Examination of Three Mannequins from the Circle of Dance Exhibition at NMAI-NY

Hopi Butterfly Dance

social dance held in late summer and early fall for young, unmarried girls. The girl learns what it means to be a young Hopi woman and

Hopi culture. Early on the first morning of the Butterfly Dance, the girl's partner takes her to his mother's house to complete her ceremonial dressing with







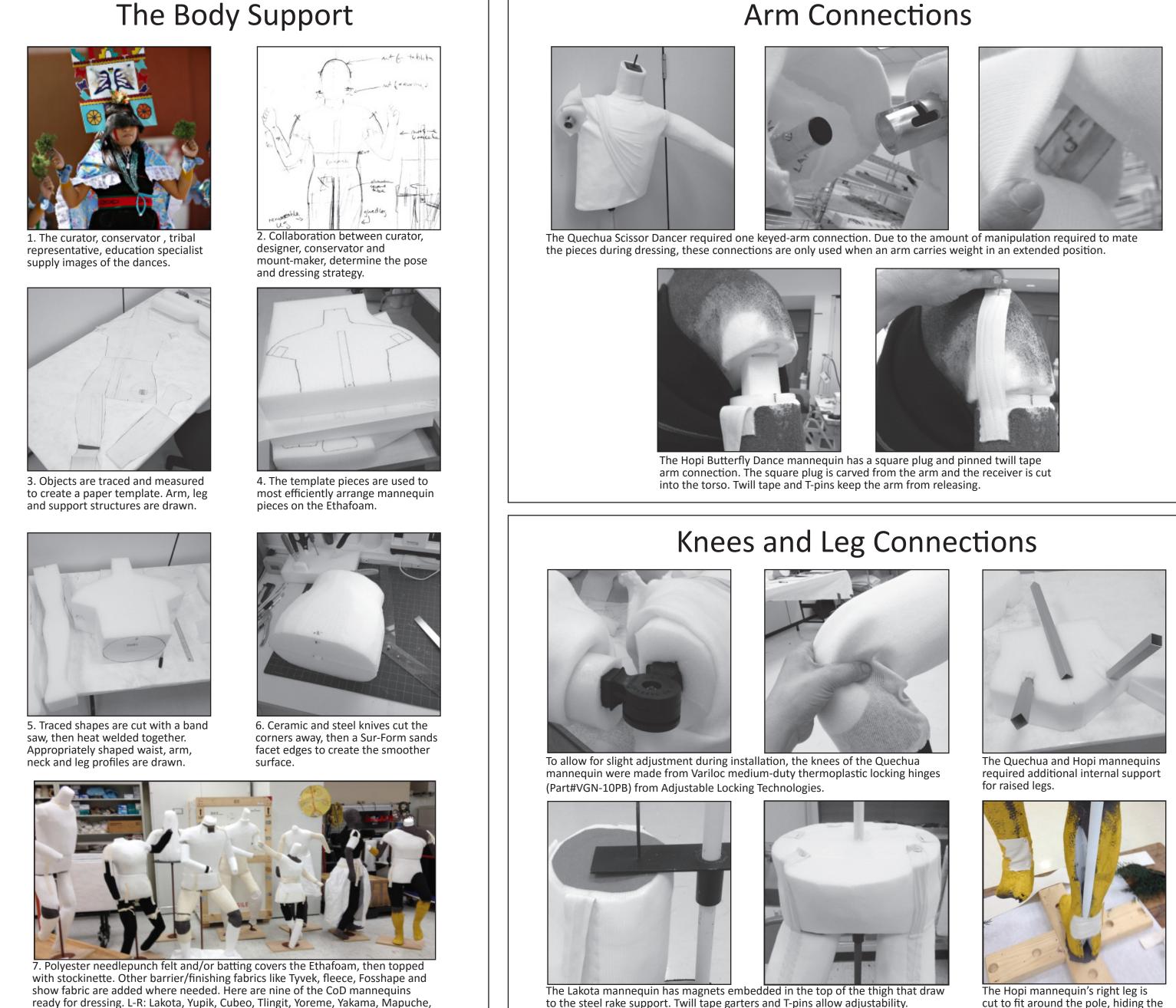
SPECIFIC MANNEQUIN CHALLENGES • Creating illusion of movement in a culturally appropriate, subtle pose • Hiding leg support pole • Supporting headpiece and earrings safely • Recreating body paint

Hopi manneguin before dressing.

About objects on mannequin: Headdress and wristbands, 2011. Made by Lavelle Frayne Mahle. Hotevilla, Arizona. Wood, paint, parrot feathers, leather, yarn. 26/8785. Hair Banas, 2011. Made by Palmer Lomakema. Phoenix, Arizona. Hair, cotton binding, thread. 26/8786. Earrings, 1929. Woo turquoise. Arizona. 16/6629. Necklace, 2011. Made by Moonte Sinquah. Arizona. Turquoise. 26/8833. Manta (Dress), 1950. Made by Frank Gaseonema. Arizona. Wool, dye. 24/7776. Scarf, 2012. Made by Jeanette Sahneyah. Arizona. Cotton. 26/8832. Sash, 1965. Made by David Tewamanewa. Second Mesa, Arizona. Wool, dye. 25/5435. Anklets, 1919. Third Mesa, Arizona. Canvas, wool yarn, hide thong. 9/566. Bracelet, 1970. Made by Manuel Hoyungawa. Arizona. Silver, turquoise. 25/6226. Bracelet, 1982. Made by Michael Kabotie (Lomawywisa). Arizona. Silver, turquoise. 25/6329. Photographs by (L) Kyle Knox, (C, R) Shelly Uhlir (NMAI)



Designing and Fabricating the Body Supports



Seminole, and Hopi.

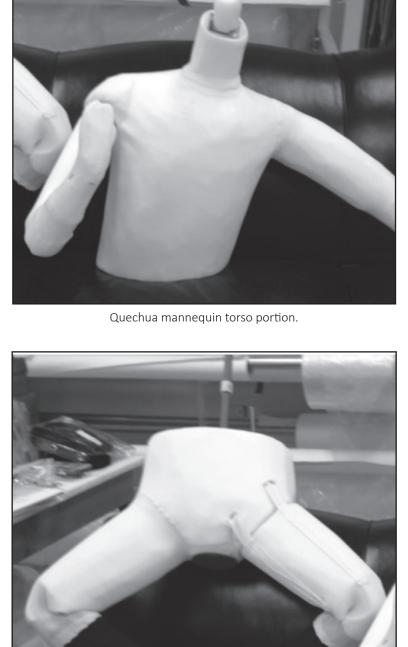
Thanks to Cynthia Amnéus and Marla Miles from the Cincinnati Art Museum and Esther Methé from the Textile Museum for the Fosshape introduction. To the NMAI Circle of Dance Exhibition Team – Gerry Breen, Peter Brill, Susan Heald, Cécile Ganteaume, Sarah Owens, and Jennifer Wood – thanks for pushing the boundaries beyond our comfort level and having the confidence and patience to work through the experimentation phase. Special thanks to Head of Conservation, Marian Kaminitz for her constant support and to Emily Kaplan and Elias Stern for the Variloc system. Finally, many thanks to Natalie Gallelli from the National Museum of Natural History for generously sharing her expertise on casting processes, Lauren Horelick from the National Air and Space Museum for showing us how it is done and to all the hand models at our hand casting processes, Lauren Horelick from the National Air and Space Museum for showing us how it is done and to all the hand models at our hand casting processes, Lauren Horelick from the National Air and Space Museum for showing us how it is done and to all the hand models at our hand casting processes, Lauren Horelick from the National Air and Space Museum for showing us how it is done and to all the hand models at our hand casting processes, Lauren Horelick from the National Air and Space Museum for showing us how it is done and to all the hand models at our hand casting processes, Lauren Horelick from the National Air and Space Museum for showing us how it is done and to all the hand models at our hand casting processes, Lauren Horelick from the National Air and Space Museum for showing us how it is done and to all the hand models at our hand casting processes, Lauren Horelick from the National Air and Space Museum for showing us how it is done and to all the hand models at our hand casting processes, Lauren Horelick from the National Air and Space Museum for showing us how it is done and to all the hand models at our hand casting processes, Lauren Horelick from the National Air and Space Museum for showing us how it is done and the hand models at our hand casting processes, Lauren Horelick from the National Air and Space Museum for showing us how it is done and the hand models at our hand showing us how it is done and the hand models at our hand be and the hand be and

Quechua Danza de Tijeras (Scissor Dance)

entral Peru are the traditional setting for the Quechua Danza de Tijeras, an artistic and semi-religious performance that, on one level, expresses the human need to challenge and overcome physical limitations. The dancers claim themselves to be cissor dancers perform in cuadrillas, or teams, which compete with one another. The competitions can last many hours. While dancing, each performer—wearing an outfit embroidered with golden fringe, multicolored sequins, and small mirrorsn time to the music. Though all Scissor Dance performances involve demanding and impressive gymnastics, step dancing, and aerial jumps, no two are identical, and a particular performance is never repeated. Their physical abilities and the quality termine the competition winners—which are mutually agreed upon by the cuadrillas. Today the Scissor Dance is a vibrant, ritualized presentation that may be performed in both sacred and secular spaces, but always under the protection of Wamani, the



Quechua performer from the Yawar Chicchi Scissor Dance group, National Museum of the American Indian 2009



SPECIFIC MANNEQUIN CHALLENGES • Fitting the chosen animated pose within existing case width • Creating illusion of jumping without visible support • Supporting heavy iron scissors in the right hand and giving handkerchief movement in the left hand • Allowing for possible knee angle adjustment during installation

Quechua mannequin hip/ leg portion.

About objects on mannequin: Worn by Walter Veille. Huancavelica, Peru, 2010. Cotton and synthetic fabric and trim, metallic fringe and thread, sequins, feathers, dye, plastic jewel. EP0954. Photographs by: (L) Jeff Malet, (C, R) Shelly Uhlir (NMAI).

"Consistent across time and cultures is the use of the body to communicate and express—to tell stories, participate in the cycles of nature, mourn, pray, and celebrate. Throughout the Americas music and dance have always been an essential part of the spiritual, cultural, and social lives of Native peoples. To this day unique forms of ritual, ceremonial, and social dancing maintain a vital place in contemporary community life. Rich music and dance traditions create strong ties that bind American Indian communities to all living things, the earth, the spiritual world, and to each other."

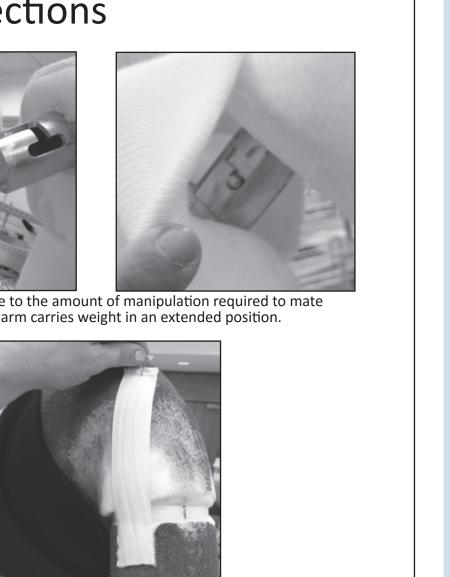
—Cécile R. Ganteaume, NMAI Curator for the Circle of Dance exhibition

Objects in Hands



The Quechua figure's left hand flicks The hand is attracted to the wrist

with centrally placed magnets, then anchored with twill tape and T-pins.



cut to fit around the pole, hiding the structure.

a handkerchief in the air. Armature wire embedded in Ethafoam in the palm helps create that illusion.



and pinned in the shadows.

Acknowledgements







The finished hand after installation. To add further illusion of motion, fishing line is added at two corners

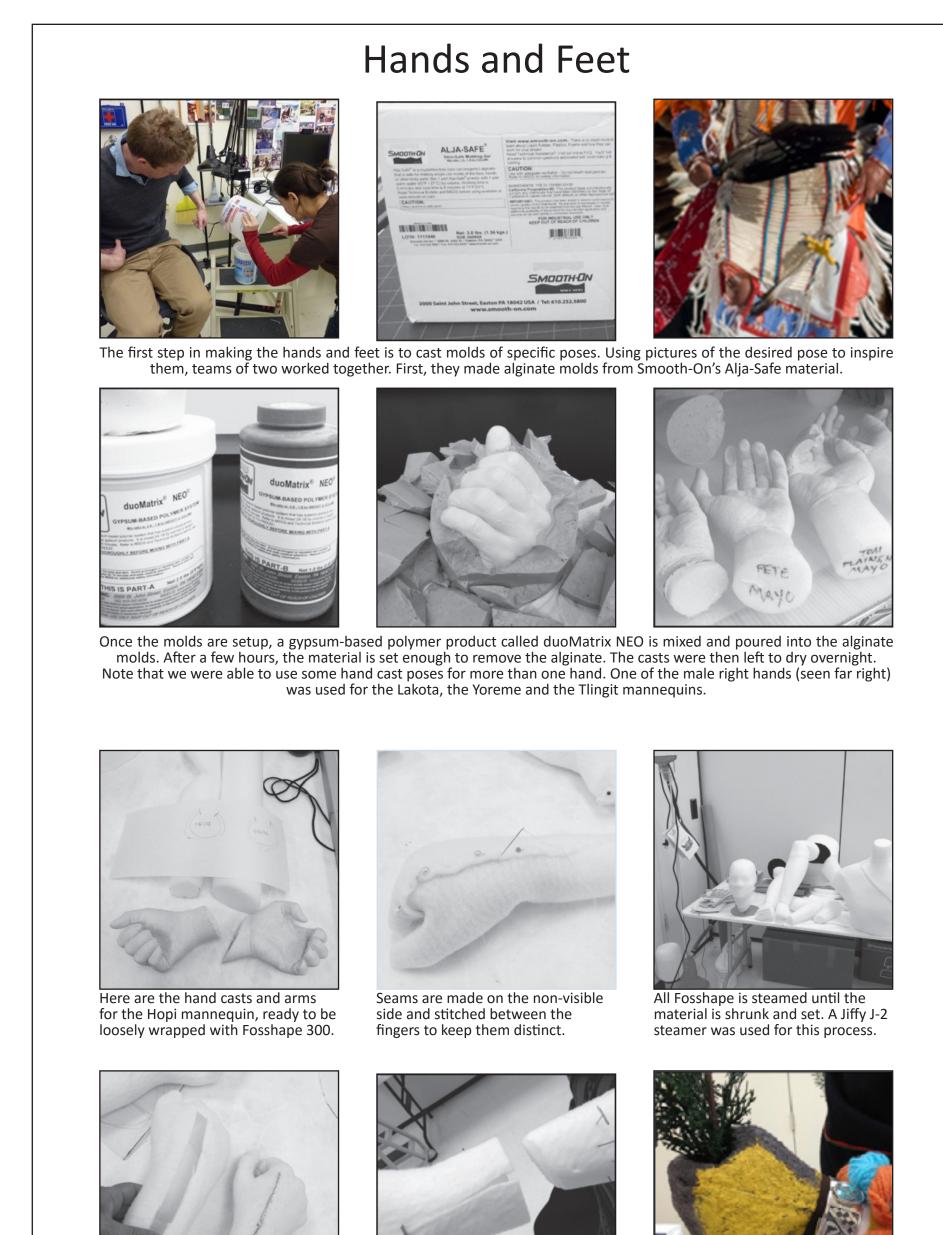
After the Fosshape is cool and dry, it

is cut and peeled off the mold with a

rotary cutter or surgical scissors.

as needed.

Using Fosshape for the Visible Elements



he Fosshape is then fit to the arm, The skin is painted with latex and adjusted, then pinned or connected acrylic paints. Tyvek and Pacific silver cloth are barriers between the Fosshape and the objects.

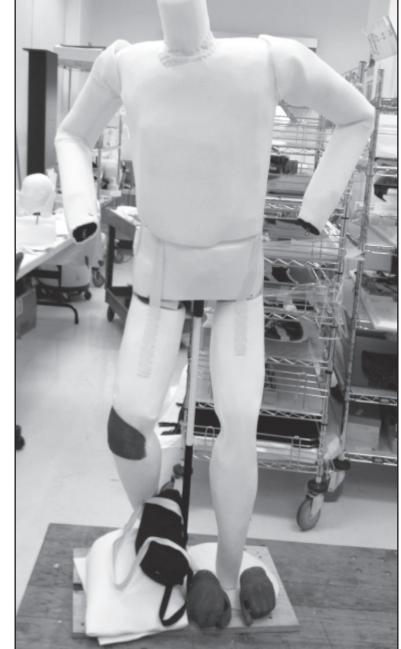


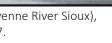
Lakota Men's Northern Traditional

pects of today's powwows, the dance style known as Men's Northern Traditional is deeply rooted in the practices of warrior societies, which historically were common Indian groups. In the context of the powwow, the singing and the dancing are a single action, with the motion of the regalia visually expressing the beat of the drum. ancer tells a story through footwork and gesture, with some dancers imitating the motions of animals while other participants act out a story. The regalia seen here, which be Robert Tiger, Jr. (Hunkpapa Lakota), is a characteristic group of items that follow the Northern Men's Traditional style, yet it also highlights the tribal affiliation of the wearer and



perb artistry of the regalia's creator. — excerpted from Tara Browner





Mannequin in process for the Lakota ensemble.



SPECIFIC MANNEQUIN CHALLENGES • Fitting forward-leaning pose and faking the bustle to fit the existing case depth • Adjusting shoulders to support heavy beadwork • Supporting objects safely in hands and hiding the mounts • Allowing foot placement to be adjusted case side

About the mannequin objects: Standing Rock Reservation, South Dakota, 2008. Made by Robert Tiger, Jr. Porcupine guard hair, deer tail hair, wool yarn, dye, hide, glass beads, sequins, brass beads, canvas, cotton, ribbon, nylon thread, bone hairpipes, quill. 26/7485. Mandan Fan, 1906. Fort Berthold Reservation, North Dakota. Eagle feather, hide. NMAI. 1/3799. Photographs by: (L) Katherine Fogden (NMAI), (C, R) Shelly Uhlir (NMAI).



