



JUAN WITH HIS DAUGHTER CATARINA AND TWO GOD-DAUGHTERS – JULY 1979

Biographical Sketch of Juan Negrín Fetter

Juan Román Negrín Fetter was born in Mexico City on September 20, 1945. His mother, Jeanne Francis Fetter, was born in Hopewell, New Jersey, and majored in English History at Trenton State Teacher's College. His father, Rómulo Negrín Fidelman, was born in Madrid, where he had fought as a war pilot for the Spanish

Republican Government against General Franco's fascist rebellion. Following his exile from Spain, he studied aeronautical engineering at New York University, in the United States, where he met Jeanne Fetter. He made Mexico his home thanks to President Lázaro Cárdenas' general welcome of Spanish Republican citizens during the war.

Juan was raised partly in Mexico during a year and a half, until his family returned to New Jersey, where his sister Carmen was born in July. Their mother had been diagnosed with a case of multiple sclerosis that eventually did not allow her to take care of her children. When Juan was nearly 5 and Carmen had already reached 3, they began living in Paris where they were brought up by their grandfather in exile, Dr. Juan Negrín López¹. He was Juan's main mentor during the following ten years, when he studied under the French curriculum at the Cours Hattemer until he entered the public Lycée Janson de Sailly, with a Greco-Latin orientation and German as a modern foreign language.

He kept up his studies of English in Great Britain and with his mother, whom he saw occasionally, and was eventually delegated to the care of her own mother, until she passed away in 1969. A couple of years after their grandfather's death, Juan and his sister were moved to Mexico City by their father, following their studies at the Liceo Franco-Mexicano. Juan was finishing the year of philosophy, under the privileged tutorship of Dr. Ramón Xirau, when he was accepted to Yale College in September of 1963.

Economics was his first choice as a major. His grades allowed him to stay among the top ten 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.

¹ Dr. Juan Negrín López was an important medical investigator and educator, as well as a Spanish political leader from the Canary Islands (1887-1956). He was named the head of the Spanish Republican Government during its last two years of resistance (1937-1939) against the military coup won by Francisco Franco and his national-socialist allies, Hitler and Mussolini.

Political issues prevalent in 1964 and '65 moved him to form an alliance with members who shared his concerns. He visited the Socialist Union, formed by little over a dozen members with marked differences, as opposing Marxists of various brands, Leninists, Stalinists, Maoists or anarchists and ideological socialists. He was not interested in dogmatic politics, closed to freedom of expression and manipulated, or dehumanized. The political forum of the university, called the Yale Political Union, consisted of several hundred students, but there were only three 'parties': the 'liberal party' reflected the point of view of the country's Democrats (Lyndon B. Johnson); the 'conservative party' promoted the views of Goldwater and later Nixon Republicans; the 'party of the right' reflected reactionary interests of privileged minorities, and racist fanatics. To integrate a new 'party of the left' that would reflect a more active approach to racial integration, would be opposed to the war in Viet Nam and conscious of ecological issues, Juan had to find close to 80 student volunteers and he became its first president in 1966. He debated John Kerry, who was the head of the Political Union and the liberal party, and who then favored the war against a Communist Viet Nam, echoing President Johnson.

In 1967, a few weeks before finishing his thesis at Yale, he made a trip to San Francisco, California. There and in the Bay Area, he dedicated himself to developing a particular style of painting for some time, besides being involved in active anti-war resistance. Meanwhile, he met Yvonne da Silva², and they married in early 1970. Together they traveled to visit Juan's father, who had moved to Guadalajara from Mexico City. He took them to the Basilica of Zapopan where, next to this ancient church on the outskirts of Guadalajara, they were struck by the beauty of the 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 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 Oakland, 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 a compendium of traditional crafts, such as finely embroidered garments, beadwork, woven belts or bags that were often made with native dyes now rarely used. Among the many other items he collected were an old mask and shaman's seat that he was given years later in the field. He was equally intrigued by the contemporary phenomenon of Huichol yarn painting, which had surfaced a little before 1950, when Alfonso Soto Soria first brought such works to the public's attention, probably before the Franciscan missionaries.

² Yvonne Marie da Silva Mc Guire was born in White Plains, New York, U.S.A., on May 13-1947. She was raised, educated and worked in New York before moving to California in the fall of 1968.

The best yarn paintings Juan had seen near the Basílica were reproductions of the work of one artist, Ramón Medina Silva, illustrated in a booklet by anthropologist Peter T. Furst. Juan thought 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 discovered that these craftsmen often used a combination of the more durable, but less malleable and rarer, native wax and 'Castilian' wax with other materials, like resin and lard which they spread on a thin board of plywood or 'masonite'; they would then press two or three strands of wool or acrylic yarn at a time into the wax to create their painting. The Huichol making traditional offerings in the Sierras used a pure form of native beeswax which was relatively scarce, with wool yarn threads and carved thicker elliptical backings, making them more carefully than yarn paintings produced for sale.

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 their masters expressed themselves in a personal style, with a sensibility that gave their work an original quality. He established a deeper rapport with a handful of artists who were 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 native beeswax 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 concentrated on four artists whose work he felt was the most authentic and outstanding in its beauty: José Benítez Sánchez, Guadalupe González Ríos, Juan Ríos Martínez and Tutukila.

In 1972, Juan made his first forays into the deep canyons of the Huichol Sierra, to the site of Our Grandfather, Fire, in *Teakata*, with José Benítez 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 co-participants under the direction of José's spiritual brothers, Pablo

Taisán, or *Yauxali*, and Francisco Taisán, or *Matsuwa*, who lived in *Wautiia*. 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 their companions.

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 seven day long walks, fasts, vigils, and the use of peyote, he was taken on week long walks to power spots on mountain peaks, in canyon caves, and at the ocean's edge.

The other artists with whom Juan developed a special relationship had set up shop temporarily near the ghettos of Tepic, the capital of Nayarit state, where they made yarn paintings for sale, but they were steeped in their culture's vows and beliefs, so they kept a correspondingly original message. *Tutukila*, or Tiburcio Carrillo Sandoval, was from *Tuapurie*, through whom Juan befriended important members of that isolated community. Juan Ríos Martínez and Guadalupe González Ríos, ailed from western settlements by the river Santiago, involved in Huichol cults more influenced by the highly psychotropic solanaceous plant called *kieri*, as well as the better known peyote, called *hikuri*.



JUAN AS A PARTICIPANT AT THE CEREMONY OF JIKURI NEIXA 1977

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 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 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 *Huicholes, Arte y Cultura* for the National Indian Institute of Mexico, which was published in their annual report *Plan Huicot, Informe 1976*.

The first major art exhibit Juan organized without commercial ends 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, published his first Spanish description of 'Contemporary Huichol Art', *El Arte Contemporáneo Huichol*. He organized an exhibit for Mexico's Universidad Nacional Autónoma de México (UNAM) in 1979, and they published a second catalogue, *Arte y Magia de los Huicholes* (Art and Magic of the Huichol), with illustrations of six stone sculptures he commissioned from two shamans. In 1980, he organized an exhibit that was held at Guadalajara's Ex-Convento del Carmen, with wool yarn paintings, sculptures and the presentation of musical events by artists like Juan Ríos Martínez (an expert native violin player) with José Benítez on the small Huichol guitar, called *kanari*, and sponsored by the Fine Arts Department of Jalisco.

In 1980, Juan formed the Foundation for the Preservation of Sacred Traditional Huichol Art (Fundación para la Preservación del Arte Sagrado Tradicional Huichol, a. c.). Among the founding members were two shamans, *mara'akate*, who were spiritual guides of their people in the Huichol settlement of Mesa del Tirador, of the community of *Wautüia* and originally from the community of *Taimarita*. Eventually, three *mara'akate* made sculptures representative of stone images in places of devotion. The third shaman who became a member was a principal elder of the community of *Tuapurie*, Dionisio de las Rosas, widely known as *Mancawewa*, or more respectfully, as *Uxayucauye*. Juan commissioned the first few sets of these sculptures thanks to a subsidy from Cultural Survival, Inc., a non-profit organization associated with Harvard University. He continued to finance the commission of sculptures and their attributes on his own to let the sculptors know his purpose was not to dispose of their work for prompt remunerative purposes, but to gather an extensive sampling of their symbolic images. In all, over one hundred sculptures were made and remain in the private collection of Juan and Yvonne Negrín with one exception: a statue of *Tatéi Niwetsika* and her accompanying stone disk, *tepari*, or altar, were donated to Radford University in Virginia State, where they are on permanent display at the Selu Meditation Center.



SAKAIMUKA WITH HIS TEPARI AND VOTIVE OFFERINGS BY YAUXALI - 1980

Meanwhile, Juan continued to lecture and promote the work of five Huichol artists in the hope that they would eventually be accepted as fine contemporary artists. Yauxali was the fifth artist included and his work was of a clearly shamanic nature. In 1982, with the help of John H. Bowles, he arranged the first tour of Huichol Art to European Museums. It included an exhibit of 50 yarn paintings by the five artists, in Amsterdam, Bremen, Copenhagen, Stockholm, Göteborg and Paris, between 1983 and '85; and a multilingual catalogue, known in French as, *Le Chaman-Artiste: L'art contemporain des indiens huicholes du Mexique*.

These shows culminated with the 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). One of the city's art critics called it the best show of the year, and the exhibition of these yarn paintings demonstrated the existence of refined Huichol art behind appearance of anonymous crafts that lacked a deeper meaning or personal care.

In 1990, Juan was hired as the anthropological consultant in Mexico for a television production "Millennium: Tribal Wisdom and the Modern World." It was narrated by Dr. David Maybury-Lewis, then the director of Harvard's Department of Anthropology. Juan received the backing of the community of San Andrés Cohamiata, *Tateikié*, for them to film the pilgrimage of three ceremonial centers to the sacred eastern desert, *Wirikuta*. The ten-hour "Millennium" series illustrates 11 aboriginal groups whose life patterns are markedly different from 'our western ways'. It was presented first on BBC in Canada, then in Europe, and finally on PBS in the US in May 1992.

At the end of 1990, Juan was asked to organize an exhibit that was inaugurated in August 1991, in Majorca, Spain. It was held in celebration of the fifth century of the anniversary of the discovery of America and included 19 yarn paintings from his collection, displayed in the Convent of Santo Domingo of Pollença, in Majorca, Spain. Queen Sofia was the guest of honor who cut the inaugural ribbons, while Juan and his wife Yvonne were also invited. A large format catalogue, *Arte Indígena Huichol*, was published to accompany it with 14 of his field photographs, besides the illustrations of the art and their description. Some Huichol scholars contributed essays, like Fernando Benítez and Ramón Mata Torres, another Guillermo Aldana, contributed some photographs, along with Basilio Baltasar, the exhibit's coordinator.

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 has 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.

The National Museum of Anthropology in Mexico City, received as a donation in 1999 from George H. Howell, one of Juan's major sponsors of Huichol art, the most important yarn painting that is on permanent display by the master José Benítez Sánchez. It is from his most fertile period of 1980, made on a full board of thick plywood (4' × 8'), and it represents "The Vision of Our Self-Generated and Omniscient Great Grandfather." Its illustration is used partly as a cover-fold to the book mentioned below. Later the museum purchased four of Juan's prints from field photographs also for display. The magazine *Artes de Mexico*, the most significant publication on Mexican aesthetics, covers 'Huichol Art' in its magazine/book #75 year 2005, while illustrating 18 yarn paintings by the five aforementioned artists, which Juan had collected and interpreted

with them, between 1973 and 1984. It also includes some of his photographs printed for the first time in color of pilgrimages, corn, peyote ceremonies and other rites in ceremonial centers, so Mexican and other viewers might come to respect the reality of the current survival of this singular culture.

When the French Museum of Anthropology opened in Paris at the Quai Branly, in 2006, Juan submitted some photographic material on Huichol art and field work at their request.

Social, Economic and Political Work

As a result of years of participation in Huichol rites and living among some of the most isolated natives of this region of Northwestern Mexico, Juan was allowed to photograph and register many traditional rituals and pilgrimages, besides their music, chants, and general assemblies, only after performing political services. When his 'compadre'³, Totopica Robles Cosío who was the secretary of communal goods for *Tuapurie*, died, Juan received a solicitation and authorization to serve the interests of the community of Santa Catarina, *Tuapurie*. The solicitation was signed in February 1979 by all the communal authorities and he was confirmed as an honorary consultant by consensus in general assemblies held later in the year and until 1985/86.

Juan accompanied the Huichol authorities to the offices of the Ministry of Agrarian Reform in Mexico City to arrange their territorial disputes and locate their colonial documents. This issue was particularly pressing since the Jalisco state department offices of agrarian reform had notified the representatives of the community of Santa Catarina Cuexcomatlán, Mezquitic, that if they did not sign a lumber contract with a Mexican named Enrique Niembro, they would be exposed to losing 12,280 hectares of their forest lands that were not properly registered in the official documents. The justification of the state government for transferring the Huichol land on to a private owner, called Nuñez, in favor of the timber interests was that the natives were not taking advantage of their resources, where the dirt roads made wood widely available along untapped stretches of forests. Fortunately, the federal government named an honest agrarian inspector to handle the case who traveled to Guadalajara and to Santa Catarina, where he discussed with the Director of the Botanical Institute of the University of Guadalajara, Dr. Enrique Estrada Faudón, a great ecologist and an ally of Juan's in rescuing the Mexican forests. The inspector also spoke with the Huichol of *Tuapurie*, with whom he developed a good rapport. Then he located the colonial documents in favor of their community's land rights in the National Archives and confirmed their rights over the 12,280 hectares in dispute precisely in the forested region to the north of the Lagoon of Chonacata, within its confirmed and outlined territory.

Starting in 1972, the government with the backing of lumber enterprises had managed to build a network of dirt road along the ridge over the highlands of the eastern Huichol Sierra parallel to the Bolaños River, from the municipal town of Bolaños to Tuxpan de Bolaños, Los Amoles and Tenzompa, also connecting the Sierra to the municipal towns

³ As a 'co-father', Totopica had baptized one of the Negríns' daughters at Our Mother Ocean, so they had a close rapport.

of Huejuquilla el Alto and Mezquitic in the northern valley, where the political and business network was set up. In June of 1979 as that road network was expanding, Dr. Estrada Faudón began an ecological study of the land from Tenzompa to Chonacata that he continued in March of 1980. He concluded that the forests were degrading rapidly due to an unplanned exploitation near trails marked to haul out timber, without taking account of the existence of plagues and diseased trees that were not felled.

In November of 1982, Juan set up a carpentry workshop project as an alternative to the mass felling of pine trees by outside enterprises, together with a solar oven to dry wooden boards, conceived by an Austrian specialist in Physics, Dr. Gerhardt Kunze. The funds for this program were channeled through the Instituto Tecnológico de Estudios Superiores de Occidente (ITESO), one of



DR. ENRIQUE ESTRADA FAUDÓN – TUAPURIE 1980

Guadalajara's main universities, and received the backing of the directors of the Departments of Botany (Enrique Estrada) and Forestry Studies (Rodolfo Grellmann, with Arturo Curiel) of the University of Guadalajara. In the U.S. he received funds from Cultural Survival, Inc., and Friends of Huichol Culture, Inc.

In 1984 he joined forces with Rocío Echevarría and Patricia Díaz Romo to help the Huichol in Mexico. Together they incorporated the Association for the Investigation, Training and Assistance of the Wixárica (Huichol), known in Spanish as “Asociación para la Investigación Capacitación y Asistencia Wixarica, a.c.”, (AICAW), and Juan was its president for the first two years. 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 designed carpentry and weaving workshops, which were intended to provide new sources of income for those who sought work on the coast during the dry season, exposing themselves to pesticides in the tobacco fields. AICAW began receiving continuous funds from Ecumenical European Organizations like Bread for the World (Brot für die Welt), based in Germany, and the Inter-ecclesiastic Organization to Cooperate for Development (IIZ), in Austria.

Soon 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 and new foundations through 1995.



SOLAR OVEN - COMMUNITY OF TATEIKIÉ 1987

Among the founding associates were Drs. Enrique Estrada Faudón, as the ecological program advisor; José María Cantú (Investigator of the Genome), as the health program advisor; Francisco Carrillo de la Cruz, President of Communal Goods of *Tuapurie* (1977 to '80) and *tatuani* in 1992, was the second vocal; Juan Salas Ramírez, a wood engineer from the University of Guadalajara who

installed the first two solar ovens and carpentry workshops, with the technical help of Dr. Kunze, and of indigenous tarahumara and purépecha carpentry teachers, was the founding treasurer. The first vocal of ADESMO was Rosalío Rivera Sánchez, who had been Secretary of Communal Goods for *Tateikié*, other associates from that community were Natividad Sotero, its President of Communal Goods for three years, and Santos de la Cruz González, who became the native head of the carpentry workshop in the community of *Tateikié*, or San Andrés. Cirilo Carrillo Montoya, the Secretary of Communal Goods of *Tuapurie* (1990 to '93), was the secretary of the association and became the head of the weaving workshop in his community.



JOSÉ VEGA WITH ONE OF HIS CARPENTRY STUDENTS – TUAPURI 1986

In 1989, when ADESMO inaugurated a third improved solar oven that Juan Salas had perfected for the Huichol community of Guadalupe Ocotán, of the municipality of La Yesca, in the state of Nayarit, both the state government and the National Indian Institute (INI) halted that project, when it was about to set up the carpentry training program. Juan Salas was offered work with INI for a year in the Cora indigenous mountains and left ADESMO in mid 1989. The state government never continued the carpentry training it had promised to improve in Guadalupe Ocotán. Still, ADESMO's programs progressed in the other two communities around their carpentry and weaving workshops, since Ing. Román Jaime Granados, from the Universidad de Guadalajara, took over as the forestry advisor, while it maintained the services of José Vega Tolentino, a dedicated purépecha carpenter. Another founding member, Carlos Chávez had shown his interest in the Huichol by studying the use of plants. In 1990,

Carlos formed a new organization called AJAGI (Asociación Jalisciense para el Apoyo a Grupos Indígenas, a.c.).



WEAVING AND CARPENTRY WORKSHOPS – SAN ANDRÉS 1987

Important funds for the carpentry and weaving programs also came from the SEVA Foundation, The Tides Foundation, The Threshold Foundation, The General Services Foundation and the American Jewish World Service Foundation. A program was carried out for channeling water to the ceremonial center of Keruwitia in the community of *Tuapurie*, under the supervision of Bret Blosser with funding from the Rex Foundation. ADESMO's programs garnered the

criticisms of Maurilio de la Cruz Ávila, who was named the President of the Supreme Huichol Council in 1981 by the delegate of the National Indian Institute (Dr. Campos Chávez) and the consent of the members of his community of San Sebastián, but without the active consent of the other two (San Andrés and Santa Catarina). This 'Supreme Council' made contracts with lumber companies (e.g. Enrique Niembro) on behalf of his community and its annex, Tuxpan de Bolaños, which sold large amounts of wood for small revenues pocketed by few. Maurilio de la Cruz accused Juan of being an exploiter of the Huichol on December 13, 1987, in front of the secretary of the state government, Héctor Castañeda Jiménez, in Villa Guerrero, Jalisco. The next day, Maurilio de la Cruz pretended to sue Negrín at the government's state palace, but he was publicly disowned by the authorities of the communities of San Andrés and Santa Catarina, who denounced him and defended Juan's labor; this was reported in the local media as "the accuser, accused". The noted writer and reporter Fernando Benítez, a specialist about Mexican Indians, wrote an editorial column in the newspaper *La Jornada*, defending Negrín's program for defending the Huichol forests from irrational exploitation and for promoting their autonomy, on March 16, 1988. Maurilio continued accusing Juan of being the main exploiter of the forests to the following state governor in November of 1988, but the very cargo of Supreme Council wound up disappearing in a couple of years. By 1992 Juan had denounced the sawmills which Niembro installed first in Huejuquilla el Alto by 1977, later in Mezquitic and then in Bajío del Tule to extract wood from the Community of San Sebastián and its annex, Tuxpan de Bolaños, without any benefit for its members, at miserly prices, while felling its best trees. Finally in mid 1993, that very community broke its contract with Niembro, determining it would rather exploit its forest resources in an integrated form, with its own sawmill and specialists in carpentry, as the National Indian Institute stated it would help them do.

On the other hand, after 1994 the government decided not to allow the *Tuapurie* carpentry workshop use the trees that had been felled, or marked officially in that community as old or plagued, and it could not buy timber from nearby forests to keep it

productive. After hiring Juan as a consultant, the government promised the community larger sawmills to supposedly render the one ADESMO had donated obsolete. In this manner, after much ado, the work of this non-profit enterprise was halted by the end of 1995, although it received a special Recognition on December 15, 1995, from the Guadalajara System for the Integral Development of the Family (DIF), for its altruistic work on favor of the tapatía community, meaning Guadalajara. Then in 1996, the community of *Tuapurie* received a large sawmill for a credit that it had to pay by selling boards of wood for many years, although its blades were breaking constantly. The government never continued training carpenters to make doors and furniture for sale as finished products, but the carpentry workshops that ADESMO set up in San Andrés, *Tateikié*, and Santa Catarina, *Tuapurie*, stopped the members of those communities from signing contracts with lumber enterprises.

During the last years of his residence in Mexico, and when he withdrew to the United States, after 1996, Juan suffered aggravated difficulties due to an epileptic problem that was not being treated properly and was brought on by a serious fall in the sierras in 1983. The pressures were such that Yvonne had left by the end of 1994, hoping he would soon follow suit. It took several years to keep his seizures under a minimum control. Recently he continues making journeys to visit many of his *Wixarika* friends, in the Huichol Sierra and its periphery, once or twice a year.

In May 2001, Juan and Yvonne Negrín incorporated the Wixarika Research Center, a 501(c) 3 non profit corporation registered in the state of California, dedicated to preserving the extensive and historically significant archives the Negríns have gathered over a period of 36 years. This new foundation has been made possible by the financial support of William Randolph Hearst II and George and Laurie Howell, among others. In 2007, the foundation launched a new bilingual website in English and Spanish with many of Juan's essays posted in their Spanish versions and most of his original English essays updated. The Spanish side of the website provides links to many important news articles of interest to the Huichol and to those interested in the problems affecting them.

The main purpose of the association is to archive and preserve historical photographs and tapes Juan, or his family recorded since 1972 in family ranches, ceremonial centers and at general assemblies. He considers it critical to continue fully involved with these people who announce his participation at their official meetings as an advisor who they test and trust to deliver their messages, as he remains a student of their culture and a participant in quests they ask him to pursue. The accumulated information should be of significance both to the *Wixaritari* and to those among us who feel an affinity for their values. Among others, his daughter Diana has accompanied him in the past few years, adding a major new source of insight, as a student in human geography at the University of California Berkeley and the current secretary of the Foundation.

The current news section in the Spanish section has aroused a great deal of interest from *Wixaritari* and other Spanish speakers interested in backing the autonomy of these singular people. It has included important information appearing in the media, or forwarded by other people who head organizations trusted by the Huicholes: Patricia

Díaz (Huicholesyplaguicidas), Carlos Chávez (AJAGI, a.c.) and Humberto Fernández (CHAC). The Wixárika Research Center mostly wants to expose the specialist to the values of their culture. It has requested the permission to download illustrations from important researchers who preceded Negrín in the field and others whose work is complementary, knowing the *Wixaritari* are most appreciative of this legacy.

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Published Writings by Juan Negrín Fetter

1975

The Huichol Creation of the World- E.B. Crocker Art Gallery, Sacramento, California and San Jose Museum of Art, San Jose, California.

1977

El Arte Contemporáneo de los Huicholes- Universidad de Guadalajara y Centro de Occidente del INAH.

1978

The Huichol: A culture previous to Cortes (Les Huichols: Une culture antérieure à Cortès). Published in 20 languages by the UNESCO Courier; United Nations' magazine.

1985

Acercamiento Histórico y Subjetivo al Huichol- Universidad de Guadalajara, Jalisco.

1985

« Le dernier cri des dieux », comments gathered by Antoine Dulaure from Juan Negrín, *L'Autre Journal*, Paris.

1986

Nierika : Espejo entre dos mundos- Arte contemporáneo huichol –Museo de Arte Moderno, México DF, INBA, SEP.

1986

Development and Resource Management: Mexico's Huichol Carpentry Workshops – Juan Negrín and Theodore MacDonald, Jr. –Cultural Survival Quarterly, 10.3, 30-9-1986.

1991

Arte Indígena Huichol – Sociedad Estatal del Quinto Centenario y Baltar & Asociados, Palma de Mallorca, España.

1992

Mexican Efforts to Modernize Economy Threatens Survival of Indigenous Peoples – Shaman's Drum, Fall Issue 1992.

1992

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Photography by Juan Negrín Fetter on exhibit

National Museum of History and Anthropology, México DF, México

Museo Zacatecano, Zacatecas, Zacatecas

Musée du quai Branly, Paris, France.

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

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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, México, 2002.

La Serpiente Emplumada Entre Los Coras y Huicholes – Dr. Jesús Jáuregui, Arqueología Mexicana, Vol. IX – Número 53, México, DF, México, 2002

Museo Nacional de Antropología. México-2004, 40 Años, Lunwerg editores.

Awards and Recognitions

November 1988 – Received a *Recognition* from the Instituto Nacional Indigenista (INI) for valuable services given to the indigenous communities, signed by the federal director, Miguel Limón Rojas. Mexico City.

June 1995 - pro habitat, a.c., a non profit institution for the defense and conservation of the environment offered him the diploma as the person of the year for his 25 span of work in rescuing the Huichol region. Guadalajara, Jalisco.

Lectures, Audiovisuals and Seminars

Juan Negrín has given audio visual lectures in English, Spanish and French in many learning centers of Mexico, the United States and different European countries. He gave a series of lectures at Harvard University, in February 1978, 1980, November 1981 and 1984. In Mexico, he gave various conferences at the Ex-Convento del Carmen, of Guadalajara, in 1980; the National Society of Geography and Statistics, at a national level in 1983, and at a state level in 1986; the UNICEF in Tlaxcala in 1995. In Europe he was a lecturer at the Museum of the Tropics, in Amsterdam, Holland, June 1983; the Übersee Museum in Bremen, Germany, September 1983; the National Museum of Copenhagen, Denmark, January 1984, with the Department of Religious Studies of Århus; the Ethnographic Museum of Stockholm, Sweden, June 1984, and its equivalent in Gutenberg, November 1984; in Paris, at the Mexican Cultural Center, February 1985. He participated in teaching a five-week seminar on the *Cultural Survival of Maya and Huichol* in the “Graduate Theological Union” of Berkeley, California, from September to November 2000. At Stanford University, in California, he has given several audiovisual lectures between 2002 and 2003, sponsored by Dr. Gordon Brotherston.

Film and video

Participant and consultant: *New Day on the Mountain*, a documentary by Diana S. Fried and associates at the University of Texas, 1988. The film documents Negrín’s carpentry workshop and solar oven project, as well as the problems of the pesticides in the work of coastal Huichol tobacco laborers.

Consultant: *Millennium: Tribal Wisdom and the Modern World*, film narrated by the dean of the School of Anthropology of Harvard, Prof. David Mayberry-Lewis. Juan was the anthropological consultant for Mexico in this ten hour television series from 1989.

Consultant: *Huichol and Pesticides*, a documentary video produced by Patricia Díaz Romo with the backing of the ‘Pesticide Action Network Association’, and which has earned her many awards, besides having been produced in many native versions and Spanish and English.