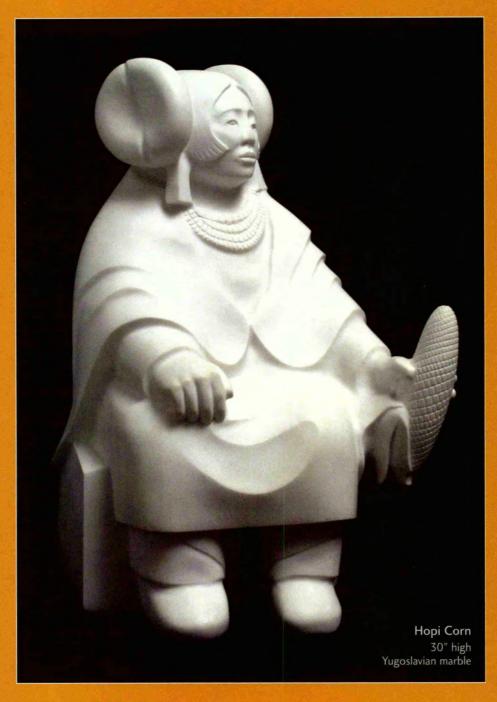




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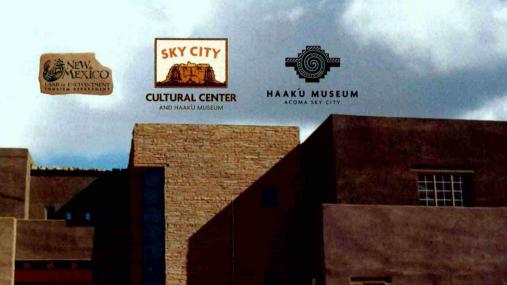
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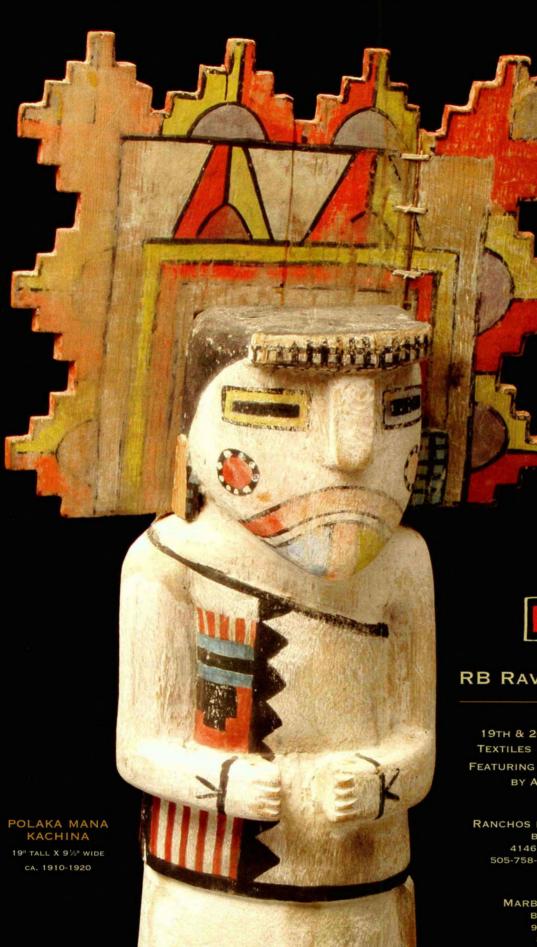






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The Smithsonian's National Museum of the American Indian's George Gustav Heye Center celebrates the opening of the Diker Pavilion for Native Arts and Cultures on September 23, 2006 in New York City. The new 6,000 square-foot arts and performance center will showcase historical and contemporary cultural achievements of the Native peoples of the Western Hemisphere. From the famous sale of Manhattan to P.T. Barnum to the Yankees, Native peoples have been a part of and continue to be a part of New York City's arts and culture scene. More than 80,000 Indian people live in the nation's biggest city today. The George Gustav Heye Center housed in the Alexander Hamilton U.S. Custom House in Lower Manhattan now offers more educational and performance programs to the city's Native population and to all those interested in learning more about Native peoples.

#### 33 TRIBUTE: GARY AVEY

American Indian magazine remembers the lifetime achievements of Gary Avey, founder and publisher of Native Peoples magazine, dedicated to "the sensitive portrayal of the arts and lifeways of the Native peoples of the Americas."

#### 34 MARY YOUNGBLOOD

Grammy-winner Mary Youngblood's (Seminole/Aleut) new CD, *Dance with the Wind*, her fifth album, demonstrates her mastery of the Native American flute.

#### 36 NATIVE PLACES

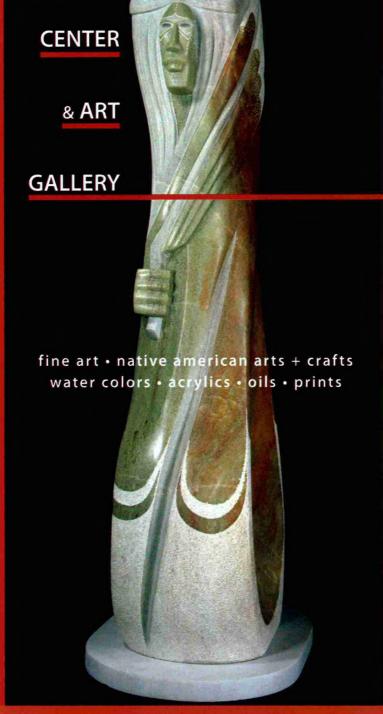
Visitors to Arizona and New Mexico can plan to experience a bounty of Native culture, history, and hospitality at many of the region's Native-owned resort hotels and restaurants, museums, art galleries and cultural centers.

#### 46 ARTHUR AMIOTTE

This November, the Wheelwright Museum in Santa Fe, N.M. will exhibit Lakota artist Arthur Amiotte's collage series, which illustrates his personal sense of history of late 19th and early 20th-century Native life.

Correction: In a profile about actor Adam Beach, published in the Summer 2006 issue of American Indian, Ira Hayes was misidentified as Tohono O'odham. Hayes was Akimel O'otham (Pima).





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BY WAYNE GUNVILLE

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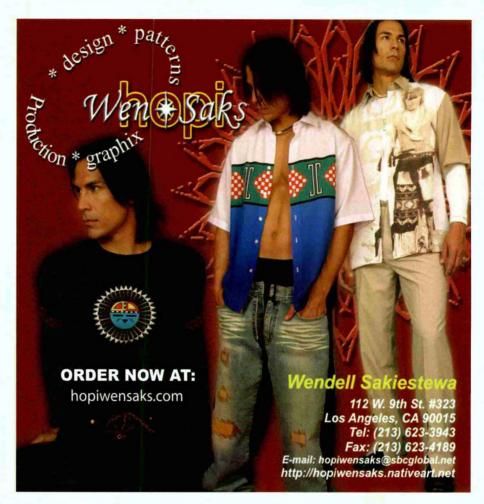
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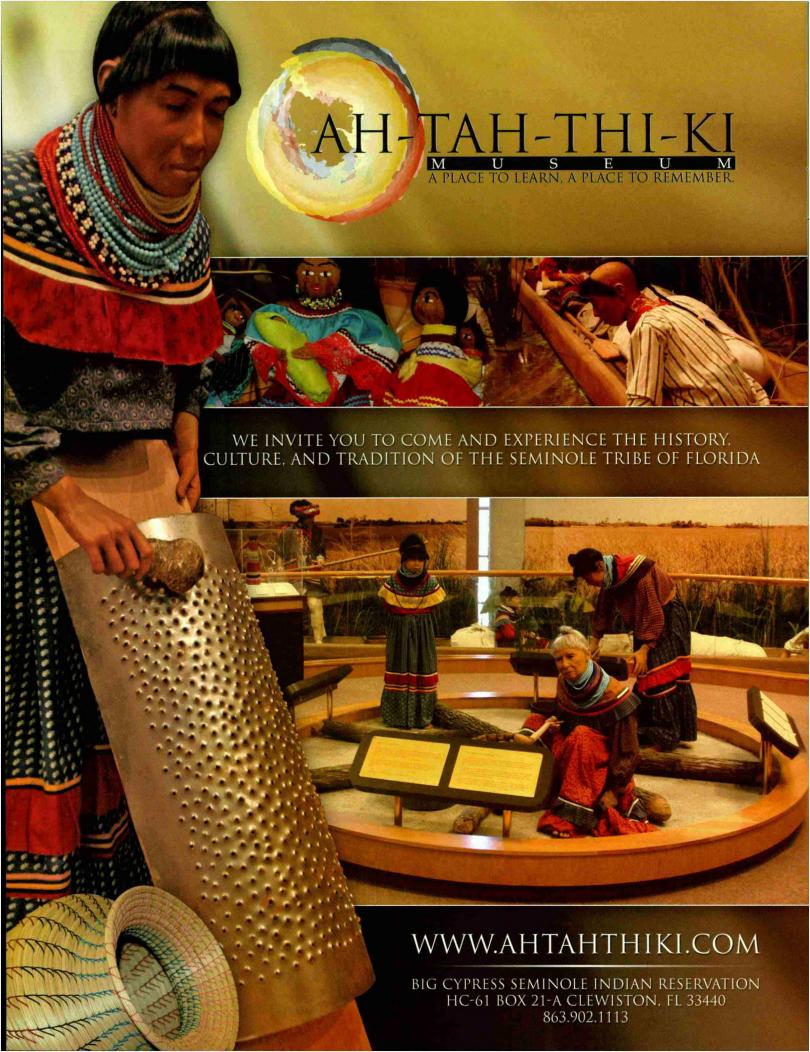
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#### NATIVE NEW YORK

CELEBRATING THE GEORGE GUSTAV HEYE CENTER AND NATIVE CULTURE AND HISTORY IN NEW YORK

On September 23, the George Gustav Heye Center (GGHC) in New York City will celebrate another important milestone in its illustrious history with the grand opening of the Diker Pavilion for Native Arts and Cultures, a 6,000 square-foot art and performance space. This past summer, *American Indian* sat down with W. Richard West Jr. (Southern Cheyenne), the National Museum of the American Indian's (NMAI) Founding Director, and talked about the GGHC.

The George Gustav Heye Center will always have a very special place in my heart and mind. We had no physical presence when I arrived (West became NMAI's first director in 1990), except for a building in New York City (the old U.S. Custom House), which was in desperate need of renovation. To see it become the magnificent building that opened on Oct. 30, 1994, was remarkable. I will always remember my good friend and Cheyenne crier Moses Starr as he called people into the building on opening day. Those were grand days leading up to the opening of the GGHC and I will never forget them.

A number of people in New York City have been very important to the NMAI. The list begins with George Gustav Heve (the collector and founder of the Heye Foundation/Museum of the American Indian). David Rockefeller Sr., a generous benefactor, has played a prominent role throughout the life of this institution, with a particular focus on New York City. He - with a couple of others - essentially saved the old U.S. Custom House (now the Alexander Hamilton U.S. Custom House). Julie Johnson Kidd, long-time Chairman of the Board of the former Heye Foundation/Museum of the American Indian, became one of the Charter Members of the NMAI's Board of Trustees. Today, she sits on our Board of Trustees - a wonderfully happy and symbolic circumstance at the very time we are opening the Diker Pavilion for Native Arts and Cultures.

I also want to highlight both Charles and Valerie Diker and James and Barbara Block. All four have been prominent members of the GGHC's Board of Directors; and both Charles and James have been members of the NMAI Board of Trustees. And, at this exciting time in the NMAI's history, I thank the entire GGHC Board of Directors for its ongoing and inspired leadership. Over many years, this group of dedicated individuals has contributed an enormous amount of time and energy to making the GGHC what it is today — a truly great institution.

In my view, New York City is the cultural capital of contemporary art, in general, and I believe, in some respects, that it's also the capital of Native contemporary arts. The GGHC is our window on this world. Through our exhibitions and programming there, the NMAI has had a very special kind of engagement with contemporary Native arts in that city.

It was required under the Smithsonian's original legal agreements to always have a New York City presence. For the NMAI to have this presence is extremely important and is, in fact, a gift to us, as it gives us something that no other Washington-based Smithsonian museum has in that city — a place in one of the most sophisticated museum cities in the world.

The GGHC is an integral part of the greater NMAI. As Director, I want the mission-driven consistency of the NMAI to be the same in New York City and Washington, D.C., and for our exhibitions and programming to travel freely between



the two cities. The new Pavilion increases the GGHC's public space by one-third, greatly expanding the GGHC's home in the Alexander Hamilton U.S. Custom House. Intended as a multiple use space, the Pavilion will serve a variety of purposes from the presentation of NMAI collections, exhibitions and public programming. In this way, the Diker Pavilion for Native Arts and Cultures will fulfill the essence of the NMAI mission as a place for the ongoing presentation of Native cultures and communities.





## New York Stories

BY TONY REICHHARDT

#### Let's start with Peter Minuit,

if only because the story is so familiar. In 1626, Minuit, the governor of the Dutch colony of New Netherland, supposedly bought Manhattan for \$24 worth of trade goods in a deal – or swindle, depending on your viewpoint – that may have taken place near today's Battery Park. There's no deed recording the transaction, just a letter saying the colonists had "bought the island Manhattes from the wild men for the value of sixty guilders." As for what this "sale" might have meant to the Lenape sellers, legal historian Stuart Banner writes, "They don't seem to have vacated the island afterward, so it is doubtful that they intended to convey exclusive rights to the Dutch." The locals who made the trade may have pulled a fast one of



Manhattan's first real estate deal – Peter Minuit with Lenape representatives

their own, since they didn't even live on the northern half of the island. And in a bit of fun, Banner speculates that if the Lenape had had the same ideas about money and interest as the Europeans, 60 guilders invested at 10 percent in 1626 would amount to nearly \$80 quadrillion today. What is more plausible is that the money involved in the sale was likely regarded by the Lenape as a gift representing good intentions and neighborly intentions on behalf of the Dutch.

However it happened, the sale of Manhattan was not unlike thousands of other dubious land deals between Indians and Europeans in the 17th century, except that this one became legendary, a story later generations of Americans told to congratulate themselves on how clever they were. And it was hardly the end of Indians in New York City. In the nearly four centuries since, their continued presence in the nation's largest city has been strong, from the Mohawk ironworkers who helped build its great bridges and skyscrapers to the dancers and singers who still gather for powwows in Queens and Inwood Hill Park in Manhattan. Many more Indians live in New York City today – 87,000, according to the 2000 census - than in Peter Minuit's time. They are anything but gone.

n a bright Saturday afternoon last summer, I took a walk through some of this rich history, starting at the foot of Broadway near the southern tip of Manhattan. The Lenape called the area Kapsee, or "place of sharp rocks." More than 100 original Native sites have been identified in greater New York City, from Sapohanikan, at the western end of Gansevoort Street above Greenwich Village, where the Canarsee traded with people from across the Hudson River, to the spot near today's Park Avenue and 94th Street, where a chief named Rechewac (Canarsee) lived at the time Europeans arrived.

Broadway itself was once a footpath leading up the middle of Manhattan Island. Near its origin, fittingly, is the National Museum

of the American Indian's George Gustav Heye Center, which is in what was once the U.S. Custom House at the northeast corner of Battery Park. The museum offers performances, lectures, art exhibitions, and a resource center, and it is open daily, free to the public.

Head north on Broadway a few blocks and you come to City Hall Park. It was near here that the original footpath branched east and west, and where, in the 1840s, another building (on the corner of Broadway and Ann Street) that figured in New York's early Native history stood. Decades before he opened his famous circus, P.T. Barnum



#### THE NEW DIKER PAVILION

NMAI's newest performance and exhibition space will provide a graceful venue to showcase Native cultural achievement and increase the Heye Center's public space by one-third



BY S. C. SEDGWICK

NEW YORK CITY'S CULTURAL ARTS scene will shine more brightly when the Smithsonian's National Museum of the American Indian's (NMAI) George Gustav Heye Center (GGHC), located in the historic Alexander Hamilton U.S. Custom House, opens the Diker Pavilion for Native Arts and Cultures on September 23, 2006 in Lower Manhattan. As the museum's most significant

capital expansion to date, the Pavilion will increase the GGHC's public space by one-third, adding 6,000 square feet. The new arts and performance center will showcase historical and contemporary cultural achievements of the Native peoples of the Western Hemisphere. Educational programs for audiences of all ages will abound.

The Pavilion is named after long-time New York City residents Charles and Valerie Diker. In addition to being the Pavilion's principal

contributors, they also serve as co-chairs of the GGHC's Board of Directors, Charles Diker also serves on the NMAI's National Board. The Dikers collect American and European modern and contemporary art as well as Native American works - reflecting their universal and borderless philosophy about art and aesthetics.

"My wife, Valerie and I, are so pleased that generations of visitors will enjoy and appreciate the artistry of Native American cultures in the new Diker Pavilion for Native Arts and Cultures," said Charles Diker. "This important expansion of the George Gustav Heye Center, one of the key cultural institutions of New York, will further enrich the cultural landscape allowing more of the Museum's renowned collections to be on view as well as provide a state-of-the-art space for performances, lectures, and programs."

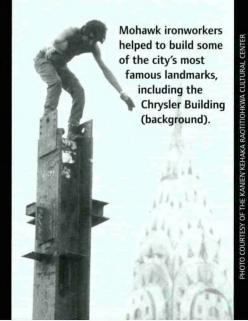
Visitors to the new Pavilion are greeted by a series of blue flagstones lying in a semicircle around the entrance leading through glass double-doors with a glass transom overhead. Dramatic, towering walls slope down from the high ceiling, circling the entire room and sweeping to the floor. Massive columns surround the space, covered like the walls in cherry wood veneer. The pre-existing

#### NEW YORK STORIES cont'd

established the American Museum, which featured acts, including General Tom Thumb and Native dancers, that would have seemed exotic to urban easterners of the day. In 1843, Do-Hum-Me, the 18-year-old daughter of a Sac chief, arrived in New York City with her father, who had come east for treaty negotiations. Barnum asked the visitors to perform traditional dances at his museum, and they were an instant hit. Do-Hum-Me was a particular draw. Unfortunately, within weeks after arriving in New York, she became ill and died. She was buried in Brooklyn's Green-Wood Cemetery on March 15, 1843. A marble monument in her memory is still there.

The 1910 census lists only 340 Indians living in Manhattan, although the low figure may say more about how Native Americans identified themselves to census takers than about their actual population. Either way, their numbers soon grew.

uring World War I, a contingent of Mohawk men from the Kahnawake Reserve near Montreal, Canada, were hired to work on the Hell Gate railroad bridge, which spans the East River right next to the Triborough Bridge linking Manhattan, Queens, and the Bronx. At the time it was completed in 1916, Hell Gate was the world's longest steel arch bridge.



columns have been retrofitted with hidden speakers providing for impeccable acoustics; overhead theatrical spotlights, intended to accentuate performance as well as exhibition areas, illuminate the room. Grammy-winning artist Bill Miller (Mohican) and Pamyua – a Yup' ik/Inuit ensemble, Thunderbird Dancers and Singers, and Tlingit carver Wayne Price are scheduled for the opening year's programs of music, dance, and storytelling.

Passing by the south section, dancers will see their reflections in a curved 60-foot-long, 15-foot-high translucent glass wall as they lightly bounce on the sprung white-maple wood floor.

Seventy-seven objects from the permanent exhibition grace the display cases in the Pavilion's inaugural exhibition, *Beauty Surrounds Us* – a visual celebration of the dance, music, games, and family life of Native peoples of the Western Hemisphere. Johanna Gorelick, *Beauty Surrounds Us* curator, says choosing objects with cultural vitality and identity was critical in the exhibit selection process.

The exhibition includes objects representing the cultures of the Quechua and Aymara people of the Andes in Bolivia; Navajo saddle blankets; a Crow (Montana) girl's dress (circa 1915); a Caruk (northern California) woman's two-piece dress; a *trapelakucha* (1990), an elaborate Chilean Mapuche woman's silver chest ornament; a Tsimshian chief's staff (circa 1850) and Tsimshian headdress (1870) from British Columbia; an array of magnificent headdresses originating from North

America to the Brazilian Amazon; a Kwakwaka'wakw mask (1880) from British Columbia; a Tapirape "Cara Grande" mask (2000) from the Mato Grosso in Brazil; and an Inuit high kick ball crafted from rawhide (circa 1910).

In a special display case entitled, "Power of Design," Canadian Huron moccasins (1820) and a Louisiana Chitimacha double weave cane basket (1870) share space with a contemporary Kuna woman's beaded wrist and leg ornaments (2000) from Panama. "This case reiterates the theme that runs through the whole show – it is the notion of objects being identifiable with a particular culture. They are there to reflect a culture, to reflect identity," says Gorelick about the interconnection between art and daily life found in the inaugural exhibition's display of the diverse cultural heritage of the Native Americas.

The Pavilion is part of a greater effort to rebuild Lower Manhattan after 9/11. "Opening the Diker Pavilion for Native Arts and Cultures five years after the attacks of Sept. 11, 2001, marks a significant step in the ongoing rebuilding and renewal of Lower Manhattan," says John Haworth (Cherokee), director of the GGHC. "In the coming years, we look forward to more schoolchildren, more tourists, and more community members here at the Heye Center and welcoming everyone to Native New York." The GGHC annually serves more than 300,000 visitors, educates 40,000 schoolchildren, and is a place of pride for New York's growing Native populations from North, Central, and South America.

The opening of the Diker Pavilion is a milestone for the NMAI in its international efforts to educate all about the cultural achievements of Native peoples in the Western Hemisphere. "The Diker Pavilion for Native Arts and Cultures will be much more than New York City's newest exhibition space; it will be a very special gathering place where visitors of all ages - New Yorkers and people from around the world, including children - will come together to engage all of their senses and experience the incredible richness and diversity of this hemisphere's Native cultures," says NMAI Founding Director W. Richard West Jr. (Southern Cheyenne). "In this way, the Diker Pavilion will fulfill an important part of the NMAI's mission of showcasing the cultural vitality and continuance of contemporary Native peoples, at the same time bringing together all people to learn from one another in one of the most artistically vibrant cities in the world." \*

A Gala evening at the GGHC on September 20th will celebrate the opening of the Diker Pavilion for Native Arts and Cultures, the leadership of Founding Co-Chairs Valerie and Charles Diker, and the 100th Anniversary of the Museum's Custom House building. Proceeds benefit the Education Endowment (Information: 212-675-9474, ext. 17).

S. C. Sedgwick is a freelance writer based in New York City.



A monument in Lower Manhattan near the NMAI's George Gustav Heye Center commemorates the infamous Manhattan purchase.

So began a long association between New York skyscrapers and high-walking Mohawk ironworkers, who helped build some of the city's most famous landmarks, including the Empire State Building, the Chrysler Building, and the World Trade Center towers. The construction boom provided enough work that by the 1930s, Mohawks from the north had established their own neighborhood in the North Gowanus (now Boerum Hill) area of Brooklyn. The Cuyler Presbyterian Church, which became a center of Mohawk cultural life, was recently put on the National Register of Historic Places.

At around the same time, Inwood Hill Park at the northernmost tip of Manhattan emerged as another focus of Native life in New York City. Wilder than Central Park, Inwood Hill has rocky hills and stands of tulip trees that feel little changed from Peter Minuit's day. A plaque in the park attests to his purchase of Manhattan here, although it may have happened at the opposite end of the island. What's certain (from human remains and artifacts discovered in the area) is that in 1626, this place, known as Shorakapok, was a Native village.

Three hundred years after Minuit's purchase, on May 8, 1926, a crowd of 1,000 people gathered to dedicate the park in observance of American Indian Day, organized by the Society of American Indians in New York. On hand were prominent mem-



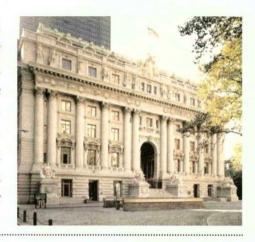
#### MANHATTAN'S SECRET TREASURE

The Alexander Hamilton U.S. Custom House

BY JASON RYLE (SAULTEAUX)

#### IN A CITY AS LARGE AND AS GRAND AS NEW YORK CITY.

change is a constant. Like sentinels of change and witnesses to history, the city's buildings are physical reminders of days gone by. Some structures, such as the Empire State Building and the Statue of Liberty, have a certain fame and allure; others, like the former World Trade Center towers, are monuments to loss and unity. These beautiful and historic sites share an often overlooked but equally significant companion. Proudly sitting like a foundation stone at the base of Manhattan is the Alexander Hamilton U.S. Custom House, a modern-day reminder of the grandeur of early twentieth-century New York and a beacon to the continuing vibrancy of this great city.



While millions of people pass and visit the Custom House annually, many are not aware of the immense importance this building - and the site itself - have in the history of one of the world's most exciting cities. Long before the Custom House became home to the Smithsonian's National Museum of the American Indian's George Gustav Heye Center (GGHC), the three-cityblock plot of land on which it sits played host to a number of notable buildings. While the current structure itself is a year shy of

100 years old - it celebrates the centennial of its completion in 2007 - the site has a deeply storied history that speaks to the location's importance in the annals of Manhattan history.

Located at 1 Bowling Green, the Custom House sits on one of New York City's most historic sites. Bowling Green itself is a small public park just south of Arturo Di Modica's famous 7,000-pound sculpture Charging Bull. This is where the first seeds of modern New York City were purportedly planted,

when, in 1626, the Dutch West India Company famously purchased the island of Manhattan from the Lenape for various goods and supplies. (There are actually two markers - one in Battery Park and another in Inwood Park at the opposite end of Manhattan island - indicating the locations where the famous 'sale' might have occurred.)

The Dutch built a defensive fort on the site, which later would be named New Amsterdam (until 1664, when the settlement



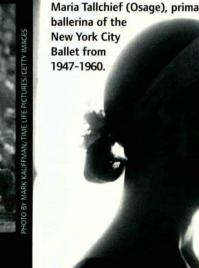
#### NEW YORK STORIES cont'd

bers of the city's Native community, plus visitors representing tribes from all over the United States and Canada. Among the attendees was "Princess" Atalie Unkalunt (Cherokee), whose father had been chairman of Indian Affairs in the Indian territory that later became Oklahoma. Transplanted to New York, Atalie founded the Society of the First Sons and Daughters of America, an Indian arts organization.

Powwows were held regularly during the 1930s at Inwood Hill. Lifelong Brooklyn resident Gloria Miguel (Rappahannock/ Kuna) recalled the gatherings in Jeff Kisseloff's 1989 oral history of Manhattan, You Must Remember This: "We went up on the



Allie "Superchief" Reynolds (Creek) was a standout pitcher for the Yankees.





In addition to housing national treasures, the Custom House is itself an architectural gem of great historic significance, both to the city of New York and the nation as a whole.

fell to the English and it was renamed New York). In 1732, a plot of the fort's land was leased to serve as a recreational space for lawn bowling, giving the park its name.

In the 18th century, New York City was one of the most crucial shipping and travel ports in the Americas, and the city's government relied heavily on revenue from duties levied on imported goods. Because of this, from the country's founding a building devoted to collecting custom duties was located at the southern tip of Manhattan, the hub of the city's bustling port.

In 1790, Fort Amsterdam was replaced by a brick building unofficially dubbed the Government House. In the revolutionary fervor that enveloped the newly formed United States of America, New York City was thought a natural location for the nation's capital. As such, the Government House was to serve as the official residence of the president.

While no president actually lived in the





Russell "Big Chief" Moore (Pima) was a fixture on the New York jazz scene, playing with the likes of Louis Armstrong and Billie Holiday.

subway. The powwows were on Indian Day, on September 25. All the Native Americans living in New York City would come. I remember Crazy Bull, Sitting Bull's grandson, used to come around and participate." Some of the festivities were corny by today's standards, Miguel explained. "All the men would get in canoes and paddle down the river. When they landed on shore, they would shake hands with people dressed like Peter Minuit."

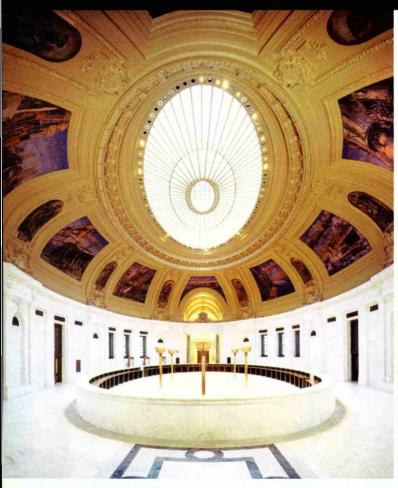
eanwhile, the city's Native Americans were making their marks in other ways. Maria Tallchief (Osage) was prima ballerina of the New York City Ballet from 1947 to 1960, where her husband, George Balanchine, was the main choreographer. Oklahoma-born Allie "Superchief" Reynolds (Creek) was one of the New York Yankees'

strongest pitchers in the late 1940s and early 1950s. And Russell Moore (Pima) played trombone with big bands like Louis Armstrong's, going by the nickname of "Big Chief."

The neighborhoods had their own Indian "scene." As a teenager growing up in Brooklyn in the 1950s, Louis Mofsie thrived on the atmosphere of the local Mohawk community. His mother was Winnebago, his father Hopi, and between his own heritage and the postwar arrival of thousands of Native Americans into New York City, it seemed natural to look for ways to further explore Indian life. Mofsie and a group of friends formed a dance and study group called the Little Eagles, which he remembers as "kind of a social



#### **NATIVE NEW YORK)**









The rich decoration throughout the building's impressive interior spaces includes a series of murals by artist Reginald Marsh.

building - Philadelphia become the nation's capital in 1787 - it briefly served as the official residence of the governor of New York. A decade later, in 1799, the grand building became the official Custom House of the Port of New York City, housing the federal government's duty collection department and operations. When a fire destroyed much of the building 15 years later, the city of New York acquired the building and replaced it with a strip of row houses for upper-middleclass residents. As the area became increasingly focused on commerce and shipping, and as more fashionable addresses lured the

wealthy residents north, the houses were converted to offices, which they remained until the end of the 19th century, when the site was reacquired by the federal government.



#### NEW YORK STORIES cont'd

club." After college, some of the members returned to the city, where they reorganized as the Thunderbird American Indian Dancers in 1963 and began holding powwows at the McBurney YMCA, located until recently on West 23rd Street.

"At that time, there wasn't any kind of [Indian] community center here," says Mofsie. "The powwow was kind of the only thing going on. It was really a gathering place for anyone who came to the city. I remember traveling out in the West some years ago, and people knew about the powwows at McBurney."

The Thunderbirds have been going ever

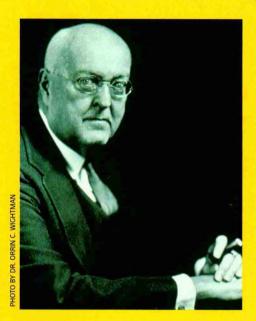
since, dancing, singing, socializing, educating Indians and non-Indians by sharing their culture, and raising money for scholarships. In the summer they typically have their gatherings outdoors, at venues like the Queens County Farm Museum in Floral Park.

Today, another place important to Native life in New York City is the American Indian Community House, formed in 1969 as part community service organization, part cultural center. With a staff of 35 people, the AICH counts members from 72 tribes. Recently the house moved its headquarters from an office building on Broadway near Greenwich Village to a spot near Battery Park and the National Museum of the American Indian.

New chapters continue to be added to the history of Native life in Manhattan. The newest one will be the opening of the Diker Pavilion of Native Arts and Cultures at the George Gustav Heye Center. The space is planned to be a gathering place for both Native and non-Native Americans to come and share the vast array of arts and cultures of Native peoples across the hemisphere.

In his 70 years in New York, Mofsie has watched "urban Indians" grow up in a world much different from that of their parents, who often moved to the city from other parts of the country. That has always suited

#### The Priceless Legacy of GEORGE GUSTAV HEYE



hen the U.S. Congress created the National Museum of the American Indian in 1989, the institution had existed for 70 years as the Museum of the American Indian, also known as the Heye Foundation. The museum and its collections arose from the vision of one man, George Gustav Heye (1874-1957), a wealthy New York banker who managed over some 60 years to acquire the largest assemblage of Indian objects ever collected by a single person. Heye's collections range from old (10,000-year-old Clovis points) to new (baseball caps with tribal

logos); from large (a 42-foot-tall totem pole) to small (tiny gold beads from ancient Ecuador); from the north (an ivory carving from Point Barrow, Alaska) to the south (a bone spear point from Tierra del Fuego, collected during Charles Darwin's voyage on the Beagle). When Heye died, an obituary written by a long-term colleague stated, "His museum is his monument."

Why a rich New Yorker would become so dedicated to collecting Indian objects remains in some ways a mystery. Late in his life, Heye destroyed most of his personal records, so information about him is difficult to come by. We do know he came of age during the years when great museums were being developed in the United States - the American Museum of Natural History (founded in 1869) in New York, the Field Museum (1893) in Chicago, to name two of the most prominent. In addition, during Heye's lifetime Native people were both denigrated as savages and romanticized as children of nature. Indians were being driven onto reservations and reserves, sent to boarding schools for acculturation and to mission churches for Christianization, and forced to abandon their languages and ceremonies. It was widely believed that the Native peoples of the Americas were dying out, and that it was only a matter of time before they would disappear altogether. Such anthropologists as Franz Boas were making

field trips to Indian Country to collect objects and take notes on Indian languages before it was too late. Many museum collections were begun as attempts to preserve what was left.

The relationship between museums and Native peoples has always been a two-edged sword, fraught with the ambiguities of collecting, preserving, and displaying. Yet Heye's accomplishment was prodigious. His single-minded devotion helped preserve objects that have provided inspiration and cultural renewal for Native people from communities throughout the hemisphere.

Native communities are now developing their own museums and cultural centers, where they will continue to preserve stories and objects they have never forgotten. NMAI is helping by making its collections available for study and display, and by enabling communities to create their own exhibitions, both on the National Mall and back home. George Heye would no doubt be surprised that the "vanishing people" whose artifacts he sought to save from oblivion are alive and well. He would also no doubt be enormously pleased that his life's work has turned out to be such a precious legacy. \*\*

Adapted from Mary Jane Lenz's essay on Heye and reprinted with permission of the National Geographic Society from the book Spirit of a Native Place: Building the National Museum of the American Indian, edited by Duane Blue Spruce. Copyright (c) 2004 Smithsonian Institution. Available wherever books are sold or at www.AmericanIndian.si.edu.



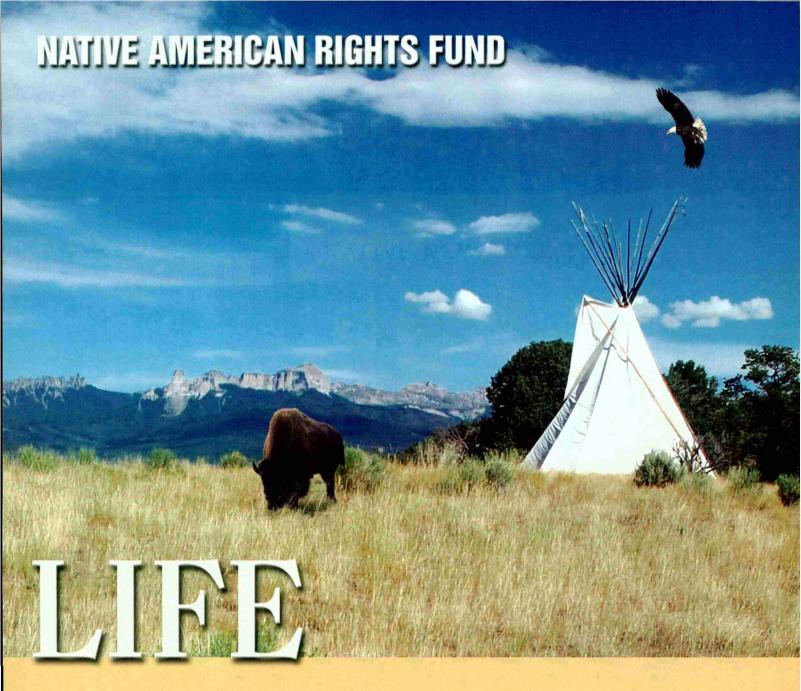




New York's vibrant Native community continues to gather to share art, culture, and ideas. Left: At the American Indian Community House gallery, actor Adam Beach (Saulteaux) with his wife Tara and friends. Center: Photographer Annabel Wong (Pima), Elizabeth Slocum (Western Cherokee) and artist Jason Lujan (Apache). Right: The new location of the American Indian Community House in Battery Park near the George Gustav Heye Center.

the Thunderbirds fine. They welcome people from different tribes, who borrow from one another and put together their own brand of Indian-ness. "When we sing, it's a New York style of singing," says Mofsie. "When you listen to it, it sounds familiar. But it's not Kiowa singing, and it's not Cheyenne singing. It's New York singing, and it definitely has a New York style." Pressed to define that style, he just laughs and says, "I couldn't tell you what it is." Call it eclectic, like the city itself. \*

Tony Reichhardt is a freelance writer in Fredericksburg, Virginia. His last article for *American Indian* was on Pamunkey potters.



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The circle of life is never ending. Native peoples believe that all life on this planet is connected. Native peoples know that the relationship between animals and humans is delicate. Each in their natural state are in harmony and balance with the other. The Native American Rights Fund (NARF) helps maintain harmony and balance by fighting for tribal subsistence

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#### ( NATIVE NEW YORK )









Four white limestone sculptures guard the building's entrance. Designed by Daniel Chester French, they represent the world's great seafaring powers: (clockwise from top left) America, Europe, Asia, and Africa.

#### **CUSTOM HOUSE** (from page 20)

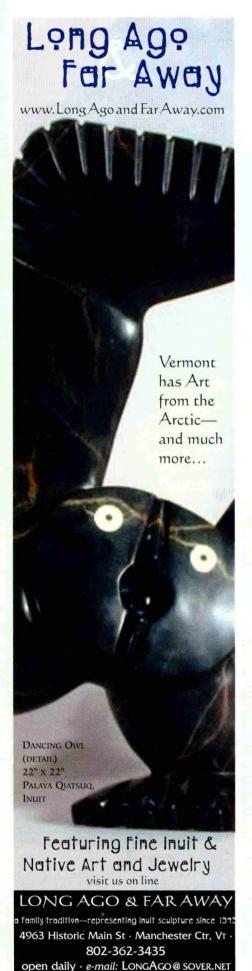
Due to the high level of shipping in the area, the Department of the Treasury sponsored an architectural competition in 1899 to build a new Custom House on the site. The United States at the time was becoming one of the world's leading commercial nations, and the federal government felt the new building should reflect the nation's "greatness."

From a pool of 20 architects, Cass Gilbert, a Minnesotan, was selected. Gilbert, who would go on to fame as the architect of New York City's Woolworth Building (at one point the world's tallest) and the U.S. Supreme Court in Washington, D.C., was a relatively unknown but promising young architect. Gilbert stated he wanted the building to serve as a "triumphal monument to trade and to the seas that bring trade to the U.S. shores." Moreover, he envisioned the Beaux Arts-style Custom House as an "inspiration toward patriotism" and a symbol of pride in the state. "The Custom House gen-

erally was acknowledged as his greatest achievement," writes former Museum of the American Indian director Roland W. Force in his book, *Politics and the Museum of the American Indian: The Heye and the Mighty* (Mechas Press, Honolulu, Hawaii, 1999).

Construction on the seven-story steel structure began in 1902 and was completed five years later. The building encompassed 450,000 square feet, a volume of space approximately a quarter of that of the Empire State building. Heavily influenced by the sea and the world's seafaring nations, the Custom House is awash in marine images and motifs, including dolphins and shells. In a nod to the building's purpose, Gilbert placed the carved head of Mercury, the Roman god of commerce, atop each of the building's 44 exterior columns. In a unique twist, the structure was intentionally designed as a "gesture of courtesy," according

Continued on page 30



## COLUMN ANADAS ARCTIC LE COLUMN

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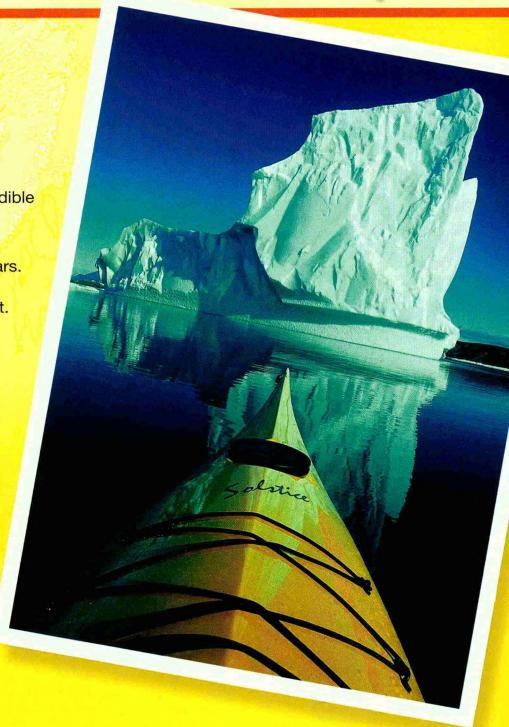
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#### ( NATIVE NEW YORK )

#### **3EHIND THE SCENES**

For 25 years the Film and Video Center at the National Museum of the American Indian has worked tirelessly to foster talented Native filmmakers and draw worldwide attention to heir truly unique cinematic points of view

Y SARAH GOODMAN







.-R: Winona LaDuke (Ojibwe) and Chris Eyre (Cheyenne/Arapaho). Opening Night, 2003 Native American Film and Video Festival. Divino Tserewahú Xavante) introduces his film *Wapte Mnhōnō*: *The Xavante Initiation* at the 2000 Native American Film and Video Festival. Actors Sheila Tousey Menominee/Stockbridge Munsee), Wes Studi (Cherokee) and Adam Beach (Saulteaux) take questions from the audience at the screening of Chris Eyre's *Thief of Time*. 2003 Native American Film and Video Festival.

CHRIS EYRE (CHEYENNE/ARAPAHO) MOVED TO OREGON IN 1991 to try to make it as a filmmaker. "I was working at a restaurant, wondering now I was going to do it, when I read a *New York Times* article about the National Museum of the American Indian's (NMAI) Film and Video Center," he recalls. A 45-minute conversation with Elizabeth Weatherford, the head of the center, inspired Eyre, and soon after, he received a letter of acceptance from New York University's graduate film program. Six months later, he moved to New York City. Now an internationally recognized filmmaker – *Smoke Signals*, his first feature film, distributed by Miramax, was one of the five highest-grossing independent films in 1998 – Eyre credits the NMAI's Film and Video Center for connecting him to a world community of Native filmmakers.

"The center is one of two places committed to really advancing the prominence of Native film," Eyre says. "The Sundance Institute is the other." Regarding the experiences he's gained from meeting other Native filmmakers from across the Western Hemisphere at the center, Eyre says simply, "There is nothing else comparable."

Beginning 25 years ago as a media arts center dedicated to media by and about Native peoples throughout the Americas, in the space of a generation the Film and Video Center (FVC) has contributed to the creation of a worldwide awareness of Native film.

The FVC opened officially in 1981 at the Museum of the American Indian (MAI) in New York City and in 1984 launched *Native America Now*, the MAI's first national traveling film festival. In 1989, through an Act of Congress, the NMAI was established with the collections of the former MAI, and the

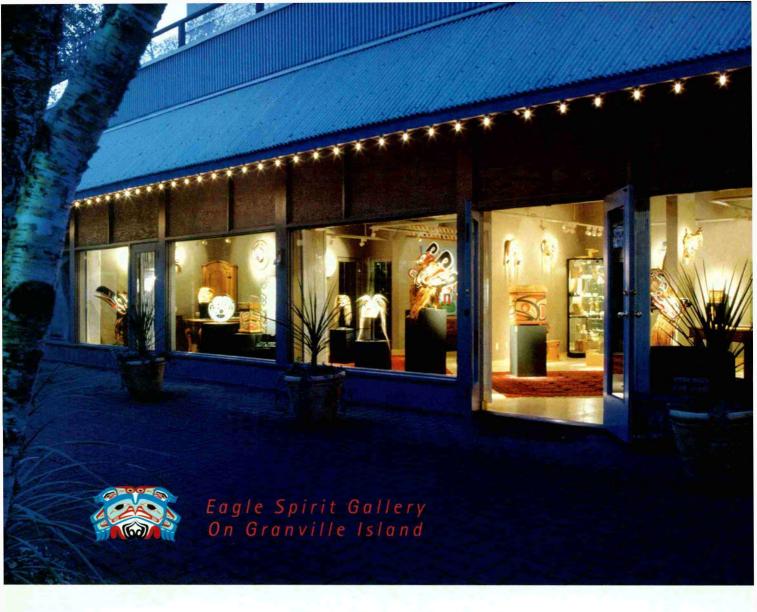
museum became a division of the Smithsonian Institution.

The FVC's biennial *Native American Film* and *Video Festival*, internationally recognized as a showcase of new Native works, is one of the country's longest running Native film festivals. Elizabeth Weatherford is its founding director. This fall, the FVC will host its 13th film festival.

The Columbus quincentennial in 1992 became an "opportunity to discuss what Native cultures are about," says Weatherford. To that end, the FVC developed touring programs, such as the Amazon Week Film and Video Festival, and the TV series Wind and Glacier Voices in cooperation with WNYC, the flagship station of National Public Radio, which broadcasts from Lower Manhattan. In 1998 the center created the Video Native America tour in Mexico, a traveling film festival of Native filmmakers from the United States organized in cooperation with Centro de Video Indígena in Oaxaca City and Morelia. The NMAI has also guest-curated many international festivals and programs.

Sandra Sunrising Osawa (Makah), a

Continued on page 29



#### Eagle Spirit Gallery

PICTURESQUE GRANVILLE ISLAND provides the perfect setting for the Eagle Spirit Gallery, where land, sea and beautiful art come together. The Gallery boasts an impressive collection of Northwest Coast Native and Inuit art, including pieces such as hand-carved masks, bentwood boxes, argillite stone carvings, glass sculptures, totem poles, bronzes and original paintings. Each piece is uniquely crafted using contemporary form and material reflective of traditional creations.

Many renowned Northwest Coast artists such as Robert Davidson, Elsie John, Klatle-Bhi, Ray Natrall, Susan Point, Moy Sutherland, Carl Stromquist and Jordan Seaward showcase their work at the gallery. The gallery is excited about displaying the work of Haida artist Lyle Campbell, whose wonderful prints, paintings, masks and jewellery are featured, as well as his impressive 10 foot totem carving. Also, Terry Starr, a talented Tsimshian artist periodically carves and paints in the gallery. Call the gallery to inquire about the schedule.

Salish artist Francis Horne Sr., a master carver with over 35 years of experience, showcases unique, one of a kind pieces of

North West Coast art and exhibits his work exclusively throug Eagle Spirit Gallery.

The gallery is also pleased to now feature Larry Rosso's fit works which include bentwood boxes and carved wood pane. Also presented are beautiful examples of arctic sculpture carve from green serpentine stone. This traditional art of the Inuit peop continues to evolve through works by artists such as Nuna Pa and Aqjangajuk Shaa, both from Cape Dorset.

'Lax skiik' or 'Eagle Spirit,' a painting by Kwakwaka'wak artist Lawrence Wilson, was purchased by the gallery's direct

Robert Scott and inspired the name of the gallery which opened thirteen years ago.

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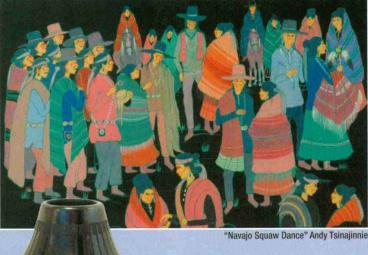
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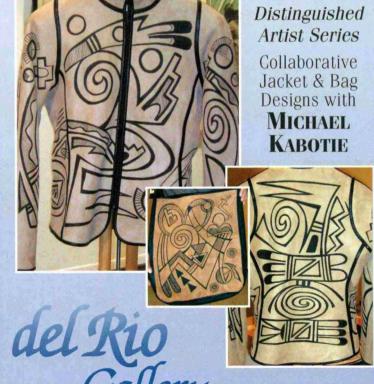








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#### ( NATIVE NEW YORK )

#### **BEHIND THE SCENES** (from page 25)

Seattle-based filmmaker from Neah Bay, Wash., has screened films at the FVC. "We didn't have many venues then that showed Native films," she says about that era prior to the center's founding.

The center opened up a new world for Nanobeh Becker (Navajo), a recent graduate of Columbia University's master's film program whose first film, *Flat*, screened at the center's festival in 2003. Becker, raised in Albuquerque, N.M., but now a resident of New York City, recalls that "before film school I hadn't seen Native films – they're not what you find at your local video store." Becker's thesis film became a personal story about the Navajo community in Albuquerque. "I felt I would be contributing to a larger body of work," she says.

Vincent Carelli, founder of Video in the Villages, a training and production project with Native filmmakers in Brazil, says that the center "has been an important meeting point for Native filmmakers from across the Americas."

Osawa appreciates that the center is a place for Native filmmakers to have a voice. "The issues then (during the FVC's first festivals) are the same ones we are dealing with now – the visibility of Indian films and the right of Indian filmmakers to tell our own stories." Osawa's film about jazz musician Jim Pepper, Pepper's Pow Wow, opened the center's festival in 1995. Pepper (Creek/Kaw) passed away in 1992, but the remainder of his band members played at the festival in his honor. "It was a great combination – the power of the music and film together," says Osawa.

In 1990 Weatherford began a research project in cooperation with the New York Council of the Arts and the National Endowment for the Arts to examine Latin American media. Today, 40 percent of the Native American Film and Video Festival's programming comes from Latin America.

In 2002, with the *Eye of the Condor*, a traveling video festival showcasing indigenous works from Bolivia, the center brought Latin American filmmakers to tour the United States and Canada with their films. They visited reservations, Latino communities, film festivals, and universities, connecting Native and non-Native communities in the appreciation of Native media.

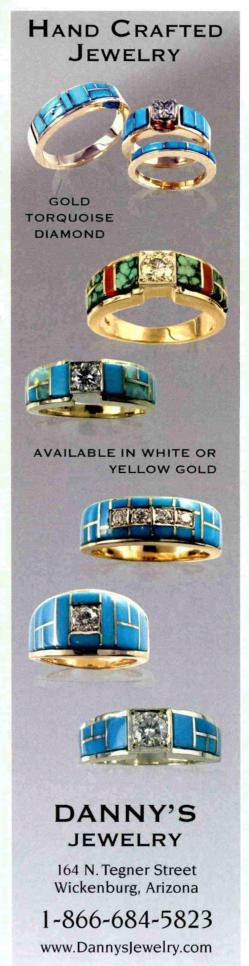
Osawa, whose goal as a filmmaker is to combat negative stereotypes of Native people, says that "people cannot be sovereign until they've told their own story." It is the issue of sovereignty – rewriting history in indigenous voices to counter the effects of hundreds of years of colonization on Native communities – that has drawn Osawa to keep making films over the years. "The story is always told by the victors, not by us," she says. "We have to get a more positive, stronger story out there. Ninety percent of what is in the media is not helpful for Indians."

Osawa emphasizes the importance of stories about the present in order to show that Native peoples have living cultures. "The center is one place that has enabled these stories to be seen," she says. "New York is an important city for media, and the center reaches a wide audience." The FVC's festival draws about 10,000 people each year. The center has also been instrumental in developing a non-Native audience for Native films, bringing out many New York City filmgoers who are interested in independent world cinema.

In 2000 the *New Generations* workshop for Native youth in media was launched at the center's festival, and Weatherford now sees teenagers emerging as filmmakers. "They have an energy that's been building," she says. "They know they've been written out of history, and now, they are turning it around by inscribing themselves in history." Many of these young filmmakers had not even been born when the center was founded, and as they embark on their life's work, they are evidence of what a quarter century of vision can bring. \*

The National Museum of the American Indian's Film and Video Center was started with funds from the National Endowment for the Arts and the New York State Council on the Arts. In the years that followed its founding, the center has received generous support from the John T. and Catherine D. MacArthur Foundation, the Ford Foundation, the Smithsonian Latino Initiative, and the Academy Foundation of the Academy of Motion Picture Arts and Sciences.

Sarah Goodman is an award-winning filmmaker and freelance writer based in Toronto, Canada.



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#### ( NATIVE NEW YORK )

#### **CUSTOM HOUSE** (from page 23)

to Gilbert – to face Bowling Green and Broadway, not the harbor, as was typical for such a building.

Perhaps among its most striking exterior embellishments are the four white limestone sculptures that guard the building's entrance. Designed by Daniel Chester French, a well-known artist at the time, *The Continents* represent the world's great seafaring powers: America, Europe, Asia, and Africa. French, perhaps best known for his sculpture of President Abraham Lincoln at the Lincoln Memorial in Washington, D.C., worked closely with Gilbert on the design.

Gilbert concentrated on making the building's interior as impressive as its exterior. Walking through the main entrance, one encounters first a large vestibule and then the Great Hall, which is dominated by a three-story central rotunda. This huge circular space, one of the largest public spaces in New York City, is flanked by a series of by artist Reginald Marsh. Commissioned as part of the Depression-era Works Projects Administration in 1936 (which gave work to artists during that time), the murals depict ships in New York Harbor and several famous explorers.

The Custom House served its function as the hub of sea-related duty collection until 1970, when customs functions were relocated to the World Trade Center, leaving one of the gems of Manhattan architecture vacant for almost 10 years. The Custom House was slated for demolition but was saved from the wrecking ball by Senator Daniel Patrick Moynihan, whose love for the city's historical buildings led him to sponsor a bill to have the Custom House restored. Several years later, these grand architectural and artistic elements - though in the midst of the general decay that had befallen the great building - made a heady impression on former MAI director Force as he was looking at the Custom House as a place for the MAI to

"I don't know how long I sat there," wrote Force. "But during that time I envisioned an evening where throngs of visitors were mounting the broad stone steps and advancing into a resplendent chandelier-lit entry hall. There were artfully designed exhibits of Indian artifacts capturing their attention. It

#### **RELATED READING:**

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The 20 postcards in this book pay tribute to the National Museum of the American Indian's George Gustav Heye Center and the Native American experience in urban America. (\$8.95)

#### Mother Earth, Father Skyline

A souvenir book from the National Museum of the American Indian George Gustav Heye Center in Lower Manhattan. Edited by Duane Blue Spruce (Laguna and San Juan Pueblo), the book celebrates the contributions of Native Americans to the social, political, economic, and cultural life of the world's most exciting city. 64 pages with more than 50 black & white and color photographs. (\$9.95)

Both books available September 2006. To place an order for these titles or any of NMAI's books, please visit our online Bookshop at: www.AmericanIndian.si.edu, send an e-mail to nmai-pubs@si.edu, or call us at 202-633-6687.

was a setting befitting the collection's quality. I looked up to the main entrance arch, above which there was a stone panel engraved with U.S. Custom House and watched it slowly change to MUSEUM OF THE AMERICAN INDIAN."

Following a painstaking restoration and modernization - and officially renamed the Alexander Hamilton U.S. Custom House after the first secretary of the treasury, who established a consistent federal revenue stream through custom duties and tariffs the Custom House welcomed its first tenant in over a decade when the United States Bankruptcy Court for the Southern District of New York moved in on Sept. 14, 1987. The building is now on the National Register of Historic Places for both interior and exterior public spaces. On Oct. 30, 1994, the building added another chapter to its storied history, when the National Museum of the American Indian's George Gustav Heye Center moved into the first and second floors.

The Custom House continues to welcome the world – including in the past decade major Hollywood feature films, such as Conspiracy Theory (1997), Autumn in New York (2000) and 16 Blocks (2006) – albeit without any customs duties, as it houses the

GGHC's offices and events. With daily cultural performances, informational activities, and exhibitions, the GGHC continues its growth with the Custom House. Currently under development, the center's new Diker Pavilion for Native Arts and Cultures will soon open beneath the rotunda.

It is fitting that at one of the sites where Manhattan purportedly became European property is now host to one of the city's most significant Native American institutions. History has a way of coming full circle. "New York is an ancient place of exchange among Native Americans," says W. Richard West Jr. (Southern Cheyenne), founding director of the NMAI. "It has become a center of new thinking about Native cultures. The Hopi of Arizona have a prophecy of a time when they would travel to the east to meet with the nations of the world in a 'house of mica.' Through the exhibitions and programs of the National Museum of the American Indian's Heye Center, the Custom House, too, is becoming a place for the exchange of ideas among peoples." \*

Jason Ryle (Saulteaux) is a writer and filmmaker based in Toronto, Ontario,



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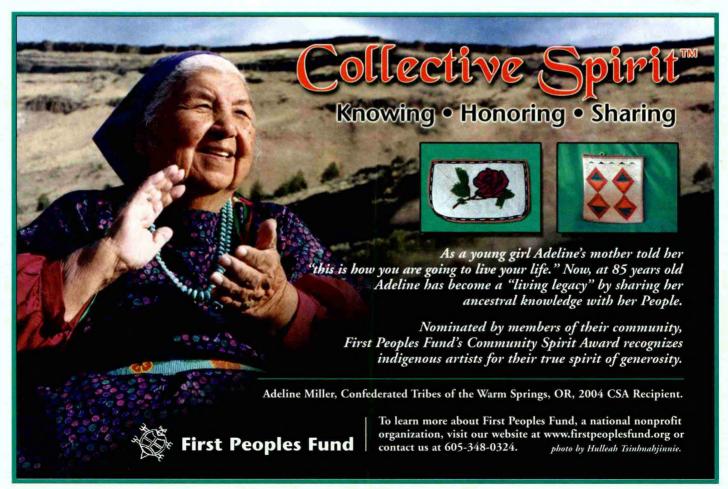
summer. I have even started wearing it in the cool summer evenings. I bought it because it is such a beautiful accessory for special occasions and for keeping away the chill of cold winter days. It made me feel good knowing that I could support the Co-Operative and help the members from remote Alaskan villages earn a supplemental income. I also liked the fact that the musk ox are not harmed, but that the Qiviut is combed from them in the spring at the Palmer Musk Ox Farm. I just wanted to tell you how truly pleased I am that I have been able to enjoy my favorite stole all year round. Again, thank you for your beautiful work.

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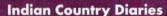
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#### TRIBUTE

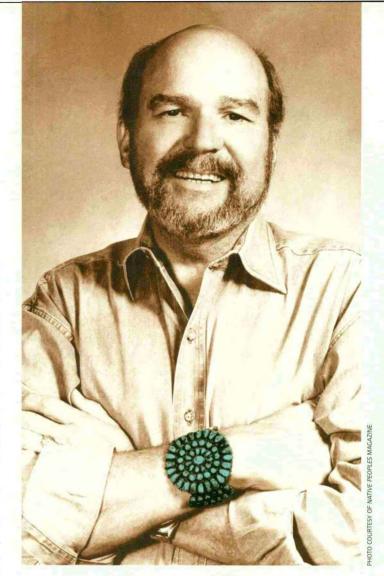
Gary Avey – founder, publisher and executive editor of *Native Peoples* magazine – passed away in his Phoenix home on Dec. 20, 2005, of complications from lung cancer. A widely known and beloved figure in the American Indian arts and cultural community, he launched *Native Peoples* in 1987, dedicated to "the sensitive portrayal of the arts and lifeways of the Native peoples of the Americas." But this was just the last jewel of a lifetime of endeavor.

Gary was born in Phoenix on June 5, 1940, and was the third generation of his family to be involved in the arts in Arizona. His paternal grandmother became an art teacher in Mesa in 1920 – perhaps the first public-school art teacher in the state. His father, George Avey, paired with Raymond Carlson in 1938 to transform a state highway department pamphlet into *Arizona Highways* magazine.

Graduation from Arizona State University (ASU) with a bachelor of science in 1965 was followed by an Army commission. After several years on the East German border as a captain in the 2nd Armored Cavalry, Gary returned to ASU to complete the coursework for a master of arts in art education. Freelance graphic design work led him to his first position in the publishing realm, as art director at the printing firm W.A. Krueger. In 1979, he was selected editor of *Arizona Highways*. Under his direction, the magazine grew to its all-time-high circulation of 500,000, and he oversaw production of many fine large-format books, calendars and even the state road map.

In 1985, he was appointed deputy director of the Heard Museum, where, among his other duties, in 1987 he launched a modest quarterly museum magazine called *Native Peoples*. Taking a huge leap of faith, but believing the publication could flourish as an independent venture, Gary left the museum in 1988 to focus on the magazine. Under his guidance, the magazine grew into an attractive, thought-provoking, self-supporting bi-monthly magazine recognized around the world.

Gary also found time to serve in many capacities as a volunteer, administrator and organizer. He served on the board of directors at St. Luke's Hospital for about 15 years, for many years on the board of the Phoenix Indian Center, and six years as chairman of the Arizona



Commission on the Arts. He was a board member of Arizonans for Cultural Development, and on the Arts and Business Council of Greater Phoenix. One of his proudest final appointments was his appointment as committee chairman for arts and cultural development for MPAC, funded by the Flynn Foundation. In 2002, he received the Arts Advocate of the Year Award from Business Volunteers for the Arts, and in the fall of 2005, he was honored with an award from Native American Recognition Days of Arizona for his many services performed for the Native American community.

Every week for most of his life he served in the food line at St. Vincent de Paul church in Phoenix, and rang the bell every holiday season for the Salvation Army. He simply enjoyed wishing strangers merry Christmas saying, "God bless you."

Gary believed in doing, and his pluck, his humor, his determination and his vision will be missed.

BY DANIEL GIBSON



I shall miss Gary and his good heart – profoundly. But in this sorrow I also shall celebrate the vast legacy of all that he did with and for Native America – with passion."

- W. RICHARD WEST, JR. (SOUTHERN CHEYENNE), NMAI FOUNDING DIRECTOR

## MARY YOUNGBLOOD

ary Youngblood's new CD, Dance with the Wind, her fifth album, shows Youngblood at the top of her form as a composer and musician. Often touted as the first woman to record the Native American flute, she is the only woman Grammy-winner for the instrument (Beneath the Raven Moon, 2002). Accolades for her mastery include Best Female Artist and Flutist of the Year at the Native American Music Awards (Nammys) and Best Native American Recording (Indie). A classically trained musician, she had never played a Native flute until she was in her 30s – and then it was by coincidence. Or so it seemed.

As a teenager, Youngblood dreamed of being a famous musician, but she could not have imagined her journey would take her back to her Seminole/Aleut roots. Adopted when she was seven months old by Robert and Leah Edwards, Youngblood was raised in the suburbs of Seattle and Sacramento. Her father was a college professor and her mother, a reading specialist. At age four, Youngblood picked out some radio tunes on a piano, which led to piano lessons at five.

When her family moved to Tucson, Youngblood was in fourth grade and determined to be in the band. But since she did not enter her new school until midyear, the flute was the only instrument left. Her father, pursuing his Ph.D. at the University of Arizona, arranged for private flute lessons with a master student. In high school, when her father became chairman of the Education Department at Sacramento State University, Youngblood continued her flute studies with master students.

Rock was the popular sound, and as a teenager, she fantasized about playing alongside Ian Anderson, Jethro Tull's flutist, a feat she would achieve on her fourth album, *Feed the Fire.* And while her friends were listening to Metallica and Aerosmith, she was drawn to the lyrical harmonies of folk music: James Taylor, and Peter, Paul and Mary. Knowing that turning pro would be a long shot, her parents did their best to steer Youngblood toward practical pursuits. "I was an art major in college... I thought I could become an art therapist."

Instead, at age 22, she got married and a year later gave birth to Benjamin, followed soon after by Elizabeth. After her husband left her with no child support, she became a welfare mom. "Those were really hard years. I joke that my journey was from government cheese to Grammys," she says.

Motherhood made Youngblood curious about her roots, and at 26, she reunited with her birth mother. Connecting with her Chugach-Aleut mother, two

sisters, and a brother gave Youngblood a sense of belonging to family and community. "That began the journey of who I was as a Native person."

Youngblood was working weekends at the Gallery of the American West in Old Sacramento when her life took a major turn. By that time, she had two more children, Joseph and Christopher, and with her second husband was a full-time licensed daycare provider. "One day, at a shop across the street, I picked up a Native flute and started playing it. People clapped."

The wooden, six-hole Native flute is played in front, like a whistle, "a totally different animal" from the classical flute. She bought the flute. The applause continued. She was invited to play at Sacramento City College for Indigenous People's Day, her first paid gig.

The big break came when Youngblood's original compositions were featured on the PBS special *American Indian Circles of Wisdom*. She submitted the audiocassette version to a number of record labels; all were interested. She chose Silverwave, and in 1998 Youngblood issued her debut solo album, *The Offering*, recorded live in California's Moaning Cavern.

Her second album, 1999's *Heart of the World*, is dedicated to three Americans who worked with the U'wa people in the rainforest of South America. It earned an Amazon.com award for Best New Age Album.

She frequently plays the concert circuit, telling her own stories between tunes, and her entertaining form of education makes her a featured speaker for Native American conferences and classes. Today, Youngblood's home is in her heart and she is dancing with the wind.

Anne Saxon-Hersh is a freelance writer who lives in New York City and upstate New York. She interviewed numerous musicians as editor of Latin N.Y. Magazine and first wrote about indigenous peoples as the American representative of the Nusantara Jaya Foundation, an Indonesian cultural organization.

#### DISCOGRAPHY

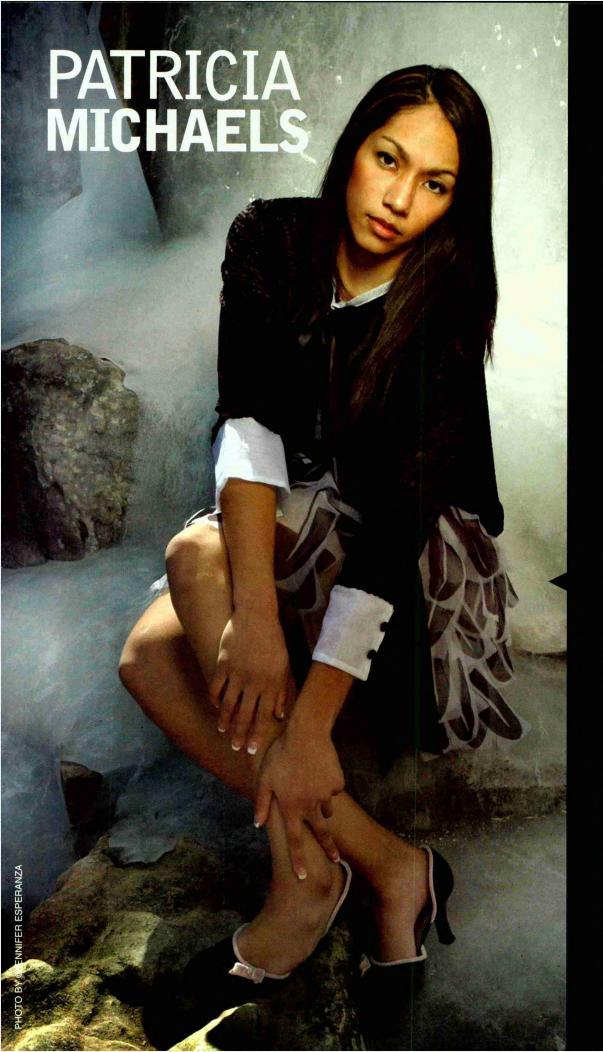
Dance With the Wind, 2006

Feed the Fire, 2004 (2005 Grammy nominee)

Beneath the Raven Moon, 2002 (2003 Grammy Winner, Best Native American Music Album)

Heart of the World, 1999

The Offering, 1998



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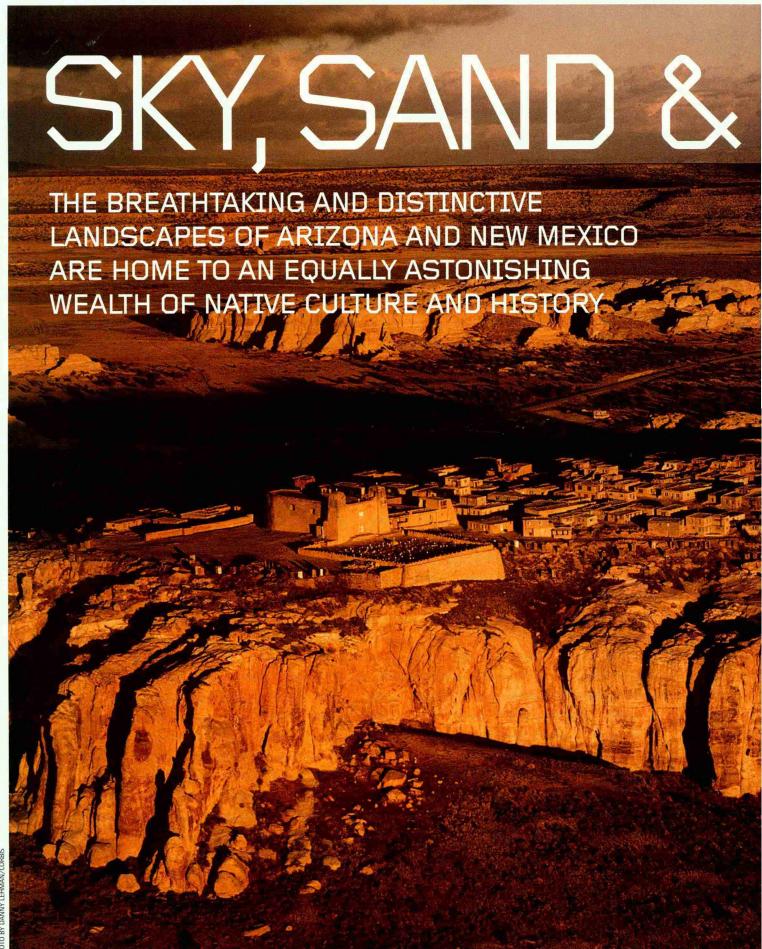
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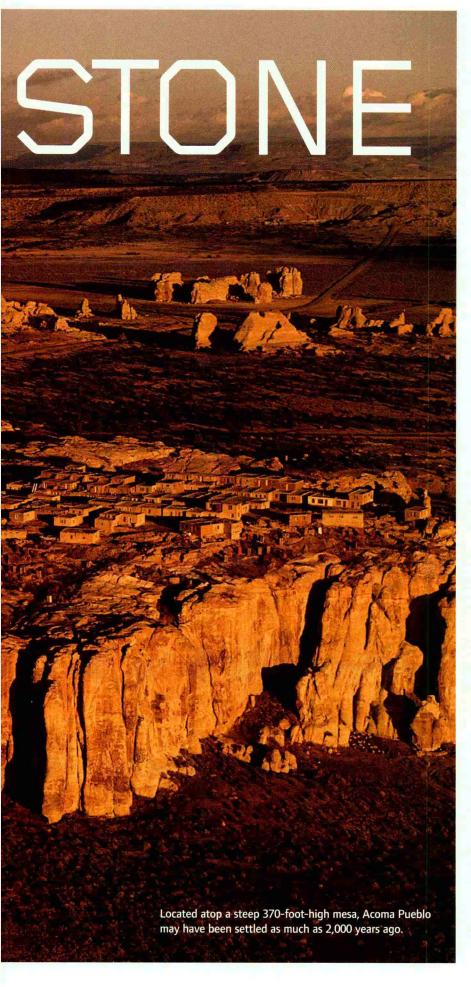
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#### BY MAUREEN LITTLEJOHN

shifted my gaze from the roof ledge for a moment and, whomp, something soft but solid thumped me on the head. Grabbing the Acoma bread loaf still warm from baking in a beehive-shaped outdoor horno, or oven, I tore off a chunk and popped it in my mouth. All around me, flying saucers of bread peppered the sky, and an eager crowd jumped to catch them. This was an Acoma "throw," or tse-ai-teeah. Bread, toasted corn, cookies, and candies were being tossed from the rooftop of the new Sky City Cultural Center and Haak'u Museum at the Pueblo of Acoma, 45 miles west of Albuquerque, N.M. The throw, a traditional way to celebrate events, was part of the center's grand opening festivities earlier this year. Indian Country in New Mexico and Arizona was full of many such unexpected encounters offering an enlightening glimpse into the region's Native cultures and histories.

Before visiting Acoma, I stopped at the Indian Pueblo Cultural Center in Albuquerque. Its museum traces the origins, spoken traditions, art and craftsmanship, and cultural development of New Mexico's 19 pueblos. The center also features a theater for film and dance performances, contemporary art exhibits, and a gift shop with magnificent jewelry, pottery, and rugs.





TOP L: Sky City Cultural Center features traditional details such as handmade double-chambered pottery chimneys. TOP R: A guided tour of Sky City stops at the adobe mission church of San Estevan. ABOVE: Kiva ladders are still used to access homes on the mesa.

Sitting on a 370-foot-high mesa, Acoma Sky City is one of the oldest continually inhabited communities in North America, dating back an estimated 2,000 years. With its desert-hued stucco walls and flat roof, the Sky City Cultural Center blends into the arid landscape. Inside were whitewashed walls trimmed with yellow paint, wood-burning fireplaces, hand-carved beams, and stacked sandstone walls. Outside, the center was fitted with a courtyard, double-chambered pottery chimneys, and leaning kiva ladders.

Mary Tonoreo (Acoma), a tribal elder and employee of the New Mexico Office of Indian Tourism, stood by the reception counter. "It is just like the old Acoma homes my mother told me about. You see what my ancestors saw," she said.

At the Haak'u Museum, *The Matriarchs* exhibit (until the end of 2007) honors four women, Lucy M. Lewis, Marie Z. Chino, Jessie Garcia, and Juana Leno, who rejuvenated the making of Acoma's famous eggshell-thin pottery. There was also a dis-

play of rare 19th-century Acoma textiles called *The Cotton Girls* (through March 2007). Traditionally, men did the weaving and women did the embroidery.

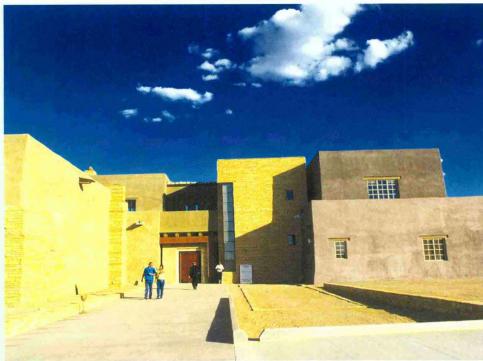
Walking along the tiny dirt lane up on the mesa, I came across tables of white, black, and red painted pottery behind which sat Acoma potters, some of whom were descendants of the matriarchs. One woman smiled and explained that the pots were painted with natural mineral pigments found in the area, and that the brushes were threadlike

Traditional and contemporary art may look different, but they all share the same spark of inspiration.



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TOP: The Sky City Cultural Center's Haak'u Museum at Acoma Pueblo ABOVE: The Cotton Girls exhibit features rare 19th century Acoma textiles.

fibers of yucca leaves.

Fine art, both traditional and contemporary, is integral to Native life throughout the Southwest. At the Poeh Museum, operated by the Pueblo of Pojoaque just north of Santa Fe, is an exhibit that runs until Nov. 17 called *P-5: The Next Evolution* which features the black pottery of Melissa Talachy (Pojoaque) and vivid mixed media paintings of Mateo Romero (Cochiti). "Part of our mission is to educate the public about Tewa Pueblo artistic and cultural traditions, so we

invite local artists to exhibit in our Community Gallery," explained Vernon Lujan (Taos), the museum's director.

Santa Fe is home to the Museum of Indian Arts and Culture, a premier repository of Southwest Native history and culture, and to one of the most exciting art gatherings in the region. The Santa Fe Indian Market draws almost 100,000 buyers, collectors, and gallery owners from around the world. In August, more than 1,200 painters, jewelers, potters, sculptors, and weavers from

100 tribes showcased top-quality, juried work at the 85-year-old event. Also in Santa Fe is the Institute of American Indian Arts, a vital space for Native American arts and culture. Two IAIA shows of interest this fall are Arctic Transformations (until November 5, 2006), a 25-year retrospective of jewelers Denise (Chugach Aleut) and Samuel Wallace, and Our Land (until February 4, 2007), a collection of contemporary pieces from Nunavut, Canada.

Striking sculptures, paintings, and



ABOVE: Visitors take a closer look at pottery on diplay as part of *The Matriarchs* exhibit. The exhibit honors four women, Lucy M. Lewis, Marie Z. Chino, Jessie Garcia, and Juana Leno, who rejuvenated the making of Acoma's famous eggshell-thin pottery.

pueblo-style architecture were also evident in many New Mexico accommodations, including the Sandia Resort and Casino in Albuquerque, owned by the Pueblo of Sandia, and the Hotel Santa Fe in Santa Fe, owned by the Pueblo of Picuris.

At the Sheraton Wild Horse Pass Resort & Spa on the Gila River Indian Reservation just south of Phoenix, Ginger Sunbird Martin (Akimel O'otham) met me in the lobby. As cultural concierge, her job is to acquaint guests with the Native cultural elements of

the Akimel O'otham/Pee Posh resort. For instance, she pointed to a light fixture in the shape of a dried devil's claw plant. "Devil's claw is used to make the black patterns in Akimel O'otham basketry," she explained. Outdoors, we went to a fire pit, where story-telling sessions take place in the winter, and then she nodded toward a waterway winding lazily next to the hotel. "That's a two-and-a-half mile replica of the Gila River. The cattails growing here are picked every fall by Akimel O'otham basket weavers who do

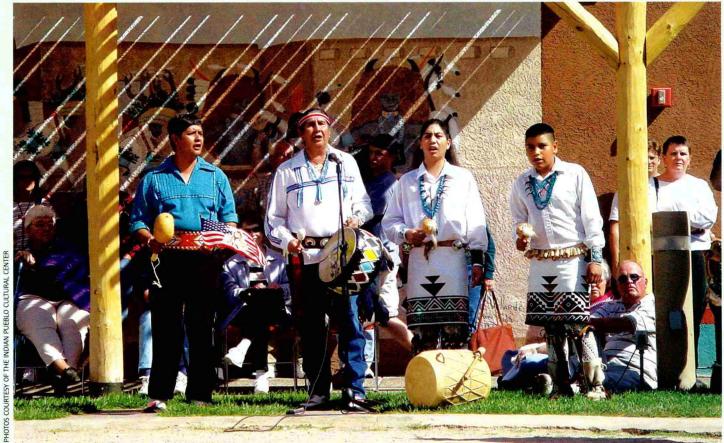
demonstrations at the hotel."

A 45-minute drive northeast took me to the Fort McDowell Yavapai Nation, with one of the state's top-rated public golf courses, a new Radisson hotel and casino, a restaurant named *Ahnala* (which means mesquite in Yavapai) serves dishes featuring Yavapai-grown pecans and citrus, and the Fort McDowell Adventures enterprise with horseback riding, wagon rides, and cookouts. I opted for a horseback ride. On a lush trail flanked by cottonwood trees, my guide









Throughout the year, song, dance, and art of New Mexico's 19 pueblos are celebrated at the Indian Pueblo Cultural Center in Albuquerque, N.M.

pointed out local flora and warned me to stay away from the teddy bear cholla cactus which makes mincemeat of unsuspecting flesh. We skirted the cholla and trotted across the Verde River. North America's first cowboys were Native, I learned. When the Spanish introduced horses in the 16th century, indigenous people became extremely adept with the animals, and by the 19th century Native horsemen were much in demand.

Later, Yavapai enterprise marketing director Michelle Crank (Navajo) told me of two events I must come back for. "The Annual Gathering of the Pais is a celebration of the

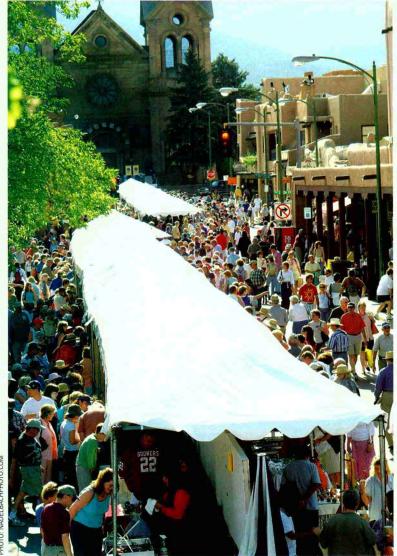
Yuman-speaking peoples, with food, dance, and a pageant ceremony that is open to women from all the sister Pai tribes-Fort McDowell Yavapai Nation, Yavapai-Prescott, Yavapai-Apache, Havasupai, Hualapi, and Pai Pai from Mexico," she explained. "They compete for the title of Elder Pai and Miss Pai by demonstrating traditional talent in their traditional outfits. It's held in late August in Supai, Ariz." The other event is a Yavapai-sponsored series called Native Trails, which runs from January to March. Free of charge, and presented on the outdoor stage at the Scottsdale Visitors Center, it is a program of song, dance, and storytelling that

"features all of Arizona's tribes."

One of the best places to see Native art is at Phoenix's Heard Museum, also famous for its annual Indian Market in March. Native Art is a highlight at local hotels as well. At the Four Seasons Resort Scottsdale at Troon North, silversmith and master bow maker Peter Roybal (Tewa) was recently named Artist in Residence. The property's new gallery installation featured his work and paintings by other Native artists including Kevin Red Star (Crow).

The Native American Learning Center at the Hyatt Regency Scottsdale Resort and Spa at Gainey Ranch helped me place art and









World-class Indian art markets like the Santa Fe Indian Market (pictured, left), storytelling circles, horseback riding are highlights of a trip to the American Southwest.



## LIKE HERITAGE SEEDS, THE NATIVE CULTURES I SAW IN ARIZONA AND NEW MEXICO ARE ROOTED IN HISTORY AND SPROUTING TOWARD THE FUTURE."

cultural history into a living context. Moontee Sinquah (Hopi) was putting the finishing touches on a beaded neckpiece. He explained the cultural significance of objects on display including some pocket-sized tithu, or katsina figures. "They are spiritual messengers that represent the cycle of life," he said, pointing to a small dark figure. "She's the Crow mother who carries corn and represents the beginning of spring." Outside, a Native Heritage seed garden was bursting with chili, corn, squash, sunflowers, and pepper plants. "The Hopi boil the sunflower seeds and use the black dye to paint their baskets," Moontee explained.

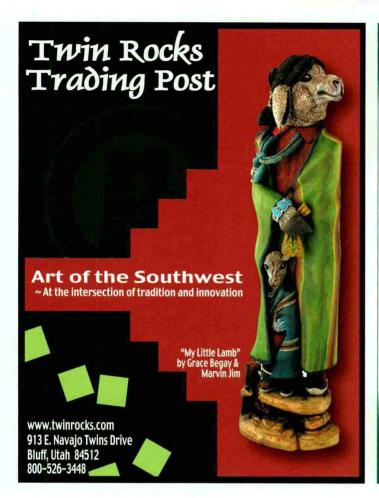
In an effort to reintroduce original crops, many nations in the Southwest are working with Native Seeds/SEARCH, a nonprofit

conservation organization based in Tucson with a mandate to "preserve the crop seeds that connect Native American cultures to their lands." Experiments and agricultural programs have sprung up, and as a result, some Native-owned resort restaurants like the Kai (which is the Akimel O'otham word for seed) at the Wildhorse Pass Resort and the Ahnala at Fort McDowell have the heirloom foods on their menus.

Like heritage seeds, the Native cultures I saw in Arizona and New Mexico are rooted in history and sprouting toward the future. Sometimes it was even flying through the air. Baked and golden and delicious.

Maureen Littlejohn is a Toronto-based, award-winning writer, and regular contributor to American Indian maga-







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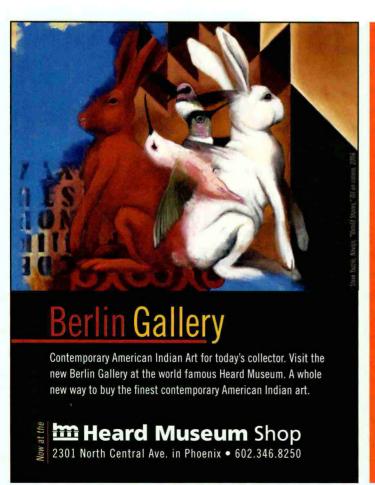
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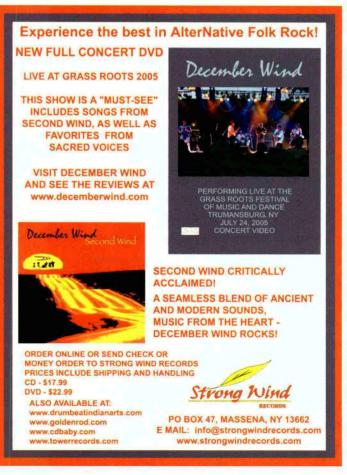
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# CULTURESIN

Lakota History, Memory and Imagination in Arthur Amiotte's Collages By Janet Catherine Berlo

#### FOR NEARLY 20 YEARS, LAKOTA ARTIST ARTHUR AMIOTTE

has been at work on a series of collages illuminating late 19th and early 20th century Native life as a synthesis of multiple cultural pathways – a hybrid culture. This hybridity is expressed not only through subject matter but also through media: the work encompasses historic drawings, pictographs, and family photographs, as well as imagery garnered from ledger books, receipts, magazines, and advertising circulars. By pasting and juxtaposing these items with his own drawings, the artist pays homage to those who came before him. Most important, he presents his personal sense of history.



Arthur Amiotte (Lakota) in his studio in Custer, South Dakota.

hen studied as a narrative of two decades' worth of intellectual and aesthetic effort, the body of work is far more than the sum of its parts. Amiotte's collage series serves as an eloquent cultural biography as well as a family album. It provides a penetrating portrait of more than a century of Lakota history. Amiotte illustrates the richly textured lives of Indian peoples during the reservation era. His works demonstrate that not only are one-dimensional stereotypes of Indian identity inaccurate now, they always have been inaccurate. "Modern Anglo ideas of Indians remain entrenched in stereotypes," Amiotte says, "so my work undercuts stereotypes."

Born in 1942 on the Pine Ridge Reservation, in South Dakota, Amiotte's early years were divided between his maternal grandparents' home in Manderson on the reservation and his mother's and stepfather's home in Custer. During the 1960s and 1970s, Amiotte taught art in elementary school, junior high, and at university, pursuing graduate work in studio art, art education, and interdisciplinary studies. A summer workshop at the University of South Dakota in 1961, taught by the great Sioux modernist painter Oscar Howe, was a highlight, Amiotte recalled. "I was influenced by Howe's clear belief that he was an artist - that it was legitimate for an Indian person to be a professional artist. And he taught us that it was acceptable to draw from our own cultural experience - to have Native content in our art."

Amiotte was strongly influenced by his traditional Lakota legacy as well as his university studies. His maternal grandmother, Christina Standing Bear, was his mentor in women's arts, and the conduit for transmitting both family and tribal history from Arthur's great-grandfather, Standing Bear, who has had a pivotal role to play in Amiotte's personal iconography. (Standing Bear, born in 1859, fought in the Battle of Little Big Horn and traveled with Buffalo Bill's Wild West Show in Europe in 1887 and in 1889-1890. He married an Austrian woman in 1891, merging Viennese and

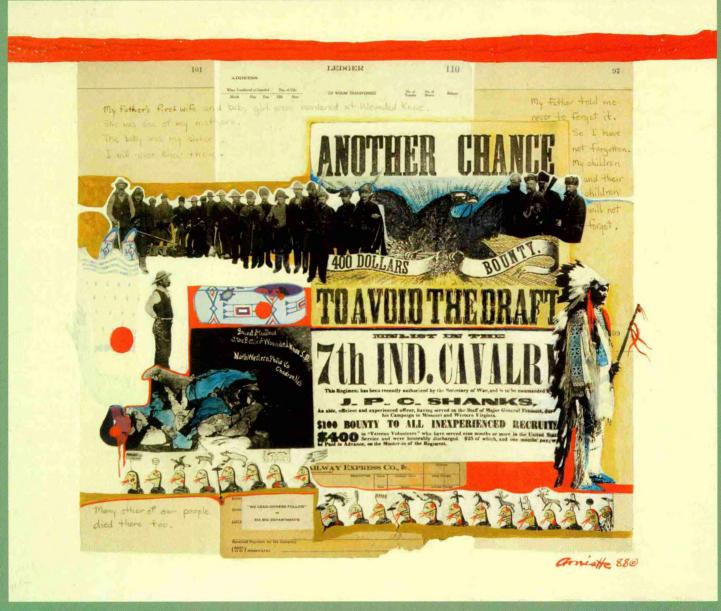


FIG. 1: Wounded Knee, 1988



By 1988, Lakota people were considering how to commemorate the centennial of the Massacre at Wounded Knee, which occurred on Amiotte's home reservation in 1890. Mixing historic photos and flyers with one of his earlier paintings of a Lakota girl, Amiotte positions his own family in relation to this horrific event. At the right, Standing Bear looks away, for he was in Europe with the Wild West Show. The handwriting is in the voice of his soon-to-be conceived daughter Christina: My father's first wife and baby girl were murdered at Wounded Knee. She was one of my mothers. The baby was my sister. I will never know them. A second passage reads: My father told me never to forget it. So I have not forgotten. My children and their children will not forget.

ART IS NOT JUST MAKING IMAGES. IT IS THE EXPRESSION OF A WORLD VIEW AND AN ATTITUDE. MY ACADEMIC TRAINING ALLOWS ME TO APPROACH ART IN ITS BROADEST CONTEXTS – AESTHETIC, PHILOSOPHICAL, AND HISTORICAL. THIS ALLOWS ME TO EXPLICATE ARTISTICALLY A WORLD VIEW AND A HISTORY THAT FEW PEOPLE REALIZE ARE INTERTWINED.

Lakota high standards of industry, comportment, and adherence to traditions.

Standing Bear was deeply interested in preserving Lakota traditions. Like his great-grandson, he was an artist, drawing scenes of Lakota ceremony and history. Photographs or drawings of Standing Bear appear often in Amiotte's collages.

Having worked in various styles and media in the 1970s and 1980s, Amiotte took a new turn in 1988. Describing the inception of this series, the artist recalls: "I was writing a chapter on Sioux art for a book on the history of art in South Dakota, and I began to realize that there was a whole period that contemporary Plains artists were ignoring as a source for their work: the period from the 1880s to the 1940s - the reservation and post-reservation period. This was a dynamic time - some people attending school in the East, others moving onto land allotments. They were familiar with magazines and photographs - daily life was infused with a mixture of the nonliterate and the literate." So Amiotte began to experiment with the building blocks of his personal iconography: 19th century pictographic drawings, antique ledger paper, photos, receipts, and a humorous or ironic use of a narrative voice.

The first of the collage series that emerged as an eloquent, fully realized work was *Wounded Knee* (1988, fig. 1).

Traditional Lakota male art – from hide painting to muslin tipi liners to ledger drawings – is about history, both personal and tribal. Amiotte's collage series follows in this path (see fig. 2, *An Early Indian Rodeo*).

All of Amiotte's collages address in some



FIG. 3: New Horse Power, 1994

way the collisions of old and new – in values, world view, and technology. "The automobile is the symbolic vehicle of social and cultural change my people have had to ride in order to survive in a world order driven by change and progress," Amiotte observes. The unnamed narrator in *New Horse Power* (1994, fig. 3) comments, "We sure liked those automobiles. We still liked our horses more," adding, "Those White people sure liked us in our new cars. Maybe they were jealous." Here, the Native men drive an Overland auto, but they also ride in a horse-drawn wagon. Cars did not replace horses; many

Natives on rural reservations relied on both natural and mechanical horsepower throughout the 20th century.

Too often people narrate a story of Native life focusing simply on local histories and identities, but this provides only a partial understanding of the realities of Native life. Amiotte's work documents a world of hybrid mixtures and persistent cultural interaction. In 1997, he was awarded a Lila Wallace Reader's Digest Arts International Artists at Giverny Fellowship, which provided for a residency at Claude Monet's home outside of Paris. There he worked on a series of collages



FIG. 2



In An Early Indian Rodeo (2001) Indians from other reservations arrive in Overland roadsters to attend a rodeo held by Standing Bear. Many of Amiotte's forebears are in attendance, including his great-grandparents and his grandmother Christina (center). Christina's future husband George Mesteth, an Indian cowboy, appears in a photo on the left, and on his horse in the center. Scenes of rodeo-riding fill the middle ground, in front of a house and tipi reminiscent of Standing Bear's spread on White Horse Creek, with the buttes behind. On the right, a horse is draped with a star quilt – perhaps one of the gifts honoring the prizewinners. The visitors in the car on the left have been given a quilt as well. Their cars float in a sea of sunflowers.



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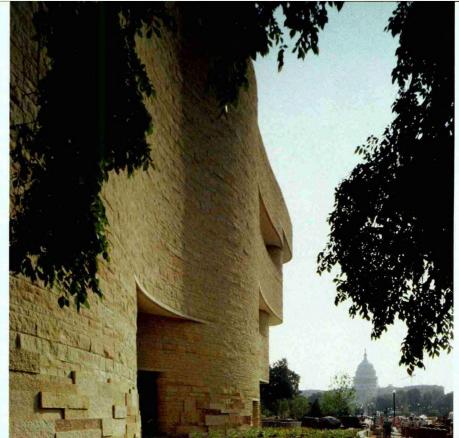


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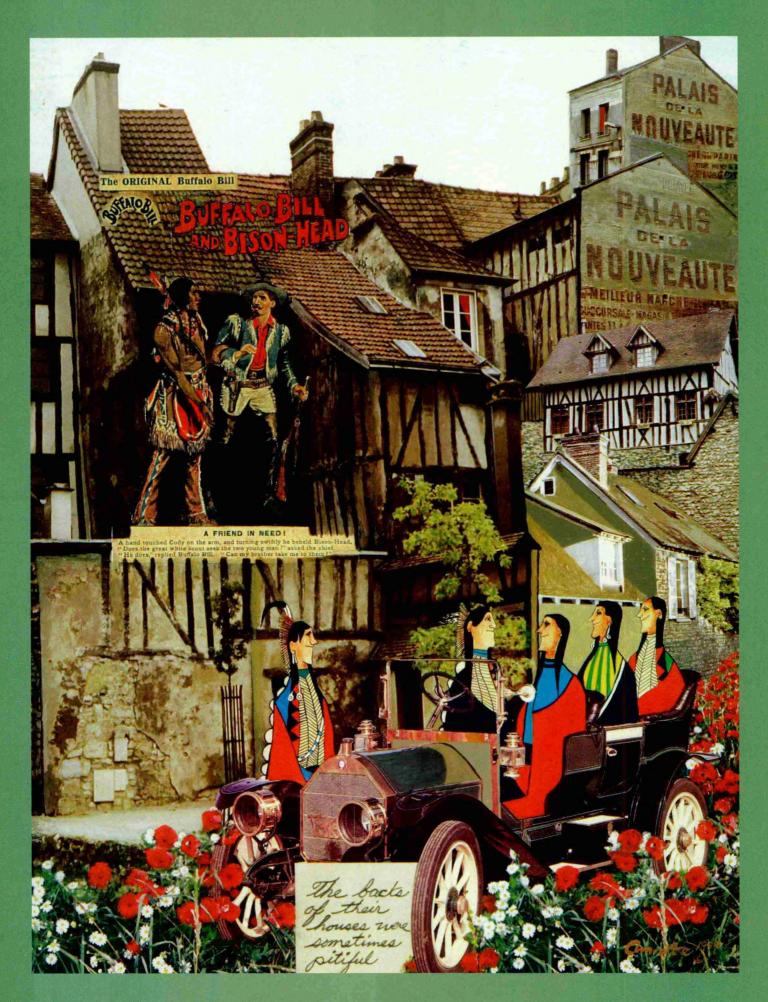
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four issues of our full-color, quarterly magazine, *American Indian*, preferred access to the Museum and other benefits of Membership.

## **CELEBRATE**

as a Member of the Smithsonian's National Museum of the American Indian.







In the Alley in France (1999) is a composite of alleys in several French towns.

The commentator registers shock and dismay that the public face of the city is elaborate and manicured but the alleys are unkempt. The quote at the bottom, "The backs of their houses were sometimes pitiful" recalls the memories of Black Elk (Standing Bear's friend and fellow participant on the Wild West tours), who observed that the Europeans did not seem to take good care of each other; some were rich, while others were starving.

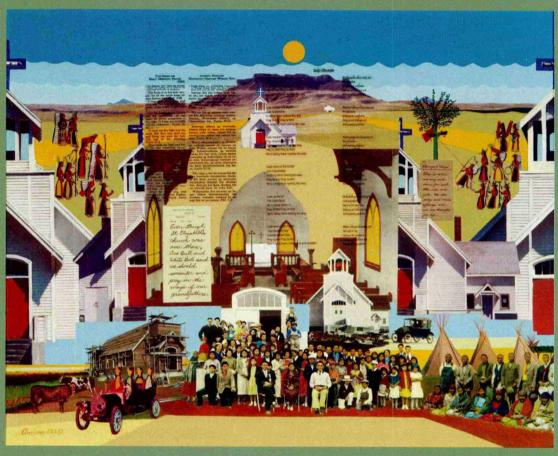


FIG. 5

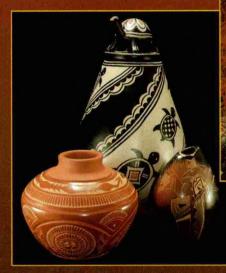


St. Elizabeth's (2001) The artist presents fractured and split views of the façade and interior of St. Elizabeth's Episcopal Church in Wakpala, South Dakota. The opening up of the churches reveals what every Lakota knows: There is not one view of the sacred, not one path to the spiritual, but many multifaceted approaches to Wakan Tanka or "the great mysterious." In the center of the canvas, the church's interior seems to open onto the sacred landscape behind. St. Elizabeth's Church resonates with history: at the beginning of the 20th century, its Episcopal priest was the Standing Rock Sioux Philip Deloria, whose children, the writer Ella Deloria (1889-1971) and the priest Vine Deloria Sr. (1901-1990), grew up here. And of course, Father Deloria's most illustrious descendant was Vine Deloria Jr. (1933-2005) perhaps the premier Native intellectual of the 20th century.

A 1940 photo of the parishioners (bottom center) is complemented by a photo of a previous generation of Sioux (to the right). At left, Indians in 19th century ledger-book style ride away in a touring car. The Sun Dance – a visual quotation from Standing Bear's work-is at upper left and right. A white buffalo (representing White Buffalo Woman, the supernatural figure who gave the Lakota their seven sacred ceremonies) appears in the far distance. Native cosmology and Christianity converge in this panoramic landscape, as they did, in historical fact, at Standing Rock. Lines from the Book of Common Prayer (in both English and Lakota) on the left, and a Sweat Lodge song in the center, overlay the image.

## Wright's Indian Art

Supporting Native Arts since 1907





Joe Ben Jr., Vernon Haskie Dusty Naranjo, M. Janice Ortiz Joe Pacheco, Sue & Tom Tapia Lyndon Tsosie and many more...



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on the theme of "An American Indian in Paris." In part, he was recapitulating the odyssey of Standing Bear in Paris a century earlier. Amiotte collected collage materials in French flea markets, including material on Buffalo Bill and the Lakota. Throughout the "Paris" series, Amiotte inserts Indians into European landscapes, and depicts the Lakota who toured Europe commenting upon the foreign worlds they experienced. (See *In the Alley in France*, fig. 4).

In his collage series, the artist commemorates not just the romantic 19th century ways, but the cosmopolitan experiences Lakota people have had for generations. He reminds an early 21st century audience that the Indians who traveled with Buffalo Bill's Wild West Shows in Europe incorporated into their worlds the knowledge gained from such forays, just as their Native forebears across North America since 1492 incorporated materials of global manufacture and global ideology into their lives, whether they stayed home or, like Standing Bear and Amiotte, traveled abroad.

Though many of the artist's collages use humor to understand the past and its contradictions, a number of works composed since 2000 mine a more serious vein. Taking up issues of the meaning of history and spirituality, they are nothing less than Amiotte's pronouncement on the philosophical grounding of modern Lakota people. This body of work had its genesis in France, too. While at Giverny, Amiotte befriended photographer John Moler, another fellowship recipient. Upon their return to the U.S., they traveled through South Dakota photographing reservation churches, each for his own artistic purpose. Works from this series reveal Amiotte's preoccupation with philosophical issues (see caption for *St. Elizabeth's* fig. 5).

In the Lakota tradition, male arts of autobiography and history were first painted on shirts and robes, then inscribed in small sketchbooks and ledgers, and drawn on muslin panels. Finally, in the 20th century, canvas and mixed media provided the vehicle for such imagery. In all these works, autobiography, collective history, and visionary narratives blur historical and metaphysical chronologies. Arthur Amiotte's exhibit at the Wheelwright Museum in Santa Fe, N.M. and his works in museums and private collections across North America and Europe stand not merely as works of individual artistic merit. They are works of cultural memory that unlock narratives of personal and collective survival, so that such memories can live once again for all who see the artworks and listen to their stories.

On a crisp autumn day I sat with Arthur in the yard of his studio, a small frame house in Custer, South Dakota, where his mother used to live. What a pleasure to listen to this wise and generous man recall the many events and experiences that have shaped his life and his art. Of the many insights he shared, one particularly stays with me: "I am reminded of the advice given to my generation of young Lakota college students 45 years ago by Ella Deloria, a scholar and teacher from a prominent Standing Rock Sioux family: 'Know and appreciate your relatives. In knowing them, you will come to know your culture. In knowing your culture, you will begin to know yourself in relation to all that is." #

Janet Catherine Berlo, professor of art history at the University of Rochester, has written many books on Native American art. She is the curator and author of Arthur Amiotte Collages: 1988-2006, an exhibit at the Wheelwright Museum in Santa Fe, NM, from Nov. 17, 2006 to April 29, 2007.

Walter Amiotte's work can be seen in the permanent collections of many public museums, including the Minneapolis Institute of Art, The Buffalo Bill Historical Center in Cody, Wyoming, the Joslyn Museum in Omaha, and the Denver Art Museum.

## EXHIBITIONS + EVENTS () AUGUS



#### **EXHIBITIONS**

#### **OUR UNIVERSES: TRADITIONAL** KNOWLEDGE SHAPES OUR WORLD Fourth level

This exhibition explores tribal philosophies and world views, annual ceremonies, and events. Come and learn about the Denver March Powwow, the Day of the Dead, and the North American Indigenous Games. The Mapuche (Chile), Lakota (South Dakota), Quechua (Peru), Yup'ik (Alaska), Q'eq'chi Maya (Guatemala), Santa Clara Pueblo (New Mexico), Anishinaabe (Manitoba), and Hupa (California) are the featured communities. Objects on display include beadwork, baskets, and pottery.

#### **OUR PEOPLES: GIVING VOICE TO OUR HISTORIES**

#### Fourth level

This exhibition focuses on historical events as told from a Native point of view and features the Eastern Band of the Cherokee Nation (North Carolina), Tohono O'odham (Arizona), Kiowa (Oklahoma), Tapirape (Brazil), Wixarika (Mexico), Ka'apor (Brazil), Seminole (Florida), and Nahua (Mexico) communities. It includes a spectacular "wall of gold' featuring figurines dating prior to 1491, along with European swords, coins, and crosses made from melted gold.

#### **OUR LIVES: CONTEMPORARY LIFE** AND IDENTITIES

#### Third level

This exhibition concentrates on contemporary life, while demonstrating that indigenous cultures are still strongly connected to their ancestral past and communities. It includes objects from the urban Native communities of

Chicago (Illinois), Igloolik (Nunavut), Saint-Laurent (Manitoba), Campo Band of Kumeyaay (California), Kalinago (Dominica), Yakama Nation (Washington), Pamunkey (Virginia), and Kahnawake (Quebec).

#### LISTENING TO OUR ANCESTORS: THE ART OF NATIVE LIFE ALONG THE NORTH PACIFIC COAST

Through January 2, 2007

Changing Exhibitions Gallery, Third level

This exhibition features more than 400 ceremonial and everyday objects made by members of 11 Native communities in Washington State, British Columbia, and Alaska, Brilliantly colored ceremonial masks, delicately woven blankets, spoons carved from mountain-goat horns, other historical objects, and an array of public programs demonstrate the vibrant cultures and rich artistic traditions of North Pacific Coast peoples. (See "Public Programs" for information on a related arts festival to be held in November.)

#### WINDOW ON COLLECTIONS: MANY HANDS, MANY VOICES Third and Fourth levels

This exhibition of almost 3,500 items from the museum's collection highlights the breadth and diversity of Native American objects, including animal-themed figurines, beadwork, containers, dolls, peace medals, projectile points, and geros (cups for ritual drinking).

#### RETURN TO A NATIVE PLACE: NEW! ALGONOUIAN PEOPLES OF THE CHESAPEAKE

Opening this Fall Second level

Learn about the Native peoples of the Chesapeake Bay region - what is now Washington, D.C., Maryland, Virginia, and Delaware - through photographs, maps, ceremonial and everyday objects, and interactive exhibits. This compact exhibition educates visitors on the continued Native presence in the region and provides an overview of the history and events from the 1600s to the present, which have impacted the lives of the Nanticoke, Powhatan, and Piscataway tribes.

#### CARRIERS OF CULTURE: NEW LIVING NATIVE BASKET TRADITIONS **Through September 5** Third level (next to the entrance of the Resource Center)

Thirty baskets made by contemporary Native artists from across North America and Hawaii are on display as part of a special preview exhibit



of what will be a larger exhibition curated by Michigan State University Museum that will tour nationally in 2007. Native basketmakers connect the present with the past. The exhibit illustrates how Native basketmakers are, literally and symbolically, "carriers of culture."

#### FILM AND VIDEO SCREENINGS

All films will be screened in the Rasmuson Theater on the First Level. For a complete schedule, visit www.AmericanIndian.si.edu.

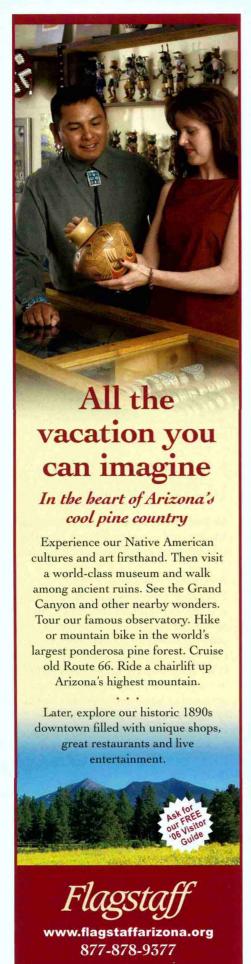
#### **ESPECIALLY FOR KIDS**

September screenings, Daily at 10:30 a.m.

How the Rabbit Lost His Tail (2003, 8 min.), How the Redbird Got His Color (2003, 4 min.), and Mapohiceto/Not Listening (2003, 5 min.) USA. Producer/director: Joseph Erb (Cherokee). Produced by the American Indian Resource Center in Tahlequah, Oklahoma. Animated by Muscogee Creek and Cherokee students. Three short claymations of traditional stories told in their Native languages with English subtitles.

#### AT THE MOVIES Friday, Sept. 29, 7 p.m. Saturday, Sept. 30, 1:30 p.m.

Indian Country Diaries: Spiral of Fire (2005, 84 min.) Director: Carol Cornsilk (Cherokee), Produced by NAPT and Adanvdo Vision. Writer LeAnne Howe (Choctaw) travels to the home of the Eastern Band of Cherokee Indians searches for the father she never knew and is faced with questions about identity and assimilation. Discussion with writer to follow film.



#### **PUBLIC PROGRAMS**

For a complete schedule of public programs, visit www.AmericanIndian.si.edu. Programs are subject to change.

#### NATIVE MUSIC: LEDWARD KA'APANA Saturday, Sept. 9, 2 p.m. Rasmuson Theater

For almost four decades, Ledward Ka'apana (Native Hawaiian) has been recognized as one of Hawaii's most influential musicians. His mastery of stringed instruments, particularly the *ki ho'alu* (slack key guitar), and his extraordinary baritone and *leo kiekie* (falsetto) voice have made him a musical legend. Ka'apana is also accomplished on the ukulele, autoharp, bass, and steel guitar, and is known for his personableness and *kolohe* (rascally) sense of humor. This performance by Ka'apana is supported by the Office of Hawaiian Affairs and the Wolf Trap Foundation for the Performing Arts.

#### CLASSICAL NATIVE: AN INTERSECTION OF NATIVE MUSICIANS AND WESTERN CLASSICAL MUSIC Thursday, Oct. 5-Sunday, Oct. 8 Rasmuson Theater

This performance series will highlight the talents of Native classical musiciansincluding violinists Tara-Louise Montour (Mohawk) and Heidi Senungetuk (Inupiat), mezzo-soprano Barbara McAlister (Cherokee), percussionist Steven Alvarez (Mescalero Apache/Yaqui/Upper Tanana Athabascan), pianist Timothy Long (Choctaw), and classical guitarist Gabriel Ayala (Yaqui)-and composers Barbara Croall (Odawa), Jerod Impichchaachaaha' Tate (Chickasaw), George Quincy (Choctaw), and David Yeagley (Comanche). For ticket information, visit www.AmericanIndian.si.edu.

#### FLUTIST R. CARLOS NAKAI Saturday, Oct. 7, 7:30 p.m.

Co-sponsored by the Smithsonian Associates. For tickets, call (202) 357-3030 or visit www.tsa.si.edu.

#### WASHINGTON'S CONTEMPORARY MUSIC FORUM Sunday, Oct. 8, 4 p.m.

For details, visit www.AmericanIndian.si.edu.



Haida hat with crest representing a dogfish, ca. 1890. Spruce root fibers in a dragonfly weave. From the exhibition *Listening to Our Ancestors*.

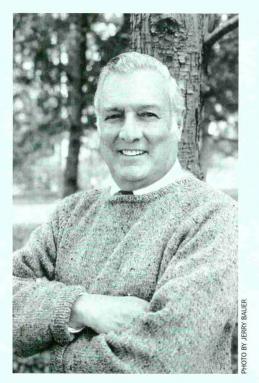
#### OPERA: THE CAPTIVATION OF EUNICE WILLIAMS Friday, Oct. 13-Saturday, Oct. 14, 7 p.m. (panel discussion), 8 p.m. (opera) Rasmuson Theater

This new opera is based on a 1704 incident in which Eunice Williams, a young girl from Deerfield, Mass., was captured and raised by Mohawks from the Kahnawake community along the banks of the St. Lawrence River. Williams' family tried to ransom her back, urging her to return to the Puritan culture in which she spent her early years, but she chose to remain with her Mohawk family. Composer Paula Kimper, librettist Harley Erdman, and producer/director Linda McInerney are non-Natives, and they consulted with tribal leaders from Kahnawake in creating this work. The opera has received overwhelmingly positive responses from audiences in Deerfield, in Cooperstown, N.Y., and at Kahnawake itself. A pre-performance discussion will look at how this story might be told from a Native perspective. Panelists include Native historians and performers, and the opera's creators. These performances are sponsored in part by the International Music and Art Foundation.

## NATIVE DANCE: EL GUEGUENSE Saturday, Oct. 21-Sunday, Oct. 22, 1 and 4 p.m.

#### Rasmuson Theater

Performed by Ballet Folklorico Nicaraguense and Camerata Bach, El Gueguense is one of the oldest indigenous theatrical/dance works of the Western Hemisphere. Written in and performed since the early 16th century in the Nauhuatl and Spanish languages, this work symbolizes indigenous peoples' resistance to the Spanish culture during colonization. In 2005, UNESCO declared El Gueguense a patrimony for humanity, which was an extraordinary acknowledgement for Nicaragua's indigenous peoples. The government of Nicaragua is promoting El Gueguense as part of its efforts to preserve its indigenous heritage. Co-sponsored by the Embassy of Nicaragua.



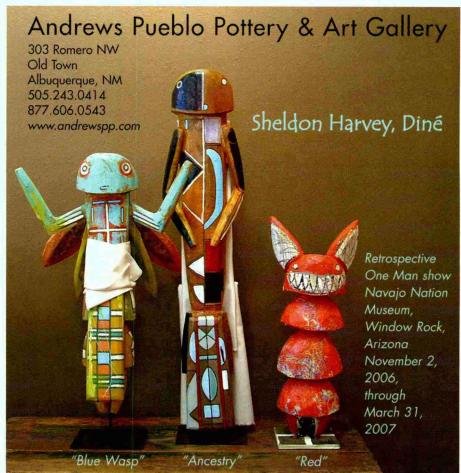
#### **NATIVE WRITERS HONOR** ALVIN M. JOSEPHY JR. (1915-2005) Wednesday, Oct. 25, 6:30 p.m. **Rasmuson Theater**

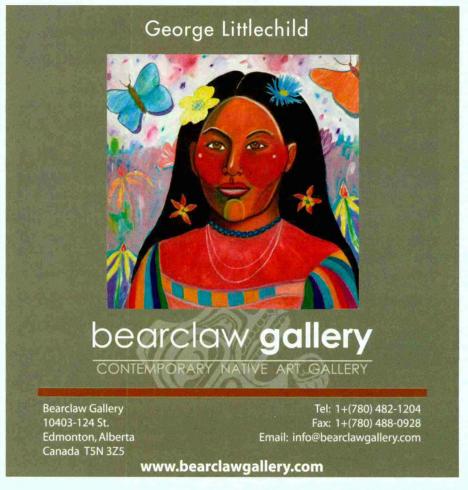
A discussion with Gerard A. Baker (Mandan/Hidatsa), Roberta Basch (Puyallup), Richard Basch (Clatsop/Nehalem Confederated Tribes), and Allan Pinkham (Nez Perce), contributing writers to Lewis and Clark Through Indian Eyes (Knopf, 2006), which was edited by Alvin M. Josephy Jr. Moderated by Suzan Shown Harjo (Cheyenne/Hodulgee Muscogee).

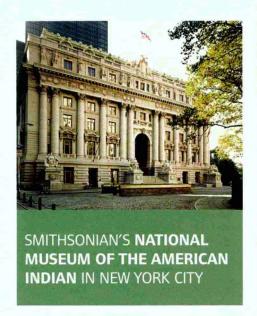
#### LISTENING TO OUR ANCESTORS CULTURAL ARTS FESTIVAL

#### Throughout November

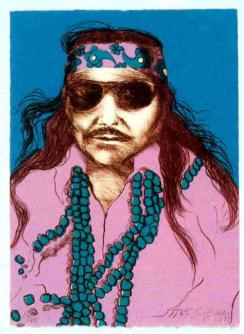
This exciting arts festival will feature performances and demonstrations by culture bearers of the many tribes of the North Pacific Coast as one of the many programs that have been held in celebration of the exhibition Listening to Our Ancestors: The Art of Native Life Along the North Pacific Coast. Dance groups include Tlingit dancers (Nov. 3 to 5) from Angoon, Alaska, and Gitxsan dancers and performers (Nov. 17 to 19) from British Columbia, Canada. Theatrical and storytelling performances feature Gunakadeit: An Alaskan Sea Monster Story, with Ishmael Hope and Co. (Nov. 7-9 & 11-12), and Tlingit storyteller Lorene Boxley(Nov.10 to 12). Master artists demonstrating their craft include Tsimshian carver David Boxley (Nov. 10 to 12) and Nuxalk carver Alvin Mack (Nov. 17 to 19). Check www.AmericanIndian.si.edu for more information.







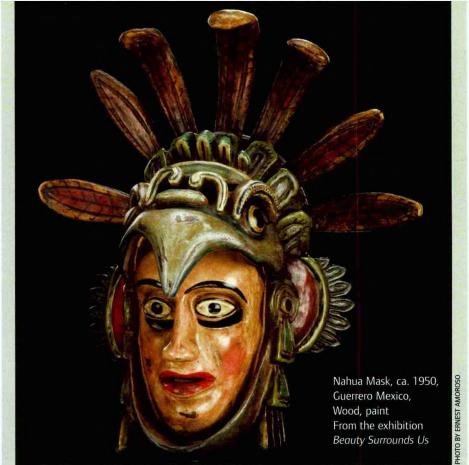
#### **EXHIBITIONS**



Self-Portrait by R.C. Gorman, 1973, Lithograph on paper.

## R.C. GORMAN: EARLY PRINTS AND NEW DRAWINGS, 1966-1974 Opens Saturday, Sept. 16

This exhibition of 28 drawings and lithographs by Navajo artist R.C. Gorman (1931-2005) reveals the artist's early work with the nude and foreshadows the monumental women and Indian "madonnas" that later brought the artist international acclaim. Also featured are less known prints, including a rare self-portrait, a series based on Navajo weaving designs, and *Yei-bi-Chai*, a print reproduced as a poster for his solo exhibition at the Heye Foundation's Museum of the American Indian in 1975.



## THE DIKER PAVILION FOR NATIVE ARTS AND CULTURES

Opens Saturday, Sept. 23

The National Museum of the American Indian is proud to present Lower Manhattan's newest art and performance space, the Diker Pavilion for Native Arts and Cultures. The 6,000-sq.-ft. elliptical space will increase the museum's size by one-third and allow it to feature more special programs and welcome more members, visitors, and school groups. Located on the ground floor of the museum's historic home in the Alexander Hamilton U.S. Custom House, the Pavilion features 10 large exhibit cases set into period window niches and a white maple sprung wood floor, making it an ideal venue to showcase traditional and contemporary Native performances. Come celebrate this new space and join us for the following special events:

## BEAUTY SURROUNDS US NEW Saturday, Sept. 23 through summer of 2008

An exhibition of 77 works from the museum's renowned collection will inaugurate the new Diker Pavilion for Native Arts and Cultures. Objects will include an elaborate South American Quechua girl's dance outfit, a Northwest Coast chief's staff with carved animal figures and crest designs, Seminole turtle-shell dance leggings, a conch-shell trumpet from pre-Columbian Mexico, a Navajo saddle blanket, and an Inupiak (Inuit) ivory cribbage board. Complemented by two interactive media stations, visitors will be able to access in-depth descriptions of each object and, through virtual imaging technology, will be able to rotate 10 of the objects to examine them more closely.

## CELEBRATION FOR THE DIKER PAVILION

Thursday, Oct. 5, 6 to 8 p.m. Diker Pavilion

Please join us for a special evening to celebrate the NMAI's newest space! Gallery tours, performances, and refreshments will welcome visitors to the pavilion, the *Beauty Surrounds Us* inaugural exhibition, and the *Indigenous Motivations* exhibition.

## TRADITIONAL DANCE SOCIAL: THE THUNDERBIRD INDIAN DANCERS AND SINGERS

Saturday, Oct. 21, 7 to 10 p.m. Diker Pavilion

Join the Thunderbird Indian Dancers and Singers, directed by Louis Mofsie (Hopi/Winnebago), in an evening of traditional social dancing. Heyna Second Sons are the featured drum group. Bring your family and enjoy the festivities.

#### INDIGENOUS MOTIVATIONS: RECENT ACQUISITIONS FROM THE NATIONAL MUSEUM OF THE AMERICAN INDIAN

#### Through summer of 2007

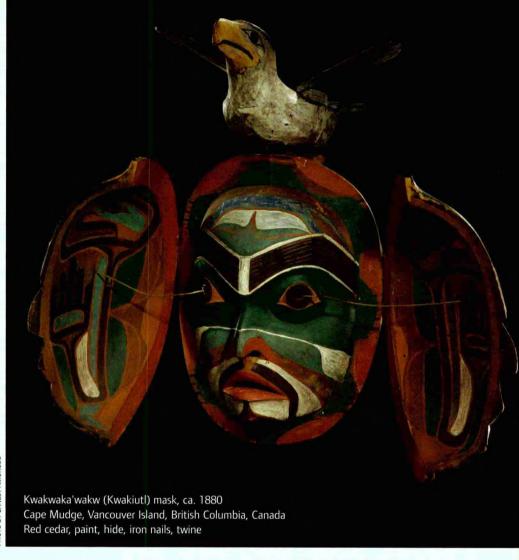
This exhibition features more than 250 selections from the more than 15,000 objects acquired by the museum since 1990, when the Heye Foundation's Museum of the American Indian became the Smithsonian's National Museum of the American Indian. Included are a selection of objects from the collections of the federal Indian Arts and Crafts Board's headquarters, which was transferred to the NMAI's stewardship in 2000. Highlights include works by Norval Morrisseau (Ojibwe) and Preston Singletary (Tlingit), South American piggy banks, jewelry from contemporary Native artists, and a collection of miniatures - tiny Navajo rugs, totem pole models, moccasins, and baskets.

## WILL WILSON: AUTO-IMMUNE RESPONSE Through Sunday, Sept. 24

The complex multimedia work of Will Wilson (Navajo) imagines the relationship of the Navajo to the land in the distant future. With a life-size futuristic hogan, a traditional Navajo house, and photography, the cinemalike installation comprises seven large-scale photographs that describe a post-apocalyptic voyager (Wilson) traveling within a barren landscape. The photographs surround a skeletal metal hogan influenced by both contemporary society and technology.

#### VIRGIL ORTIZ: LA RENAISSANCE INDIGÈNE Through Sunday, Sept. 24

This exhibition of dynamic ceramic figures and fashion by Virgil Ortiz (Cochiti Pueblo) includes an overview of the Cochiti figures that have influenced the artist, his various interpretations of this tradition, and works from his fashion and design ventures – including Ortiz's collaborations with designer Donna Karan. All of Ortiz's works feature his signature surface design, inspired by traditional Pueblo pottery, Maori warrior tattoo patterns, art nouveau fashion, and his personal abstract writing script.



#### BORN OF CLAY: CERAMICS FROM THE NMAI Through May 2007

This exhibition features more than 300 works from the museum's collection of pottery from the Andes, Mesoamerica, and the eastern and southwestern regions of the United Statesfrom the brilliantly colored works of the Nazca of Peru to delicately modeled and engraved Caddoan bottles from Louisiana and Arkansas. The exhibition also features an example of the earliest ceramics from the Western Hemisphere – a female figurine from Valdivia, Ecuador, dating to 3000-1500 B.C. – as well as works from the late 20th century.

## ITUKIAGATTA! INUIT SCULPTURE FROM THE COLLECTION OF THE TD BANK FINANCIAL GROUP

Saturday, Nov. 11-Sunday, Feb. 4, 2007 ItuKiagatta! (an expression that means "How it amazes us!" in the Labrador Inuktitut dialect) features sculptures and carvings from TD Bank Financial Group's Inuit art collection, representing an early, vital period in the development of Inuit art.

#### **PUBLIC PROGRAMS**

## NATIVE SOUNDS DOWNTOWN: DON'T MISS A BEAT!

Native Sounds Downtown is supported by the Alliance for Downtown New York.

Join us for the last two concerts of Native Sounds Downtown:

#### BILL MILLER Thursday, Nov. 2, 6 p.m. Diker Pavilion

Bill Miller's Cedar Dream Songs won the 2005 Grammy Award for best Native American recording. A Mohican from Northern Wisconsin, Miller is one of the most admired figures in the Native American music arena and beyond.

#### PAMYUA Friday, Nov. 10, 6 p.m. Diker Pavilion

Known as Alaska's ambassadors of modern Yup'ik culture, Pamyua combines traditional Yup'ik music with modern rhythms to create a unique style of music.



Yarina will be performing traditional Andean music and dance on October 14 and 15 in the Rotunda



#### PUBLIC PROGRAMS CONTINUED

#### THE "CELEBRATE MEXICO NOW" FESTIVAL

Thursday, Sept. 7, 6 p.m.

Collector's Office

Mexico Now is a multi-venue arts festival focused entirely on contemporary Mexico. This NMAI program focuses on the indigenous languages of Mexico as expressed through the poetry of Natalio Hernandez (Nahuatl) and Briceida Cuevas Cob (Mayan). This event is part of Celebrate Mexico Now, a citywide festival of contemporary Mexican art and culture produced by CN Management. For more information, visit www.mexiconowfestival.org.

#### CHILDREN'S STORYBOOK READING AND WORKSHOP: THE BIG DRAW Saturday, Sept. 9, 11 a.m. to 4 p.m.

Orientation Room, first floor

The museum is delighted to participate in New York City's first "The Big Draw" event. The day's program begins with storybook readings of Crow Chief, with text and illustrations by Paul Goble; The Sketchbook of Thomas Blue Eagle, by Gay Matthaei and Jewel Grutman, with illustrations by Adam Cvijanovic; and Where There Is No Name for Art, with text and photographs by Bruce Hacko. At noon, participate in a drawing activity with Jeffrey Gibson (Choctaw) in the museum's Rotunda. For ages five and up.

#### CHILDREN'S STORYBOOK READING AND WORKSHOP:

DAY OF THE DEAD

Saturday, Oct. 14, noon

Resource Center, second floor

Listen to readings of stories inspired by the Day of the Dead, then join the hands-on workshop and decorate a papier-mâché skull.

#### HANDS-ON FAMILY WORKSHOP: MAKE A BOOKMARK Thursday, Sept. 14, 4:30 to 6:30 p.m.

Education Classroom, second floor

Learn about Taino culture of the Caribbean with Dennisse Gonzalez (Taino), then make a bookmark with Taino petroglyph designs in this hands-on workshop. For ages seven and up. Pre-registration required. Call (212) 514-3714.

#### **PUBLIC PERFORMANCE: YARINA**

Saturday, Oct. 14-Sunday, Oct. 15,

1 p.m. and 3:30 p.m.

Rotunda

Through music and dance, the members of Yarina are dedicated to musical excellence and the preservation of indigenous Andean traditions.

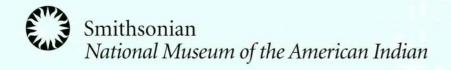
#### TRADITIONAL DANCE SOCIAL: THE THUNDERBIRD DANCERS

AND SINGERS

Saturday, Oct. 21, 7 to 10 p.m.

**Diker Pavilion** 

See entry under Diker Pavilion.



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### HANDS-ON FAMILY WORKSHOP: DAY OF THE DEAD

Thursday, Oct. 26, 5 to 7 p.m. Resource Center, second floor

Learn about the Native roots of Mexico's Day of the Dead Festival and decorate a papier-mâché skull.

EL DIA DE LOS MUERTOS: DAY OF THE DEAD Saturday, Oct. 28, 1 to 5 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, including dance performances by Danza Mexica Cetiliztli Nauhcampa and hands-on workshops featuring papel picado, paper flowers, and skulls.

KANATA NATIVE DANCE GROUP Thursday, Nov. 16, 6 p.m. and Saturday, Nov. 18, 2 and 3:30 p.m. Rotunda

The Kanata Native Dance Group represents the Six Nations of the Grand River Reserve, the Mississauga New Credit First Nation, and the Woodland Cultural Centre – all of Ontario, Canada. This energetic cultural presentation focuses on powwow dances.

## FILM AND VIDEO SCREENINGS

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

## 6TH ANNUAL NATIVE CINEMA SHOWCASE

Santa Fe, New Mexico Thursday, Aug. 17 through Sunday, Aug. 20

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 fiction works, and documentaries- with participating filmmakers, actors, writers, and other speakers. 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 cooperation with the Indian Pueblo Cultural Center, the Institute of American Indian Arts, the imagineNATIVE Film + Media Arts Festival, and the Gary Farmer Gallery of Contemporary Art. For complete program information, go to "FVC Programs" at www.nativenetworks.si.edu.

#### Through Sunday, Sept. 10

Songkeepers (1999, 48 min.) United States. Directors: Bob Hercules and Bob Jackson. Five distinguished traditional flute artists-Tom Mauchahty-Ware (Kiowa), Sonny Nevaquaya (Comanche), R. Carlos Nakai (Navajo/Ute), Hawk LittleJohn (Cherokee), and Kevin Locke (Lakota)-talk about their instruments and their songs, and the role of the flute and its music within their tribes.

#### Monday, Sept. 11-Sunday, Oct. 1

Songs in Minto Life (1985, 29 min.) United States. Director: Curt Madison. The songs of the Tanana Indians living near Minto Flats, Alaska, are alive with creativity and tradition. As the production documents seasonal activities, including a moose hunt, elders sing their songs and talk about their lives. In English and Tanana Athabascan with English subtitles.

Desempolvando Nuestra Historia/Dusting Off Our History (1999, 27 min.) Bolivia. Director: Alfredo Copa (Quechua). Produced by CEFREC-CAIB. Quechua elders from differ-

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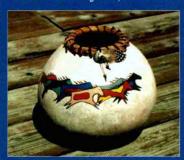
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ent villages in highland Bolivia who belong to the same *allyu* (clan) rediscover ties between their two communities through their clothing, games, songs, and agriculture. In Quechua with English subtitles.

#### Monday, Oct. 2-Friday, Oct. 27

Hopiit (1984, 14 min.) United States. Director: Victor Masayesva Jr. (Hopi). Impressionistic views from the Hopi Pueblo people highlight changes in village life during the four seasons.

Kiowa Cradleboard Maker: The Art and Tradition of Vanessa Jennings (30 min.) United States. Directors: Scott Swearingen and Sandy Rhoades. Native peoples of many tribes celebrate and honor the birth of a child with a cradleboard. Vanessa Jennings, a Kiowa beadworker and cradleboard maker, carries on this tradition. Crafted from beautifully decorated wood and rawhide, cradleboards link families and generations.

## NATIVE AMERICAN FILM AND VIDEO FESTIVAL

November 30 - December 3 George Gustav Heye Center

Celebrating the remarkable accomplishments of Native media, the festival presents the best of recent production from throughout the Western Hemisphere. More than 75 works, introduced by the filmmakers, will be screened. Check www.nativenetworks.si.edu for festival details and updates.

#### **ESPECIALLY FOR KIDS**

Daily at 10:30 a.m. and 11:45 a.m. The Screening Room, second floor (at State Street corridor)

#### Through Sunday, Sept. 10

Snow Snake: Game of the Haudenosaunee (2006, 6 min.) United States. Co-produced by the NMAI Resource Center and the George Gustav Heye Center. Featuring master snowsnake maker and player Fred Kennedy (Seneca), this video introduces the lively traditional game that's played today by Iroquois men in competitions throughout Iroquois country.

House of Peace (1999, 29 min.) United States. Director: Cathleen Ashworth. Producer: G. Peter Jemison (Seneca), for the Friends of Ganondagan. Ganondagan, a 17th-century Seneca town destroyed in 1687 by the French, became a New York State Historic Site in 1987. This video portrays Ganondagan's tragic end through Seneca eyes, and celebrates the completion of a Seneca bark longhouse at the site.

Messenger (2004, 26 min.) United States. Director: Joseph Erb (Cherokee). An owl heralds the death of a loving father. Afterward, his grieving daughter marries a mysterious hunter, bringing more misfortune to the family. In Cherokee with English subtitles.

#### Monday, Sept. 11-Sunday, Oct. 1

The Beginning They Told (2003, 11 min.) United States. Director: Joseph Erb (Cherokee). Produced for the Cherokee Nation of Oklahoma. The animals living in the sky work together to bring about the creation of the Earth from a tiny piece of mud. In Cherokee with English subtitles.

The Legend of Quillwork Girl and Her Seven Star Brothers (2003, 14 min.) United States. Director: Steve Barron. Courtesy of Hallmark Entertainment. Actors: Teneil Whiskeyjack (Saddle Lake First Nation) and Michelle Thrush (Cree). A Cheyenne legend about a skillful girl and her brothers explains how the Big Dipper originated. A selection from Hallmark's award-winning television feature, Dreamkeeper.

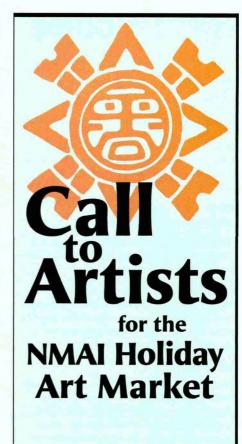
Tales of Wesakechak: Wesakechak and The Medicine (2002, 13 min.) Canada. Director: Gregory Coyes (Metis Cree). In a cautionary tale from the Stories from the Seventh Fire series about respecting the power of medicine, Wesakechak has bad experiences when he tries to use the medicine meant for the birds.

#### Monday, Oct. 2-Sunday, Oct. 29

Paulina and the Condor (1995, 10 min.) Bolivia. Director: Marisol Barragan. An animation tells the story of an Aymara girl of Bolivia who leaves her mountain home to live in the city.

Onenhakenra: White Seed (1984, 20 min.). United States. Director: Frank Semmens, for the Akwesasne Museum. Mohawks of the Akwesasne Reservation talk about the role of corn in their culture and show the making of traditional corn soup and cornhusk dolls.

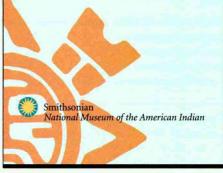
Raven Tales: How Raven Stole the Sun (2004, 23 min.) United States/Canada. Directors: Chris Kientz (Cherokee) and Simon James (Kwakwaka'wakw). A computer animation based on a traditional tale from the North Pacific Coast brings to life the comic and creative interaction of Eagle, Frog, and Raven at the beginning of time-and how Raven brings daylight into the world.



WASHINGTON D.C. AND NEW YORK CITY Dec. 8, 9, & 10, 2006

SEPT. 1, 2006

For more information and details on how to apply, visit www.AmericanIndian.si.edu



#### MUSEUMGUIDE

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

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

LOCATION: 4th St. and Independence Ave. SW, Washington, D.C. 20024 (Located on the National Mall between the Smithsonian's National Air and Space Museum and the U.S. Capitol)

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

#### **NEAREST METRO STATION**

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

ADMISSION: Free to the public. Timed entry passes are no longer required. 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.)

#### GROUP ENTRY:

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



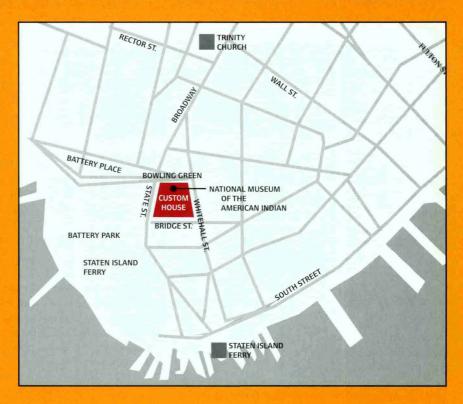
#### **NMAI IN NEW YORK CITY**

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

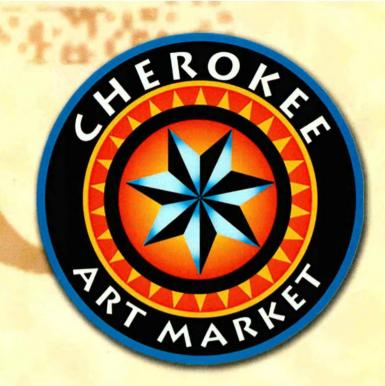
The museum offers two shops – the Gallery Shop and the Museum Shop. The Gallery Shop (on the main level) features a large collection of books on Native cultures, including catalogs from current and past exhibitions as well as authentic pottery, handcrafted Native jewelry, and traditional and modern Native 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) 514-3766 for more information.

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

Call (212) 514-3700 for more information.
For program updates call (212) 514-3888 or
www.AmericanIndian.si.edu 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.



## 2006 Cherokee Art Market

October 14 and 15, Tulsa, Oklahoma

Cherokee Art Market features more than 200 elite Native American artists and benefits the Cherokee Heritage Center.

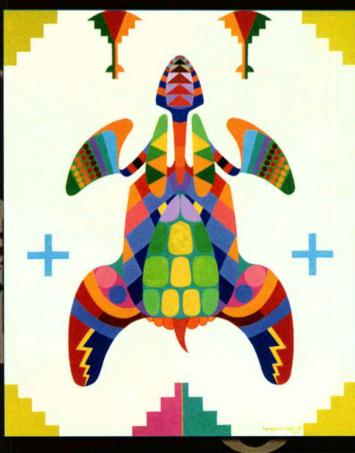
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