

Hartman H. Lomawaima 1949-2008

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Hartman H. Lomawaima was the fifth director and the first American Indian director of the Arizona State Museum (ASM). Hartman believed and said that in virtually all aspects of his career at ASM his work drew directly from his Hopi childhood in the village of Sipaulovi on Second Mesa.

He was born into the Bear Clan in 1949. Bear Clan males, according to Hartman, constitute a talent pool from which village and ceremonial leaders are drawn. Leadership training was integral to his personal childhood experience. When he made the decision to pursue formal study in management and administration it was a strategy to become adept at operating in formal institutions outside the Hopi context. Good administration and good education were the foundations for strong leadership. He received his undergraduate education at Northern Arizona University and then went to Harvard for a Masters in Education. In 1990, NAU selected him as one of its Top 100 Alumni.

Hartman's interest in museums stemmed from his visits to the Peabody Museum at Harvard where he came to understand the wealth of information and resources that museums hold. He left Harvard for an administrative post at Stanford, working for the dean of graduate studies where he facilitated academic programming and career preparation for minority students.

From Stanford, Hartman went to the R.H.Lowie Museum (now the Phoebe A. Hearst Museum) at the University of California at Berkeley where he served as assistant to the director. He came to the Arizona State Museum in 1994 as associate director, and became interim director in 2002 and director in 2004. His life on this earth ended July 8, 2008. He devoted most of his career to museums and to furthering education for everyone.

While Hartman himself spoke of his career purpose to educate and to provide proper leadership by example, Hartman had a sharp artistic eye. He did not speak of it but it was apparent in everything he did in the museum. Undoubtedly, some of his love of art and his eye came from early training from his grandfather, Ben Setima, artist and

jeweler. Hartman spent several years in Seattle promoting American Indian arts and artists before coming to ASM. His love of American Indian jewelry in particular was the force behind his efforts to get the works of Northern Cheyenne silversmith (and former U.S. Senator from Colorado) Ben Nighthorse Campbell on display at ASM in 2005-2006.

It has been in museum exhibits where Hartman has had his greatest affect in the museum world. Hartman's commitment to museums and to education really came together in his work in museum outreach. For him, exhibits served to get people to see and learn new things painlessly and in a welcoming and friendly environment. At ASM Hartman first worked with other ASM curators and staff to acquire and then display the private collection of Marjorie Pierce Avery and her family of over 300 works by 20th century American Indian artists. The exhibit developed to celebrate ASM's acquisition of the paintings emphasized three aspects of life of crucial importance to Hartman – family, art, and museums. *Connections Across Generations: The Avery Collection of American Indian Paintings* stressed the importance of generational connections in art and the role of museums in preserving art as a living legacy to future generations.

Hartman's love of American Indian arts extended beyond the institutions in which he worked. He curated or served as curatorial consultant on exhibits and collections at several institutions. In the early 1990s he served as guest curator in the Wattis Hall of Human Cultures at the California Academy of Sciences. In the late 90's, he served as the curatorial consultant for the ALCOA Hall of North American Indians at the Carnegie Museum in Pittsburgh. He served as consultant on the nationally traveled exhibition to commemorate the bicentennial of the Lewis and Clark expedition, put together by the Missouri Historical Society. Such traveling exhibits extended his commitment to education to the national level. His 1986 work on an exhibit of "Hopi Indian Crafts" featuring ethnographic materials and crafts demonstrated by Hopi artists at the National Handicrafts and Handlooms Museum in New Delhi extended his commitment to the international level.

Exhibit based education was not his only contribution. He consulted with Anne Makepeace on *Coming to Light: Edward S. Curtis and the North American Indians*, a film documenting Curtis' photographic work. In the course of this work, Hartman talked with de-

scendants of Hopis photographed by Curtis in the first decades of the twentieth century. He commented in a later essay, "I saw the project, in part, as a vehicle to return or repatriate images of a people to the places where the photographs were taken and to the descendants of those photographed. ...the finished product became a remarkable humanistic documentary film of a diverse people who have dealt with changes of every magnitude in diverse ways" (Lomawaima 2004:7). As with anthropologists, photographers spend a great deal of time documenting others' lives. Only occasionally do the others turn their gaze back on the documenters. In this role, Hartman's work on Curtis' work stands out.

On an administrative level, Hartman worked tirelessly at a national level to insure that the museum profession adhered to its own ideals on the value of education. He served on the conference planning committees and as council member for the American Association for State and Local History, for the Smithsonian Institution Conference on community based museums, and on the committee for standards and ethics for the AASLH, on the American Association of Museums board of directors and Committee on Ethics. In these positions he continually reminded the profession that institutional ethics demand rigorous research, intellectually honest interpretation, and sound preservation practices. In describing the ways in which research, interpretation and preservation play out in the museum world, Hartman was a strong proponent of the ideas put forward by his friend and colleague Robert Archibald of the Missouri Historical Society—museums are the new "town squares." Museums—especially those that preserve the human past—are logical forums for discussions of contemporary issues. As he said in his essay on the Avery paintings exhibition, "Our forbearers have been and continue to be sources of knowledge, inspiration and strength" (Lomawaima 2002:13). For Hartman, museums provide us all with tangible links to our forbearers and what we can learn from them.