

Dear Stronach Family,

This letter will not include as much detail about my month's work as previous letters, as I spent half of the month visiting graduate schools in the U.S., during which time I was finally unable to dedicate myself to the project as I had hoped. Instead, I will focus on what my plans for the project are for the following months, which involved much creative work on my part during two weeks this month. I started my project in September, so April is the seventh month of my project. I will compensate the time lost in April by working on the project until July, such that counting July, the project will have had a total duration of ten months—or nine and a half discounting the half-month of April. (Incidentally, I wanted to thank all of the support the Stronach Prize has given me, which I am sure was a crucial factor in my success when applying to graduate schools. I have finally decided to do a Ph.D. in Anthropology at Stanford University, where I will continue exploring themes relevant to my current project in Easter Island).

I returned to Santiago mid-April, after having spent the first two weeks of the month in the U.S. During my stay in the U.S., I took advantage of my library privileges to read and record some bibliographic material (which I did not have the time to access at the William Mulloy Library in Easter Island) that will be relevant to the videos that I will finally produce. I was also able to talk to several people at UC Berkeley in order to organize a showing of my film at the university in July, after I finish the lengthy process of adding English subtitles to the entire film. I have not yet defined specific venues at Berkeley where to show the video, but the Anthropology department, the Multicultural Community Center, and the Office of Undergraduate Research are all candidates. Although the video is intended as a historical archive for the community and a way to raise consciousness in the community, as the Easter Island community is intimately tied to the larger international community through tourism and scholarly work, a key goal of the project is also to have potential tourists and scholars and other people whose actions may influence the livelihood of the Rapanui watch the film, engage in the debates, and possibly contribute to social problems identified by oral historians through the film.

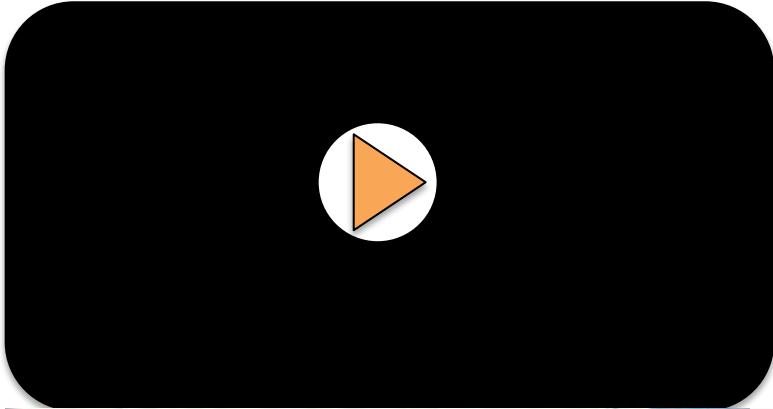
Upon returning to Santiago, I worked with Antonia Lara, the illustrator who has been helping me with my project, and together we have begun the final post-production stage of the film. Although originally the idea was to make three short films, we have decided that considering the time and resources available at this point of my project, but also considering what is best in terms of showing and publicizing the many videos gathered, it is best to make one feature film (about 40 minutes long). This will allow me to show a summary of all the work I have done to all publics in the island, as well as to have one, well-made film which to publish in the Internet so as to lure interested people into the larger project, rather than three films for which I would not have had the time and resources to garner attention. The three videos that I had in mind, as mentioned in my previous letter, were the ones I labeled “heritage,” “generational transmission,” and “cultural change.” Compiling these three into one video will result in a feature film that explores past, present, and future among the Rapanui around themes of material culture, identity, subjectivity, and agency. The video that would have been the “heritage” video involves contemporary debates regarding these themes and will therefore function as the


“present” in the feature film. The “cultural change” and “generational transmission” videos, in turn, will function as the “past” and “future” in the feature film.

Much will be left out of the feature film, as of course I have collected too much material to give justice to in a 40-minute feature film. The idea is for the feature film to show important moments of the project, which can then be delved into more deeply by choice by the audience. I will distribute copies of all of the material to several institutions in Rapa Nui, including the local TV station, as well as an individual copy of the videos where they appear to each person who participated.

“UMANGA TUPUNA”: PAST, PRESENT, AND FUTURE IN RAPA NUI

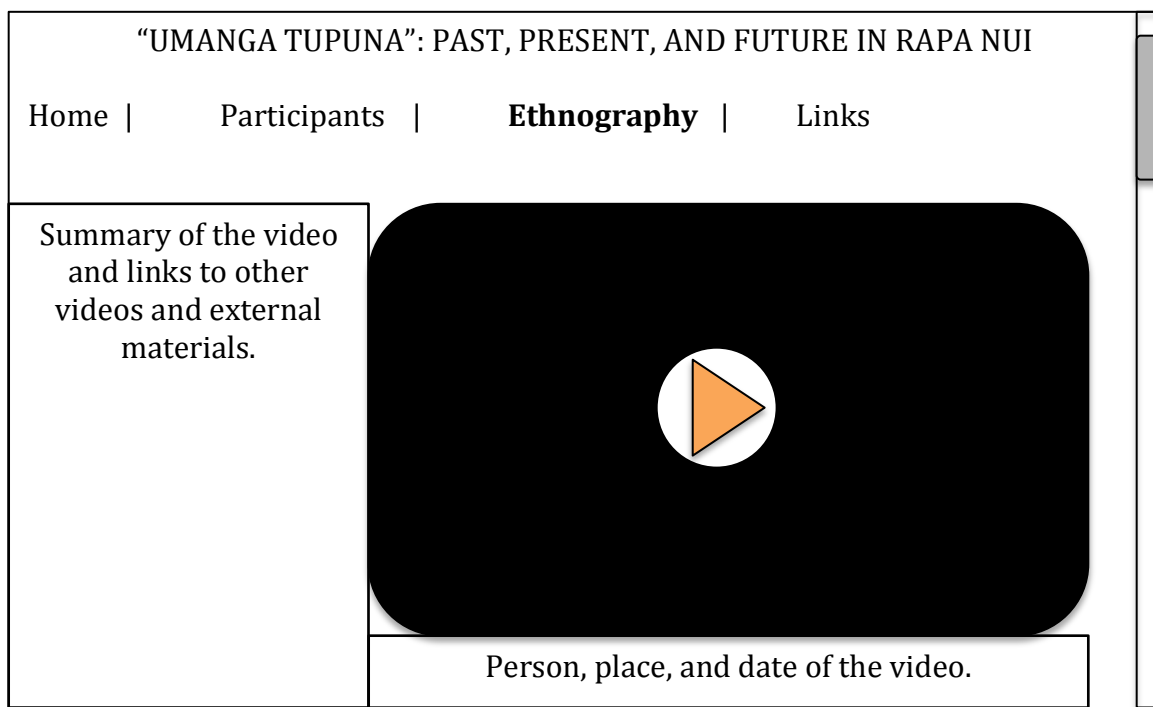
Home | **Participants** | **Ethnography** | **Links**



2012	
1993	
1973	
1967	
1964	
1953	
1951	
1949	
1933	
1914	
...	

Otherwise, people (both Rapanui and non-Rapanui) will be able to access the film in an online platform, as shown above. The finished feature film will be inserted in the space with the video icon. Upon clicking on the play button, the video will become full screen. Below the film there will be a long vertical illustration. Our plan is for Antonia to make an illustration that covers the entirety of Rapa Nui’s recent history as reminisced by the oral historians who participated in my project. More specifically, for each important date listed on the left of the screen, there will be one illustration of an important scene that happened on that date. The making of each of these illustrations will be shown in the video at the moment that oral historians are recounting the historical moment—the illustration will be made temporally (an effect achieved by using timelapse) as the oral historian describes the details of the moment. The full illustration, then, will be comprised of a number of smaller illustrations that will appear throughout the film.

When a person finishes watching the film, he or she will have the option to explore the full illustration by scrolling down through the illustration, as shown in the diagram above. Either within or beside the illustration, there will be links at each of the historical moments of the full illustration (in reality a separate, more detailed illustration in the feature film). By clicking on one of these links, the audience will have access to a pop-up video in which the theme being treated in the illustration will be shown in the form of oral historians whose testimonies will not be included in the feature film discussing the theme. The pop-up videos will appear over the illustration such that they will make the rest of the illustration blurry. These supplementary pop-up videos will have links to other videos also not shown in the feature film. All of these supplementary videos will be able to be found independently in the “Ethnography” tab above:



The above design shows my plan for the “Ethnography” tab, where many videos that were not included in the film will be shown, one after the other, using the design above. Many of these videos will be videos of the full interviews with little editing.

The “Participants” tab, in turn, will have a short biography of each of the oral historians who participated in the feature film. Finally, the “Links” tab will include information linked to the supplementary material about the pertinent theme, including links to recent articles about the topic or to organizations dedicated to solving the topic.

I have already discussed this entire idea with a friend who is a web developer, and who has fortunately offered to make the webpage as specified for a very good price. The webpage, hopefully, will become an archive for audiovisual material of Rapanui culture accessible to all, including to anyone who wants to add to the archive. The idea is for it to also become a page where a person can access the latest news about Rapanui culture, as well as to contribute to communal intervention by donating money or suggesting ideas about a problem presented in the videos.

April Letter-Home
Umaña Tupuna



Each of the drawings above corresponds to specific event about which there is a detailed illustration in the feature film (accompanying the video of an oral historian narrating the event). Each of these events (shown chronologically in the full illustration) will not be shown in chronological order in the feature film. Rather, the film will have the contemporary efforts of school art professor Petero Huke to have his students carve petroglyphs and the debates these efforts have elicited in the community as a narrative device to which the film returns over and over again after presenting historical events in a disordered yet clear fashion. The event of Petero assigning to his students and teaching them how to make petroglyphs on rock panels by the island's high school will be the main focus of the illustration near the bottom-left (the most recent end). This event will be illustrated in different stages throughout the film, as the film returns to it after exploring other events (again, not in a chronological order) and their pertinent illustrations, which, again, will be shown in chronological order as part of one larger illustration below the video. One of the main themes of my work in Easter Island and therefore of the illustration above is the loss of *mana* [ancestral power], which many Rapanui today are trying to bring back to life. *Mana* in the illustration is symbolized by the colored parts. Of course, the final illustration will be fully colored, but the parts with *mana* will be denoted by a special, magical-like color, like the one above. As shown, in the ancestral part of the illustration there was *mana*, which then was lost as a result of the many historical events shown, and which now is being recovered by initiatives like that of Petero Huke and his students.

Here is the list of the illustrations of events as they will be presented in the film. The chronological order of the illustrated events is shown in bold, while the actual years when the event happened is shown in red.

1. **(15)** Petero and his students carving (2006)
2. **(1)** The ancient form of the island, with *mana* [ancestral power], as seen in vegetation, sacred plants, *umu* ovens, rituals, *ahu* platforms, the presence of other-than-human beings, and place-name (Remote prehistoric time).
3. **(10)** The theft of ancestral chief's Hotu Matu'a's skull and the consequences this had in Rapa Nui's contemporary society (1964).
4. **(2)** When future indigenous revolutionary María Angata (then a 6-year old girl) is removed from her ancestral lands (1862).
5. **(3)** Angata's rebellion (1914).
6. **(6)** The world of lepers as it is imagined by Petero Huke, who lived among them when he was a boy (1955).
7. **(13)** Joel Huke's movement with his folklore group Tu'u Hotu Iti to revive Rapanui culture and bring ancestral traditions back to the present (1973).
8. **(17)** The initiative of Lynn Rapu and others to re-place eyes on the *moai* in order to bring the *moai* back to their original significance as the "living faces of our ancestors" (2012).
9. **(16)** The illegal repossession of ancestral lands by the Huke clan (2011).

10. **(18)** The re-patriation of bones and their re-burial in corresponding ancient sites (**ongoing**).
11. **(9)** The re-erection of the first *moai* platform by Thor Heyerdahl (**1955**).
12. **(4)** The quotidian lifestyle of Rapanui people before the island was opened to the world in the 1960s, including the places where they lived, what they ate, and what their daily activities consisted in (**1940s - 1960s**).
13. **(7)** The escape of several Rapanui, desperate to be able to know the prohibited outside world, from their island (**1955**).
14. **(5)** The daily activities in the Vaitea shearing station, where much of the work done by Rapanui working for the sheep-ranching company took place (**1940s - 1960s**).
15. **(8)** The construction of the current runway, first by Rapanui women in an artisanal fashion, and then by a Chilean construction company (**1951 y 1967**).
16. **(11)** The revolution of Alfonso Rapu that opened Rapa Nui to the world by obligating the Chilean government to give the Rapanui their rights and work toward the society's development (**1964**).
17. **(12)** The arrival of public services from the Chilean nation following Rapu's revolution (**1966**).
18. **(14)** The making of a Hollywood film on the island (**1993**).
19. **(19)** Modern spirits and the return of *mana* today by such initiatives as cleaning the island from the garbage that outsiders deposit (**Present**).
20. **(20)** How the leader of a successful cultural center being made on the island today envisions the center ten years from now (**Future**).

As is evident from this letter, this month did not involve as much actual work as previous months (because of my travel to the U.S.), but it involved an extraordinary amount of creative work, which will come to fruition in the next couple of months.

Thank you, once again, for all of the support that is making this dream come true!

Sincerely,

Pablo