

Biography of Juan Negrín

Juan Román Negrín Fetter was born in Mexico City on September 20, 1945. His mother, Jeanne Fetter, was born in Hopewell, New Jersey, and majored in English at Trenton Teacher's College. His father, Rómulo Negrín Fidelman, was born in Madrid, Spain. He fought on the side of the Republicans during the Spanish Civil War and later studied engineering at New York University.

Juan was raised in Mexico City and England for two years until his family returned to Hopewell, where his sister was born. His mother, who had been diagnosed with multiple sclerosis, soon became too ill to care for her two children, and by the time Juan was four, he and his sister were sent to live in Paris, where they were raised by their exiled grandfather, Dr. Juan Negrín López.¹ He became their principal tutor during their ten years of study of the French curriculum.

Their mother remained under the care of her own mother until her death in 1969. Following their grandfather's death, Juan and his sister moved to Mexico City with their father, and continued their studies at the French-Mexican Lycée. Juan was finishing an additional year in philosophy, under the privileged instruction of Dr. Ramón Xirau, when he was accepted at Yale in 1963.

Economics was his first choice as a major. His grades allowed him to move into the top 10 percent of his class, and he received a scholarship. His interest in philosophical issues and the arts led him to select a dual major in French and Spanish, which would focus on the trends of existentialism, surrealism, and the theater of the absurd. He felt modern painting could illustrate his conclusions.

Political issues in 1964 moved him to gather the necessary student backing to join Yale's Political Union. He stood to the left of the Liberal Party (Johnson's Democrats), of the Conservative Party (Goldwater and Nixon Republicans), and the Party of the Right (John Birch Society members, national socialists, and reactionaries of other stripes). Juan was not interested in the dogmatic disputes that kept communists and other brands of socialists isolated in the Socialist Union. He formed the Party of the Left to integrate a nonsectarian liberal voice into the Yale Political Union, and became its first president, opposing the escalating war in Vietnam and racial discrimination. His most loquacious opponent was John Kerry, who was the president of the Liberal Party.

In 1967, after his four years at Yale, he dedicated much of his time to painting, and moved to California. In late 1968, he met Yvonne da Silva; they were married in early 1970. Together they traveled to Mexico, and Juan's father, who had moved to Guadalajara, took them to the Basílica of Zapopan, where they were struck by the beauty of the religious iconography in some of the native Huichol crafts on display and for sale to tourists by the Franciscan monks. Juan felt the crafts were not appreciated as the labor

¹ Dr. J. Negrín López had established his reputation as one of Spain's top medical researchers and teachers, was the founder of the University of Madrid's medical library, the School of Physiology, and the last prime minister of the Second Spanish Republic to resist Franco's fascist rebellion in 1939.

of individual artists with a message, but only for their folkloric intricacy and their low prices.

In the fall of 1970, after he and Yvonne returned to their home in the Oakland Hills, the first of their three daughters, Marina, was born. During the next two years, they made frequent trips to Mexico, drawn by their growing interest in Huichol culture and art. In 1972, they sold their home and moved to Guadalajara, where they would be able to better pursue a study of this intriguing art and its creators.

Promotion of Huichol Art and Culture

The first stage of Juan's exploration of Huichol culture was his collecting of a compendium of traditional Huichol crafts, such as finely embroidered garments, woven belts, and bags that were often made with native dyes now rarely used, and including an old mask and a shaman's seat that he was given years later in the field. But he was equally intrigued by the contemporary phenomenon of Huichol yarn painting, which had surfaced around 1950, when Alfonso Soto Soria first brought such works to the public's attention.

The yarn paintings Juan had seen at the basilica were reproductions of the work of one artist, Ramón Medina Silva, illustrated in a booklet by anthropologist Peter T. Furst. Juan believed that an obscure indigenous philosophy was being currently illustrated by at least one of its practitioners, and that he might be able to gain a wider understanding of their mythology and symbolism through their art. Little by little, he got to know more than 50 craftsmen and artisans living on the periphery of Guadalajara and Tepic, who made a living producing yarn paintings. It soon became clear that he would have to become more intimately involved with the Huichol to get an idea of the scope of their art and culture.

Juan soon discovered that these craftsmen most often used a very malleable mix of wax and other materials, which they spread onto a thin board of plywood, then pressing two or three strands of yarn at a time into the wax to create their painting. The Huichol who were making traditional offerings in the sierras used a pure form of native beeswax, which was scarce, more expensive, and much more difficult to work with than commercial wax.

Some artists used designs that were foreign to their native culture, while others drew on an ample ideography of recurrent symbols. A few were able to give a metaphysical meaning to compositions smaller than a square foot. Juan occasionally saw remarkable pieces complete with a written explanation on the back of the painting in a mixture of Spanish and Huichol. However, he also discovered that in some cases the stores that specialized in Huichol handicrafts and catered to tourists would erase the signature of the artist to ensure that he would not become recognized as more than a mysterious, faceless, and nameless Indian.

Having penetrated the veneer of the exotic appearance of this singular craftsmanship, he realized some of the craftsmen expressed themselves in a personal style, with a sensibility that gave all their work an original quality. He established a deeper rapport with a handful of artists who were still profoundly immersed in their native culture, although they were also urbanized. They had vast resources of folkloric and experiential knowledge that lent consistent meaning to their myriad forms. Most surprising, they always reworked their compositions, even evolving and developing new styles. Juan began to buy the raw materials (thicker plywood, pure wax, and wool yarn), so that the yarn paintings he would collect (many of which he commissioned or sold in partnership with the artist) would have a more aesthetic and lasting quality. He began to concentrate on the work of four artists whose work he felt was the most authentic and outstanding in its beauty.

In 1972, Juan made his first forays into the deepest canyons of the Huichol Sierra, to the caves of “Our Grandfather Fire,” with José Benítez Sánchez, an outstanding artist who had been initiated there, as a youth, to become a shaman. This led to many ensuing pilgrimages to the holy power spots in the mountains, to the peyote desert in the East, to Our Mother of the Ocean in the West, and to Our Mother of the South Waters, in which they often walked seven days or more and were coparticipants under the direction of José’s half-brothers from the community of Wautüa. Eventually, José’s artistic expression became more complex, as he began to portray visions of the journeys he and Juan had made together under the strict guidance of his half-brothers, traditional mountain-dwelling shamans.

Between 1973 and 1980, Juan completed five pilgrimages to the desert of Wirikuta, in the state of San Luis Potosí. To complement those journeys, which included long walks, fasts, vigils, and the use of peyote, he was taken on seven-day-long walks to power spots on mountain peaks, in canyon caves, and at the ocean's edge.

Juan found several other artists who proved to be equally inspiring: Tutukila Carrillo Sandoval, from the community of Tuapuri; Juan Ríos Martínez; and Guadalupe González Ríos. All had migrated away from their inner mountain community recesses to produce yarn paintings for sale, but they retained an awareness of their culture's vows and mythology, and a style with a personal imprint; and they were distressed in the semiurban ghetto environment of Tepic, Nayarit, where they had settled temporarily.

Juan commissioned innumerable works of art and artisanship over the following three decades, tape-recording the indigenous artists’ interpretations of the inner meanings of their works. Pursuing an ever-intensifying study of the Huichol culture, he was convinced that the outside world’s exposure to Huichol masterpieces by their most talented artists, together with a deeper comprehension of Huichol philosophy, could elicit greater understanding and respect for their 15,000 unconquered brethren in the Huichol sierra, and he worked to organize more than 40 exhibitions at universities, museums, and galleries in Mexico, the United States, and Europe.

In 1976, he was a consultant for National Geographic's 1977 article "The Huichols: Mexico's People of Myth and Magic," and he wrote a piece on "Huichol Art and Culture" for Mexico's National Indigenous Institute (INI), which was published in their yearly report *Plan Huicot, Informe of 1976*.

The first major art exhibit Juan organized was in 1977, at the E. B. Crocker Art Gallery in Sacramento, California. It was there that he published his first catalogue on Huichol art: *The Huichol Creation of the World*. After closing in Sacramento, the exhibit traveled to the San Jose Museum of Art in San Jose, California.

In Mexico, he was first able to rouse the attention of people in the field of anthropology. In 1977, Guadalajara's Regional Museum displayed 34 of the works he had collected by three major artists. The museum, along with the University of Guadalajara and the National Institute of Anthropology and History (INAH), published his first Spanish text: *El Arte Contemporáneo de los Huicholes*. He organized an exhibit for Mexico City's National Autonomous University (UNAM) in 1979, and they published a second catalogue: *Arte y Magia de los Huicholes*. In 1980, he organized an exhibit that was held at the Ex-Convento del Carmen and sponsored by the Fine Arts Department of Jalisco in Guadalajara.

In 1980, Juan formed the Foundation for the Preservation of Huichol Traditional Sacred Art (Fundación para la Preservación del Arte Sagrado Tradicional Huichol, A.C.), a nonprofit organization incorporated in Guadalajara, Mexico, whose directors were distinguished *maraakate*² from the Huichol sierra. Three of those *maraakate* sculpted symbolic representations of Huichol sacred ancestors and their accompanying disks out of stone. This collection grew to a total of 120 pieces. Corresponding gourd bowls, arrows, and small boards of rough wood covered with images formed by beads or yarn completed the symbolic vocabulary associated with each Ancestor.

Meanwhile, Juan continued to lecture and promote the work of five Huichol artists in the hope that it would eventually be accepted as fine contemporary art. In 1982, he arranged the first European museum tour of Huichol art, an exhibit shown in museums in Amsterdam, Bremen, Copenhagen, Stockholm, Göteborg, and Paris, from 1983 through 1985. An accompanying catalogue, *Le Chaman–Artiste: L'art contemporain des indiens huicholes du Mexique*, was published in French, German, and Swedish.

These shows culminated with the most comprehensive exhibition at Mexico City's Museum of Modern Art in 1986, under the auspices of the National Institute of Fine Arts (INBA) and the National Indigenous Institute (INI). A catalogue, *Nierica: Arte contemporáneo Huichol*, was published by INBA and the Ministry of Public Education (SEP). A major art critic acclaimed the exhibit "best art show of the year," and the yarn paintings displayed were finally able to demonstrate that fine Huichol art did exist beyond the boundaries of an anonymous, meaningless folk style or craft.

² Plural for *maraakame*, the translation of which means "shaman", i.e., a chanter and healer.

In 1990, Juan was hired as the “anthropological consultant” in Mexico for the 10-hour television production “Millennium: Tribal Wisdom and the Modern World.” It first previewed on BBC of Canada, then on BBC in Europe, and finally was shown in the United States on PBS in May of 1992. The series illustrated the life patterns of 11 aboriginal groups that sharply contrast with western, Euro-American lifestyles, and it was narrated by Harvard’s dean of anthropology, Prof. David Maybury-Lewis.

In late 1990, Juan began organizing an exhibit that was inaugurated in August 1991, in Majorca, Spain. It was held in celebration of the 500th anniversary of the discovery of America and included 19 yarn paintings from his collection, displayed in a church in Pollença, Majorca, Spain. Queen Sofia was the guest of honor and cut the inaugural ribbons, and a large-format luxury catalogue, *Arte Indígena Huichol*, was published to accompany the exhibit. Besides numerous color plates of yarn paintings, the catalogue included 14 photographs Juan had taken during ceremonies in the Huichol sierra and related pilgrimages.

In October 1992, an exhibit and fund raiser sponsored by the American Jewish World Service (AJWS) and titled *The Huichol: Preserving a Way of Life* was presented in Seattle, Washington. Taking over an entire floor of the ATT Gateway Towers, it was the most extensive exhibit of yarn paintings Juan had organized to date. The exhibit was expanded to include more yarn paintings, a large selection of woven and embroidered textiles, beadwork, stone sculptures, and 36 large-format, mounted, Cibachrome prints of photographs he had taken in the field.

Social, Economic, and Political Work

As a result of years of direct participation in Huichol rites and living among hundreds of the most isolated natives of the indigenous region of Jalisco, Juan was allowed the privilege of extensively photographing numerous traditional ceremonies and pilgrimages, and tape-recording their music, chants, and general assemblies. Both the academic institutions that Juan was approaching for funding and the Huichol themselves realized that his principal goal was to help protect the land and forestry rights for the most traditional of the three Huichol communities. Due to his efforts to defend Huichol land, he was unanimously named an advisor to the *Tuapuri* community in 1979, and given an official document attesting to that fact, signed by all the elected leaders and stamped with the community seal. This document was renewed for several consecutive years, and he was eventually named an advisor to a second community, *Tatei Kíé*.

Juan accompanied the elected Huichol authorities to the offices of the Federal Agrarian Reform in Mexico City to assist them in settling land disputes. This issue was particularly pressing since the Jalisco state government had notified the indigenous leaders that if they did not sign a contract with a lumber company, they would lose their claim to 12,500 hectares of forested land.

The government's justification for "transferring" land from the Huichols to the loggers was based on the notion that the indigenous people were keeping it "idle" or unproductive. To counter this idea and to open up new job opportunities for the natives within their own territory, Juan set up carpentry workshops in several communities. Funding came from donations channeled through the Technological Institute for Superior Studies of the West (ITESO), one of Guadalajara's main universities, and he received cooperation in the field from the main directors at the school of forestry and botany of the State University of Guadalajara. Additional funding was received from Cultural Survival, Inc., and Friends of Huichol Culture, Inc.

When returning to Nueva Colonia from the Huichol territory's ceremonial center of Santa Catarina, in early 1984, Juan suffered a serious fall off a narrow mountain path and lost consciousness for an undetermined length of time. The Huichol he was traveling with transported him by mule to the ceremonial center of *Kieuruwitia*, where he was cared for by a prominent shaman. Two days later he was carried up the mountain in a shaman's seat by the Huichol and flown back to Guadalajara by light plane. Six months later, while in Cambridge, Massachusetts for the annual board meeting of Friends of Huichol Culture, he suffered a grand mal seizure and was admitted to the hospital for testing. He was found to have a brain lesion and was prescribed a seizure medication, which controlled his seizures only for a short time. In 1988, he underwent neurosurgery, which improved his condition, although he remains on medication and has occasional seizures to this day.

It was also in 1984 that he joined forces with Rocío Echevarría and Patricia Díaz Romo, who were equally intent on helping the Huichol. Together they incorporated the Association for the Investigation, Training and Assistance of the *Wixaritari* (i.e., Huicholes), known in Spanish as the Asociación para la Investigación, Capacitación y Asistencia *Wixárica* (AICAW), of which Juan became the first president. Their programs were ambitious and widespread in character, and provided medical assistance in Guadalajara for Huichol people who were too ill to be treated in the sierras; they also funded carpentry and weaving workshops, which were intended to provide an alternative to the migrations to the coastal tobacco fields, where the Huichol sought seasonal work but were also exposed to dangerous pesticides. AICAW began receiving steady funding from ecumenical European organizations like Bread for the World, based in Germany, Interchurch Organization for Development Co-operation (ICCO), in Holland, and the Institute for International Cooperation (IIZ) in Austria.

After two years, AICAW realized that some of their programs in the sierras were earning the government's ill will, while it remained critical for the health-oriented programs to have the government's full support and cooperation. The obvious solution was to form another organization that would deal with the issues considered to be politically sensitive. Thus, in 1986, Juan founded the Association for the Ecological Development of the Western Sierra Madre (Asociación para el Desarrollo Ecológico de la Sierra Madre Occidental, A.C.), or ADESMO, which continued to receive funding from the same European foundations through the end of 1996. Substantial funding for ADESMO's carpentry and weaving projects also came from Cultural Survival, SEVA

Foundation, The Tides Foundation, The Threshold Foundation, The General Service Foundation, Friends of Huichol Culture, and the American Jewish World Service Foundation.

In 1983 and 1987, Juan wrote reports for Mexico's National Institute of Geography and Statistics, in addition to interviews and articles for publication in art journals and magazines. By 1986, he was spending the majority of his time in the sierras, assisting the Huichol authorities of the communities of *Tuapuri* and *Tatei Kié* in dealing with land disputes and the illegal exploitation of their forests, as well as managing the carpentry and weaving workshops and overseeing the training programs ADESMO was sponsoring.

In 1988, Juan participated in the making of a documentary film by Diana S. Fried and associates from the University of Texas. Called *New Day on the Mountain*, the film documents the establishment of the first carpentry workshops in the Huichol communities in the 1980s. It highlights why the workshops were organized and ADESMO's hope that they would promote cultural self-sufficiency, environmental protection, and the wiser use of forest resources. The film also shows how Huichol workers are exposed to pesticides under typical working conditions in the coastal tobacco plantations.

As president of ADESMO, Juan was responsible for receiving written approval for the programs from the elected community officials and the members of the community at large at the general assemblies in the Huichol sierra, as well as for fund raising, coordinating fieldwork, and deflecting attacks from often self-serving interests.

For nearly ten years, one of his greatest opponents was the President of the Huichol Supreme Council, Maurilio de la Cruz Ávila. Fortunately, the Huichol Supreme Council had little popular support among his people and was only able to convince one of the three communities to arrange logging contracts. Juan had set up carpentry workshops in the other two communities, and their members agreed with ADESMO that it was preferable for them to get the added value of lumber that was transformed into furniture, while cutting fewer trees. These communities, instead of expelling him as requested, kept backing ADESMO's programs.

In 1982, when Maurilio de la Cruz Ávila attempted to put Juan on trial at the Jalisco State Government Palace, he was accused by the duly elected leaders of the Huichol Communities of being an unelected dictator. Fernando Benítez wrote an editorial published in the Mexico City newspaper *La Jornada*, on March 16, 1988, in defense of Juan, and commending him for his work to preserve the forests of the Huichol from uncontrolled exploitation. Local papers carried the news, and the government-invented post of "Huichol Supreme Council" was eliminated and ceased to exist as an institution.

By late 1994, with the uprising of the Zapatista movement, Mexican state and federal officials were becoming increasingly wary of non-Indians who might influence the ideas of Indian leaders. It was at this time that the government began to take over ADESMO's carpentry workshops. They hired the wood engineer who had worked with

Juan to perfect the third solar oven in the Huichol community of Guadalupe Ocotán, and later brought in a large but inferior sawmill, given to the Huichol on credit, which was installed close to where the carpentry workshop was most active. The carpenters, who had been trained by ADESMO over a period of several years, were pressured to participate in the government programs. In November 1996, Juan suspended ADESMO's active work, due to his deteriorating health and the increasing difficulty of working within the political climate that was developing in the indigenous communities of Mexico. But at least the imminent threats of deforestation and land dispossession had been forestalled for several years.

Upon his return to California, he sought the medical attention of specialists and participated in a series of trials with new antiseizure medications that were being approved for use in the United States by the Federal Drug Administration. It was a tedious process that took four years, until he finally came upon a combination of drugs that managed to keep his seizures to a minimum. During this time, Juan continued to make month-long trips to Mexico, an average of two a year, to continue his research and maintain his contacts with the Huichol in the sierras and with his colleagues in Guadalajara and Mexico City.

In May 2001, Juan and his wife Yvonne incorporated the Wixarika Research Center, a 501(c) 3 nonprofit corporation registered in the state of California, dedicated to preserving the extensive and historically significant archives the Negríns have gathered over a period of 34 years. This new foundation has been made possible by the financial support of William Randolph Hearst II and George and Laurie Howell. Their support provided the necessary funding for the purchase of computer equipment, the design and building of a basic Web site with a searchable database, and all other work that has been done to date.

The aims of the foundation are to safeguard photographs of traditional ancient rituals and sacred sites that Juan was privileged to take, with the consent of the people, thanks to his years of close rapport with and work on behalf of the Huichol communities; also to properly copy, archive, and preserve the tapes he made of sacred chants and rituals, and further research their content. The same is to be done with the tape-recorded explanations of myths depicted in the many yarn paintings, as well as discussions of the symbolism of the sculptures he collected.

This ongoing project will require several additional years of research and fieldwork, in addition to the work of compiling it all into a database. The purpose, once a Spanish version of the texts is posted, will be to make progressive, ecologically oriented information available to computer-literate Huichol students, disseminating the best research in the field for their benefit.

Published Writings by Juan Negrín

1975

The Huichol Creation of the World, published by the E. B. Crocker Art Gallery, Sacramento, California, in conjunction with the San Jose Museum of Art, San Jose, California.

1977

El Arte Contemporáneo de los Huicholes (Contemporary Huichol Art), published by the University of Guadalajara and the Centro de Occidente del INAH (National Institute of Anthropology and History).

1978

“Los Huicholes: Una cultura anterior a Cortés” (The Huichol: A Culture Prior to Cortes). Published in 20 languages in the United Nations magazine *UNESCO Courier*.

1985

Acercamiento Histórico y Subjetivo al Huichol (A Historical and Subjective Appreciation of the Huichol), University of Guadalajara.

1985

“Le dernier cri des dieux,” comments gathered by Antoine Dulaure from Juan Negrín, *L’Autre Journal*.

1986

Nierica: Espejo entre dos mundos-Arte contemporáneo huichol (Nierica: Mirror Between Two Worlds-Contemporary Huichol Art). Catalogue of the Museum of Modern Art, INBA and SEP, Mexico City.

1986

“Development and Resource Management: Mexico’s Huichol Carpentry Workshops,” by Juan Negrin and Theodore MacDonald Jr., *Cultural Survival Quarterly*, 10.3, September 30, 1986.

1991

Arte Indígena Huichol, Sociedad Estatal del Quinto Centenario and Baltar & Asociados, Palma de Mallorca (Spain).

1992

“Mexican Efforts to Modernize Economy Threaten Survival of Indigenous Peoples,” *Shaman’s Drum*, Fall Issue 1992.

1992

“The Huichol: Preserving a Way of Life,” article for the fund-raising exhibit sponsored by the American Jewish World Service in Seattle, Washington, ADESMO, Guadalajara, Mexico.

1993

“Huichol Start Timber Business to Preserve Their Native Forests,” *Shaman’s Drum*, Spring Issue, 1993

1994

“The Plight of the Huichol: A Conversation with Juan Negrín,” *The Secret Alameda*, #8 (Winter 1994-1995).

1996

Nierika: Cuadros de estambre y cosmovisión huichola, by Juan Negrín and Dr. Johannes Neurath, Arqueología Mexicana, Mexico City, July-August 1996.

1998

“The Shamanic Vision of the Huichol,” by Juan Negrín and William Meyers, *Free Spirit*, New York, NY, April & May 1998.

2001

“An Appreciation of Huichol Culture,” *Entheos: The Journal of Psychedelic Spirituality*, vol. 1, no. 2.

2002

“Appropriate Technology?,” *Cultural Survival Voices*, Spring 2002, Vol. 1, Issue 2.

2003

The Huichol: Wixárika, self-published, available on the Wixarika Research Center’s Web site.

2003

Nierika, self-published, available on the Wixarika Research Center’s Web site.

2003

Early History, self-published, available on the Wixarika Research Center’s Web site.

2003

Post-Hispanic History, self-published, available on the Wixarika Research Center’s Web site.

2003

Recent History, self-published, available on the Wixarika Research Center’s Web site.

2004

Rituals and Pilgrimages, self-published, available on the Wixarika Research Center’s Web site.

2004

Sacred Places, self-published, available on the Wixarika Research Center’s Web site.

2004

Sacred Ancestors, self-published, available on the Wixarika Research Center's Web site.

Unpublished Manuscripts by Juan Negrín

“Proyecto Tuapuri: Elaboración Teórica y Organización del Proyecto,” June 1982.

“Shamanic Elements of Contemporary Huichol Art,” April 1983.

“A Paradox: The Huichol and Rational Man,” November 1990.

“Relatos Huicholes sobre Nuestra Madre el Mar,” November 2000.

Photographs by Juan Negrín on Permanent Display

National Museum of History and Anthropology, Mexico City, Mexico

Museo Zacatecano, Zacatecas, Zacatecas

Publications Featuring Juan Negrín's Photographs

Nosología Mítica de un Pueblo: Medicina Tradicional Huichola, Dr. Armando Casillas Romo, Editorial Universidad de Guadalajara, Mexico, 1990.

Carlos Castaneda: Academic Opportunism and the Psychedelic Sixties, Dr. Jay Courtney Fikes, Millenia Press, Victoria, BC, Canada, 1993.

The Multifaceted Nature of Shamanic Beauty, New York Open Center, Holistic Learning and Culture, Winter/Spring 1998.

Las Fiestas de la Casa Grande, Dr. Johannes Neurath, Instituto Nacional de Antropología E Historia, Universidad de Guadalajara, Mexico, 2002.

“La Serpiente Emplumada Entre Los Coras y Huicholes,” Dr. Jesús Jáuregui, *Arqueología Mexicana*, Vol. IX – Núm. 53, Mexico, D.F., Mexico, 2002.

Awards and Recognitions

February 1983 – Juan Negrín is presented a *Diploma* by the Board of Directors of the Mexican Society of Geography and Statistics, crediting him for his participation in the IX National Congress of Geography.

November 1988 – Juan Negrín is honored with formal *Recognition* from the Director General of the Instituto Nacional Indigenista (INI), Lic. Miguel Limon Rojas, for the valuable services he has given to the Indigenous Communities.

November 1989 – Juan Negrín is presented a *Diploma* by the Secretary of Education and Culture of the State of Jalisco and the Cultural Institute of Cabañas, for his Outstanding and Valuable Participation in the XXIV Congress for Information on Guadalajara with his lecture on “Huichol Art.”

November 1989 – Juan Negrín is honored with a *Diploma* from the City of Guadalajara for his Outstanding Interest to Know, Defend, Promote, Disseminate and Preserve the Artistic, Human, Traditional and Culture Values of Guadalajara.

June 1995 - Juan Negrín is presented the "Person of the Year" (*Personaje del año*) Award by Pro Habitat, A.C., a nonprofit Mexican environmental organization, which each year honors a person whose life's work has contributed significantly to the preservation of the native ecology of Mexico.

December 1995 – ADESMO is given formal *Recognition* from the City of Guadalajara and the DIF (Department for the Integral Development of the Family) for his altruistic labor on behalf of the local community.

Juan Negrín – Lectures, Slide Shows, and Seminars

Juan Negrín has presented slide conferences in Spanish, French, and English, in Mexico, the United States, and various European institutions. The following is a partial list.

“The Huichol: Contemporary Images of an Ancient Culture in Modern Mexico,” lecture, sponsored by Cultural Survival in cooperation with The Committee on Latin American and Iberian Studies, Gund Hall, Harvard University, February 1978.

“Artistic Invention of a People in Crisis,” lecture, sponsored by Cultural Survival in cooperation with The Committee on Latin American and Iberian Studies, Gund Hall, Harvard University, February 1980.

“*Ritos y Peregrinaciones Tradicionales*,” audiovisual lecture, Ex-Convento del Carmen, Guadalajara, October 1980.

“*Medio Ambiente y Ceremonias Colectivas*,” audiovisual lecture, exConvento del Carmen, Guadalajara, October 1980.

“*Evolución del Arte Huichol*,” audiovisual lecture, Ex-Convento del Carmen, Guadalajara, October 1980.

“José Benítez Sánchez: Folk Art or Fine Art?,” lecture and slide show, sponsored by the Boston Visual Artists Union, The Boston Visual Artists Union Gallery, Boston, MA, November 1981.

“The Huichol: Shamanic Pilgrimages and Ritual,” lecture and slide show, The Center for the Study of World Religions, Cambridge, MA, November 20, 1981 and at The Rudi Foundation, Cambridge, MA, November 21, 1981.

“The Huichol: Ongoing Transformations of a Shamanic Culture in Mexico,” lecture and slide show, sponsored by Cultural Survival in cooperation with The Committee on Latin American and Iberian Studies, The Harvard Science Center, Harvard University, November 23, 1981.

“The Huichol: Contemporary Art of a Shamanic Culture in Modern Mexico,” lecture and slide show, sponsored by Connecticut College with support from the Digital Equipment Corporation through the New England Foundation for the Arts, and the Robert Lehman Foundation of New York, The Cummings Art Center, New London, Connecticut, December 1982.

“Shaman – Artist: Contemporary Art of the Huichol Indians of Mexico,” *lecture* inaugurating the opening of an exhibit on Huichol Art, Tropen Museum, Amsterdam, Holland, June 1983.

“Shaman – Artist: Contemporary Art of the Huichol Indians of Mexico,” *lecture* inaugurating the opening of an exhibit on Huichol Art, Übersee Museum, Bremen, Germany, September 1983.

“Shaman – Artist: Contemporary Art of the Huichol Indians of Mexico,” inaugurating the opening of an exhibit on Huichol Art, National Museum of Denmark, Copenhagen, Denmark, January 1984.

“Shaman – Artist: Contemporary Art of the Huichol Indians of Mexico,” lecture, Department of Religious Studies of Århus, Denmark, January 1984.

“Shaman – Artist: Contemporary Art of the Huichol Indians of Mexico,” lecture inaugurating the opening of an exhibit on Huichol Art, Etnografiska Museet, Stockholm, Sweden, June 1984.

“Shaman – Artist: The Contemporary Art of the Huichol Indians of Mexico,” lecture inaugurating the opening of an exhibit on Huichol Art, Etnografiska Museet, Göteborg, Sweden, November 1984.

“Shaman – Artist: Contemporary Art of the Huichol Indians of Mexico,” lecture inaugurating the opening of an exhibit on Huichol Art, Centre Culturel du Mexique, Paris, France, February 1985.

“*El Huichol Ante Su Integración al Mexico Actual*,” conference, Sociedad de Geografía y Estadística del Estado de Jalisco, Colotlán, Jalisco, April 1986.

“*Nierica: Arte Contemporáneo Huichol – Espejo Entre Dos Mundos*,” lecture, Museo de Arte Moderno, Mexico, DF, July 1986.

“*Conservación y Uso Sostenido de Recursos Naturales*,” three-day conference, Universidad de Guadalajara, Departamento de Investigación Científica y Superación Académica, Guadalajara, November 1988.

“*El Shamanismo Huichol*,” conference, Secretaría de Educación y Cultura, El Gobierno del Estado de Jalisco, Guadalajara, June 1989.

“*La Artesanía Huichola*,” conference, Secretaría de Educación y Cultura, El Gobierno del Estado de Jalisco, Guadalajara, November 1989.

“*La Cultura Huichola y Su Problemática Actual*,” lecture, Secretaría de Educación y Cultura, El Gobierno del Estado de Jalisco, Guadalajara, March 1990.

“*El Pueblo Wixarika*,” conference, Sociedad de Ciencias Naturales de Jalisco, hosted by the Galería de Arte Moderno, Guadalajara, September 1992.

“Huichol Ceremonial Use of the Sacred Peyote Cactus,” lecture, 1st International Conference on Psychedelics, Esalen Institute, Big Sur, California, 1994.

“Huichol Contemporary Art,” lecture, International Association of Art – UNICEF, at Tlaxcala, Mexico, October 1995.

“*Arte y Surrealismo*,” Encuentro André Breton, Centro Nacional de las Artes, Mexico, D.F., Mexico. Commemoration of the 100th anniversary of the birth of André Breton, sponsored by the French Institute for Latin America, and co-sponsored by the National Council for Culture and the Arts, 1996

“The Huichol,” a series of lectures presented over a two-week period at California State University, San Bernardino, in conjunction with an exhibition of 55 Huichol yarn paintings donated to CSUSB's new Robert V. Fullerton Art Museum from the private collection of Dr. Joel Stein, December 1996.

“Huichol Culture and Its Expression in Art,” a week-long series of lectures given at Radford University, Virginia, to inaugurate an exhibit assembled by Mr. John Bowles titled "Bright Fields of Corn and Color," a celebration of Native American culture, with major participation by North American indigenous people. The adjoining Selu Retreat Center is the permanent repository for the stone sculpture representing Our Mother Corn and her corresponding round stone slab (*Tatei Niwetsika* and her *tepari*, carved by the shaman Yauxali, a.k.a. Pablo Taisán de la Cruz). April 1997.

“The Multifaceted Nature of Shamanic Beauty,” lecture, New York Open Center, New York, NY, May 1, 1998.

“Huichol Art and Symbolism,” lecture, inauguration of an exhibit of Huichol yarn paintings at the Pacific School of Religion, Badè Museum, Berkeley, California, 1999.

“Huichol and Mayan Cultural Survival,” five-week seminar taught together with Prof. Jean Moleski-Poz at the Graduate Theological Union, Berkeley, California, September through November 2000.

“Huichol Genesis,” lecture given at Stanford University for Dr. Gordon Brotherston’s class, “Introduction to the Humanities,” February 2002.

“Huichol Pilgrimages, Rituals & Art,” lecture given at Stanford University for Dr. Gordon Brotherston’s class, “Introduction to the Humanities,” March 2003.

Film and Video

Participant and Consultant: *New Day on the Mountain*, a documentary film by Diana S. Fried and associates from the University of Texas, 1988. The film documents the initiation of the first carpentry workshops in the Huichol communities in the 1980s, and highlights the organization of ADESMO’s workshops and how they promote cultural self-sufficiency, environmental protection, and the wiser use of forestry resources. The film also shows how Huichol workers handle pesticides under typical working conditions in the coastal tobacco plantations.

Consultant: *Millennium: Tribal Wisdom and the Modern World*, narrated by Harvard's dean of anthropology, Prof. David Maybury-Lewis. Juan was the anthropological consultant in Mexico for this 10-hour television production. It was broadcast in Canada and the United States in 1992, and later that year in Europe by the BBC. Subsequently the entire series on endangered cultures was published as a book.

Consultant: *The Huichols and Pesticides*, an award-winning film produced by Patricia Díaz Romo and The Pesticide Action Network, 1995.

Participant: Equinoccio, *La Tabla Redonda*, a live weekly debate broadcast on Spain's television station T.V.E., October 1991.