

# みんなくりポジトリ

国立民族学博物館学術情報リポジトリ National Museum of Ethnology

## Decolonizing Museum Catalogs : Defining and Exploring the Problem.

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# Decolonizing Museum Catalogs:

## Defining and Exploring the Problem

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[https://trajectoria.minpaku.ac.jp/articles/2020/vol01/01\\_1\\_1.html](https://trajectoria.minpaku.ac.jp/articles/2020/vol01/01_1_1.html)

- 1 The questions discussed in this article are fundamental to the value of museum collections, to our institutions, and to humanity. Most anthropology museums and museum anthropology departments were founded under colonial agendas. These museums collect the objects of “other” cultures – especially colonized communities – and present them to an audience comprised primarily of members of dominant colonizer cultures. Colonial powers often collected under the paradigm of “salvage ethnography.” Anthropologists, missionaries, and other representatives of colonial powers believed that indigenous communities were dying out or assimilating. They collected artifacts (objects of material culture), stories, songs, and other “data” in order to preserve evidence of lifeways they thought were becoming extinct. Now we find ourselves a century or two later with plenty of artifacts but very few connections to original use contexts or to the communities who made them – the source communities (Peers and Brown 2003: 2). In many cases, the descendants of those who made and used these artifacts are still very much alive, still in their homelands, in new settlements, or in diaspora. We refer to those with historical, kin, and cultural connections to artifacts as descendant communities. The problem to be addressed is how museums as historically colonial institutions can be “de-colonized” in various ways. That is, how can museums and communities work together facilitate access to collections and information, develop collaborative relationships that foreground what descendant communities want to do and say, prioritize community-driven programs, and promote repatriation, return, and cultural use of collections, as appropriate and necessary (Infographics 1<sup>1)</sup>).



Infographics 1

Some museums holding ethnographic objects around the world.

- 2 When descendant communities want to access museum objects and information about them, they are often disappointed in the quantity and quality of information in our museum catalog records. Often, all we know is the place and date of acquisition, size, material composition, and our own classificatory identifications that have no culturally appropriate meanings to the descendants of those who made and used the objects. Sometimes the listed object identifications are simply wrong.
- 3 Curators also complain about lack of in-depth catalog records. We intend to display not only artifacts, but ideas. To do so, we require contextual information. An object can be beautiful and interesting in its own right. Anyone can enjoy looking at it, identify its materials and techniques, and generate a personal response. But anthropology curators need to tell a story about the object and the world it came from. This depends on more than the object itself. Archaeologists rarely have direct access to cultural contexts, and have to build interpretations from material evidence such as depositional context, associations of objects in assemblages, and performance characteristics. Archaeologists often rely on ethnographic analogies that may or may not be appropriate. In contrast, ethnographers still have the opportunity to build a deeper understanding of artifacts, cultures, and communities by talking with people, either at the time an artifact is collected, or later on by talking with descendants.
- 4 What happens to the information that ethnographers collect and record? Even when museum staff undertake research with cultural contexts of artifacts, we rarely integrate results into museum catalog records. In the rush to create exhibitions and publications, we can fail to connect the results of interviews and other research into our object catalogs. Expert identifications, interview data, and other details are often buried in reports and files that are never linked to the individual object record. Anthropologists and curators who do primary work with living people are rarely the ones entering data into the catalog system. Staff responsible for cataloging (called registration in the UK) usually have training in museum science and rarely work with members of source communities. The meanings of artifacts within their source cultures are lost due to lack of communication between museum staff and members of source communities and lack of communication among staff members (Figure 1-3, Film 1<sup>iii</sup>).



Figure 1  
A Silver Pendant ("H0281581" of Minpaku). (November 29, 2018, photo by Atsunori Ito)

Object ID	Object Name	Region	Material	Production	Acquisition Date	Record Date	Image	Notes
H0281581	銀製の御守 (カザリノヨ)	アムノカ州 (インドネシア)	production	production	2018	2019-11-20		タイトル: (Prayer for Life and Plantation) 制作年: 2018年 制作者: Jerolyn Honwytewa

Figure 2

Artifact catalogue database National Museum of Ethnology, Osaka, Japan

No. 483 (Total 526)

Number of Images: Total 2. When the image is clicked, it displays it in detail.

縦: 7.5 (cm) × 横: 1.0 (cm) × 厚: 9.8 (cm) / 44 (g), 撮影・計測日: 2019-10-08

Object ID	H0281581
Object Name	銀製の御守 (カザリノヨ)
Region	アムノカ州 (インドネシア)
Material	production
Social Group	邦人 (アムノカ州・インドネシア) / Pueblo Indoneo
Social Group@Type	production
Notes	タイトル: (Prayer for Life and Plantation) 制作年: 2018年 制作者: Jerolyn Honwytewa
Acquisition Date (Year)	2018
Record Date	2019-11-20

No. 483 (Total 526)

Figure 3

There is no space for the full story told by the artist in the average museum catalog record, such as this spreadsheet view of a Minpaku object record for cataloging (Figure 2) and current Minpaku online collection database (Figure 3).

5



Film 1

A silver pendant ("H0281581" of Minpaku) and story told by the artist, Jerolyn Honwytewa. (Ito 2020a)

6 Museums must change. We should not be collecting without deep involvement of representatives of source communities who can provide full contexts for each artifact. What should we be doing to preserve and organize contextual information and make it accessible to the wider public and to members of source communities?

7 These are problems many museums are trying to solve. One approach to de-colonizing museums is the “collaborative catalogs” movement. Collaborative catalogs comprise a variety of museum-based projects that share images and other records of artifacts in ethnology collections with source communities and provide forums for information sharing. Sometimes, they facilitate hands-on access as well. Such projects face technological, social, and cultural challenges, and raise new questions about intellectual property, repatriation, and balance of power between institutions of colonial authority and indigenous communities. Some examples already developed include the *Alaska Native Collections: Sharing Knowledge* by Arctic Studies Center of the National Museum of Natural History (<https://alaska.si.edu>), the *Reciprocal Research Network: First Nations items from the Northwest Coast (RNN)* by the Museum of Anthropology of the University of British Columbia (<https://www.rnncommunity.org/>), and the website operated by the Cree Cultural Institute: Aanischaukamikw (<http://creeculturalinstitute.ca/>).

8 Here we introduce the collaborative catalogs currently being developed by an indigenous community’s own museum, the Pueblo of Zuni’s A:shiwí A:wán Museum and Heritage Center (AAMHC) in New Mexico (Figure 4, Map 1), and two “colonizer” museums that have developed strong and productive relationships with the communities from which their collections come, the Museum of Northern Arizona (MNA), and Japan’s National Museum of Ethnology (Minpaku).

9 In recent decades, many indigenous communities have developed their own community museums, archives, and cultural centers, which sometimes have been categorized as “tribal museums” (Clifford 1997). Sometimes these are focused inward, to provide cultural preservation and revitalization programs for community members. Sometimes they function as visitor centers, to educate outsiders about the community, and provide cultural tourism opportunities intended to boost revenue through



**Figure 4**

A:shiwí A:wán Museum and Heritage Center.

(December 9, 2009, photo by Atsunori Ito)



**Map 1**

Reservations of the Native American tribes in Arizona and New Mexico, USA.

guide services, arts and crafts sales, food service, and so on. Some do both.

## I. First Case Study: A New Community Museum “Sets the Record Straight”

10 The first example we will describe is the Amidolanne project, centered at the AAMHC at the Pueblo of Zuni, New Mexico. (<http://ashiwi-museum.org/collaborations/amidolanne/>; Isaac 2008). Here is the description of the project: “Amidolanne is a digital platform that brings together information about Zuni objects from collections held in external museums worldwide, to unite in a shared database based and maintained at Zuni, where Zuni members can add their own comments and corrections – using text, videos, and/or recordings – to the original descriptions attached to each object, as well as control what information to share back with the host museums. We were driven by the hypothesis that colonial (non-community) museums and Zunis describe objects differently, since they understand the world according to different systems of knowledge.”

11 Participants were able to corroborate this hypothesis during a visit AAMHC and Zuni representatives made to the Museum of Archaeology and Anthropology (MAA) at Cambridge University, where we found that all the descriptions attached to Zuni objects within the museum catalog were inadequate, many of them were incorrect, and in some cases there was no information at all about the objects (Srinivasan et al 2010; Boast and Enoté 2013). The findings obtained during the MAA visit reaffirmed the idea that Zuni and museum experts describe objects in different ways and moreover, the way museum experts describe Zuni objects is in most cases incorrect according to Zuni cultural experts (community members).

12 This collaborative catalog retains object identifications in “museum language,” but it adds Zuni voices describing contextual uses of the same objects and personal narratives. The updated catalog now reflects the contextual authenticity and biographical diversity of Zuni objects (Figure 5).

13 We speak about our experience with this project from our own point of view as minor players in the project in our curatorial roles in two of the participating museums. Minpaku hosted a Zuni cultural expert who examined 31 Zuni artifacts in its collection in 2009 (Ito 2011) (Figure 6). MNA contributed photos and catalog records of both ethnographic objects sourced to Zuni, and some ancestral Zuni archaeological objects, mainly pottery vessels. One of us (Hays-Gilpin) took part in producing comments using the online catalog interface and in reviewing comments Zuni community members contributed. All three authors took small parts in subsequent discussions about the progress of the project. We do not speak for any other project participants, and do not have access to interim or final reports about project results. Here are a few lessons we learned that could help museums in planning future collaborations:

- 1) The collaborative catalog *concept* is strong. Both community members and museum curators support the idea of making catalog records and images available to each other. Curators want to have correct identifications and information about cultural contexts. Community members want to know what originated in their communities and was taken away to distant museums.
- 2) The *implementation* of collaborative catalogs is difficult. The information technology needed to make this



**Figure 5**

Amidolanne meeting held at the Museum of Northern Arizona.  
(March 27, 2013, photo by Atsunori Ito)



**Figure 6**

Jim Enote, former director of AAMHC, visited Minpaku and reviewed 31 objects sourced to Zuni.  
(July 3, 2009, photo by Atsunori Ito)

happen is complicated, labor-intensive, prone to errors that are difficult to repair, cumbersome, and expensive. The museum curators involved looked forward to getting more information to add to their object and photo catalogs, but did not have sufficient time or resources to fully take part in the project. All the museums involved characterize themselves as understaffed, with too many competing demands on their time and resources. We learned that a collaborative catalog effort cannot be simply dropped into the usual workweek or the existing information technology infrastructure available to most institutions. Museum leadership needs to devote budget and personnel (both curatorial and information technology) to it (Aron Crowell 2016, Ryan Wallace and Nicholas Jakobsen 2016).

- 3) Members of source communities have diverse experiences, priorities, and opinions. They have more than one point of view. Zuni participants have conflicting views about sharing images and information outside the community. Some Zuni participants revealed in their comments that they are uncomfortable with making images of their cultural objects public. They feel that information should be kept only within the community and Zuni objects in museums should not be displayed. But others felt that the collaborative catalog, public interpretation of non-ceremonial objects, and more exposure of ancient artworks would help the outside world understand Zuni culture and help them build support for their struggles to maintain their language, culture, water rights, and land rights. This variation among community members is to be expected everywhere and needs to be respected.
- 4) Many Zuni participants felt overwhelmed by the numbers of Zuni objects, documents, and photos in museums around the world. After seeing photos of several hundred Zuni pottery vessels, out of the thousands documented, they did not wish to continue reviewing each one. They were, however, interested in seeing historic photographs in museum collections, and in identifying sacred and ceremonial objects for possible repatriation. Former AAMHC director Jim Enote also pointed out that “visual repatriation may be visual but it isn’t repatriation” (Boast and Enote 2013), and a number of Zuni participants pointed out that looking at photos isn’t sufficient – to fully evaluate objects from their community requires examining objects in person and being able to handle them.

- 14 To bring this project to fruition – a true collaboration with frequent online interaction of curators and community members – would be a very time and money intensive operation. Intellectual property rights need more attention. Triage criteria for handling large numbers of redundant objects need to be implemented. Sharing images and catalog records is just the beginning – to really share meaningful information, knowledgeable members of the source community need to visit museum collections in person.

## II. Second Case Study: Evolving Long-term Relationships between the Museum of Northern Arizona and Hopi Artists

- 15 The Museum of Northern Arizona (MNA) has been collecting ethnographic objects since 1928 (Figure 7). Throughout its history, the museum has had many positive ongoing relationships with members of source communities, especially Hopi and Navajo. Founders Harold and Mary-Russell Colton<sup>1)</sup> collected and commissioned Hopi carvings, baskets, pottery, and items of daily life. The Coltons had many Hopi friends, colleagues, and employees. For example, Jimmie Kewanwytewa (1889-1966) was an early museum employee, who worked at the museum from about 1930 to 1965. He carved a wide variety of *katsina* dolls<sup>2)</sup> – carvings of Hopi spiritual beings made as gifts for Hopi children and for sale on the art market – for the museum, and MNA has about 140 of his *katsina* dolls in our collection. Throughout the history of the museum, non-Native researchers have worked with communities and studied a variety of Hopi and Navajo arts and artifacts. Some museum research staff investigated the history and cultural contexts of objects in the museum’s collections, and even recorded the Native language names for things. Their publications include descriptions and interpretations made by the museum ethnographers by virtue of their interactions with source communities, but they tend to take an external view, and their inclusion of cultural contexts in their reports is very uneven. Past researchers knew a lot, and published books and articles. But they rarely wrote down what they learned about particular objects, or, when they did record contextual information, they did not integrate details into the museum’s catalog system.



Figure 7  
Museum of Northern Arizona. (January 31, 2017, photo by Atsunori Ito)



- 16 The MNA published books on some collections without including more than basic descriptive information on individual items. For example, Harold S. Colton's (1959) "Hopi Kachina Dolls" classifies dolls as if they were biological specimens. He devotes very little text to meanings and cultural contexts. And another book on collecting Hopi *katsina* dolls by Barton Wright (1977) instructs outsiders about dolls, but not about the meanings and roles of *katsinas* themselves, as spirit beings important to the community. Laura Graves Allen's (1984) Hopi pottery book includes the history of the art form, photos, and very brief descriptions of each vessel in the collection. But the book leaves out information she surely knew about potters' life histories, the meanings of designs and colors, and the uses of vessels of various shapes.
- 17 Unfortunately, some of what non-Hopi researchers have written is inaccurate, incomplete, and inconsistent. For example, a standard orthography for writing the Hopi language, and thus for recording names of *katsinas*, was not developed until recently (see Maxson et al. 2011). The wide variety of mis-spellings resulted in mis-translations. As an example from Colton's book, the *katsina* called *Kwasa'ytaqa* (Colton kachina number 111): Colton translated this as "skirt man." Wright translated this name as "man wearing a dress." Scholars of gender might think this *katsina* is a transvestite, but the correct translation is "one who wears a dress" – a mere description of its appearance, not its cultural role or gender identity. This mistake occurs because translators often confuse the durative-relativizing suffix – *ta-qa* "one who" with the combining form for "man," – *taqa* (Figure 8).
- 18 In spite of a great deal of research, good and bad, a review of the museum's catalog records turns up a surprising lack of ethnographic information. The catalog records are descriptive, but not very



**Figure 8**  
A *katsina* named *Kwasa'ytaqa*. (Third Mesa dialect)  
("G45180" of Matsunaga Footwear Museum)  
(February 4, 2008, photo by Atsunori Ito)

**Object ID:** E168  
**Collection Type:** Ethnology  
**Department:**  
**Dimensions:**  
**Flags:**

**SuperFields:**  
 [ Description Tab Superfields ]  
**Object Name** plaque  
**Made** Hopi | Susie Herman | Third Mesa | Bacavi  
**Remarks** Third mesa wicker plaque - sun ray pattern. Value \$1.50. Susie Herman, Bakabi. Data entered by GG, 1/15/91. Note: the following info. is printed on the back of the yellow card "Third Mesa wicker plaque - butterfly pattern."  
**Description** wicker

Figure 9  
 Description of a plaque ("E168" of MNA) in the collection database.

標本資料目録データベース 国立民族学博物館

No.1(全1件) [ 仕表面像のみ | 全画像 ]

画像数: 全 4件 画像をクリックすると詳細表示します。

幅: 37 (cm)×奥行: 36 (cm)×高さ: 8.8 (cm)/443 (g), 撮影・計測日: 1994-05-18 [ 4/5面表示 ]

標本番号	H0075655
標本名	籠 カゴ
地域	アメリカ合衆国 (米国) <使用> (推定)
民族	ホビ; Hopi ( プエブロ・インディアン; Pueblo Indians ) <使用> (推定)
OWC	NT9
OCM	285
受入年度	1979
記載日	2017-03-22

Figure 10  
 Description of a plaque ("H0075644" of Minpaku) in the Minpaku online collection database.

informative. They record dimensions, materials, and condition, but provide little cultural information. One of us (Breunig) wrote an article on Hopi wicker plaques for *Plateau*, MNA's magazine, in 1982. The article explains how Hopi women gather and prepare plant materials, how they weave the plaques, their intended cultural uses, and what some of the designs mean. MNA has about 200 Hopi wicker plaques (Figure 9-10). We should expect to find these details in the primary catalog record for each basket that Breunig studied for his publication. But what do the catalog records say about them? How many records explain cultural uses and Hopi names of designs? Not many. Only four records include the Hopi name of the plaque, *yungyapu*, and a handful include the Hopi names for specific designs. We should want this information in our catalog records because each Hopi plaque design has deep cultural significance. Each tells a story (Film 2). For example, the name of the basket referred to as a "wedding plaque" is actually called *nangu'y-yungyapu*, which means "holding together plaque." The name refers to a set of small rectangles that ring the center of the design and which are "held" or linked by a line running

between them. It is said to symbolize the “holding together” of a couple in marriage. It is used as part of a complex wedding ritual because the bride has to bring food and plaques to repay the groom’s family for weaving her wedding outfit. It is also called *hahàwpi*, “a thing for descending,” because at death, this plaque is buried with the groom, and his spirit rides on it as he descends to the underworld.

19



**Film 2**

“Physical (direct) review” by Ramson Lomatewama and Bendrew Atokuku on 5 *yuyngyap*, wicker plaques (“H0012289,” “H0075656,” “H0075655,” “H0075654,” and “H0075653” of Minpaku). (Ito 2019c)

20 Why is this information missing from our catalog records? For one thing, the people doing museum registration in the past – and now perhaps even more so – do not have backgrounds in cultures, languages, anthropology, or archaeology. Nor do they come from Native communities. Early on, volunteers did much of the catalog work. Today, specialized collections registrars and managers do this work. They are trained in museum methods, museology, collections management, and museum science. Their focus is preservation of material objects and not cultural contexts. So, museums are often siloed, museum staff members are often isolated from one another with a division of labor such that people who catalog collections describe them in technical detail, and people who study collections are perhaps researchers who know the source community, but who are not sharing their knowledge with the people cataloguing the collection.

21 At MNA, we need to reconnect source communities with our collections, and put the missing Hopi voice back into our collections records. How do we reconnect? It’s not too late to go back and interview basket weavers, *katsina* doll carvers, potters, and other artisans. We can do more than the curators of previous decades. We can record and transcribe voice and video interviews about the cultural background of these objects, and understand more about these objects in the voices of people from source communities. This is a massive undertaking but it’s absolutely critical for the long-term interpretation and scientific value of the objects themselves. As we write this chapter, we are making a start. But this requires an institutional commitment to work with source communities and record such information.

### III. Third Case Study: International Collaboration

- 22 One of us (Ito) has begun the work of reconnecting the Hopi jewelry collection at MNA, and several other museums, with contemporary Hopi silversmiths. We will explain the background and importance of the MNA collection, and then describe the current project done as a core part of Minpaku's Info-Forum Museum Project.
- 23 In the early 20<sup>th</sup> century, Hopi jewelry looked very much like jewelry made by their neighbors, the Navajo. The Coltons and MNA fine arts curator Virgil Hubert decided to help Hopi jewelers develop a distinctive style of their own. Hubert created sample jewelry designs based on Hopi pottery, baskets, and textiles. After World War II, Hopi artists Fred Kabotie and Paul Saufkie developed classes to train military veterans to make silver jewelry. The veterans' class introduced the basics of metalsmithing and silversmithing. They and their students studied and adapted Hopi designs from a variety of art forms. The Museum promoted these designs at its annual Hopi Craftsman Exhibition and Kabotie and others founded the Hopi Silversmith's Guild and introduced the overlay style developed earlier by MNA (Wright 1972). Each piece produced by the Guild carries its trademark, a sun symbol. Kabotie also encouraged individual silversmiths to sign their artwork with hallmarks (Hays-Gilpin 2011). Some artists early on used initials; most used traditional Hopi clan symbols that refer to their family identity. These hallmarks are still used today, though some sign with their English or Hopi names. Designs and their meanings; artist hallmarks, names, kin and clan relationships, and teacher-apprentice relationships; materials, techniques, and styles – all provide a rich cultural context for Hopi jewelry, *katsina* doll carvings, and other art forms.
- 24 Minpaku's Info-Forum Museum project is a collaboration with the Hopi Tribe of Arizona, MNA, and several other museums in Japan, the US, and Great Britain. Minpaku is creating a collaborative catalog of all Hopi items in four museums in Japan. Minpaku, MNA, and others are focusing on 19<sup>th</sup>-21<sup>st</sup> century jewelry that Hopi artists made for home use and for sale on the art market (Figure 11).



**Figure 11**  
Hopi Jewelry Collections of the Museum of Northern Arizona. Robert Breunig shows a drawer of bracelets. (July 3, 2013, photo by Atsunori Ito)

25 As shown in the demonstrational lecture (chapter 2 in this special theme) held at the beginning of the Info-Forum Museum project, Jim Enote, the AAMHC former director, and Cynthia Chavez Lamar, the former director of the Indian Arts and Research Center of the School for Advanced Research in Santa Fe, were invited to Minpaku to share their experiences and know-how on the procedure of the collections review research with the newly arrived Hopi reviewers for this project. They also provided instructions on handling the culturally sensitive objects in museum collection. Cultural sensitivity was sometimes an issue when reviewing *katsina* dolls. Some Hopi reviewers felt that some representations of these spirit beings should not be carved, sold, collected, and displayed to the public. They informed us of some levels of esoteric meanings that should not be shared outside specific ceremonial contexts or with people who are not initiated into Hopi religious societies. In contrast, jewelry designs are less religiously sensitive, so jewelry is a good place to start testing the collaborative catalogs concept. In addition, Hopi jewelry is popular all over the world, especially in Japan (Ito 2005), and most pieces made since the 1940s are signed or hallmarked so that individual artists can be identified. We aim to reanimate museum objects by putting culturally based information into catalogs, publications, and exhibits. We aim for the process of recording this information to help source community members to reconnect family, to revitalize old techniques, tools, and raw materials, to explore and reinterpret old designs, and to communicate with their past. This documentation process aims to give artists opportunity to leave their self-presentation, interpretation, and message to future generations. Resulting electronic publications will include transcribed text and video.

26 At this time, 22 participants from the Hopi community have taken part in collections reviews (Figure 12), including physical reviews at eight museums including Minpaku and MNA, and digital review for five museums in the US and one in Scotland. Hopi reviewers were invited and sent to each



Figure 12

22 participants from the Hopi community taken part in collections reviews. (Top to down, Left to right) Kevin Takala, Verma "Sonwai" Nequatewa, Joannie Takala, Ed Kabotie, Bendrew Atokuku, Merle Namoki, Candice Lomahaftewa, Gwen Setalla, Gerald Lomaventema, Cordell Sakeva, Robert Rhodes, Jonah Hill, Clinessia Lucas, Yvette Talaswaima, Ramson Lomatewama, Darrin Kuwanhongva, Delwyn "Spyder" Tawwaya, Darance Chimerica, Jerolyn Honwyteawa, Jerry Honwyteawa Whagado, Spencer Nutima, Tobias Lomayestewa. (photos by Atsunori Ito)

museum (Figure 13, Film 3) (Figure 14, Film 4). If they could not leave home due to religious ceremonies, farming, health condition, and/or some other reasons, Ito visited the museum himself or with his colleagues to do photography and measurement the every single objects at the storage (Figure 15), and later, carried out the collection review digitally by projecting the images of those objects on a monitor installed at an artist’s studio in the Hopi reservation (Figure 16, Film 5). The team has reviewed about 2,450 pieces (Table 1). More than 640 hours of video commentary has been recorded and transcribed. We followed up with the artists who were interviewed to check the transcripts for cultural sensitivity and accuracy. We sometimes delete or edit passages for clarity, accuracy, or cultural sensitivity. After that process, Ito translates the data to Japanese. Minpaku is publishing text reports (Ito (ed.) 2017, 2019, 2020; Ito et al. 2020), and the collections review digital archive with interpretation in English and Japanese.



**Figure 13**  
A Silver Overlay Pillbox (“E11286” of MNA). (December 2, 2014, photo by Atsnori Ito)

27



**Film 3**  
“Physical (direct) review” by Merle Namoki, Jerry Honwyte Whagado, Gerald Lomaventema, and Ed Kabotie on a silver overlay pillbox (“E11286” of MNA). (Ito 2020b)



**Figure 14**

A Bracelet Made by Glenn Lucas ("E11060" of MNA). (November 25, 2014, photo by Atsunori Ito)

28



**Film 4**

Family Connection. A bracelet made by Glenn Lucas ("E11060" of MNA) was reviewed by his granddaughter, Clinessia Lucas. (Ito 2020c)



**Figure 15**

Photography and measurement for the digital review, Atsunori Ito (left) and Kathy Dougherty (right) of the Burke Museum measures the items at the Cultural Resources Center of the National Museum of the American Indian, Suitland, Maryland, USA. (April 19, 2017, photo by Mirei Ito)



**Figure 16**  
A Silver Bracelet ("A1713.26" of the Denver Museum of Nature & Science). (September 14, 2016, photo by Atsunori Ito)

29



**Film 5**  
"Digital (indirect) review" by Merle Namoki, Candice Lomahaftewa, Delwyn "Spyder" Tawvaya, Cordell Sakeva, Darrin Kuwanhongva, Yvette Talaswaima, Gerald Lomaventema on a silver bracelet ("A1713.26" of the Denver Museum of Nature & Science). (Ito 2020d)

30 What the collection review participants from the source community say about the objects varies depending on their gender, age, how much they were involved in the production processes, how often they used them, and place of residence as well as the environment in which they were raised. Through their gestures, expressions, local language and dialect, and humorous stories, the collection reviewers hoped that the objects themselves, comments by a community member, and the Hopi's worldview would be "watched," "listened to," "enjoyed," and "understood" especially by their next generations. Documentation of these communications reflected a complex, diverse, and changing knowledge of the museum objects. The full collection review was recorded by digital video and the documentation will be curated by the Museum.

31 It is fair to say that this approach is fundamentally different from the conventional way of writing (inputting) "scientific" aspects of the objects or collectively representing the characteristics of an ethnic group. The accumulation of new information has resulted in a valuable irreplaceable

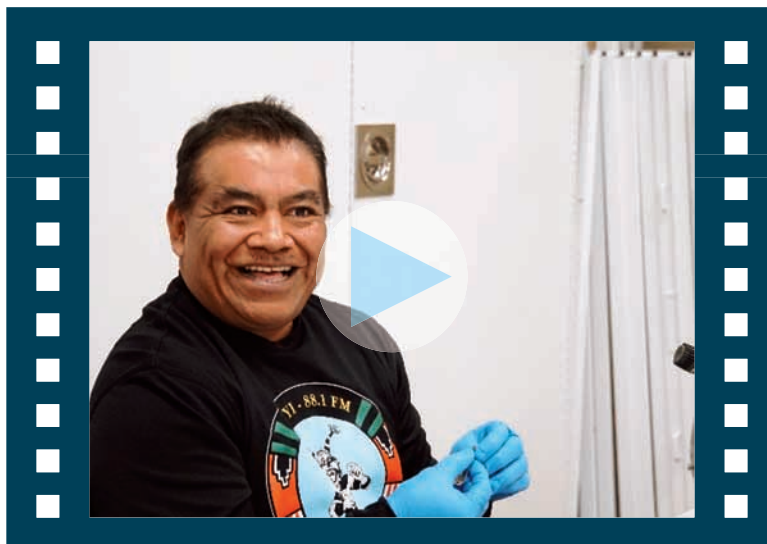


**Table 1** Teammate Institutions participating in our “Reconnecting Project” (as of December, 2019)

location	holding institutions	subject of review research	implementation period
Osaka, Japan	National Museum of Ethnology	281 “Hopi” carved wood dolls 186 “Hopi” arts and crafts	Oct. 2014 and Apr. 2015 Apr. and Nov. 2015
Aichi, Japan	Little World Museum of Man	97 “Hopi” arts and crafts	Nov. 2015
Nara, Japan	Tenri University Sankokan Museum	24 “Hopi” arts and crafts	Nov. 2015
Hiroshima, Japan	Matsunaga Footwear Museum	324 “Hopi” carved wood dolls	Apr. and Oct. 2016
Japan	Private Collection	537 “Hopi” jewelry	Nov. 2015 and Jun. 2017
AZ, USA	Museum of Northern Arizona	446 “Hopi” jewelry 9 Mimbres pots 95 “Hopi” jewelry owned by the Hopi Guild	Jul. and Dec. 2015, Nov. 2018 Oct. 2017 Nov. 2018
CO, USA	Denver Art Museum	34 “Hopi” jewelry	Jan. 2017
CO, USA	Denver Museum of Nature & Science	45 “Hopi” jewelry	Jan. 2017
CO, USA	History Colorado	17 “Hopi” jewelry	Jan. 2017
DC, USA	National Museum of the American Indian	150 “Hopi” jewelry	May. and Jun. 2017
EDI, Scotland, UK	National Museum of Scotland	1 “Hopi” jewelry	Jun. 2017
OR, USA	Portland Art Museum	1 “Hopi” jewelry	Jun. 2017
NM, USA	New Mexico State University Museum	15 Mimbres pots	Aug. 2017
NM, USA	Geronimo Springs Museum	22 Mimbres pots	Sep. 2017
DC, USA	National Museum of Natural History	26 “Hopi” jewelry	Dec. 2017
USA	Private Collection	145 “Hopi” jewelry owned by the Hopi Guild	Jun. 2019 (photographed)
total	14 institutions and 2 private collections	2,455 items	85 days

narrative documentation of people’s memories and experiences that puts a spotlight on the presence of the diversity of the source community and the individualities of the objects.

32 We are sharing results with not only scholars, but also with the source community as the primary users. A leading Hopi jeweler, Gerald Lomaventema, is already using the images, text, and “hands on” collection visits to revive mid-20<sup>th</sup> century and earlier jewelry techniques, designs, tools, and raw materials, and to teach young Hopi students not only jewelry arts, but also lessons in Hopi language, a no-drug no-alcohol lifeway, and how to earn a living on the reservation. Gerald and students used old (1940s) jewelry from the Museum of Northern Arizona and some other teammate museums as inspiration for new creations. The artists travel to MNA and even to historical sites to feel and find connections with their ancestors through artifacts and landscapes (Film 6) (Figure 17) (Film 7) (Figure 18, Film 8) (Figure 19, Film 9).



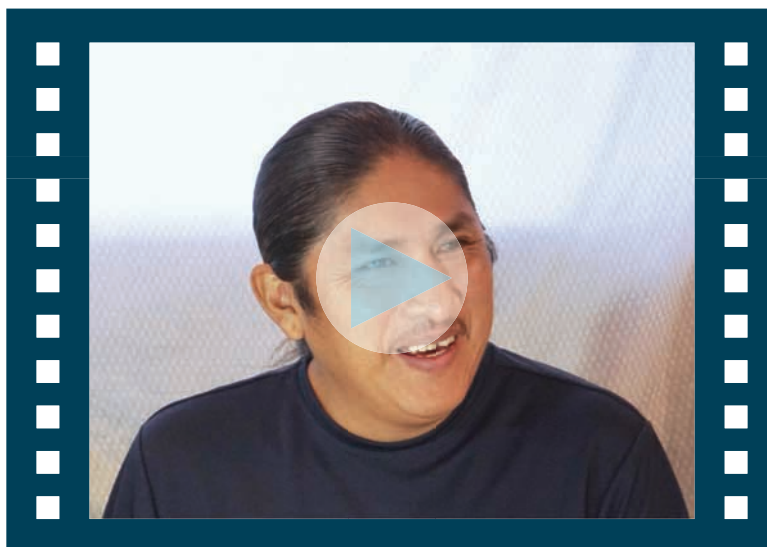
Film 6

Gerald Lomaventema offers his gratitude to MNA and his remarks on the "Reconnecting Project." (Ito 2020e)



Figure 17

After museum collections reviews, Gerald Lomaventema (right) revives coin ingot and some other old techniques with his students. (January 19, 2017, photo by Atsunori Ito)



Film 7

Delwyn "Spyder" Tawwaya introduced himself and offers his gratitude to his mentor Gerald Lomaventema. (Ito 2020f)



**Figure 18**

A Mimbres pottery depiction of a crane. ("1980.17. 476" of the New Mexico State University Museum). (August 25, 2017, photo by Atsunori Ito)

35



**Film 8**

Gerald Lomaventema explains his interpretation of a Mimbres pottery depiction of a crane ("1980.17. 476" of the New Mexico State University Museum) at *the Mimbres Workshops 2017*. (Ito 2019a)



**Figure 19**

Gerald Lomaventema's new creation inspired by a Mimbres pottery design ("2018.01.02" of the New Mexico State University Museum). (October 21, 2018, photo by Atsunori Ito)



Film 9

Coin ingot "Atokuku Bolo tie" is Gerald Lomaventema's new creation inspired by a Mimbres pottery design. ("2018.01.02" of the New Mexico State University Museum) (Ito 2019b)

## Discussion

- 37 Not only the product (the detailed catalog itself) but the process of producing collaborative catalogs and related publications, workshops, and seminars brings museum collections out of storage and into multiple modes of discussion and display. These can lead to new knowledge for both museums and source community members and lead to revitalization of art forms and technologies.
- 38 Museum ethnographers and archaeologists should pursue the goal of making objects and data available to descendant (source) communities. In some cases, the mode of delivery could be the same as simply making images and records available to all, but we should when possible reach out directly to community cultural centers, government officials such as tribal council members, schools and teachers, and artists' guilds. Let them know where to find the information and what else the museum could do that would interest them. To be effective, mode of delivery must vary depending on community and museum resources, and on how the community wishes to use the information. Consider delivery to community museums, archives, and schools by digital media or even printed material in binders if online access is difficult for community members. Consider mobile-friendly interfaces – more young people in rural communities have smart phones than access to full-sized computers that are reliably connected to the internet. Consider source community user-friendly functions like key word search, local language index, visual narrative selection told by their relatives, friends, and neighbors and easy-to-understand guides to key words and definitions. It is not necessary for a collection review transcript to just be a museum collection reference database. It could be a tool to document and understand a complex, diverse, and changing body of knowledge about the source community through their views of individual objects held in the museums. We focus on what is important to the community members. It is a robust record of their own personal connections, to be handed down to their descendants (Figure 20-27).
- 39 Few source community members will need or even want to see all our data. Images of thousands

of pottery vessels – or worse, potsherds – are only interesting to a small segment of the professional community. Up front consultation with the community about which artifacts, photos, or sound recordings are likely to be of interest will save a lot of work and produce more useful results.

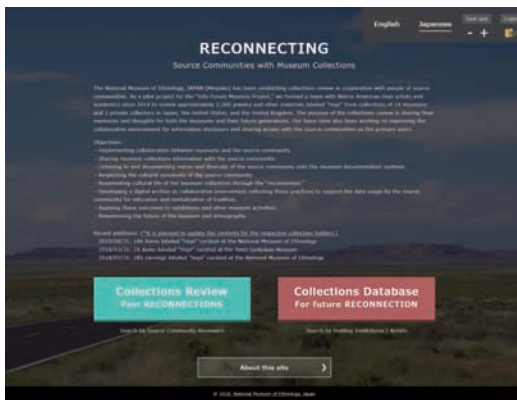


Figure 20

Top page of the digital archive; “Reconnecting Source Communities with Museum Collections”. <<https://ifm.minpaku.ac.jp/hopi/>>



Figure 21

The page for researching the past Reconnections (collections reviews). Here, users can select a combination of reviewers and holding museums. <<https://ifm.minpaku.ac.jp/hopi/review.html>>



Figure 22

Reviewer’s comment on the item. <<https://ifm.minpaku.ac.jp/hopi/reviewDetail.html?id=143>>

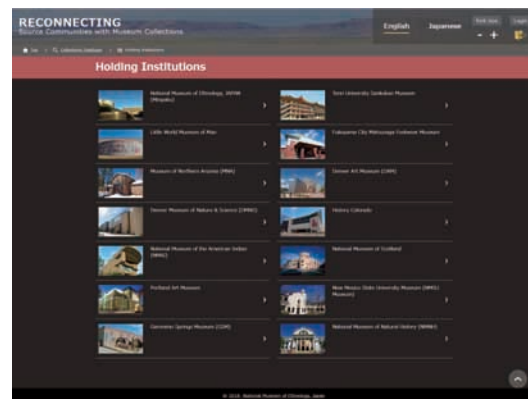


Figure 23

The list of holding institutions. <<https://ifm.minpaku.ac.jp/hopi/holdingInstitution.html>>



Figure 24

Index of the Hopi words mentioned in the past collections reviews. <<https://ifm.minpaku.ac.jp/hopi/vocabulary.html>>

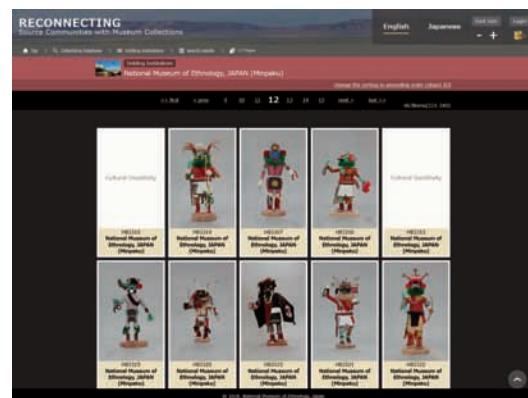


Figure 25

The list of items. <<https://ifm.minpaku.ac.jp/hopi/searchResult.html#holdingInstitutionCode=1&page=12>>

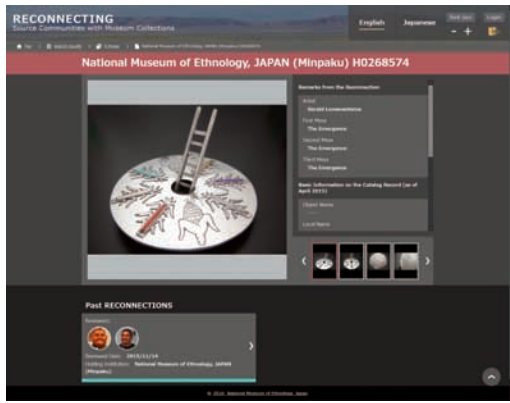


Figure 26

Users can go directly to the page of the past collection review from the object reference page. <<https://ifm.minpaku.ac.jp/hopi/objectDetail.html?id=H0268574>>

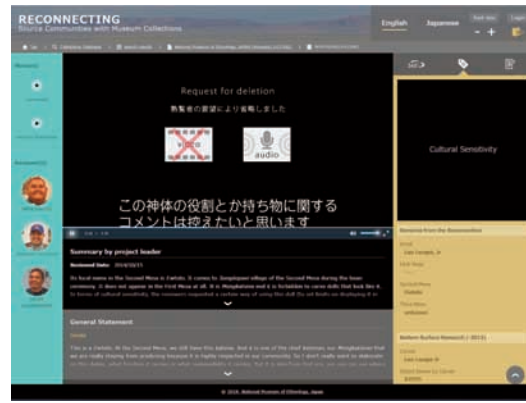


Figure 27

Some parts of review comments have been deleted at the request of the reviewers. <<https://ifm.minpaku.ac.jp/hopi/reviewDetail.html?id=62>>

40 Community sensibilities about what is appropriate to view differ. In the United States and Canada, for example, indigenous people usually prefer not to view images of human bones or funerary objects; for many these are taboo subjects and engaging with funerary artifacts can be a real threat to health and well-being. In Mexico, there is no such taboo; human bones are displayed in churches and depicted in artworks. Not only do preferences and prohibitions vary in different countries on one continent, but opinions vary within communities. In the Zuni Amidolanne catalog project, some community members thought that pottery vessels from archaeological sites they consider ancestral should be shared so that the world will understand the great artistry of Zuni ancestors. Others thought images should be available only to community members. Some feared that artists from other tribes would copy their designs; others felt that all archaeological materials were sacred and should not be exposed to outsiders (Film 10) (Figure 28).

41



Film 10

Hopi reviewer Merle Namoki holds a label tied to the object and requests that the holding museum should not display this item and/or its digital image online for the general public. ("H0075677" of Minpaku) (Ito 2018a)



**Figure 28**

Access Restriction; separate placement some cultural sensitivity objects put in case from other objects in Minpaku storage. (April 18, 2019, photo by Atsunori Ito)



**Figure 29**

Long-term loan items on display at AAMHC.

(June 3, 2012, photo by Atsunori Ito)

- 42 In-person visits by community cultural experts to collections can be important for accurate identifications as well as promoting true connections between people and things. But visits can be expensive for busy artists and anybody with commitments at home and work. How flexible can we be? Can a curator or collections manager bring objects to a community museum or cultural center for examination? AAMHC at Zuni borrowed archaeological objects from the National Museum of the American Indian to display locally. These pottery vessels and tools were excavated from an ancestral Zuni village in the 1920s. Thousands of objects from the village of *Hawikku* were stored in Washington, D.C. and most Zunis did not know they were there until the community museum negotiated the loan. Now Zuni potters can visit the pottery for in-person study (Figure 29). Some potters, such as Timothy Edaakie, are using these ancient designs as inspiration in new works.
- 43 Jim Enote's *Museum Collaboration Manifesto* on the Zuni museum's website sets the stage. Enote leads the collaborative catalogs movement, which is more than a series of projects: "Inclusion of expert peoples representing the source of collection materials is the keystone of a collaborative movement" (Enote 2015).
- 44 What we have learned: we can build relationships with source communities that our institutions didn't cultivate when they were founded, it isn't too late to start, and collaborations can be sparked in many ways. Community museums like the AAMHC might reach out to larger, historic, colonial-era institutions like MNA. Large national museums like Minpaku might devote resources to initiating a wide collaboration. Small and even temporary institutions like artist markets might evolve into more substantive long-term collaborations. An important early step is that our established institutions must give up our own sense of professional superiority, and truly listen to what members of source communities want to accomplish and how (Film 11).



Film 11

Ramson Lomatewama gives his remarks on the "Reconnecting Project." (Ito 2018b)

- 46 The purpose of the workshops hosted by Minpaku (Appendix I), and of this special theme, is to assert and promote the idea that ethnographic collections must be grounded in a rich body of data from the source community and reflect scientific perspective, worldview, language, and attitude toward objects. For example, to many indigenous communities, everything is alive, and everything has a purpose and an intended life cycle (Hays-Gilpin and Lomatewama 2013).
- 47 In summary, these ethnographic projects show that collaborative catalog projects are time-consuming and challenging, but they have a great deal of potential to share accurate identifications, and cultural and historical contexts, with source community members as well as museum audiences and our fellow investigators. Untold challenges remain – technological, cultural, and budgetary. But each journey starts with a single step, each catalog starts with a single entry, and each collaboration starts with a conversation.

## Notes

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- i) Please refer to [https://trajectoria.minpaku.ac.jp/articles/2020/vol01/01\\_1\\_1.html](https://trajectoria.minpaku.ac.jp/articles/2020/vol01/01_1_1.html)
- ii) For viewing films of this chapter, please refer to [https://trajectoria.minpaku.ac.jp/articles/2020/vol01/01\\_1\\_1.html](https://trajectoria.minpaku.ac.jp/articles/2020/vol01/01_1_1.html)
- 1) Harold S. Colton and Mary-Russell Ferrell Colton were the co-founders of the Museum of Northern Arizona in Flagstaff, Arizona in 1928. He was a scientist and she was an artist. Together, they founded the museum on the principle of melding science and art into the museum's mission.
- 2) There is no "ch" sound in the Hopi language. The correct Hopi spelling is "katsina." "Kachina" is an Anglicized version of the Hopi word "katsina" and is commonly used by English speaking writers and speakers addressing a non-Hopi audience.

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2018b *Self-Introduction and thoughts on the "reconnection" project, Ramson Lomatewama, 2015/04/13*. Filmed April 13, 2015. by ESPA in Osaka. 3:28. <https://vimeo.com/395908739/8b696069de>

2019a *New Mexico State University Museum, 1980.17.476, Gerald Lomaventema*. Filmed August 28, 2017 by Mirei Ito in New Mexico. 2:36. <https://vimeo.com/395908610/ac313d2884>

2019b *Interpretation by the Artist, Gerald Lomaventema, 2018/10/21*. Filmed October 21, 2018 by Mirei Ito in. 1:11. <https://vimeo.com/394908339/8101c9d6b0>

2019c *National Museum of Ethnology, H12289, H75653~H75656, Comments, 2015/4/23*. Filmed April 23, 2015 by ESPA in Osaka. 12:10. <https://vimeo.com/395906888/11f31966b1>

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2020d *Denver Museum of Nature & Science, A1713.26, 2017/1/18*. Filmed January 18, 2017 by Mirei Ito. 17:03. <https://vimeo.com/395908019/c9580d7471>

2020e *Reviewers' Self-Introduction and Remarks, Gerald Lomaventema, 2015/7/22*. Filmed July 22, 2015 by Mirei Ito. 03:03. <https://vimeo.com/395908403/12d0b6e68d>

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# Appendix I

## Six Minpaku International Workshops regarding the Hopi Reconnecting Project

\* Presenter's affiliation indicates at the time.

\*\*The original presentations of the articles in this special theme are marked with a star mark (☆).

### **(1) *Re-Collection and Sharing Traditional Knowledge, Memories, Information, and Images: Problem and the Prospects on Creating Collaborative Catalog***

January 28th and 29th, 2014, at Minpaku, Osaka, Japan



<https://older.minpaku.ac.jp/english/research/activity/news/ifm/20140128-29>  
(Retrieved March 11, 2020)

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Opening Remarks "Brief overview of Minpaku Collection and Foresight."	Ken'ichi Sudo (National Museum of Ethnology)
"Introduction."	Atsunori Ito (National Museum of Ethnology)
"Info-Forum Museum Project at the National Museum of Ethnology, Osaka, Japan."	Nobuhiro Kishigami (National Museum of Ethnology)
"Documenting Information Heritage on the Indigenous Taiwanese."	Atsushi Nobayashi (National Museum of Ethnology)
"Creating Collaborative Catalogs Project of AAMHC."	Jim Enoté (A:shiwí A:wán Museum and Heritage Center)
"Collection Reviews for the Source Community."	Octavius Seowtewa (Jewelry Artist and Zuni Religious Leader), Jim Enoté (A:shiwí A:wán Museum and Heritage Center)
"MNA's Collection Management with Source Communities."	Robert Breunig (Museum of Northern Arizona)
Commentary "Information Museum as a Place of Formation and Sharing of the Ethnographic Knowledge."	Shota Fukuoka (National Museum of Ethnology)
Commentary "Ainu Objects in Oversea Museums."	Koji Yamasaki (Hokkaido University, Center for Ainu and Indigenous Studies)
Discussion	
Closing Remarks	Atsunori Ito (National Museum of Ethnology)

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(2) *Re-Collection and Sharing Traditional Knowledge, Memories, Information, and Images: Problem and the Prospects on Creating Collaborative Catalog*

October 5th to 10th, 2014 at Minpaku, Osaka, Japan



<https://older.minpaku.ac.jp/english/research/activity/news/ifm/20141005-10>  
(Retrieved March 11, 2020)

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October 5	(★) Special lecture Series "Reconnect Museum and Source Community." Robert Breunig (Museum of Northern Arizona), Kelley Hays-Gilpin (Northern Arizona University), Atsunori Ito (National Museum of Ethnology)
October 6	(★) Special lecture Series "Lost in Translation: Rethinking Hopi <i>Katsina Tithu</i> and Museum Language Systems." Chip Colwell (Denver Museum of Nature & Science)
	(★) Special lecture Series "Demonstrational Lecture of the Collections Review Research." Cynthia Chavez Lamar (National Museum of the American Indian), Jim Enoté (A:shiwí A:wan Museum and Heritage Center)
October 7	Special lecture Series "Host Museum and Source Community Responsibilities in Collection Reviews." Cynthia Chavez Lamar (National Museum of the American Indian), Jim Enoté (A:shiwí A:wan Museum and Heritage Center)
October 8	Special lecture Series "Confluences: tracing Hopi connections through UK Southwestern collections past and present." Henrietta Lidchi (National Museums Scotland)
October 9	Special lecture Series "Hopi Life and <i>Katsina</i> Doll." Gerald Lomaventema, Merle Namoki, Darance Chimerica, Ramson Lomatewama

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### (3) *Collection Review: Source Community Engagement and Anthropological Documentation*

April 16th and 17th, 2015 at Minpaku, Osaka, Japan



<https://older.minpaku.ac.jp/research/activity/news/ifm/20150416-17>  
(Retrieved March 11, 2020)

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April 16	Observe Collections Review Research by Hopi	Ramson Lomatewama, Bendrew Atokuku, Merle Namoki
	Discussion	

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April 17	Observe Collections Review Research by Hopi	Ramson Lomatewama, Bendrew Atokuku, Merle Namoki
	Discussion	

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#### (4) *System Development for the Info-Forum Museum: Philosophy and Technique*

February 11th and 12th, 2016 at Minpaku, Osaka, Japan



<https://older.minpaku.ac.jp/english/research/activity/news/ifm/20160211-12>  
(Retrieved March 11, 2020)

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February 11	Opening Addresses	Ken'ichi Sudo (National Museum of Ethnology)
	"Info-Forum Museum Project."	Nobuhiro Kishigami (National Museum of Ethnology)
	"Sharing Knowledge."	Aron Crowell (Arctic Studies Center)
	"Reciprocal Research Network."	Susan Rowley (UBC, MOA), Ryan Wallace (UBC, MOA), Nicholas Jakobsen (UBC, MOA)
	"Collaborative Collection Review with Source Community."	Cynthia Chavez Lamar (National Museum of the American Indian)
	General Discussion	
February 12	"Amidolanne."	Jim Enote (A:shiwí A:wán Museum and Heritage Center)
	(★) "Database as Collaborative Environment."	Robin Boast (University of Amsterdam)
	(★) "Hopi Collection Review Project in the US and Japan."	Kathy Dougherty (Burke Museum), Atsunori Ito (National Museum of Ethnology)
	"Test Program of Info-Forum Museum."	Yuzo Marukawa (National Museum of Ethnology), Hirohumi Teramura (National Museum of Ethnology)
	"Comment from Museum Anthropology."	Kelley Hays-Gilpin (Museum of Northern Arizona)
	Concluding Discussion	
	Closing Remarks	Nobuhiro Kishigami (National Museum of Ethnology)

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**(5) *Reconnecting Archaeological Materials with Descendant & Source Communities: Collections Review, Field Trip, Art Work Creation, and Exhibition Planning***

August 28th to September 2nd, 2017 at New Mexico State University Museum and Geronimo Springs Museum, Las Cruces and Truce or Consequences, NM, USA



<https://older.minpaku.ac.jp/english/research/activity/news/ifm/20170828-0902>  
(Retrieved March 11, 2020)

August 28	Collections Review on the items held at the New Mexico State University Museum (Las Cruces)
August 29	Collections Review on the items held at the New Mexico State University Museum (Las Cruces)
August 30	Mimbres sites
August 31	Mimbres sites
September 1	Collections Review on the items held at the Geronimo Springs Museum (Truce or Consequences)
September 2	Collections Review on the items held at the Geronimo Springs Museum (Truce or Consequences)



**(6) Reconnecting Source Communities with Museums for Education: Revitalizing Hopi Silversmithing Traditions**

October 3rd and 4th, 2017, at MNA, Flagstaff, AZ, USA



<https://older.minpaku.ac.jp/english/research/activity/news/ifm/20171003-04>  
(Retrieved March 11, 2020)

October 3	Opening remarks	Carrie Heinonen (Museum of Northern Arizona)
	(★) "MNA and Hopi Jewelry."	Robert Breunig (Museum of Northern Arizona)
	(★) "Reconnecting Source Communities and Museum Collections."	Atsunori Ito (National Museum of Ethnology)
	"Hopi Silversmithing and Mimbres Pottery: Focusing on the activities of Fred Kabotie in 1940s."	Atsunori Ito (National Museum of Ethnology)
	"Reviving Hopi Jewelry Tradition: Focusing on the activities of Gerald Lomaventema in 2010s."	Atsunori Ito (National Museum of Ethnology)
	"Impressions from the workshop in New Mexico."	Ramson Lomatewama, Ed Kabotie, Gerald Lomaventema
	"MNA pottery collections review."	Ramson Lomatewama, Ed Kabotie, Gerald Lomaventema
	"Learning Mimbres designs through drawing and cutting"	All
October 4	"Mimbres Culture and Pottery."	Fumi Arakawa (New Mexico State University Museum)
	"Sikyatki Culture and Pottery."	Kelley Hays-Gilpin (Museum of Northern Arizona)
	"Hopi initiatives within the context of modernism."	Henrietta Lidchi (National Museum of World Cultures)
	"My grandfather Fred Kabotie."	Ed Kabotie
	"Designing jewelry using MNA potteries and textiles."	Gerald Lomaventema
	"Manner and stance being professional artist: General overview of the Reconnecting Project."	Ramson Lomatewama
	Remarks	All
	Closing Remarks	Robert Breunig (Museum of Northern Arizona)

## Appendix II

### Transcription of Films

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#### Film 1

A silver pendant (“H0281581” of Minpaku) and story told by the artist, Jerolyn Honwyteawa. (November 18, 2018, filmed by Mirei Ito)

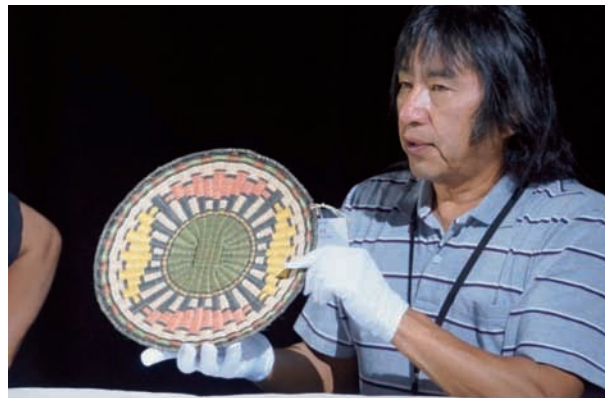


Hello, my name is Jerolyn Honwyteawa. This is my creation I made. This is a Mimbres design I got from the *Mimbres Workshop 2017* we did at the Northern Arizona Museum. My design represents water birds with the rain clouds. Because we need a lot of rain for our corn and in the center there is corn here. I also got that from a Mimbres pottery as well. So this design is basically prayer for water and for corn to grow. This is my father’s class, Gerald’s class, we learned a lot on the coin silver. This is actually my very first coin silver pendant I made. So my first one here. I’m happy it’s going into the Museum to be displayed so everybody can see it and everything. Thank you.



## Film 2

Physical (direct) review” by Ramson Lomatewama and Bendrew Atokuku on 5 *yuyngyap*, wicker baskets (“H0012289,” “H0075656,” “H0075655,” “H0075654,” and “H0075653” of Minpaku). (April 23, 2015, filmed by ESPA)



“H0012289” of Minpaku.

(April 23, 2015, photo by Atsunori Ito at the National Museum of Ethnology)

### Ramson:

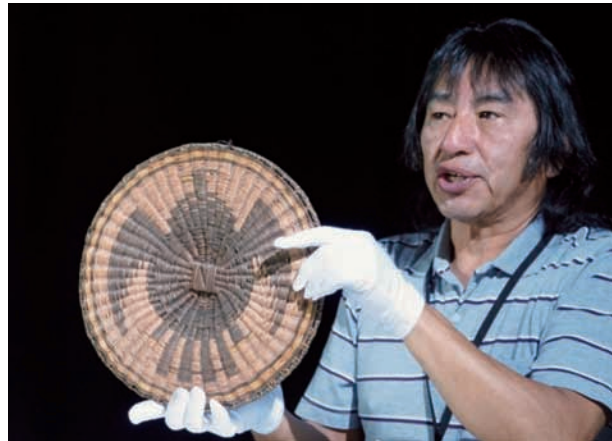
What we have before us are five baskets that we call wicker plated method of weaving. This first one is number H0012269 [H0012289]. I’m going pretty much just explain one because they’re all made the same and they’re all made from the same materials. And although I’m not a basket weaver, my wife (Jessica) and my daughter (Stephanie) are basket weavers. What I know is based what they have shared with me. All baskets are made of... the wicker plated style are made with three different plant materials. The inside plants that come out like a bicycle spokes on the inside comes from a plant that in our language we call *siwi*. And I believe the common English name for that plant is dunebroom and I think it’s in the sumac [legume] family of plants. The colored areas here are woven in and out and are made from the plant that we call the rabbitbrush or they call it *sivàapi* in Hopi.



*Sivàapi* (rabbitbrush).

(September 27, 2017, photo by Atsunori Ito in Flagstaff)

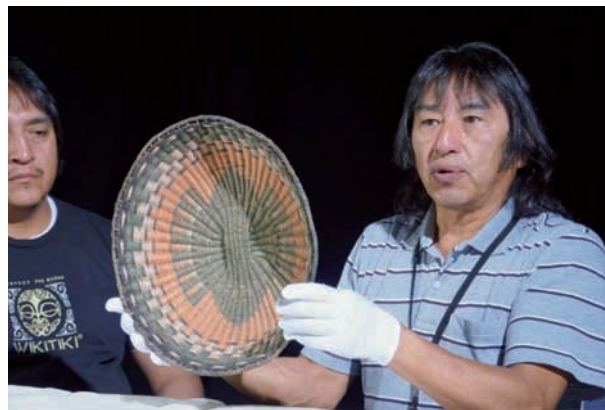
And the third plant material that's used for making these plaques is on the outside from the plant that we call *moocho* or yucca. And it's a very complicated process and time consuming process to make a basket like this. Every single plant is gathered by hand, it's processed by hand and everything that goes into the basket is processed one plant at a time. So it is very time consuming. My wife says that the weaving process itself is probably the easiest part of the whole process and that it takes the shortest time. It's the gathering and the processing and the preparation of the materials that is very, very, labor-intensive and it's time consuming. All of these baskets here are made the same way. So what I'll do now is just kind of give you some little bit of information on what these are. Usually you have an inner circle right here and then outer circle. And on the plaques that I've seen, the inner circle and the outer circle usually matched. They're the same, the patterns and colors are the same. So the patterns can either be red alternating with green all the way around. And if it's like this then the outside usually will be the same pattern here. The other way that the ladies weave these baskets as the colors are black and white alternating all the way around here and here. I believe, this is depicting yellow clouds, and red clouds, and the rain that's coming down from the clouds right here. Women usually measure the size of the basket by the number of rows that they begin with. If you start with two rows, it'll be a smaller basket. Some of the more complicated and complex designs can maybe be five or seven of these sections in a row. So this is actually starts out as a square on the front side and the square pattern on the back side here, and then the two pieces are layered, one on top and the other in a perpendicular fashion and then the other plant materials are added as the weaving goes along. This is a very common to the Third Mesa area. And the ladies from Second Mesa do slightly different version. The coil method is what they do over there. It's a very difficult to identify baskets unless the basket maker sees their own work then they'll usually be able to recognize it. But baskets generally aren't signed, but you can tell that some basket makers have a very distinctive way of making the baskets.



"H0075656" of Minpaku.

(April 23, 2015, photo by Atsunori Ito at the National Museum of Ethnology)

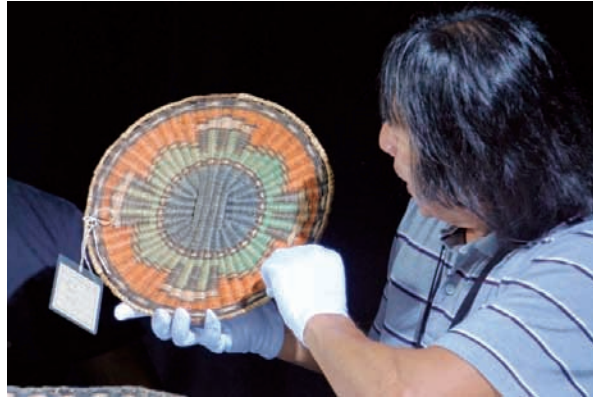
This (H0075656) is a very old one with the golden eagle on the design. The head with the beak, the yellow beak here, the wings over here, the body in the center and the tail coming down here, and the claws, the talons are in this area. It's a very old plaque. It's faded, so if you turn it around this side has not been exposed to sunlight as much so it's much clearer. So when people buy these, we usually recommend that they hang it on the wall if they're going to display it like that, but every so often show it like this, too. And don't show it in the sunlight because the sunlight will fade the colors right away. And my wife once said that they're supposed to be displayed like this, not like that. It doesn't matter what their pattern is. There is supposed to be up and down in the front. On this one (H0012289) you would not display it like this, but you would display it like this where the front lines are up and down. For collections it's okay for either males or females to handle these.



"H0075655" of Minpaku.

(April 23, 2015, photo by Atsunori Ito at the National Museum of Ethnology)

This one (H0075655) is a basket that not too many women make because of the difficulty. You can see, it's more a bowl shaped than these other ones which are fairly flat. My wife only made two of these in her entire lifetime, but they look more like a pot rather than a bowl like this and she says they're very, very difficult to make. So those are pretty rare. We call that a *yungyapusivu*. This one has the butterfly design, the wings on either side, the body, and the antennas right here on the head.



"H0075654" of Minpaku.

(April 23, 2015, photo by Atsunori Ito at the National Museum of Ethnology)

This (H0075654) is also a cloud pattern, white clouds and the rain coming down from the clouds. I'm not very sure what the blue area would represent. It could be a number of things. And usually only the maker would really know what they were putting on here well. They could be a prayer offerings as well.



"H0075653" of Minpaku.

(April 23, 2015, photo by Atsunori Ito at the National Museum of Ethnology)

This (H0075653) is another version of an eagle design with the head and the eye right here, the beak over here and the wings and the body. And they use white in the chest area just to show that there is black and white in the feathers. And the feet, the talons of the eagle are down here in yellow. Most baskets that you see have this pattern right here. But every so often you will see a basket with this line in there. You don't see too many of those either. So this basket has the separation right here and this eagle design (H0075656) is also two separate pieces in the same section. So this technique you don't see too often. Baskets are difficult to come by in the art market because these baskets are still used within the culture for a variety of, what we call, "paying back" for different things. They're used for exchange at weddings, they're used for kind of like paybacks when a girl chooses a boy to dance with her at a social dance, then she usually pay him back with some of these types of baskets.

**Bendrew:**

For me, these type of baskets mainly come from the Third Mesa area and it's totally different from

where I come from, Second Mesa, *Songòopavi* on which we mainly do the coil baskets, the women. So, I do see a lot of these made in the Third Mesa area and it's fairly more their traditional style making of the wicker baskets. I'm not really too familiar with the process of making, but I'm sure it's just the same labor time consuming with the coil baskets, as the way the women in *Songòopavi*, and Second Mesa area make their baskets. As Ramson described on these baskets here, it is very time consuming. And the process of making it. It's very interesting on how the way here explained. It's very informal to me, myself, how they do make the sifter or the wicker baskets.



## Film 3

“Physical (direct) review” by Merle Namoki, Jerry Honwyteva Whagado, Gerald Lomaventema, and Ed Kabotie on a silver overlay pillbox (“E11286” of MNA). (December 10, 2015, filmed by Mirei Ito)



### Merle:

Object ID: E11286 A-B. Artist name: Bernard Dawahoya. It's a box with the lid. Material: silver. Technique: overlay. Designs: roadrunner, rain cloud, prayer father. Hallmark: with. Studio mark: Hopicrafts. Copyright, Material, Other mark: without. This one here is a box, made by Bernard Dawahoya. What kind of box it is... maybe a pillbox or some sort of box? I've made a box but it was a seed pot, similar to this. It's round over. It has a lid to it. But this one is rectangular, a square box. Pretty unique. It has a roadrunner on there. The tail, the legs, then the wings. It's of a rain cloud. And then the feather up on the head. And the beak. Also cloud. It has his hallmark of the... his clan, snow cloud. And then it has "HC" for Hopicrafts. It's fairly... probably older. How old it is?



**Kathy:**

At least, 1956.

**Merle:**

Okay, so from the 50s, early 50s to late 50s. The technique, Hopi overlay, traditional overlay. The top part over the roadrunner, it has two pieces. The top piece was designed, and cut out, and textured. And then there is... after that process was done, he didn't grind the back so you can see the indentment [indentation] of the matting. Then he formed it. And then he made the box, too, also. It's out of like two sheets. I believe 18 gauge (H0268626). He formed the box here. And then another sheet it was soldered onto. So actually two sheets here. Same with the top on the lid. He had to get it precise to fit it onto this box. And it's a real snug fit, really perfect fit. It's hard to take it apart. Other than that, I can say it's traditional Hopi overlay by Bernard Dawahoya.

**Ito:**

Do you know anything about the Hopicrafts?

**Merle:**

Hopicrafts... no, but I've heard of it, back then, because Kaela's father used to work at Hopicrafts and also Eldon James. But back then I wasn't probably around when that was opened.

**Jerry:**

And this piece is number that E11286 (A and) B. And it's a... I believe it's a pillbox. The materials or... it's made by Bernard Dawahoya, one of the original silversmiths who did a lot of good work. It's sterling silver. It's an overlay, traditional overlay technique, style, Hopi overlay. The design is of the roadrunner, the rain cloud, and the prayer feather which are part of that, they make up of the bird with feathers representing the prayer feathers and also the wings like the rain cloud. So this is a very traditional piece. And it's also stamped with his hallmarks and Hopicrafts. Hopicrafts was another branch of Hopi overlay jewelry or... where they made jewelry there. I think it mainly was for the Third Mesa. A lot of Third Mesa men would do the work there, more like the Guild which is located more on the east side of this Hopicrafts. That was for most of the Second Mesa people, men as well as women, and people more on the eastside worked and learned. And this one has a high polish. At that time a lot of... I think this is high polished. But at the time Hopicrafts did a lot of the steel wool finish. And it left that, uh, satin look to it. And that's how they finish their pieces.



Fred (left) and Alice (right), photo taken in New Delhi in 1960

(Kabotie 1977: 101)

When in the early days... when Fred Kabotie and Alice were managers there, this... the one thing they pointed out is that we needed to finish our... always finish our work in the high polish fashion. So that was a difference we all looked at as far as finishing high polished, and then the satin finish down at Third Mesa villages. But to this day, I think nobody was above anybody there. We were all kind of like... we all did good work. Everybody did good work, and we all learned from each other. There were a few outstanding people there that did... they went on and did their own thing and made a big name for themselves. And one of them I think would be Victor. He had something as a last name, Coochwytewa – I think his last name was. So he's one of them. Bernard is one of them also. As far as this box, it's, uh, very well made. It's equal in size. It looks like it's very level. It's got a little dome finish too, which makes it kind of unique. It's that dome look on it. And as I said before I think it is for pills. That's it. Thank you.

**Gerald:**

I've always admired Bernard. It's how my father mentioned, some of the silversmiths didn't really work from the Guild or Hopicrafts. But they ventured on their own like Victor and my uncles, Phillip Honanie, Watson Honanie. And they all did pretty well in the art scene. To this day Watson is still creating. And that's what I admire about Sonwai, Loloma's niece also, that. It's possible, and that's what I stress to my students. It's a lot of dedication. And sometimes you have to sacrifice. And I think these men before us that were creating these unusual objects, that's what they strove for, they kind of wanted to go beyond what was being done at Hopi. So I've seen a lot of not so traditional forms made by this artist here. And this is one of them I've seen (for the) first time. And that's kind of what as you're progressing in your years, you kind of get wiser at things. Also, in metal working there are certain techniques that come to you as you learn how to... about the patience. And sometimes, the material too, you have to have more respect for what you are handling there. We can't take it for granted. So that's what I think these men understood at that time, so they created pieces that were unusual, and they went above and beyond supporting their family, and still taking part in the culture. So that's one of what Victor... I quote also... I always admire what he said in one of the *Arizona Highways* (April, 1979), I think.

**Merle:**

Same as Charles (Loloma), “sky’s the limit” (E3712).

**Gerald:**

Like Victor stated that, “the cornfield is his work and jewelry making is his hobby.” So I always admire that because I like to see that one day... I do farm but to that point that he would really mean by what he said about it.

**Ed:**

I also have a great admiration for Bernard’s designs. One thing on the design, I guess that... I look at is the engineering of the design itself. You can see that the entire thing is cut. Sometimes to produce a black line, artists will combine cutting and then maybe a stamp line. But this one is all... is all cutout. And so it’s very well-engineered to me. You can see... so a lot of times when you’re... when you’re soldering, if you’re using pieces... pieces can float, if they’re independent. You can see that Bernard’s, just... I mean he cut everything just in such a beautiful way that it’s all just one piece still. That top layer is still all just one piece. I really admired the movement... the artistry of the movement. The roadrunner in its movement, it’s a really, really... the artistry of it is also very nice. I’ve seen other works of animals that he’s done. And that’s one thing I really always admire is how he’s able to capture that movement and at the same time translate, kind of a realistic element along with design. At the same time translate it into silver work, he’s just cutting and engineering that design really well. The high polished finish of the piece was mentioned. And it reminds me of my own personal struggle in trying to get that polish. It’s... to me, it is a skill that you developed. I’ve also asked Datsie for advice at times, I mean how do you get that... you get it to just that consistent polish. I remember asking my father about it one time I had a piece. And my grandfather also has been mentioned, Fred Kabotie, in that... as I was growing up, when I was little, he was at the Guild. But that ended pretty... when I was still pretty young. To me he was a farmer. And something has been mentioned about Bernard as well and his farming. My grandfather to me was pretty much just old-school, old-school Hopi at the time that I was growing up. And he was a farmer. But my father told me a story about him when he was at the Guild that... I was talking to him about the finish because I needed to present it and I was going to try to sell it. And I was developed like my finish wasn’t as good. And my father said “Oh, you can always use *kwa*’s technique.” I said “What’s that?” He said: “Just grab some baby oil and throw the baby oil on it before you show your piece, rub it with baby oil.” Anyway... but this has a real nice finish. And it’s very consistent. And even now there is, it’s a really nice finish with no fire scales. But anyway... thank you, *Kwakwháy!*

## References

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Kabotie, F.

1977 *Fred Kabotie, Hopi Indian Artist: An autobiography told with Bill Belknap*. Flagstaff, AZ: Museum of Northern Arizona with Northland Press.



## Film 4

Family Connection. A bracelet made by Glenn Lucas (“E11060” of MNA) was reviewed by his granddaughter, Clinessia Lucas. (July 22, 2015, filmed by Mirei Ito)



**Clinessia:**

Holding this, it is really an honor. I never got to meet my grandfather, but they always talk about him a lot. I’m glad to be here actually to hold this piece. Makes me want to cry. But it’s an honor. I like his matting. I like his cutting. The designs he used in there are different. I wonder what it represented to him. I wish I got to know him a little bit more.

**Gerald:**

You can have the tissue.

**Clinessia:**

I know. This is really nice. I like the way he soldered. I just wish he would be still here so I could

be next to him also doing the same thing with his kids, my aunts. This is cool. Sometimes when I go there too, we talk about his jewelry, and then their jewelry, and how they wish they can pass it down. I like that it takes money and time. So I'm glad that I got this chance too, being in this class with Gerald, or I would not be here right now. It's cool.

**Kathy:**

I just want to mention that yesterday we got some copper hummingbird overlay pieces (E13680 A-B) that we put into the collection. So now we have a piece from each student in Gerald's class in the MNA permanent collection. It's very cool because we can put your earrings next to the piece of your grandfather. We can tell your story.



"E13680 A-B (IL2015-60-001 A-B)" of MNA. Copper and silver post earrings made by Clinessia Lucas.  
(October 23, 2018, photo by Atsunori Ito at the Museum of Northern Arizona)

**Clinessia:**

Thank you.

**Kathy:**

I think that it's pretty exciting because we want to support the new generation of artists as well as, particularly, Hopi women who are doing silversmithing and the story of the class and how that's coming to be. It's really important, so we want to document that in the collections.

**Gerald:**

Thank you.

**Kathy:**

So soon, you're already in our database. When we look up, there is your name, as well as your grandfather comes up. So it's kind of cool.



## Film 5

“Digital (indirect) review” by Merle Namoki, Candice Lomahaftewa, Delwyn “Spyder” Tawvaya, Cordell Sakeva, Darrin Kuwanhongva, Yvette Talaswaima, Gerald Lomaventema, on a silver bracelet (“A1713.26” of Denver Museum of Nature & Science). (January 18, 2017, filmed by Mirei Ito)



### Merle:

Category, bracelet. Object ID, A1713.26. Artist, unknown. But the hallmark is Morris Robinson. This is one of the earlier pieces he made back in probably the... I say... late 40s, early 50s, or maybe even earlier. This is an ingot style of a bracelet he made here. Similar to the ones that we’re taking the class with Gerald Lomaventema. He poured the sheet either in ingot or tufa cast, and then after the sheet was formed he did the stamp work. All probably handmade stamps, stamping in here. It’s pretty hard to stamp it. You need your all strength to stamp it in there. He did is pretty good. Everything is almost like precise, I guess, what they say symmetrical. Same design is on the other side, this stamp work here is... Other than that, he probably stamped it, then filed it. It’s a lot of filing too also. This is a nice bracelet of Morris Robinson. I’m making a bracelet but not I’m not too

good at it. I'm just trying to learn how to stamp. Every time I stamp, it'll slip either hit my finger or the stamped fail. But when I finish my piece with all you guys around. Good piece of Morris Robinson.

**Ito:**

Do you think he oxidize it?

**Merle:**

No, I don't think this is oxidized here. Just by heating the coloration in there. Then polish. Then the polish would probably... Nice though. *Kwakwháy*.

**Yvette:**

Because then they didn't have the liver of sulfur, huh?

**Cordell:**

That's why he said it was burned and everything was turned to black on the top... and still in the inside...

**Gerald:**

The bracelet I did... I didn't oxidize it, it's just from the flame. Because more fire scale. It's better.

**Merle:**

So you didn't have to brush it. Just sanding and filing, hand sand, probably.

**Candice:**

Category is bracelet. Object ID is A1713.26. Artist name is not documented. But it is identified by the hallmark as Morris Robinson. This is the ingot style stamped work that I just recently learned over the past two weeks. It is a really hard process to start learning because of, what I had difficulty with was the stamping. I'm not used to it yet. So I have to work extra hard to get impressions that are that deep. Another thing that was very time consuming was all of the filing to make it nice, a nice shape and then all of the filings that are here. Maybe he use his own... made his own stamps. But it looks like this here may be... were pre-made. So here's my bracelet. This made in coin silver, ingot, stamped. You can tell in mine the impressions aren't as deep as this. I can't wait to see in a year's time when I get better at it, it'll look anything like this piece here.



Coin ingot and stamp work bracelet made by Candice Lomahftewa.  
(January 18, 2017, photo by Atsunori Ito)

**Ito:**

Spyder, do you have yours too?

**Delwyn:**

No.

**Merle:**

He sold it.

**Darrin:**

It's in the museum already.

**Delwyn:**

Category, bracelet. Object ID, A1713.26. Artist name is not documented. But by going off the hallmark in the back of this piece it's "H" with the snake which identifies Morris Robinson which is from *Orayvi - Paaqavi*. Here is the ingot style which is a coin ingot or casted in tufa. It is mainly stamp work and filing which you got stamp work here, here you got pretty much stamped it and filed it just to get this tapered along with the edges here, file work. This is one of an earlier pieces, I believe, with the Morris Robinson. Thank you.

**Cordell:**

Category, bracelet. Object ID, A1713.26. Artist name is not documented. But the hallmark in the back they identify as Morris Robinson from the Third Mesa area. I'm not sure which village *Orayvi* or *Paaqavi*. And he is from the Lizard Clan which at the time the "H" did stand for Hopi. And again the snake does come from the Sand Clan and which the lizard is from that Sand Clan too. This is ingot, coin silver. We just recently took a class on this. And it is a long process in how to create these bracelets. You do have your file marks here just to give it more of a distinct look. Everything is tapered. A lot of stamp work. Everything has to be symmetrical just to give you that nice look of a form. Other than that, this is a nice piece ingot. Hopefully my pieces will start to



look like this because of the depthness on there. It is hard to stamp on coin silver. Does he really have... had to give it that nice bang? Other than that, this is a nice fine piece of Morris Robinson's.

**Ito:**

Do you think it's possible if you don't form to be a bracelet like this, but put on another silver sheet like overlay?

**Cordell:**

Kind of like overlay? Could be possible but it's going to the temperature that's needed to actually form this. It's really high. Because this ingot is really strong that it is really hard to form. You have to keep annealing it to get that nice form. If you don't anneal, it will break, tend to crack and then they'll break. So every time forming it has to be annealed. I'm not sure how it will be, might be possible to put it on another to overlay it. It would be nice to give it that distinct look too as well.

**Ito:**

Or can you do applique, right, something on there?

**Cordell:**

Yeah, yes. Actually another student from the class actually did a piece and put an inlay stone on top. Yeah, he (did applique the bezel to) set a stone on top, yeah. It did look nice with the stone work on there. Thank you.

**Darrin:**

Category, bracelet. Object ID, A1713.26. On here it doesn't have artist name. But due to the hallmark on the backside, the bracelet inside, it's labeled as Morris Robinson's hallmark. The piece is a silver ingot which you melt your silver coin, it might be silver coin. Or your silver that you would put it to the tufa cast and mold and it'll be like a sheet. And the way we learned is, before we even shape the bracelet, we would stamp. It will be a flat piece and you will have to file your these pieces first before you work form your bracelet which is a lot of filing at first just to get here your bumps how you want it to look with if you wanted a square here or if you wanted a triangular or round, you would have to file here your piece to that... to however you want it before you have to form it. I could ask you if you could do overlay, you could do overly if you make your a little bit thinner at least to a sixteen. Because it's usually really thick, how do you say, press it down, mill. So mill, then make a little bit thinner, and you could actually do overlay cut into it. But this is a Hopi piece. And I'm still working on my piece too what had... got one finished is the same size of a quarter inch. But mine is in the Museum of Northern Arizona. So this is a piece, Hopi piece of Morris Robinson.



"IL 2017-97-6" of Museum of Northern Arizona, a bracelet made by Darrin Kuwanhongva. (May 29, 2019, photo by Atsunori Ito)

**Yvette:**

Category is bracelet. Object ID is A1713.23 [A1713.26]. Artist name, no name on it, unknown. But on the a piece, you can tell it has a hallmark of a snake design which indicate that Morris Robinson made it. I've first seen his pieces during we went to visit the Northern Museum of Arizona (July 2015). This is a unique piece by him because I didn't know he did ingot. The pieces that I've seen of his work were more like wire work on flat silver, just plain silver (E5111). Then he'll like put wire work in there with melted silver balls on it. And some of them had stone in there. But this is a unique piece by him. The way he just shaped it out, he left the file marks in there without brushing it out or anything. They didn't have machinery back then. But just the precision of how he... how he put the indentations of this stamp work on there. I think it's probably better if you had a holder, to hold it in place because I know once you stamp, it moves all over. So it'd be better if you had holder it to the side for to stay in place instead of moving all over. That's a nice piece of Morris Robinson.

**Candice:**

That's a good idea.

**Merle:**

That is. I used it last night. I used vise-grip. It's still moves, though. Because you have to have hold onto the sheet itself to get better leverage. But if you use... because I use vice-grip. And it's still loose.

**Candice:**

It has something that you inset it in there and hold it.

**Yvette:**

Even at the ends would be better too, like how that thing that... the clip thing how it's made, if you make a little "U" shape in there and slide it in there somehow and then clip it down, then it doesn't move, yeah. So that's how...

**Darrin:**

I think that too not to move, it is just hold of it too. Because your thing will slip...

**Candice:**

But I think we need better stamps than those little ones...

**Darrin:**

Yeah, you can still feel the vibration...

**Gerald:**

This is Morris Robinson's piece. It's a historical piece because of the era pre-overlay. I've noticed on Morris that he did a lot of almost contemporary only using coin. I've seen some at the Museum of Northern Arizona and then on the Internet. These are all handmade stamps. The thickness of them are that thick gauge... and a lot of filing. We've finished two sessions of ingot, coin ingot jewelry. But that's only the beginning. There's a lot more to it. I think as we progress along we can pick up those techniques. I think if you continue to do it and it's just like any other thing, any other technique you find your own ways to maybe improve on where you're not doing in some part right. So I think that's what these guys were doing. They just got the technique of the basics, and then they took off with it from there. So I think that's what we are going to do. That's how we progress. And we have the tools. We just need that energy.



## Film 6

Gerald Lomaventema offers his gratitude to MNA and his remarks on the “Reconnecting Project.” (July 22, 2015, filmed by Mirei Ito)



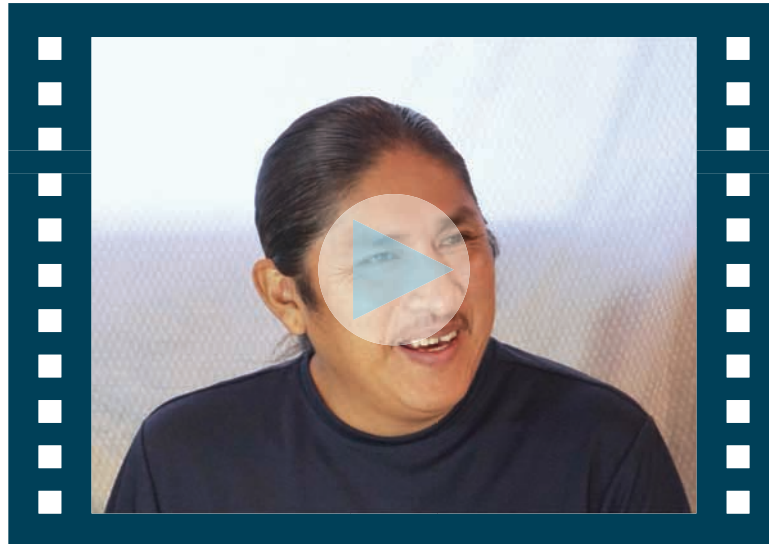
Good morning. My name is Gerald Lomaventema. My god father’s clan gave me that name. I’m from the Bear Clan at *Songòopavi*. It’s an honor to be here or it looks like privilege to see these older folks that back in the early... mid- century 19 [20] century, 1930s up to today seeing their art forms, how they evolved. Hopefully we can revive some of those old techniques because I think, myself and my students really were liking or we like this old style and we want to revive the old style back in the 40s. My uncle Fred Kabotie and one of my grandfathers, Paul Saufkie, they introduced this overlay style to the Hopis after the World War II veterans returned from the War. It was a means of providing for the families because of the scarcity of jobs on the Hopi reservation. Today we still have the concept of creating this jewelry to provide for our families and making the jewelry for people that’s it becomes internationally known art form. Thank you.

This is beneficial for us because some of these techniques that are shown there, not too many people know anymore how to show these techniques and getting first time looking at handling jewelry that’s museum quality pieces and artifacts. Some of them to be considered artifacts that makers are not here anymore. They are very rare. So, I think this group of students are very lucky to be able to experience this review. I hope to continue to do more reviews in the future.



## Film 7

Delwyn “Spyder” Tawvaya introduced himself and offers his gratitude to his mentor Gerald Lomaventema. (January 16, 2017, filmed by Mirei Ito)



My name is Delwyn Takala, “Spyder.” I’m from the Snow Clan from *Songòopavi* village. *Nu’ Tawvaya, yan hopi maatsiwa* (I’m Tawvaya, like this Hopi named). I’ve been doing silverwork, silversmithing since April of 2016. Took on a class with Gerald Lomaventema. That’s when I learned what something I’ve always wanted to learn is. Seeing all my uncles doing it and watching them create in what images they have created. I’ve always wanted to get my hands in silver. I finally got the opportunity. It’s... it was a very big change in my life due to how what I was one to succeed in life. Silverwork has brought me back down to home and peace of mind. It’s a way how I connect with my culture every day as I create. I express myself in my work, my prayers. I learn more as I go to connect with my Hopi way of life. Therefore I take my work out there to experience of share with others and invite other people into my own world, my own visions to communicate and connect with others. I’m very, very honored this opportunity that I’m not the only one that is learning. I want everybody to try and learn and create because, I believe, all Hopi are all artists in their own unique way. It’s a way of expressing ourselves and sharing with others. So I really motivate myself to keep going in the way where I pull others with me to teach and inspire them as to become successful in life, wealth, wealthy, and to support my family, my kids. And therefore it is very, very good change in life. Overlay, traditional Hopi overlay is so far the only technique or also tufa casting is one of the technique that I know with overlay as one. I’m... since almost a year, I’m wanting to very... come very skillful and experienced in creating. Therefore these reviews that we did today and this opportunity in this program really kind of put me in another stage to where I’m very, very motivated to wanting to create in many different ways. So therefore I can be identified as my work goes on. And very grateful for this opportunity, Ito and the Mrs., and Gerald and his family. *Kwakwhá*. Thank you.



## Film 8

Gerald Lomaventema explains his interpretation of a Mimbres pottery depiction of a crane ("1980.17.476" of the New Mexico State University Museum) at the Mimbres Workshops 2017. (August 28, 2017, filmed by Mirei Ito)



First thing I noticed that this one looks like it's all intact. The other one has a crack right almost through midway. *Ya ii hinmaatsiwngwu? Atoku, atokuku.* Yeah that's what we call it. I've seen that in the little... especially monsoon season. There was a clan that was called that also. But I'm not too sure they're still around. It's... to me it represents a water source. And I bet as we believe today in Hopi that these are water bird along with the duck. I don't know how to say this one bird only in Hopi, *patzro* (Second Mesa dialect. Third Mesa dialect: *patro*. Sand piper. This design here is... it looks very basic, but it has probably a lot of meaning associated with the rain which I think are represented in the body with the... that's some sort of a symbol for that water. And the three lines is different too. It's different than... I don't know what that represents because maybe it's just an expression or a border around the whole design. Like Gwen mentioned, she has more knowledge

about painting. It would probably be very difficult to go into that bowl and paint that design there. I've done a little painting, but I'm not very good at it. There's a lot of admiration for these designs because I could see them in silver already just by looking at them. That's probably it.



## Film 9

Coin ingot “Atokuku Bolo tie” is Gerald Lomaventema’s new creation inspired by a Mimbres pottery design (“2018.01.02” of the New Mexico State University Museum) (October 21, filmed by Mirei Ito)



Hello, my name is Lomaventema. My first name is Gerald and my Hopi name is Lomaventema. This here is a bolo tie of the revival technique of Hopi silversmithing done in the 1930s using coin silver. The Mimbres inspired design of the water bird in our language is called *atokuku*. So the stone is also natural from Bisbee Arizona which is rare. I believe that the Mimbres and the Hopi have a connection just by looking at their design on their pottery. And we’d like to feel a closeness between the two cultures. So very inspiring to see the designs of the pottery of the Mimbres in our jewelry.





## Film 10

Hopi reviewer Merle Namoki holds a label tied to the object and requests that the holding museum should not display this item and/or its digital image online for the general public (“H0075677” of Minpaku). (April 14, 2015, filmed by ESPA)



That was a doll that we reviewed. It was *Tsutsu'sona*. For that we are not supposed to carve those kind of dolls, for our record, it should be put aside and not be shown to the public. It's the Society that does the ritual itself, so I think it would be good just to not show it to public.



## Film 11

Ramson Lomatewama gives his remarks on the “Reconnecting Project.” (April 13, 2015, filmed by ESPA)



Hello, my name is Ramson Lomatewama. I’m a member of the Eagle Clan and the member of a Hopi tribe, Northern Arizona. I live in the village of *Ho-at-vela* on the Third Mesa. I’m a retired sociology professor as well as a glass blower, a jeweler, and a *katsina* doll carver. I’ve been carving since I’ve been probably in my teenage years. I’ve been carving for over 40 years. My experience in the culture with our ceremonies and my experiences being around *katsinas* have given me the opportunity to come and help here in Osaka at the Minpaku Museum. They have a very rich collection of *tithu* or *katsina* dolls and we are helping them to identify and to review all the dolls that they have. I came here not only to help with this, but also to try and leave something for our future generations that they could come and learn about the dolls and our culture and our history. And also, when my grandchildren have their own grandchildren, then they will be able to see me and know a little bit about who I am, and what I’m trying to help them in keeping their culture.