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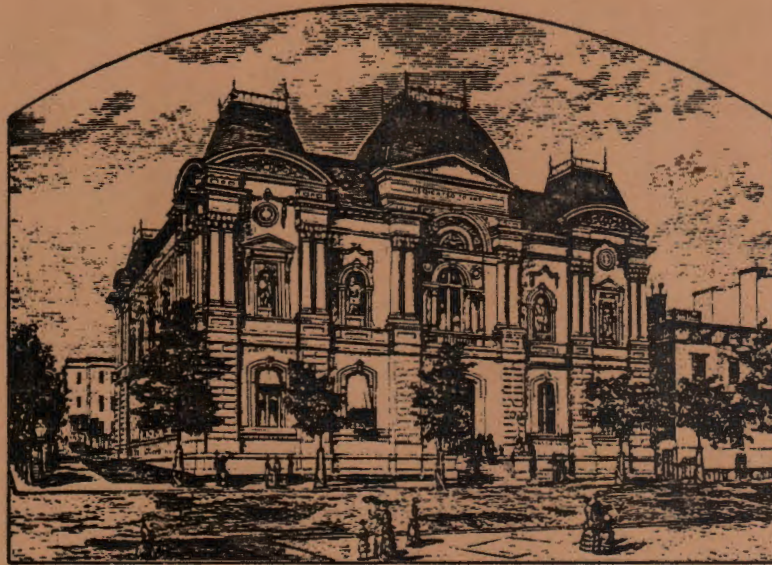
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CELEBRATION: A WORLD OF ART AND RITUAL

An exhibition to be mounted at
the Renwick Gallery of the Smithsonian Institution.

"To celebrate means the marking of an occasion or event with ceremony or festivity... Celebrations represent times and spaces set apart from daily tasks, in which the possibility of a popular, social creativeness may arise. We not only attempt to understand our past in celebration but we try to lay down the lines and forms of our future. Celebration is a human cultural universal, and it is timely to lay out its basic rules and components and apply them sensitively to the remodeling of our own celebrations. Best of all, perhaps, the exhibition may stimulate in all of us the impulse to celebrate as well as we can the achievements we have made and in a realistic way, to scan from the celebratory height how far we may have fallen short of our ideals...."

Victor Turner
Guest Curator

Smithsonian Institution
Renwick Gallery

CELEBRATION: A WORLD OF ART AND RITUAL

The Smithsonian Institution is planning a major exhibition and folklife program entitled "Celebration: A World of Art and Ritual" which will show how different peoples celebrate the important events and cycles in their cultures. These events will take place during a 15-month period in 1982-1983 at the Smithsonian's Renwick Gallery in Washington. The entire cost of the project will be \$1,478,734.*

The Theme of "Celebration"

In recent years there has been a tremendous explosion of interest in traditional culture among Americans. People in different regions, states and communities have been rediscovering their indigenous arts and traditions, and attributing new values to them. People increasingly want to know the traditions and history of their own families both in this country and in their countries of origin.

The Smithsonian has helped to stimulate this interest in folklife and ethnic tradition, largely through its Festival of American Folklife, which has attracted millions of visitors in its 15 years of public presentation of traditional craft demonstrations and performances. Now the Institution is planning to bring together for the first time a major museum exhibition with live folklife presentations built around a specific theme.

The universal phenomenon of celebration will form the conceptual framework for the entire project. People in all cultures use shared events to mark the special occasions in their lives. These occasions are connected to life experiences (such as birth and marriage), to work (harvest time and quilting bees), to seasons of the year (Christmas), to religious beliefs (Jagannath shrines and Twelfth-night), to individual status (African staff ornaments and potlatch), to shared community celebrations (Thanksgiving and seder). Some of these events are centered in the family, others in the neighborhood or entire community. Certain costumes, music and dance, games, food, and objects are associated with each ritual, ceremony, or festival.

This exhibition and concurrent craft demonstrations, performances, and film showings will concentrate on celebrations characteristic of the United States and show parallel celebrations from other cultures around the world. Thus, the emphasis is at once American and international.

* This figure does not include in-kind services.

The Exhibition

"Celebration" will occupy the entire 7500 square feet of exhibit space in the Renwick Gallery. More than 600 objects associated with acts of celebration in 62 diverse cultures will be displayed.

The exhibition will be divided into seven sections. The first section will serve as an introduction and will show how sometimes mundane objects assume special significance through their use in particular ceremonies and events. The second section will present the elements that make up celebrations -- costumes, dance, feasting, etc. The remaining five sections will treat different types of celebrations, from presidential inaugurals to quilting bees. The Renwick's Grand Salon will be filled with scheduled folklife presentations and other public programs. A more detailed description of the plan of the exhibition is attached.

The objects will be taken from the collections of a number of the Smithsonian's museums, including the National Museum of Natural History, the National Museum of American History, the National Museum of American Art, the National Portrait Gallery, the Museum of African Art, the National Air and Space Museum, and the Cooper-Hewitt Museum, the Smithsonian's national museum of design in New York. The great majority of the objects (approximately 95%) have never been exhibited before. These objects span a 300-year period and include among their numbers masks, shrines, parade regalia, furniture, textiles, and puppets.

"Celebration" will be a significant departure from traditional museum installations. Art museums have rarely exhibited objects chosen for their aesthetic merit in the context of their making and use in society. It is one thing to see an artifact beautifully displayed, but quite another to walk away from that artifact with an idea of process, and of life. "Celebration" will emphasize the intrinsic beauty of the folk objects, as well as the context from which they draw meaning. This will be done by incorporating sound, film and live performances into the Gallery.

Film and audio stations will be positioned in each exhibit space. In this way, discussion of dance, drama, or games will not be limited to the three dimensional objects -- as powerful and expressive as they can be -- but sound and process will stand in tandem with related objects or clusters of artifacts.

The Folklife Presentations

For five days in each of seven months, the Gallery will be brought to life with traditional craft presentations such as Navajo sand-painting or the construction of Carnival floats. During the last three days of this period, performances of celebratory rituals, including pageant, parade, and dance will be brought from various ethnic and Native American communities throughout the United States. Groups who customarily perform in their own communities will transport their paraphernalia and activity to the halls of the Renwick.

These presentations will be managed by the Smithsonian's Office of Folklife Programs, which has been instrumental in reviving national interest in our varied ethnic heritage through the annual Festival of American Folklife and its other research and educational activities conducted across the country. The Festival has brought thousands of performers and crafts- persons to Washington, where they have been seen by millions of visitors. See the attached document, "A Festival History", as well as a brochure on the Office of Folklife Programs.

"Celebration" represents a continuation of previous successful cooperative efforts between the Renwick and the Folklife Program, although it is the most ambitious effort to date.

Time Schedule

The exhibition will open in two phases covering a 15-month period, in order to prevent the Gallery's being entirely closed down to the public during installation. In March, 1982, the first floor of the exhibition will open; in August, 1982, the second floor will open. The folklife presentations will begin with the opening in March and six additional presentations will be scheduled during the course of the exhibition. The two exhibit floors will close at the end of June and the end of February, 1983, respectively.

Personnel

In order to establish a link among the many cultures with which the project is associated, the eminent anthropologist Victor Turner of the University of Virginia was selected as Guest Curator. Turner's study of ritual and celebration and his sensitivity to both ethnographic and aesthetic considerations made him the ideal candidate. A theme statement on the exhibition by Professor Turner is attached.

The staff of the Office of Folklife Programs has had the responsibility of developing the content of the exhibition with the Guest Curator and the curatorial design staffs at the Smithsonian. An extensive inventory of the Smithsonian collections related to the exhibition has been completed. A list of the objects being considered is attached.

The Smithsonian's Folklife Advisory Council, consisting of scholars in folklife and anthropology outside the Institution as well as all Smithsonian departments with related collections or research functions, is providing guidance to the project. In addition, 35 curators from nearly all of the Smithsonian museums have contributed their efforts to the project. Registrarial and other staff members from these museums will continue to be involved during the next two years. Design and installation of the exhibition will be under the control of the National Museum of American Art. The folklife presentations will be organized by Ralph Rinzler, Director of the Office of Folklife Programs.

Guide to Local Celebrations

The Smithsonian Press will also publish a guide to celebrations in the Maryland, Virginia, and Washington Metropolitan area. This guide will be organized by month and will give a description of and directions to each of 250 local annual fairs, festivals, and celebratory events.

The Renwick Gallery

The Renwick is a department of the Smithsonian's National Museum of American Art, created as a showcase for American creativity in crafts, design, and the decorative arts, as well as selected foreign exhibitions. Since opening in 1972, the Renwick has shown more than 50 temporary exhibitions, including "Signs of Life: Symbols in the American City," "Shaker," "Americas: The Decorative Arts of Latin America in the Era of the American Revolution," and "The Art of Russia 1800-1850." The excellence of its installations has been recognized in Print magazine's casebook of exhibition design. Film programs, lectures, demonstrations, and other activities augment the exhibition schedule.

Situated adjacent to the Presidential guest house (Blair House) and across Pennsylvania Avenue from the White House, the Gallery is located in a building designed in 1859 by James Renwick, architect of the Smithsonian "Castle". The building was built to house the original Corcoran Gallery of Art and later was used, for almost 65 years, as the U.S. Court of Claims. It was deeded to the Smithsonian in 1965 and has received several awards for excellence in restoration.

This will be the first time that the entire Gallery building will be dedicated to a single exhibition. The Renwick Gallery is open 364 days a year, with free admission.

Promotion

A variety of promotional activities are being planned. A Smithsonian staff publicity specialist will be assigned specifically to the task of promoting the exhibition and folklife presentations in the newspapers and other media. A series of posters of the exhibition will be produced and a large banner will be made for the exterior of the Renwick Gallery. On the opening night of the exhibition, a gala reception will be held in the Renwick's Grand Salon.

It is expected that public visitation will exceed 1,000 persons per day with adequate promotional effort. The promotional campaign will be directed at the local Washington and the sizeable transient visitor populations. The Smithsonian complex is already well known to both groups, attracting some 20 million visitors in 1980 alone.

Book on the Exhibition

A lavishly illustrated book will accompany the exhibition, explain its content, and share its title. Celebration: A World of Art and Ritual will be a scholarly work comprised of a collection of essays by noted folklorists and anthropologists discussing the universal phenomenon of celebration. Victor Turner, the exhibition's guest curator, has edited the book and has written the introduction.

Catalogue of the Exhibition

The catalogue of the exhibition will also be illustrated profusely. It will contain approximately 75 color and 200 black and white plates of objects in the exhibition. It will include as well Victor Turner's introductory texts for each section of the exhibition and the labels for the exhibition objects written by consulting scholars and reviewed by the Smithsonian's curatorial staff. This handsome and informative catalogue will prove an impressive resource for folklorists and anthropologists, and for all those interested in the universality of celebrations.

Checklist of the Exhibition

A checklist of all the objects in the exhibition is planned as a guide to the exhibition for those who cannot afford the catalogue. It will include all the label text which appears in the catalogue, but it will have no more than ten black and white photographs. The checklist will be available to visitors to the exhibition for a minimal charge.

Brochure on the Exhibition

A brochure will be produced for free general distribution to publicize the exhibition. It will provide a brief introduction to the exhibition, an explanation of the exhibition's different sections, and a calendar of the folklife presentations.

Educational Materials

The Smithsonian Press will publish a manual to orient teachers and students to the educational possibilities inherent in the exhibition. This workbook will be distributed free of charge to 600 primary and secondary schools in the Washington vicinity. It will be accompanied by slides of 24 objects in the exhibition, an exhibition poster, and descriptive brochures.

PLAN OF THE EXHIBITION

The exhibition will be produced by the Office of Folklife Programs (Ralph Rinzler, Director) and the National Museum of American Arts' Renwick Gallery (Lloyd Herman, Director). The Guest Curator for the exhibition is Victor Turner. The Project Manager is Kristie Miller. The installation will be designed by Michael Monroe. It will be staged in all seven temporary halls of the Renwick Gallery beginning March 17, 1982, and will continue through the spring of 1983. Objects will be incorporated with audio-visual presentations and live performances of traditional celebrations.

Scope

The objects will be drawn from all Smithsonian museums with permanent collections and non-restrictive lending policies. The participating museums are: The National Museum of Natural History, the National Museum of American History, the National Air and Space Museum, the Hirshhorn Museum and Sculpture Garden, the Cooper-Hewitt Museum, the National Gallery of Art, the National Museum of American Art, the National Portrait Gallery and the Museum of African Art.

Title

"Celebration: A World of Art and Ritual"

Geographic Areas Represented

Europe, Africa, North America, South America, Asia, Oceania, Australia

Time Period

Nineteenth and Twentieth Centuries

Organization

The Renwick Gallery space is divided into seven halls and two public spaces for performance. The first gallery (102) displays the most beautiful and/or interesting celebratory objects in the collections, objects especially rich in meaning. Their beauty and their wealth of cultural associations evoke the world of ritual, ceremony, and festival.

The second gallery (103) treats the major components of celebratory events. The following building blocks are represented:

1. Feast, drink, offering, and serving,
2. Costume,
3. Mask,
4. Music as signal, accompaniment, and invocation,
5. Drama and narrative,
6. Dance, and
7. Games and sport.

The remaining five galleries are organized by celebratory function. Gallery 104 deals with personal rites of passage: birth, initiation, courtship, marriage, and death. Galleries 202 and 203 present celebrations which mark a change in the political or legal status of individuals. These secular rituals may also commemorate the important historical moments in a given community. Galleries 205 and 206 are devoted to sacred rituals and will include the construction of shrines and altars. Gallery 207 shows how economic processes are celebrated in many societies. Examples include first fruits and harvest ceremonies. A short film (c. 10 minutes) is under consideration for the exhibition which juxtaposes the changing seasons with the annual ceremonial cycle in the United States. It will be shown in the Palm Court.

In addition, monthly celebrations of a traditional nature are planned for the Grand Salon. Various folk groups from around the United States will share their ritual, ceremony, dance, music, and food with museum visitors thus adding another dimension to the theme of Celebration.

For further information contact Kristie Miller, 202-357-1551.

CELEBRATION THEME STATEMENT

by Victor Turner, Guest Curator

To celebrate means the marking of an occasion or event with ceremony or festivity. The word is derived from a Latin term meaning "frequented" or "populous". This does not mean only that celebrations are public but that they are crowded with feelings and meanings. Ordinary life is on the whole orderly and predictable. But every human community and person has a need to step outside routine and enter an occasion that is extraordinary and impregnated with feeling and raised consciousness. Anthropologists have found no culture devoid of celebrations. These may be in the form of great public events: to celebrate highlights in the lives of great religious and political leaders or to mark the passage of the seasons. Or they may be milestones in personal lives, taking note of decisive steps along life's road. Birth, adolescence, marriage, elderhood, and death may provide occasions for celebration. Celebrations are both joyous and solemn. There is a sense of achievement whenever a person or group reaches a socially recognized goal. There is a deep thankfulness, an honoring of higher powers, natural or supernatural, whenever life's obstacles are overcome, a sense of having survived with the aid of something more than ourselves.

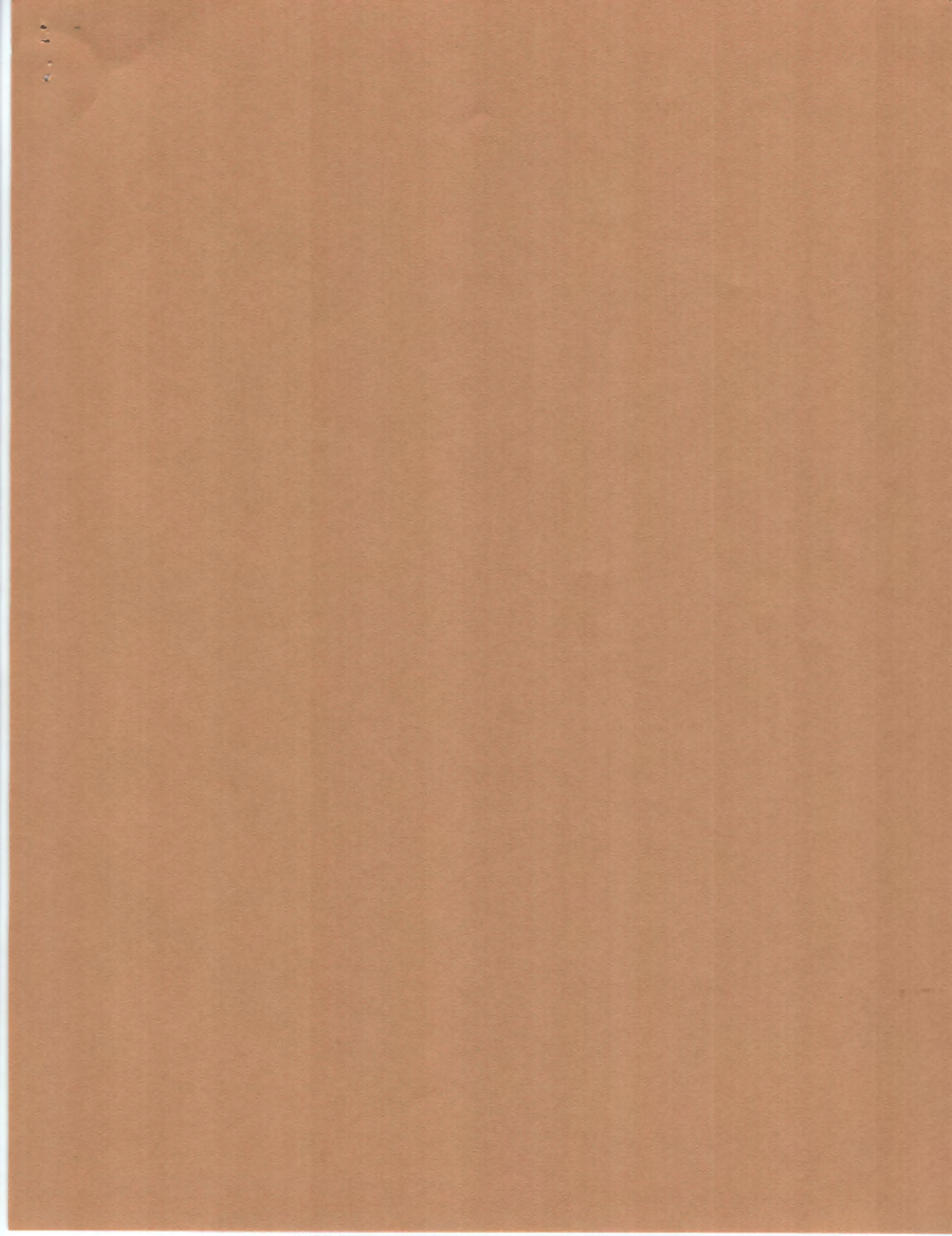
Joy and thankfulness combine to motivate celebrants to produce objects and actions which are somehow excellent. The best musicians, dancers, painters, choreographers, and scenarists are enlisted to create events excelling the everyday, the mundane. And in celebrating we also become aware of what we are and of how what we are matches or falls short of what we think we ought to be. In other words, not only do we rejoice but we reflect. We praise ourselves, but we also criticize ourselves. Quite often, the role of critic is assigned to those normally occupying the lower rungs of the social ladder who are privileged for a short time to speak their minds about their rulers and betters. For example, in Carnival there is often the right of the Jester's privilege. But celebrations are of many kinds, and in most the dominant note is joyful and unclouded by obvious self reproach.

In this exhibition we aim to bring together the very best that the Smithsonian museums have to offer in the way of objects that have been generated by celebrations of many types in many cultures. Often these are beautiful, not only in terms of local traditions but also in the eyes of all esthetically perceptive men and women of every culture. We have found that the loveliest objects are often the most deeply meaningful. But since celebrations are frequently triumphal we also include objects which symbolize what has been triumphed over, the ugly and demonic forces which impede the progress of individuals and communities in the attainment of the heart's desire. The Smithsonian museums, we have found, contain in their ample stores not only instruments of daily use and technical excellence, but also many fine examples of the universal human impulse to celebrate and commemorate.

The United States has its full share of celebratory occasions. We see a fascinating point-counter-point in the comparison between our ways of celebration and those of other lands. Democracy constantly celebrates individual achievements and successes of free individuals banded together against privilege and despotism. Monarchies, feudal systems and tribal societies celebrate permanent differences in rank and ordering both in nature and society. They celebrate the cycle of the seasons and the repetition of the political heirarchy. These differences emerge in our selection of representative objects. Since celebrations are essentially processes, we will convey that dynamism by supportive techniques such as film audio-visuals, lighting, and other devices, which will demonstrate how the objects shown are used and animated. Furthermore, several days each month will be devoted to live performances which will give museum goers the sense of attending and even participating in celebrations of various kinds.

Finally, celebrations represent times and spaces set apart from daily tasks, in which the possibility of a popular, social creativeness may arise. We not only attempt to understand our past in celebration but we try to lay down the lines and forms of our future. Celebration is a human cultural universal, and it is timely to lay out its basic rules and components and apply them sensitively to the remodeling of our own celebrations. Best of all, perhaps, the exhibition may stimulate in all of us the impulse to celebrate as well as we can the achievements we have made and in a realistic way, to scan from the celebratory height how far we may have fallen short of our ideals. The best way we have as critics is to see ourselves realistically from the summit of celebration rather than from the valley of despond.

June 17, 1980



CATALOGUE

CELEBRATION

A World of Art and Ritual

Published for the Office of Folklife Programs
and the
Renwick Gallery of the National Museum of American Art
by the
Smithsonian Institution Press, Washington, D.C., 1982

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Cover: *Helmet mask, Mexico.*

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National Museum of American Art

National Museum of American History

National Museum of Natural History

Office of Folklife Programs

Office of Horticulture

Smithsonian Institution Building

Introduction

Victor Turner

Guest Curator for the Exhibition

All human societies celebrate. They mark with ceremony and ritual, in places and times separated from everyday routine, their triumphs, joys, and sorrows. Religious and political groups commemorate their founders, saints, martyrs, and heroes with feasts and fasts. The cyclical agriculture year is punctuated with festivals of planting, first-fruits, and harvest. Hunting and fishing cultures celebrate exceptional kills and catches. Individual lives are seldom neglected as sources of celebration: birth, puberty, marriage, elderhood, and death provide occasions for rites of passage.

In celebrations people think and feel more deeply than in everyday life. They express the meanings and values of their societies in special, often vivid ways. Among these are the making of beautiful and striking objects that owe their existence to the fact that human beings create them in celebrating themselves.

The Smithsonian museums contain many objects used in celebration. This exhibition is a selection, made by anthropologists and folklorists, from among their rich, often randomly collected holdings. Naturally, it cannot be claimed to be fully representative or inclusive. There are obvious gaps and omissions. Indeed, no museum has systematically collected items on celebration on a worldwide and cross-cultural scale. The objects shown have mostly been collected since Independence, by travelers in America or abroad, and have found their way, by gift or purchase, to the Smithsonian. The aim of the exhibition is simply to bring before the public a sample of what women and men anywhere can do when they are moved to celebrate.

Catalogue of the Exhibition

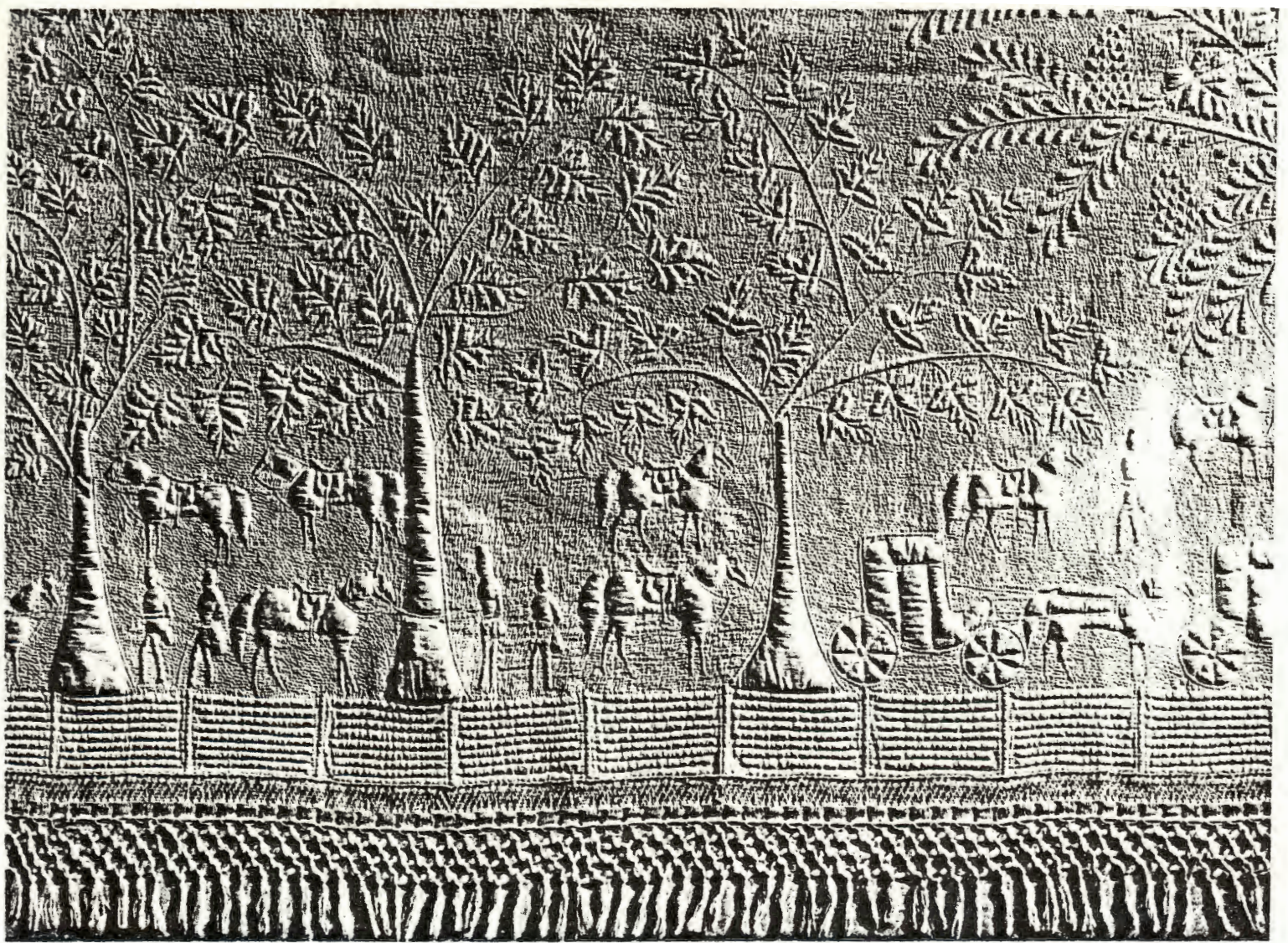
The catalogue is arranged in six categories: *Objects Speak, Components of Celebration, Rites of Passage, Celebrations of Increase, Religious Celebrations, Celebrations of the Polity.*

Measurements are in inches (and centimeters), height preceding width and depth.

Objects Speak

The objects shown here, whether beautiful or bizarre, are themselves a kind of speech, eloquent in their silence. They come from various cultures, some literate and complex, others preliterate and simple. In their original settings some relate to celebrations of joy, others to mourning; some are sacred, others secular. Several are beautiful in the eyes of any beholder, others strike the attention of strangers but remain, unless decoded, baffling and mysterious. One task of the exhibition is to decode them and thus make them speak to us, for these objects are all symbols, things that stand for other things. Each is much more than it seems. The key to its meaning is in what those who made it say about it, how they use it, and how together they behave toward it.

What we think strange, another culture thinks familiar, and of course the reverse is also true. Celebratory objects of our own, like the Christmas tree, are perhaps of all things most familiar to us. Yet another society's major objects of celebration sometimes impress us as being among their most peculiar features. A rich diversity of forms both conceals and reveals our common humanity as we celebrate.



Trapunto quilt
 Logan County, Kentucky
 cotton
 National Museum of American History;
 Gift of Miss Lillian V. Lewis (T.10269)

After attending the Logan County fair, held near Russellville, Kentucky, in 1856, Miss Virginia M. Ivey went home and created from memory this quilted representation of the event. Paying close attention to detail to capture the spirit of the occasion, Miss Ivey portrayed horses and riders, carriages, livestock, and visitors to the fair.

Stuffed quilting gives more dimension to designs than does regular quilting. It is done from the back side of a quilt after the designs have been outlined with quilting stitches. Through the loose weave of the backing fabric, a quilter stuffs bits of wool or cotton into certain designs, giving—for example—more volume to a woman's skirt or more contour to an animal's haunch. The high relief of stuffed quilting is especially effective in all-white quilts like Miss Ivey's.





Serving spoon (*wa ke mia* or *wun-kirmian*)
probably Dan people; Liberia and Ivory Coast
wood
Museum of African Art (69-8-23)

Serving bowl
Dan or We people; northeastern Liberia and Ivory Coast
wood
Museum of African Art (68-4-14)

A woman known for her hospitality and generosity holds a special position in the Dan village. This large serving spoon symbolizes her attributes. It is the emblem of her status as well as the dwelling place of the spirit who helps her maintain it.

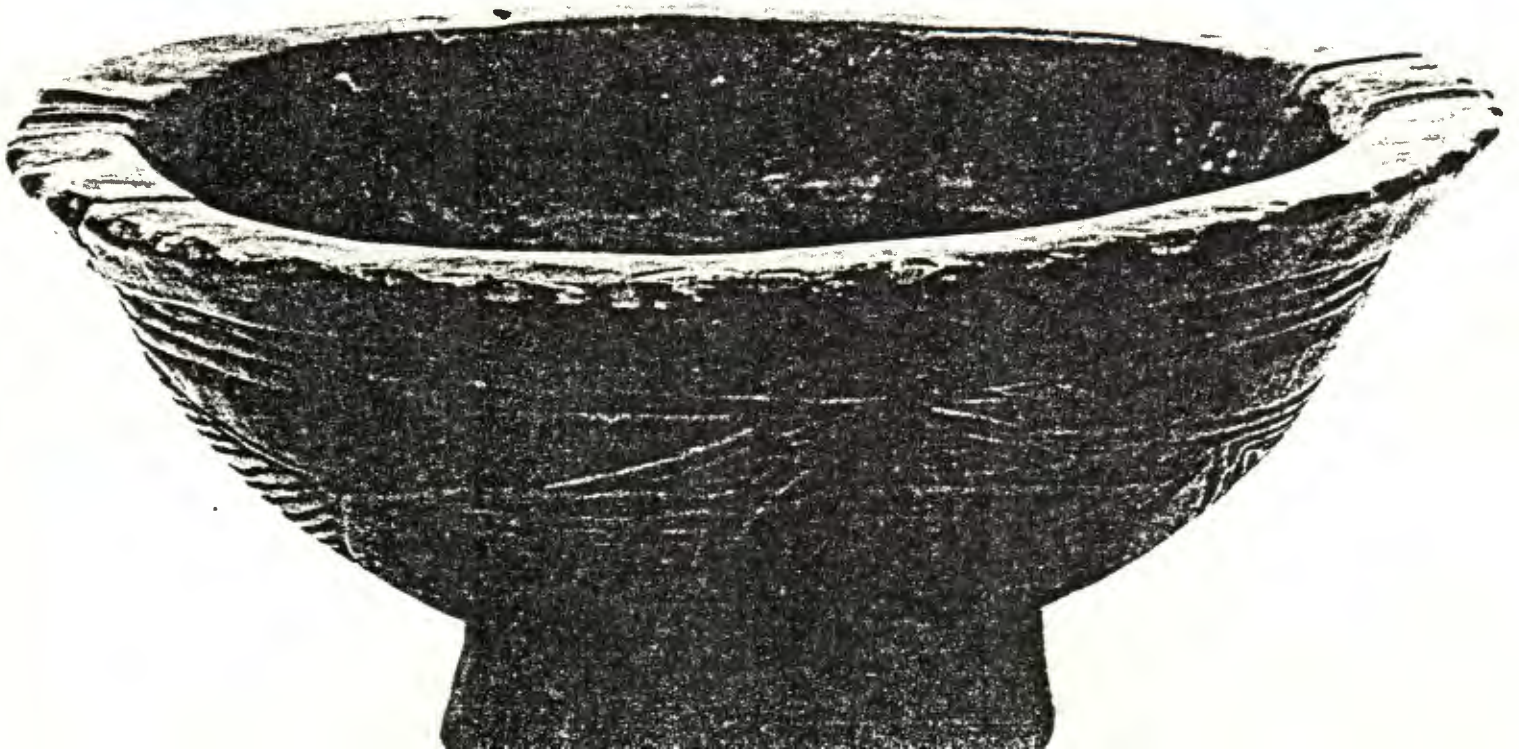
The spoon plays an important part in the large feasts given by wealthy men for their friends and neighbors. A feast increases a host's prestige or makes amends for some wrong he has committed. The most hospitable woman of his community assists him by serving great quantities of rice with her personalized spoon. The shape of this implement is suggestive of the female anatomy and fecundity.

The bowl seen here is a small version of the wooden bowls used to carry cooked rice to a feast. A woman in charge of serving rice scoops the grains from this bowl with her spoon and distributes the food to the guests. Like the spoon, the serving bowl is given by its owner, a woman of great prestige in the village, to her daughter. Both implements are hung proudly in the homes of their owners.



Ancestral board (*gopi*)
Give, Papua, New Guinea
wood, pigment
National Museum of Natural History;
Gift of Morton May (403107)

For Papuan Gulf peoples, many religious and social events centered on *gopi* boards. Representing totemic or guardian spirits, such boards linked the living with their ancestors. A tablet such as this could also ward off illness and evil and, at its owner's request, could travel underground to kill an enemy at a distance. Especially important during initiation ceremonies for young men, the *gopi* was a distillation of clan heritage and lore. Initiates performed special songs and dances celebrating their new identities and reenacted myths of origin.





Kennedy funeral drum
Washington, D.C.
wood, metal, cloth
made before 1964
National Museum of American History;
Transfer from Department of Defense
(251343.01-.03)

Four days after the assassination of President John F. Kennedy on November 22, 1963, his body was buried. The muffled cadence of four leader drums set a solemn ceremonial pace for the funeral procession, befitting a slain chief of state and commander of the armed forces.

Master sergeant Vincent Batlista beat this drum as caisson, coffin, and mourners slowly made their way from the White House to Saint Matthew's Cathedral and then to Arlington Cemetery.

In the procession, a riderless horse with boots reversed in the stirrups and sword sheathed symbolized the slain warrior. At Arlington Cemetery, salutes by Air Force planes, rifles, and cannons further signaled respect for a fallen president, while the taps played at the burial echoed the sense of loss felt throughout the nation.

Ceremonial spade
St. Louis Shovel Co., Missouri
paint, wood, steel, silver, brass
made in 1892
National Museum of American History
(1979.0803.19)

This spade was used in a groundbreaking ceremony held on July 12, 1892, for the construction of the Illinois & Mississippi Canal. The inscription on the blade reads in part: "presented to the United States as a memento of the Great National Work."

Also known as the Hennepin Canal, this public work coincided with a period of great agricultural and industrial growth throughout the nation. At that time, railroads could not meet the urgent transportation needs of Illinois farmers, merchants, and manufacturers. Charles Henry Deere (1837-1907), whose name is one of four photoetched on the blade in brass, was an industrialist who supported the Hennepin Canal as a cheaper and more convenient alternative to the railroad. Heir to, and developer of, the John Deere line of agricultural equipment, Charles Henry Deere died in 1907, the year the canal was completed.



Unfortunately, the shovel initiated a project that was obsolete before it was finished. The channel on the Illinois & Mississippi Canal could not accommodate the large vessels needed for efficient water transport. After fifteen years of construction, it never fulfilled its planners' expectations and was soon used only for fishing and drainage.



Feathered basket

Central Pomo, Shiyéko, California
willow rods, sedge root, clamshell
beads, native twine, feathers (red-headed
woodpecker, meadowlark, mallard,
quail, California jay)
collected in 1896 by John W. Hudson
National Museum of Natural History
(203415)

Feathered basket

Shinal, Bachelor Valley, Eastern and
Northern Pomo, California
willow rods, sedge root, white and blue
glass beads, clamshell beads, twine,
feathers (mallard, meadowlark, quail)
collected in 1892 by John W. Hudson
National Museum of Natural History
(203483)

Feathered basket

Pomo, California
willow rods, sedge weft, clamshell
beads, abalone shell, native twine,
feathers (meadowlark, mallard, quail)
National Museum of Natural History
(360607)

Baskets of all kinds were essential to Pomoan life. From birth to death, the Pomoan people were surrounded by them, using them in every stage of food acquisition and processing—from hunting, fishing, and gathering their dietary staple (acorns) to storing, cooking, and serving. Not restricted to domestic uses, baskets also played a part in a wide range of ceremonies.

The Pomoan groups regarded feather baskets as most valuable and reserved them for important occasions. In weddings, the bride's family exchanged fine gifts with the groom's family; among the Eastern Pomo, baskets covered with red-headed woodpecker feathers were the ideal gifts from the bride's family. The culmination of the feathered basket's use occurred during funerary rites. Mourners expressed their grief by covering the corpse with valuables as it awaited cremation. Feathered baskets were highly prized for this purpose and reached their glory in being burned.

The red-headed woodpecker figured in Pomoan mythology. Like the Pomoan peoples, the bird stored acorns and was known to be a gambler. Its colors—red, black, and white—were the basic Pomoan ritual colors. When white clamshell beads and a black quail topknot were added to a red-feathered basket, the ceremonial triad of colors was achieved.

The peoples called Pomoan actually spoke seven distinct, though related languages. They were in no sense a unified group. Thus, the baskets designated Pomoan are organized more by region than by nation.

CELEBRATION: A WORLD OF ART AND RITUAL

Edited by
Victor Turner

A Manuscript to be published by the Smithsonian Institution Press
Spring, 1982.

CELEBRATION: A WORLD OF ART AND RITUAL

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FAIRS AND FESTIVALS: A SMITHSONIAN GUIDE
TO 250 ANNUAL CELEBRATIONS IN MARYLAND,
VIRGINIA, AND D.C.

Prepared for a Smithsonian Institution exhibition,

"Celebration: A World of Art and Ritual."

Co-produced by the Smithsonian Institution's Office of Folklife
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City of Alexandria's Birthday
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Chincoteague Pony Roundup and Swim
Pork, Peanuts and Pine Festival
Lotus Festival Week
Virginia Scottish Games
Hispanic American Festival

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Rosh Hashanah
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Christmas
Hanukkah
Hogmanay

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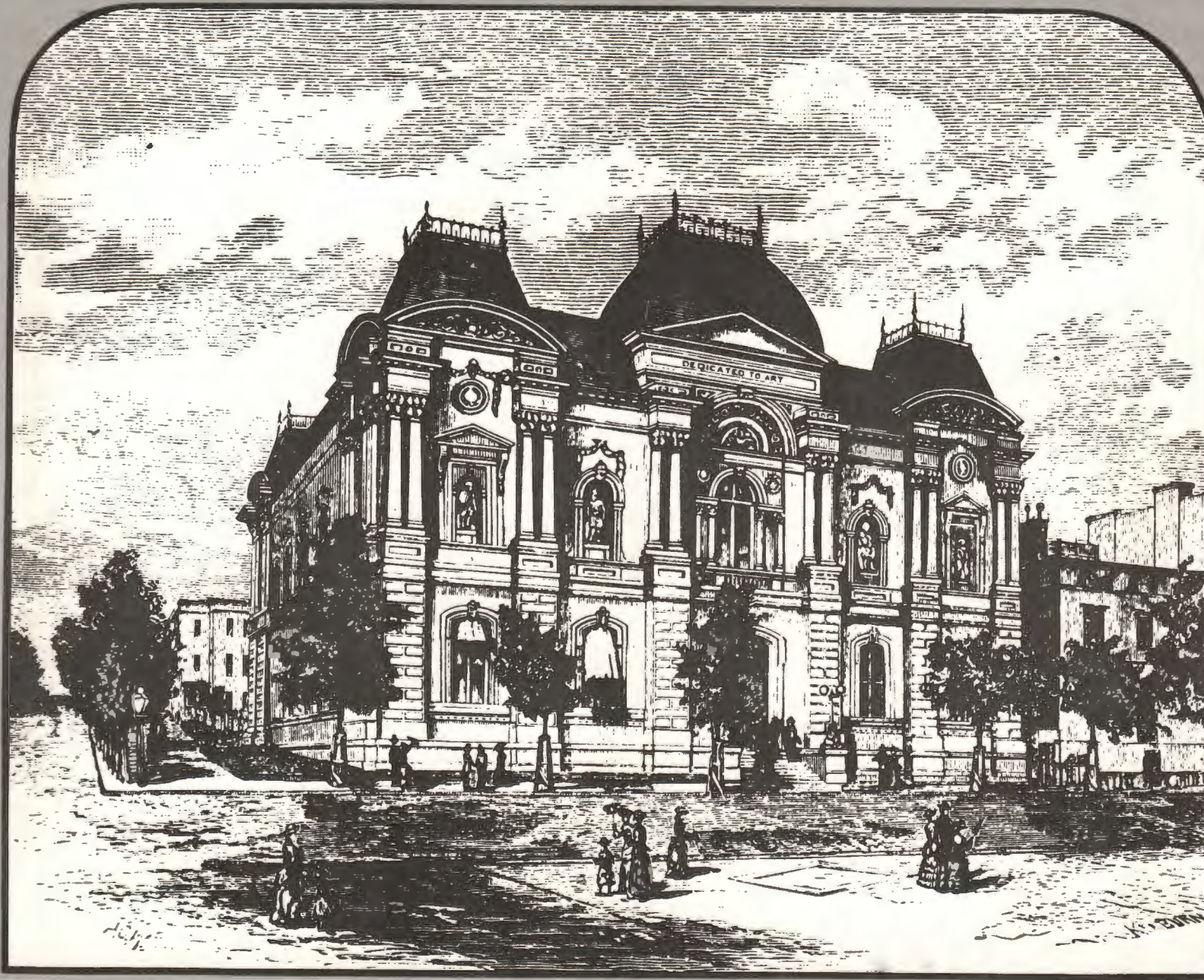
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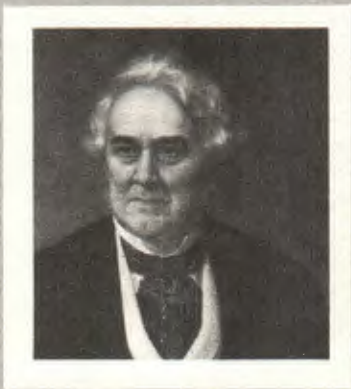
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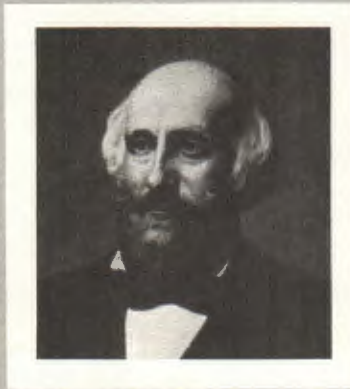


RENWICK GALLERY

OF THE NATIONAL COLLECTION OF FINE ARTS
SMITHSONIAN INSTITUTION



Detail from William Wilson Corcoran, 1870, by William Oliver Stone. Collection: Corcoran Gallery of Art.



Detail from Portrait of James Renwick, 1853, by John Whetten Ekninger. Collection: Avery Library, Columbia University.

The Renwick Gallery of the National Collection of Fine Arts exhibits the creative achievements of designers and craftsmen in the United States, past and present. Two rooms in the gallery, the Octagon Room and the Grand Salon, are furnished in the styles of the 1860s and 1870s, and nine areas are devoted to temporary exhibitions examining the richness and diversity of this country's heritage in design, crafts, and decorative arts.

The building that houses the Renwick Gallery is itself a major artistic achievement. Designed in 1859 as the Corcoran Gallery of Art, the building was renamed in honor of its architect, James Renwick, Jr., when in 1965 it was transferred by the federal government to the Smithsonian Institution for restoration. Renwick, assisted by his partner Robert T. Auchmutz, planned the building to house the private art collection of the wealthy merchant and banker William Wilson Corcoran of Washington, D.C. Although construction was begun in 1859, the Civil War interrupted its progress. The building was used as a warehouse for the storage of records and uniforms and as headquarters of the quartermaster general from 1861 to 1869. Although the interior was not completed until 1874, a gala public preview was held in February 1871, when President and Mrs. Grant presided over



The Octagon Room. Photograph by Robert C. Lautman, Washington, D.C.

a grand ball to raise funds for the completion of the Washington Monument.

Corcoran's collection of bronzes, paintings, and plaster replicas of famous statues occupied the building from 1874 until 1897, at which time the collections were moved to the new Corcoran Gallery of Art nearby. The United States Court of Claims took possession of the building in 1899 and used it for the next sixty-five years.

The building, described as "renaissance" in the nineteenth century, is an example of what is today known as the French Second Empire style. It is constructed of brick with sandstone facings and ornaments and has a slate mansard roof. Pavilions topped with metal crestings cap three corners of the building, which was designed to be seen only from two sides. On the building's face are pilasters topped by capitals decorated with Indian corn. The monogram of William Wilson Corcoran and his profile portrait appear with the motto "Dedicated to Art" over the front entrance, and additional decorations on the face represent Architecture and Music. In niches on the west facade are statues of Rubens and Murillo, replicas of two of the eleven sculptures that once adorned the exterior of the building.

The exhibition program. In seven changing exhibition areas, the museum organizes and presents exhibitions which, in a visually stimulating as well as instructive way, examine various aspects of design and craftsmanship in the United States. Two additional galleries are devoted to exhibitions of art from other countries, often presented under the patronage of the nation concerned.

"*The Creative Screen*" is a film program scheduled twice a month on Tuesdays during the luncheon period. Other special events at the Renwick Gallery include concerts and other musical events, and lectures and craft demonstrations related to current exhibitions. To receive the monthly calendar of events at the Renwick Gallery and for the entire National Collection of Fine Arts, send your name and address to: *Office of Public Affairs, Room 178, National Collection of Fine Arts, Smithsonian Institution, Washington, D.C. 20560.*



The Grand Salon.



An exhibition of Shaker furniture.

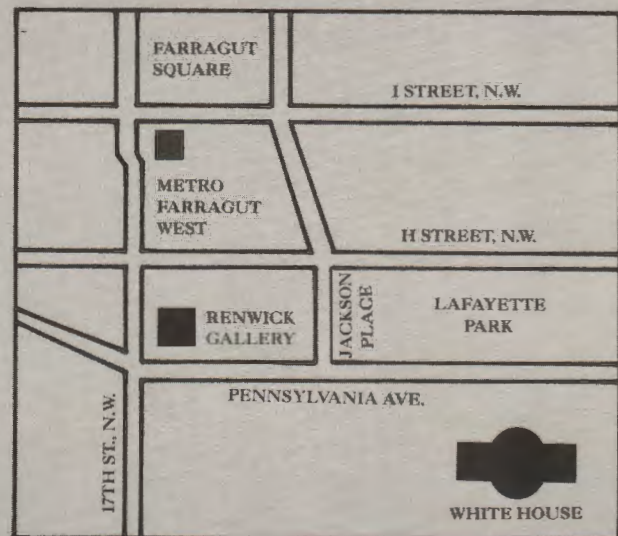
Tours at the Renwick Gallery provide an introduction to the gallery, focusing upon the history of the building and the decoration of the two period rooms. A "design experience" for elementary school children informally explores shape, scale, and the integration of architectural detail as they are encountered in the Renwick Gallery. Tours of current exhibitions can also be arranged. All tours are by appointment and are conducted daily at 10 A.M., 11 A.M., and 1 P.M. For appointments and information, call the tour scheduler, Department of Education, National Collection of Fine Arts, 381-6541.

Special facilities. Wheelchairs are available. An outside elevator at the Seventeenth Street entrance is available for lowering physically handicapped visitors to the doorway. Call 381-6263 before arrival to arrange for its use. An inside elevator is also available.

Photography inside the gallery is not permitted. For permission to copy works of art, inquire at the gallery's information desk, or call 381-5811, Monday through Friday.

The Museum Shop on the first floor sells publications prepared for the exhibitions on view and related objects of special interest, as well as postcards and books on design and crafts.

The Smithsonian Associates provides an opportunity for people of all ages to participate in a wide range of activities at the Institution. Members are eligible for group travel programs, discounts on books and museum shop purchases, and discounts on many subscription events. The monthly magazine *Smithsonian* is published for members throughout the country. For information, write to The Smithsonian Associates, 900 Jefferson Drive, S.W., Washington, D.C., 20560. Telephone 381-5157.



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