NATIONAL MUSEUM of the AMERICAN

INDIAN

WINTER 2015

THE WORLD WOMEN MADE... AND THE EVILS THEY FACE

+

A STORYTELLER IN THE FAMILY

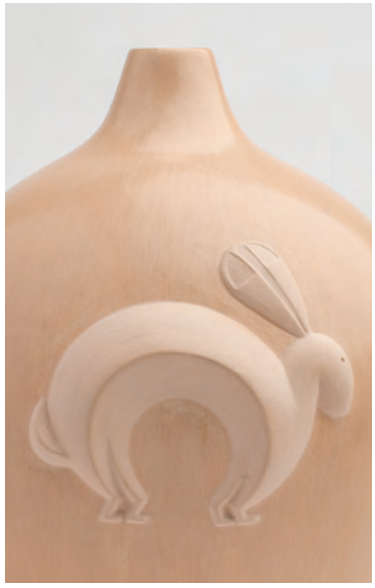
PENA BONITA REMEMBERS: NATIVE ART IN NEW YORK CITY

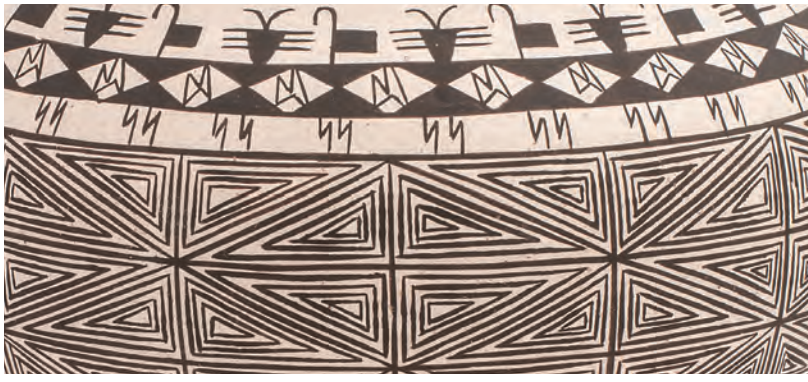
WINTER ART MARKET

Smithsonian
National Museum of the American Indian

58th Annual Heard Museum Guild

INDIAN FAIR & MARKET





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From the Heard Museum Collection, Clockwise from Lower Left: Noreen Simplicio (Zuni), jar, 2002. Diego Romero (Cochiti), miniature bowl, 1998. Jason Garcia (Santa Clara), ceramic tile, 2009. Al Qöyawayma (Hopi), canteen, 1989. Karen Abeita (Tewa-Hopi/Isleta), jar, 1999. Preston Duwyenie (Hopi), jar, late 1990s. Wanda Aragon (Acoma), jar, 1989.

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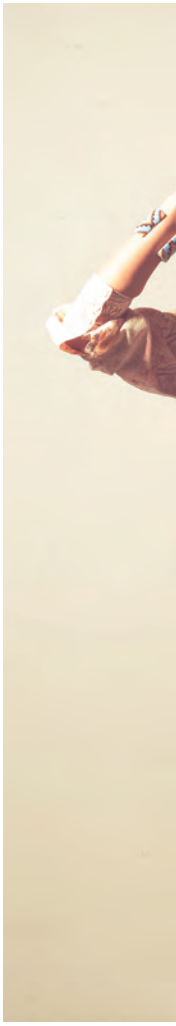

On the Cover: This Chiricahua Apache doll is dressed in a deer hide poncho and skirt, the attire a Chiricahua girl would wear for her four-day puberty ceremony. A great deal of time, skill and effort went into making a girl's puberty ceremony outfit. To this day, they are almost always stained with yellow ocher, heavily fringed and ornately, but uniquely, detailed around the hems of the skirt and poncho, and the poncho's collar. In this regard, each girl's outfit, made especially for her, is highly distinctive.

Chiricahua Apache doll, Arizona, Ca. 1880s, Deer hide, ocher, cotton cloth, wool cloth, wood, horsehair, glass beads, metal cones, brass, sinew. 16/1347

PHOTO BY ERNEST AMOROSO

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BY THE HANDS OF MATRIARCHS

BY BRENDA TOINEETA PIPESTEM

To the world outside the Eastern Band Cherokee Reservation, Mattie Youngdeer Toineeta was invisible, except possibly to the Bureau of Indian Affairs officials who maintained Cherokee rolls and land records. A full blood who stood barely five feet tall, she kept her long hair braided and under a red handkerchief neatly tied around her head. She spoke mostly Cherokee and raised three generations of children after being widowed when her youngest son – my Dad – was only eight years old. In spite of the hardships she endured, she faithfully and ceaselessly attended to the foundations of our lives. Grandma Toineeta wasn't an elected official or a political rights activist, but it was through the strength of her words and example that I learned perseverance, dignity and commitment to community. She was a Cherokee woman leader, a matriarch. It is in her honor – and the honor of the other uncelebrated Native women who raised communities and were central to the survival of our cultures and lives – that I introduce this issue of *American Indian* magazine with its focus on the world of Native women, past and present.

When popular culture deluges the megastores and mail order catalogues with "Indian Princess" costumes and high fashion produces "Native American-inspired" garb, I remember my Grandmother as the antithesis of this mockery. I move my daughters' eyes away. These misappropriations and misrepresentations make trivial the profound importance of women in the culture, governance and society of the First Peoples of the Western Hemisphere. The disruption of the roles of women in Native society by the now dominant culture has contributed to a host of social ills that continue to confront Native women, and all of Indian Country, and against which women are continuing to lead the fight on many fronts.

The great majority of the holdings in our Museum are the work of women crafters, sewers, beaders, quill-workers, potters, painters and makers of all of what we now call "material culture." Our noted curator Cecile Ganteaume, responsible for the awe-inspiring

Brenda Toineeta Pipestem

PHOTO BY RYAN REDCORN/BUFFALO NICKEL CREATIVE

Infinity of Nations exhibit in our New York Museum, describes this often "sublime" artistry in an article that also gives the sometimes joyous and sometimes heartbreaking context of this work. Some items, like the Apache Mary Jane moccasins that she describes, may have been made for celebrations; others, like the medicine necklace, were made to ward off the ever-present threat of disease.

Women have always been the bulwark of the family, and even more so of the Indigenous family. As this role has been undercut by modern society, Native life has been left open to the evils of domestic abuse, violence and worse. Several articles describe the current struggles against these evils, led again by strong and resilient Native women. One project, the play *Sliver of a Full Moon* written by Mary Katherine Nagle (Cherokee), and described here by Anya Montiel, uses theater to make public the struggle Tribal governments face to protect Native women from domestic and dating violence on tribal lands. The dedication of Native women Tribal leaders, including Eastern Band of Cherokee leader Terri Henry, and the courage of Native women survivors to spend countless hours testifying on Capitol Hill made the crucial difference in the passage of the Violence Against Women Act of 2013. A Native lawyer and playwright, Mary Katherine Nagle tells the story of domestic violence on Native lands and the lawmaking that reaffirmed inherent Tribal jurisdiction over non-Indian perpetrators of violence on Tribal lands.

Montiel and Millie Knapp also tell the stories of Canadian First Nations women who are campaigning against the sinister phenomenon of missing and murdered Indigenous women. The struggle to bring attention to this plague has become a positive social movement in its own right. The Walking With Our Sisters campaign has mobilized groups on reservations through Canada and the United States to produce beaded moccasin vamps commemorating our missing sisters, daughters and mothers; more than 1,760 of these remarkable, heart-felt artworks have been contributed so far.

The Native Women's Association of Canada has studied these disappearances, and one of their conclusions resonates strongly. They attribute this pattern of abuse and violence to "a colonial process that involved a deliberate strategy to undermine the influence and respect held by Aboriginal women and replaces the existing social, economic and political systems of Aboriginal peoples with ones rooted in patriarchy and European understandings of femininity and masculinity."

It is a tribute to the strength and resilience of Native women that we are resisting this social corrosion and the evils it has brought and are doing our utmost to bring healing and balance back to our communities. We are lifted by the hands of matriarchs.

Brenda Toineeta Pipestem (Eastern Band of Cherokee) is Chair of the Board of Trustees of the National Museum of the American Indian. She is a Supreme Court Justice for the Eastern Band of Cherokee Indians and for the Mississippi Band of Choctaw Indians.

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Moccasins associated with Peo Peo T'olikt (Bird Alighting, Nimi'ipuu, b.?—1935), ca. 1880. Photo by Walter Larrimore. 22/9590

Pena Bonita with installation, *Hanging Out on Iroquois and Algonquin Trails,* mixed media, wood, fabric and money 2015.

PHOTOS BY PHOEBE FARRIS

A TALK WITH PENA BONITA

BY PHOEBE FARRIS

Pena Bonita (Seminole/Apache) grew up in New Mexico but she has made New York's Lower East Side her home since the 1980s, where many other American Indian artists were living. An engaging, edgy and photogenic woman, she defies stylistic labels and embraces contemporary and traditional Native themes. Simultaneously political and aesthetically pleasing, Bonita's art attracts fans across the generations.

She participated this Spring in the group exhibition *How to catch eel and grow corn* at Kenkeleba's Wilmer Jennings Gallery in New York City and we had a chance to talk about her life, art career and the current show.

Her installation *Hanging Out On Iroquois & Algonquin Trails* seemed to be a favorite with viewers. I asked her the significance of the title and the symbolism of the 16 burlap bags with street names from Lower Manhattan, held up by a sculpted snake.

PENA BONITA

Installation, *Hanging Out on Iroquois and Algonquin Trails,* mixed media, wood, fabric and money 2015, with money-bag details.

Native women artists in the exhibition *How to Catch Eel and Grow Corn* at the Kenkeleba's Wilmer Jennings Gallery in New York City, Spring 2015. From left to right, Maria Hupfield, Melissa Staiger, Nadema Agard, Pena Bonita and Athena LaTocha.

WHILE PURSUING HER ART CAREER, BONITA MANAGED TO RAISE AN ACTIVE AND ARTISTICALLY TALENTED FAMILY. "GOING TO SCHOOL AND RAISING THREE BOYS WAS QUITE A CHALLENGE," SHE SAYS. "THANKFULLY ALL THE BOYS LOVE ART. WE CREATED A PHOTOGRAPHY DARKROOM IN OUR HALL CLOSET, BUILT OUR OWN DRAWING TABLE AND PAINTED EVERYTHING IN SIGHT."

"This piece was created just for this exhibit," she replied. "For some time, I was employed as a licensed New York City tour guide on a double-decker bus. This taught me how little America's tourists actually knew about Manhattan's early history or the tribes that traded here long ago. I decided to create a piece based on the trade trails and the resulting changes in lower Manhattan as hills, streams and all the land was changed into flat areas of landfill by the Dutch, British and New Yorkers.

"It has been a costly change of landscape, lives and years of exfoliation on this once beautiful hilly island. Mohawks, Canarsie, Lenape, Ramapo and other tribes traded on what is now Broadway. Money enclosed in the hanging bags are references to the historical exploitation of New York and the current wealth that still profits from this historical exploitation."

"The art subject offers an opportunity for meditation on this city's cycles and offers a chance to reflect on our part in the city's life."

Her own trail to the New York art scene started with her childhood in New Mexico. "In most Native communities, being an artist is not uncommon. As a kid I cut out figures from the Sears & Roebuck catalogues," she says. "Only scissors and crayons were available at the time.

"My earliest drawings took place on New Mexico sand hills using sticks or my fingers. My drawings and lettering were not always approved of because some of my first reference material came from a stop in a local gas station bathroom. My grandmother and aunts were shocked and made sure the drawings were blown away and that this never happened again. Yet they constantly told the story over and over."

Her family and upbringing reflected very different Native traditions and customs, with very different values. "Mom came from a Christianized background in Oklahoma but it was still matriarchal," she says. "She was a talented quiltmaker and made most of my dresses.

"My dad's family was moved from Oklahoma Indian territory back to New Mexico when he was a tiny child. His folks' social attitudes were oriented toward traditional ceremonies. My growing years often included living with aunts and uncles and grandparents as my mom and dad both had to often travel

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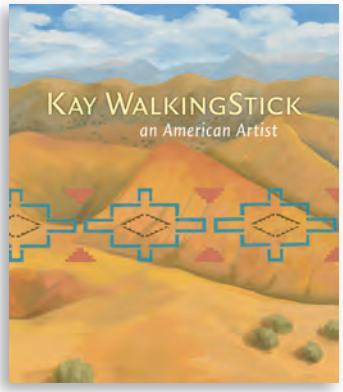

Kay WalkingStick: An American Artist

Edited by Kathleen Ash-Milby (Navajo) and David W. Penney

Kay WalkingStick: An American Artist is the first major retrospective of the artistic career of Kay WalkingStick (b. 1935), a citizen of the Cherokee Nation. Lavishly illustrated with more than 200 of her most notable paintings, drawings, small sculptures, notebooks, and the diptychs for which she is best known, the book includes essays by leading scholars, historians, and the artist herself, arranged chronologically to guide readers through WalkingStick's life journey and rich artistic career. *Kay WalkingStick: An American Artist* traces a path of constant invention, innovation, and evolving artistic and personal growth through visually brilliant and evocative works of art.

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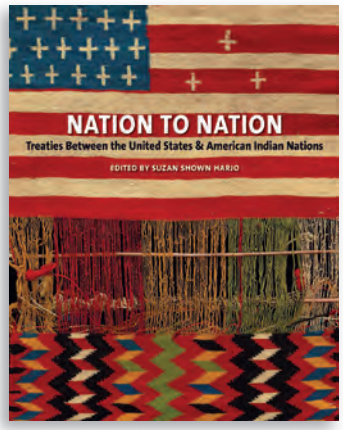

Nation to Nation: Treaties Between the United States and American Indian Nations

Edited by Suzan Shown Harjo (Cheyenne and Holdulgee Muscogee)

Treaties between the federal government and Native Nations rest at the heart of American history, yet most Americans know little about them. In *Nation to Nation,* thirty-one essays and interviews from the country's foremost scholars of Native history and law explore the significance of the diplomacy, promises, and betrayals involved in two hundred years of treaty making between the United States and Native Nations, as one side sought to own the riches of North America and the other struggled to hold on to its homelands and ways of life.

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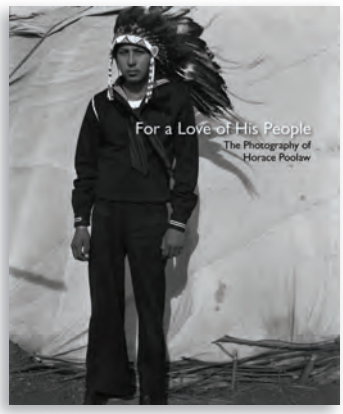

For a Love of His People: The Photography of Horace Poolaw

Edited by Nancy Marie Mithlo (Chiricahua Apache)

Lushly illustrated with more than 150 never-before-published photographs, this retrospective represents the first major publication of Horace Poolaw's photography. Poolaw, a Kiowa Indian from Anadarko, Oklahoma, and one of the first American Indian professional photographers, documented his community during a time of great change. He captured an insider's view of his Oklahoma home—a community rooted in its traditional culture while also thoroughly modern and quintessentially American. He celebrated his subjects' place in American life and preserved with his camera a world few outsiders are familiar with—the mid-twentieth century Native America of the southern plains.

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184 pages, 154 duotone photographs
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PENA BONITA

Pena Bonita with *Stalled*, photo and oil paint, 64 pieces of 4" x 6" each, 2014.

Detail of several segments from *Stalled*.

long distances to find work in California, Texas and other areas.

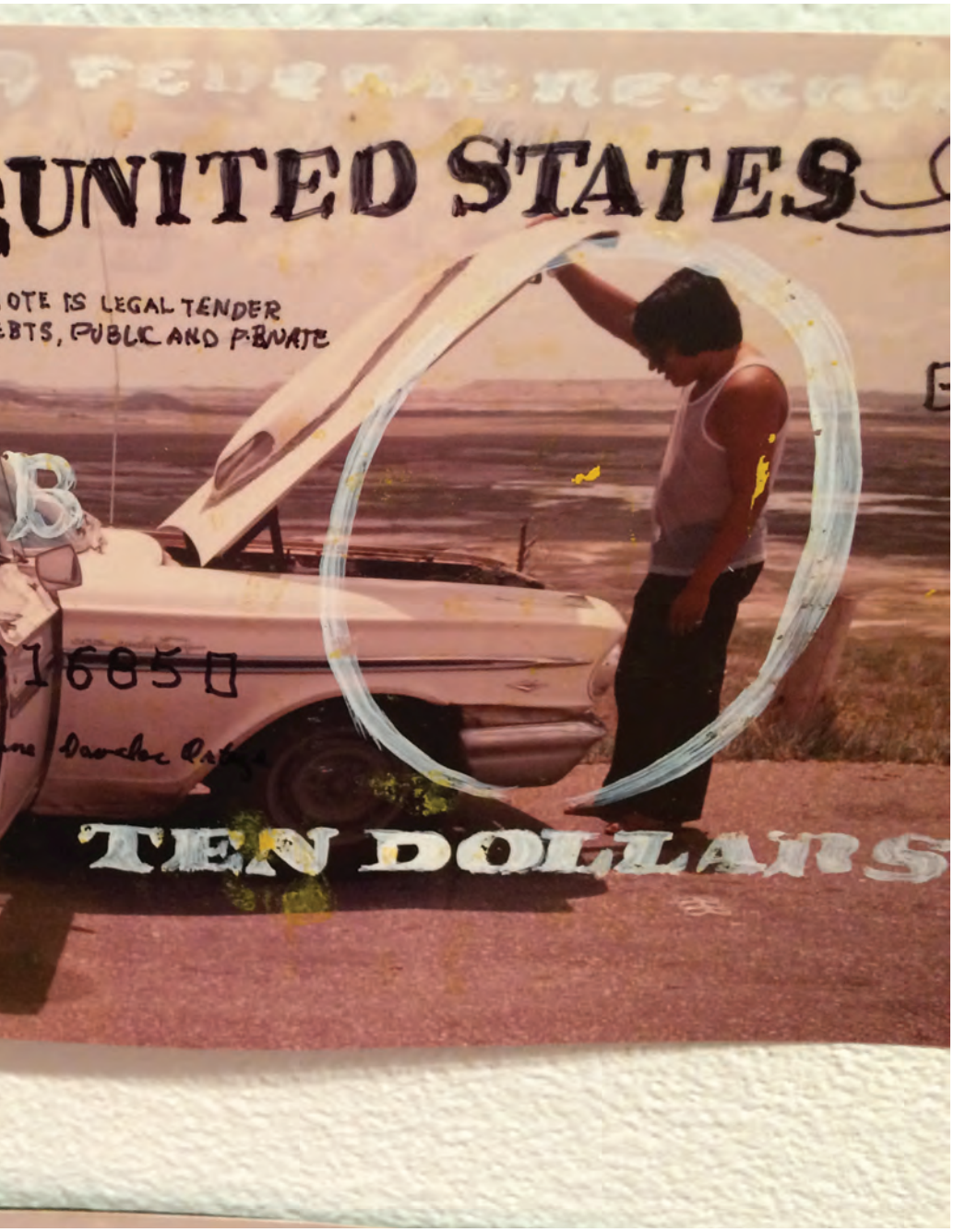
"It's hard to say what most strongly influenced my development as an artist. Most of my family is talented in artistic crafts. My dad's mother and sister were constant basket makers. My grandmother's baskets are in collections of Caroline Poole and several museums such as The Southwest Museum in Los Angeles, Calif. Grandmother gave little credit or attention to this. She felt baskets should be used, and to put them on display was wasted effort. My aunt and my mom were constantly on the Singer sewing machine. The drawings my grandmother and aunt did were devoted to Sears & Roebuck pictures used to design dress patterns."

Her own passion for art started on the other side of the easel. "In my late 20s a white friend who was a commercial artist used me as his drawing model," she says. "Often I watched as he worked the drawings. It reawakened an obsession in me to do art. He encouraged me, gave me craft supplies and fostered a new confidence in my adventure into oil painting. He encouraged me to go back to art school."

She started her formal art classes in commercial art at the New York City Community College in Brooklyn, "during the time when New York City colleges were tuition-free.

"I had to take remedial English classes but received a 4.0 grade average, which really surprised me. Two years of commercial art proved to me that advertising booze, cigarettes and pantyhose weren't for me. I transferred to Hunter College to study fine arts. I went on to get my MFA from Hunter.

"My years at Hunter were often a contest of endurance. Most of my professors were male.



Their standard question was, 'How are we supposed to know what your art is about? It's too Indian.' My answer was, 'Okay, look at my lines, colors and forms if you don't want the art to contain references to religion, political issues or history.'"

Her artwork at Hunter reflected women's liberation issues as well as Native political themes. "My early exposure to exhibitions came from women curators who were involved with showing women's art with strong liberation themes," she says. "My early work reflected these issues. At the time I was taking a welding class. My art pieces used materials such as pots and pans that I cut up, welded and painted, hung from ropes and nailed to the Cross. The art pieces were transported from Hunter in Manhattan to Brooklyn by subway where I lived. They received many strange reactions, though mostly positive from women."

After completing Hunter she began to become established as a major artist with works in major collections. "My involvement in the American Indian Community House Gallery put my art into many New York City and international traveling exhibitions," she says, some of which she has not even had a chance to see.

Many Native artists have inspired, encouraged and supported her, starting with the late R.C. Gorman, the Navajo printmaker. She recalls, "He advised me, 'Pena, don't get in a rut with your art! Do your own pathway and trust your own talent. Don't let gallery owners rule your life!'

"Fritz Scholder was good at sending me books on art and letting me know what artists he thought I should go see at the Museum of Modern Art. He encouraged me to be impulsive. A Native woman painter who is one of my favorite artists to study, as her work is so beautiful, was Helen Hardin. Plus she was a New Mexico woman.

"Other Native artists that I admire are George Morrison, Bob Haozous, Kevin Red Star, Mary Morez, Darrell Vigil, Linda Lomahaftewa and Nadema Agard. This isn't even beginning to name all the wonderful artists whose work I love. Plus a non-Native artist was Louise Nevelson whom I met at one of her exhibitions at a SUNY [State University of New York] College. I had for years been doing collages but wasn't sure they were ever going to pass the muster. Her large collage work which is so impressive, so inspiring, helped me feel more comfortable and adventurous with odd-ball materials I can use in collages. I also love Judy Chicago."

While pursuing her art career, Bonita managed to raise an active and artistically talented family. "Going to school and raising three boys was quite a challenge," she says. "Thankfully all the boys love art. We created a photography darkroom in our hall closet, built our own drawing table and painted everything in sight. Our life was shaped by hardship but we deeply appreciated education, art and the opportunities Brooklyn offered.

"We lived across the street from the Brooklyn Museum, which at the time was free to public entrance. The boys attended free art courses offered there. We were privileged to study the touring exhibitions as well as the permanent collections. We returned over and over to see Van Gogh, Warhol, Norman Rockwell, the Hudson Valley painters and so many others. The guards knew us by name.

"Behind the Museum is the wonderful Brooklyn Botanical Garden, which we referred to as our front yard and where we buried our dog on the southwest corner, unknown to garden officials.

"My sons have been supportive of my creative efforts from their early years to this day. They are all talented in various arts, music and other media. They have been a great help to be able to ask, 'What do you think of this?' And to know good honest feedback will come from their perspectives.

"While I was in art school they were doing photography, sculpture, drawings, music and paintings, and, to my displeasure, they were writing SAMO graffiti with Jean Michael Basquiat. He was a school chum of my son Shannon and spent lots of time in our home drawing and hanging out. He was fond of my pens and often used them without permission."

In spite of the urban background, Bonita is also in touch with reservation life. Her photo collage *Stalled* captures a common Rez phenomenon with a measure of humor. "The series is based on an actual event," she says. "It was in the hot Badlands of South Dakota. A friend and I were going to the Rosebud reservation when the car broke down.

"I decided this was a good photo op. It was not unique to me. Most Natives experience car breakdowns, rattle snakes, coyotes, etc. The situation was familiar, and I found humor in it. There were no other cars coming along. If he had not possessed mechanical skills, we could not have traveled further. The objects painted on the photos were just from imagination. If you are in a bad situation you better have an imagination."

In addition to being a recognized visual artist, Pena Bonita is also a published writer of short stories, poetry and non-fiction as well as a founding member of the American Indian Writers Workshop. She has contributed numerous pieces to *TALKING STICK Native Arts Quarterly.* In 2004 she was a recipient of the National Foundation Book Award for her short story, "Lotto Baby."

In spite of her accomplishments, Bonita is low key in many ways, and does not boast. Nadema Agard (Cherokee/Lakota/Powhatan), director of Red Earth Studio Consulting/Productions in New York City has been a friend for 30 years and has included Bonita's work in most of the exhibitions she has curated. "Pena is always innovative," Agard says. "Pena is always different and new. She is not stuck in a particular style or format. Her work is visually layered with multiple meanings. She never ceases to amaze me."

Dr. Phoebe Mills Farris (Powhatan-Renape/Pamunkey) is professor emerita at Purdue University. She is editor of the books *Voices of Color: Art and Society in the Americas* and *Women Artists of Color: A Bio-Critical Sourcebook to 20th Century Artists in the Americas.*

Supporting Education through Planned Giving

Davis and Jean von Wittenburg have been champions of the National Museum of the American Indian for many years, first by becoming members, and later by making several planned gifts to the museum. Inspired by their reading about Native American history, Davis and Jean visited reservations and were appalled by the poverty they encountered. Upholding their belief that "a good part of the solution lies in education," the von Wittenburgs set

> "We felt an obligation to do what we could to improve the situation."

a goal to provide the public with access to learning about the culture and history of Native Americans. "We felt an obligation to do what we could to improve the situation." With this aspiration in mind, the von Wittenburgs made their first membership gift to the NMAI in 2008. They have since continued their investment in the museum through four generous Charitable Gift Annuities, and a bequest in honor of NMAI curator Emil Her Many Horses that will support research, collections, and outreach. The von Wittenburgs' bequest connects their desire to create educational opportunities for the public to learn more about Native Americans with the work Her Many Horses has done to further that goal. Their planned gifts ensure the future of programs and education at the NMAI and in classrooms around the country.

Smithsonian
National Museum of the American Indian

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We suggest using the following language to name the NMAI as a beneficiary of your will or trust. When completing retirement plan and life insurance beneficiary forms, you will want to be sure to use the correct legal name of the NMAI, as well as the federal tax identification number listed below.

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Kiowa cradleboard, 1900–1910, Oklahoma. Collected in 1910 by Mark Raymond Harrington during fieldwork sponsored by George Heye (028380.000)

A WORLD MADE BY WOMEN

BY CECILE R. GANTEAUME

An overwhelming percentage of the ancient and historic American Indian art that one sees in museums, both across the United States and abroad, was produced by women. No one familiar with this art would argue that, at its very best, the aesthetic sensibilities it embodies are anything less than sublime.

The extraordinary range of materials with which American Indian women worked, their proficiency in a great number of artistic techniques and their obvious desire to push the artistic possibilities of any given medium or technique are truly remarkable.

Equally amazing is the ability of American Indian women seamlessly to incorporate new materials acquired through indigenous exchange or trade with Europeans, into their design vocabularies and, conversely, to create virtually new art forms out of recently acquired materials. American Indian women artists have always been both exceptionally responsive to exploring the artistic possibilities of the materials they knew best and unflinchingly open to working with new ones. In other words, innovation, coupled with an aesthetic and often reverential treatment of their media, is a hallmark of the art produced by American Indian women. And in this regard, one must mention their uncanny and seemingly innate ability to riff ingeniously on recently encountered foreign forms with their traditional materials and techniques.

As is well known, these artists were exceptional weavers, twiners, potters, basket makers, baby carrier makers, tanners, painters, dyers, seamstresses, quilters, embroiderers, bead workers and more. But while their repertoire of artistic accomplishments is widely recognized and even acclaimed, much that deeply underlies the execution of their work has yet to be fully appreciated by a wide audience.

This artistry embodies a wealth of Native knowledge about the world, including, of course, spiritual knowledge and the knowledge of nature that is gained from its close observation and in which one does not just learn about nature but learns the wisdom of life from nature. Alongside this essential knowledge so often imbuing the art created by American Indian women, their art can also embody knowledge about the movement of peoples that linked Native communities long before the arrival of Europeans, and that resulted in the exchange of ideas, beliefs, goods and expertise.

American Indian women's art can embody as well deep knowledge about colonial encounters and encounters with the U.S. government. What is more, this art is imbued with Native strategies for maintaining one's sense of identity and values in periods of social upheaval, including, now, in the modern world. Cultural and historical factors effecting, stirring, shaping, influencing, challenging, enriching, straining, threatening, perplexing, exciting, inspiring, fortifying and otherwise undergirding Native life throughout centuries have often found their most powerful aesthetic expression in the artwork of gifted women.

PHOTO BY DAVID HEALD

Numakiki (Mandan) Robe, ca. 1875-1890. South Dakota. Buffalo hide, paint. 73" x 97". Magnificent painted buffalo robes are considered a quintessential Plains Indian art form, and those bearing geometric designs were painted by women. Numakiki and other Plains Indian women are highly regarded as masters of geometric art. Some robes bearing geometric designs were worn by women and others by men. The elegant pattern painted on this robe is composed of concentric circles of radiating and stylized feathers. Worn by a man, it symbolizes a eagle-feather headdress and a warrior's prowess and status. 12/2158

A WORLD MADE BY **WOMEN**

White Mountain Apache moccasins, 1919. Arizona. Deer hide, cow hide, sinew. 9/4086. There are several sets of pinholes on this pair of child's moccasins, indicating that a sick child wore them during a curing ceremony. The pinholes were made when attaching ritual materials, such as feathers and turquoise, to the moccasins.

Consider from our collection this pair of finely made Western Apache child's moccasins (opposite) dating to the early decades of the 1900s. As is typical of Western Apache moccasins, they have rawhide soles (although unusually thin) and deerskin uppers that are stained with yellow ochre and beaded in familiar Western Apache motifs. Nonetheless, these moccasins are an anomaly, or seemingly so.

They were fashioned after a Victorian-styled shoe that first became popular for children shortly after 1900. "Mary Janes," as they came to be known, were based on the shoe worn by the character, Mary Jane, in the Buster Brown comic strip. Mary Jane shoes had thin, flat soles, round toes and a strap across the top of the foot that was secured shut with a buckle or mother-of-pearl button – as do the Western Apache moccasins.

Pondering these carefully crafted moccasin Mary Janes, one cannot help but think about the poignant 1887 before and after photographs of 11 Chiricahua Apache adolescents at Carlisle Indian School. When the photographs were made, the families of the adolescents had just been designated as prisoners-of-war of the United States government, removed from Arizona under armed guard, divided into two groups and imprisoned in Florida at either Fort Pickens or Fort Marion. The adolescents were taken from their mothers and fathers without their parents' consent. Their parents had no say in the matter because every aspect of their lives was controlled by the U.S. Army. In one of the 1887 Carlisle Indian School photographs, the young people are wearing clothing Apaches typically wore for everyday in the late 1880s. In the other photograph, they are wearing brand new Carlisle Indian School uniforms. They have been symbolically stripped of their Apache identities and cultural moorings.

Another photograph comes to mind when thinking about the Western Apache moccasin Mary Janes. It is a 1919 picture of a White Mountain Apache mother holding her son on her lap. The boy, not much older than a toddler, is staring out at the photographer. The youngster looks inquisitive and smart, but he is not old enough to know why his mother put around his neck the necklace he is wearing. Seated safely in his mother's lap, he cannot know how concerned she is for his health and, in fact, for his life. The little boy is wearing a medicine necklace that is meant to protect him from disease. During the 1910s and 1920s, several devastating infectious diseases such as trachoma, tuberculosis and influenza ravaged the Western Apache reservations in Arizona. They took the lives of many Apaches, including entire families. When this photograph was taken, the worldwide influenza epidemic, one of the deadliest viruses in history, had struck those reservations.

The same year, the man who photographed the little boy wearing the medicine necklace, also collected a pair of unadorned White Mountain Apache child's moccasins(above). They have several sets of pinholes all over them. The sets of pinholes were made when small feathers and bits of turquoise were secured to the moccasins during a curing ceremony. In other words, these moccasins were worn by a seriously ill child, quite possibly one stricken with influenza. With their evidence of having been worn in a curing ceremony, these unadorned moccasins and the exquisitely crafted Apache moccasin Mary Janes appear to exist in stark contrast to one another. Somehow, they appear to evoke totally different worlds. But do they really?

The Apache moccasin Mary Janes were undoubtedly made for a special occasion,

THEY WERE FASHIONED AFTER A VICTORIAN-STYLED SHOE THAT FIRST BECAME POPULAR FOR CHILDREN SHORTLY AFTER 1900. "MARY JANES," AS THEY CAME TO BE KNOWN, WERE BASED ON THE SHOE WORN BY THE CHARACTER, MARY JANE, IN THE BUSTER BROWN COMIC STRIP.

PHOTO BY R.A. WHITESIDE

Western Apache "Mary Janes," ca. 1910. Arizona. Deer hide, ochre, beads, mother-of-pearl buttons. The materials and decorative motifs of these moccasins are characteristically Western Apache. Their form, however, is fashioned after a Victorian-styled shoe known as Mary Janes that became quickly and extremely popular for children shortly after 1900. NMAI 23/4014

A WORLD MADE BY **WOMEN**

Chiricahua adolescents at Carlisle Indian School, 1887. Pennsylvania. This famous set of photographs of Chiricahua adolescents was created to illustrate measures being taken to "civilize" Chiricahua Apaches. The children, along with their parents and grandparents, had fled the San Carlos Apache reservation in 1886. They were removed from Arizona, against the formally negotiated conditions for their return to the reservation, and were held as prisoners-of-war by the U.S. Army for the next 26 years. NMAI N13838 & N13837

PHOTOS BY JOHN NICOLAS CHOATE

PHOTOGRAPHIC ARCHIVES, NATIONAL MUSEUM OF THE AMERICAN INDIAN, SMITHSONIAN INSTITUTION, PHOTO BY EDWARD H. DAVIS

White Mountain Apache boy sitting on his mother's lap, 1919. White Mountain Apache Reservation, Ariz. This little boy is wearing a medicine necklace to protect him from disease. The photograph was taken in 1919, the year that the White Mountain Apache reservation was stricken by influenza, one of the deadliest viruses in history. The influenza first struck the reservation in 1918. NMAI P02201

probably even a happy or at least hopeful one. But still, for what occasion were they made? The truth is, we will never know. However, thinking about the moccasin Mary Janes in relation to the unadorned moccasins with sets of pinholes, the Carlisle Indian School photographs and the photograph of the little boy wearing a medicine necklace, is deeply suggestive. Perhaps the pair of moccasin Mary Janes was made for a young girl's first day of school or to accompany her mother or grandmother to Christian worship services on Sundays. Christian missionaries started working among the Western Apaches in the 1890s. They built small chapels and, later, schools. The U.S. government also established schools, and by the 1910s, there were several on- and off-reservation day and boarding schools that Western Apache children were being sent to. It is also quite possible that the moccasin Mary Janes were made for a young girl to attend a traditional Apache ceremony, such as her big sister's puberty ceremony. To this day, Apache four-day puberty ceremonies not only bring spiritual blessings and strength to a girl entering womanhood, but to her entire community. Whatever the occasion for which a young girl wore this footwear, it is not unreasonable to suppose that the mother who made them likely did so with personal knowledge of the startling death tolls devastating her reservation and the growing presence of non-Apaches impinging upon her world – and, what is certain, the world in which her daughter would grow up.

It is quite possible that an Apache woman made the beautiful moccasin Mary Janes to equip her daughter for a changing world by ensuring that she was grounded in her Apache identity and that she would grow up with her cultural moorings intact. And that she did this with one of the best means at her disposal – her art. Much as countless other gifted American Indian women – who had fully mastered their art and were able to see the advantages of pushing its aesthetic boundaries – have always done.

Cecile R. Ganteaume joined the National Museum of the American Indian when it was established as part of the Smithsonian. Before that, she worked for the Museum's forerunner institution, the Museum of the American Indian, Heye Foundation. She is curator, most recently, of the exhibition *Circle of Dance* and also the curator of the exhibition, *Infinity of Nations: Art and History in the Collections of the National Museum of the American Indian* (both on view in New York) and the editor of the publication of the same title. She is a recipient of a 2011 Secretary of the Smithsonian's Excellence in Research Award.

... AND THE **EVILS THEY FACE**

SLIVER OF A FULL MOON

CHANGING HEARTS, MINDS AND LEGISLATION

BY ANYA MONTIEL

Men who rape and beat women are bad men, but it is the bad laws that allow them to continue their violence. Federal law separates us from all other women in the United States. We are legally placed into a world where our tribal government cannot protect us from non-Natives who live in our communities, work for our tribe or come onto our tribal lands to hunt – attack, rape and beat [Native] women.

– Lisa Brunner (Anishinaabe)

These words echoed in the wood-paneled auditorium of the Yale Law School in March 2015, as 300 people listened to stories of Native women as survivors of domestic violence and the failure of the law to protect them. Although Yale Law School, in New Haven, Conn., is far from most reservations, it lies at the heart of legal education for a system which has allowed abuse to flourish.

Presented as a play, *Sliver of a Full Moon* highlights tribal grassroots efforts to fight for the protection of Native women within the Violence Against Women Act (VAWA). The original VAWA, while considered a landmark piece of federal legislation, provided no safety or justice for Native women abused by non-Native men on tribal lands.

Two 20th-century federal decisions fundamentally weakened tribal sovereignty, causing severe ramifications for tribal domestic violence cases. In 1953, Public Law 280 authorized the transfer of legal authority from the federal government to state governments, thereby increasing a state's criminal and civil jurisdiction over tribal lands, especially in the states of California, Minnesota, Nebraska, Oregon, Wisconsin and, then, Alaska. The U.S. Supreme Court case *Oliphant v. Suquamish Indian Tribe* (1978) ruled that tribal courts do not have jurisdiction over non-Indians who commit crimes on tribal lands. These decisions disregarded tribal court systems and the special relationship between Indian tribes and the federal government. Consequently, tribal governments could not try and punish non-Indians who abused Native women on tribal lands.

PHOTO COURTESY OF MARY KATHRYN NAGLE

The *Sliver* cast members with playwright Mary Kathryn Nagle (bottom right) at the U.S. Capitol Visitor Center reading in March 2014.

When I was 26 years old, I lived on my reservation and started dating a non-Indian, a white man. I was in love and life was wonderful. After the bliss of dating for six months we were married.... After a year of abuse and more than 100 incidents of being slapped, kicked, punched and living in horrific terror, I left for good.... I called the Southern Ute tribal police, but the law prevented them from arresting and prosecuting my husband.... I called so many times, but over the months not a single arrest was made. On one occasion after a beating my ex-husband called the county sheriff himself to show me that no one could stop him. He was right; two deputies came

and confirmed they did not have jurisdiction. I was alone and terrified for my safety.

– Diane Millich (Southern Ute)

At the Yale reading of *Sliver*, the Hon. William A. Fletcher, a federal judge with the United States Court of Appeals for the Ninth Circuit, explained in an introduction that, "this play is about part of the damage caused by *Oliphant*…because it proved virtually impossible to protect Native women against domestic violence." While the re-authorization of VAWA in 2013 gave partial restoration of tribal jurisdiction, the title, *Sliver of a Full Moon,* illustrates that it was but a "sliver" towards the amount of restoration needed.

In the blessing, Lynn Malerba, Lifetime Chief of the Mohegan Tribe of Connecticut, said, "It is not a Native value to abuse women…. It is a Native tradition to use our voices and tell our stories." She continued, "you will hear such an oral history told in the voices of women who have shown so much courage, not only in sharing their voices but in their relentless pursuit of justice for all Native women. I stand in awe of them."

Said Malerba, "the efforts of these women truly have changed hearts, minds and legislation."

On October 25, 2008, I was beaten and choked. I remember this date because it was three hours before a tribal council meeting. I attended that council meeting with finger and handprints on my neck from being choked. At the council meeting, I kept my head down with my hair pulled forward to try and keep the marks from being seen. It was after that meeting I had a moment of change, and I realized that it had to stop. I had to get out of this cycle of abuse. Soon after, I went to my tribal domestic violence program and sought help… Violence against women is not a traditional value for my tribe. It has never been acceptable. Yet, domestic abuse and violence have diluted our sense of well-being and is counter to our traditional values and beliefs of community love and support.

– Cherrah Giles (Muscogee)

Sliver combines the testimonies of domestic violence survivors with re-enactments of the discussions between Native activists and politicians to reform the law. The play has been performed nine times and has been rewritten nine times to reflect the current state of the law. The play came about through the expertise of Mary Kathryn Nagle (Cherokee Nation of Oklahoma) who is both a practicing lawyer and a playwright. She studied theatre at Georgetown University and then matriculated at the Tulane Law School where she graduated *summa cum laude.* Nagle has written numerous plays including *Diamonds…Are a Boy's Best Friend, Fairly Traceable, Manahatta, Miss Lead* and *Welcome to Chalmette.*

Nagle wrote *Sliver* after having dinner with attorneys Wilson Pipestem (Otoe-Missouria), who was directly involved in the strategy and advocacy of the VAWA legislation, and Brenda Toineeta Pipestem (Eastern Band of Cherokee), an Appellate Tribal Court Judge; their dinner was interrupted constantly by phone calls about VAWA and Native women. The Pipestems knew that support for tribal inclusion in the bill required that non-Native people understand both the humanity of the issue and the jurisdictional issues in federal Indian law. Brenda, knowing Nagle was a playwright and Indian rights advocate, suggested that Nagle write a play about the topic.

Nagle began writing *Sliver* in April 2013, and in June 2013 *Sliver* was performed for the first time in Albuquerque, N.M., at the National Indigenous Women's Resource Center's conference "Women Are Sacred." Many of the women interviewed portrayed themselves onstage. *Sliver* was read at the U.S. Capitol Visitor Center in Washington, D.C., in March 2014 and then performed at the UN Church Center in New York City that September during the UN World Conference on Indigenous Peoples.

The play, as described by Nagle, is "constantly evolving." Besides adjustments to the script, each cast differs as well. The parts are portrayed by the survivors themselves, community members and/or trained actors.

Lisa Brunner (Anishinaabe) has read at six performances. She is an enrolled member of the White Earth Ojibwe Nation of Minnesota and is a program specialist with the National Indigenous Women's Resource Center. She has worked with tribal domestic violence and sexual assault issues since 1998. Brunner is the executive director of Sacred Spirits/First Nations Coalition which is dedicated to eliminating domestic violence, dating violence and sexual assault in the White Earth area. The cause is very personal to her. As a child, Brunner witnessed her mother being abused by her stepfather and then was sexually assaulted herself. She says, "VAWA is a public health crisis and has been for a long time."

Brunner became involved in *Sliver* by telling her story to Nagle and Pipestem. She appreciates that Nagle has created a work that

"I CALLED THE SOUTHERN UTE TRIBAL POLICE, BUT THE LAW PREVENTED THEM FROM ARRESTING AND PROSECUTING MY HUSBAND…I CALLED SO MANY TIMES, BUT OVER THE MONTHS NOT A SINGLE ARREST WAS MADE. ON ONE OCCASION AFTER A BEATING MY EX-HUSBAND CALLED THE COUNTY SHERIFF HIMSELF TO SHOW ME THAT NO ONE COULD STOP HIM. HE WAS RIGHT; TWO DEPUTIES CAME AND CONFIRMED THEY DID NOT HAVE JURISDICTION. I WAS ALONE AND TERRIFIED FOR MY SAFETY."

– DIANE MILLICH (SOUTHERN UTE)

... AND THE **EVILS THEY FACE**

PHOTO BY PATRICK J. PAGLEN

The *Sliver* cast members at the Church Center for the United Nations reading during the UN World Conference on Indigenous Peoples in September 2014.

is "very respectful," and she has seen the play become a tool of education and healing. After performances, non-Native audience members often approach her and ask for ways they can help. At one reading, an elder shared that the play affected her personally; her daughter had been murdered. The cast also has become an extended family, said Brunner, crying together and supporting one another.

Besides being written and acted by Native people, the Yale performance was directed by Madeline Sayet, a member of the Mohegan Tribe, who worked with Nagle on *Miss Lead* and the *Sliver* readings in New York and D.C. Sayet is the resident artistic director of Amerinda Inc. and the Mad and Merry Theatre Company, both in New York. She reflected that, "the stories [in *Sliver*] are devastating but people leave invigorated."

Sayet remembered the power and energy of having four Alaska Native women survivors travel to New York to read their testimonies. At Yale, undergraduate students auditioned to play some of the roles. Sayet remarked that the students brought enthusiasm and deference to their parts. Besides the blessing by Chief Malerba, Mohegan elders and community members attended the event. Sayet was honored by the showing from her community especially since it can be difficult to bring people to the theater. *Sliver* has become a unique bridge between theater and storytelling.

Sliver came to Yale through the steadfast efforts of faculty and students. Ned Blackhawk (Western Shoshone), Yale Professor of History and American Studies, had seen the play in New York City with a small group of undergraduate students and urged a showing on campus. Along with Yale law student Katie Jones (Cherokee Nation of Oklahoma), they secured financial support through many organizations, including the Native American Law Students Association at Yale, the Yale Group for the Study of Native America, the Yale Native American Cultural Center and the Yale Indigenous Graduate Network. According to Blackhawk, "[*Sliver*] deeply enriched our broader campus community and exposed many of our students to the harrowing chal-

lenges wrought by the *Oliphant* decision. [It] is an exceptional play."

The reaction to the *Sliver* performance at Yale was tremendous. Many attendees wrote feedback to the organizers, including one person who offered, "I am ashamed to say I knew very little (basically nothing) about VAWA and the effort to restore tribal jurisdiction before seeing the play – but [I am] grateful to have had the opportunity to remedy my ignorance and to be moved and inspired at the same time." Another person remarked, "what an incredibly powerful and moving play, which I cannot stop thinking about and talking about to anyone who will listen." Jones felt it was necessary to have the play shown at the Yale Law School. "Yale Law School graduates make up the highest proportion of Supreme Court clerks and other federal clerks," she revealed, "[and] it is important for them to become educated about the subject."

For more information see *sliverofafullmoon.org* or follow Mary Kathryn Nagle on Twitter *@MKNAGLE*.

Anya Montiel (Tohono O'odham/Mexican), a frequent contributor to *American Indian* magazine, is a doctoral candidate at Yale University.

VIOLENCE AGAINST WOMEN: FIXING THE LAW

The fight for equal protection for Native women under the law has been long and constant. In 1978, the same year as the *Oliphant* decision, Tillie Black Bear (Sicangu Lakota) testified to the "Battered Women: Issues of Public Policy" hearings for the U.S. Commission on Civil Rights. She informed the commission that domestic violence also affected Native women, many of whom lived in rural, isolated areas far from urban resources. She requested the building of women's shelters in South Dakota and for "interdisciplinary cooperation among agencies."

In 1990, then-Senator Joe Biden (D-Del.) introduced the first version of the Violence Against Women Act to the U.S. Congress. It sought to change law enforcement practices, improve the criminal justice system and implement services for survivors. The law was introduced again in Congress in 1994 and passed with bipartisan support as Title IV of the Violent Crime Control and Law Enforcement Act, but it provided no protection or funding for Native women.

In 2003, tribal advocates told the National Congress of American Indians about the necessity of having VAWA include Native women. Their presentation resulted in a task force to bring the cause to a national level. When President George W. Bush signed the VAWA into law in 2005, it included the "Title IX Safety for Indian Women" which provided funding for tribes but did not correct the jurisdiction problem created by Oliphant.

Between 2005 and 2007, the U.S. Attorneys did not prosecute almost 52 percent of violent crimes on Indian lands, 67 percent of these represented sexual abuse-related cases. In 2008, a delegation of Native women traveled to Geneva, Switzerland, to attend a session of the UN Committee on the Elimination of Racial Discrimination. They presented evidence about the high rate of violence against Native women and the failure of the United States to prosecute or provide protection for women. The UN Committee issued recommendations to the United States on correcting the situation.

When VAWA expired in December 2011, Congress failed to reauthorize it, and the law remained expired for more than 500 days. Senators Patrick Leahy (D-Vt.) and Mike Crapo (R-Idaho) introduced a bill for the reauthorization of VAWA in February 2012. Section 904 of the bill included a provision that gave "Indian tribes jurisdiction over domestic violence, dating violence and violations of protective orders that occur on their lands." Section 910, however, gave tribal jurisdiction in Alaska "only to the Indian country of the Metlakatla Indian Community," thereby excluding 228 federally-recognized tribes in Alaska. The Leahy-Crapo bill passed the Senate in April 2012 and moved to the House, where the bill failed to advance.

In February 2013, the Senate passed the bill again with every female senator voting for it. It passed the House by a vote of 286 to 138. President Obama signed the bill into law on March 7, 2013. But it still included Section 910, excluding 228 Alaska Native tribes. The Indian Law and Order Commission called Section 910 "unconscionable," and the *Washington Post* reported that Senator Lisa Murkowski (R-Alaska) exempted Alaska Native tribes because the VAWA legislation pertained only to "Indian country" or tribes with reservations.

The Alaska Federation of Natives addressed a letter to Murkowski stating that "although Alaska Natives comprise only 15.2 percent of the population of the State of Alaska, they comprise 47 percent of the victims of domestic violence and 61 percent of the victims of sexual assault." The exclusion of 228 Alaska Native tribes left 40 percent of tribes in the United States unprotected. In December 2014, Obama signed into law a repeal of Section 910 or the "Alaska exemption." But jurisdictional issues remain in the current version, and activists are petitioning to resolve them.

REMEMBERING THE VANISHED

BY MILLIE KNAPP

PHOTO COURTESY OF WALKING WITH OUR SISTERS

Display of moccasin vamps, or tongues, beaded in remembrance of Canada's missing aborigine women. According to the organizing group Walking With Our Sisters, "The tops of moccasins are intentionally not sewn into moccasins, and represent the unfinished lives of murdered or missing Indigenous women, exhibited on a pathway to represent their path or journey that was ended prematurely. As the artists created these works, many prayed and put their love into their stitching." This group was beaded by women of the Kahnawake Reserve.

Maisy Odjick and Shannon Alexander were last seen together at a high school dance in Maniwaki, Que., in September 2008, according to Maisy's mother, Laurie Odjick (Anishinaabe).

"I can't say what happened because not much is known about her disappearance," says Odjick about her daughter, Maisy, who has been missing since the dance. "Most of what I am all about is getting justice for my daughter. The way the case was handled is unjust for her," says Odjick at her home on Paganakomin Mikan in the Kitigan Zibi community of Quebec.

Odjick reported to the Kitigan Zibi Police Department that the teenagers were missing, but the police filed the girls as runaways so the department was very slow to move.

"An Amber Alert should have been issued but nothing like that was done for them so we did it as a family," says Odjick. "We did our own searches as a family. Friends helped. That was something that wasn't done by the police either. We went searching the areas they were last seen. I went on the river with some friends on their boat. We didn't know what we were going to find there, but we did it anyway because it was something that needed to be done."

Maisy and Shannon's cases are part of a national crisis in Canada called Missing and Murdered Indigenous Women (MMIW). Groups like the Native Women's Association of Canada (NWAC) and the Royal Canadian Mounted Police (RCMP) have conducted research about the plight.

The Sisters in Spirit campaign was founded by NWAC in 2004 on the belief that "over the past 20 years, approximately 500 Aboriginal women have gone missing in communities across Canada. Yet government, the media and Canadian society continue to remain silent."

"I think some communities sweep [violence against women] under the rug because they don't want to believe it happened in their community," says Odjick. "It's our families that are living through that. We are the ones who bring awareness. There are community members who support that and communities themselves who support it, but for a while, there was nothing about our missing and murdered women out there except us families on Parliament Hill."

After five years of research, 582 cases of missing or murdered Aboriginal women and

Laurie Odjick contemplates a photo of her daughter, Maisy, who has been missing since 2008.

PHOTO BY MILLIE KNAPP

Mocassin vamps for Maisy envisioned by her mother Laurie Odjick and sewn by Shilo Cote for the Walking With Our Sisters commemoration project.

girls have been entered into NWAC's Sisters in Spirit database. In 2010, the Native Women's Association concluded that "the intergenerational impact and resulting vulnerabilities of colonization and state policies – such as residential schools, the 60s Scoop and the child welfare system – are underlying factors in the outcomes of violence experienced by Aboriginal women and girls."

The research blamed "a colonial process that involved a deliberate strategy to undermine the influence and respect held by Aboriginal women and replaces the existing social, economic and political systems of Aboriginal peoples with ones rooted in patriarchy and European understandings of femininity and masculinity."

In May 2014, the RCMP released a study of 1,181 reported incidents concerning Aboriginal women across all police jurisdictions in Canada since 1980. The review stated that Aboriginal women are 4.3 percent of the Canadian population, but account for 16 percent of female homicides and 11.3 percent of missing women. Unsolved cases of either missing or murdered Aboriginal women number 225.

Many are calling for a public inquiry to learn more about the fate of their loved ones. National headlines blazed the name of 15-year-old Tina Fontaine whose body was found in Winnipeg's Red River on Aug. 17, 2014. She was reported missing August 9. Fontaine was in provincial care under the child welfare system at the time. Canada's Prime Minister Stephen Harper rejected calls for a public inquiry, calling Fontaine's death "a crime and not a sociological phenomenon."

Odjick supports a public inquiry since families of the missing are calling for one, but she is skeptical about the outcome. "What is an inquiry going to bring? We have already had recommendations from family members. We sat down together and that research has been done for these missing and murdered Aboriginal women. It's time to do something about it," she says. "An inquiry is going to bring in recommendations. We have already talked to some of our families and they know what's needed.

"For me, I would like to see a commission that would have someone who would hear our stories, travel to see families, listen to us, ask us again what we need, what's lacking. Now they have done that a lot already but you never see any action, it's just put on a shelf somewhere," she says.

Odjick gets requests to speak at events like "Wiping Away the Tears," a yearly gathering of families who struggle with the issue. "That's where a lot of my healing has happened because that's where families are going through the same thing I am," she says.

Odjick supports projects that bring awareness to the crisis, like Walking With Our Sisters (WWOS) founded by Christi Belcourt (Métis) in 2014 and the REDress Project created by Métis multimedia artist Jaime Black in 2011. REDress was galvanized by the case of 19-year-old Helen Betty Osborne (Cree) who was murdered in 1971 by young men who were not charged or sentenced until more than 16 years later.

On social media, Belcourt requested 600 pairs of vamps, the tops or tongues of moccasins, for WWOS to commemorate the women. To date, she has received 1,760. For her, this larger number represents "the last two-, three-, four-hundred years of our colonial history and the abuse of Indigenous women on a grand scale."

Odjick had a pair of vamps made for Maisy by Shilo Cote (Anishinabe) who designed them with Maisy's name and a butterfly outlined with sweetgrass. All of the vamps can be seen online at walkingwithoursisters.ca. About the exhibition, Belcourt says, "the whole thing is ceremony, and that's what's required in order to properly acknowledge and honor the women's lives."

Odjick wants projects like WWOS and REDress to bring recognition about the many lives lost. "Awareness is all we can hope for. This is a big one. They [WWOS] have added on. I know they have added childrens' vamps too now. It's getting bigger."

As for the involvement of Aboriginal offenders in violence against women, the National Women's Association stated that the healing process "may involve reclaiming traditional gender roles and responsibilities to regain or maintain traditional ways of being. There is a need to establish culturally appropriate healing resources for men who have committed violence, such as men's support groups, counselling and sitting with Elders."

The NWAC report concluded, "Ending violence against Aboriginal women and girls lies with both men and women, with both Aboriginal and non-Aboriginal communities, as well as all levels of government. It ends with recognition, responsibility and cooperation. Violence against women ends with restoring the sacred position of Aboriginal women as teachers, healers and givers of life."

"The hardest thing is I might never know what happened with my daughter," says Odjick.

Millie Knapp (Anishinabe), a freelance journalist, writes about art and culture.

A WORLD MADE BY **WOMEN**

ASHLEY CALLINGBULL BURNHAM

A CELEBRITY VOICE AGAINST ABUSE

BY ANYA MONTIEL

PHOTO BY ANTHONY "THOSH" COLLINS

For the day, the young lady from the Enoch Cree Nation of Alberta trended higher on the internet than Justin Bieber or Kanye West. Ashley Callingbull Burnham, model, actress and activist, had just been named the 2015 winner of the Mrs. Universe pageant, held in Belarus on August 29. She wasted no time in using her new platform to speak out on First Nations' issues, and especially against the abuse of Indigenous women.

"Did you really think I was going to just sit there and look pretty?" she said on Twitter after a controversial first day with her title. "Definitely not."

Burnham, better known by her maiden name Callingbull, is not a new face to Native people in Canada. The 25-year-old is a model, actor and motivational speaker from the Enoch Cree Nation of Alberta near Edmonton. (She was featured in the Fall 2013 issue of *American Indian,* for her collaboration with Native photographer Anthony "Thosh" Collins in the *Re:appropriation Project,* a series of photographs meant to define authentic Native fashion.)

Burnham has competed as a jingle dress dancer at powwows since her youth and is a professionally trained dancer in tap, ballet, pointe and jazz. As an actor, she had a recurring role on the Aboriginal Peoples Television Network show, *Blackstone.* She has also spoken at numerous schools and First Nations reserves about her own life as a victim of childhood abuse.

As she told an Alberta newspaper, her stepfather physically and sexually abused her from an early age. "I was so young," she said, "I didn't know what was wrong, what was right. He started abusing me physically and sexually. I was only five, I didn't know what to think and my mother didn't know about it."

When Burnham and her mother moved back to the reserve, she told her family members about the abuse, and they pressed charges. After the lengthy court hearings, her stepfather received only minor punishment. "By the time everything was done I was a teenager and I felt like I really hated myself and like I was worthless," Burnham recalls. "They sent me to therapy and that didn't help." Instead she found healing through learning about her Cree culture from her grandparents and practicing her traditional ways.

PHOTO BY ANTHONY "THOSH" COLLINS

Burnham became a motivational speaker, visiting rural indigenous communities to talk about her life. She discovered, "When I talk about [being physically and sexually abused] at schools, there are always kids who come up to me in private and share that they are going through it and didn't know that other people are going through it too. I give them hope. Even though I am over it, it will always be with me. I can react positively or negatively. I have grown to love myself instead of going down the wrong path. You can't let it consume you. I am not afraid anymore."

She has brought this fearlessness to her political action. In January 2013, she helped organize an Idle No More event promoting First Nations sovereignty and environmental issues at the West Edmonton Mall, the largest shopping center in North America. She spoke to the mall owners beforehand who allowed the organizers to hold a peaceful rally, grand entry and round dance inside the shopping center; more than 2,000 people attended.

She has been involved with numerous charities promoting health, wellness, women's rights and youth mentorship from a young age. At her home base on the Six Nations Reserve, she works with the Dreamcatcher Charitable Foundation that supports issues affecting First Nations people, especially through the development of future community leaders.

But in the Mrs. Universe pageant, Burnham chose to highlight her work with the Murdered and Missing Indigenous Women campaign in Canada. The pageant does not have a swimsuit competition, and it evaluates delegates on their philanthropy. The contestants must be married women between the ages of 25 to 45 with a history of charitable work in their home countries. The pageant's 2015 theme focused on combatting domestic violence.

During the pageant's procession of national outfits, Burnham wore a jingle dress in the colors of the Canadian flag, red and white, with motifs of the maple leaf designed by Dabney Warren (Cree). For the talent competition, Burnham sang a round-dance song and played a hand drum. She later explained to the CBC's *Saskatoon Morning* show that she purposely chose that outfit and talent, because she "want[ed] to represent our [Native] culture properly, in the right way."

SOME PEOPLE COMPLAINED THAT BURNHAM WAS BEING "TOO POLITICAL" AND THAT SHE SHOULD NOT CRITICIZE THE CANADIAN GOVERNMENT. SHE REPLIED ON TWITTER, "I HAVE A TITLE, A PLATFORM AND A VOICE TO MAKE CHANGE AND BRING AWARENESS TO FIRST NATIONS ISSUES HERE IN CANADA. I'M GETTING ALL THIS MEDIA ATTENTION AND I'M GOING TO USE IT TO THE BEST OF MY ABILITY. I'M NOT YOUR TYPICAL BEAUTY QUEEN."

But after her crowning, wearing a melon-colored evening gown designed by Joey Galon, she plunged back into activism. The day after her win, Burnham took to her Twitter account to post, "I urge all First Nations people in Canada to vote in this upcoming election [on October 19th]. We are in desperate need of a new PM [Prime Minister]. Fight for your rights."

Some people complained that Burnham was being "too political" and that she should not criticize the Canadian government. She replied on Twitter, "I have a title, a platform and a voice to make change and bring awareness to First Nations issues here in Canada. I'm getting all this media attention and I'm going to use it to the best of my ability. I'm not your typical beauty queen. Look out…I have a voice for change and I'm going to use it!"

Her political statement stemmed from a November 2014 television interview with Prime Minister Stephen Harper in which he said that the issue of murdered and missing Aboriginal women "isn't really high on our radar, to be honest." Yet the Royal Canadian Mounted Police released a report that year that 1,017 aboriginal women in Canada had been murdered and another 164 were missing under suspicious circumstances between 1980 and 2012. The report also revealed that "while aboriginal women represent just 4.3 percent of Canada's female population, they represent 16 percent of female homicide victims and 11 percent of missing persons cases involving women."

After returning to Canada amid throngs of reporters, Burnham spoke on September 9 at the launch of the "Who Is She" campaign that will raise money for a judicial inquiry into the unsolved cases of murdered and missing Aboriginal women. Since the Canadian government declined to hold a public inquiry, the Chiefs of Ontario (a political forum for collective decision-making and advocacy for the 133 First Nations communities in Ontario) created a task force led by First Nations people. Burnham told the crowd and reporters, "if I won, I was going to address a lot of First Nations issues, because we need to be heard, and for years, people have been talking about these issues to the media, but the media doesn't care to show it. We are not as important. But when I got that title, when I got that attention, I opened my mouth and I said a lot of things that shocked people.

"But now that I'm speaking up and that I have this attention, I am going to keep speaking for our sisters that were stolen from us and I am going to keep fighting for justice because that is what is right."

Burnham's calendar is nearly full through December 2016, but she will not stop her charitable work or visits to rural First Nations communities. Burnham understands the hectic and exhausting work before her, but she persists with joy. "There is such a huge stereotype on First Nations people that we can't succeed, we can't make it big-time, but I did. I made history," she says. "Anyone can do that too, they just have to stop the fear from holding them back."

Follow Ashley Callingbull Burnham on Twitter *@AshCallingbull.*

Anya Montiel (Tohono O'odham/Mexican), a frequent contributor to *American Indian*, is a doctoral candidate at Yale University.

A Storyteller in the Family

Reflections on Margaret Verble's Novel *Maud's Line*

BY JOHN HAWORTH

"Margaret Verble gives us a gorgeous window onto the Cherokee world in Oklahoma, 1928. Verble's voice is utterly authentic, tender and funny, vivid and smart, and she creates a living community – the Nail family, Maud herself, her father, Mustard, and brother, Lovely, and the brothers Blue and Early, the quiet, tender-mouthed mare Leaf, and the big landscape of the bottoms – the land given to the Cherokees after the Trail of Tears. Beyond the allotments, it opens up into the wild, which is more or less what Verble does with this narrative. A wonderful debut novel."

—Roxana Robinson, author of *Sparta*

Americans Indians generally are recognized for their great oral traditions, and, certainly, the Cherokee people have both strong oral and written traditions. Storytelling is very much part of everyday life for Cherokees, with stories passed down through the generations to teach and enlighten, and to entertain and amuse us.

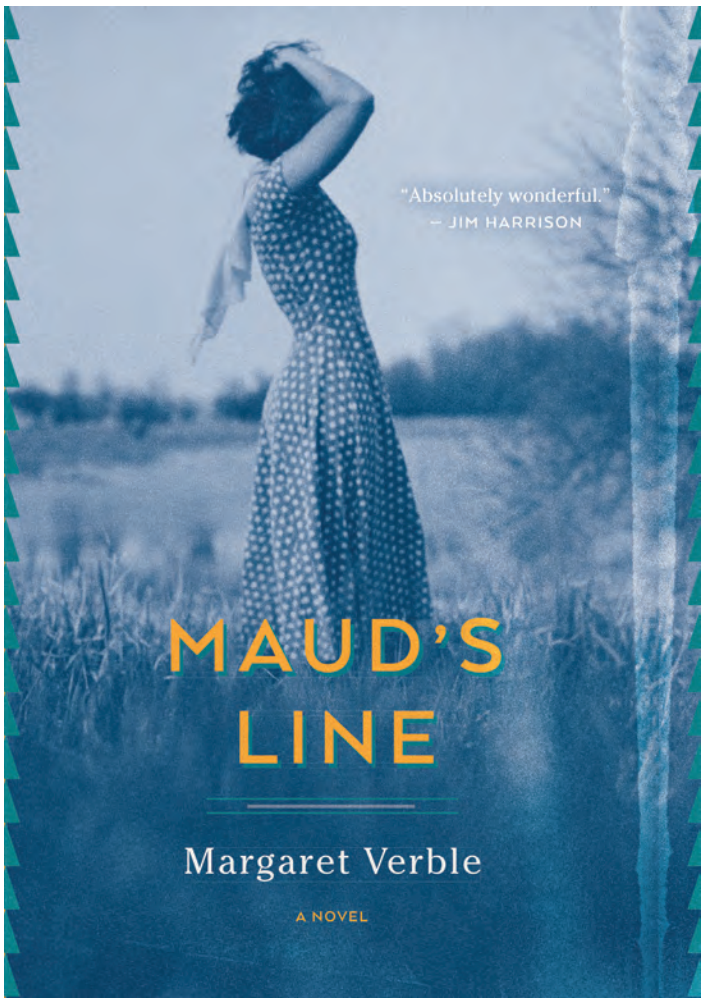
Although there are quite a number of great storytellers in our family, bar none, my cousin Margaret Verble, now a first-time novelist, is my family's most gifted *living* storyteller.

When Margaret and I were kids, while we learned a lot from all our relatives, most especially our beloved grandmother Fannie Anderson Haworth, we had to dig deep to find out the history of the places and people in and around Ft. Gibson and the Arkansas River bottoms.

In honing her skills as a writer over the years, Margaret dug deeper and listened harder. She researched Cherokee history extensively, visited family gravesites, searched the public record, hosted and attended family dinners and ceremonies, and chewed the fat with all our relatives, especially from our parents' and grandparents' generations. And while Margaret looked to these various sources for information, what she got from our grandmother was incredible inspiration and wisdom.

From our grandmother, we learned a lot about farm life and survival and what grandmother's world without modern conveniences was like (during our early childhoods, our grandparents' farmhouse didn't have running water or an indoor toilet). We learned what it meant to care for chickens, pigs and cows, and curing and smoking meats. From our family, we also learned a lot about Oklahoma wildlife – by which I mean both animals *and* people, and their habits and natures. Our grandmother had views on everyone and everything, most especially our relatives.

Our family also jawboned about the politics in the tribe and Eastern Oklahoma. Margaret and I learned a lot about the politics of Eastern Oklahoma and Cherokee history from smart kinfolks like Earl Boyd Pierce, who was General Counsel for the Cherokees for about 40 years. He played a lead role in the Indian Claims Commission and fought hard to resolve long-standing issues, including Indian rights related to the Arkansas River Bed which rightfully belonged to the tribes.



The encounter with our grandmother's hard-scrabble life – as well as those of our aunts, uncles and cousins – in rural Oklahoma gave us so many rich memories throughout our lives. But for Margaret, it was her roaming of the land itself that was core to her becoming a writer. She knew it would sustain her, as it had the rest of our family, and she felt an obligation to bring it alive in other peoples' imaginations.

Her new novel *Maud's Line* (Houghton Mifflin Harcourt: 2015) is set in 1928 on Cherokee allotment land in Eastern Oklahoma on the Arkansas River near Ft. Gibson. "Line" is a reference not only to the section boundaries of these Indian allotment parcels, but to other boundaries – psychological and physical – of the central character. Margaret's novel is jam-packed with stories throughout as the characters talk about everyday events to one another in both ordinary and extraordinary ways. Her characters reveal significant, peculiar, funny and poignant things about one another and about the circumstances of their lives. The people in Maud's world tell one another what's going on through gossip and exaggerated "tall tales" but they frequently have a great sense of urgency talking about consequential events and sizing up what's going on around

them. As readers, we get a sense of what life was like for these people living at this particular time, as well as gaining a deeper appreciation of the social, political and cultural context of this place.

Although storytelling is an important and rich tradition in many Native communities and stories bring to life our connections to nature, the land and communities, as a novelist, Margaret had to dig deep to collect the stories that would inform the narrative of her novel. No matter whether it's hearing about the shared, collective experience of family gatherings or opinions about politics and the most ordinary events, Margaret's writing is richly informed by these stories of our lives. Margaret is the kind of writer who asks our family members a lot of questions and who wants to know not only what happened, but why.

She has researched the family and tribal histories and archives, through extensive reading and a lot of conversations with family members over a lifetime. She also gives careful consideration to place, having spent a lot of time on these lands, rivers and streams, and through direct encounters with all the inhabitants of this place – both people and animals, their natures and behaviors. This is all rich source material that informs her writing. *Maud's Line* is filled with the deeper truths that stem from these stories.

Margaret based the character Blue, who is Maud's uncle, on the personality of our great uncle Bill Anderson. Bill taught Margaret so much, including how to fish the treacherous Arkansas River, how to identify birds from their particular nests and how to stand still and not panic when bees are swarming. Remarkable people like Bill provided Margaret with rich material that informed the novel. In crafting Maud's imaginative story, Margaret has created fiction both about a particular individual as well as one that at its core is about a family and their community.

Before Oklahoma became a state in 1907, when Oklahoma Territory and Indian Territory were joined, and before the allotments were established, these lands were communal property for Indian nations. Through a complicated process run by the Dawes Commission, the communal lands were divided and allotted to individual members of Indian nations. The shift from communal to individual ownership as Indian communities were stripped of their lands was unsettling and had consequences at the community, family and individual levels. How poignant that the stated purpose of the General Allotment Act (or Dawes Act) was to assimilate Native people into the American mainstream. In 1898, the Curtis Act amended the Dawes Act to bring about the allotment of lands of the Cherokee, Choctaw, Chickasaw, Muscogee and Seminole. At the heart of this matter, the Tribes were forced to break from the land base in preparation for Oklahoma becoming a state.

The enormous social, economic and political changes and upheavals of these early decades of the 20th century – both in this brand new state and globally – set the stage for this story. Margaret articulates the nuances of these profound changes in her writing, coupled with her observations of the particulars of place and personalities. Maud's story is situated between the two World Wars and before the Depression, and just prior to some of the most significant changes in national Indian policy in the country. While Margaret's novel is a good read and a terrific story, it also informs us about the daily effects of rural poverty specific to this historical period.

The novel's 18-year-old heroine Maud Nail is a spirited character navigating her way in the world.

> "At eighteen, she was fit, dark and tall like the rest of her mother's family and most of her tribe. She was more of a willow than an oak, and her figure and personality had grown pleasing to every male within a twenty-mile radius, to some of the women, too, and to most of the animals."

Early in the novel, Maud meets a white man named Booker, someone from outside her world and a peddler, who gives her a copy of F. Scott Fitzgerald's *The Great Gatsby* and some Woodbury soap. Maud is a serious reader – she has read many books, including Charles Dickens' *A Tale of Two Cities* – and aspires to know about the world beyond her own.

Throughout the novel, this character faces the dilemmas of what kind of life she wants to lead, what life might be possible for her, and how to balance her love of her family and traditions with this outside world she has now encountered. How Indian people have agency and voice in the world is an important question to ponder, and through the medium of storytelling, Margaret explores this question with keen observation and feeling.

John Haworth(Cherokee) is the senior executive at National Museum of the American Indian-New York.

KEY EVENTS SURROUNDING THE 1928 SETTING OF *MAUD'S LINE:*

1838–39: Forced removal of the Cherokee Indians from their life-long homes.

1841: Tahlequah in Indian Territory (present-day Oklahoma) becomes the capital of Cherokee Nation.

1887: Dawes Act (also known as General Allotment Act) authorizes the U.S. President to survey American Indian tribal land and divide it into allotments for individual Indians. Those who accepted allotments would be granted United States citizenship.

1898: The Curtis Act amends the Dawes Act to include the Cherokee, Choctaw, Chickasaw, Muscogee and Seminole tribes, and calls for tribal governments to be abolished by 1906.

1898–1907: The Dawes Commission enrolls approximately 100,000 Indians in the "Five Civilized Tribes."

1907: The tribal rolls are closed. Oklahoma is formed from Indian Territory and the Oklahoma Territory and becomes the 46th State.

1914–18: World War I. (U.S. enters in 1917.)

1927: Great Mississippi Flood, the greatest national disaster in U.S. history to that time.

1928: Setting for *Maud's Line* in Eastern Oklahoma
As a result of the Curtis Act, at the time the novel is set, the Cherokees didn't have a chief or a government and Cherokee children born after the completion of the Dawes Enrollment are not even officially recognized as Indians.

1929: The Great Depression begins.

MANHATTAN MEETS THE MASTERS

BY JOSHUA STEVENS

December is a wonderful time to be in New York City. Though winter is soon setting in, the holidays usher in a warm and festive excitement that brings out the best in so many of the city's most beloved institutions. The National Museum of the American Indian's George Gustav Heye Center is no exception. It's in this month that the Museum has the privilege of showcasing many of the best Native artists at work today at its annual Art Market, a downtown Manhattan cultural staple for the past 11 years.

The breadth of talent chosen to represent the 2015 Native Art Market in New York features masters of jewelry- and basket-making, expert potters, painters, sculptors and even an up-and-coming fashion icon, all of whom continue the great legacies of indigenous peoples. Their art demonstrates not only the traditional and contemporary, but the vibrant future of the cultures they exemplify.
Among this year's artists are:

GLENDORA FRAGUA
(Jemez Pueblo)

Since she was 16 years old, Glendora Fragua has continued to perfect her skills as a potter. As a native San Franciscan, she has often used the "City by the Bay" as a backdrop to her career. In her works, the image of corn, symbolic of Fragua's clan, is frequently represented. The artist is well-known for her works in the style of *sgraffito,* a technique in which a highly polished outer coating is applied to the pottery and a sharp tool is used to etch designs on it until the lighter natural color of the clay beneath shows through.

Fragua loves to take geometric shapes and innovate with them. In a 2011 interview with the blog *Uncle Paulie's World,* the artist said her "mind is always rattling" with new designs

Pottery by Glendora Fragua (Jemez Pueblo).

Jewelry by Aaron Brokeshoulder (Choctaw/Shawnee/Kewa).

to try to accomplish; this is how she avoids boredom in her craft. Though her geometric experiments reinvent much of the traditional imagery of the Jemez Pueblo, her process of finishing pieces has been passed down by her people for countless generations.

AARON BROKESHOULDER
(Choctaw/Shawnee/Kewa)

Life's subtleties present themselves in the jewelry crafted by Aaron Brokeshoulder. Earlier in his career, Brokeshoulder says he used structured templates, but maturation has brought with it a certain appreciation for deep self-reflection, a quality which the artist admits brings "deeper and darker meanings" to the imagery of his works.

The skill of jewelry-making was taught to him by his parents, his mother of Shawnee/Choctaw descent and his father of Kewa. His one-of-a-kind works often strike an industrial tone through use of various metals, primarily silver. The artist's tagline, Do You Have A. Brokeshoulder?, playfully invites patrons to be part of a creative process that is many times uniquely designed for the wearer or chosen to reflect the owner in some way.

Brokeshoulder believes Native art "strives to keep the conversations open between different cultures and can educate others to the ways that we are similar." He adds, "as society innovates, so do indigenous artists."

KELLY CHURCH
(Grand Traverse Band of Ottawa and Chippewa)

The masterful basket-weaving skills of Kelly Church are known to a global audience. The artist's works have been featured across continents and reflect both indigenous heritage and degrees in fine arts from the Institute of American Indian Arts and the University of Michigan. Her medium is black ash, used by her family and Nation for millennia. Besides the Art Market, Church is also an alum of the Museum's prestigious Artist Leadership Program, which aims to foster cultural continuity while reflecting artistic diversity.

The basket design for which she is perhaps best known is her signature "Fiberge Egg," whose namesake shape opens in the center and is made in a variety of sizes. Church also designs bracelets and is the only black ash basket maker to embellish with elements of copper, silver and brass.

The artist enjoys not only providing unique artistry but also sharing the creative process with those who collect her works. In this way, Church's art provides a platform for her activism. Black ash, the critical element of her baskets, is threatened by an invasive species called the emerald ash borer. The incredible loss of this resource also threatens the art form so precious to her people. Church brings attention to this by speaking on the topic across the country. She is also instrumental in the effort to save the seeds of the tree, so that the tradition can be sustained for future generations.

Basket-weaving by Kelly Church (Grand Traverse Band of Ottawa and Chippewa).

PHOTOS COURTESY OF THE ARTISTS

Kevin Pourier (Oglala Lakota) crafts jewelry from buffalo horn in his workshop.

PHOTOS COURTESY OF THE ARTIST

KEVIN POURIER
(Oglala Lakota)

As the only artist who works exclusively with buffalo horn, Kevin Pourier produces jewelry that is hard to mistake. Like Kelly Church, the artist feels his medium connects him to his ancestors, because it's the material they used before him. It also empowers him to have a voice and speak out about societal, environmental and political issues that are important to him.

Pourier found his artistic method at the age of 30, after many battles with addiction to drugs and alcohol. Discovering a creative outlet began what the artist calls "a healing journey" that led him to rediscover who he was and from where he came. The spirit of the buffalo, carried within their horns, is a source of power for the artist, and he uses it to challenge assumptions about Native people.

For him, his ability to strive for innovation emphasizes that Native artists working today continue to push boundaries and break new ground. He states succinctly, "My work is 21st-century art. I am a Native man living in 2015 and my work reflects that."

BETHANY YELLOWTAIL
(Northern Cheyenne)

Bethany Yellowtail's talent was developed during her childhood in the Apsaalooke Nation, where aunts taught her the art of sewing. Her professional development has come through education at The Fashion Institute of Design and Merchandise in Los Angeles and career experience in corporate fashion, where she specialized in pattern-making and design consultation for prominent brands.

In December 2014, she launched her own fashion label, B. Yellowtail, which is fast gaining notoriety on the world fashion scene. The artist's work is sought after by celebrities and has been featured in *The Huffington Post*, *Mic.com*, *BBC News*, *Styleite* and *Indian Country Today Media Network*, among others. Her work has even prompted discussions about cultural appropriation, after a non-Native line allegedly used Yellowtail's signature hourglass motif without permission.

All of the pieces produced by her label are made in the United States, and the brand "highly values incorporating Indigenous sustainability" into its business practices. Any design element is carefully researched and honors its origins. Visitors to the Native Art Market will be privy to the newest of these designs and pieces; Yellowtail will launch her new Holiday collection at the event, which will also coincide with the brand's one-year anniversary. Her hope is that her art "carves out an honest space where an authentic voice and representation of Native fashion exists."

These artists and 33 others will present their works at the two-day event, beginning Saturday, Dec. 5, and ending Sunday, Dec. 6, running from 10 a.m. to 5 p.m. daily, in the New York Museum's Diker Pavilion. Additionally, a ticketed preview party will be held Friday, Dec. 4, from 4:30 p.m. to 7:30 p.m., offering an early opportunity to view and purchase items, as well as to meet the artists. The party also includes a cocktail reception and artist talk. Tickets are available on the website of the National Museum of the American Indian under the "Art Market" tab.

Joshua Stevens is the Public Affairs Specialist for the National Museum of the American Indian in New York.

Apparel by Bethany Yellowtail (Northern Cheyenne).

PHOTOS BY ANTHONY "THOSH" COLLINS

2015 NY ART MARKET ARTISTS

ALLEN ARAGON
(Diné)
allenaragongallery.com
Mixed Media

BENDREW ATOKUKU
(Hopi Tribe)
Sculpture & Carvings

NANIBAA BECK
(Diné)
notabove.com
Jewelry

PETER BOOME
(Upper Skagit)
araquin.com
Mixed Media

AARON BROKESHOULDER
(Choctaw/Shawnee/Kewa)
doyouhaveabrokeshoulder.com
Jewelry

EVELYN BROOKS
(Ashaninkas)
ebrooksdesigns.com
Jewelry

TERI CAJERO
(Jemez)
cajeropottery.com
Pottery

JEREMY CAVIN
(Choctaw)
theartofdylancavin.com
Painting

JARED CHAVEZ
(San Felipe Pueblo)
chavezstudio.com
Jewelry

MAKWESA CHIMERICA
(Hopi)
Sculpture & Carvings

KELLY CHURCH
(Grand Traverse Band of Ottawa and Chippewa)
woodlandarts.com
Basketry

GLENDORA FRAGUA
(Jemez Pueblo)
Pottery

RONNI-LEIGH/STONEHORSE GOEMAN
(Onondaga/Seneca)
nativeblackashbaskets.com
Basketry

DOROTHY GRANT
(Haida/Alaska)
dorothygrant.com
Textiles & Attire

JIMMIE HARRISON
(Diné)
Jewelry

BABE AND CARLA HEMLOCK
(Mohawk)
Sculpture & Carvings

ELIZABETH JAMES-PERRY
(Wampanoag Tribe of Gay Head Aquinnah)
elizabethjamesperry.com
Jewelry

GRANT JONATHAN
(Tuscarora)
Beadwork

JODY NARANJO
(Santa Clara Pueblo)
jodynaranjo.com
Pottery

EHREN KEE NATAY
(Navajo)
ehrenkeenatay.com
Painting

KEVIN POURIER
(Oglala Lakota)
kevinpourier.com
Mixed Media

TAMMY RAHR
(Cayuga Nation of New York)
Beadwork

KEN ROMERO
(Taos/Laguna Pueblo)
kenromerojewelry.com
Jewelry

MATEO ROMERO
(Cochiti Pueblo)
mateoromerostudio.com
Painting

CHRISTY RUBY
(Tlingit)
crubydesigns.com
Textiles & Attire

CHARLENE SANCHEZ REANO
(San Felipe Pueblo)
Jewelry

SHAAXSAANI
(Tlingit)
indigenousprincess.com
Textiles & Attire

TROY SICE
(Zuni Pueblo)
Sculpture & Carvings

WANESIA SPRY-MISQUADACE
(Minnesota Lake Superior Chippewa Tribe)
Mixed Media

MARK AND SHANNON STEVENS
(Laguna Pueblo/Hopi)
markdstevens.com
Jewelry

RAYMOND TSALATE
(Zuni Pueblo)
Sculpture & Carvings

FELIX VIGIL
(Jicarilla Apache)
felixvigilartwork.com
Painting

ADRIAN WALL
(Jemez Pueblo)
adrianwall.com
Jewelry

KATHLEEN WALL
(Jemez Pueblo)
kathleenwall.com
Pottery

DAWN WALLACE
(Aleut)
Jewelry

DENISE WALLACE
(Chugach Alutiiq)
denisewallace.com
Jewelry

BERTA WELCH
(Aquinnah)
Jewelry

BETHANY YELLOWTAIL
(Northern Cheyenne)
byellowtail.com
Textiles & Attire

NATIVE ART MARKET IN DC

BY LISA M. AUSTIN

Beautiful holiday items for a variety of shoppers will be on view during the first weekend of December in the Potomac Atrium of the National Museum of the American Indian. An even 40 Native artists from communities from across the western hemisphere will gather to share their pieces and stories at the annual Winter Art Market. Among them will be jewelers, textile artists, potters and photographers. Here are a few of our artists:

EUGENE TAPAHE
(Navajo)

Eugene Tapahe, a Navajo photographer in Provo, Utah, is never alone when he heads out to photograph the splendor of Mother Earth. "When I go on a photo shoot, I take my family and feel the spirit of those who came before me, my ancestors... I can feel their love and blessings when I photograph places they once walked."

Driven by a conviction that he has a spiritual and personal gift to capture images of his Native ancestors' land, he travels the Southwest to document scenes that remind us of the deep and enduring connection between people and the earth. Tapahe believes that the world is in a healing process, and his art is his way of contributing to that. Through his images and the stories they tell, he hopes to influence younger generations to respect and care for Mother Earth.

DURAN GASPER
(Pueblo of Zuni)

Duran Gasper is from Zuni Pueblo in New Mexico. A third generation jeweler, he is a silversmith who uses traditional methods to create jewelry using stones from around the world. He originally trained to be a painter and studied color theory, which he uses when designing his jewelry. During his time working with Ray Tracy, he was asked to do the inlay for the Miss Navajo Nation crown. When

Photography by Eugene Tapahe (Navajo).

PHOTOS COURTESY OF THE ARTISTS



Jewelry by Duran Gasper (Pueblo of Zuni).

his brother Arnie designed the crown for Miss Indian New Mexico, he gave Duran the honor of setting the stones.

In addition to the Zuni colors of coral, turquoise, jet black and white shell, he also uses lapis lazuli from Afghanistan, gaspeite from Australia, and Sonoran Sunrise. His handmade jewelry uses all natural stones, although he will use synthetic opal or stabilized turquoise on request.

His geometric designs come from the landscapes, pottery and the symbols used by his ancestors. His favorite design is the sun face because most of the tribes greet the sun with cornmeal or corn pollen in the morning.

KATERI SANCHEZ-QUANDELACY
(Pueblo of Zuni)

Kateri Sanchez-Quandelacy lives in Albuquerque, N.M., and comes from a family of Zuni fetish carvers. When she was nine, her aunt Faye Quandelacy taught her and her cousin to shape stones. She has been carving for 12 years as a full-time artist and has won awards at the Santa Fe Indian Market, the Gallup Inter-Tribal Ceremonial and the Heard Show in Phoenix. While corn maidens had been her favorite since she was nine, last summer she found inspiration in a piece of cuprite that led to her carving of her first owl. From there, she started carving bears, birds, frogs and more. She now works with minerals such as fossilized sea urchins and her favorite, labradorite.

She is as excited about the evolution of contemporary art as she is about her own development as an artist. She looks forward to showcasing her pieces in a more intimate art market setting that allows direct conversation so that visitors can gain background on pieces and the artists themselves. “We have Native artists on Project Runway and the like! *That* is inspiring.”

Sculpture by Kateri Sanchez-Quandelacy (Pueblo of Zuni).


PHOTOS COURTESY OF THE ARTISTS

Beadwork by Silvia Gonzales (Saraguro).

2015 DC ART MARKET ARTISTS

FIDEL BAHE
(Navajo)
Jewelry

GENE BILLIE
(Diné)
Mixed Media

JOLENE BIRD
(Santo Domingo Pueblo)
Jewelry

JAMIE BROWN/JENNIE BROWN
(Pokagon Band of Potawatomi)
Basketry

FRANKLIN CARRILLO
(Laguna Pueblo/Choctaw)
franklincarrillo.com
Jewelry

ARIC CHOPITO
(Pueblo of Zuni)
Textiles & Attire

DAWN DARK MOUNTAIN
(Oneida of Wisconsin)
dawndarkmountain.com
Painting

SAMUEL DIMMICK
(Cook Inlet)
Sculpture & Carvings

CHASE KAHWINHUT EARLES
(Caddo Nation)
caddopottery.com
Pottery

DURAN GASPER
(Pueblo of Zuni)
Jewelry

ANTHONY GATEWOOD
(Isleta Pueblo)
sunriseinlay.biz
Jewelry

SILVIA GONZALEZ
(Saraguro)
Beadwork

CODY HARJO & SHEILA HARJO
(Seminole Nation of Oklahoma/Otoe)
Beadwork/Textiles & Attire

DAWN JACKSON
(Saginaw Chippewa Tribe of Michigan)
dawnjacksoncreative.vpweb.com
Painting

CARLTON JAMON
(Pueblo of Zuni)
carltonjamon.com
Jewelry

WAKEAH JHANE
(Comanche/Kiowa/Blackfeet)
Illustration & Drawing

STEVE LARANCE
(Hopi – Village of Upper Moencopi)
Jewelry

CHRISTIE LATONE
(Pueblo of Zuni)
Jewelry

GEORGE LEVI
(Southern Cheyenne)
Illustration & Drawing

DUSTIN MATER
(Chickasaw)
dustign.tumblr.com
Sculpture & Carvings

KATRINA MITTEN
(Miami Tribe of Oklahoma)
katrinamitten.com
Beadwork

JHANE MYERS
(Comanche/Blackfeet)
Mixed Media

PAHPONEE
(Kansas Kickapoo)
pahponee.com
Pottery

VERONICA POBLANO
(Pueblo of Zuni)
Jewelry

TONYA RAFAEL
(Navajo)
Jewelry

COCO PANIORA SALINAS
(Quecha)
rumisumaq.com
Jewelry

ALEX SANCHEZ
(Navajo)
Jewelry

KATERI SANCHEZ–QUANDELACY
(Pueblo of Zuni)
Sculptures

ROSABELLE SHEPHERD
(Diné)
Jewelry

DEBBIE SILVERSMITH
(Navajo)
Jewelry

MARVIN SLIM
(Navajo)
Jewelry

NAOMI SMITH
(Chippewas of Nawash)
Beadwork

RAY TA'ITSOHII
(Diné)
Jewelry

EUGENE TAPAHE
(Navajo)
tapahephotography.com
Photography

EVERETT & MARY TELLER
(Navajo)
tellerindianjewelry.com
Jewelry

DARRICK TSOSIE
(Jemez Pueblo)
Pottery

NATHALIE WALDMAN
(Yellowknives Dene First Nation)
Mixed Media

VERNON WELCH
(Wampanoag Tribe)
Jewelry

PETER WILLIAMS
(Yupik)
shamanfurs.com
Textiles & Attire

LAURA WONG-WHITEBEAR
(Colville Sinixt)
Basketry

SILVIA GONZALEZ
(Saraguro)

Silvia Gonzalez is a member of the Saraguro indigenous community from Ecuador. Equal parts artist and businesswoman, she has always been committed to preserving the artistic traditions of her community while bringing a business perspective to improve the economic conditions of her people. Currently based in Weyauwega, Wis., she is a beadwork artist with a mission to keep her culture alive.

As children, she and her sisters learned the art of traditional beadwork from their mother. Now that she is a mother herself, she is continuing the tradition by passing the teachings on to her children. Her dream is to help her community in Ecuador by providing a venue to expand the beadwork market.

DARRICK TSOSIE
(Jemez Pueblo)

Darrick Tsosie is a potter from the Pueblo of Jemez in New Mexico. He learned his art as a child, working with clay alongside his parents. He uses clay and paints gathered from the areas surrounding the Jemez Pueblo reservation to make hand-coiled storytellers. While he makes traditional pottery storytellers, his specialty is cat and dog storytellers, as well as other animal figurines. "Native artists are using contemporary methods to narrate events, traditions, day to day life, occurring in our communities, which is what our ancestors did but with traditional methods." His animal storytellers are a perfect example of the incorporation of new elements into old traditions.

. . . . . .

The Native Art Market will be held on Saturday Dec. 5 and Sunday, Dec. 6 from 10 a.m. to 5:30 p.m. daily. Admission is free.

Lisa M. Austin is a Public Affairs Assistant for the National Museum of the American Indian in Washington, D.C.

Pottery by Darrick Tsosie (Jemez Pueblo).

WEAVING RANK:
THE MEANING OF CHOCTAW SASHES

BY CLAUDIA LIMA

Sashes are lengthy strips of cloth worn over one shoulder or around the waist, mostly as part of a uniform or official dress. Finger-woven bandoliers and sashes were often associated with the Southeast culture, although those made from red wool trade-cloth and ornamented with bead embroidery in geometric designs are commonly related to the Choctaw, Alabama and Coushatta.

Choctaw male leaders wore sashes like the one pictured here. The higher the rank, the more sashes an individual wore. The arabesque designs characteristic of these shoulder sashes are frequently said to resemble those found on early southeastern pottery. However, the uniform of the British "redcoats" might also have been an influence on this ancient Indigenous tradition of making belts and sashes with beads.

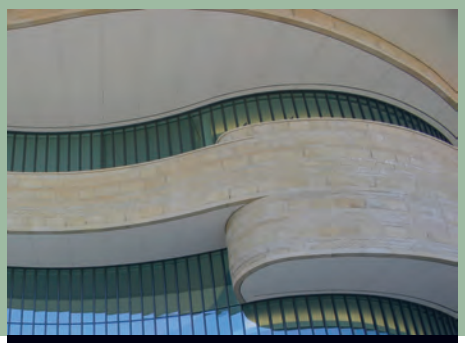
Choctaw textiles were mainly made with bison wool. Through time, Choctaw ancestors created shoes, skirts, sashes, mats and bags from plant-fiber cloth. They also made robes attaching small turkey or swan feathers, one by one, to a plant fiber net. Techniques such as twining and looping were also added to the making of these garments and other items. The sash-makers also incorporated yarns dyed in different colors and painted sections of the finished fabric, producing astoundingly decorative pieces.

This piece will be part of the exhibition *Infinity of Nations* at the Smithsonian's National Museum of the American Indian in New York in 2016 after a major object rotation beginning in December 2015.

Claudia Lima is a former intern of the Museum's Office of Public Affairs.

PHOTO BY DAVID HEALD

Mississippi Choctaw shoulder sash/Baldric;
Neshoba County and Scott County, Mississippi.
Creation date: 1895-1905, 49.4" x 3.5". (01/8859)



EXHIBITIONS + EVENTS CALENDAR

DECEMBER 2015/JANUARY/FEBRUARY 2016

SMITHSONIAN'S **NATIONAL MUSEUM OF THE AMERICAN INDIAN** ON THE NATIONAL MALL IN WASHINGTON, D.C.

WASHINGTON EXHIBITIONS

OUR UNIVERSES: TRADITIONAL KNOWLEDGE SHAPING OUR WORLD

AS WE GROW: TRADITIONS, TOYS AND GAMES

WINDOW ON COLLECTIONS: MANY HANDS, MANY VOICES

RETURN TO A NATIVE PLACE: ALGONQUIAN PEOPLES OF THE CHESAPEAKE

COMMEMORATING CONTROVERSY: THE DAKOTA–U.S. WAR OF 1862 THROUGH DEC. 29, 2015

KAY WALKINGSTICK: AN AMERICAN ARTIST THROUGH SEPT. 18, 2016

UA MAU KE EA: THE SOVEREIGN HAWAIIAN NATION JAN. 17, 2016–JANUARY 2017

THE GREAT INKA ROAD: ENGINEERING AN EMPIRE THROUGH JUNE 2018

NATION TO NATION: TREATIES BETWEEN THE UNITED STATES AND AMERICAN INDIAN NATIONS THROUGH FALL 2018

EXHIBITIONS:

PHOTO BY LEE STALSWORTH, FINE ART THROUGH PHOTOGRAPHY, LLC

Kay WalkingStick (Cherokee, b. 1935), *Eternal Chaos/Eternal Calm,* 1993. Acrylic on canvas, 20.5" x 41". Collection of the artist.

COMMEMORATING CONTROVERSY: THE DAKOTA–U.S. WAR OF 1862

Through Dec. 29, 2015

Sealaska Gallery, Second Level

In the late summer of 1862, a war raged across southern Minnesota between Dakota *akicitas* (warriors) and the U.S. military and immigrant settlers. In the end, hundreds were dead and thousands more would lose their homes forever. On Dec. 26, 1862, 38 Dakota men were hung in Mankato, Minn., by order of President Abraham Lincoln, the largest mass execution in United States history. The bloodshed of 1862 and its aftermath left deep wounds that have yet to heal. What happened 150 years ago continues to matter today.

Commemorating Controversy: The Dakota–U.S. War of 1862 – an exhibition of 12 panels exploring the causes, voices, events and long-lasting consequences of the conflict – was produced by students at Gustavus Adolphus College, in conjunction with the Nicollet County Historical Society.

The project was funded by Gustavus Adolphus College, the Nicollet County Historical Society, the Minnesota Humanities Center, the Minnesota Historical Society and the people of Minnesota through a grant supported by an appropriation to the Minnesota Historical Society from the Minnesota Arts and Cultural Heritage Fund.

KAY WALKINGSTICK: AN AMERICAN ARTIST

Through Sept. 18, 2016

Third Floor Gallery

Kay WalkingStick: An American Artist is the first major retrospective of the artistic career of Kay WalkingStick (b. 1935), a citizen of the Cherokee Nation and one of the world's most celebrated artists of Native ancestry. Featuring more than 65 of her most notable paintings, drawings, small sculptures, notebooks and the diptychs for which she is best known, the exhibition traces her career over more than four decades and culminates with her recent paintings of monumental landscapes and Native places. Her distinctive approach to painting emerged from the cauldron of the New York art world, poised between late modernism and postmodernism of the 1960s and 1970s. Over decades of intense and prolific artistic production, she sought spiritual truth through the acts

Photo courtesy of the Eiteljorg Museum

Kay WalkingStick (Cherokee, b. 1935), *Gioioso, Variation II,* 2001. Oil and gold leaf on wood panel, 32" x 64".

of painting and metaphysical reflection. Organized chronologically around themes that mark her artistic journey, *Kay WalkingStick: An American Artist* traces a path of constant invention, innovation and evolving artistic and personal growth through visually brilliant and evocative works of art.

The exhibition is co-curated by Museum curator Kathleen Ash-Milby (Navajo) and associate director David W. Penney, in close collaboration with the artist. Ash-Milby and Penney are also co-editors and authors of a substantial companion catalogue, the first of its kind, which also features writings by Margaret Archuleta (Tewa/Hispanic), Jessica Horton, Robert Houle (Saulteaux), Lucy Lippard, Erica WalkingStick Echols Lowry (Cherokee), Miles Miller (Yakama/Nez Perce), Kate Morris, Judith Ostrowitz, Lisa Seppi and Kay WalkingStick herself.

Generous support for this project is provided by the National Council of the National Museum of the American Indian.

UA MAU KE EA: THE SOVEREIGN HAWAIIAN NATION
Jan. 17, 2016–January 2017
Sealaska Gallery, Second Level

Hawaii was an independent kingdom until 1893, when non-Native businessmen, supported by U.S. diplomats and Marines, overthrew the monarchy and declared themselves the new government. *Ua Mau Ke Ea: The Sovereign Hawaiian Nation* takes visitors through the history of the Hawaiian Nation, from the consolidation of the islands by King Kamehameha I in 1810 and the establishment of a society based on law, literacy and diplomacy; through the undermining of Hawaii's independence and its annexation by the United States; to the rise of the Hawaiian rights movement in the late 1960s and the resurgence of Hawaiian nationalism today. Developed by the Museum in close collaboration with Hawaiian scholars, political leaders and community members, the exhibition uses photographs, documents, music, artifacts and video to present Hawaii's contested past and the possibilities of its future.

THE GREAT INKA ROAD: ENGINEERING AN EMPIRE
Through June 1, 2018
Third Level

Construction of the Inka Road stands as one of the monumental engineering achievements in history. A network nearly 25,000 miles long, crossing mountains and tropical lowlands, rivers and deserts, the Inka Road linked Cusco, the administrative capital and spiritual center of the Inka world, to the farthest reaches of its empire. The road continues to serve contemporary Andean communities across Argentina, Bolivia, Chile, Colombia, Ecuador and Peru and as a sacred space and symbol of cultural continuity. In 2014, the United Nations cultural agency, UNESCO, recognized the Inka Road as a World Heritage site.

The Great Inka Road: Engineering an Empire explores the foundations of the Inka Road in earlier Andean cultures, technologies that made building the road possible, the cosmology, the principles of duality, reciprocity and integration of infrastructure and spirituality and political organization of the Inka world and the legacy of the Inka Empire during the colonial period and in the present day. Through images, maps, models and 140 objects, including a ceramic Chavin stirrup spout bottle (the oldest item in the exhibition, ca. 800–100 B.C.), impressive gold ornaments, necklaces made from shells from the Lambayeque region, stone carvings, silver pendants and figurines and various textiles made from camelid hair, the items illustrate important concepts found throughout Andean culture.

2014 Native Art Market.

NATION TO NATION: TREATIES BETWEEN THE UNITED STATES AND AMERICAN INDIAN NATIONS
Through Fall 2018
Fourth Level
Nation to Nation examines treaty-making between American Indians and European powers, and between American Indians and the nascent United States, when those treaties were serious diplomatic nation-to-nation agreements based on the recognition of each nation's sovereignty. The exhibition then examines the shift in U.S. policy toward Indians and the way the United States subsequently used treaties to gain land as it expanded westward. The exhibition ends by examining important 20th century legislation upholding American Indian treaty rights.
More than 125 objects from the Museum's collection and other lenders, including original treaties, archival photographs, wampum belts, textiles, baskets and peace medals will be featured.
An original treaty, on loan from the National Archives for six months, will be installed in the exhibition through February 2016: Horse Creek Treaty (The Great Smoke; Fort Laramie Treaty; Treaty of Long Meadows) among the Arapaho, Arikara, Assiniboine, Cheyenne, Crow, Hidatsa, Mandan and Sioux Nations and with the United States, 1851.

PUBLIC PROGRAMS

NATIVE ART MARKET 2015
Saturday, Dec. 5 and Sunday, Dec 6, 10 a.m. – 5:30 p.m.
Potomac Atrium

MEMBER PREVIEW
Friday, Dec. 4, 2015
5:30 – 7:30 p.m.
The annual Native Art Market offers unique, handmade, traditional and contemporary art and design directly from Native artists from North, Central and South America. Artwork by 38 artists will be for sale at each location, including handmade jewelry, beadwork, pottery, baskets, prints, paintings and sculptures.

ALOHA 'OE: HONORING HAWAII'S LAST SOVEREIGN RULER, QUEEN LILI'UOKALANI
Saturday, Jan. 30 and Sunday, Jan. 31
Potomac Atrium
Did you know that Hawaii was once a kingdom? Find out more about the Kingdom of Hawaii through the Museum's provocative new exhibition, *Ua Mau Ke Ea: The Sovereign Hawaiian Nation.* January 17th marks the anniversary of the overthrow of the Hawaiian Nation and the imprisonment of Hawaii's last sovereign ruler, Queen Lili'uokalani. This thoughtful program will present music and songs composed by Queen Lili'uokalani while she was imprisoned in her palace. Hawaiian quilts created to honor the history of Hawaii will be on display.

EXHIBITIONS + EVENTS

CALENDAR

DECEMBER 2015/JANUARY/FEBRUARY 2016

Maidu Independent Theater.

THE ART OF STORYTELLING
Maiduan Stories: A Coming Together of Konkow, Nisenan and Mountain Maidu Narratives
Saturday, Feb. 27 and Sunday, Feb. 28
10 a.m. – 5:30 p.m.
Potomac Atrium

February is a month for storytelling. Join the Museum in a celebration of Maiduan stories from Northern California through song, painted arts, storytelling and interactive story learning. Traditional Maiduan stories, often filled with humor and terror, teach and maintain the social customs of the Maidu peoples while they also vividly recreate historical events. Community representatives from the three Maiduan language groups, Konkow, Nisenan and Mountain Maidu, will present their styles of oral history and language art. Maidu language-keeper Paul Cason, Nisenan storyteller Rick Adams, Nisenan painter Alan Wallace and the musicians of the Maidu Independent Theater will each share their cultural knowledge, language work and a variety of unforgettable stories. This program is a partnership with the Vine Deloria Jr. Library, National Museum of the American Indian, which received a generous donation of limited edition Maidu storybooks from the Mooretown Rancheria of Maidu Indians of California. This rare book collection is comprised of time-honored stories told a century ago by master storyteller Hanc'ibyjim which were translated into English by noted linguist William Shipley and have now been bound with exquisite Daniel Stolpe lithographs.

EXHIBITIONS + EVENTS CALENDAR

DECEMBER 2015/JANUARY/FEBRUARY 2016

SMITHSONIAN'S **NATIONAL MUSEUM OF THE AMERICAN INDIAN** IN NEW YORK CITY

NYC EXHIBITIONS

MERYL MCMASTER: SECOND SELF
CLOSING DEC. 11, 2016

GLITTERING WORLD: NAVAJO JEWELRY OF THE YAZZIE FAMILY
THROUGH JAN. 10, 2016
*THE GLITTERING WORLD GALLERY STORE, LOCATED WITHIN THE EXHIBITION, WILL COMPLEMENT THE SHOW AND OFFER FINE JEWELRY FOR SALE.

CERAMICA DE LOS ANCESTROS: CENTRAL AMERICA'S PAST REVEALED THROUGH JANUARY 2017

CIRCLE OF DANCE
THROUGH OCT. 8, 2017

INFINITY OF NATIONS: ART AND HISTORY IN THE COLLECTIONS OF THE NATIONAL MUSEUM OF THE AMERICAN INDIAN
ONGOING

EXHIBITIONS:

MERYL MCMASTER: SECOND SELF
Closing Dec. 11
Photo Gallery

Meryl McMaster (Plains Cree member of the Siksika Nation/British and Dutch) is an emerging artist from Ottawa, Ont., whose work is comprised of visually stunning large-scale photography. This exhibition includes selections from *Second Self*, a playful but compelling series of portraits that engage with self-perception and constructed identity. This series was first exhibited in the United States in 2013 when McMaster was selected for RED: Eiteljorg Contemporary Art Fellowship, a biennial program of the Eiteljorg Museum in Indianapolis, Ind., which honors contemporary Native artists through an exhibition, catalog, art purchases and cash prize.

PHOTO COURTESY OF THE ARTIST AND KATZMAN CONTEMPORARY

Meryl McMaster, *Jin,* 2010. Digital chromogenic print, 36" x 36".

GLITTERING WORLD: NAVAJO JEWELRY OF THE YAZZIE FAMILY
Through Jan. 10, 2016
East Gallery

Glittering World presents the story of Navajo jewelry through the lens of the gifted Yazzie family of Gallup, N.M., one of the most celebrated jewelry-making families of our time. The silver, gold and stone inlay work of Lee Yazzie and his younger brother, Raymond, has won every major award in the field. Their sister, Mary Marie, makes outstanding jewelry that combines fine bead and stonework. Silver beads are handmade by other sisters. Featuring almost 300 examples of contemporary jewelry, *Glittering World* shows how the Yazzie family's art flows from their Southwest environs and a strong connection to their Navajo culture. With historic pieces from the Museum's collections, the exhibition places Navajo jewelry making within its historic context of art and commerce, illustrates its development as a form of cultural expression and explores the meaning behind its symbolism. The *Glittering World* gallery store, located within the exhibition, complements the show, offering fine jewelry for sale.

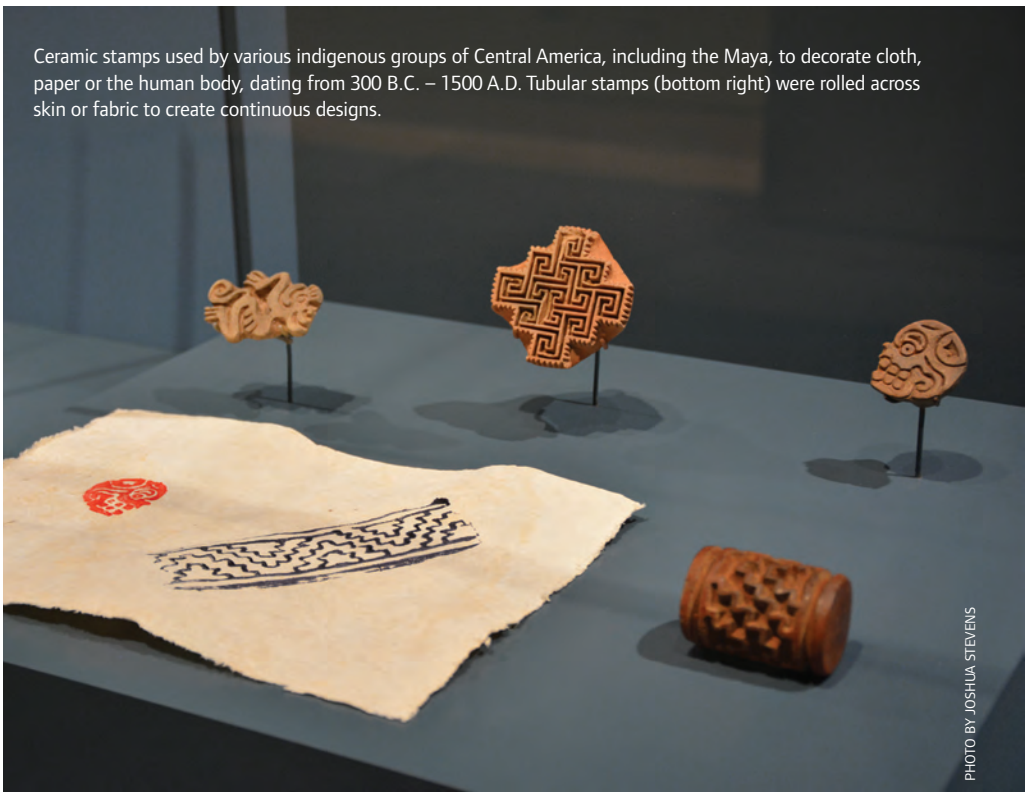
CERAMICA DE LOS ANCESTROS: CENTRAL AMERICA'S PAST REVEALED
Through January 2017
West Gallery

This bilingual (English/Spanish) exhibition illuminates Central America's diverse and dynamic ancestral heritage with a selection of more than 150 objects. For thousands of years, Central America has been home to vibrant civilizations, each with unique, sophisticated ways of life, value systems and arts. The ceramics these peoples left behind, combined with recent archaeological discoveries, help

CONTINUED →

Yoreme Pajko'ora Dance Regalia (Mexico).

PHOTO BY ERNEST AMOROSO



Ceramic stamps used by various indigenous groups of Central America, including the Maya, to decorate cloth, paper or the human body, dating from 300 B.C. – 1500 A.D. Tubular stamps (bottom right) were rolled across skin or fabric to create continuous designs.

PHOTO BY JOSHUA STEVENS

tell the stories of these dynamic cultures and their achievements. *Ceramica de los Ancestros* examines seven regions representing distinct Central American cultural areas that are today part of Belize, Guatemala, Honduras, El Salvador, Nicaragua, Costa Rica and Panama. Spanning the period from 1000 BC to the present, the featured ceramics, selected from the Museum's collection of more than 12,000 pieces from the region, are augmented with significant examples of work in gold, jade, shell and stone. These objects illustrate the richness, complexity and dynamic qualities of the Central American civilizations that were connected to peoples in South America, Mesoamerica and the Caribbean through social and trade networks sharing knowledge, technology, artworks and systems of status and political organization. This exhibition is a collaboration of the Smithsonian's National Museum of the American Indian and the Smithsonian Latino Center.

CIRCLE OF DANCE
Through Oct. 8, 2017
Diker Pavilion

Circle of Dance presents Native dance as a vibrant, meaningful and diverse form of cultural expression. Featuring 10 social and ceremonial dances from throughout the Americas, the exhibition illuminates the significance of each dance and highlights the unique characteristics of its movements and music. Each dance is showcased by a single mannequin dressed in appropriate regalia and posed in a distinctive dance position. An accompanying media piece complements and enhances the mannequin displays. Presenting the range of dances featured in the exhibition, this high-definition video captures the variety of the different Native dance movement vocabularies and the music that is integral to their performance.

INFINITY OF NATIONS: ART AND HISTORY IN THE COLLECTIONS OF THE NATIONAL MUSEUM OF THE AMERICAN INDIAN
Ongoing
South Gallery

This exhibition presents more than 700 works of art from Native North, Central and South America. Objects include an exquisite Olmec jade head, an exceptionally rare Anishinaabe man's outfit and a remarkable Charles and Isabelle Edenshaw (Haida) painted spruce root hat. This unparalleled assemblage of American Indian cultural material represents the tremendous breadth of the collections and the richness of Native traditional and contemporary art. It also explores the historic importance of a significant number of these deeply cultural, profoundly social objects. Free audio guide of the exhibition is available.

PHOTO BY DAVID SUNDBERG

Infinity of Nations exhibition.

PUBLIC PROGRAMS:

PHOTO BY THOSH COLLINS

NATIVE ART MARKET

NATIVE ART MARKET PREVIEW PARTY
Friday, Dec. 4, 2015
4:30 p.m. – 7:30 p.m.
Diker Pavilion

This festive, ticketed party gives guests preview access to the 2015 Native Art Market, along with a cocktail reception and gallery tours. A panel discussion for Preview Party ticket-holders will be held at 4 p.m. before the party begins.

Preview Party tickets start at $45. For info and tickets, please call (212) 514-3750 or email NYRSVP@si.edu. Tickets can also be purchased online by visiting NMAI.SI.EDU and clicking "Art Market."

NATIVE ART MARKET
Saturday, Dec. 5 & Sunday, Dec. 6
12 p.m. – 4 p.m.
Diker Pavilion

The Native Art Market offers one-of-a-kind, handmade, traditional and contemporary items directly from Native artists from North, Central and South America. The annual event features a wide selection of items for purchase, including jewelry, beadwork, pottery, baskets, prints, paintings and sculptures. Free admission.

PHOTO BY JOSHUA STEVENS

Storybook reading.

STORYBOOK READING & HANDS-ON ACTIVITY
Saturday, Dec. 12
1 p.m.
Education Classroom
Listen to *Giving Thanks: A Native American Good Morning Message* by Chief Jake Swamp (Mohawk) and illustrated by Erwin Printup, Jr. (Cayuga/Tuscarora). Make a cornhusk doll to take home.

STORYBOOK READING & HANDS-ON ACTIVITY
Saturday, Jan. 9
1 p.m.
Education Classroom
Listen to *Whale Snow* by Debby Dahl Edwardson and illustrated by Annie Patterson, a story about the Inupiaq and their relationship with the bowhead whale. Learn to play the Eskimo yo-yo game and take one home.

THUNDERBIRD SOCIAL
Saturday, Jan. 23
7 p.m. – 10 p.m.
Diker Pavilion
Join the Thunderbird Indian Singers and Dancers in an evening of inter-tribal dances led by Louis Mofsie (Hopi/Winnebago). Drum groups include the Heyna Second Son Singers and SilverCloud Singers.

WINTER BLAST
Saturday, Jan. 30
12 p.m. – 5 p.m.
Rotunda
The winter is chilly, but our fun, family-friendly activities are the perfect thing to warm up this season. Learn various games from across Indian Country, including Eskimo yo-yo, string games, the Hawaiian stone game and much more. Fun for all ages!

NATIVE SOUNDS DOWNTOWN! CELEBRATE BLACK HISTORY MONTH WITH JAMES LOVELL
Saturday, Feb. 6
1 p.m.
Join the Museum and the Smithsonian Latino Center for a celebration of Afro-Indigenous heritage. Legendary musician and cultural activist James Lovell brings together master Garifuna percussionists and dancers for a dynamic concert and conversation in honor of Black History Month. Learn the rich history and cultural legacy of the Garifuna people, a Native community that has called New York home since the 1950s. The performance is in conjunction with the exhibition *Ceramica de los Ancestros: Central America's Past Revealed.*

STORYBOOK READING & HANDS-ON ACTIVITY
Saturday, Feb. 13
1 p.m.
Education Classroom
Celebrate Black History Month. Learn about the first licensed African American/Cherokee aviator, Bessie Coleman, who is celebrated in the short story, *Nobody Owns the Sky* by Reeve Lindbergh. Then, make a Seminole patchwork design bookmark.

THE ART OF STORYTELLING WITH ROBERT LEWIS
Saturday, Feb. 27
1 p.m. & 2 p.m.
Rotunda
Experienced storytelling is at its best with Robert Lewis (Cherokee), who shares stories of his people and culture. Lewis mesmerizes and delights audiences of all ages through witty, and often amusing, personal stories and tales of language, history and more.

DAILY AND WEEKLY PROGRAMS:

TODDLER MUSIC WITH IRKA MATEO
Wednesdays through Dec. 16
10:15 a.m. & 11:15 a.m.
Diker Pavilion
Drop in with your toddlers (14 months–three years) and learn about Taino culture through stories, song, movement and hands-on activities. Led by renowned Taino musician Irka Mateo. First come, first served. For information contact NMAINYToddlers@si.edu. *Toddler Music is generously supported by Con Edison.*

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MUSEUMGUIDE

NMAI ON THE NATIONAL MALL IN WASHINGTON, D.C.

HOURS: 10 a.m.–5:30 p.m. daily, closed Dec. 25.

LOCATION: 4th St. and Independence Ave. SW, Washington, D.C. 20560 (Located on the National Mall between the Smithsonian's National Air and Space Museum and the U.S. Capitol)

PHONE: (202) 633-1000
TTY: (202) 633-5285
www.AmericanIndian.si.edu

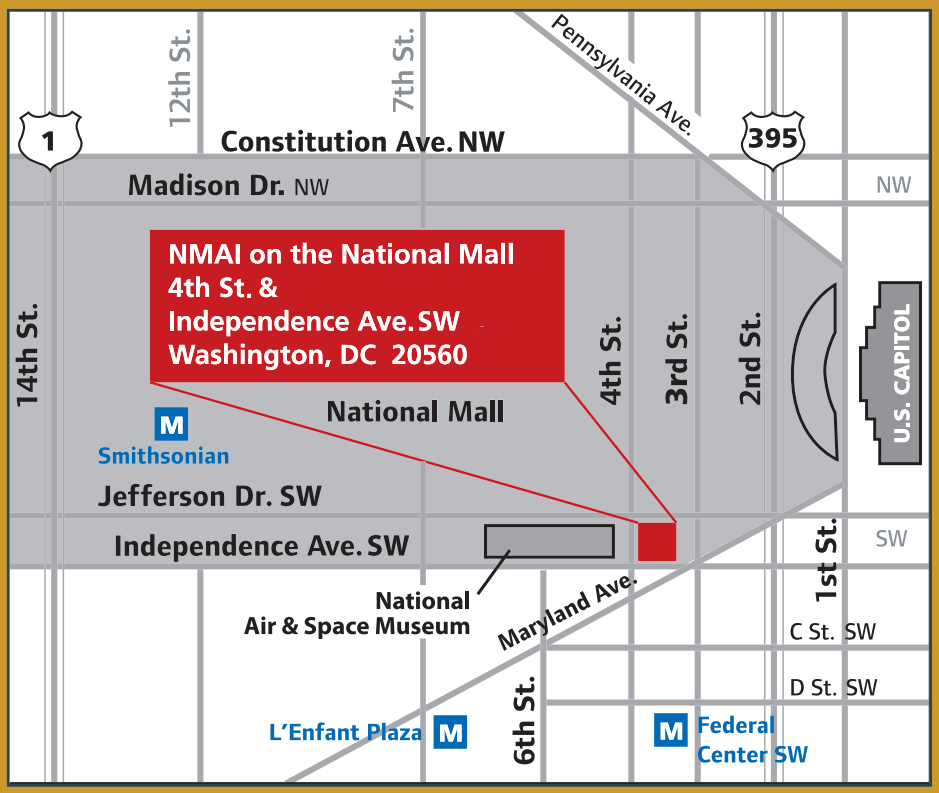
NEAREST METRO STATION:
L'Enfant Plaza (Blue/Orange/Green/Yellow lines). Take the Maryland Avenue/Smithsonian Museums exit.

ADMISSION: Free to the public.

FREE HIGHLIGHTS TOURS: Free, daily highlights tours led by Native cultural interpreters. Visit the Welcome Desk the day of your visit for tour times.

DINE & SHOP: Eat in the critically acclaimed Mitsitam Native Foods Cafe; open daily from 10 a.m. to 5 p.m. The full menu is available from 11 a.m. to 3 p.m., with a smaller menu from 3 p.m. to 5 p.m. Shop for unique gifts in the Roanoke Museum Store; open daily from 10 a.m. to 5:30 p.m.

GROUP ENTRY: Groups of 10 or more may schedule an entry time for admission through the reservations office via the education office: (202) 633-6644 or (888) 618-0572 or email NMAI-GroupReservations@si.edu. School groups can also arrange for an educational visit by calling the numbers above.



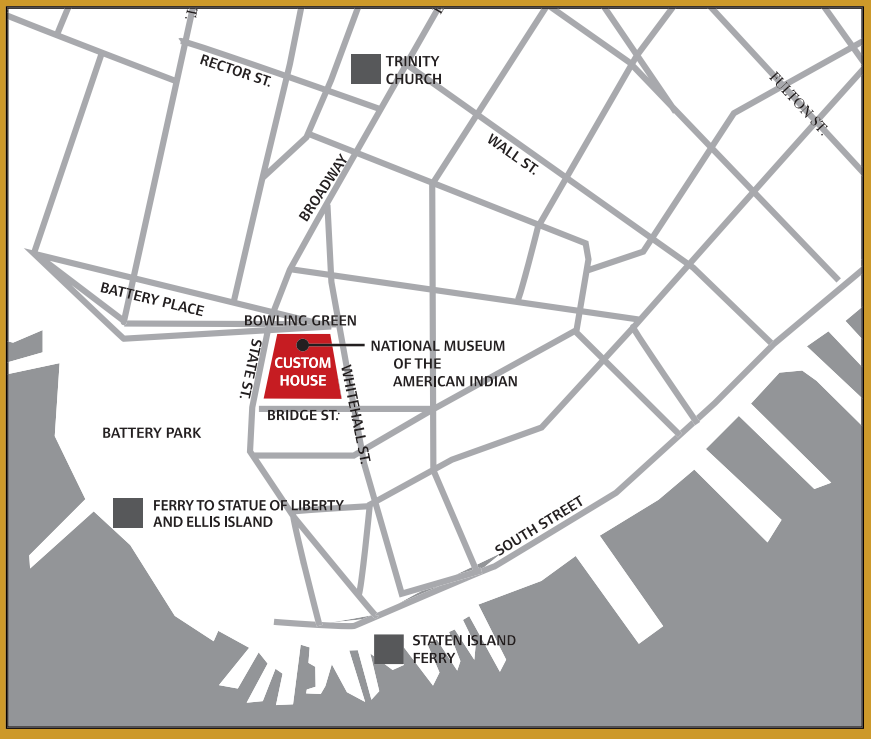
NMAI IN NEW YORK CITY

HOURS: The museum is open daily 10 a.m.–5 p.m., Thursdays until 8 p.m.; closed Dec. 25.
Free admission.

SHOP: The Gallery Shop features a large collection of books on Native cultures as well as authentic pottery and handcrafted jewelry and has a variety of children's books, posters, toys, souvenirs and musical instruments. Open daily 10 a.m.-5 p.m. Call (212) 514-3767 for more information.

LOCATION: National Museum of the American Indian in New York, One Bowling Green, New York, NY 10004

Call (212) 514-3700 for more information. For program updates, visit www.AmericanIndian.si.edu and click "events." For Film and Video updates call (212) 514-3737 or visit http://nmai.si.edu/explore/film-video/programs/



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