhaps representing human figures engaged in a circle ritual or dance), and remains of bird and mammal food remains documents human activities nearly at the doorstep of the Americas 15,000 years earlier than known previously. Yana, supported by the Rock Foundation through 2013, has become the oldest, most important site in the High Arctic.

While Ted and Addie were shepherding Zhokhov and Yana, Ted was preparing the Upside Down exhibition and its catalog, referred to earlier. This was

to be the last project Ted carried out and probably was the one that brought his vision and experience in Arctic art and anthropology to the widest audience. Many thousands saw the exhibition in Paris and Houston and had a chance to appreciate the artifacts as works of art in a setting that supported Ted's vision of how and why this art was created—by hunters who had learned to live close to the edge of survival in a harsh but stark and beautiful land, using art and ritual as a way to communicate with the spirits of animals and the master gods that controlled human destiny. I believe Ted saw himself somewhat in the shoes of **Knut Rasmussen**—also a literary and artistic person—who had a chance to witness the last vestiges of an ancient cultural tradition reaching far back into the Paleolithic. He believed those traditions were closest to the surface in the northern peoples whose cultures he was able to observe in the Canadian Arctic and Siberia.

Over the years Ted and Addie had developed a close friendship with the Danish Arctic archaeologist, **Jørgen Meldgaard** and his wife, **Lisen**. Jørgen was an expert on Dorset and Sarqaaq archaeology in Greenland and Canada and had written extensively about Dorset art. The Carpenters and Meldgaards began sharing visits and trips together. After Jørgen's death in 2007 Ted and Addie established the Carpenter-Meldgaard Endowment at the National Museum of Denmark to complete some of Jørgen's unfinished research projects and to process his archives and papers. One of the publications to emerge documents Meldgaard's 1956 survey of southern Labrador and northern Newfoundland searching for sites of the Norse Vinland explorations. Meldgaard's *Vinland Vision* (Madsen and Appelt 2010) traced, in photographs and field notes, Meldgaard's survey route from Hamilton Inlet to Pistolet Bay on the northern tip of Newfoundland. No Viking sites were located, but Jørgen's correspondence with **Helge Ingstad**, who later found the L'Anse aux Meadows site near Pistolet Bay in 1961 shows that Ingstad had taken note of Meldgaard's efforts, which followed earlier suggestions as to the location of the Vinland sites on the northern tip of Newfoundland by **Vaino Tanner** and **W.A. Munn**. Meldgaard's Hamilton Inlet research was instrumental in guiding my own PhD studies in 1968-1969. The Carpenter-Meldgaard Endowment produced a number of other studies and reports and has been a fitting tribute to Denmark's leading Arctic archaeologist of the 1970-90s, a career befitting the likes of his predecessors **Therkel Mathiassen**, **Birket-Smith**, and **Helge Larsen**. Ted and Addie's support and friendship solidified Meldgaard's accomplishments further by enabling his students to complete this legacy.

Ted left a great legacy of his own in the artistry of his publications. Few will probably ever see his 12-volume magnum opus with Carl Schuster, in which object photography, illustrative art, and language bring to life thousands of ethnographic and archaeological objects—some simple, others masterpieces—but all rich in content and meaning, which the authors tease out in poetic language that seems to speak directly from the objects in question. Carpenter was reluctant to place

himself in an authorship role in this work, but clearly his was more than an editor's filial duty to a deceased colleague. Ted carried Schuster's work forward in great leaps. Fortunately he produced a condensed version in *Patterns that Connect: Social Symbolism in Ancient and Tribal Art* (Carpenter 1996) that makes this work more accessible. Carpenter's *Padlei Diary*, 1950 presents Richard Harrington's astonishing photos and diary excerpts of Inuit starvation; his *Comock: the True Story of an Eskimo Hunter* (2003, with Robert Flaherty) is equally moving. These and others were produced by the Rock Foundation, which distributed copies widely to colleagues and libraries. Carpenter had a flair for the dramatic that was exercised in a quiet, understated way, and this was the hallmark of his publications that made his work distinctive, never to be forgotten even though much of it never entered the mainstream of academia. In this he was as much the individualist as the artworks, the artifacts, and the cultures and personalities he studied and wrote about so memorably. Ted's work has touched many lives through his and Addie's collecting, research, fieldwork, and publications. Like the Schuster archives, now housed in the Museum of Culture in Basel, Switzerland. Ted's papers, greatly enriched by Addie's photographic documentation of their shared research work will find an important place among the resources on the study of northern cultures and peoples. The same can be said for their work in other parts of the world.

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## TED CARPENTER

By *Vladimir Pitulko*

*Editor's note: The following are Pitulko's remarks at the memorial service held for Ted Carpenter at the American Museum of Natural History, Oct. 29, 2011.*

Ladies and gentlemen, We all here for unfortunate occasion, but anyway please let me thank you for the honor and opportunity to be here and speak for the memory of **Dr. Edmund Carpenter**, who many of us knew as Ted. All my colleagues and participants of the Zhokhov-2000 project, started by Ted eleven years ago, join their voices to me, particularly members of the old Zhokhov team – **Lena Pavlova, Slava Chasnyk, Andrei Golovnev, Sergey Labinsky** and **Sergey Kulakov**, and others who happened to know Ted during his last expeditions to the very remote part of the Russian Arctic, the harsh environment which he loved. He was saying that this is the space with no line between earth and skies, where wind blows all the time. The great respect which all members of the team have for Ted,



*Zhokhov Project team in 2000. Photo: A. de Menil*

is based on his extraordinary character and personality that were easy to see under the hard living and work conditions during the field work. A good memory of him will live between us long after July 1, 2011. He was a great man, and his death is a huge loss for everyone who knew him.

Beyond Ted's family I am most probably the youngest one here. My experience with Ted is also relatively short – this is about 16 years passed since we met in 1994, when he became interested in my work and started thinking of supporting it. Finally, this work was started in 2000, in a form of interdisciplinary research project called Zhokhov-2000 after the name of the oldest archaeological site in the High Arctic which Ted was evaluating as the most important discovery in the Arctic archaeology for the second half of the twentieth century.

Ted's legacy is huge and includes a number of important books such as Carpenter/Schuster monograph and *Patterns that Connect* which is, in my understanding, one of the most important works in anthropology. Many of you were speaking of Ted's brilliant career. Every word is true – he was successful scientist, good researcher and teacher, excellent writer, famous anthropologist. Everything what he was doing was supposed to be done to perfection – I know that from my experience of work on the manuscripts which he kindly agreed to edit. That was hard, but very good experience. As a person, he was kind and strong man at the same time, honest and tough, purposeful, independent and critical. From 2000 through 2004 he was participating in the excavations of Zhokhov site every summer, and that was in his late 70s and early 80s. He was tough, and only that allowed this sort of work in his age.

This project, generously supported by the Rock Foundation, is still on the go and every year of work brings important results. One of the best finds, the Yana site, expanded our knowledge on human history in the Arctic far beyond anything which was thought about it previously, to almost 30 thousand years ago. This site produces absolutely wonderful ornaments, designs, and decorated objects – this is a kind of archaeology which Ted loved, and he has seen many of the objects, but unfortunately I cannot discuss them with him anymore.

That was one of Ted's last projects, one of many, and all were important for him, otherwise he would not have provided financial support. I think no one but Ted has contributed so much support for the archaeology of the Arctic, especially the Russian Arctic. The project has brought the most important and systematic results of any research for more than 30 years. No institution or person has done more to expand our knowledge of Arctic Siberia in archaeology and all its related fields.

We all live as long as there are people who keep a memory of us. And this means that Ted is with us forever. We are many - his friends, colleagues, former students, and people who simply knew him. Professor of medicine Chasnyk (**Slava Chasnyk**), our doctor for the expeditions to Zhokhov Island, once told me, "He (Ted) has changed my understanding of life." I totally agree with him, and also I can say that Ted has changed my life. He was a great man, and I am proud for the trust and friendship he gave me.

## KENOJUAKE ASHEVAK (1927-2013)

By *Bernadette Driscoll Engelstad*

For more than 50 years, **Kenojuak Ashevak** has been the most celebrated of Inuit artists, and when she passed away on January 8, 2013, a bright light passed from the world. From the inception of the Cape Dorset printmaking program, Kenojuak's art has highlighted the release of the annual print portfolios. So renowned are her images that the Dorset studio has created independent commissions of her work. Her etching and aquatint print, *Into the Light* (1999), highlights the

cover of *Cape Dorset Prints: A Retrospective, Fifty Years of Printmaking at the Kinngait Studios* (1).

Like **Matisse** in his later years, **Kenojuak** is an inventive form-maker, a visionary and creative colorist whose high-spirited images grace the collections of art institutions in major cities around the world. Her work is so pivotal to the history of Inuit art that one might question a collection that does not include a print by Kenojuak. For all arguments aside, she is irrefutably the standard-bearer of decorative birds in colorful plumage. Or so it may seem.

For in any discussion of Kenojuak's art, it is not long before someone mentions the 1960 stonecut print, *Enchanted Owl*, which gained prominence as a stamp image in 1970, marking the centennial celebration of the Northwest Territories – and which long held the auction record for a work of Inuit art.

Like many students of Inuit art, my introduction to Kenojuak began with John Feeney's film produced for the National Film Board of Canada (2). Entitled *Eskimo Artist: Kenokuak*, it was recorded in 1962 when the Inuit art world was in its infancy. Opening in moonlit darkness with the sound of a qomatik tracking across rough ice, it shows Kenojuak framed by the soft light of the igloo, tending the qudlik while her young sons, Arnaqu and Adamie, play nearby. She and her husband, Johnniebo, converse in Inuktitut, their shy voices suggesting the presence of the cameraman. Kenojuak provides an intimate glimpse into her life as a young artist, and the early days of the Dorset print shop.

The film offers rare insights into her early vision as an artist. Citing her husband's pride in her work, she notes that her art is helping to feed their young family. The shadow figures created by Johnniebo on the igloo wall delight the children, and are reminiscent of the fluid silhouettes of several of Kenojuak's early prints, including *Night Spirits* (1960/20), *Complex of Birds* (1960/17), *The Return of the Sun* (1961/81), *The Arrival of the Sun* (1962/69), and *Dream* (1963/16). The film's narrative recalls the story of Raven – dark as the night – and Owl – who brought light into the world – images that would long animate Kenojuak's drawings. Through this statement, her art achieves an intimate connection with the universe . . . an Arctic universe defined by seasons of darkness and light. In the recurring appearance of



*Kenojuak Ashevak with silk scarf printed with image of The Enchanted Owl, 1960.*

Owl and Raven, Kenojuak's images give life to these seasons, linking them to the sun and moon -- the cosmic sources of light and dark – as well as to female and male, the spirit of sun and moon central to Inuit mythology.

Although often described in formalistic terms, Kenojuak's art still seems to emphasize these primal connections, perhaps in a subliminal rather than clearly conscious manner. From her earliest drawings through more recent prints, her art reveals a conceptual focus linking sun, birds, and women in bold and subtle ways. The drawing for *The Arrival of the Sun*, featured in John Feeney's film, shows the sun as a female image, facial details lost in its transition from

drawing to print. Likewise, the print, *The Return of the Sun* (1961/81) portrays the sun as a bird with the piercing eyes and beak reminiscent of Kenojuak's owl imagery. The dancing figures of birds and animals celebrate the return of spring – the return of life – to the tundra.

In this regard, Kenojuak's work may be aligned with the art of Jessie Oonark and Marion Tuu'luiq – forming a matriarchal triumvirate – whose works celebrate the sun, birds, and women as vital sources of light, life, and renewal in the world. Here the artists join with Inuit women across the Arctic whose radiating fur hood of the kaliku (Mother Hubbard parka) creates a sunburst halo around the faces of women and young girls, celebrating feminine nature and its intimate connection with the sun – the universal source of light and life – preserved in Inuit mythology and art (including clothing design) across the generations.

At times expressing the concern that she was 'running out of ideas', Kenojuak has been one of the most prolific graphic artists in the history of Inuit art. In addition to some 300 stonecut, lithograph, etching, engraving, and aquatint prints released by the Kinngait Studio, the Dorset Archival Collection (in the care of the McMichael Collection of Canadian Art) contains

over 2,000 drawings by Kenojuak – a treasure trove for future students of Inuit art history.

Despite suffering profound personal losses throughout her lifetime, Kenojuak was seldom photographed without a smile. As she once described herself, "I am an owl and I am a happy owl. I like to make people happy and everything happy. I am the light of happiness and I am a dancing owl."



*The Return of the Sun, stonecut, printed by Lukta Qiatsuk, 1961 c. West Baffin Eskimo Co-operative Ltd.*

**DANIEL K. INOUE (1924-2012)***By Stephen Loring*

In this time of partisan politics and a profoundly dysfunctional legislative body there may be some comfort in reflecting on exemplary individuals who represent the very best in the arena of American politics. With the passing of **Senator Daniel K. Inouye** on December 17, 2012, Hawaii lost a venerable favorite son, the Nation lost a tireless patriot and dedicated legislator and the Smithsonian Institution lost one of its most loyal and steadfast supporters. Richard Kurin, the Smithsonian's Under Secretary for History, Art, and Culture, summarized Inouye's contributions :

*"Senator Inouye also worked long and hard on behalf of the Smithsonian. He played a pivotal role in the creation of the More Perfect Union exhibit at the National Museum of American History, which told the story of the internment of Japanese Americans during World War II. He aided the Folklife Festival in featuring Hawaii on the National Mall. He supported the Asian Pacific American Center. He's helped bring the National Museum of African American History and Culture to fruition. Perhaps most notably, he authored the legislation creating the National Museum of the American Indian, which would not exist without his steadfast commitment".*

As might be expected, the Arctic Studies Center's interactions with The Hill over the years have tended to focus on the Alaskan delegation but most especially with **Senator Ted Stevens** with whom **Bill Fitzhugh** had a close long-standing (since ca.1984) friendship. Senator Stevens' office was always open to visiting

Alaskan Native scholars and researchers and we worked with the Alaskan delegation on a variety of events celebrating Alaskan culture, heritage and history. On a number of these occasions Sen. Inouye would make a brief cameo appearance and it was clear that the two senators enjoyed a special friendship. One of our favorite celebrity moments at the museum occurred in the spring of 1998 when construction of



*Senators Ted Stevens and Daniel Inouye receive ceremonial blankets honoring their role in supporting the legislation that led to the creation of the National Museum of the American Indian. Photograph courtesy Allison McLain, Aleutian Pribilof Islands Association.*



*Sen. Ted Stevens talking with Sen. Daniel Inouye (Stephen Loring and William Fitzhugh in the background) at the dedication and opening of the exhibit-case "Native Peoples of the Aleutians Island" at the National Museum of Natural History, 1998. Photograph courtesy Allison McLain, Aleutian Pribilof Islands Association.*

the entranceway for the IMAX theater in the NMNH created an opportunity to erect a new exhibit of the Native Peoples of Alaska and the Native Peoples of the Aleutian Islands in the North American Hall (where Oceans is now). We worked closely with the Aleutian/Pribilof Islands Association (A/PIA) to put together a "case study" on Aleutian heritage and history. When it came to opening the exhibit not only did A/PIA fly in 25 Aleut elders and administrators from Anchorage but they also arranged for his **Beatitude Metropolitan Theodosius**, the head of the Orthodox Church in the United States and Canada, to come to Washington and bless the occasion. We don't know what alarmed security (and the NMNH administration) more: the copious amounts of incense that the Metropolitan lit to bless the cases, or the sudden unexpected arrival of two acting United States Senators, Stevens and Inouye. There was a spontaneous hymn sung by the Aleut after the blessing and some short words by Stevens, who then introduced Inouye who spoke movingly about island homes (Hawaii and the Aleutians) and the importance of cultural heritage. It was a memorable evening.

## PUBLICATIONS

**SEA ICE KNOWLEDGE DOCUMENTED AND SHARED WITH USERS AND SCIENTISTS**

In October 2012, the ASC released its new heritage publication, *Kingikmi Sigum Qanuq Ilitaavut – Wales Inupiaq Sea Ice Dictionary*, an illustrated bilingual catalog of traditional Inupiat knowledge about sea ice and change North Alaska-

Bering Strait region. The 112-page ‘dictionary’ is a product of a four-year partnership of a small team of indigenous Elders, language experts, and scientists, under the leadership of **Winton Weyapuk, Jr.**, a whaling captain from Wales, Alaska, and **Igor Krupnik** from the Smithsonian (see ASC Newsletter 16, 2009). Several other partners, including local Wales Elders **Pete Sereadlook** and **Faye Ongtowasruk**, the late **Herbert Anungazuk**, originally from Wales, were instrumental in the preparation of the ‘Wales Sea Ice dictionary,’ as were also sea ice scientists **Hajo Eicken** and **Matthew Druckenmiller** of the University of Alaska Fairbanks, linguist **Larry Kaplan**, also of UAF, anthropologist **Carole Zane Jolles**, and others.

Wales/Kingigin, Alaska, population 160, is the northwesternmost community in North America, located on the shores of Bering Strait, right across from the northeastern edge of Siberia. One can really ‘view Russia’ on a clear day from almost any window in Wales, as seen from the photo placed on the dictionary’s cover. The idea to collect traditional Inupiaq sea ice terms in the community of Wales was first discussed in 2006, when Igor secured copies of several historical photographs from Wales taken in 1922 by visiting biologist **Alfred M. Bailey**, a future director of the Denver Natural History Museum (now, the Denver Museum of Nature and Science). When several dozen Bailey’s photos were shown to hunters and Elders in Wales, they were amazed by how much the sea ice

around their native place had changed due to rapid Arctic warming. Since the Inupiaq language in Wales is now being used by a few senior adults and Elders only, it inspired a cooperative effort in local knowledge and language documentation. It was endorsed by Native Village of Wales and supported via grant from the ‘Shared Beringian Heritage Program’ of the National Park Service and the matching funds from NMNH and the Arctic Studies Center.

Since Inupiaq is not spoken actively in Wales hunting crews these days, Weyapuk carefully prepared the list of traditional Kingikmiut sea ice terms from his

youth memories and then cross-checked it with the Elders.

He also took over 100 color photos of local ice scenes and ice formations from the shore-fast ice, the nearby mountain, and from a hunting boat. Upon Igor’s suggestion, he inscribed the Native terms for the ice on the photos he has taken, so that the readers may view the ice-

scape through the eyes of experienced Inupiat hunter. The Inupiaq-English ice dictionary lists over 100 terms for ice and ice-associated phenomena in the Kingikmiu/Wales dialect, arranged alphabetically and by major groups/types, and with detailed explanations in

Inupiaq for major ice terms. Eicken, Druckenmiller, and Anungazuk contributed expanded comments on the ice and ice knowledge in Wales, and Igor added a short story of Alfred Bailey’s sojourn in Wales in spring 1922, as a preface to two dozen black-and-white historical photos from Bailey’s collection at Denver museum.

‘Wales Sea Ice Dictionary’ was inaugurated at the recent 18th Inuit Studies Conference (24-28 October, 2012) at the Smithsonian in Washington, DC. Of the thousand book

copies printed, four hundred were shipped directly to Wales for local families, school program, friends and relatives in Alaska and elsewhere. *Kingikmi Sigum Qanuq Ilitaavut* is another outcome of the SIKU (Sea Ice Knowledge and Use) project that Igor developed and implemented during the International Polar Year 2007–2008, with the support from the National Park Service’s “Shared Beringia Heritage Program”



Exerpt from *Kingikmi Sigum Qanuq Ilitaavut – Wales Inupiaq Sea Ice Dictionary*.

and matching funds from the University of Alaska Fairbanks and NMNH (ASC Newsletters 16, 2009, 17, 2010).

In December 2012, the 'Wales Sea Ice Dictionary' received an award from the Atmospheric Science Librarians International (ASLI), a professional association of atmospheric science librarians, institutions, and organizations involved in atmospheric research. Each year, ASLI recognizes the best books in all fields of atmospheric sciences out of the pool of several hundred printed annually. The Krupnik-Weyapuk heritage volume was the first ever publication in social sciences and with a Native Alaskan co-author to be awarded an 'Honorable Mention,' as the 2012 ASLI's 'Choice in the Reference Category' (see Photo; <http://aslionline.org/wp/2012-asli-choice-awards-winners/>). The award was given at a special ceremony at the 93rd Annual Meeting of the American Meteorological Society (AMS) in Austin, TX.

The 'Wales Sea Ice Dictionary' was enthusiastically welcomed in Wales when the printed books arrived and were disseminated among local families. According to Weyapuk's report, "... People commented that a dictionary such as this was long overdue and that it was very important to document our Inupiaq language for future generations. One old man said that it may help inspire people to speak more Inupiaq, that the books like this are needed, and that we need to preserve our language. Like many Elders he is humble and quiet, but what he said touched my heart. Another young man said he would now study the book to learn the Inupiaq words and how to recognize dangerous sea ice conditions and avoid them. Other people commented that other similar dictionaries with Inupiaq words used every day should be produced. Many people said they enjoyed the photographs, both the contemporary and the historical photos taken in the 1920s. Looking at the pictures side-by-side, our people were able to compare sea ice conditions from the 1920s to what they see today. Our community appreciates all the hard work done by everyone and especially the work done by Igor to bring this project to fruition. We are proud of having such a book produced for the village of Wales, for other researchers, scientists, and

extended family and friends everywhere."

As Weyapuk stated in his Introduction to the 'Wales Sea Ice Dictionary,' "...It is our hope that our Inupiaq words for sea ice and the English translations we collected here can help young hunters supplement



*Igor Krupnik accepts ASLI award for the Wales Sea Ice Dictionary publication, December 2012.*

what they have learned in English about sea ice in our area and how the changing ice conditions are affected by winds and currents. It is also our hope that they can learn and begin to use some of the Inupiaq words as a way to teach those younger than themselves. Language, any language, is beautiful in its own way. Inupiaq, because of its construction and its concise description of the natural environment is no less beautiful. It is, in its way, a heartfelt tribute to our Elders who taught us

so much. Without their dedication and instruction our life would be dramatically different today. This book can also be seen as praise for our youth who continue our way of life and whom we love deeply. Enjoy this book for what it is." We cannot agree more with his heartfelt words.



*Alfred Bailey's photo of 1922*

***ELLAVUT: OUR YUP'IK WORLD AND WEATHER: CONTINUITY AND CHANGE ON THE BERING SEA COAST***

***By Igor Krupnik***

A well-revered team of **Ann Fienup-Riordan**, our ASC Research Associate, and **Alice Rearden**, both from

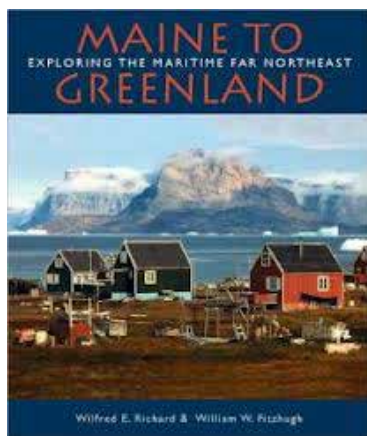
Anchorage, Alaska, produced yet another seminal book for the series of publications with the Calista Elders Council on the Alaskan Yup'ik cultural knowledge. The new volume of 354 pages published in 2012 by the University of Washington Press, is a product of the recent heritage documentation project focused on the Yup'ik environmental knowledge, including the Yup'ik understanding of the Land and the Sea, Ice and Snow, Rivers and Lakes, Tundra and the Shoreline, and the likes. The project was funded by two grants from the National Science Foundation, including one from its BEST (Bering Sea Ecosystem Study) program aimed to bring together physical and natural scientists, anthropologists and indigenous community experts. This latest book on the Yup'ik knowledge about Ellavut ('Our World/Our Universe') is yet another template to how scientists' collaboration



with indigenous knowledge experts may and should proceed. It involves a lot of passion, many years of built-up partnership, patience, and tremendous dedication on the part of every party involved. As in several earlier Ann's collaborative projects with the Calista Elders Council, this book is written of the narratives, stories, and interviews of almost 100 Yup'ik elders and knowledge experts from several Western Alaska rural communities, ranging from 60 to 90+ years of age.

Despite numerous recent efforts to document Arctic residents' ecological expertise, no similar book exists for other areas or groups. It is hard to follow in Ann's shoes in terms of the level of trust and collaboration with the Elders or of the richness of collective cultural expertise that is still available in the Alaskan Yup'ik homeland. Many of the Elders cited in the book, like **Frank Andrew, Paul John, Anna Agnus**, and others are true giants in terms of their sophisticated understanding and watching of their physical world. The book is organized in ten chapters covering specific fields of this knowledge, such as the Land, the Ocean, the Sea Ice, the changing Weather, the Snow, Rivers and Lakes, etc. Each chapter concludes with an extensive glossary of Yup'ik terms for each of the covered fields, often of many dozen recorded indigenous words and expressions. These 80-100 Yup'ik terms used for various patterns of snow or sea ice or weather conditions make a remarkable tribute to how Arctic residents view their world, how they track its changes, and how they interpret what they observe. More than half of the book pages are taken by direct citations from Elders' interviews conducted in Yup'ik and painstakingly transcribed by **Alice Rearden** and other project collaborators. These original interviews preserved at the Calista Elders Council are jewels of indigenous ecological expertise and of many decades of individual and collective observations of the changes taking place in the Yup'ik environment and life.

The Ellavut volume was one of the many contributions of Arctic anthropologists/social scientists and indigenous people to the recently completed International Polar Year 2007–2008. It sets the bar in the documentation of indigenous peoples' cultural heritage very high (which is good) and it makes the richness and the complexity of their worldviews available to a broad spectrum of interested readers, including the younger generations of the Yup'ik themselves (which is even better!). The Yup'ik people of Western Alaska are blessed with having many knowledgeable Elders and are privileged to have such a long shelf of wonderful books dedicated to their cultural knowledge, of which the Ellavut is the latest addition.



*Books available Septemeber 2013. See [www.smithsonianbooks.com](http://www.smithsonianbooks.com)*

## **MAINE TO GREENLAND :EXPLORING THE MARITIME FAR NORTHEAST**

*By William Fitzhugh and Wilfred Richard*

**William Fitzhugh and Wilfred Richard** are publishing a rich photographic and text exploration of the history, climate, geography, native peoples and lifestyles along the northwest Atlantic corridor through Smithsonian Books (via Random House).

*Maine to Greenland* is a testament to one of the world's great- and little acknowledged- geographic regions: the Maritime Far Northeast. The authors' essays and photography documenting their research and personal odysseys of more than three decades provide a dramatic explication of the power of the far northeast concept. We learn about the history, environments, and cultures of the region and the idea of how small-scale societies have adapted to rather than changed their environments, as people further south tended to do.

The book, edited by **Tish O'Connor** and designed by **Dana Levy**, has a strong message about the impacts of climate change in the north and the need for appropriate technology and adaptation. It promotes understanding about a part of the world that once was well-known to Europeans and Americans, but which sank into obscurity at the close of the great schooner fisheries and WWII, and which now is re-emerging as a result of climate change, the political emergence of Native people, and the opening of the Arctic Ocean.

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## SPECIAL THANKS TO OUR ASC INTERNS AND VOLUNTEERS

**Ming Archbold-Mongolia Field Research and Report**

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**Meagan LeBlanc-ASC Intern**

**Divya Ganesan-ASC Intern**

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**Alex Jansen-Photographer**

**Gaston Lancomb-Videographer, Video Editor**

**Richie Roy-Quebec Field Research and Report**

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Labrador Research: <http://www.mnh.si.edu/arctic/html/Labrador/index.html>

Magnetic North - ASC Blog: [http://nmnh.typepad.com/arctic\\_studies/](http://nmnh.typepad.com/arctic_studies/)

18th Inuit Studies Conference Website: <https://www.mnh.si.edu/arctic/ISC18/index.html>

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