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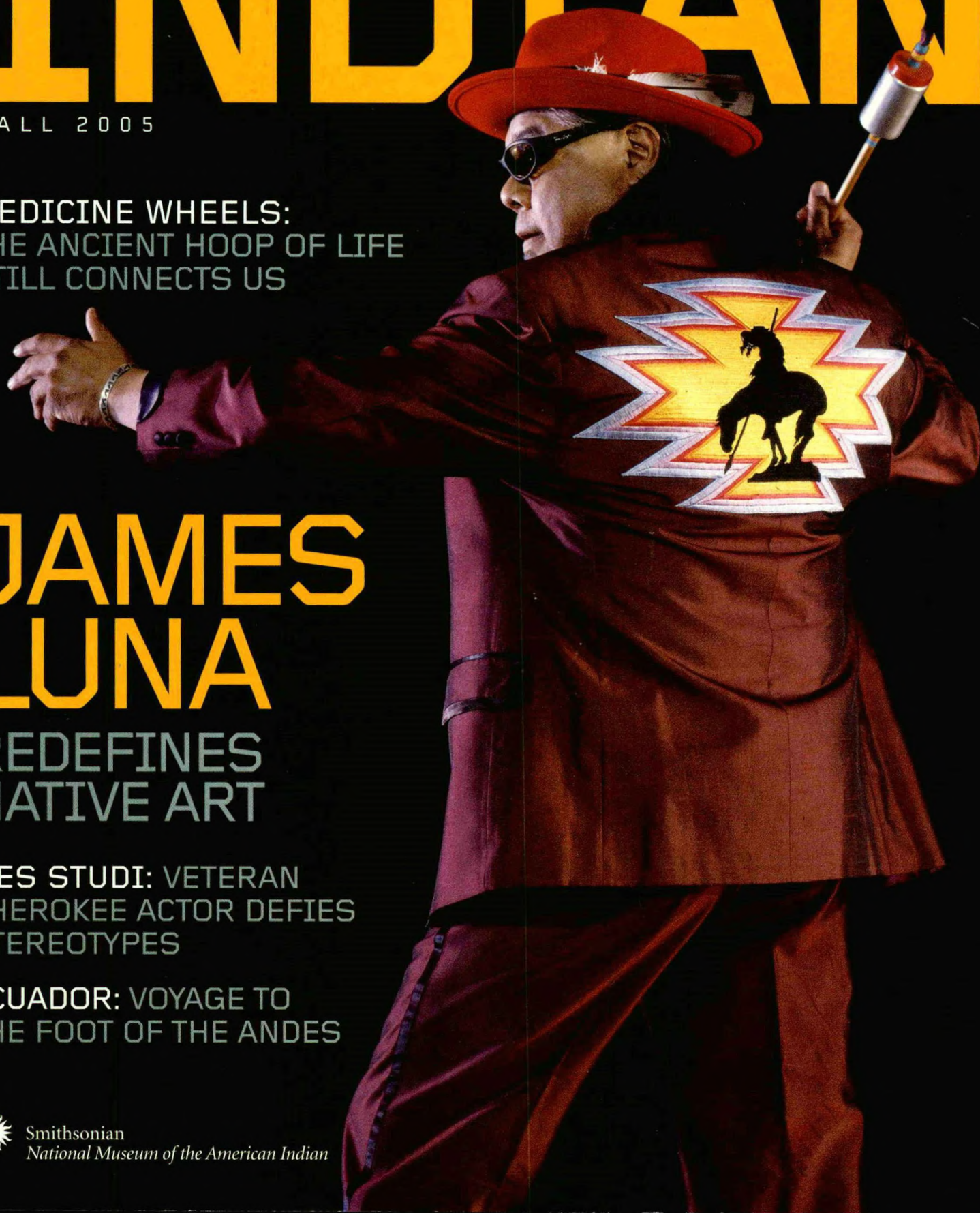
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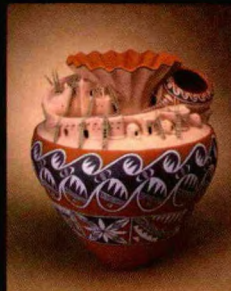
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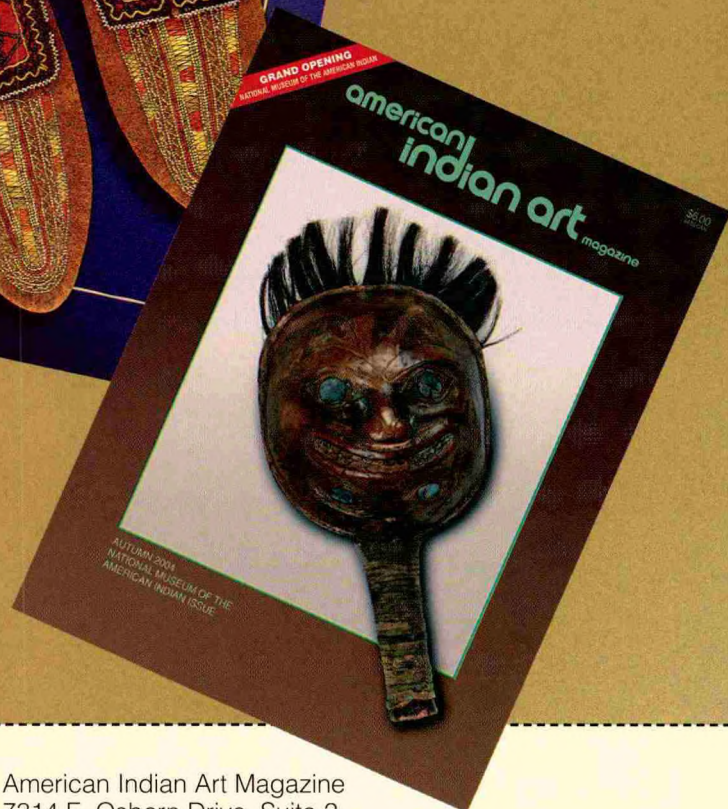
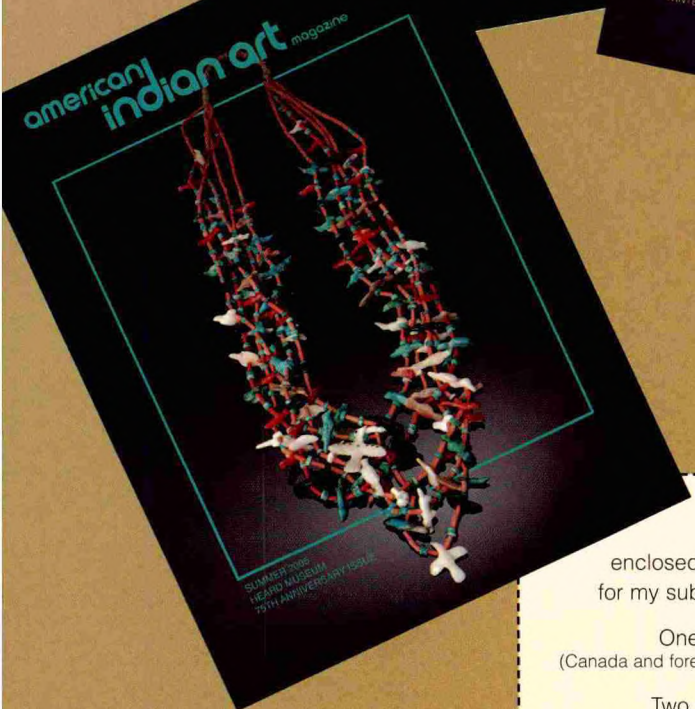
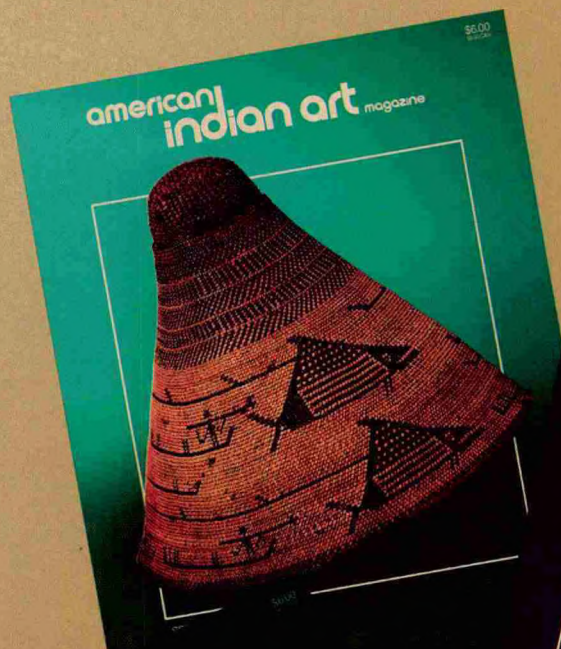
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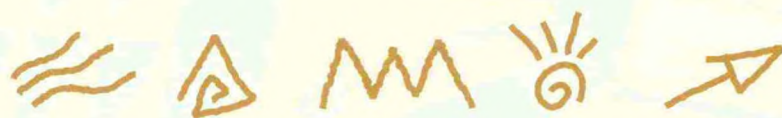
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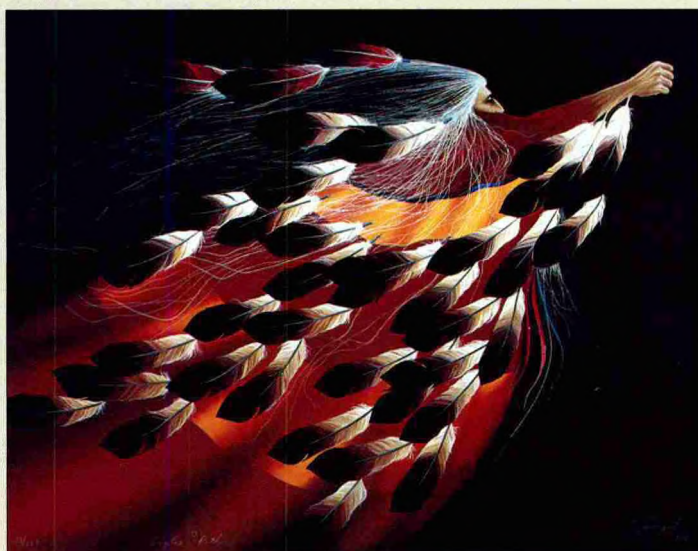
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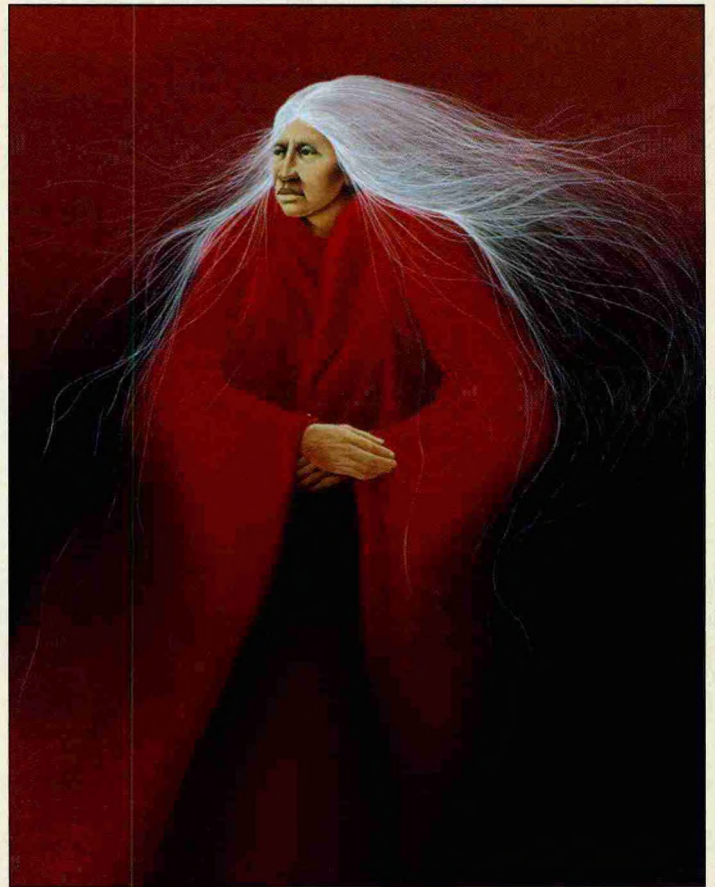
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BY KATHERINE FOGDEN

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30 COVER STORY

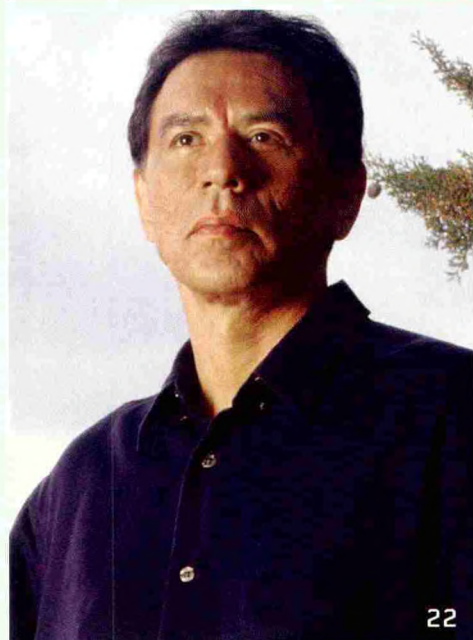
At this year's la Biennale di Venezia, James Luna (Luiseno), showcased a multimedia performance-exhibition sponsored by the National Museum of the American Indian. Gerald McMaster (Plains Cree) was there. McMaster discusses how Luna and Canada's representative at the Biennale, Rebecca Belmore (Ojibwa), contribute to Native contemporary performance art today.

16 RICK WEST

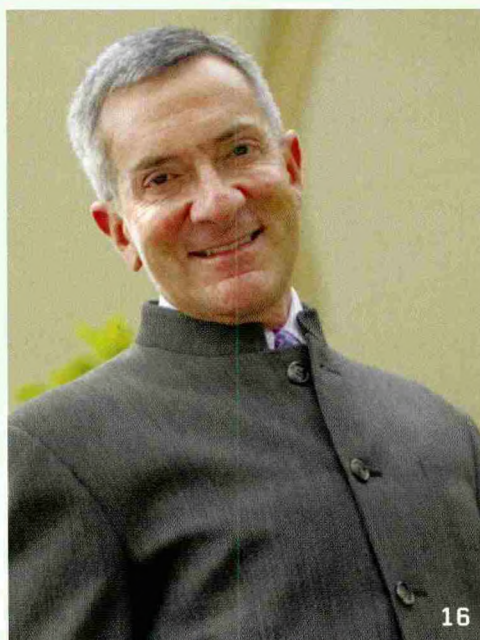
There's much to celebrate as the Mall Museum's first anniversary approaches this September. Jamie Hill (Mohawk) interviews Rick West (Southern Cheyenne), National Museum of the American Indian director, with the year's success in mind. From Washington, D.C., West talks about the fresh vision the museum brings to perceptions of Native peoples' past and present.

22 WES STUDI

It's a long way from Nofire Hollow, Okla., to Hollywood. Wes Studi (Cherokee) made the journey and became part of a historical trend where Indian actors play Indians roles in movies now. Wendy Banks speaks with Studi about his beginnings as a Cherokee-speaking child in Nofire Hollow to his dramatic role in the upcoming Terrence Malick's period piece, *The New World*.



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42 NATIVE PLACES: OTAVALO, ECUADOR

The marketplace in Otavalo, Ecuador, has become a hub of activity with many business opportunities available to the indigenous people who live there. Joyce Gregory Wyels travels to the village in the Andes and learns about local enterprises like hotels that serve local cuisine, guided tours to artisans' homes, and time-honored traditions of selling hand-woven textiles at the nearby Plaza de Ponchos.



38 MEDICINE WHEELS

The medicine wheel has endured from ancient times. There are between 75 and 150 medicine wheels in the U.S. and Canada, some dating back more than 5,000 years. Brenda Norrell shows us how the medicine wheel inspires art, decoration, and healing today.

Steve Getzwiller

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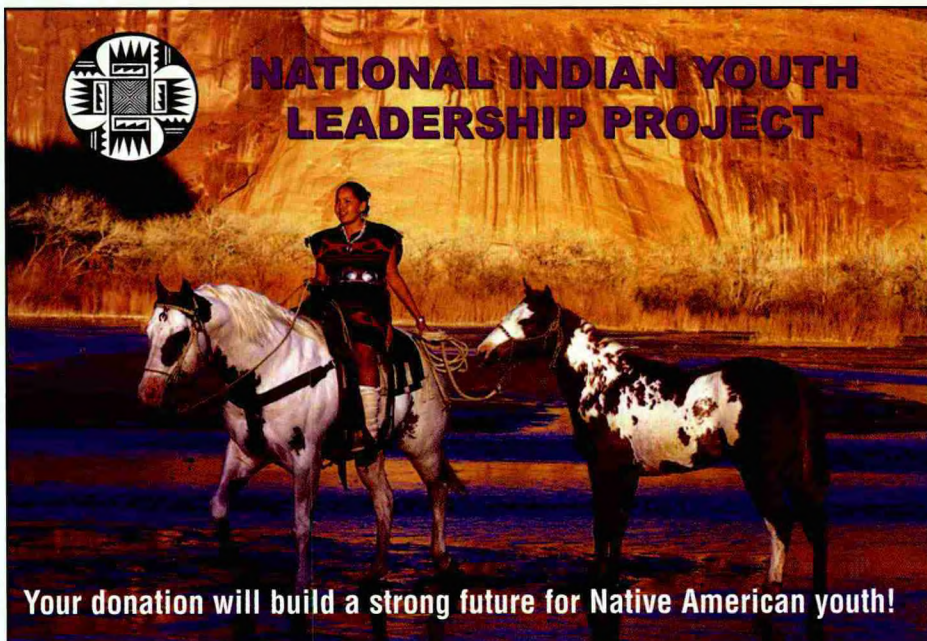
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As the National Museum of the American Indian on the National Mall approaches its first birthday, we asked NMAI Director Rick West to pause and reflect on an extraordinary year for Native people of the Americas

INTERVIEW BY JAMIE HILL (MOWAWK)

PHOTOS BY CHRIS HARTLOVE/KLIXPIX.COM

After years of facing incredibly challenging tasks needed to develop and open the Mall Museum, how would you assess the museum's impact now?

The opening of the National Museum of the American Indian on the National Mall in September 2004 has had the impact we had hoped for. First, the opening event itself in that week caused great public focus on the museum. From a media standpoint, it was everywhere. So lots of

people became aware that the National Museum of the American Indian is now here.

The second point is that the opening was symbolic of what the National Museum of the American Indian will be through time. The opening was a wonderful event, but it was a metaphor for a much larger proposition – that Native people in this hemisphere have arrived at a very different place in terms of cultural consciousness in the Americas.

**Is the Mall Museum a success?**

Yes, the Mall Museum is a success right from the start because it's a very different kind of look at Native cultures and peoples. It's also a different type of step in terms of the discipline of museum design and operation. It's innovative. The National Museum of the American Indian is more than what people usually expect to see when they come to a museum.

In the future, our success will be determined by how well we are able to change peoples' perceptions of who Native people are in terms of the past and the present. This applies whether it's with visitors or people who work with us in other ways.

What is the National Museum of the American Indian's single greatest achievement?

I measure this from talking with people anecdotally who have visited us here on the National Mall. Native people are not simply some kind of ethnographic remnant sitting

"I think the single greatest achievement is how the museum has helped people understand that we Native people are tens of millions of people throughout this hemisphere who are in a profound way people of the present and people who insist on a future."

around from the last 500 years or so. We are today hundreds of different Native communities throughout this hemisphere. I think the single greatest achievement right now is how the museum has helped people understand that we Native people are tens of millions of people throughout this hemisphere who are in a profound way people of the present and people who insist on a future. That is a remarkable achievement because I think it challenges with such distinction what most people initially thought to be true, namely that we were all dead or dying as indigenous peoples.

Have there been any disappointments for the National Museum of the American Indian?

You know there is a lot of patience built into my genes. It's not something that really worries me for the long haul, but we departed so much from the usual museum type of presentation. I think the most significant disappointment that I would raise is that we face the challenge of having people understand, when they come through our doors, what this different kind of look at Native America is all about. The museum's presentation does bring a fresh vision about who Native people are as far as what Native people have done in the past and what Native people do now.

In many respects the National Museum of the American Indian is much more than a grand repository of exquisite craftsmanship. It's not just about having beautiful objects sitting in a museum, which may be what people are used to when they come to a museum about Indians. Instead, we are far more about being what I would call a national cultural center founded by Native Americans that sits on the National Mall in Washington, D.C. That's a rather different kind of entity or institution than simply focusing on the powerful collectable.

There is a gap in perception on the part of some of our visitors about what they should be expecting to see here. We do need to do a better job going forward in making sure we are clear with everybody who walks through our doors about what it is exactly we are trying to do here. It is different from what they have seen in other museums about Indians.

Has the National Museum of the American Indian had significant impacts directly on the Native communities of the Western Hemisphere?

I believe so. I suppose that I draw upon something that is on my mind right now. I have just returned recently from Cusco, Peru. The National Museum of the American Indian has entered into an agreement with the University of Cusco, one of the oldest universities of the hemisphere and certainly one of its most distinguished. The agreement is a very positive development for the Native communities in the Quechua-speaking area of Peru.

Just consider this area of Peru as an example. The Pisac community is a Quechua-speaking community, which is maybe an hour or so away from Cusco. The initiative will assist them in developing their own community cultural institution right there in Pisac. Sorting out cultural issues is of such great importance as they affect very much the lives of the people living in those communities. It's these kinds of engagements with local Native communities that I think are profoundly important.

Obviously we've had our repatriation program at the institution for the better part of a decade and a half now. That program has had profound impacts upon Native communities. And for the future we want to make sure we construct our own on-ramp to the information highway because tremendous amounts of information sit inside our four walls in the form of digitized images of our collections and our photographic archives. Using that electronic database, we literally can bring the National Museum of the American Indian off the Mall, out of New York City, and right into Native communities.

How would you respond to those who say the National Museum of the American Indian should focus more on the devastating historical period endured by Native Americans, particularly during the 19th-century?

Well, I have two responses to that, and of course I've heard that comment before. I am sympathetic and empathetic to the concern





that some people have in making that comment. And I make two observations. One, I think the comment is slightly incorrect.

Anybody who walks through this institution and has their eyes and ears open when they're in the *Our Peoples* exhibition simply cannot come away thinking we have not talked about the impact of the historical encounters in a very broad and even sometimes focused way. This includes what happened in the 19th-century. In that exhibition, there is a core area which presents profoundly beautiful cultural material produced by Native people during the period before anyone from Europe ever set foot in this hemisphere.

There is then a follow-up to the European encounter. Take an episode from South America as an example. Most of the beautiful gold objects Native peoples had created throughout much of Latin America were simply melted down and shipped back to Europe in bullion form. A section of that core exhibition in *Our Peoples* talks about guns, swords, and crosses, and what some of the very adverse impacts of that encounter were in terms of the devastating impacts on people in those earlier times. So my first comment is that I really believe a few people are simply misinformed about what some of the exhibitions say.

Second, if they are saying that that's the only thing we should be talking about at the National Museum of the American Indian, I respectfully dissent. As a Native person myself, I know what happened in the 19th-century. I'm Cheyenne. Believe me, I know what happened in the 19th-century. It was devastating. It virtually destroyed our world as we had known it.

But the fact is, we are still here. We are still culturally significant and culturally viable. We were also that way before any of this ever happened to us in the 19th-century. That is part of our story. That is certainly part of the story of the Cheyenne people for example. It's a part of the life of every other Native community in this hemisphere. And I think we have an obligation at the National Museum of the American Indian on a hemispheric basis to explain more than what happened to us in the 19th-century. We do need to be absolutely direct and honest about the 19th-century. But we also

need to explain what profoundly significant cultures we were before Europe ever showed up on the scene. And we need to explain what profoundly important cultures we continue to be in the 21st-century. That's what the rest of the NMAI is about.

Where will the museum be in 10 years from now in its overall development?

As a profoundly humble, genuinely humble, director of this museum, I'm not even sure if I want to speculate about that. You know, an institution like this is always a work in progress, it truly is. I hope that the core values of the NMAI that I have always advocated as the director here will continue to be guiding lights, if you will, on our journey. There are three core values. The first is that everyone who engages the NMAI understands we are talking about cultures of people who exist across a tremendous time spectrum – from a path deep in the past up through to a presence, absolutely, that will exist as part of the cultural future.

The second value is that this is an institution, as complex as it is, that tries to speak to our audiences through a Native voice. The third value is that we feel a responsibility and obligation to support cultural continuance in Native communities. Those are values that I would hope in 10 years from now would still sit somewhere near the front of the screen for the National Museum of the American Indian. As for how precisely they will stand

"I'm Cheyenne. Believe me, I know what happened in the 19th-century. It was devastating. It virtually destroyed our world as we had known it. But the fact is, we are still here."

out, I would want to have the humility to not tie somebody to the decision of what that might be exactly an entire decade from now.

What does the average American need to know about Native peoples?

What the average American needs to know about Native people – this again circles back to the questions we talked about. You know we all bring to a museum interaction our own experience and perception. Some of those perceptions and experiences do not always necessarily align completely with factual reality. I think that the average American really needs to know about Native people in ways that they may not have known about them in the past. In some respects Native people are wonderfully romanticized by lots of the non-Native people who walk through the doors of our museum. We're a very sympathetic minority in lots of ways and sometimes – I can say this because I am one – we even play upon that slightly as Native peoples.

The average American may have a perception of Native people as being a beautiful significant people of the past. There is the idea that Native people still exist in the past and don't have much to do with contemporary life, or if we are contemporary, we cease to be Indians. All of those are wrong propositions as far as I'm concerned.

The fact is that we are profoundly people of the present and that our culture – just like anybody else's culture – continues to evolve through time and is very relevant to what's happening today. The fact that I wear a suit and work on the National Mall in Washington, D.C., does not mean that I am not, which I am, a member of a society of chiefs of the Southern Cheyenne and that I return home for Cheyenne ceremonial purposes many times during the year. It's the fanciful perception of who Native people are that we need to deconstruct for all those who want to know Native America better. Sometimes it takes a little while to do that. It might be easier to feed people stereotypical visions of Native people, but that's not what the National Museum of the American Indian is all about. The National Museum of the American Indian is all about the wisdom and beauty in the cultures of Native peoples and about their relevance today. *

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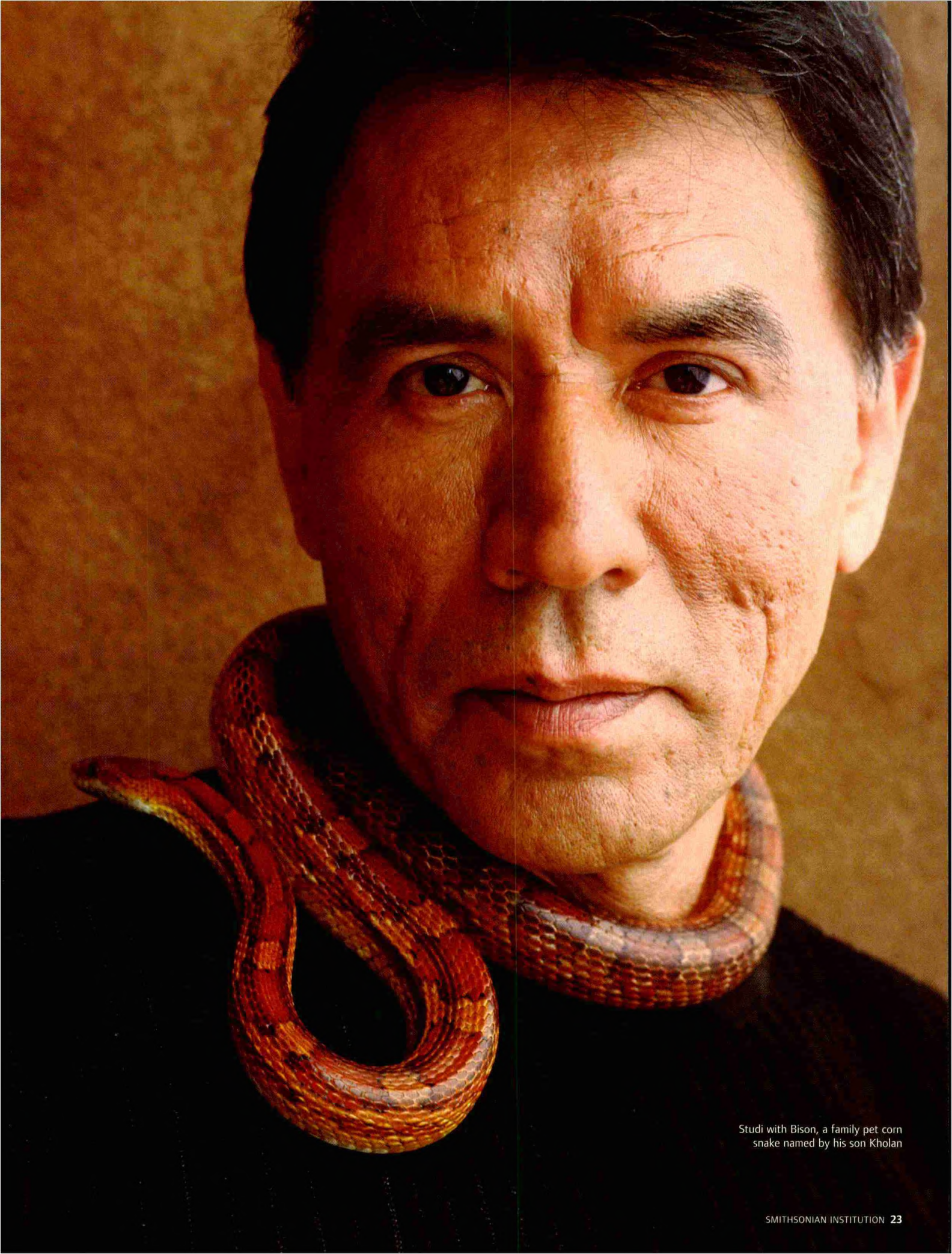
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Wes Studi*

In both his prolific acting career and his extraordinary life, Wes Studi has proved to be a perceptive student of both human history and human behavior

BY WENDY BANKS
PHOTOS BY GWENDOLEN CATES



Studi with Bison, a family pet corn snake named by his son Kholan

Wes

STUDI (CHEROKEE) IS A BUSY MAN. THIS YEAR ALONE, HE'S been a Los Angeles gangster with Ving Rhames, a Cheyenne/Arapaho leader with Steven Spielberg, and a key figure in the Powhatan Confederacy's struggles with the British in Terrence Malick's *The New World* (scheduled for release in November).

But it's not just this year; over the past decade and a half, he's played troubled heroes, cynical cops, and well-meaning villains opposite Hollywood luminaries from Al Pacino to Ben Stiller. Though varied, his roles have one thing in common: they're all complex and rounded. "I like playing parts that are a little bit of both, good and bad, because I think that's true to what we really are," he says over the phone from his home in Santa Fe. He's soft spoken and unfailingly polite, with a dry sense of humor. "My least favorite role to play is the wise old Indian guy who has all the answers."

On balance, his versatility and complexity make sense. He came to acting relatively late, after stints as a soldier, a rancher, an activist, a journalist, and a teacher. He's seen a lot of situations from both sides, moving back and forth between different worlds: from Cherokee to English, from community to solitude, from enforcer of authority to rebel. "Having lived real life can really help an actor out," he observes.

He's certainly lived his fair share of it. He spent his early years in a multigenerational home, surrounded by relatives in Nofire Hollow,

Okla., a wooded canyon named for his mother's family. At the age of five, on the advice of an aunt, he was sent away to a home for orphans near Muskogee.

"To her mind, the education I would get there was better than any I could hope for at the schools near Nofire Hollow," he says.

"I spoke only Cherokee at the time, but I guess I must have had a crash course in English, because by the time the first year was over, I had been promoted to the second grade. But when I got home, I had forgotten how to speak Cherokee."

It was his first experience of the importance of preserving his first language, but it wouldn't be his last. He relearned Cherokee by the summer's end and entered the second grade fluent in both languages. By the time his second year of school was through, however, his parents had decided to leave Nofire Hollow to seek ranch work.

"We moved away from our family and friends, from other Cherokees," he says. "So I grew up immersed in a small-town Anglo world. I always felt like the outside guy who didn't fit in, so my younger days were made up of a fairly fanciful imaginative life."

The family moved three times in six years, which didn't help his solitude. But things improved when he turned 13 and moved north to board at his father's alma mater, Chilocco Indian School. "It was an adventure. And it was the first time I learned about other Indians." He went to powwows with his friends in the summer and played bass clarinet in the school marching band during the school year. The lonely kid had found his niche.

Back then, he never considered acting. "The closest I came was watching *The Lone Ranger* and asking my dad if Tonto was played by a real Indian," he says. (It turned out he was—Jay Silverheels, né Smith, of Six Nations.) "But Tonto was the only image I saw that might have inspired me—my dad told me you had to be six feet tall and blond to be an actor."

Instead, he took a vocational course in dry cleaning and joined the National Guard. Before he finished his obligation, though, he graduated from high school and found his first job. His Guard duties went by the wayside. As a result, in 1967, he was activated into the Army and sent to Fort Benning, Ga., to a company with a lot of returning Vietnam veterans.

"I sat there listening to these guys telling stories about Vietnam, and I got interested," he recalls. "I wasn't all that socially aware of what was going on in the larger picture. So I started thinking I'd like to find out what I would do in those situations. The upshot is, I volunteered to go to Vietnam, with about one year left in my six-year



obligation. For me, at the time, it was another adventure."

They shipped out, only to arrive in April 1968, two weeks before phase two of the Tet Offensive. The new recruits had just completed their training when they were urgently required in Saigon. "It was a huge onslaught. We had a heck of a time learning what urban warfare was all about."

In retrospect, the war had a sinister resonance with his own history. "We would go in and take over entire villages, have them pile all their belongings into these big nets, and helicopters would take them and move them to other places," he says. "It was an odd position to be in. You know, these are little brown people, and we're the Army, and not that many years ago, we were the little brown people and they were the Army moving us around from place to place."

He came back to the United States in 1969 and drifted for a while, readjusting to civilian life and catching up with old friends. Eventually, he took advantage of the GI Bill to go back to school and entered junior college in Tulsa, Okla., where he began studying political science and sociology. Before long, he was swept up in the activist scene on campus, performing acts of civil disobedience with the National Indian Youth Council and the American Indian Movement, ultimately spending a week in jail for participating in the siege of Wounded Knee.

"After that, things began to slow down," he recalls. "I guess you could say that the government won. So members decided the best thing to do was to go back to the local level, to accomplish things within the tribal structure." It was through one of these local initiatives that Studi reconnected with his linguistic roots, teaching Cherokee classes at Tahlequah University.

It was a productive time. He married Rebecca Graves and opened a business breeding Morgan horses. At the same time, he helped found a newspaper for the Cherokee Nation called the *Cherokee Advocate*. His journalism career was brief but colorful. He wrote a column called *Anyway, James*. "It voiced the gripes people had about the tribal government," he says. About two years in, after some critical columns that disclosed details of controversial land rights negotiations, they showed him the door.

Shortly after that, he and Rebecca divorced, so he liquidated the horse farm and moved back to Tulsa. There, he discovered that some of his friends had started up a the-

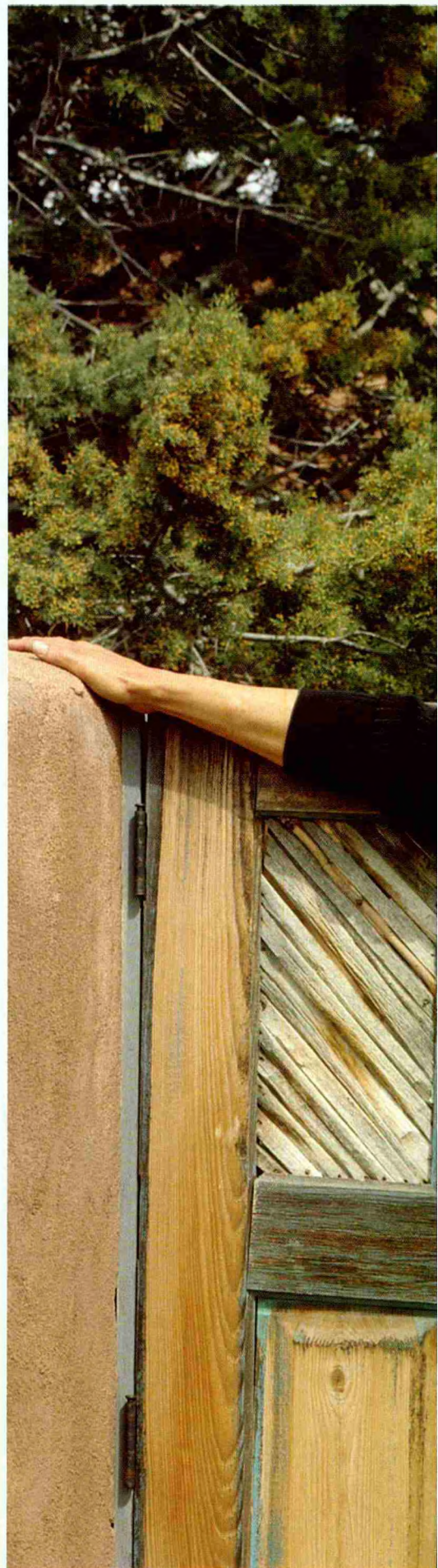


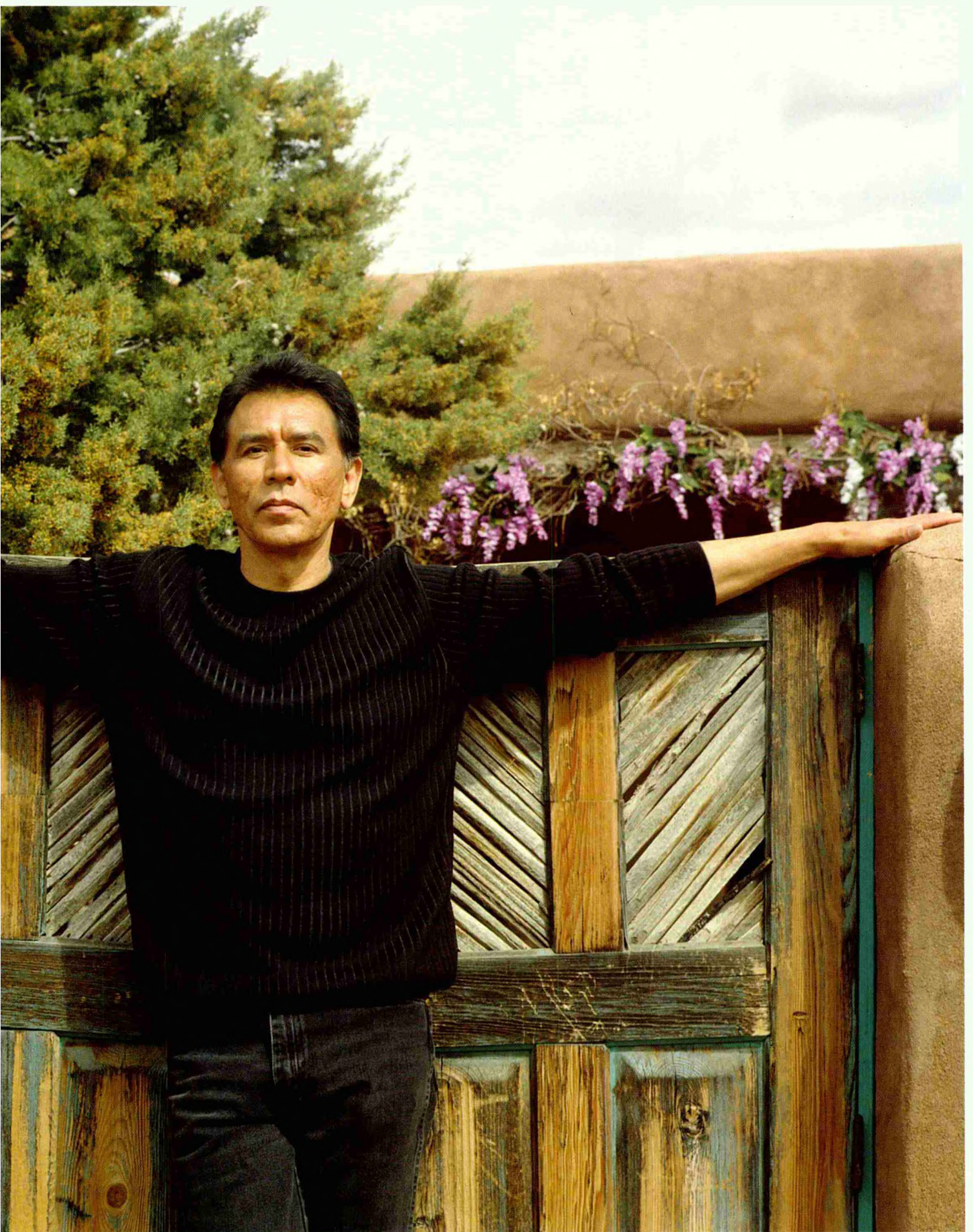
At the age of five, Studi was sent to an orphanage in order to receive an education



Studi was activated into the Army in 1967 and did a tour in Vietnam

"THE CLOSEST I CAME TO ACTING WAS WATCHING THE LONE RANGER AND ASKING MY DAD IF TONTO WAS PLAYED BY A REAL INDIAN."







Dances With Wolves ▼



Mystery Men ▲



Last of the Mohicans ▲



Street Fighter ▼

SELECTED FILMOGRAPHY

The New World (2005)
 Into the West (2005, TV)
 A Thief of Time (2004, TV)
 Coyote Waits (2003, TV)
 The Lone Ranger (2003, TV)
 Skinwalkers (2002, TV)
 Mystery Men (1999)
 Deep Rising (1998)
 Crazy Horse (1996, TV)
 Lone Justice 2 (1995)
 Street Fighter (1994)
 Geronimo: An American Legend (1993)
 The Last of the Mohicans (1992)
 The Doors (1991)
 Dances with Wolves (1990)
 Powwow Highway (1989)

source: Internet Movie Database

ater company. They invited him to a workshop. "I liked the look of it very much. I was divorced, and the ratio of men to women there was very much higher on the female side. So I joined up."

After a few shows touring around nursing homes and community centers, the company decided to aim higher. It hired professional actors for the major roles in its next show, but Studi landed several of the smaller parts. The show was a success, and in 1984, in his late thirties, he realized that he had found his calling.

"It was after that that I finally decided that if I wanted to do acting as a career, I'd have to go to L.A.," he recalls. It was slow going at first—"I moved a lot of furniture," he says—but in 1988, a few commercials and a western pilot led to a role in a film called *Powwow Highway*. His next couple of roles were less than inspiring; he played "the Toughest Pawnee" in *Dances with Wolves* and then did a walk-on, as "the Indian in the desert," in a movie about the Doors.

But his persistence paid off. Six years after moving to Los Angeles, he landed Magua, the part in *The Last of the Mohicans* that broke his career wide open. All of his years in the real world were finally starting to pay off. "What I had to do as Magua was relive history in my own mind, which, having been part of the militant movement, wasn't such a very hard thing to do," he explains. "It was actually pretty good therapy."

Good acting, too, and technically demanding. Magua's dialogue took place in four languages—English, French, Mohawk, and

Huron (which became part Cherokee for want of a Huron translator). The Oscar buzz was deafening, although in the end he didn't receive a nomination.

Oscar or no Oscar, Magua won the attention of critics and producers. Studi's next part was the title role in another period drama, Walter Hill's *Geronimo: An American Legend*. Just as his militant experience had informed his performance in *Mohicans*, his year in Vietnam helped here. "The kind of world that Geronimo grew up in was a world of war," he says.

Since then, he's kept busy, acting in 35

"WHAT I HAD TO DO AS MAGUA IN LAST OF THE MOHICANS WAS RELIVE HISTORY IN MY OWN MIND, WHICH, HAVING BEEN PART OF THE MILITANT MOVEMENT, WASN'T SUCH A VERY HARD THING TO DO."

films and television episodes, playing with his band Firecat, and acting as a spokesperson for the Indigenous Language Institute. Because of the extensive research he does for each part, he's become something of an expert on Native American history, too.

It shows when he talks about his roles. In Terrence Malick's upcoming reinterpretation of the Pocahontas story, *The New World*, Studi plays Opechancanough, Pocahontas's uncle. "It's about the first encounters that the Powhatan Confederacy had with the Brits. I play the brother of Powhatan, the fellow who, after Powhatan died, was able to wipe out six English villages with simultaneous attacks. I would call it an anthropological study of the Natives as well as an anthropological study of the Brits. It looks at all of the societal as well as political ramifications of these two people beginning to deal with one another."

To prepare for the part, Studi had to learn a reconstruction of the Powhatan dialect, created by linguistics professor Blair Rudes of the University of North Carolina at Charlotte. "I like to think that the fact that I speak two languages, English and Cherokee, gives me an advantage on someone who doesn't. The tongue, the mouth, the whole organ of speech is geared to accept, or at least attempt, sounds that aren't used in English. It's a help."

English and Cherokee, aggressor and resister, American and Indian—it all helps. Wes Studi uses all the facets of his complex life to construct characters we can believe in. ✱

Wendy Banks is a freelance writer based in Toronto, Ont.

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JAMES LUNA

With a sharp wit and a fearless commitment to his work, this uncompromising performance artist is reshaping perceptions of Native art

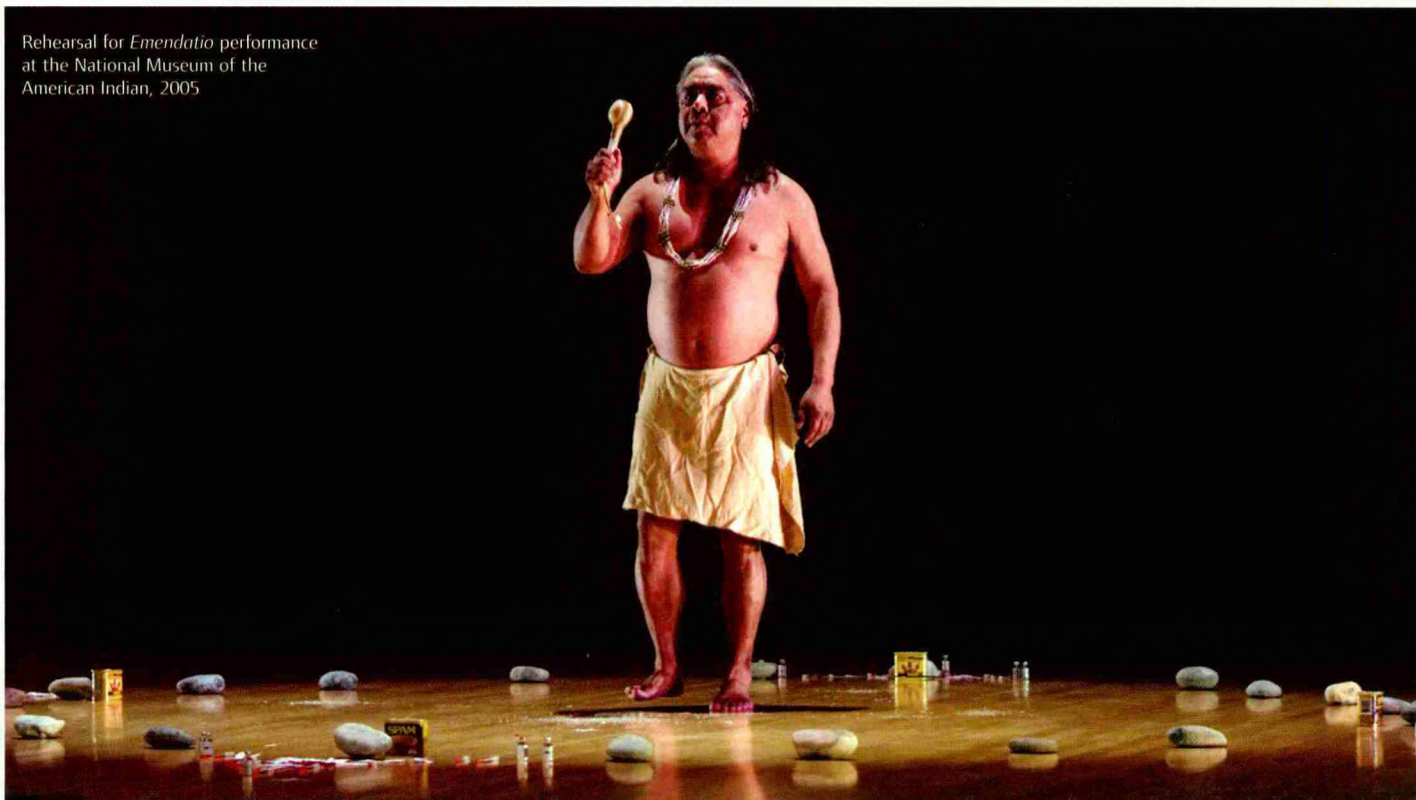
BY GERALD McMASTER

VENICE, AN ANCIENT CITY BORNE OF THE WATERS OF THE ADRIATIC SEA, sits on several islands where water travel is still a necessity. This enchanting city remains as it has been depicted in Renaissance paintings, with the exception of some new hotels tucked alongside older ones. Every two years between June and November, art aficionados gather in Venice to see the latest in contemporary art at la Biennale di Venezia, the most prestigious art exhibition in the world.

Held since 1895, the Biennale attracts the brightest artists from countries around the world and gives them a chance to win new audiences. This year two contemporary Native American artists—Rebecca Belmore (Lac Seul Band Ojibwa from Ontario, Canada) and James Luna (Luiseno)—were featured at the exhibition.

Rebecca Belmore, this year's official Canadian representative, is the first Aboriginal woman to be presented in the Canadian Pavilion. Her work was curated by Jann Bailey and Scott Watson (See page 34 for more). The performance and multimedia exhibition of James Luna, who appeared at the Fondazione Querini Stampalia, was sponsored »

Rehearsal for *Emendatio* performance
at the National Museum of the
American Indian, 2005



KATHERINE FOGDEN

by the National Museum of the American Indian.

Opening day saw thousands of people enter the Giardini and head toward various national pavilions. Outside the Giardini and around the city were many other exhibitions by artists from around the world, some sponsored by different art organizations. Most of these outside exhibitions were officially recognized by the Biennale's A Latere program, or Collateral Events, which are often equal in quality even though

they attract smaller audiences as a result of their off-the-beaten-track locations. It was there that James Luna made his appearance.

Luna is the preeminent Native American performance artist, and has also been both subject and object of his performances. *The Artifact Piece*, his most quoted work, was performed in an anthropology museum in 1987 as an artistic retort to the relentless framing of Native Americans as historic artifact for American audiences. Luna almost

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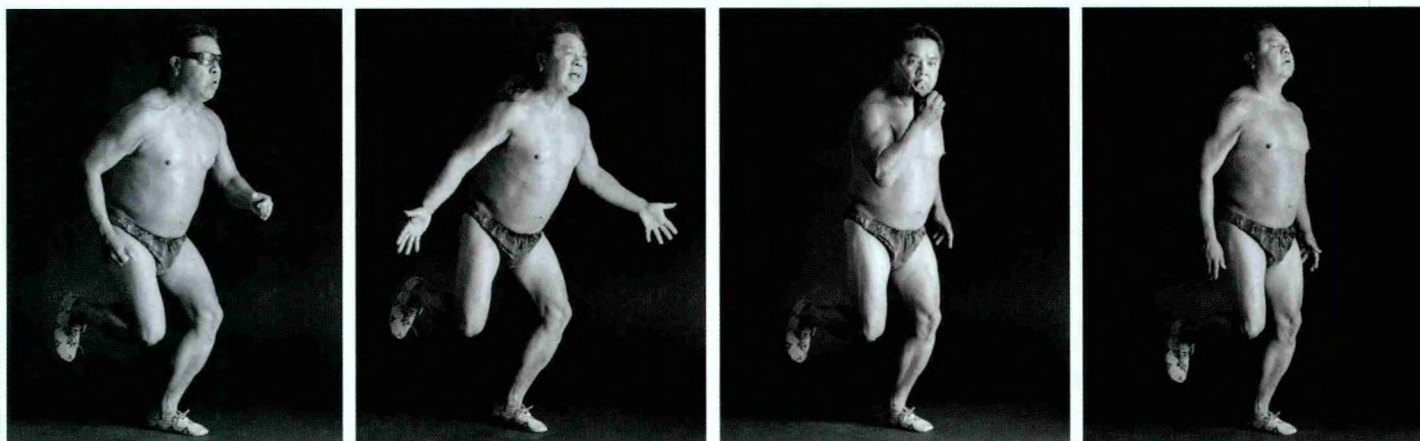
single-handedly gave voice to Native artists to take back control and assume authority over their representation. No other work speaks as loudly and clearly through the deceptively simple use of Luna's still, prone body, in a long glass display case, as object. This is

Luna's representation of how Native people have always been seen — dead. As those who have seen this performance will attest, however, when he arose “from the dead,” stepped out of his condition, startling anyone who happened to be nearby, and walked out, the

effect was remarkable.

The performance was resonant of illustrations of the story of Saint Sebastian, barely standing, almost near death, body riddled with arrows. For Luna, the arrows were representations of the continuing prejudices,

WILLIAM GUILLETTE



James Luna performing in *Petroglyphs in Motion* in 2000.

PHOTOS BY JOSE RAMON GONZALEZ



PAINTING VENICE RED

BY GERALD McMASTER

BORN IN UPSALA, ONTARIO, REBECCA BELMORE is a performance artist who has created some challenging art forms over the years. Both Belmore and James Luna share an unusual characteristic as performance artists: they are often both subject and object, performer and performed, of their work. While the performance is typically live, Belmore's performance in *Fountain* is presented through the medium of film.

Although the work is entitled *Fountain*, most appropriate for the Venice venue, Belmore's use of water surprises us. Set deep inside the pavilion, *Fountain* features falling water, but not a fountain as we know it. Upon entering a darkened room, the public hears only the sound of rushing water. As the viewer approaches, the steady sound and coolness of the falling water create an ethereal atmosphere. A short narrative film that is viewed through the falling

stereotypes, and misunderstandings directed at the Indian body politic.

Luna's new work, *Emendatio*, created specifically for the Venice Biennale, appears in two parts: the first was a performance that lasted for four days before, during and after the official press days; the second was an exhibition in the Querini Stampalia for the remainder of the Biennale.

The Fondazione Querini Stampalia is an old Venetian building of several floors that houses its permanent collection of art and archives. Luna's exhibition, shown on the bottom floor in several rooms, is organized around a 19th-century man named Pablo Tac, an ancestor of Luna's Luiseño people, who spent his last days in Rome. There he wrote about the conversion of his people to Christianity. *Emendatio* (a Latin word meaning "correction") is dedicated to Pablo Tac,

who was brought from Mission San Luis Rey to Rome in 1834 to study to become a missionary.

The Chapel for Pablo Tac, an installation representing an indigenous Catholic altar, contains excerpts from Tac's account of a California mission. The fairly dense, small rooms contain Luna's various multimedia works. In the large room a syncretic installation combines Christian and Native symbols in an Indian chapel-like display.

Luna put himself through an exhausting regimen of presentations in Venice during which he danced and changed costumes. He moved in a circle, the four compass points marked by arrows and cans of Spam, shaking rattles and brass bells, wearing a headband and sunglasses, loincloth, eagle feathers, moccasins, a bead cape, and carrying arrows. At one point he wore the hat and striped shirt

of a Venetian gondolier.

Why would he subject himself to this before large audiences or only five people and a handful of rooftop pigeons watching? Because audiences now demand to be entertained, and the variety of his dress and actions were designed in part to entertain the audience. Although Luna repeatedly denied he was performing a ceremony or ritual, it had all the signs of one.

Ceremonies and rituals, however, require not only full participation but complete understanding of the implications. Many Native people will see this only as classic Luna humor with an edge, but *Emendatio* is like Belmore's *Ayum-ee-aawach Oomamowan: Speaking to Their Mother* (1991). In that performance, she took a large megaphone to various sites and asked different people to say anything they wished, whether



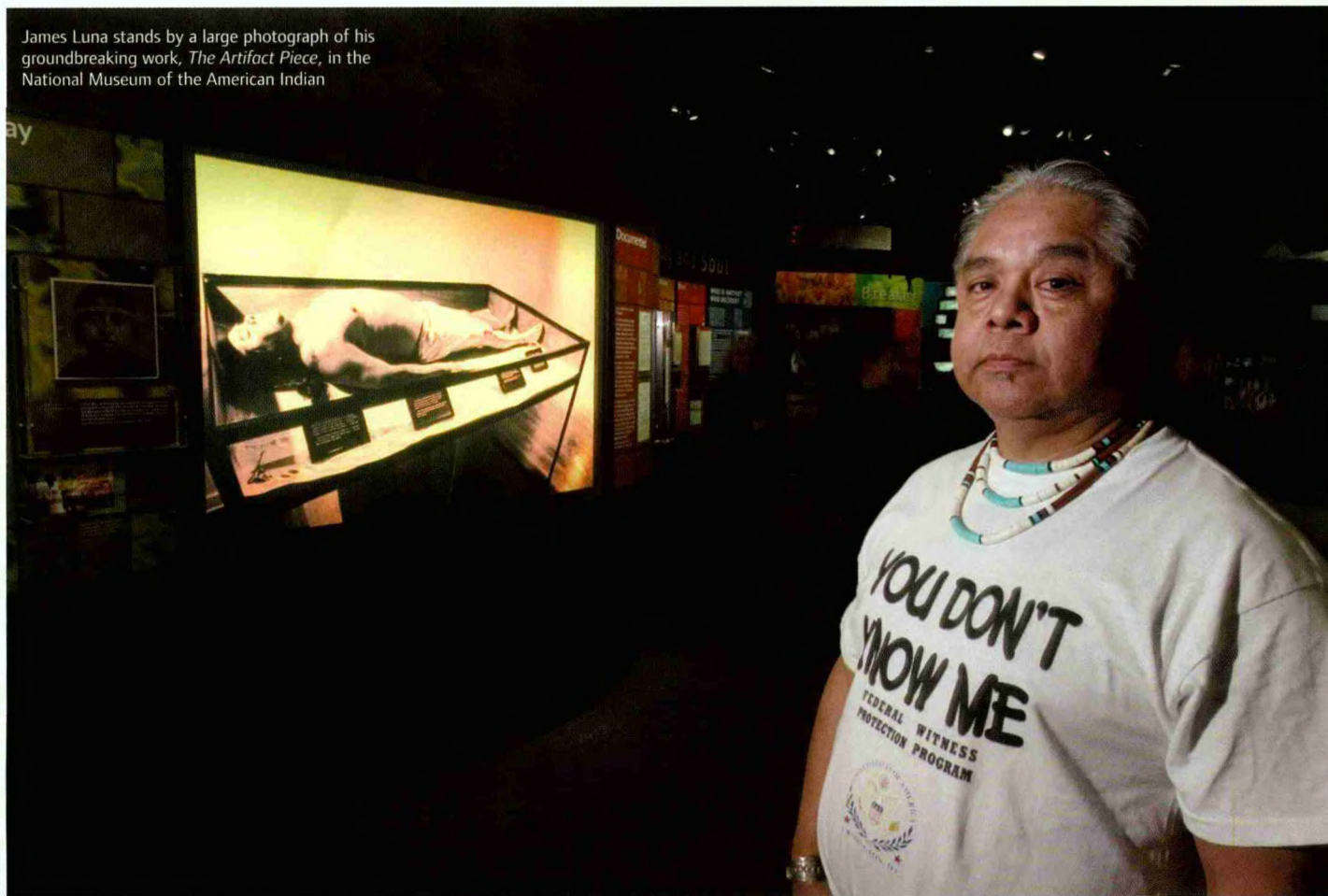
Rebecca Belmore's film *Fountain* as seen at the Canada Pavillion at the 2005 Venice Biennale.

water is projected from the rear onto this water "screen."

This surprising and emotionally draining film was shot at Iona Beach, an industrial beach near land belonging to the Musqueam Indian Band, where the city of Vancouver spews its sewage. The film is divided into three parts. The first scene takes us over a beach of strewn logs toward a pyre that spontaneously bursts into flame. The deep and haunting sound of the flames envelops the audience. In

the second scene, we see Belmore flailing around in the water with a pail in her hand. In the final scene, she emerges, bucket in hand, and walks toward the camera. Still wet from the fountain, she lifts the bucket, and in one slow motion moment heaves the liquid toward the camera. The black oily liquid is blood. She stares unflinchingly before us—her image distorted. The film replays over and over, a reminder of the continuous betrayal of the beach.

James Luna stands by a large photograph of his groundbreaking work, *The Artifact Piece*, in the National Museum of the American Indian



KATHERINE FOGDEN

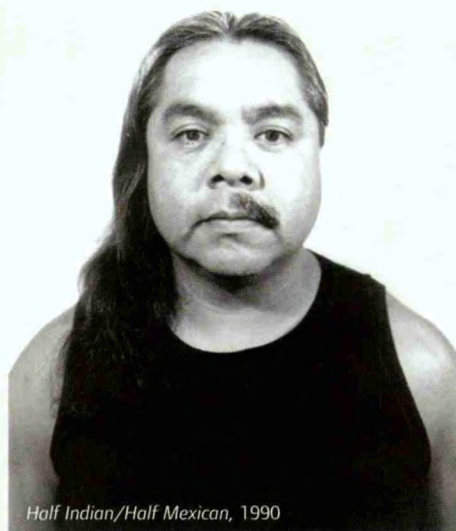
anyone was listening or not. The questions posed were, "Do listeners and watchers matter? Does performance necessarily predicate an audience? What about the more-than-human audience?" These are questions I pondered as viewer, and it is this challenge that Luna and Belmore contribute to Native contemporary performance art.

In 1995, while working with the Canadian Museum of Civilization, I served as the

Canadian commissioner/curator to the Venice Biennale. The artist we sponsored was Edward Poitras (Metis). Since then, Native contemporary artists have redefined their art and grown in maturity. Their confidence in their art has been gratifying to watch. Poitras, Belmore, and Luna have set new standards and begun a discourse that bodes well for the future of performance art. *

Gerald McMaster (Plains Cree and member of the Siksika Nation, Alberta) is an artist, curator, and cultural theorist based in Ottawa, Ont.

A new NMAI book *James Luna: Emendatio*, edited by NMAI curators Truman Lowe (Ho-Chunk) and Paul Chaat Smith (Comanche), provides an absorbing exploration of James Luna's art. It is accompanied by a DVD featuring footage of a rehearsal of Luna's performance for the *Emendatio* exhibition, as well as conversations between the artist and the book's editors. The book may be purchased for \$20 (\$16 for NMAI members) at www.AmericanIndian.si.edu or by calling 202-633-6687.

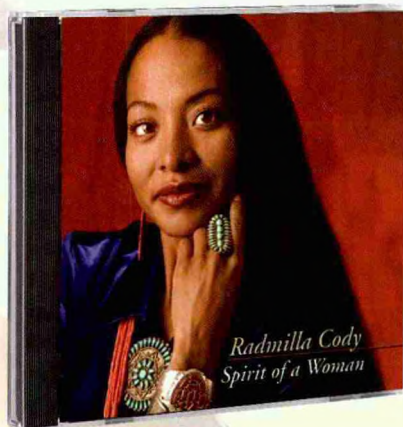


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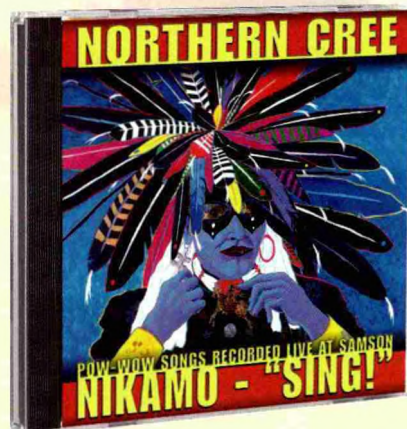
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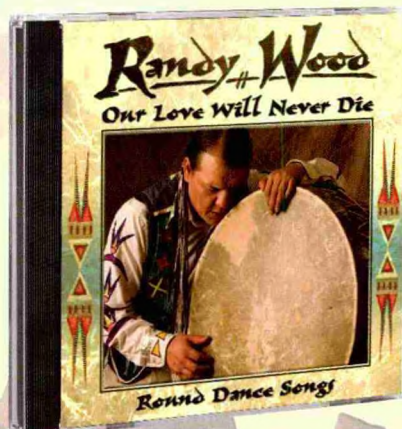
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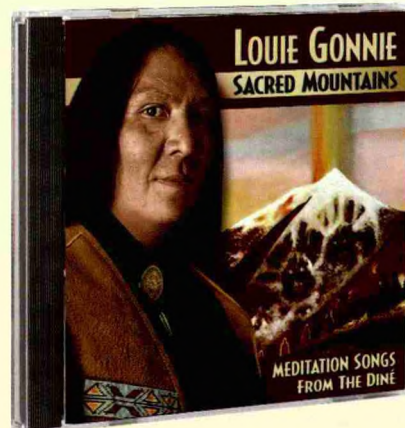
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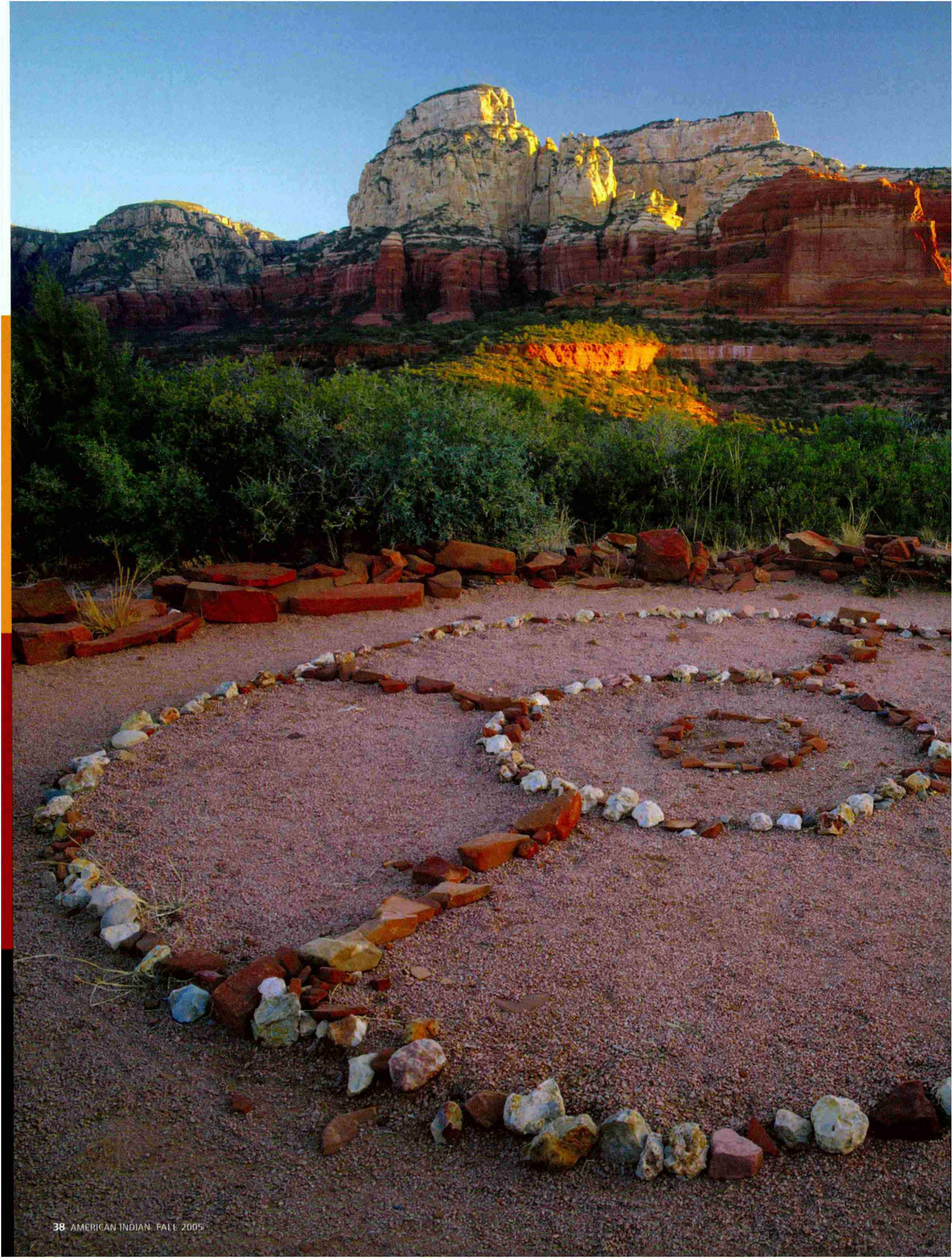
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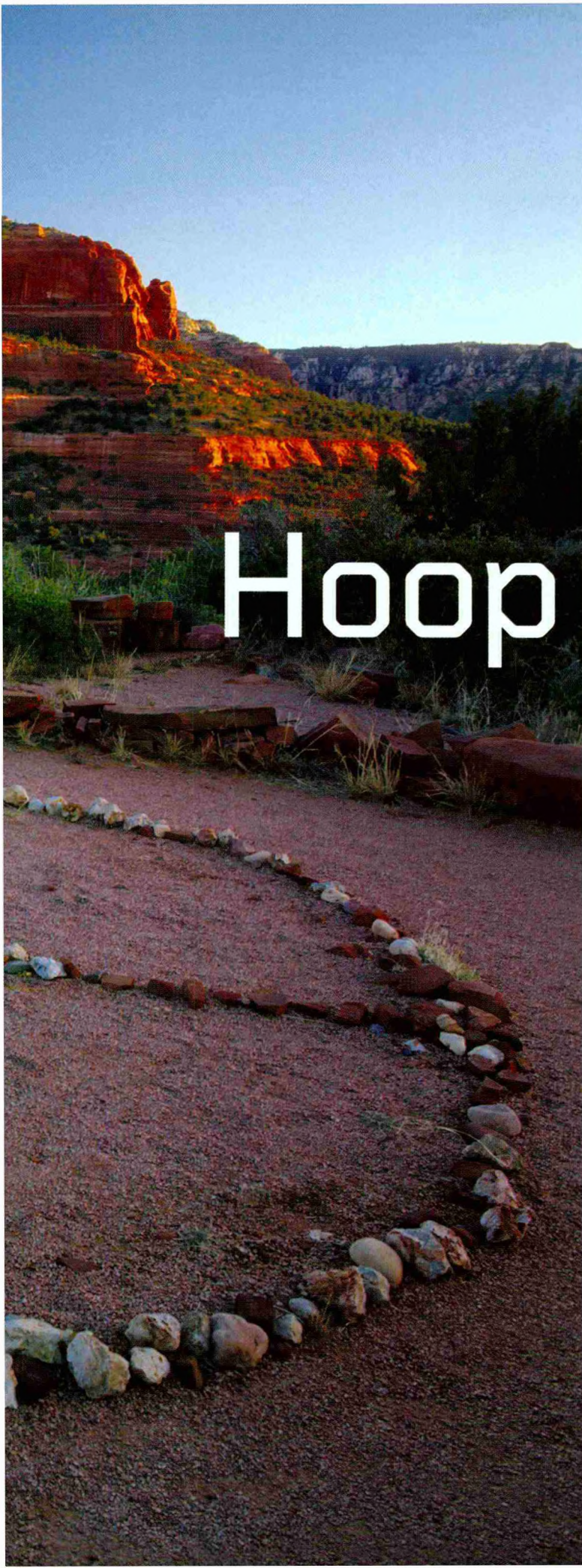


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The medicine wheel

has endured from ancient times, representing the sacred hoop and circle of life. In popular culture, the medicine wheel appears on everything from embroidered jean jackets to bumper stickers and key chains. Intricate tattoos and delicate flower gardens are fashioned after the medicine wheel, while traditional nutrition charts and holistic health guides reflect the wheel model.

When Hock E Aye VI Edgar Heap of Birds (Southern Cheyenne/Arapaho) was commissioned for an art installment in 1996, he went to Bighorn Medicine Wheel for a pipe ceremony with his two sons. Bighorn Medicine Wheel is a site for ceremonies, sweat lodges, and vision quests where medicinal herbs and ceremonial plants are gathered by medicine people from numerous Indian nations in the region. The medicine wheel and the earth renewal ceremony inspired Wheel, an installation dedicated at the Denver Art Museum this year, at sunrise of the summer solstice, the day of the Cheyenne New Year.

The red Wheel installation, 48 feet in diameter, is a circle of "trees," two of which mark the summer solstice with their position at the northeast and northwest points of the circle. These Y-shaped forms, 12 feet tall, are adorned with powerful messages of the Indian rights struggle.

Heap of Birds, a University of Oklahoma professor, hopes Wheel will inspire spiritual realization. "If they can relate to the sun and the Earth and the solstice," he said of the people who come to admire the installation, "then maybe a personal identity can be found and they might be more kind to the environment."

Heap of Birds' inspiration came from Bighorn Medicine Wheel, located on Medicine Mountain in the Alpine forest region of northern Wyoming. Here, traces of American Indians span 7,000 years. The central cairn of the Bighorn Medicine Wheel, like the nucleus of an atom, is energy. While much of the power of the Medicine Wheel remains private, between the seeker and the Creator, the wheel signifies infinite healing and creative power for individuals and the Earth.

The medicine wheel, which according to



**"THE SACREDNESS
OF THE MEDICINE
WHEEL IS THE
EQUIVALENT OF THE
VATICAN, OF MECCA,
OR OF OTHER
INSTITUTIONS'
PLACES OF
WORSHIP."**

Indian elders represents the circle of life, teaches that the life journey ends with a return to earth and spirit. Among the teachings of Plains elders is the reminder of the medicine wheel – that what is given out in life is returned full circle.

Bighorn Medicine Wheel is among the largest and most intact medicine wheels in the region near the border of the United States and Canada. There are between 75 and

150 medicine wheels, some dating back more than 5,000 years, in the Blackfeet and Cree homelands of Alberta and Saskatchewan and in the Plains tribes' homelands of Montana, South Dakota, and northern Wyoming.

The medicine wheel in the Bighorn National Forest, on the western peak of Medicine Mountain, is at an elevation of 9,642 feet. With a diameter of 75 feet, the wheel has 28 radial rows of rock extending out from a central cairn. This wheel, reflecting the pattern of the majority of the medicine wheels in the region, was listed in the National Register of Historic Places in 1968.

Because the remote medicine wheel sites in the United States and Canada have been vandalized and, at times, targeted for logging and development, American Indians feel there is a need to protect and preserve these ancient medicine wheels as a universal symbol for all tribes.

Manny Pino (Acoma Pueblo), American Indian Studies program director and Scottsdale Community College sociology professor, says the medicine wheel is an inter-tribal symbol representing all that is sacred. "The medicine wheel is significant to the Earth, cosmos, our religion, and our way of life," says Pino.

Pino learned of the sacred significance of the Bighorn Medicine Wheel from Northern Arapaho spiritual leader Francis Brown. "The sacredness of the medicine wheel is the equivalent of the Vatican, of Mecca, or of other institutions' places of worship."

In contemporary tribal governments, the medicine wheel continues to reflect traditional teachings. The Sault Ste. Marie Tribe of Chippewa Indians of Michigan chose the medicine wheel for its tribal flag. With the four directions – East, South, West, and North – sacred colors, and sacred animals manifest, the flag echoes the wheel's reminder to be thankful.

The power of the medicine wheel and its teachings are being used to transform lives in recovery programs. While struggling with addiction, those in recovery are guided by the wheel to heal from trauma and abuse, institutionalized racism in boarding schools, and historical genocide.

Among the sobriety and recovery movements is White Bison, Inc., based in Colorado Springs, Colo. At this facility, the Medicine Wheel Program combines the principles of the medicine wheel with the 12-step program of Alcoholics Anonymous and the spiritual teachings of elders. The program, which began in Idaho prisons, trains "firestarters" to



carry out the wellness program.

Lenny Foster (Navajo), a nationwide activist for American Indian religious prison rights, lives in Window Rock, Ariz. As an advocate for sweat lodges, talking circles, and traditional prayers for inmates in prison, Foster says the medicine wheel is the spiritual concept of the Four Directions teachings and spiritual knowledge.

"Sobriety and responsibility lie in the wheel and teachings, as those who look to it for guidance learn from their mistakes and their experience of being incarcerated and removed from their loved ones and homeland," says Foster.

The East, South, West, and North directions, according to Diné cultural and traditional beliefs, are thinking, planning, life essence and faith, and values and beliefs, all providing a spiritual foundation for the prayers, songs, and teachings.

Driving through Pine Ridge tribal land in South Dakota, it is common to see medicine wheels attached to the sun visors of cars and rearview mirrors, and even included as logos on bumper stickers. In tribal offices, the medicine wheel has become a symbol of infinite truth and power, adorning everything from tribal stationery to sleek rodeo jackets, buckskin bags, and computer briefcases. The design is incorporated into necklaces and chokers, etched onto high school notebooks, and fashioned into decals.

Even on city streets, contemporary medicine wheels – circles of four colors with two feathers – are common. As art and decoration on storefront windows, powwow advertisements, and business logos, the medicine wheel endures as a reminder of the sacredness of the circle of life. *

Brenda Norrell is a staff reporter for Indian Country Today and has covered Indian country for national and American Indian newspapers for 22 years.



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Artists of the Month: Bennard and Frances Dallasvuyaoama (Pima/Hopi)
October 10-21, 2005
Meet the Guest Artists, October 15-16 12-4pm

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The Road



José Conterón and Diocelina Ramos
with a dazzling array of fabrics on offer
at the Otavalo Market

to Otavalo

winds north from Quito

along the Pan American Highway, crosses the equator, slices through canyon walls, then emerges into a valley of breathtaking beauty. Past patchworked green fields interspersed with small villages, the road spreads across the flanks of the Andes. Waterfalls cascade down mountain slopes, and lakes mirror the cloud-wreathed volcanoes of Imbabura and Cotacachi. This is the home of the Otavalo people, one of Ecuador's most recognizable and prosperous indigenous groups.

>>

PHOTO BY JOYCE GREGORY WYELS

BY JOYCE GREGORY WYELS



© FABIAN CEVALLOS/CORBIS SYGMA

Above: Landscape of the Imbabura region.

Otavalo is known for its marketplace,

especially the dazzling display of woven goods that spill out of the maze of stalls in its Plaza de Ponchos. The bracingly clear mountain air of this Andean valley etches the patterns and colors of blankets, bags, sweaters, and shawls with sparkling clarity. On Saturdays the activity reaches a crescendo as the plaza draws vendors from distant towns, buyers from throughout Ecuador and beyond, and busloads of tourists from Quito.

Otavaleños like José Conterón and Diocelina Ramos have moved to Otavalo from outlying communities to be closer to their businesses. “We used to travel here from Ilumán,” says José, as he stacks vivid striped fabrics. “But about five or six years ago we moved to town.”

Other Otavaleños have taken advantage of increased opportunities to launch successful tourist enterprises. Twenty years ago, Alfonzo Santellán and Luzmila Quinche opened Hotel El Indio, with its restaurant serving local cuisine, near the plaza. “We get everybody here – indigenous, Europeans, Americans, everyone,” says Luzmila. “A few years ago we opened another hotel, El Indio Inn.” Their daughter, María

Continued on page 48

TEXAS INSTRUMENTS CONGRATULATES THE NMAI ON THE SUCCESS OF ITS SIGNATURE FILM "A THOUSAND ROADS"

"Though we journey down a thousand roads, all our roads lead home."



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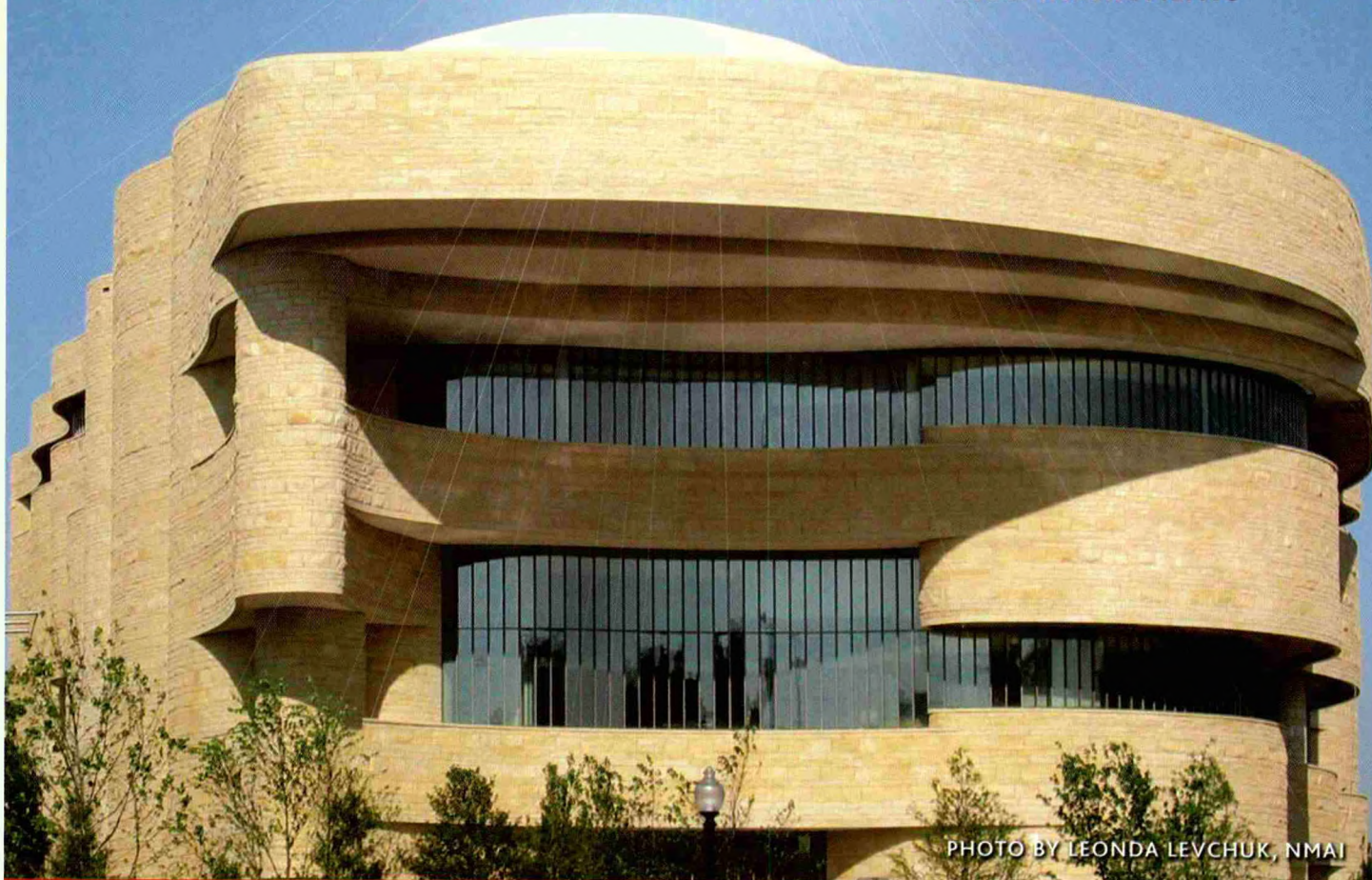
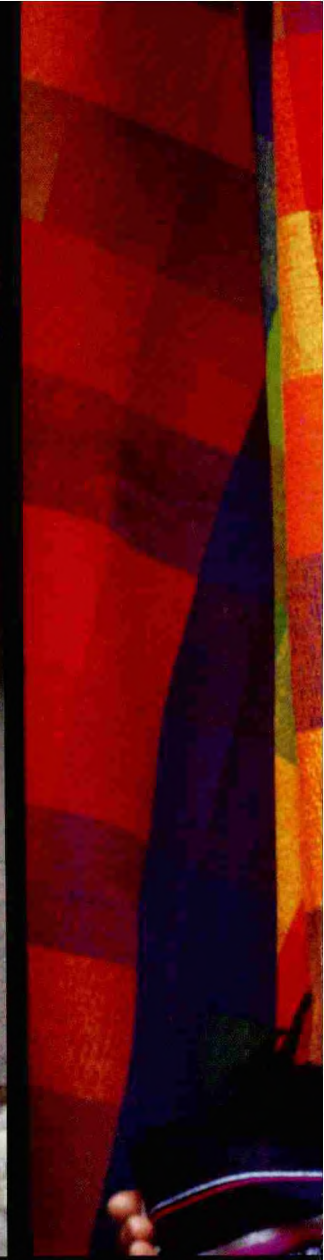


PHOTO BY LEONDA LEVCHUK, NMAI

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 TEXAS INSTRUMENTS





Clockwise from facing page, top:

Master weaver Miguel Andrango cards wool.

Diocelina Ramos at the Otavalo Market.

Young Otavaleños and Otavaleñas parade to celebrate the inauguration of the new mayor.

In Otavalo, even common plates can make a feast of color.

Luis and Pilar Morales, with daughter Cindy bring their weavings to market form Agato.

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Santellán, points out the hand-carved wooden furniture and Otavaleño art, including a mural of the famous market-place, that set the inn apart from non-native lodgings.

Zulay Sarabino says her family was among the first to sell their textiles in the plaza, "...before there was so much competition." Now the indigenous businesswoman operates Zulaytour, which conducts guided tours to the artisans' home workshops. "We share the profits," she says, adding that the visitors often make purchases from the weavers.

The local indigenous artisans excel at weaving for a very good reason: they've been at it for centuries. Recently they've updated their designs for the Western consumer, adopting modern dyes and acrylics, and varying styles to suit the market.

But some weavers, like Miguel Andrango, still hew to traditional motifs and materials. His family's weavings are in such demand that he no longer travels to the market in Otavalo. Knowledgeable buyers follow rural mountain roads beyond Otavalo, past Peguche and its sacred waterfall, where valley residents seek ritual purification during the Inca festival of Inti Raymi. In the village of Agato, a sign reading "*Tahuantinsuyo*" marks the location of the Andrango family workshop. The Quichua name evokes the four territories that made up the vast Inca Empire just prior to the Spanish conquest.

Unfazed by visitors, Don Miguel patiently passes a coarse-toothed carder through tufts of wool, then repeats the brushing motion with a finer implement. His wife, Josefina, spins the resulting fluffy rolls into yarn that will form the warp and woof of her husband's backstrap loom.

Now 70, Miguel Andrango has been weaving since he was seven. In recent years, says Don Miguel, backstrap weaving has been dying out. "Much of the weaving now is done on machines," he says. "I prefer to work using the old methods." His family also sells their textiles at nearby Hacienda Cusin and at a shop in Santa Fe, N.M.

In the midst of their increasing prosperity, the industrious Otavaleños take pains to preserve ancient customs. Quichua, the language they adopted from the Incas, can still be heard in Otavalo and surrounding villages. Otavaleña women who travel abroad, like Zulay and the Andrangos' daughter Luz María, can be recognized by

their traditional dress – embroidered white blouse, dark *anaku* (wrapped skirt), multiple gold necklaces, and bracelets of coral.

Among other cultural ambassadors are the musicians who perform the haunting music of the high Andes in European and U.S. cities. Dressed in the traditional white pants with dark poncho, a single braid down the back, they can also be identified by the instruments they play – notably panpipes like the Ecuadorean *rondador*.

Alfonso Cachiguango, leader of the group Ñanda Mañache, was one of the first local musicians to travel abroad, performing in venues as far afield as Finland. His goal, he says, is to establish a foundation that will foster traditional music in the next generation of Otavaleños. "I want to teach musical performance, but also instrument-making and traditional songs and dance."

Zulay encourages younger Otavaleños to wear traditional clothing and to speak Quichua. "I would never give up my native language," says Zulay. "If we cut our hair, and forget our customs, and lose our language..." she pauses, "...if we lose all that, then we lose who we are." *

Joyce Gregory Wyels is a California-based writer who specializes in cross-cultural topics.

ABOUT OTAVALO:

The small city of Otavalo lies in an Andean valley in the province of Imbabura, in northern Ecuador.

POPULATION: 50,000, including Otavalo and outlying villages—among them Ilumán, Agato, and Peguche. Most residents are Otavaleño.

TRANSPORTATION: The drive north from Quito along the Panamerican Highway takes about two hours by bus, one and one-half hours by taxi.

FOR MORE INFORMATION:

Hotel El Indio Inn

Calle Bolívar 904 y Abdón Calderón
Otavalo, Imbabura, Ecuador
Tel. 593 6 292 2922
Telefax 593 6 292 0325

Zulay Sarabino, General Manager

Diceny Viajes Cia. Ltda.
Sucre 10-11 y Colón
Otavalo, Imbabura, Ecuador
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Miguel Andrango

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Where are these children headed?

Despite the community's commitment to the next generation, many teens on the Cheyenne River Sioux Reservation in South Dakota are slipping through the cracks. Without a place of their own and constructive activities designed especially for them, many will become further examples of tragic Reservation statistics.

Photo by Val Hoepfner

The Hard Facts: Life on the Cheyenne River Indian Reservation

- 46% of Native Americans on the Cheyenne River Reservation are living in poverty.
- Per Capita Income: \$7,026.00
- 45% of the population is under the age of 18.
- 27% of teens, ages 16-19 are not in school and are unemployed.
- 61.2% of youth under the age of 18 in Ziebach County and 38.2% in Dewey County are living below the poverty line. These two counties comprise the Cheyenne River Sioux Indian Reservation.
- Suicide is the second leading cause of death for American Indian Youth ages 10-25.

For ticket information or to make a donation contact:
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A glimpse of American Indian art movements from the reservation based Artist Hopi to the schools of Santa Fe, this exhibit is an opportunity to purchase work created from 1970 to 1996.

Darren Vigil-Gray



Juane Quick-to-see-Smith



Neil David, Sr.



Michael Kabotie



Thomas Polacca



Shonto Begay

W. B. Franklin



Michael Kabotie

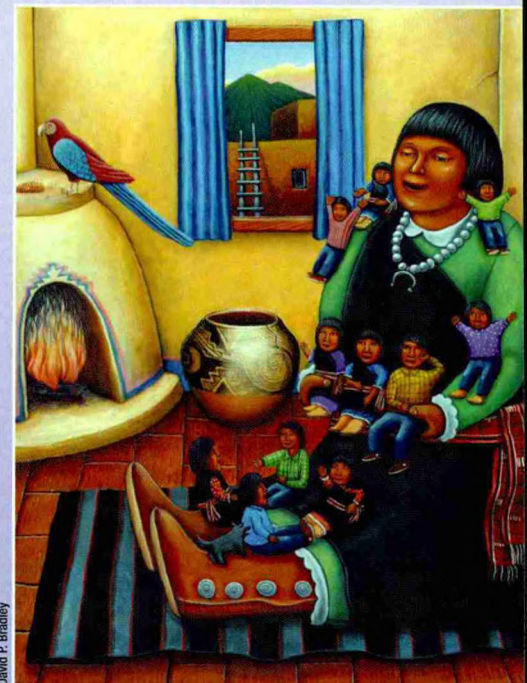


David P. Bradley



sales exhibit artists
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Quick-to-see-Smith
Harry Fonseca
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Delbridge Honanie
Darren Vigil-Gray
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Jack Jean
Thomas Polacca
Blue Corn

David P. Bradley



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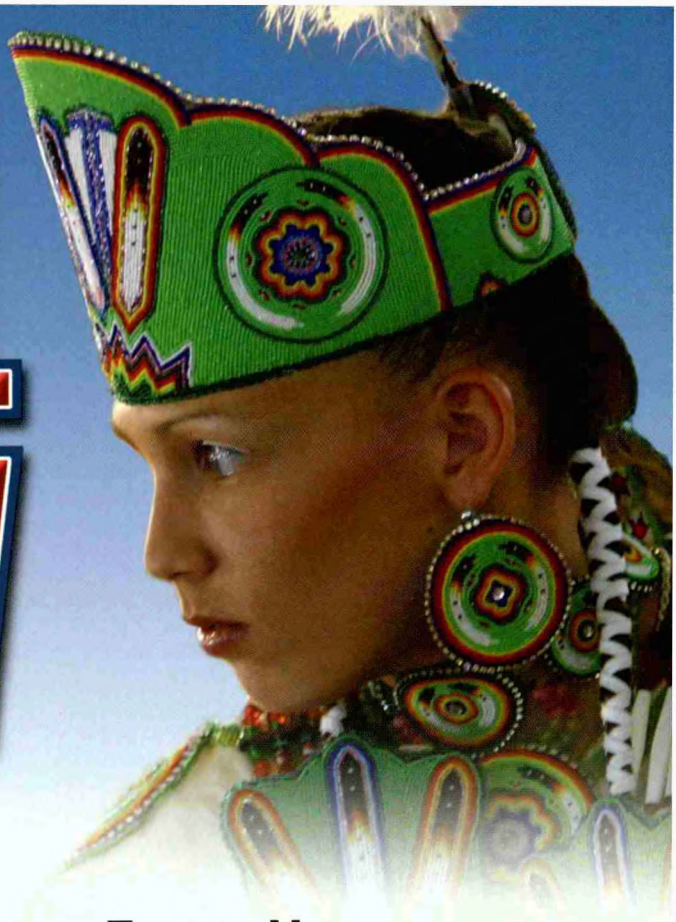
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NATIONAL POWOW



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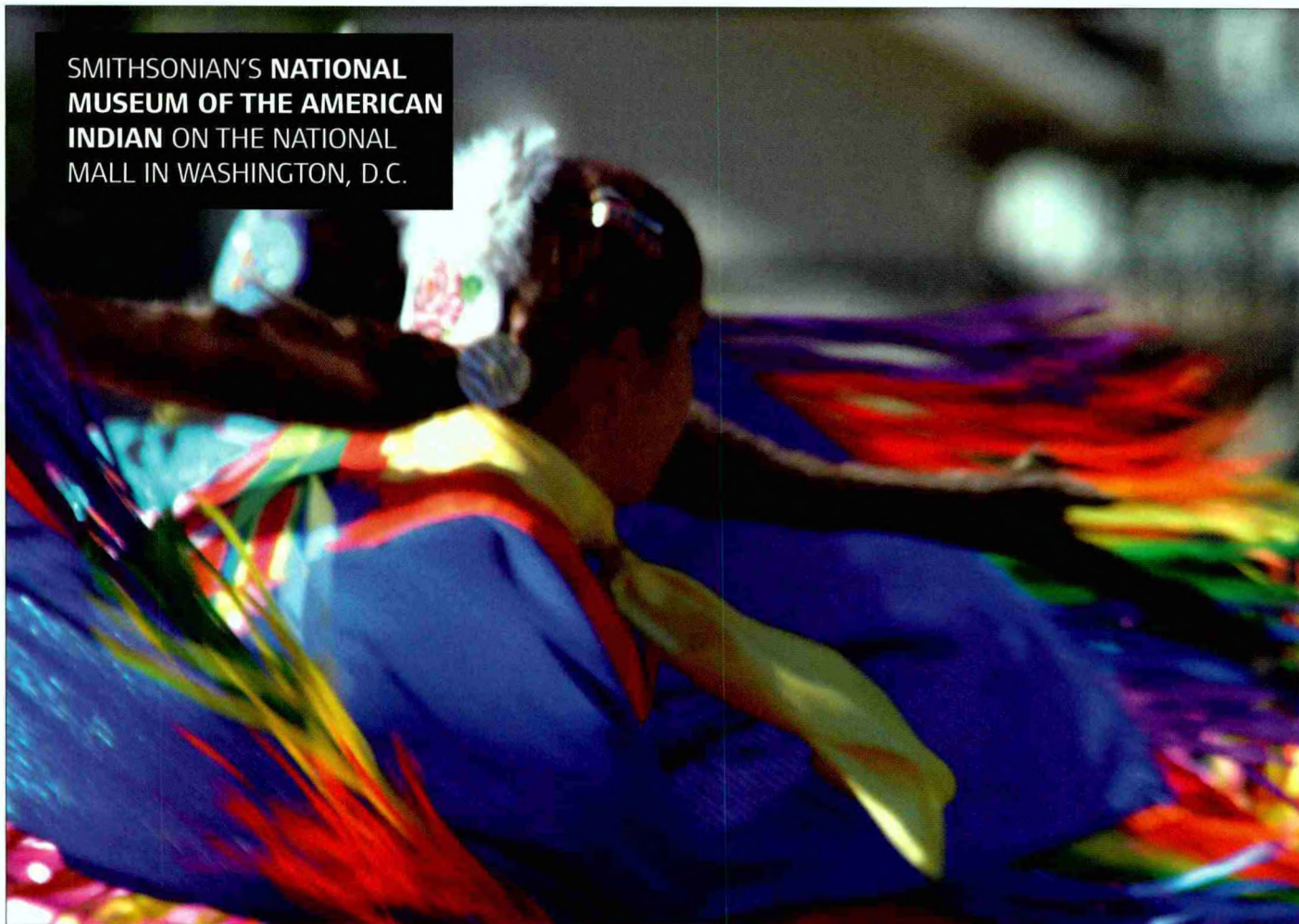
Smithsonian
National Museum of the American Indian



CALENDAR OF EVENTS

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SMITHSONIAN'S NATIONAL
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INDIAN ON THE NATIONAL
MALL IN WASHINGTON, D.C.



SMITHSONIAN'S NATIONAL MUSEUM OF THE AMERICAN INDIAN NATIONAL POWWOW

Friday, Saturday and Sunday, Aug. 12-14
Friday and Saturday, Aug. 12-13
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TICKETS ON SALE NOW!

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Maryland Avenue, SW, near 4th Street
and Independence Avenue, SW.
- MCI Center to Mall Museum: Bus departs
from the MCI Center near 601 F Street,
NW, every hour on the half hour* from
11:30 a.m. to 4:30 p.m.

(*Bus will depart regularly once it is full.)

Note: Re-admission to the Powwow may
require a hand-stamp or admission ticket.

PANEL DISCUSSION: ORIGINS AND EVOLUTION OF POWWOW

Thursday, Aug. 11, Noon
Rasmuson Theater

A discussion on powwow traditions – past
and present – with members of NMAI
National Powwow Head Staff.

POWWOW SOCIAL

Thursday, Aug. 11, 2 – 5 p.m.
Potomac Atrium

Everybody Dance! Dance demonstrations,
songs, and audience participation with host
drums, Midnite Express (Chippewa and
Sioux from Minnesota), Yellow Hammer
(Ponca from Oklahoma), and Bear Creek
(Sault Ste. Marie Chippewa from Canada).



Cochise Anderson



PHOTO BY

Bill Miller

NATIVE CRAFT DEMONSTRATIONS
BASKETWEAVERS LISA TELFORD AND
LAURA WONG-WHITEBEAR
Saturday & Sunday, August 27 & 28, 11
a.m., 1, and 3 p.m.

Potomac Atrium

Lisa Telford (Haida) comes from a long line of Haida weavers, including her grandmother, mother, aunt, and cousins. Using red and yellow cedar as well as spruce root in her traditional basketry, her work celebrates the beauty of nature. Laura Wong-Whitebear (Colville) is a fiber artist working primarily with beadwork and basketry. Both are Native Arts Program Visiting Artists at the National Museum of the American Indian. Presented by the departments of Public Programs and Community Services.

The National Museum of the American Indian will host a series of public programs in September to celebrate the museum's first anniversary! Below are some of the many programs that will be offered. For a complete calendar, visit www.AmericanIndian.si.edu.

MONTHLY LECTURE SERIES

JIM PEPPER HENRY: REPATRIATION

Friday, Sept. 2, Noon

Rasmuson Theater

Assistant director for Community Services, Jim Pepper Henry, a member of the Kaw Nation of Oklahoma and the Muscogee Creek Nation of Oklahoma, will discuss repatriation.

NATIVE ROOTS

Friday, Sept. 6, 6:30 p.m.

Outdoor Welcome Plaza

Listen to some high energy Native reggae by this Albuquerque band! Native Roots blends Native influences such as traditional drums and rattles, chants, language and flute, with a variety of reggae styles including ragamuffin, one drop, rockers, and dancehall.

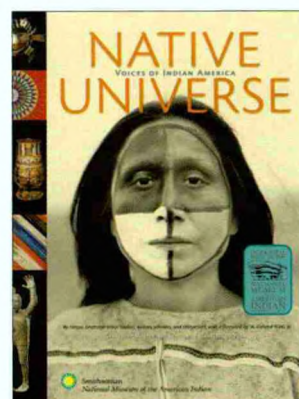
BILL MILLER

COCHISE ANDERSON

Friday, Sept. 9, 7:30 p.m.

Rasmuson Theater

GRAMMY-winner singer and songwriter Bill Miller (Mohican) and storyteller Cochise Anderson (Chickasaw and Mississippi Choctaw). Co-sponsored with The Smithsonian Associates. Tickets required. To order tickets, please call 202-357-3030.



NATIVE WRITERS SPECIAL EVENT
NATIVE UNIVERSE: VOICES OF INDIAN AMERICA

Tuesday, September 20, 6:30 p.m.

Editors Gerald McMaster (Plains Cree and member of the Siksika Nation) and Clifford E. Trafzer (Wyandot ancestry) discuss *Native Universe*, published by NMAI in association with National Geographic, 2004) for the grand opening of the museum, and to complement the museum's inaugural exhibitions. Program Moderator: Tim Johnson (Mohawk)

LARRY REDHOUSE TRIO

Friday, Sept. 23, 6:30 p.m.

Mitsitam Native Foods Cafe

Hear the hip sounds by jazz pianist Larry Redhouse and his band.

El Festival Boliviano

Saturday, Oct. 1 and Sunday, Oct. 2

Enjoy indigenous Bolivian music, dance and films, and observe crafts and boat-building demonstrations. For a complete schedule, visit www.AmericanIndian.si.edu.



Sugar skull at Day of the Dead.



Red Earth

NATIVE SOUNDS DOWNTOWN

RED EARTH

Thursday, Aug. 18, 5:30 p.m.

Outdoor concert

(if rain, in Auditorium)

NMAI Cobblestone

Red Earth is one of the most experimental bands in Indian country. Their kitchen-sink style is a mix of reggae, rock, funk, punk, rockabilly, soul, jazz, ska, and Native rhythms all jumbled together in what they call "tribal stew."

This program is generously supported by the Alliance for Downtown New York.

LA CASITA: A HOME FOR THE HEART

Wednesday, Aug. 31, 2005, 5:30 p.m.

Outdoor concert (if rain, in Auditorium)

NMAI Cobblestone

This multicultural presentation is a collaboration with Lincoln Center Out of Doors and features the words and music of poets and ensembles representing the oral traditions of their cultures. Native artists include John Trudell (Santee), Annie Humphrey (Anishinabe), Manuelcha Prada (Quechua), George Kahumoku (Native Hawaiian), and the SilverCloud Singers; Kevin Tarrant (Hopi/Winnebagos) is the program's emcee.

Lincoln Center Out of Doors is sponsored by Dorothy and Lewis B. Cullman, with additional generous support from foundations, corporations, individuals, and government agencies.



Storybook reading in the Resource Center.

PUBLIC PROGRAMS

CLAY PINCHED POT FAMILY WORKSHOP

Thursday, Aug. 4, 4:30 p.m.-6 p.m.

Education Classroom, second floor

Angela Friedlander (Métis) will lead families through the *First American Art: The Charles and Valerie Diker Collection* exhibit to look at clay *ollas*, then lead a clay pinched pot hands-on workshop following the tour.

CHILDREN'S STORYBOOK READING AND WORKSHOP

Saturday, Aug. 13, noon

Resource Center, second floor

Listen to selected readings from the book *Native American Games and Stories*, by James and Joseph Bruchac; illustrated by Kayeri Akweks. After the readings, make a ring-and-pin game in a hands-on workshop.

BEADED PORCUPINE QUILL EARRINGS

Thursday, Sept. 8, 4:30 p.m.-7:30 p.m.

Thursday, Oct. 6, 4:30 p.m.-7:30 p.m.

Education Classroom, second floor

Make beaded porcupine quill earrings in this hands-on workshop led by Cielo Goto (Chickasaw). Preregistration is required for each class. Call (212) 514-3714. Materials fee is \$15 (\$12 for members). Appropriate for ages 16 years and up.

CHILDREN'S STORYBOOK READING AND WORKSHOP

Saturday, Sept. 10, noon

Resource Center, second floor

Listen to readings of *Love Flute*, written and illustrated by Paul Goble; *The Flute Player: An Apache Folktale*, retold and illustrated by

Michael Lacapa; and *Native Heartbeat*, by Patricia Cronin Marcello. Then make pan-pipes using straws in a hands-on workshop with Jose Montano (Aymara).

CHILDREN'S STORYBOOK READING AND WORKSHOP

Saturday, Oct. 8, noon

Resource Center, second floor

Listen to readings of *Days of the Dead*, by Kathryn Lasky, with photographs by Christofer G. Night; *Pablo Remembers the Fiesta of the Day of the Dead*, by George Ancona; and *Day of the Dead: A Mexican-American Celebration*, by Diane Hoyt-Goldsmith, with photographs by Lawrence Migdale. Decorate a papier-mâché skull in a hands-on workshop following the readings.

PAPEL PICADO WORKSHOP

Thursday, Oct. 27, 4:30 p.m.-6:30 p.m.

Education Classroom, second floor

Join artist Nadema Agard (Cherokee/Lakota/Powhatan) as she leads adults in making *papel picados* using tissue paper. Appropriate for ages 16 years and up.

EL DIA DE LOS MUERTOS/DAY OF THE DEAD

Saturday, Oct. 29, 2005, 1 p.m.-4 p.m.

Museum-wide

Honor the memory of ancestors, family, and friends who have departed in this celebration that has roots in the indigenous cultures of Mexico. Join NMAI staff in a day of activities, which include dance performances by Danza Mexica Cetilztlí Nauhcampá; storytelling by Michael Heraldá; and hands-on workshops featuring *papel picado*, paper flowers and skulls.

Continued »

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

EXHIBITIONS

FIRST AMERICAN ART: THE CHARLES AND VALERIE DIKER COLLECTION OF AMERICAN INDIAN ART

Through April 9, 2006

This collection celebrates the rich aesthetics of North American Native peoples through the display of more than 200 objects from the private collection of Charles and Valerie Diker. The organization of the exhibition is based on discussions about the Diker collection with contemporary artists and scholars. The exhibition's presentation emphasizes the Native voice and reveals the way Native people see the world through their objects.

GEORGE CATLIN AND HIS INDIAN GALLERY

Through Sept. 5, 2005

Organized by the Smithsonian's American Art Museum, this exhibition will present more than 100 works by George Catlin (1796-1872), a lawyer turned painter who chose to devote himself to recording the life and culture of American Indians of the Plains.

The exhibition is organized chronologically and tells the story of Catlin's epic journeys across the Plains following the Lewis and Clark trail. The exhibition and accompanying book describe, for the first time, Catlin's connections to the Smithsonian Institution.

NEW TRIBE: NEW YORK

Through April 9, 2006

This exhibition series about mid-career Native artists who live and work in New York continues on September 17 with the works of Alan Michelson (Mohawk).

In a variety of multimedia works created over the past 15 years — mapping the absent Indian of New York in *No York* (1997), projecting a video about industrial-



PHOTO BY MARY CATHRYN ROTH

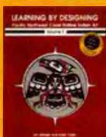
Danza Mexica Cetiliztli Nauhcampa
performing at Day of the Dead.

ization on white turkey feathers in *Mespat* (2001), watching the activity near a nuclear power plant in *Twilight*, *Indian Point* (2003) — Michelson's work focuses on both the city and state of New York and reveals his continuing interest in history and origins.

The Michelson installation closes on January 1, 2006.

Continued »

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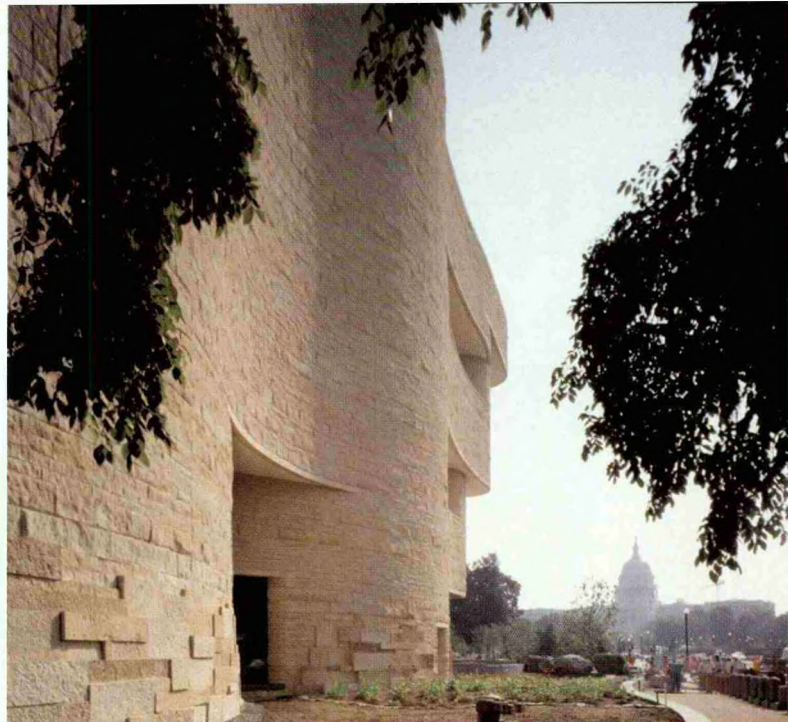


PHOTO BY ROBERT C. LAUTMAN

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four issues of our full-color quarterly magazine, *American Indian*, and preferred access to the Museum, as well as other benefits of membership.

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as a Charter Member on our first anniversary, September 21, 2005, and throughout the year.



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Cup'ik

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ALASKA NATIVE ART



Artist/Owner Franklin F. Matchian wearing authentic hunting hat, harpoon and rain gut parka.



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Nadema Agard leading papel picado workshop.

PHOTO BY GAETANA DE CENNARO

FILM AND VIDEO

5TH ANNUAL NATIVE CINEMA SHOWCASE

Wednesday, Aug. 17-Sunday, Aug. 21

Held during Santa Fe Indian Market, the annual Native Cinema Showcase celebrates Native American creativity in the movies, presenting outstanding recent works and classics — feature films, short fictions, and documentaries — with participating filmmakers, actors, writers and other speakers. Features this year include *Trudell*, with director Heather Rae (Cherokee); *5th World*, with director Larry Blackhorse Lowe (Navajo); *A Thousand Roads* with director Chris Eyre (Cheyenne/Arapaho); and *Powwow Highway*, with director Jonathan Wacks and lead actor Gary Farmer (Cayuga).

The showcase is a joint program of the National Museum of the American Indian's Film + Video Center and the Center for Contemporary Arts, in association with the All-Indian Pueblo Council and the Institute for American Indian Arts. For 2005 program information, go to "FVC Programs" at www.nativenetworks.si.edu.

States. Segment directors: George Burdeau (Blackfeet), Llew Cleaver (Indigenous Australian), Heather Haunani-Giugni (Native Hawaiian), Phil Lucas (Choctaw), Lurline Wailana McGregor (Native Hawaiian), Tainui Stephens (Maori), and Maria Yatar (Guam). Segment producers: Jeff Bear (Maliseet), Cleaver, Lucas, Francis Peters (Kamilaroi/Uralarai), and Stephens. Produced by Australian Broadcasting Corp., TVOntario, TVNZ Television, Native American Public Telecommunications in co-production with Pacific Islanders in Communications and in association with the Nebraska Educational Television Network. An international indigenous television project from Pacific Rim countries examines the question of how people come to have an identity among the Miwok of California, Chamoru of Guam, and Native peoples in American Samoa and Hawaii.

Aug. 29-Sept. 25

VIS-À-VIS: NATIVE TONGUES (2003, 58 min.) United States. Directors: Steve Lawrence and Phil Lucas (Choctaw). Produced in association with Native American Public Telecommunications. Indigenous performance artists James Luna (Luiseño/United States) and Ningali Lawford (Walmajarri/Australia) compare perspectives on life and society, communicating via satellite to share dialogues, scenes of their performances, and video diaries. For information on James Luna's exhibition *Emendatio* at the 2005 Venice Biennale, go to www.americanindian.si.edu.

DAILY SCREENINGS

Daily at 1:00 p.m. and 3:00 p.m., and Thursdays at 5:30 p.m.
The Screening Room, State Street Corridor, second floor

Aug. 1-Aug. 28

STORYTELLERS OF THE PACIFIC – IDENTITY (1996, 55 min.)
Australia/Canada/New Zealand/United

Continued »

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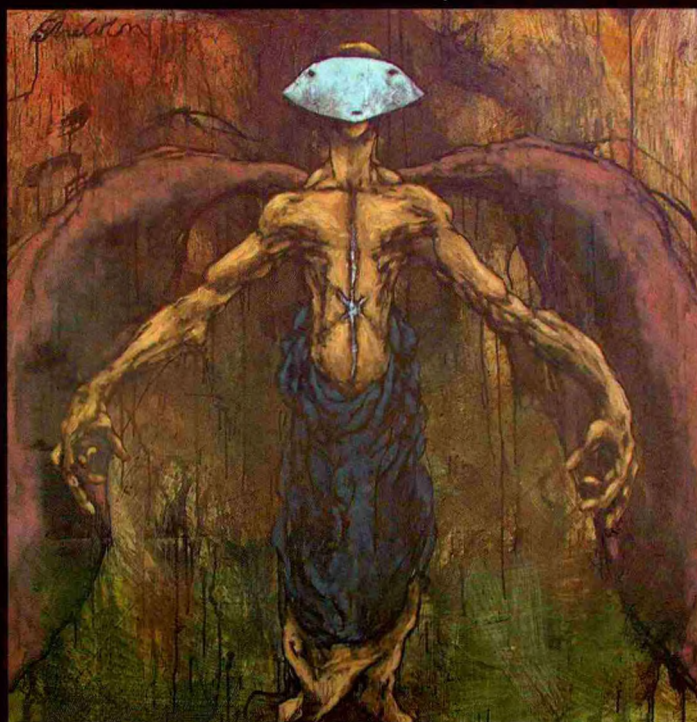
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Sept. 26 — Oct. 26

LOS PUEBLOS INDÍGENAS: THIS IS HOW WE THINK (2000, eight min.)
Produced and distributed by CEFREC-CAIB.

QAMASAN WARMI: WOMAN OF COURAGE (1993, 42 min.) Bolivia.
Director: José Miranda (Aymara Mestizo).
Produced by the Centro Gregoria Apaza.
Distributed by CEFREC-CAIB.

Set in the 19th century, the latter drama portrays the movement for an indigenous voice in Bolivia in an homage to Gregoria Apaza, who led the 1871 Aymara uprising against the Spanish. This is preceded by a documentary in which indigenous media makers from various regions of Bolivia speak about the vital role Qamasan Warmi plays in their communities. For information on Bolivian indigenous media, go to "Close-ups" or "Primer plano" at www.nativenetworks.si.edu or www.redesindigenas.si.edu.

Oct. 27 — Oct. 31

Daily at 11:30 a.m., 1:00 p.m., and 3:00 p.m., and Thursdays at 5:30 p.m.

LA OFRENDA: DAYS OF THE DEAD (1998, 50 min.) United States. Director: Lourdes Portillo.

TURIX/DAGONFLY (2003, 33 min.) Mexico. Produced by Yoochel Kaaj. In indigenous languages and Spanish, with English subtitles.

The first film, a lively and non-traditional look at the Days of the Dead, evokes the familiar and sometimes ironic nature of Mexican and Mexican-American attitudes toward death. This is paired with an innovative video magazine from Mexico showing productions from Mayan, Zapotec, and Mixtec video workshops in Yucatán and Oaxaca.

ESPECIALLY FOR KIDS

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RECENT NATIVE THEME ISSUES

Native Geographies
Summer/Autumn 2003,
nos. 138/139, \$22

*Perspectives on
Aboriginal Culture*
Autumn 2002, no. 135, \$20

Ethnographic Eyes
Spring/Summer 2000,
nos. 125/126, \$20

The Nisga'a Treaty
Winter 1998/99, no. 120, \$10



Willie Seaweed (Siwini), photographed by W.M. Heick, 1951.

FIRST NATIONS SETS

Due to the demand for our Native theme issues, several of them have been grouped together into full- and half-sets.

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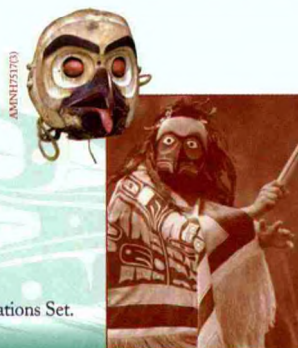
BC Studies gratefully acknowledges the support of the Canadian Magazine Fund.

ANNUAL SUBSCRIPTION RATES

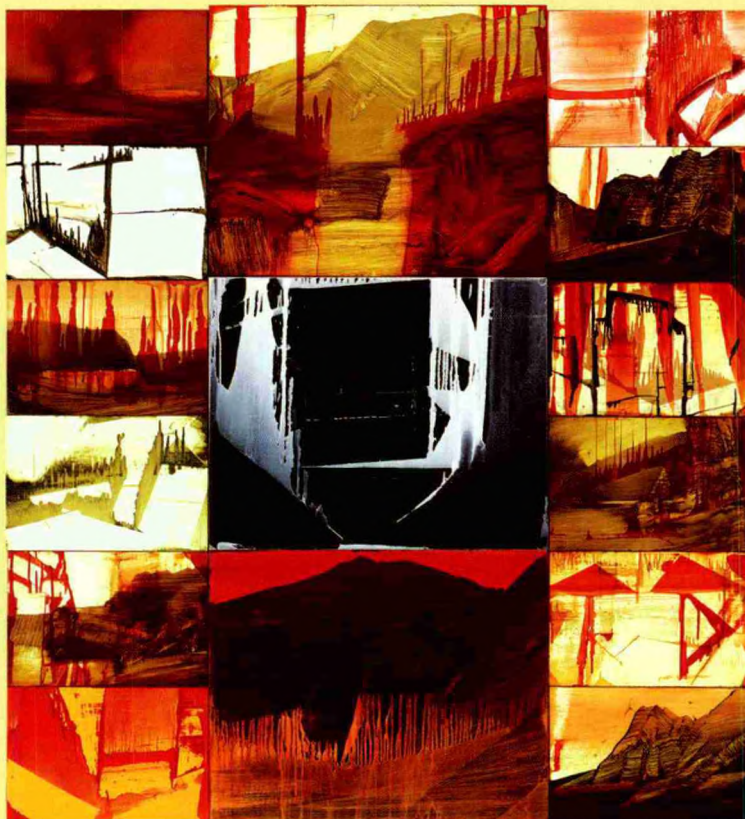
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Dances: Dances: Nisga'a representing Nisga'a, or spirit beings.



James Lavadour (Walla Walla), *Bridge*, oil on wood, 2001. Collection of the artist.

Contemporary art at the Eiteljorg Museum

The Eiteljorg Fellowship for
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Nov. 5, 2005, through Jan. 29, 2006.

the New
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www.eiteljorg.org



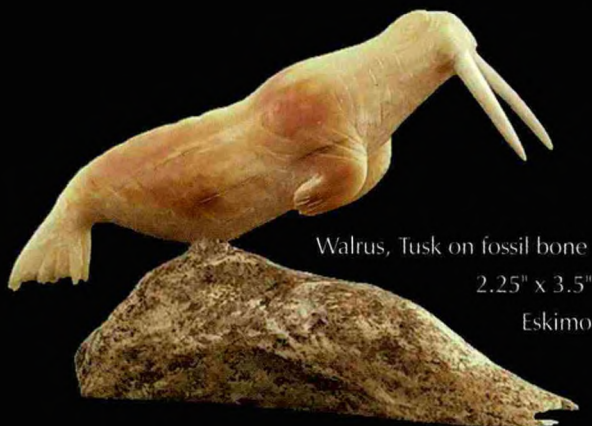
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August 12 - 14	National Powwow, Washington DC
August 18 - 21	Southwest Native American Art Show, Santa Fe
August 20 - 21	Santa Fe Indian Market, Santa Fe
September 23 - 25	Native American Art Market, New York



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

ADMISSION: Free to the public. Join the "general entry" line at the museum's east entrance from 10 a.m. to 5:15 p.m. daily. (Please note: Wait for entry may range from 10 minutes to one hour.)

OBTAIN A MUSEUM PASS* FROM THE FOLLOWING SOURCES:

- Pick up a same-day pass at the museum's east entrance daily between 10 a.m. and 12 noon.
- All same-day passes will be for a specific time after 1 p.m.; or
- Call Tickets.com at 1-866-400-NMAI (6624) to reserve an advanced pass (service charges apply).



- Become an NMAI member by calling 1-800-242-NMAI or by inquiring within the museum.

* All passholders have priority over the general entry line for entry.

GROUP ENTRY: Groups of 10 or more can arrange for free, timed entry through our registered group entrance by calling the reservations office via the Education Office: (202) 633-6644 or (888) 618-0572; or e-mail NMAIGroupReservations@si.edu. School groups can also arrange for an educational visit to the museum by calling the numbers above.

NMAI IN NEW YORK CITY

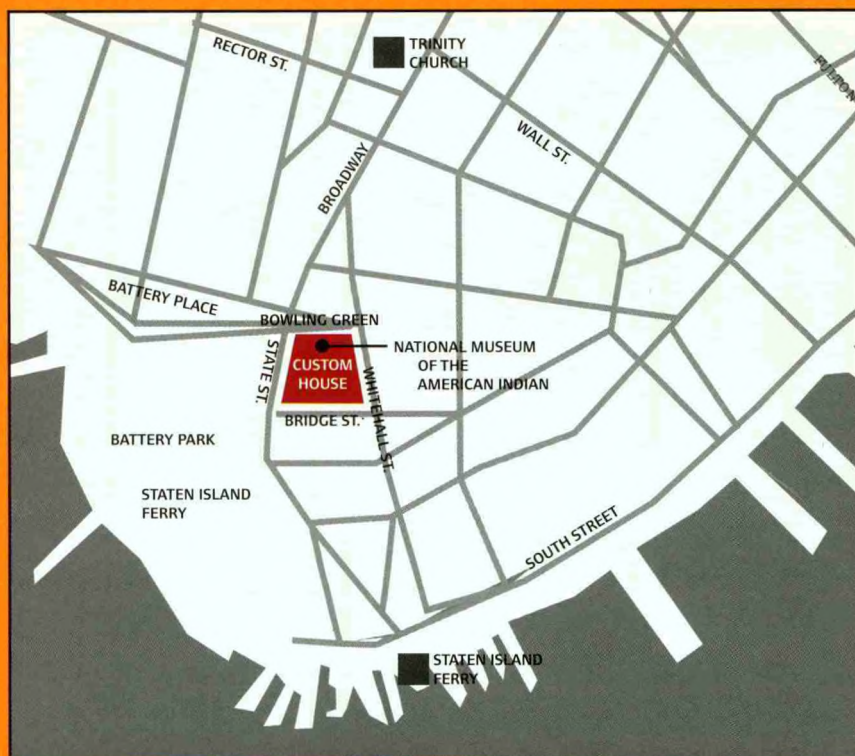
HOURS: The museum is open daily 10 a.m.–5 p.m., Thursdays until 8 p.m.; closed Dec. 25.
Free admission.

The museum offers two shops – the Gallery Shop and the Museum Shop. The Gallery Shop (on the main level) features a large collection of books on Native cultures, including catalogs from current and past exhibitions as well as authentic pottery, handcrafted Native jewelry, and traditional and modern Native music recordings. The Museum Shop (on the lower level) has a huge variety of children's books, educational and exhibition-related posters, toys, holiday gifts, souvenirs, and musical instruments. Open daily 10 a.m.–5 p.m. Call (212) 514-3700 for more information.

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

For program updates, call (212) 514-3888 or visit www.AmericanIndian.si.edu and click "Events."

For Film and Video updates, call (212) 514-3737 or visit www.nativenetworks.si.edu.



All programs are subject to change. For membership information, call (800) 242-NMAI. Produced by NMAI. Amy Drapeau and Ann Marie Sekeres, Calendar Editors.

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