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With increasing tourism to Argentina, there is a new interest in the cultures of the country's long-overlooked indigenous peoples, some of whom inhabit the wild expanses of Patagonia, left. Below, the logo for São Paulo's upcoming anniversary

Recently, Joan Timeche, an expert in cultural tourism from the Native Nations Institute at the University of Arizona and a member of the Hopi tribe, visited Kolla and Mapuche communities in Argentina to discuss the benefits and challenges of cultural tourism.

Timeche says that the central question is always the same: "How much do we want to share? It's a decision each community has to make."

Drawing from her experience in the U.S., Timeche explained that what might be a successful approach for one community, would fail in another. She pointed to a thriving Apache program that teaches basket weaving to visitors, then added, "We [Hopis] would never teach a non-Indian how to make these baskets. These are made by young women and you have to pass an initiation ritual to learn how to make them."

While there are challenges inherent in opening up native communities to tourists, there can also be benefits that go beyond the economic. Many times, cultural tourism is a way of preserving—or even bringing back—traditions that would otherwise be lost.

Víctor Bretscher, an Argentine geologist and inveterate traveler, was asked by the Kolla community Finca Santiago in the northwestern province of Salta how they might attract tourists. Their communally held lands, stretching from tropical jungles to sixteen-thousand-foot Andean peaks, have much to offer, but are not easy to discover as access is only on foot. And since there are no hotels, Bretscher's plan included putting up tourists in private homes.

Having traveled to more than fifty countries on five continents, Bretscher knew that there were plenty of people who would not only relish the opportunity, but would be willing to pay for the once-in-a-lifetime experience. He estimated that with only twenty visitors per week, the Kollas of Finca Santiago could increase their annual income by 50 percent.

"The ecotourist," he says, "is looking for new cultural experiences. For that reason, he is respectful of the cultures he visits, which leads to the preserving of traditions. Visitors' admiration for local customs generates new pride, which is in contrast to the discrimination that indigenous people suffer at the hands of society."

Cultural tourism is a relatively new concept among indigenous communities in Argentina, and for the moment, the opportunities for tourists who would like to see another side of Argentina are limited. This is not surprising: Ever since the "Conquest of the Desert" in 1879, when the native inhabitants of Argentina were vanquished, mainstream Argentine society has largely ignored both their culture and their plight.

Juan Namuncura, director of the Institute for Indigenous Argentine Culture and a son of Aymara and Mapuche parents, says that today most cultural tourism to indigenous communities is in the hands of outside operators who are often ill-informed about the communities they are visiting. "Indigenous communities don't have a real role in cultural tourism," he says.

However, he believes that the growing interest in cultural tourism holds promise. "Personally, I think that most of the problems that indigenous people have in the world have to do with a lack of understanding, both on the side of the nonindigenous regarding indigenous people as well as on the part of indigenous people about the nonindigenous world. It is very likely that for those people who are interested in cultural tourism, the result will be better understanding in both worlds."

—Kevin Carrel Footer

City of a Thousand Peoples

ON JANUARY 25, São Paulo, Brazil, kicks off a year's worth of special events to celebrate the 450th anniversary of its founding. Lights and fireworks displays in four locations will illuminate fountains in the lake of Ibirapuera Park—Latin America's largest city park—and outdoor masses and theatrical performances will commemorate the city's founder, Jesuit José de Anchieta.

A commemorative parade is also planned to fill the principal avenues of this metropolis of ten million residents, symbolically linking two icons of the city, from the Pateo do Colégio, the city's founding site, to Ibirapuera Park.

"The history of São Paulo is a story about its many communities," says Regina Queiroz, general coordinator of the city's office of international relations and member of the special Comitê Municipal dos 450 anos da Cidade de São Paulo (Municipal Committee for 450 Years), "those of foreign origin—more than seventy

countries—and those who have come from all parts of Brazil. On January 25 we will celebrate a 'city of a thousand peoples.'"

São Paulo's mayor, Marta Suplicy, is determined to make 2004 a year to unveil popular art throughout the city. Her Workers' Party government—calling itself the "government of reconstruction"—is seeking to provide a populist, neighborhood-based aspect to all events and exhibitions. The Municipal Committee for 450 Years accepted dozens of contributions from local writers and artists, marking them with a special logo, a heart shaped by the letters SP around the number "450."



Keeping with the city government's neighborhood-based approach, many artistic efforts will occur in public places. The famous São Paulo Fashion Week will move into city neighborhoods and shopping centers, and one project, *Pintando São Paulo*, will become an interactive popular artwork. Six large blank canvasses will go up in different neighborhoods, with painting materials left out to encourage anyone's artistic contribution. When full, these canvasses will be collected and judged, with the best pieces of each cut out and combined in a special installation: *Ideograms of Daily Life*.

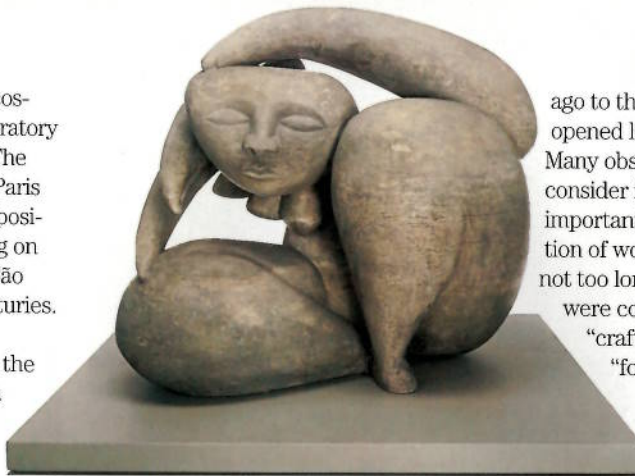
Among many photographic homages planned throughout the year, the São Paulo Museum of Art (MASP) plans to exhibit the work of Carlos Goldgrub, the well-known chronicler of Brazilian urban life, which will show the city in an array of unique perspectives.

Appropriate for such a cosmopolitan city, some celebratory events are international. The mayors of São Paulo and Paris will open an important exposition in both cities, focusing on the influence of Paris on São Paulo's life across the centuries. The São Paulo venue is Instituto Tomie Ohtake in the Pinheiros neighborhood, a new museum and studio named after the renowned sculptor (the Paris venue is the Crypt of Notre Dame).

Apart from festivities and exhibitions, the city government intends to deliver some great new works of civic infrastructure as well. Major works follow a huge axis from Ibirapuera Park, which was designed by architect Oscar Niemeyer, to the Avenida Paulista and the city's historic center. The mayor has stated her determination to revive downtown São Paulo, making the historic center a safe and vibrant place to work and live. Its revitalization, for years in the making, will come to fruition in 2004 with the opening of restored commercial and residential structures. The Avenida Paulista, the city's postcard-image business and commercial strip, will undergo a major retrofitting with new lights, sidewalks, flowerbeds, and the renovation of a bordering park. This will create spaces for leisure and artistic display, in the hope of attracting more of the city's people to enjoy the grand avenue.

And Ibirapuera Park, which will serve as focal point for many activities, displays, and commemorative exhibitions, will become the scene of a gift

An exhibition at Canada's National Art Gallery displays this Miłkmaq Cradle of birchbark, wood, and porcupine quills by aboriginal artists Christiana Morris and Alexander Strum, right, alongside contemporary sculptures of the permanent collection, such as this limestone Crouching Woman by Charles Daudelin, above



ago to the present opened last June. Many observers consider it an important recognition of works that not too long ago were considered "crafts" and "folkloric." "I am very happy we are

the city will bequeath to itself: a new auditorium, also designed by Niemeyer, and located in the great axis of public buildings on the park's eastern side, facing the main entrance from Avenida 23 de Maio. The auditorium completes the architect's original 1950s plan for the park by finally providing an outstanding indoor performance venue.

For more information, visit the city's official Internet site: <http://anhemi.terra.com.br>.

—Alan P. Mamoser

Aboriginal Art in the Right Light

EXQUISITELY BEADED moccasins and jackets; wooden masks smooth as polished stone; paintings abstract and not. The objects are just some of the pieces in a new installation at the National Art Gallery of Canada in Ottawa. It's the first time in a permanent installation of this magnitude that aboriginal art has been displayed in North America together with works by nonaboriginal artists.

Called *Art of This Land*, the collection of pieces from eight thousand years

in there. In the 1960s you painted and no one paid much attention, but you just wanted to paint; to keep improving," says Daphne Odjig, an Anishnaabe-Potawatami painter who lives in British Columbia.

"I always thought our work could be shown along with the best of other artists, but our work was regarded as 'ethnic,'" she adds.

The new acquisitions are grouped according to chronology, geography, or genre, along with works already in the Canadian collection.

Haida pieces, like the silver bracelets by Bill Reid, are now alongside paintings by west coast artist Emily Carr. And Odjig's painting *Genocide No. 1* is displayed with modern art by nonaboriginals in a way that shows the connections to Odjig's culture, as well as the contemporary, surrealist influence on her work.

Greg Hill, assistant curator of contemporary art, says a hundred additional works from the gallery's own collection—from First Nations themselves and from private and public collections across Canada, the U.S., and Europe—are now on display. The installation took two years to prepare and was undertaken with an external advisory

committee that included aboriginal artist and scholars who worked together with gallery staff, some like Hill, who are aboriginal.

"We've got to the point where you can see these things in the gallery and it will continue—it's not just an exhibition," says Hill.

He says the argument that many of the pieces are utilitarian was often used to keep them out of galleries. But Hill notes that things like silver chalices used in Catholic churches and a hand-decorated piano have been on display for years at the gallery.

"They've always been here. We're not setting a precedent," Hill says.

Jeffrey Thomas, an Iroquois photographer and curator, wonders sometimes what it is like for an aboriginal person to go to a gallery and not find any representation of his or her history or contemporary landscape. *Art of This Land* is a step towards correcting that problem, he says.

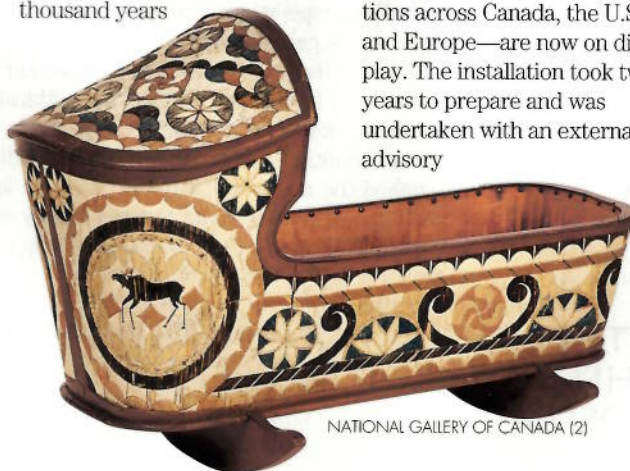
"Many of the works are quite provocative in terms of bringing about a reevaluation and also to look at what was happening in English and French Canada, and this is what was happening in the aboriginal world at the same time," he says.

However, he describes many of the new pieces as "performance" and from an oral tradition—objects not meant to be viewed in the same way that we look at static sculptures or paintings on a wall. He believes some sort of intervention—videos, workshops, or discussions—is needed.

But again, Thomas believes the installation is the beginning of an important process.

"Aboriginal artists have been banging on the door of these institutions for the last twenty years to have their work displayed and bought. The timing seems right now for these types of things to be happening."

—Celeste Mackenzie



NATIONAL GALLERY OF CANADA (2)