

NATIONAL MUSEUM *of the* American Indian

Fall 2000

Celebrating Native Traditions & Communities



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contemporary Inuit-inspired sculpture
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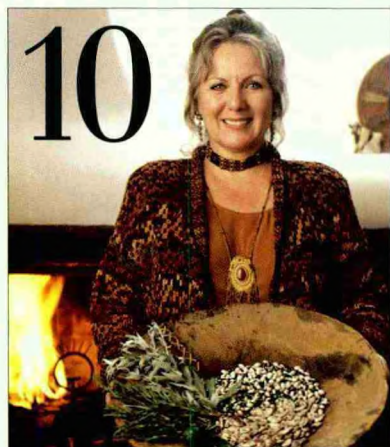
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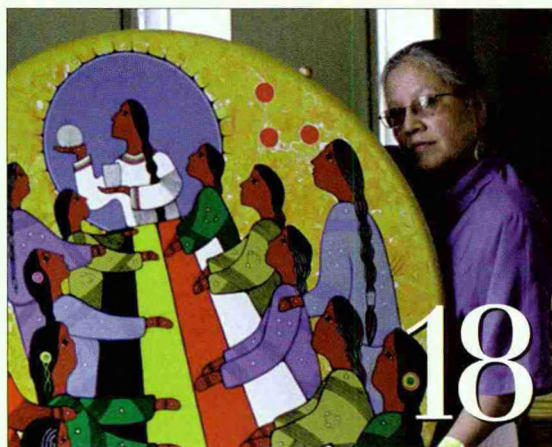
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Cover: Photographed by Katherine Fogden (Mohawk), Smithsonian Institution, National Museum of the American Indian

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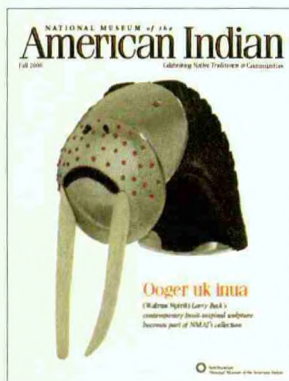


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NATIONAL MUSEUM of the American Indian

Volume 1, Number 4, Fall 2000

Celebrating Native Traditions & Communities



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American Indian (ISSN 1528-0640) is published quarterly by the Smithsonian's National Museum of the American Indian (NMAI), 470 L'Enfant Plaza SW, Suite 7103, Washington, D.C. 20560-0934. Application to Mail at Periodicals Postage Rates is pending at Washington, D.C. and at additional mailing offices. *American Indian* is a benefit of NMAI membership and constitutes \$8 of an individual's annual membership. Basic membership is \$20. Articles may be reprinted at no charge provided that by-lines are retained and the name "Smithsonian's National Museum of the American Indian" is fully credited. Letters to the Editor are welcome. Write to us at: NMAI, Office of Public Affairs, P.O. Box 23473, Washington, D.C., 20026-3473, telephone: (202) 357-3164 or e-mail letters to the editor to aiditor@nmai.si.edu. To become a NMAI Charter Member, call 1-800-242-NMAI (6624) or write NMAI, Member Services Department, P.O. Box 23473, Washington, D.C., 20026-3473, or visit NMAI's Web site at www.si.edu/nmai. For change of address requests for Charter Members, please call 1-800-242-NMAI (6624) or e-mail us at aimember@nmai.si.edu. Postmaster send change of addresses to *American Indian*, P.O. Box 23473, Washington, D.C. 20026-3473.



The Web helps Resource Centers Go Global

By Marty Kreipe de Montaña

In 1984, the Indian Information Center on the first floor of the Audubon Terrace building held a typewriter, a telephone, and a collection of 300 books. Dr. Roland Force, director of the Museum of the American Indian/Heye Foundation, visualized the Manhattan center in 1977 as a place where the public could get answers to questions about Indians and the Museum. On my first day on the job as manager, the telephone rang with a question about powwow dates in the New York City area. For the next six years, I answered questions about Native people in the Western Hemisphere and about the Museum.

When the National Museum of the American Indian (NMAI) became part of the Smithsonian Institution in 1990, the Museum was invigorated by a new purpose. The Resource Center had to reinvent itself in order to reach beyond its walls to the public and to Native communities in the Western Hemisphere. The move to the Custom House in 1994 provided an opportunity to plan a new resource center that could utilize the latest computer technologies.

When the Smithsonian celebrated its 150th birthday in 1996, we were ready. The birthday party included free programs on the National Mall in Washington, D.C. The George Gustav Heye Center (GGHC) Resource Center staff found a way to connect the Mall activities to an audience at the GGHC in New York City: We produced a live Web broadcast of dancers on the Mall's outdoor stage, accessible to anyone with a Web browser.

One set of performers on the Mall was a Kwakwaka'wakw dance group from British Columbia. Their friends and relatives flocked to their community center in Alert Bay, B.C., to watch the dancers within seconds of their live performances, from thousands of miles away.

Another high-speed performance by the GGHC Resource Center took place a couple of years ago, when singer/songwriter/activist Buffy Ste. Marie called me. Her Cradleboard Teaching Project needed culturally relevant information in an interactive CD for an elementary school science curriculum. Using a digital camera, we recorded Juanita Velasco (Maya) grinding corn to illustrate the scientific principle of friction for Ste. Marie's project. Using a private Web site, we posted the video



Photo by Katherine Fogden

NMAI's Cultural Resources Center in Suitland, Maryland.

and other images that Ste. Marie could download from Hawaii within seconds.

We also used the Web to make high-speed connections with Native communities in the Four Directions Project. The GGHC hosted elementary students from Bureau of Indian Affairs schools. Everyone – from students in Santa Clara Pueblo in New Mexico, and at the Hannahville Potawatomi school in Michigan, to our technical support in Texas, and to our exhibitions and conservation departments in New York City and Suitland, Md. – visualized the process on the Web.

The students selected objects from exhibit catalogs and e-mailed their lists to the Resource Center. We placed images of the chosen objects on a private Web site. Our conservation and exhibitions departments let us know which objects were sturdy enough to be taken out of their cases for digital 3-D photography. Resource Center staff then communicated these results by annotating the images on the Web so the students could see which objects were available for the project.

One object that the students wanted to use posed a problem. The beetle-wing ornaments

from the Amazon were mounted in a way that made them appear to float in the case. How were we going to mount them for 3-D photography? We took close-up, detailed digital pictures of the delicate, iridescent ornaments in their cases and put the images on a private Web site. Then the conservator, Marian Kaminitz, in Suitland, Md., and I in New York City, looked at the images via the Web. She could see how the mountings were made, and we hired a mount maker to produce the same kind of mount. Today, the students' finished product, an interactive virtual tour, can be seen by clicking on the virtual tour on the NMAI's Web site, www.conexus.si.edu.

The three Resource Centers – one in the GGHC, the new one in the Suitland Cultural Resources Center, and one under construction on the Mall – will undoubtedly continue to use the Web to serve the Native American community and to help the NMAI share its resources with a global audience. ■

Marty Kreipe de Montaña (Prairie Band Potawatomi) is the manager of all three Resource Centers.



Abeyta's Art a Family Affair

Pablita Abeyta's sensuous, kiln-fired ceramic pieces, mostly depicting Native women, have won numerous awards at Indian Market in Santa Fe, N.M. This year her sculpture *Moon Dance* won second place in the Pottery/Human Figurines category. Abeyta's sister, Elizabeth, won first place in the same class. Abeyta (Navajo), special assistant to National Museum of the American Indian (NMAI) Director W. Richard West, has been selling her work at Indian Market for close to 15 years.

Abeyta recalls firing pieces in the kiln two days before they were due in Santa Fe. "It's always a lot of work," she recounts of the three months needed to prepare for the market. "It's emotionally draining, but once I get there and see friends and the other artists I've been wanting to see, I'm always glad to be there."

Born in Gallup, N.M., Abeyta is one of seven children in a family of artists. Her father, internationally renowned painter Narciso

Abeyta, studied under Dorothy Dunn at the Santa Fe Indian School. Her brother, Tony, known for his richly textured mixed-media paintings, donated *Gathering from Four Directions* to the NMAI. He created the painting for the Museum's groundbreaking ceremony last September.

"This year was a very successful Indian Market for me," Pablita says. "I took 16 figurines and sold almost all." Abeyta's work is featured in a permanent exhibit at the National Museum of American History in Washington, D.C., at NMAI's Cultural Resources Center in Suitland, Md., and most recently in the Smithsonian Castle. - Carrie Vaccaro

Abeyta, whose work is also in the NMAI collection, won second place for her sculpture Moon Dance (right) in the Pottery/Human Figurines category at the Indian Market in Santa Fe, N.M.



Kidaround Downtown a Weekend of Family Fun at the GGHC

On September 23 and 24, a new festival, *Kidaround Downtown: A Weekend of Family Fun*, kicked off a collaboration with the Alliance for Downtown New York to celebrate lower Manhattan as a kid-friendly destination. The National Museum of the American Indian (NMAI), along with 18 New York City cultural, financial, business, and retail institutions, participated in this first annual weekend-long children's festival. An enthusiastic crowd of nearly 5,000 came to the George Gustav Heye Center (GGHC) for the event, nearly doubling the average weekend attendance there.

Special programming at the GGHC included films, theatrical storytelling by Joe Cross (Caddo) and Donna Couteau (Sac and Fox), and performances of traditional music and dance by the 14-member Andean group Tahuantisuyo, whose drums, panpipes, and spirited steps mesmerized adults as well as children. "The people that were there had a blast," says Public Affairs Officer Russ Tall Chief (Osage). "Tahuantisuyo had such energy about them that you couldn't help getting up and dancing."



Photo by Georgetta Stonelish

On Saturday, the publishing industry's annual fair, *New York Is Book Country*, included a salute from NMAI in which cultural interpreter Paul Betancourt (Seneca) and Resource Center writer-producer Clinton Elliott (Ojibway) read Native American creation sto-

ries, animal tales, folklore, and legends. Mystic Paper Beasts, a masked theater group, made cameo appearances, with its members roaming the downtown area and the Museum in full costume, lending further magic and delight to the weekend's events. - Carrie Vaccaro

Mashantucket Pequot Show Commitment, Generosity

The Mashantucket Pequot Tribal Nation of Connecticut recently presented a \$1-million check to the National Campaign of the National Museum of the American Indian (NMAI), the fifth installment of its \$10-million gift to the Museum. The gift is the largest to the campaign.

"We would like to thank the tribe for this fund-raising gift and for their extreme generosity. This occasion is a wonderful start to the second phase of the fund-raising campaign for the Mall Museum," said Elizabeth Duggal, the NMAI director of external affairs and development.

The remainder of the funds will be used for an endowment for opening exhibitions and activities programming. Much of the Pequot's gift will go toward the physical construction of the building, and some dollars have been earmarked for specific uses within the Museum and for future programs. The Mashantucket Pequot tribe, based in Ledyard, Conn., owns and manages Foxwoods

Casino and Resort.

"We are so appreciative of this effort by the Mashantucket Pequots," said NMAI Director W. Richard West. "At an exciting time in this Museum's history, the gift signals the strong, nationwide interest in the National Museum of the American Indian and the generosity of tribes, corporations, and individuals in this country." - Richard Peterson

NMAI Director W. Richard West (center) and Director of External Affairs and Development Elizabeth Duggal (right) accept the fifth installment of a \$1 million contribution for construction of the Mall Museum from the Mashantucket Pequot Tribal Nation. The \$1 million contribution is part of a \$10 million total commitment by MPTN. Representing the Pequots are Lindsay France, John Guevremont, and Jane Kane.



Photo by Daniel Little

Father and Son Create Unique Exhibit



Photo by Katherine Fogden

Beauty, Honor, and Tradition: The Legacy of Plains Indian Shirts will open to the public Dec. 10, 2000, and remain open until Nov. 4, 2001.

Joe Horse Capture (Gros Ventre) joined his dad, George Horse Capture, deputy assistant director of cultural resources for the National Museum of the American Indian (NMAI), to form a unique curatorial partnership. The father-son team selected more than 40 shirts for the exhibit, *Beauty, Honor, and Tradition: The Legacy of Plains Indian Shirts*, which is set to open Dec. 10, 2000.

"The reason this show is different is in the way we look at objects," said Joe, assistant curator of Africa, Oceania, and the Americas at the Minnesota Institute of the Arts. "We look at the cultural context, but we look at it more from an art appreciation stance." Both curators wanted to perceive the shirts in more than a historical context. The shirts were selected based on aesthetic quality and divided into groups according to stylistic theme.

Women will not be left out of this interpretation of the Indian honor shirt. Catalog text will explain the skills of the women who created these shirts.

Interactive computer stations will line the exhibit. The Horse Captures visited the Blackfeet, Northern Cheyenne, and Lakota reservations to interview youth, elders, and other cultural figures. These interviews will be accessible at the media stations.

One interview reminded Joe of the continuity of tradition in Indian communities. In Heart Butte, they interviewed an all-state-champion high-school basketball team. "They were rewarded [by their community] by receiving a coat which had the words 'Heart Butte' embroidered on [it]," said Joe. "In a sense, these kids are the contemporary warriors. The concept is exactly the same as it was 150 years ago." - Leta Rector

Family Donates Statue of Great Ancestor

Chief Washakie was a Shoshone leader in the late 19th century who united his people into a significant political and military force while maintaining peace with white settlers. He was honored recently at the U.S. Capitol, as well as at the National Museum of the American Indian (NMAI), when his descendants donated a statue of him to the Museum's permanent collection.

At a September 8 reception in the Cultural Resources Center (CRC) in Suitland, Md., the National Museum of the American Indian's Deputy Director Douglas Evelyn welcomed members of the Washakie family, representatives of the Shoshone and Salish-Kootenai tribes of Wyoming and Montana, and sculptor Dave McGary, the statue's creator. The family presented a 35.5-inch bronze statue of their great forebear to George Horse Capture Sr., who formally accepted it on NMAI's behalf. Horse Capture (Gros Ventre) is deputy assistant director for cultural resources and senior counselor to NMAI Director W. Richard West. The statue is a maquette of a larger-than-life version installed the day before in the U.S. Capitol's Statuary Hall as one of two pieces representing the state of Wyoming. The reception at the CRC, which celebrated both events, also hosted Yamacut Drum, a Salish drum group that, like the Shoshone Eagle Spirit dancers who performed at the Capitol installation ceremony the day before, includes numerous Washakie relatives. Chief Washakie's father was Salish (Flathead) and his mother Shoshone.

Washakie emerged as a leader when westward expansion was pushing settlers and displaced enemy tribes from the Plains into traditional Shoshone hunting grounds along the eastern Rockies. A skilled diplomat and orator,



he spoke French, English, and several Indian languages and was able to negotiate from the U.S. government a large, scenic reservation by the Wind River Mountains, on which he built numerous schools for his people. — Carrie Vaccaro

Sculptor Dave McGary with his bronze maquette for a sculpture of Chief Washakie. The family of the great Shoshone leader presented the statue to NMAI at a reception on September 8. The larger-than-life version was installed in the U.S. Capitol's Statuary Hall the day before.

Guatemalan Official Tours NMAI Cultural Resources Center and Mayan Collection

On September 1, Gaspar Pedro Gonzalez Roda (Q'anjobal Maya), director general of Guatemala's Ministry of Art and Culture, toured the Cultural Resources Center (CRC) of the National Museum of the American Indian (NMAI) in Suitland, Md., to learn about the Museum's preservation and display techniques. This was part of a weeklong tour of American tribal communities, sponsored by

the U.S. State Department's International Visitor Program. Mark Clark, assistant collections manager, guided Gonzalez through the collections areas at the CRC.

The NMAI's Mayan collection includes a Mayan deer dance costume, a Quiche Maya jaguar mask, and a Mexican jaguar sculpture about the size of a house cat. Gonzalez remarked that a Guatemalan dance mask with blond hair, mustache, and European features

represented a conquistador. "The wooden mask was purchased by George Gustav Heye in 1951," said Clark.

"He also saw some of the Mayan material chosen for our Mall exhibition by Francisco Caal and Esteban Pop Caal, Q'eqchi' elders from Carchá and Cobá, Guatemala," Clark said. Various tribal delegates from throughout the hemisphere have visited NMAI since its beginning in 1989. — Doris Bradley

Bolivian Television Show Hosts Navajo Guests

Recently Anthony Kahn (Navajo) and his mother, Anne Kahn, traveled to Bolivia with the National Museum of the American Indian's exhibition *Woven by the Grandmothers*. The Kahns found themselves on a Bolivian television program answering questions about the Navajo blankets in the exhibition. Anthony Kahn was surprised to find the show resembled a version of America's *Today Show*. "They even had a Katie Couric-style anchorwoman," he chuckled.

The TV hosts wanted to know if the Kahns noted any similarities between the Navajo and Bolivian Native cultures. Just the day before, the Kahns had toured the ruins of Tiawanaku, about 40 miles outside of La Paz.



Anne and Anthony Kahn appeared on Bolivian television answering questions about Navajo blankets. At the end of the interview, the hosts even asked the Kahns to sing a traditional Navajo song.

They found the lives of modern Bolivian Indians similar to those of the Navajo people.

"They raise cows and sheep in the countryside like we do and they give blessings to Mother Earth, *Pacha Mama*. The Navajo give blessings to *Nahasdzan Shima*. When they build a new house, they conduct a very similar ceremony to that of our people. It was

clear that, like the Navajo, theirs is an ancient culture. We felt a real kinship with them."

At the end of the interview, the hosts asked the Kahns to sing. "We chose to sing a seasonal song. It was summer in Navajo land, but since the seasons are reversed, we sang them a winter song," said Anthony. "They really seemed to like it." — Mary Annette Pember

Duggal Brings New Initiatives and Impressive Track Record to NMAI Campaign Office

Elizabeth Duggal recently was appointed as the National Museum of the American Indian's (NMAI) director of external affairs and development. Duggal previously served as development executive for the British Museum Development Trust in London. Duggal chaired the first and subsequent royal charity galas of the British Museum's 250-year history and also headed a series of related events in the United States with the royal family. "We are very fortunate to have someone of her caliber and experience to assist in the Museum in these critical areas," said NMAI Director Richard W. West.

Duggal directs NMAI's public affairs, membership, development, and special events offices, and she will lead the second-phase of the campaign office's fund-raising. "The second phase of the campaign is the final piece of a 10-year journey to create the tripartite

Museum complex that comprises the NMAI," Duggal said. "This is a public and private partnership that now requires more money to complete our spectacular Mall Museum." NMAI has met its first-phase goal of \$110 million.

Under Duggal's leadership, the Museum is launching a number of new initiatives. One is a visitors center at the Mall Museum construction site, set to open in 2001. Another is the Honor Wall, inside the Museum, where the names of donors will be listed. "We are creating this Honor Wall to allow people who donate to the Museum to have their names or the name of someone they wish to memorialize recognized in perpetuity at the Museum," Duggal said. "We will soon announce the details of this exciting opportunity to help complete the National Mall Museum." — Leta Rector



Photo by Georgetown Stonefish Ryan

TV Chefs put New Spin on Old Ways

Loretta Barrett Oden and David Wolfman are putting a new and exciting spin on traditional Native foods and bringing their "old new way of cooking" to North American television audiences

by ANDRE MORRISSEAU

From Martha Stewart to Emeril Lagasse, cooking shows prevail on television today. Now, in Canada and the United States, two chefs prepare Native American cooking on TV. Loretta Barrett Oden (Citizen Potawatomi) and David Wolfman (Salish) take the old and make it new. Both chefs research cooking methods hundreds of years old and create modern versions for a contemporary audience. Oden and Wolfman write updated recipes for regional foods used by Native peoples in the Americas.

At Oden's restaurant in New Mexico, the Corn Dance Cafe in the Hotel Santa Fe, she goes from table to table telling her patrons the food history of indigenous peoples. It's a way of educating people about the Aztecs, the Pueblos, the Wampanoags, and hundreds of other Native peoples. Another way that Oden will reach people is on her half-hour show, *Seasoned with Spirit*, which will air on the Public Broadcasting System (PBS) in the fall 2001 season. During the show, Oden will go on location and harvest wild rice with Native people like activist Dennis Banks in Leech Lake, Minn. From the Northwest Coast to the tip of Florida, Oden will prepare indigenous recipes with Native celebrities like Floyd Red Crow Westerman and Wes Studi.

The new techniques in Native cooking result in lower-fat dishes. Oden's "2000 version" of traditional cooking methods, like wood grilling and roasting, reduces fat. "The food turned out to be very healthy because I used the old methods," says Oden. If there must be no deep-fat frying, is fry bread out? Not for Oden. She bakes the dough in a little forced-air oven. Another recipe that's very healthy is butternut squash soup, which Oden, 58, can prepare for her grandchildren Audrey Anna, 4, and Carson, 15 months.

Wolfman calls his style of cooking "Aboriginal fusion" or "traditional cooking with a modern twist." As a young man, he



Loma Mathias and David Wolfman have fun teaching their audience about Native culture.

modified one of his mother's Salish recipes for drying salmon. She thought he had done it the way they do it back home in British Columbia, by hanging fillets on racks by the river and wind-drying them, but he modernized this method by placing the salted salmon in a dehydrator to dry it. "I made some for my mom, and she couldn't believe it," says Wolfman. "She said, 'How come you went back home and didn't tell me?'" She

could have sworn it was from B.C., but it was Ontario salmon that he had dehydrated in his Toronto home.

"What I'm doing is creating an awareness of an old new way of cooking," says Wolfman. He takes regional foods like salmon and berries from the West Coast and rabbit, pheasants, and whitefish from the East Coast and uses different methods of cooking them, like poaching, steaming, and

Photo by Heather Wakeing



Photo by Doug Merriam

Loretta Barrett Oden's *Seasoned with Spirit* will air on PBS in the fall of 2001 with celebrity guests like Floyd Red Crow Westerman and Wes Studi.

grilling. More and more people today shop for organic products and want healthier diets. Wolfman sees Native American recipes as "going back to what we once ate" with lean meats like moose and buffalo. For urban dwellers, he suggests going to local specialty suppliers to purchase moose or buffalo or just substituting beef in recipes that call for wild game.

Wolfman's show, *Cooking with the*

Wolfman, starts its second season on the Canadian Aboriginal Peoples Television Network (APTN) on Jan. 1, 2001. Wolfman and his co-host, Loma Mathias (Métis/Ojibwe), have fun teaching audiences about Native culture. They introduce a "word of the day," like *onkaki*, which is Ojibwe for "frog."

Both Oden's and Wolfman's cooking styles are healthy and original, and they give

old methods a new flair. Very soon, you'll be able to tune in to "old new ways of cooking" in the United States and Canada. ■

André Morriseau (Ojibwe) is a freelance writer and broadcaster living in Toronto, Ont.



A New Life Begins at SUNRISE

AT least for some young San Carlos Apache girls. The traditional Sunrise Dance ceremony, called *náííees*, is considered a rite of passage for San Carlos girls. This ceremony is not easy. It's not supposed to be.

"Life is hard," says Gilbert "Inchy" Natsyn, who sponsored a Sunrise Dance for his daughter Jessica several years ago. Natsyn is among San Carlos parents who consider the ceremony the best gift a family can give a daughter. It blends tradition and custom with sacred song and dance while introducing a young woman to a new stage of life by bridging the past and the present.

The Kenton Sunrise Dance took place in mid-August. "Ever since she was born, we knew

that we would someday have a Sunrise Dance for her," says mom Julie Kenton. "I know that as she continues to grow and may face the possibility of hard times, she will remember this ceremony and its purpose." During the ceremony, tribal members and family give good advice, through speeches, on how to succeed in life. They stress to the young girl to succeed in any goals she sets for herself and to overcome life's obstacles as best she can.

Preparation for the Sunrise Dance begins with a meeting to plan the three-day ceremony. Immediate and extended family members are summoned. Assistance is anticipated, requested, and accepted. "It's expensive but it can come together with the help of family and friends," says Larry Kenton. "Most of the time when we decide to have ceremonies done for the girls we

By DEENISE BECENTI • photographs by ROBERTO YSAIS



Above: Janel Kenton listens as songs are sung reminding her of the phases of a woman's life.

send out notices to family and friends to let them know our intentions. During the preparation time, they will let us know if they are willing to help out."

This event becomes a family affair, with the family selecting dance grounds and campsites and building brush arbors some two weeks before the first day. During this prep time, two-piece traditional outfits are assembled. One is called a camp dress and is made of cloth. The other is made of buckskin. The beaded buckskin dress symbolizes growth and development, not only for the young woman but also for everything around her. "It's a powerful time," Natsyn explains. "She is blessed. Her family is blessed. The people are blessed. The environment is blessed."

On day one, the family and extended family arrive at the chosen site. The dance may be held at any time of year, but late summer is preferred because it is the harvest season. Two campsites are built, one for the host family and one for the godparents. The godparents are selected carefully and are considered to serve as secondary parents. The godmother is set apart as a mentor, a person expected to help guide the young woman through this important phase of her life. The Kenton family selected Katrina Talkalai Talgo, an Apache woman in her thirties.

According to David Kenton, Janel's father, Talgo was chosen for good reason.

"She's someone who has achieved a lot and is setting a positive example. She is hard-work-

ing and well-respected," says David. "That is how we would like Janel to grow up."

Natsyn says that a long time ago, an elderly woman was often asked to be a godmother because she had lived many years and had been through both good times and hard times.

"Today, it's kind of different. Sometimes an elderly woman is selected and sometimes a younger woman is chosen.... Maybe younger women are chosen as godmothers because this is a teaching time," says Natsyn. "But really godparents, especially godmothers, are picked because of their backgrounds, their achievements, their beliefs, and their commitment to live a good life. It's an honor to be considered as a godparent."

The first day is spent primarily cooking for



Immediate and extended family members are summoned. Assistance is anticipated, requested, and accepted. “It’s expensive but it can come together with the help of family and friends,” says Larry Kenton.

the dozens of family members and visitors at the camps, located some 100 yards from each other. The feast prepared at one campsite, usually consisting of pots of traditional stews (like acorn stew and corn stew) boiled over open-pit fires, pans of fried jerky meat and tamales, bowls of salads, cases of soda, and boxes of tortillas and fry bread, is taken to the other campsite.

On Friday evening, the night before the sunrise ceremony, Talgo dressed Janel in her traditional attire, and the medicine man, Leroy Kenton, sang four songs for Janel. Songs are sung when the sun rises on Saturday morning. The sacred songs are repeated – songs that have been sung time and time again, season after season, for hundreds of years. “These songs tell the story... of the different phases of a woman’s life, starting from birth to old age,” Natsyn

explains. “So as the ceremony progresses, the life cycle of a woman would have been completed.”

Dancing is a big part of the gathering. The young woman dances in place to 32 songs, sometimes dancing for four straight hours. In the first phase, she sits on her knees, places her hands above her head, and bounces up and down on her knees or sways side to side to four songs about 10 minutes long.

Young Janel Kenton recalls this part of the Sunrise Dance. She remembers the instruction to keep the sacred cane in motion as she danced. She says it was as difficult as predicted. Her family and godmother encouraged her to keep up with the beat of the sacred songs. “I knew I had to keep moving. If I stopped, then I would let myself down and I didn’t want to do

that because I wanted to stay strong for the future,” says Janel, with a certain level of shyness to her voice, exhibiting care with her choice of words.

In the second phase, the young woman lies on the blanket. That’s when the massaging started. Talgo massaged Janel as if she were sculpting her goddaughter’s future physique. It’s believed that as the godmother touches the girl with her hand and foot, some of the godmother’s personality and character is transferred to the young woman.

After this step, Janel stood and danced to four more songs. The cane, ceremonially decorated with ribbons, bells, and feathers, is placed toward the east, and she runs around the cane four times. The girl holds and cares for the cane all weekend. “The cane is a symbol for her to

Above: The Kenton family. Right: Katrina Talkalai Talgo, whom the Kenton family chose as Janel’s godmother, brushes Janel’s hair.





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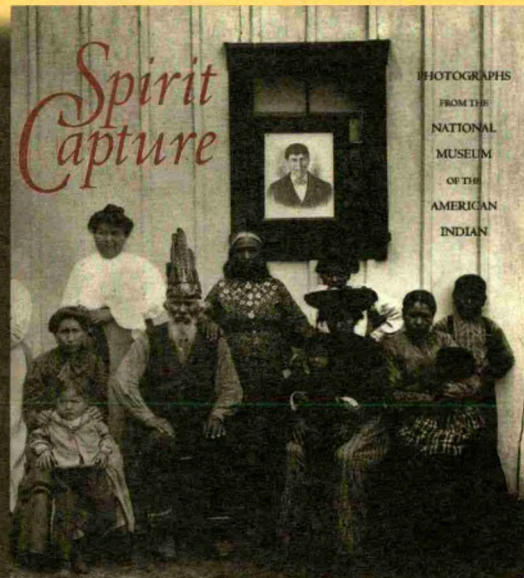
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Photos (top) Chief Joseph's grandnieces (Cayuse) 1898; (left) Nez Perce, undated; (bottom) Seminole men, ca. 1910.



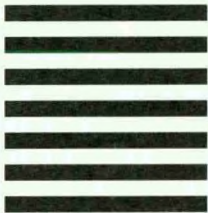
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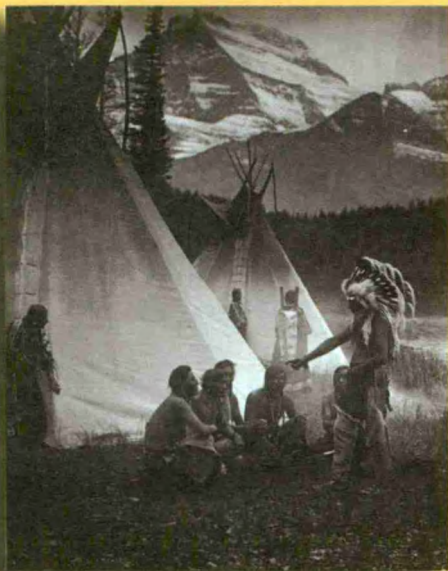
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Chief White Quiver, Piegan (Blackfoot) addressing his council, ca. 1912. Photo by Roland W. Reed.

The exhibition based on *Spirit Capture* opens at the George Gustav Heye Center in New York City in summer 2001.

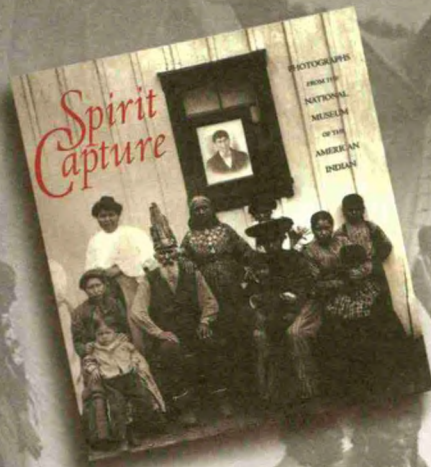
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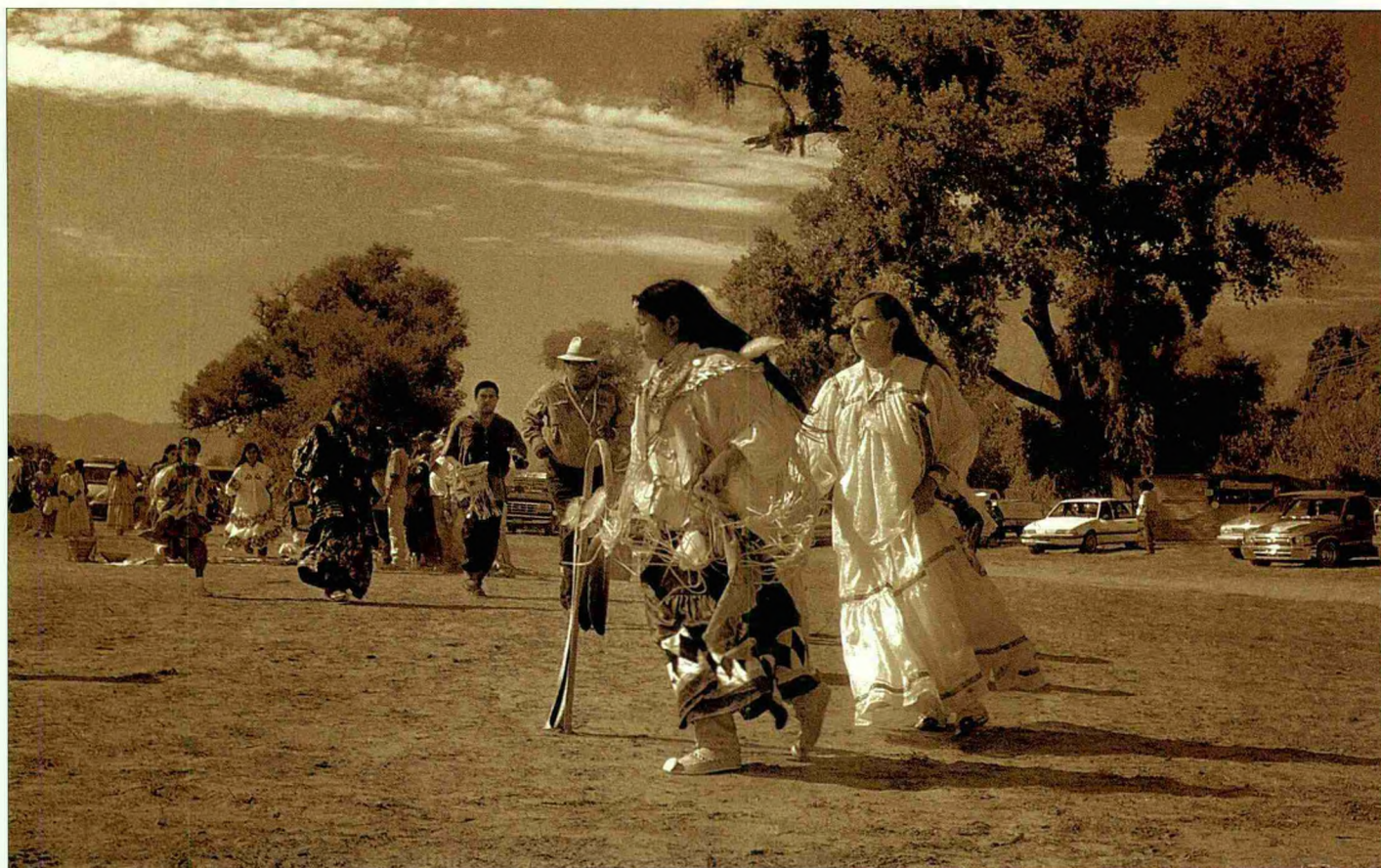
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“Today, our people know how important this dance is for our young women. I think it is growing in numbers more than ever and will never fade again,”

live a long life, to a time to where she can use the cane as an old woman,” says Larry Kenton.

Dancing before dozens of people, Janel knew that the expectations were high. She knew she danced to set an example. “I have three younger sisters,” she says. “I wanted them to see that this can be done. It’s important.” Janel says that she kept her mind on her role. She remembered the words of her family, that this ceremony includes soundless prayers and good thoughts – not only for herself but also for people in general.

“When she dances she thinks about her future and she silently prays for herself, her family, and all the people – for all the people everywhere,” Natsyn says. “As I said before, life isn’t easy – so this ceremony isn’t easy. The harder it is, the stronger she becomes and will remain resistant to fear of hardship.”

The young woman doesn’t always dance alone. In some segments she is joined by her

godmother and by the Crown Dancers, known as the messengers between the spirit world and the San Carlos people. The dancers bring blessings to the gathering. “They too serve as guides,” Natsyn says. “None of them speak through their masks, but through their presence they are able to bring strength to the girl.”

There was a time when the Sunrise Dance was in trouble. Tribal members say that during the 1940s and 1950s conducting religious ceremonies was discouraged. Speaking the language was restricted in schools. This ceremony of celebration was noticeably absent. “Our people didn’t hear these songs for a long time,” comments Natsyn, who says an imperative resurgence occurred during the 1960s and 1970s. “But today, our people know how important this dance is for our young women. I think it is growing in numbers more than ever and will never fade again,” he says. “Some parts of the ceremony have changed slightly – that’s

because times have changed. But the songs and dances remain unchanged, and the purpose is still the same. That meaning will never be different. The Sunrise Dance is about life and the meaning of life.”

That meaning is what Julie and David Kenton want Janel to retain. “Now that she has had the Sunrise Dance, I know she will be ready to move on. This completes one part of her life,” says Julie. “I’m very proud of her. She didn’t show weakness – even though I could see that she was very tired. She has gone through physical hardship. She is ready for life.” ■

Deenise Becenti (Navajo) is a reporter for KTNN, a radio station in Window Rock, Ariz.

Special thanks to Janel, Leroy, Harold and the entire Kenton family for allowing us the privilege of recording a few moments from this sacred ceremony. Thanks also to Michelle Garcia for introducing us to the Kenton family.

Left and above: Throughout the Sunrise Dance ceremony, Janel carries a ceremonial cane, a symbol for long life.



The Spirit Powers of Ojibwe and Odawa Art

Story by WINONA LADUKE

Photos by MARY ANNETTE PEMBER

Manitoulin Island rises like a thundercloud from the depths of Lake Huron. It is here in the heart of Anishinabeg (Ojibwe and Odawa) territory that imagery and art are reborn. Alternately called Woodland or Legend painting, the art of Blake Debassige, Zoey Wood-Solomon, and Mishibiniijima (James Simon) pleases the Anishinabeg eye much as the sounds of paddles slicing the calm waters of a lake or rice sticks gently knocking on stalks of *manoomin* (wild rice) soothe the ear. It is both quintessentially Anishinabeg and absolutely modern.

Woodland or Legend painting is an art tradition and style practiced primarily by Ojibwe, Odawa (Anishinabeg), and Cree (Eeyou) artists, from the northern woods of the continent. It is a form that has become

more prevalent and revitalized over the past two decades and whose origins are imbedded in the legends and oral tradition of these peoples. "The teachings and legends depicted on my canvases," explains Mishibiniijima, "have been handed down by the elders." The canvases bring new light to the relations of the Anishinabeg to Mother Earth. "Man must understand Mother Earth," Mishibiniijima continues. "He must look at animals, plants, and fish to find answers. He forgets he is only a part of this chain of living things." Those relations are graphically illustrated in the culturally based style of Woodland painting.

For generations, the Anishinabeg have surrounded themselves with these images. Thousands of petroglyphs, or paintings on stone, are the handprint of the people on the land and the rock. Scattered on cliffs surrounding the Great Lakes and usually renewed periodically, they tell stories of the relations between humans, the spirits, the

supernatural, and animals. Although the subject matter is diverse, certain stylistic elements pervade, like the outlined figures, the spirit lines emanating from both the interior and exterior of various figures, the depictions of spiritual power, and the relationship of the being to the greater world and to other beings.

The same figures and other forms also appear on birchbark scrolls – an ingenious and primarily Anishinabeg record-keeping and mnemonic system depicting oral histories, creation stories, songs, ceremonies, and migration records. Kept safely within the caches of traditional Anishinabeg spiritual practices, primarily the Midewin, or Grand Medicine dance, the sacred teachings have been passed down for centuries. Birchbark as a medium is amazingly hardy. "Left in water or buried in the ground, this bark will remain intact for decades, even centuries," writes birchbark scholar Selwyn Dewdney, who cites a 1,000-year-old birchbark scroll

Top: Swamp Spirits painted by Jim Simon (Mishibiniijima) on birchbark.

remnant. Today, these design elements and recountings of history appear in the art of Manitoulin Island. It is a new millennium, yet art of perhaps two millennia and many generations past is today transformed and represented by these artists, each in a unique way.

The reawakening or remembering of the art form is attributed to the eyes and hands of Norval Morrisseau, widely credited as the founder of the Woodland School. He was born in 1932, on the Sand Point Reserve in northern Ontario, with the traditional name Miskwaabik Animiiki, or Copper Thunderbird. Morrisseau's grandfather passed on oral tradition and imagery to his grandson from their land on the shore of Gull Bay at Lake Nipigon, Ont. There, raised by his maternal grandparents, Moses Potan Nanakonagos and Veronique Nanakonagos, Morrisseau found the core of Anishinabeg art forms. A short stint in boarding school in Ft. William, Ont. and a fourth-grade education were the extent of his "formal teachings."

At 19, Morrisseau was afflicted with tuberculosis, a common disease in Native communities, and he was sent to a long-term care hospital at Ft. William, where he began to paint. It was also there that he met his wife, Harriet Kakegamic, who inspired him in his work and taught him Cree syllabics, a form of writing used commonly in the North and reflected in Morrisseau's own signature of his works. Teachings of his grandfather Potan, joined with a series of dreams and visions, be-

came the muses that Morrisseau said called him to be an artist. "My paintings are icons, that is to say, they are images which help focus on spiritual powers, generated by traditional belief and vision." Upon recovery, Morrisseau traveled to visit many traditional Ojibwe villages and petroglyph sites, to nourish his artistic development and put it on canvas. His early imagery, like *Two Bulls Fighting*, is at the Glenbow Museum in Alberta, and paintings depicting shamans



were donated as graphics to the once-leading Native publication *Akwesasne Notes* (in Mohawk territory at Rooseveltown, N.Y.). Much like the original art forms, his art has been scattered through the communities he visited, often left as gifts in acknowl-

edgment of the hospitality he had received.

True to the birchbark and petroglyphs, Morrisseau uses traditional art styles of outlined figures and employs imagery like "X-ray anatomy" and "spirit power lines" that radiate from the spines of animals. His images show balls or seeds of "spirit power" reminiscent of the most sacred art. New representations of these elements are seen in the work of some modern Ojibwe artists, including Blake Debassige, Mishibinijima, and

Zoey Wood-Solomon, who all have roots on Manitoulin Island.

Manitoulin Island is the largest freshwater island in the world and home to five Anishinabeg reservations, including the Unceded Wikwemikong Reserve. Morrisseau's work was shared with young Ojibwes and Odawas from Manitoulin Island reserves in 1971 at an art camp known as the Scribden Island Summer Art Project. Native artists like Carl Ray, Daphne Odijig, and Frances Kagige exposed the teenagers to the art not only of European masters but also of Ojibwe masters. Blake Debassige (from the West Bay Reserve) remembers a light going on when he first saw Morrisseau's work. It was like "a thick curtain being lifted. I saw that we do have our own culture and art forms, and yes, it is possible. I totally embraced this style because it spoke to me."

Those paintings and images also spoke to Zoey Wood-Solomon and Mishibinijima, both from the Wikwemikong Reserve at Manitoulin. By then other Native artists like Cecil Youngfox (now deceased) and Peter

Top: *Star Faces*, painting by Blake Debassige. Above: Debassige with collaborative painting done with the late Cecil Youngfox, Mishibinijima and Shirley Cheechoo.



Miigwan had begun to paint. The artists continued an emphasis on collective, group, and community as their techniques developed and influenced each other. Wood-Solomon remembers “seeing some of the paintings and thinking, ‘I’d never be able to afford them.’” As if to say that the art belonged to the whole community, not to the individual, she recalls, “Peter Miiigwan handed me a blank canvas and said, ‘You’re an Indian, so go ahead and paint!’”

“All of us worked together as a group, as opposed to as individuals,” Debassige remembers. The artists often shared techniques and teachings. “I’d ask Cecil Youngfox,” Wood-Solomon says, “‘How are you doing your backgrounds



now?’ He’d just smile and start painting. I would just watch him.” Debassige recalls, “Listening to elders, and researching legends was my schooling.” The art grew “exactly the same way grandmothers taught their children: by experience, by oral history.” Debassige is quite proud of the cultural collective that brought about and nourishes the art – a community base, which is quite different from the individualism so often encouraged in today’s modern art world.

Debassige’s *Birth of Nanabush*, and paintings of various flowers from the region, often graphically represent the oral tradition on canvas, providing a fountain of cultural preservation, while accentuating individual

interpretation and expression. All of the artists also often teach art in the community, passing on the cultural wealth they have accumulated to future generations of Native artists.

Living within one’s own community offers both a wellspring of artistic and cultural material and a set of responsibilities. Mishibinijima looked to traditional Ojibwe symbols as a foundation of his work. “I’d ask the elders, ‘Can I use that in my paintings?’ They’d say, ‘What’s your intention?’” The artist took the hint and left some of the most revered and sacred symbols out of the public realm of his large acrylic paintings. Instead, Mishibinijima developed his own symbols, which reflected some traditional forms.

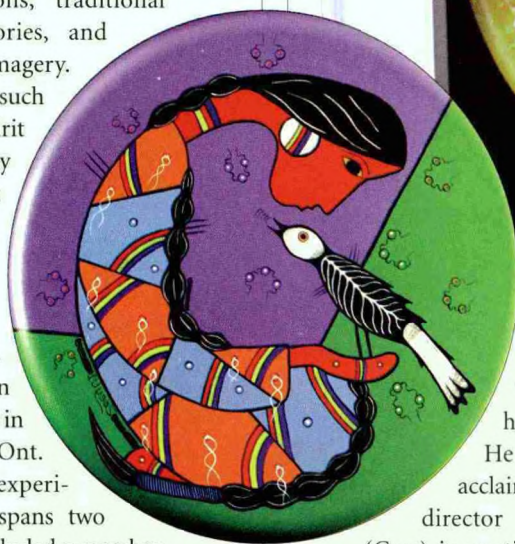
The land and waters, too, tell the stories, which may come to life in the paintings. Dreamer’s Rock is a traditional place for prayer and vision-seeking for the Anishinabeg people of the region and is reflected as an animate spirit in Mishibinijima’s work. Other sacred sites are

Top: Squaw Island painting by Jim Simon (Mishibinijima). Above: Simon in a field of wild plants behind his studio on the Wikwemikong Reserve on Manitoulin Island. He gathers plants and herbs in ways taught to him by his grandmother.

depicted as perhaps a spirit woman looking upward from inside the mountain. Wood-Solomon's *Mishibiiju* (Great Panther) portrays the great mystery of the Underwater Panther, which, it is said, provides food for the thunderbirds and alternately watches and lurks in the waters of the Great Lakes. It is this rich oral history of great waters and land mysteries that provides a wealth of material for traditional artists.

Each art work by Debassige, Wood-Solomon, and Mishibiniijima carries on these traditions and yet represents the avant-garde of Ojibwe art. Wood-Solomon's paintings often reflect simpler, black-outlined forms, filled in with brilliant colors, and depict the Ojibwe cultural experience, from jingle-dress dancers to cultivation of corn or the agony of colonialism. Debassige's work ranges from outlined plants and animals to surrealistic paintings like *Tree of Life* and closely etched spirit beings like *Twins of the Self*. Mishibiniijima's intricate detail and use of symbols, adapted from birchbark scrolls and petroglyphs to represent various elements of his art and teachings, are brought to life with vibrant colors. Each artist's work spans personal dreams and visions, traditional teachings and stories, and avant-garde imagery. Common threads such as "spirit lines," "spirit balls," and X-ray anatomy run through their work and identify the imagery as founded by the Legend or Woodland School.

Wood-Solomon (born in 1954), lives in Sault Ste. Marie, Ont. Wood-Solomon's experience as an artist spans two decades and has included a number of public and private collections, including *Three Sisters* at the Oneida Casino in Green Bay, Wis., and the Algoma Collection in Sault Ste. Marie. She also has some pieces at the Institute of American Indian Arts Museum shop in Santa Fe, N.M. Debassige (born in 1956) was a participant in the original 1971 Scribner Island Summer Art Program. His career of almost three decades spans the mediums of painting, lithographs,



serigraphs, acrylics on birchbark, and wood carvings, which he signs as "Debosegai." He joins his wife, acclaimed playwright and director Shirley Cheechoo (Cree), in creating set designs, props, and costumes. Blake's work has been exhibited in Geronimo's Studio in Munich, the Royal Ontario Museum in Toronto, and Canada House in London, and is contained within the exhibits of the Heard Museum, the Royal Ontario Museum, the McMichael Canadian Art Collection, and many private collections. Mishibiniijima (born in 1954) is widely represented in Canadian and European collections, including the Royal

Ontario Museum, the Mashantucket Pequot Museum, the Vatican Museum, and the Mishibiniijima Art Gallery in Germany.

As the new millennium begins, Ojibwe people respond with imagery and beauty, reflecting the wealth of the community in their art. The art of the Legend and Woodland School is a reminder of that immense tradition, proving that much of the Anishinabeg world remains as constant as the rocks of the Canadian Shield and the waters of Lake Huron. ■

Winona LaDuke (Anishinabe) is a writer who lives on the White Earth Reservation in Minnesota. She is the author of Last Standing Woman and All Our Relations.

Top: Zoey Wood Salomon holds her painting, *The Last Supper*, inside the parish church St. Anthony Daniel on the Wikwemikong Reserve on Manitoulin Island. She also painted the stations of the cross for the church. Above: *White Crow*, by Zoey Wood Salomon

Coyote's Place

by SHAWN TERMIN & JOHANNA GORELICK

Berries, berries, everywhere,
Fall is in the air.
Cranberries, strawberries,
It's a time to share!

Families and friends joining
Together to eat and sing.
It's a time of celebration
It must be Thanksgiving.



Fall is in the air.

It is a time to celebrate the earth and its abundant harvest. A harvest is the time or season of gathering. Across Indian Country and America, friends and families come together to give thanks for abundant harvests. Recently at the National Museum of the American Indian in New York City, some of my friends shared stories about berry celebrations. I really love berries!



Trudie Lamb Richmond shares stories at the NMAI Third Annual Children's Festival. (Photo by Georgetta Stonefish-Ryan)

Celebrating Cranberries

One of my friends, Trudie Lamb Richmond (Schaghticoke), from southern New England, told me that her grandmother celebrated many thanksgivings each year, not just one. These thanksgiving gatherings give thanks for special gifts from the earth. Among these gifts are maple sugar, green beans, green corn, and berries. Trudie's grandmother picked all kinds of berries – blueberries, strawberries, and cranberries. The cranberry thanksgiving, which occurs in the fall, is one of Trudie's favorites. It represents the close of a season, when Mother Earth begins to rest. One of Trudie's treasured memories is helping her grandmother prepare food for the cranberry thanksgiving.

Before the cranberry thanksgiving, people go out to gather cranberries. Trudie says that at her family's cranberry harvest and thanksgiving, they have a feast, sing songs, dance, and say prayers to thank Mother Earth. Trudie cannot wait until this fall's cranberry thanksgiving when she will join her family to honor this tradition.

A Mohawk Strawberry Celebration

Another friend, Tom Porter, a Mohawk elder from Kanatsiohareke, N.Y., shared a festive occasion with museum visitors. In celebrating Mother Earth's gift, the strawberry, Tom had a special day at the National Museum of the American Indian. He made a strawberry drink and corn mush to share with the museum visitors. YUM!

Tom brought the Mohawk Singers and Dancers with him. They led the audience in Mohawk social dances. I joined Tom and dancers in a round dance. Everyone held hands and we made a big circle. Sometimes the round dance is called the Friendship Dance. This is a dance where everyone is invited to join in. It was really fun.

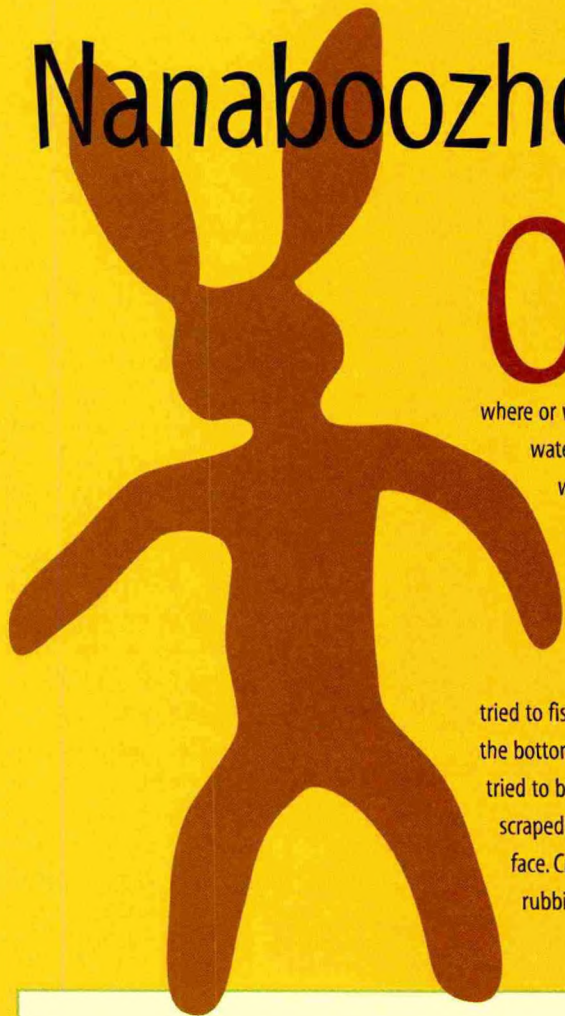
At many thanksgiving celebrations people get together to renew friendships. Many stories are told and games are played. I hope that you have a special time of thanksgiving with your family and friends this fall. AND, I hope you get to eat berries!

Tom Porter, a Mohawk elder from Kanatsiohareke, N.Y.

(Photo by Lotus Music and Dance)



Nanaboozhoo and the Cranberries



Once upon a time, Nanaboozhoo, our hero, was walking along the banks of a brook. Here, high bush cranberries grew up to 13 feet tall. Suddenly, he became very hungry. He didn't know where or what to eat. As he looked down at the water, he saw high bush cranberries. They were lying at the bottom of the clear brook. He could almost taste those juicy, scarlet berries. "Why, I'll have a feast," he laughed. Of course, he didn't know they were reflections. Being very hungry, he jumped in the water. He tried to fish the berries out but they just stayed on the bottom. Then, sticking his head in the water, he tried to bite them. The little rocks on the bottom scraped his face. He surfaced holding his skinned face. Crying hard, Nanaboozhoo felt something rubbing softly against his hurt face. It was the

high bush cranberries! He was very pleased. And so Nanaboozhoo began eating the scarlet berries, saying, "Mmmmm, juicy! Things aren't always what they seem, aaaaye."

This is a classic Ojibwa story shared by NMAI staff member Clinton Elliott (Anishinabe), called "Nanaboozhoo and the Cranberries." It shows how things may not be what they seem to be at first glance. Usually, Nanaboozhoo stories are told in the winter. Nanaboozhoo, the Giant Hare, is the Anishinabe hero who helps little children, the poor, and the weak. His name comes from the Anishinabe word Nuning, which means "trembling," combined with Oozoo, shortened from Oozoowaunuk, which means "tail." "Trembling tail" reflects the character of people who are timid and unwilling to take risks or responsibility.

I made this puzzle for you.

Puzzles are one of my favorite things to do. From the stories I told, answer the questions below and discover another one of my favorite pastimes.

A. Mohawk elder who visited NMAI:

1 2 3 4 5 6 7 8 9

B. The Schaghticoke give thanks for this in the Fall:

10 11 12 13 14 15 16 17 18

C. During thanksgiving celebrations Trudie and her family do this:

19 20 21 22 23 24 25 26 27

D. The Schaghticoke also have a thanksgiving celebration to recognize this sweet gift from the earth:

28 29 30 31 32 33 34 35 36 37

E. Tom Porter's Nation:

38 39 40 41 42 43

F. A time or season of gathering:

44 45 46 47 48 49 50

G. People with whom you celebrate thanksgiving:

51 52 53 54 55 56 57 & 58 59 60 61 62 63

H. A secret message!

20 31 5 47 15 14 8 11 37 18

4 61 10 43 53 21 26 !

*Check your answers below.

Answers: A. Tom Porter, B. Cranberry, C. Sing songs, D. Maple sugar, E. Mohawk, F. Harvest, G. Friends & family, H. I love berry picking



Ooger uk inua (Walrus Spirit) is a mixed-media sculpture by the late Larry Beck who composed this piece using chair legs, hubcaps, and a tire section.

Photo by Katherine Fogden

Larry Beck: A Reflection

by TRUMAN LOWE

Wandering through the collections room at the Cultural Resources Center recently, I was delighted to see the “walrus” sculpture of my late dear friend, Larry Beck. This was the first contemporary work I have been able to view from the collection of the Indian Arts and Crafts Board, now housed with the National Museum of the American Indian.

Larry received his master of fine arts degree in sculpture from the University of Washington-Seattle in 1965 and his bachelor of arts in painting, with minors in art history and ceramics, in 1964. In the course of his brief career, he won several sculpture awards in the Northwest, and he

created numerous large public artworks for the Percent for Art Program in the state of Washington. Larry’s professional career as a sculptor was established through these public and private commissions during the 1970s and continued to grow in new directions. The influences on him were many, ranging from sculptors he studied in his undergraduate and graduate student years, like Alexander Calder, David Smith, and Anthony Caro. He was attracted to each artist for different reasons, but a primary one was the playful way they combined existing metal forms to construct new work.

The ultimate and lasting influences, however, were his Chnagmiut Inuit and Norwegian heritages. As a young child living in Seattle, Larry learned he had relatives in Alaska and longed to meet them, but his family discouraged the trip. It

was only as an adult that he established a connection with his distant Inuit relatives. This personal bond formalized and fed his longstanding attraction to masks and carved objects of the Inuit.

His 1982 sculpture *Ooger uk inua* (Walrus Spirit) brought back memories of our long discussions of art and life. In the fall of 1983, Larry came as a visiting artist to the University of Wisconsin at Madison, where I was on the faculty. He gave a public lecture, visited sculpture classes, and offered individual critiques to graduate students. Warmly welcomed by faculty and students, he immediately fit into the department. No one was safe from his teasing and everyone was taken by his commentary on contemporary mainstream art. Pursuing his interest in local Native history, he visited nearby effigy mounds and Devils Lake, a location that is tied to Ho-chunk mythology.

Our ongoing personal dialogue was wide-ranging, but it often circled back to contemporary art issues, especially the relevancy of Native artists’ contributions to contemporary art and of individual artists whose work connected with the traditions of American Indian folklore and mythology. He would always finish our conversations with, “I really appreciate talking about stuff with you.” “Stuff,” for him, was interchangeable with “art.”

He assembled his works from hubcaps, auto mirrors, and dental mirrors, often combined with kitchen utensils, such as spatulas, strainers, and funnels. He used whatever was at hand. As an example, the tusks of the “walrus” are chair legs he sacrificed from his favorite kitchen chair. The masks for which Larry is best known do not function as traditional masks, as they cannot be worn. Some are wall pieces, others are freestanding sculptures. All of them are art objects representing the concept of masks.

The story he told about the inspiration for the assemblage masks gives an insight into how he interwove tradition and contemporary culture. One day, he was wandering around an auto junkyard looking for replacement parts for his contemporary dogsled, a pickup truck. The sun reflected into a side mirror of a car and reminded him of Yup’ik mask forms he had seen in museums. Traditionally, these masks represented the spirits of the portrayed animals. That hunter-gatherer moment in the junkyard inspired a change in his work and enhanced the way we look at Inuit masks by providing a new perspective.

Larry Beck is remembered for transforming traditional mask making with his sense of humor and his incorporation of contemporary materials. It would be fair to say that he created visual songs for the spirits of the animals, so that they would return in abundance the following year. ■

Truman Lowe (Ho-Chunk) is NMAI’s curator of contemporary art.

CALENDAR of EVENTS

NOVEMBER/DECEMBER 2000 • JANUARY 2001

EXHIBITIONS

WHO STOLE THE TEE PEE?

On view until Jan. 21, 2001

Who stole the tee pee? is a question posed by artist George Littlechild (Plains Cree). It's another way of asking, What happened to our traditions? and it leads to another question: How have Indian artists responded to the changes – social, political, cultural, and personal – that Native Americans have experienced since 1900? Twenty-six historical works in this exhibition, taken from the National Museum of the American Indian (NMAI) collections, reflect change as it happened. They register a blending of ways, Indian and European, in a process that began more than 300 years ago. More than 40 works by contemporary Native American artists examine the impact of those changes. Curated by Joanna Bigfeather (Mescalero Apache/Cherokee), Richard W. Hill Sr. (Tuscarora), and Truman Lowe (Ho-Chunk), the exhibition is presented in conjunction with Atlatl, a Native arts service organization based in Phoenix, Ariz.

BEAUTY, HONOR, AND TRADITION: THE LEGACY OF PLAINS INDIAN SHIRTS

On view Dec. 10, 2000 – Nov. 4, 2001

Featuring stunning, beautiful shirts from 19th and 20th century Plains Indians, the exhibition explores the art, history, and power embedded in these amazing shirts. Presented in collaboration with the Minneapolis Institute of Arts, the exhibition is curated by George Horse Capture (Gros Ventre), NMAI's deputy assistant director of cultural resources, and his son, Joe Horse Capture (Gros Ventre), assistant curator of Africa, Oceania, and the Americas at the Minneapolis Institute of Arts. Catalog is currently in development. The exhibition is on view at the George



Photo by Clark R. Hill

John Jaramillo (Tiwa) as Coyote Blue and Michael Hickey as Old Coyote in Coyote Tales.

Gustav Heye Center in New York City from December 10, 2000 to November 4, 2001.

ALL ROADS ARE GOOD: NATIVE VOICES ON LIFE AND CULTURE

Ongoing

Twenty-three Native American selectors from throughout the Western Hemisphere chose more than 300 objects from the museum's collection to display for their artistic, spiritual, and personal significance. Catalog (\$29.95) is available in the museum shop.

PUBLIC PROGRAMS

NOV. 2

SHAPING IDENTITIES

Barbara Landis, Carlisle Indian School biographer for the Cumberland County Historical

Society, and Carolyn Cook Rittenhouse (Cheyenne River Sioux) with a slide history and discussion shed light on the Indian boarding school experience. 6:30 p.m., Auditorium

ART TALK

NOV. 8

WHO STOLE THE TEE PEE?

Artist Mario Martinez (Yaqui), one of the artists from the exhibition who stole the tee pee? discusses his art with the public. 10 a.m.-12:30 p.m., Pause Area/Gallery

NOV. 13 - 19

11TH NATIVE AMERICAN FILM AND VIDEO FESTIVAL

The Film and Video Center presents selections of compelling film, video,

radio, and new media from prominent and emerging Native media makers from throughout North, Central, and South America. For a screening schedule, contact the Film and Video Center at (212) 514-3730.

NOV. 24 - 25

COYOTE TALES

John Jaramillo (Tiwa) plays the role of Coyote Blue and Michael Hickey is Old Coyote in Coyote Tales, a play inspired by Isleta Pueblo Tiwa stories. Written by Sandra Hughes, artistic director of Gateway Performance Productions. 1 and 3 p.m., Auditorium



Smithsonian
National Museum of the American Indian



See Earl's Canoe at the 2000 Native American Film and Video Festival.

DEC. 14

HIDDEN STRENGTH: THE POWERFUL PRESENCE OF PLAINS INDIAN SHIRTS

Lawrence Flat Lip (*Apsaalooke*), Crow cultural and oral historian and educator at the Western Heritage Center in Billings, Mont., shares insights into the healing power of Plains Indian shirts. 6 p.m., Auditorium

JAN. 18

RETROSPECTIVE CELEBRATION: 25 YEARS OF SPIDERWOMAN THEATER

Spiderwoman Theater, composed of the Kuna/Rappahannock sisters and Atlatl members Lisa Mayo, Gloria Miguel, and Muriel Miguel, celebrates its 25th anniversary as contemporary Native American "story weavers" with this retrospective performance of their works.

Spiderwoman Theater is the oldest continuously running Native women's theater company in North America.

6:30 p.m., Auditorium

JAN. 19

IN THE CITY/ON THE REZ

Artists in the new exhibition *In the City/On the Rez*, on view at the American Indian Community House Gallery/Museum, Jan. 20 - March 24, discuss how their work explores the challenge to identify what young Native people face in urban and reservation communities. See also *Of Special Interest*. Noon - 1 p.m.

Video Viewing Room, 2nd Floor

JAN. 20

RETROSPECTIVE CELEBRATION: 25 YEARS OF SPIDERWOMAN THEATER

For program description, see Jan. 18

2 p.m., Auditorium

FILM/VIDEO/RADIO

Oct. 30 - Nov. 10

CORN IS WHO WE ARE

THE GIFT (1998, 49 min.) Gary Farmer (*Cayuga*). A documentary about the place of corn in the creative and community life of Iroquois peoples of Canada and upstate New York and the Maya of Chiapas shows the powerful bond between indigenous people in the Americas.

XANINI/MAJORCAS/CORN STALKS

(1999, 8 min.) Dante Cerrano B. (*Purepucha*). From the perspective of a field of corn that can see and speak, this video comments on the threat to indigenous life from forces outside the community.

CORN IS LIFE (1983, 19 min.) Donald Coughlin for The Museum of Northern Arizona. The role of corn in Hopi life as an essential food, a holy substance, and a major cultural symbol is explored.

Nov. 13 - 19

2000 NATIVE AMERICAN FILM AND VIDEO FESTIVAL

November 13 - 19

One hundred new works by promi-

nent and emerging Native media makers will be presented in the museum's 11th biennial film and video festival. The festival features film, video, radio, and new media by media makers and community members from Bolivia, Brazil, Canada, Dominica, Mexico, and the continental United States and Hawai'i. Unless otherwise noted, programs are held at the George Gustav Heye Center and are open to the public. Admission is free. Reservations are required for evening screenings. To receive a schedule of screenings, call (212) 514-3730 or visit our Web site at www.si.edu/nmai/fv

Mon.-Fri., Nov. 13-17, 1-4 p.m.
Native America Calling broadcast live from New York to celebrate the screenings.

Thurs.-Sat., Nov. 16-18,
7-9:30 p.m. at the George Gustav Heye Center

Thurs., 6 - 8 p.m. at Donnell Film Center, 20 W. 53rd Street
Evening screenings (reservations required)

Sat.-Sun., Nov. 18-19, 10 a.m.-5:30 p.m.
Daily screenings and discussions

Sun., Nov. 19, 7-9:30 p.m. at The Circle of the American Indian Community House
Closing night screening (reservations required)

The festival is made possible with the generous support of the New York State Council on the Arts, the Smithsonian Institution's Latino Initiative Pool, the Canadian Department of Foreign Affairs and Trade, the Canada Council, and Varig Airlines.

Screenings start daily at 1 p.m. and are repeated on Thursdays at 5:30 p.m.
Video Viewing Room

Nov. 20 - Dec. 3

CORN IS WHO WE ARE

Program as above;
see Oct. 30-Nov. 10.

THE GIFT (1998, 49 min.) Gary Farmer (*Cayuga*). A documentary about the place of corn in the cre-

ative and community life of Iroquois peoples of Canada and upstate New York and the Maya of Chiapas shows the powerful bond between indigenous people in the Americas.

XANINI/MAJORCAS/CORN STALKS (1999, 8 min.) Dante Cerrano B. (*Purepucha*). From the perspective of a field of corn that can see and speak, this video comments on the threat to indigenous life from forces outside the community.

CORN IS LIFE (1983, 19 min.) Donald Coughlin for The Museum of Northern Arizona. The role of corn in Hopi life as an essential food, a holy substance, and a major cultural symbol is explored.

FROM THE FOUR DIRECTIONS

Dec. 4 - Jan. 7

HOLY DOG (1999, 7 min.) FM. Poetry, traditional song, and the Sioux language create a visual tribute to the horse, and to the filmmaker's respect for the landscape and culture of her people.

HOMELAND (1999, 60 min.), FM. A documentary about four Lakota families living on the Pine Ridge Reservation in South Dakota weaves an intimate portrait of a contemporary leader, a grandmother, a community activist, and an artist. Score by Keith Secola.

Jan. 8 - 28

CONTRARY WARRIORS: A STORY OF THE CROW TRIBE (1985, 58) Connie Poten and Pamela Roberts. The story of long time tribal leader Robert Yellowtail, 97 years old when the film was made, is a focus for Crow history and present-day life.

WARRIOR CHIEFS IN A NEW AGE (1991, 30 min.), Dean Bear Claw (*Crow*). A study of Medicine Crow and Plenty Coups, two Crow chiefs of the early reservation period who led their people through a time of change.

Jan. 19

No screening (see *Art Talk*).

ESPECIALLY FOR KIDS

A film and video series for all ages
Daily at 11 a.m. and Noon
Video Viewing Room, 2nd Floor

Oct. 30 - Nov. 3

TOTEM TALK (1997, 22 min.), Annie Frazier-Henry (French-Sioux-Blackfoot). Computer-animated clan totems put urban youth back in touch with their Northwest Coast heritage.

SHARING ONE EARTH (1993, 20 min.), produced by the Indian Island Intermediate School. In Maine, Penobscot and non-Indian students share in a cultural exchange and filmmaking project.

POTT STARR (1993, 6 min.) and **HOPĪIT** (1984, 14 min.), both by Victor Masayesva Jr. (Hopi). A Hopi videomaker plays with different ways of understanding the meanings of Pueblo pottery. Hopiit captures vivid scenes of life in the Hopi villages during four seasons.

Nov. 11 - 19

No *Especially For Kids* screenings.

Nov. 4 - Dec. 3

INTO THE CIRCLE: AN INTRODUCTION TO OKLAHOMA POWWOWS AND CELEBRATIONS (1992, 58 min.), Scott Swearingen. As elders and dancers trace the history of the powwow, this production looks at the dances, regalia, and powwow etiquette.

Dec. 4 - Jan. 7

KNOW YOUR ROOTS (1995, 23 min.), Joshua Homnick. In a lively video collage, youth from the Mescalero Apache Reservation share their thoughts on Apache history, language, and identity.

LETTER FROM AN APACHE (1983, 12 min.), Barbara Wilk. An animated film tells the remarkable story of Carlos Montezuma, or



LOCATION: The NMAI Heye Center is located at One Bowling Green in lower Manhattan. Subway: 4 & 5 to Bowling Green, N & R to Whitehall Street, and 1 & 9 to South Ferry. Hours: 10 a.m. to 5 p.m. every day, except December 25. Thursdays to 8 p.m., made possible by grants from the Booth Ferris Foundation. Admission to the museum and all public programs is free. To become an NMAI Charter Member, call 1-800-242-NMAI (6624).

Wassajah, who became one of the first American Indian medical doctors.

WE'LL STILL BE DANCING (1992, 3 min.) Dan Jones (Ponca). Children of the Ponca tribe of Oklahoma practice their traditions. Shown with permission by Sesame Street.

TOTEM TALK (1997, 22 min.), Annie Frazier-Henry (French-Sioux-Blackfoot). Computer-animated clan totems put urban youth back in touch with their Northwest Coast heritage.

Jan. 8 - 28

BOX OF DAYLIGHT (1990, 9 min.), Janet Fries for the Sealaska Heritage Foundation. The Naa Kahidi Theater of southeast Alaska presents the Tlingit story of how Raven brought daylight to the world.

QUILLIG (1992, 12 min.), Susan Avingaq, Madeline Ivalu, Mathilda Hanniliqq, Martha Maktar,

Marie H. Cousineau. Inuit video-makers portray women using an old-fashioned seal-oil lamp.

HOLY ELK/LADY MOON (1995/6, 11 min. together), Alfreda Beartrack (Lower Brule Sioux). Two animated tales bring to life Sioux history and folklore.

TOKA (1994, 24 min.), David Wing and Cyndee Wing. Tohono O'odham women and girls of Arizona play an exciting form of stickball.

Jan. 19

No screening (See *Art Talk*).

OF SPECIAL INTEREST

IN THE CITY/ON THE REZ

Jan. 20 - Mar. 24, Opening night, Jan. 19, 6 - 8 p.m.

Illustrator Doug Miles (San Carlos Apache) and photographer Katherine Fogden (Mohawk) make images of Native American youth living in urban and reservation communities that reveal the complex challenges for them to balance the contemporary world with their traditions. Curated by Kathleen Ash-Milby (Navajo).

American Indian Community House Gallery/Museum
708 Broadway, 2nd Floor, New York, N.Y.
For more information call (212) 598-0100.

ADDRESS: National Museum of the American Indian
Smithsonian Institution, George Gustav Heye Center
One Bowling Green, New York, NY 10004

MUSEUM SHOPS: For special-occasion shopping, jewelry by Native artists, books, and children's gifts are available in the museum shops located on the gallery and ground floor. Open daily 10 a.m. to 4:45 p.m. For information, call 212-514-3767.

WEB SITE: Have you visited the NMAI Web site? <http://www.si.edu/nmai>

The George Gustav Heye Center is located at One Bowling Green, New York, N.Y., and is open daily, except December 25, from 10 a.m. until 5 p.m., and, through the generosity of the Booth Ferris Foundation, Thursdays until 8 p.m. Admission is free. All programs are subject to change. For membership information, call (800) 242-NMAI. For program updates, call (212) 514-3888. Produced by NMAI, One Bowling Green, New York, N.Y. Russ Tall Chief, Calendar Editor.



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(visit www.si.edu or call 202-357-4700)

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\$100 SKY MEADOWS CIRCLE

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- ◆ An embossed NMAI lapel pin

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Hats Off to 'the Sunshine Lady'

Unlikely pioneer Ora Eddleman Reed was among the first to bring our oral tradition to the airwaves

By MARK TRAHANT

Perhaps talk radio is an American Indian medium. Consider, for a minute, the conversations on *Native America Calling*. Sometimes the issues are serious: a discussion about health care, economics, or tribal sovereignty. On other days the topic is more fun: a new book from Sherman Alexie or album from Indigenous. Either way, the talk show, broadcast on several reservation stations or transmitted via the Internet, is just another way people swap stories. The voices on the air could just as easily come from someone sitting on a favorite stool, debating life over a cup of coffee. Talk radio can be a medium of respect, the kind of show where there's as much consensus as polemic; table talk, a lot like the way a family talks in Grandmother's kitchen.

Talk radio may have begun as an American Indian medium. One of the first broadcasters to bring table talk to the airwaves may have been a Native American woman, Ora Eddleman Reed. Reed grew up working with a tribal newspaper. Shortly before the turn of the century, she purchased several shares of the *Muskogee Daily Times*, then published in Indian Territory. Times were tough. The newspaper was deeply in debt and faced "bills upon bills as regular as clockwork."

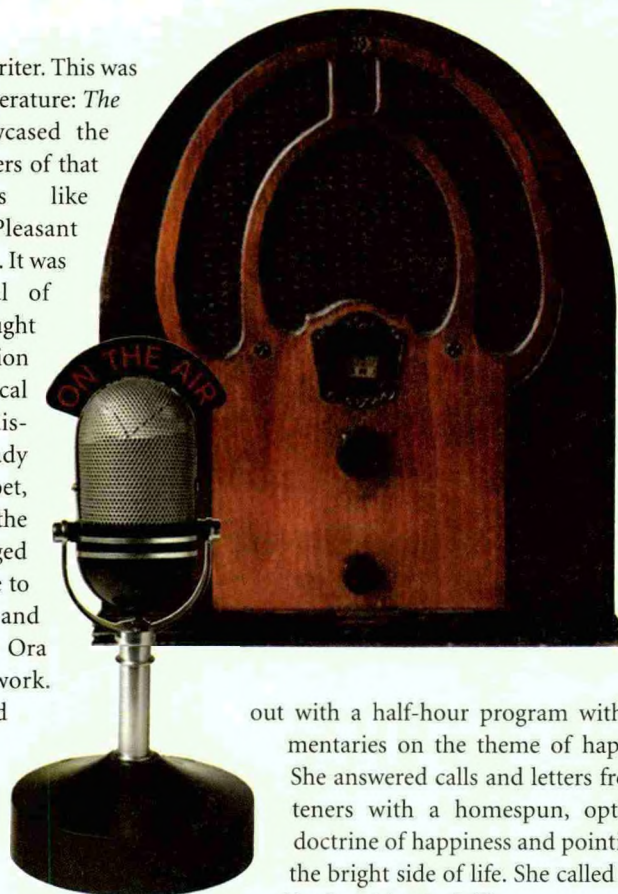
Three Cherokee women – Mary Eddleman and daughters Myrta and 15-year-old Ora – were the principal owners and managers of the property. They improved the newspaper, building readership and paying off the loans. Ora worked as city editor, society editor, and proofreader. But she was also growing up in the newsroom.

"There's nothing like a newspaper newsroom to give you a well-rounded education," she once said. Her schooling included magazines, beginning in 1898. Sister Myrta, now married to former printer Walter Sams, founded the magazine *The Twin Territories*. Ora, who was then 18, was the

editor and a frequent writer. This was a great era for Native literature: *The Twin Territories* showcased the prominent Native writers of that generation, authors like Alexander Posey, Pleasant Porter, and Joshua Ross. It was the foremost journal of American Indian thought for its time, a combination of literature, political observation, and discourse. Posey, already accomplished as a poet, was full of praise for the young editor. He urged his readers to subscribe to *The Twin Territories* and printed articles about Ora Eddleman and her work. Ora also championed Posey. When he died, far too young at 35, Ora said he was one of Indian Country's most brilliant writers. "He was the dreamer, the lover of nature in all her moods – in short, the Indian poet, who saw all things with clear eyes."

But in Ora's case literature lost out to love. She gave up on her magazine and her career – at least temporarily – when she married Charles Reed, a reporter working for the Associated Press. Reed moved to Casper, Wyo., in 1924 to work for an oil company.

Then came this new medium called radio. A family friend launched Wyoming's first station, KDFN, and Ora Eddleman Reed tried something new. "The radio station was rather new and was the only station for many miles in any direction. Ora hit upon an idea for a 'talk-type' program which could be used as an advertising gimmick and bring in revenue for the station," wrote Daryl Morrison in *Chronicles of Oklahoma*. "The talk show was probably one of the first of its kind! Ora Reed started



out with a half-hour program with commentaries on the theme of happiness. She answered calls and letters from listeners with a homespun, optimistic doctrine of happiness and pointing out the bright side of life. She called herself 'the Sunshine Lady.'"

The successful talk-show format expanded to two hours and ended only when the Reed family moved home to Tulsa in 1932. Ora Eddleman Reed tried the same format in Oklahoma, but it did not catch on there.

But perhaps Ora Eddleman Reed did stumble onto the perfect medium for a tribal community in the 20th century and beyond. The new technology of radio built on the traditions of an oral, storytelling society. People could listen to the radio as they would to an elder handing down a story from generation to generation.

Most people don't think about the Sunshine Lady as the founder of talk radio – but then most people don't know that talk radio is just another American Indian medium. ■

Mark Trahant (Shoshone-Bannock) is a columnist at the Seattle Times.



What's In A Name?

A Ho-Chunk name is much more than what you are called – it is what you are called to do

By KAREN LINCOLN MICHEL

The scent of burning cedar lifted from smoldering coals as my brother took an eagle feather and fanned the fragrant smoke over my niece and two nephews. The children had just been given their Ho-Chunk Indian names in a sacred ceremony. As I witnessed the ritual, I thought about how traditional names help shape our identity as Native people.

Eagle Woman, Rainbow Feather, and Young Thunder were the names given to my young relatives. Stories were told about the origin of the names, their meanings, and the kind of people who carried them in the past. Prayers for a long and prosperous life were offered for each child, with expectations that each one would wear the name with dignity. Our people believe the Creator knows us by these sacred names. And when our lives end, he will call us by our traditional names to join him.

The naming ceremony made me think about my Ho-Chunk name. Its English translation is Holy Walker, or, She Who Walks in God's Holy Light. I had always considered my traditional name a prized possession, a treasure to be stored away. But I have begun to realize that it is my Ho-Chunk name that defines who I am as a human being.

My grandfather, who named me, once told me that the person who bears my name is someone who cares about people and prays for them. Maybe that's why I followed a career path into journalism. I care about the people whose lives and issues I bring to light. And although I was taught in journalism school to remain detached from my subjects, I am unashamed to say that I have prayed for some people I have interviewed – people whose lives have been shattered by tragedy or ravaged by poverty and hard times.

I come from a nation of people who have survived hard times. The traditional homelands of my Ho-Chunk people used to cover the southern two-thirds of present-day Wisconsin and beyond. Today we have no reservation. Through treaties signed and broken with my tribe (then known as the Winnebago), my people were removed forcibly by federal marshals in the 1800s to reservations in Iowa, Minnesota, South Dakota, and finally



Illustration by Travis Shilling

Nebraska. The Winnebago Indian Reservation exists today in northeastern Nebraska, but many Ho-Chunks returned to Wisconsin. We became a separate tribe in 1964, and the Ho-Chunk Nation owns pockets of tribal land throughout southern Wisconsin. My young relatives' naming ceremony was held on Ho-Chunk land, making the ritual – in my eyes – more powerful and significant.

I had traveled to the ceremony with my 80-year-old mother. We talked about our Ho-Chunk names and how they strengthen our spirit.

I strive each day to be a good person. But my human flaws prevent me from living up to the sacred name I was given. In addition to being a good person, I need to align my life and

my identity with the name given to me. Listening to the prayers offered for my niece and nephews reminded me that the same kind of sincere sentiments were expressed on my behalf when I received my name. Those prayers may still be answered.

I have an English name that I use as my byline and a Ho-Chunk name known by the Creator. The one that matters more is the one given to me by my Ho-Chunk grandfather. I am *Wakanchunk Mahnee*. ■

Karen Lincoln Michel (Ho-Chunk) is a freelance writer based in suburban Chicago, co-owner of the twice-monthly newspaper News From Indian Country, and columnist for The New York Times Syndicate.

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— RU LANG

The Smithsonian's National Museum of the American Indian has lost a special friend; Ru Lennox Lang, journalist, author, and playwright. As a Charter Member, Ms. Lang was a strong supporter of NMAI, and through her bequest, her impact on the NMAI continues today. Deeply concerned about the culture, spirit, and art of American Indian peoples, Ms. Lang believed the Smithsonian was the ideal place to keep their histories alive. Because of Ms. Lang's foresight in establishing a bequest for young Native American interns at NMAI, her legacy will live in perpetuity. It remains a fitting testimony to her remarkable life.

For confidential, no obligation information, call or write today:

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