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18 MARVIN OLIVER
Nationally renowned sculptor and printmaker Marvin Oliver (Quinault/Isleta Pueblo) challenges conceptions of contemporary Native American art. At 61 years of age, he made history when one of his glass sculptures was chosen for the official poster of the prestigious Santa Fe Indian Market.

24 NATIVE PLACES: NICARAGUA
Nicaragua’s Caribbean coast, home to the Rama, Mayangna, and Miskito people, is one of the country’s most pristine shorelines. Peppered with colorful villages accessible only by water, the region reveals the beauty and richness of the local cultures.

34 A CALL TO CONSCIOUSNESS
ON THE FATE OF MOTHER EARTH
For more than half a century, Native elders have called attention to humanity’s impacts on Mother Earth. Today these warnings echo throughout the planet.

42 A PLACE AT THE THANKSGIVING TABLE
Celebrated by millions of Americans each year, the annual Thanksgiving dinner is a national institution, but the holiday has aroused mixed emotions in Indian Country. Now, generations removed from the “First Thanksgiving,” Native peoples are reclaiming their rightful place at the table.

48 POETRY
Casualties by M. L. Smoker (Fort Peck Assiniboine/Sioux).

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In the heart of Venice, artist Edgar Heap of Birds (Cheyenne/Arapaho) explores the formation of republics as part of the Venice Biennale.

52 NAICHE’S DEER HIDE PAINTINGS
A puberty ceremony is intricately depicted in a Chiricahua Apache hide painting made by Chief Naiche, who revived the ceremony in the early 1900s.

Errata: The Summer 2007 issue misspelled the surname of Nora Naranjo-Morse on its cover and in one instance on page 19. The publisher apologizes profusely to Nora Naranjo-Morse for these unfortunate typographical errors.
The Ghost Dance

David Michael Kennedy’s haunting image:

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The Smithsonian’s National Museum of the American Indian (NMAI) is pleased to announce the third in a special series of blankets celebrating great Native design. This vibrant new blanket, based on collaboration between NMAI and famed Pendleton Woolen Mills, draws its floral inspiration from the beadwork of an early 20th century Nez Perce artist’s dress.

Native women from the Plains, Plateau, and Great Basins region of the United States and Canada have for generations made magnificent dresses that reflect their individual and community identity. The dress from which this new blanket design derives is featured in the NMAI’s newest exhibition Identity by Design: Tradition, Change, and Celebration in Native Women’s Dresses (March 24, 2007—January 2, 2008).

These blankets will go quickly. Order yours today. Proceeds from your order will help support important Native outreach programs.

Blanket specifications:
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Representing Native Americans as a holistically balanced people, this design features a figure placed solidly upon Mother Earth, emphasizing the link between the two. The sun-like symbol reflects the sun’s significance to many tribes and also represents a type of headdress.

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FROM THE DIRECTOR

The Geography of Spirit

The devastating losses suffered by Native peoples going back to the time of contact never cost us our love for the land, nor our deeply felt belief that we humans are part of a living, interconnected system. This relationship to Mother Earth goes beyond platitude and feel-good gesturing. It is, rather, a dynamic belief system that goes to the very heart of Native thinking. “Indigenous people are a people of place,” writes Tewa scholar Gregory Cajete, “and the nature of place is embedded in their language. The physical, cognitive, and emotional orientation... is a kind of map they carry in their heads and transfer from generation to generation. This map is multidimensional and reflects the spiritual as well as the mythic geography of a people.” Dr. Cajete adds that Native people understand nature “as the essence of the Great Mystery that guides and breathes life into all things.”

Readers of American Indian and members of the Smithsonian’s National Museum of the American Indian (NMAI) are, of course, familiar with the profound importance of Mother Earth to Native peoples. You know, for example, how painstakingly we planned and built our new museum on the National Mall in Washington, D.C. to reflect Native reverence for the earth. You won’t find many museums whose grounds include croplands, a thriving wetlands, the solemn and inspiring presence of “Grandfather Rocks,” and thousands of trees and plants native to the Washington area.

These days, we are practicing a new version of “show and tell” at the National Museum of the American Indian. Our programs, exhibitions, and books – indeed, our very presence in Washington, D.C. and New York City – are all, we hope, a way of showing Native objects through Indian perspectives to our visitors and members. But we have embarked on a new commitment to “civic engagement,” by which we hope also to tell our public – through a variety of dialogues, symposia, and programs – something fundamental about Native ways of thinking and acting. I don’t think there’s any cause more worthy of this emphasis on civic engagement than the fate of Mother Earth.

On July 7th, the NMAI played an influential role by producing a public program in the spirit of Live Earth, the series of worldwide concerts and events designed to increase awareness and focus attention on climate change. Cities around the world took part in this extraordinary endeavor, which was carried by NBC, MSNBC, Sundance, and other media outlets. But the NMAI was the only cultural institution included. We know our lineup of Native performers and speakers added a historic dimension to this global effort. We are also pleased that our connection to Live Earth brought word of the museum to the entire globe – talk about museum outreach!

...we have embarked on a new commitment to “civic engagement,” by which we hope also to tell our public – through a variety of dialogues, symposia, and programs – something fundamental about Native ways of thinking and acting.

This November, the museum continues its passionate engagement on behalf of our beleaguered planet by hosting a symposium entitled Call to Consciousness: Global Climate Change and the Fate of Mother Earth. Tribal leaders, scientists, philosophers, policymakers, and others will, we hope, inspire us with new ideas and approaches as we contemplate what the future may hold. There is a long and venerated tradition of Native prophecy and truth-telling of which I believe this gathering will become an important part.

The NMAI has been called “the museum different” for the ways in which we have empowered the Native voice in our interpretative work. But I think we can now also lay claim to a new title – “the museum making a difference.”

W. Richard West, Jr. (Southern Cheyenne and member of the Cheyenne and Arapaho Tribes of Oklahoma) is the Founding Director, National Museum of the American Indian.
HE’S BEEN CALLED A RISK TAKER AND A TRAILBLAZER – BUT THIS INNOVATIVE ARTIST INSISTS THAT HIS AMBITIOUS AND FEARLESS ARTISTIC EXPLORATIONS ARE JUST “PART OF LIFE’S JOURNEY.”
Marvin Oliver at his Seattle, Wash. studio. When viewed in changing light, the Sun/Moon glass piece in his hands is either golden (Sun), blue (Moon) or clear.
It, alone, is a great honor for the 61-year-old sculptor and printmaker, but it is what it represents that makes him smile. It not only marks the first time in the market’s 86-year history that a glass artist has been chosen for the honor, but it also highlights the growing appreciation among the Native audience and judges for contemporary and cutting-edge works.

“It’s humbling to be able to give back to the market, because it has helped me and so many other artists over the years,” says Oliver, dressed in his usual wardrobe of Hawaiian shirt, shorts, and ankle socks. “They normally don’t select Northwest artists, and it is especially refreshing to see new kinds of work and materials playing a bigger role.”

Oliver calls the poster, and the glass sculpture it is based on, *Shaman Tells the Raven’s Tale*. It fuses glass with tradition and Southwestern colors with classic Northwest Coast style to evoke the lore of the raven’s mythical powers. As with so many of his works the past decade, it also represents a personal journey that is fueled by both tradition and curiosity.

In fact, Oliver’s odyssey has transformed him into an influential figure in contemporary Native art and a nationally renowned sculptor and printmaker. While teaching traditional carving and craft, he also serves as a pioneer in both techniques and applications in glass.

Next spring, he will unveil a 30-foot bronze orca fin in the town square of Perugia, Italy, marking the first time the city has commissioned a piece of public art from a non-Italian sculptor.

Through his art he strives to explore places between the then and now, roots and modern life, gravity of tradition and emotion of contemporary art. He is too curious to keep doing the same thing — and too ambitious. He wants to show at New York’s Museum of Modern Art some day and is entertained by a University of Washington science professor’s proposal to launch one of Oliver’s sculptures into space.

He began exploring Native themes through carving as a student at the University of Washington (UW). His work has evolved from line-drawing and painting to silk-screening; carving wooden totems, masks, and helmets; and now to fashioning pieces from bronze and glass. He has gotten bolder with age, experimenting with material, ideas, and scale.

His parents, Emmett and Georgia Oliver, were both professional educators. Each taught him different lifelong lessons: Georgia about art and tradition, while Emmett was instrumental in fueling his education and ambition.

Oliver keeps old clay pots that belonged to his mother and were handed down from the pueblos of New Mexico. She would often take him to the homes so he could watch the craft. When he rubs his hands over a bean pot, he feels the blend of art and function.

His father, Emmett, dedicated much of his life to helping Native Americans get equal access and the tools to succeed within the larger culture and mainstream education. Eventually, he became Washington state’s first Supervisor of Indian Education. When he created *Paddle to Seattle* in 1989 as part of the state’s centennial celebration, he rekindled annual tribal canoe ceremonies.

The family moved from Washington state to the Bay Area when Oliver was in the third grade. He gravitated toward art and drafting...
early in high school and dreamed of being an architect. Instead, he enrolled in San Francisco State as an art major and studied painting, drawing, and lithography under renowned realists.

In 1969, a year before graduation, Emmett helped lead a Native American takeover of Alcatraz Island and the abandoned federal prison there to protest broken promises and demand equal opportunity. Oliver didn’t stay long.

“They asked me what I’m going to do for the cause. ‘How about sweeping up?’” he recalls. “I was caught off-guard. I didn’t know what to say. I couldn’t do anything. I said I’m out of here. I’m not going to sweep. They looked at me like I wasn’t interested. I told them, I want to go out there and do something more.”

He decided he wanted to keep Native American art alive by teaching it. His father arranged for him to meet an old friend, Bill Holm, a renowned expert on Northwest Coast Native art who was teaching at UW.

With Holm’s help, Oliver designed his own master’s program, learning about Native American art from Holm and fine art from the acclaimed African-American artist Jacob Lawrence. By 1973, Oliver had his master’s of fine art in Northwest Coast art and art history.

The next year, he was teaching at UW and community colleges around the area. He still teaches Northwest Native American art and carving at UW, where he was named a distinguished alumnus, and is an associate curator.
at the university’s Burke Museum.

When beginning his teaching career, he thought he should be an artist, too, like Holm. He began with carvings in the Northwest art style, but moved closer to his roots and the Coast Salish style.

His style has continued to evolve. There are some who feel Native art should stay traditional, but Oliver says innovation is the tradition of Native people.

“Glass is like film or the Internet,” he says. “It’s a more up-to-date urban medium we can use to communicate. If we look back at the long history of Native art, we see change was a major part of it, like using materials of the times. It was art and culture appropriate to their place and time.”

Oliver is a casual man. Chuckles come easily, and he squints when he makes fun of himself, confesses a youthful transgression, or tries to retrieve a misplaced thought. He lives with his wife, Brigette, and his three youngest children.

Brigette, who met him while she was a student in one of the college courses he taught, manages his business, paying and collecting bills, writing grants, and shopping his work around. She also manages their Alaska Eagle Arts Gallery in Ketchikan, where they spend the summers.

Her business sense and eye for detail help on the major jobs her husband takes on, like the 26-foot-long, 18-foot-tall, glass-and-steel hanging sculpture at Seattle’s Children’s Hospital and Regional Medical Center. The six-ton piece, titled Mystical Journey, depicts a mother and child orca.

It was a hard project for engineers, builders, and administrators charged with managing a schedule, a budget, and ensuring that the piece, hanging in a central atrium, could withstand an earthquake. Everyone wanted to cut corners. Frustration boiled over with subcontractors. But Oliver held fast to his vision, and the project finally opened last year.

“You learn from the things that don’t go just right,” he says. “It’s the present, soon to be past, that helps your future.”

That exploratory spirit led the nominating committee for the Santa Fe Indian Market (Aug. 18-19) to choose his work for this year’s poster, says Staci Golar, marketing coordinator for the Southwestern Association for Indian Arts, which operates the market. The committee felt the glass medium helps reiterate that the Indian market is constantly evolving while drawing upon traditional design and techniques.

“In that aspect, Marvin was set apart from the rest of the nominees – he takes risks with his big set pieces, new ideas, new techniques, but at the same time uses his family history, tribe’s stories, and such to inform his work.”

Oliver is also a technician. He is believed to be the first Northwest Native American artist to incorporate computer graphics into his art and among the first contemporary Coast Salish artists to embrace glass, a scene that thrives in the Northwest today.

He employs top glass-blowing gaffers, directing as they fuse molten glass into sculpture. In one series, called Cores of the Earth, workers sandblasted petroglyph images on a glass cylinder. Then he affixed it to an industrial frame so it appeared to have been plucked from the earth. He wasn’t sure people would understand it, but it won the best
Many of Oliver’s glass baskets are modern interpretations of ancient gathering baskets, including clam baskets. The examples pictured below feature images of a raven in flight. *On-the-wing* (center), depicts a raven on the outside while a traditional basket pattern shows through from the inside.

s

“Glass is like film or the Internet. It’s a more up-to-date urban medium we can use to communicate. If we look back at the long history of Native art, we see change was a major part of it, like using materials of the times.”

Richard Seven is a Seattle-based writer.
Stepping onto the Bluefields Airport tarmac in Nicaragua, after a one-hour flight from mountainous Managua, I am embraced by a humid blanket of heat. The Caribbean Coast in southeast Nicaragua is the country’s least traveled shoreline and is known for its dense rainforest, humid climate, and lack of roads. Located in Region Autonoma del Atlantico Sur, a British protectorate until 1860 and a Miskito Reserve until 1894, the area is home to the Rama, Mayangna, and Miskito people, as well as the Creole and Garifuna ethnic groups. It is April, a month before the rainy season, and my guide, Jose Andino, has arranged a tour of some of the region’s communities. A short cab ride takes us to the city’s small harbor, where we snack on delicious, freshly baked bread pudding from a local vendor before boarding a 10-seat, open-sided boat. All the villages we’ll be visiting are accessible only by water.

TOP: In San Juan de Oriente, Duilio Jimenez Cano and wife Paola Petrona Cano with a few of their pots based on ancient Chorotega designs. INSET: An ancient pot found on an island in Lake Nicaragua is believed to be from the Chorotega people who migrated from Mexico and displaced the Rama, who in turn fled to the Atlantic coast.
stepping onto the Bluefields Airport tarmac in Nicaragua, after a one-hour flight from mountainous Managua, I am embraced by a humid blanket of heat. The Caribbean Coast in southeast Nicaragua is the country’s least traveled shoreline and is known for its dense rainforest, humid climate, and lack of roads. Located in Region Autonoma del Atlantico Sur, a British protectorate until 1860 and a Miskito Reserve until 1894, the area is home to the Rama, Mayangna, and Miskito people, as well as the Creole and Garifuna ethnic groups. It is April, a month before the rainy season, and my guide, Jose Andino, has arranged a tour of some of the region’s communities. A short cab ride takes us to the city’s small harbor, where we snack on delicious, freshly baked bread pudding from a local vendor before boarding a 10-seat, open-sided boat. All the villages we’ll be visiting are accessible only by water.
I’m treated to a delicious meal of coconut rice, red beans, jackfish, and beef stew, served up by Frank Lopez’s sister, Miss Tchanilla, before we get back into the boat and go to Pearl Lagoon, a few minutes away.

Our first stop is Rama Cay, the home of approximately 900 Rama people, and it is a 20-minute ride from shore. As we near the 45-acre island, I notice a wobbling black clump. On closer inspection, I see it is a flotilla of dugout canoes rigged with black plastic sails. Men are standing in them, and with a deft flick of the elbow they fling out circular nets, then hoist them, heavy with shrimp, back into their boats.

Welcoming us on the village’s wooden dock is a clutch of curious children. A little boy proudly demonstrates his prowess with a mini casting net, tossing it perfectly again and again into the green water. A tidy collection of wooden homes sit on stilts, and children shyly smile at us from the windows. “We call them thatch houses. The roofs are made of palm leaves cut during the full moon. The roofs last around five years,” explains Rufino Omier (Rama), a village historian.

The Rama have a peripatetic past, according to a printed brochure given to me by tourist coordinator White Well (Rama). It states that initially they came from the Amazon and settled at the mouth of the Rio Maiz and in San Jose, Costa Rica. Omier says it is speculated this could have been “500 years ago.” In the 18th century, the brochure states, they came to Rama Cay either due to a “conflict with another group of Ramas on firm land” or because the island was given to a Rama chief by a “Miskito King as a reward for his service during an expedition war against a Costa Rican tribe.”

Although we’re only here for the afternoon, I find out that visitors who want to stay overnight have two options. The recently built wooden tourist lodge, called Surprise Dream, accommodates up to 14 people and is outfitted with a small kitchen and separate toilet facilities. “We can arrange for activities such as fishing, oyster digging, and canoeing,” says Well. The pastor of the community’s Moravian church, Cleveland McCrea Daniel (Rama), operates another basic tourist cabin with a meal plan. “For breakfast
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there is coffee, fruit, and tortilla. Lunch is beans and rice with coconut and freshly caught fish such as snook. Dinner is usually a soup of fish, sweet peppers, potatoes, and tomatoes. To drink we have cool beer, soda, and bottled water. Daniel also organizes “jungle walks to see parrots and white-faced monkeys, fishing expeditions, and sailboat or canoe outings to see turtles, crocodiles, and manatee.”

As we wander around the village, schoolteacher Anthony Oscar (Rama) explains that Spanish and English are most commonly spoken, but the Rama language (of the Chibchas group) “is being taught to children from preschool to third grade. Very few people still speak it, but it isn’t lost yet.”

Getting back in the boat, we head further up the coast via an inland waterway to reach Pearl Lagoon and the Garifuna community of Orinoco, population 1,300. The trip takes around two hours. Here, we are greeted by Frank Lopez Munroe, who is a math and science teacher as well a member of the community’s local government. “The Garifuna’s background is Arawak Indian and African slave from the Caribbean island of St. Vincent. There are 20 pure Garifuna families in Orinoco and the rest of us are mixed,” he explains.

Neat and cheery, Orinoco is peppered with trim wooden homes painted a bright
rainbow of colors. Chickens, dogs, and a cow or two wander the village’s concrete paths. Munroe stops to greet Julia Lopez, who sits on her porch with a small bowl in her lap, cleaning a jackfish. “It’s for ‘boil up,’” she says, explaining that boil up is a favorite Garifuna/Creole stew made with fish, peppers, cassava, and green banana. (Cassava is a starchy root vegetable that has the consistency of a potato and grows well in tropical climates.) We also pop in to see one of the village’s most important healers, 83-year-old Aldrick Cayaso Morales and his son Simon. Aldrick’s cures for snakebite draw the afflicted from many miles away. “I’ve been studying with him for 10 years,” says Simon, who
explains that the cure involves “a special mixture of herbs and plants given to a patient in a tea and as a poultice at regular intervals.”

I’m treated to a delicious meal of coconut rice, red beans, jackfish, and beef stew, served up by Frank Lopez’s sister, Miss Tchanilla, before we get back into the boat and go to Pearl Lagoon, a few minutes away. Juan has arranged for accommodation with a local Creole family for me, but he points out an attractive two-story inn called Casa Blanca where tourists can also stay.

In the morning, after a sound sleep under protective mosquito netting, I’m ready for the boat ride back to Bluefields. A Garifuna cultural conference is taking place in Bluefields when I arrive and I am able to meet Vernon Ramos Colindres (Garifuna), leader of the Garifuna Group Spirit Dancers. Together for 10 years, the group “came about through a program at the Universidad de las Regiones Autonomas de la Costa Caribe Nicaraguan (URACCAN) to rescue and strengthen our identity, and to educate others,” he says. URACCAN is an indigenous university with three main campuses, including one in Bluefields that services more than 2,000 Miskito, Creole, Mayangna, Rama, Mestizo, and Garifuna students.

The Garifuna Group Spirit Dancers are just getting ready to do a demonstration in the local Sandinista meeting hall. A conch shell is blown like a trumpet, and the three-person drum “orchestra” booms in the background as the dancers launch into the chumba dance. Later, Colindres explains the dance is an expression of Garifuna lifestyle where “the men do the fishing and women do the washing and cooking.” He also proudly notes that “Garifuna language, music, and dance was named a Masterpiece of the Oral and Intangible Heritage of Humanity by UNESCO in 2001.” This special distinction by the United Nations Educational,
Scientific, and Cultural Organization (UNESCO), according to their website, is to alert the international community of the importance of protecting "intangible cultural heritage, fragile and perishable but essential for communities' cultural identity."

After flying back to Managua, I learned that UNESCO bestowed the same honor on a 16th-century colonial comedy called El Gueguense in 2005. Written in Nahuatl and Spanish, the satire portrays the indigenous resistance to Spanish culture and is performed four times a year at Managua's Ruben Dario National Theater by the Ballet Folklorico Nicaraguense (who also performed at the Smithsonian's National Museum of the American Indian in Washington, D.C. in October 2006.)

A 45-minute drive southeast of Managua is a lively tourist area leading to the city of Granada that boasts Masaya Volcano National Park, as well as the pottery-making town of San Juan de Oriente, the famous market town of Masaya, and the picturesque town of Diriamba, where Ballet Folklorico leader Ronald Abud Vivas is based. Juan suggests we drop in to visit Vivas, and he graciously offers to give us a demonstration of the famous dance. Rounding up some of the Mestizo (Indigenous/Spanish) troupe, Vivas leads us to the steps of the town's Basilica de San Sebastian where the masked dancers begin to bow and twirl. Wearing white breeches and colorful sashes, the dancers' masks are of blond, blue-eyed Spanish conquistadores or of their black horses. "It's about the oppression of the Indians and how they wore masks symbolically to survive," explains Vivas. I can only guess how magnificent it must be to see a performance by the entire group.

We stop briefly to view the volcano at Masaya Volcano National Park. Leaning over the railing, I gaze at the massive crater and a thin stream of sulfurous smoke that indicates it is still active. (It last erupted in 1993.) From there we go to the town of Masaya, where I cruise the stalls of its renowned market and peruse shelves full of handicrafts, including Garifuna sculptures from Bluefields, as well as locally made leather goods, weavings, jewelry, and pottery. Before I buy anything, Juan suggests I should "save your pottery shopping for our next stop."
We pull into the Cano family ceramic studio in San Juan de Oriente. The front of the operation is a retail outlet jammed to the rafters with handmade pottery. Juan leads me around back, where there is a wood-burning kiln. Duilio Cano, Jr., 15, throws a pot on a wheel, while his mother Paola keeps an eye on the kiln, and his father, Duilio, Sr., painstakingly paints the exterior of a pot. “I learned to make pottery from my grandmother, who learned from her mother. They were Chorotega,” says Duilio, Sr., who specializes in depictions of Nicaragua’s wildlife, including monkeys, iguanas, and turtles.

I choose an egg-shaped vase decorated with black howler monkeys and a miniature pot with turtle-head handles that Duilio Sr. tells me is “in the Chorotega style.” They are small treasures, receptacles that will hold precious memories of the diverse communities I’ve seen and the warm, vital people I’ve met on this extraordinary trip.

Maureen Littlejohn is a Toronto-based freelance travel writer and frequent contributor to American Indian magazine.
“Whoever controls the education of our children controls our future...”
— Wilma P. Mankiller, Cherokee

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SMITHSONIAN INSTITUTION 33
A CALL TO CONSCIOUSNESS ON THE FATE OF MOTHER EARTH

GLOBAL WARMING AND CLIMATE CHANGE

BY JOSE BARREIRO

FOR MORE THAN HALF A CENTURY, NATIVE ELDERS have called attention to humanity’s impacts on Mother Earth. In the late 1940s, as the Seneca scholar John Mohawk liked to remind us, Hopi elders met with other traditional peoples to share prophecies about humanity’s destructive impact on the ability of our planet to sustain life. The Hopi meeting with Haudenosaunee (Iroquois) traditionalists exchanged prophecies and observations warning about “civilized” society’s assault on nature.

TOP AND RIGHT: The extent of global warming is felt throughout the Arctic. Later autumn freezing and earlier spring thaws have meant increasingly thin ice that poses dangers to humans and animals alike. Many Inuit hunters in Canada’s Nunavut Territory, for example, must now rely on boats to transport their snowmobiles to areas where the ice pack is strong enough to support the machines’ weight. Traditional staples of the Inuit diet – including polar bears and seals – are becoming increasingly scarce or more difficult to hunt.

FAR RIGHT: Global warming – and not human hunting – is the greatest threat to the survival of the polar bear. Shorter and warmer winters have reduced the density and thickness of ice floes, limiting the bears’ ability to hunt for seals, their primary source of food.
By Jose Barreiro

Global Warming and Climate Change

Top and Right: The extent of global warming is felt throughout the Arctic. Later autumn freezing and earlier spring thaws have meant increasingly thin ice that poses dangers to humans and animals alike. Many Inuit hunters in Canada’s Nunavut Territory, for example, must now rely on boats to transport their snowmobiles to areas where the ice pack is strong enough to support the machines’ weight. Traditional staples of the Inuit diet – including polar bears and seals – are becoming increasingly scarce or more difficult to hunt.

Far Right: Global warming – and not human hunting – is the greatest threat to the survival of the polar bear. Shorter and warmer winters have reduced the density and thickness of ice floes, limiting the bears’ ability to hunt for seals, their primary source of food.

Photos by Benoit Aquin / Polaris / Klipix
Since then, Native prophesies have been converging with scientific prediction and empirical observation. More than 50 years after the Hopi outreach and 30 years after American Indians first took their “call to consciousness” to the United Nations’ 1977 Conference On Discrimination against the Indigenous peoples of the Americas, these warnings echoed from the garden of the National Museum of the American Indian (NMAI) on the National Mall in Washington, D.C. during the global event Live Earth 7/7/07. NMAI participated with its own program, Mother Earth, presenting voices from the American Indian world, luminaries, and musicians of international stature.

Tim Johnson (Mohawk), NMAI’s acting director and programmer of the Mother Earth program, signaled 7/7/07 as “a day of education and cultural programming dedicated to increasing awareness about climate change.” Johnson cited the many American Indian cultures “rich in precepts that acknowledge the natural world and that contain powerful messages of gratitude for our Mother Earth. ... Scientific assessment and determination are important. So too – and these are not mutually exclusive – are the lessons of living American Indian traditions.”

Mother Earth, the indigenous gathering at NMAI, issued a “call to consciousness about human impacts upon the Natural World.” Simultaneously, former Vice President and former Smithsonian Regent Al Gore, scientists, and keepers of American Indian culture issued a call for increased attention to climate change.

NMAI shared its exclusively crafted program with the international Live Earth feed that would reach over two billion people. Al Gore spoke at the Mother Earth kickoff at the Museum, thanking Indians for reminding humanity how we’re all “connected to the natural world.” Country music giants Garth Brooks and Trisha Yearwood came out of retirement to help introduce Native groups for 12 hours of music, cultural, and scientific presentations.

Cheyenne Elder Henrietta Mann, grandmother, full professor, and advisor to the president of Montana State University, issued
before every important gathering, we must express the words of gratitude – in our language the Ohen:ton karihwa tehkwen – our Thanksgiving Address. This teaching forms the essence and core of our value system... We are instructed thus to remind ourselves that as human beings, we must gather our minds together and express Thanksgiving for the gifts of the natural world.”

Mann and Cook emphasized that their message is non-partisan and focused on the long term and the future generations. All the Native speakers during the 12 hours emphasized the importance of considering long-term impacts and of encouraging a more integrative science. They carried forward the message of Native traditional elders of the

Dr. Anthony Socci spoke on the broad and increasingly integrated scientific consensus on the causes of climate change. Socci is senior fellow at the American Meteorological Society, a former senior climate science advisor with the Environmental Protection Agency’s Office of Atmospheric Programs, and a designer of the U.S. government’s extensive, multibillion-dollar scientific research programs on environment and climate-related changes.

Socci echoed the elders’ call for a deeper change. “It would be naive in the case of climate change to suppose that we can technologize our way out of the problem without altering our lifestyles and reassessing our relationship with Mother Earth,” he said.

Socci reviewed the work of the Intergovernmental Panel on Climate Change (IPCC), which today involves scientific experts from over 130 countries. The most recent assessment, in 2007, involved over 800 authors and over 1,000 expert reviewers. Socci emphasized that consensus on the causes of climate change is broadly shared by the world’s major scientific organizations, including an international cadre of national academies of science. The scientific consensus achieved by the IPCC is “nothing less than historically unprecedented,” he asserted.

Socci explained, “At the core of the scientific consensus on global warming are multiple, independent lines of evidence converging on a single coherent account.” While no argument carries 100 percent certainty, “the fact remains that there are no identifiable ‘alternative hypotheses’ for which there is any substantial evidence that can explain the observed climate effects.” In four IPCC reports spanning nearly 20 years, leading scientific experts from around the globe have affirmed the reality of a human-induced
“GLOBAL WARMING’S FIRST AMERICAN REFUGEES...”

ABOVE: The severe impacts of global warming are a sad reality for residents of Shishmaref, Alaska. The village of approximately 600 Inupiat, located on Sarichef Island, north of the Bering Strait, five miles from the mainland, has experienced a rapid degradation of its coastline in recent years. Rising temperatures have caused permafrost to melt and ice to form as late as December, leaving the island exposed to the region’s harsh fall storms. Despite millions spent on preventive measures over the years — including the installation of stone seawalls and gabions (sandbags held together with chicken mesh) — the efforts were ultimately futile against the power of the rising Chukchi Sea. As a result, the residents’ homes and traditional subsistence methods are under threat. Following the collapse of one house after a storm surge in 2005, residents voted to relocate the village to a less threatened spot. The decision meant the Inupiat would leave a site that has been home to their people for thousands of years. However, while a new site has been chosen, the high costs of goods and services in the Far North have meant the residents have not yet been able to make the move to their new home. “Shishmaref is the canary in the coal mine — an indicator of what’s to come elsewhere,” Gunter Weller, director of the University of Alaska’s Cooperative Institute for Arctic Research, told Time magazine (September 27, 2004). The article referred to the Shishmaref Inupiat as “global warming’s first American refugees.”

LEFT: During a monthly Erosion and Relocation Coalition meeting in 2005, Shishmaref transportation specialist Tony Weyiouanna (Inupiaq) explains to an HBO filmmaker the realities of relocating his village.

warming — no longer a prediction, but an observational reality.

He was joined by NASA scientist Dr. Nancy Maynard, who runs NASA’s programs with tribal colleges and universities. She noted that “models of climate change — and, indeed, some current evidence ‘point toward increased drought, more frequent severe storms, the drop of water levels in lakes and rivers, and a rise in sea level. The northward migration of warmer temperatures is bringing changes to vegetation, growing seasons, and animal behavior as well as diseases and pests that attack humans, plants, and animals.”

Maynard has recognized the Native role in the understanding of specific habitats. She emphasized for the Mother Earth audience the importance of studying the impacts of climate change on Indian homelands because: “Tribal lands and Indian reservations are present in all of the major ecosystems across the U.S., including the unique environments in Alaska and the islands of the Pacific and Caribbean regions.”

Maynard reminded the audience that tribal lands in the continental U.S. include 56 million acres (3 percent of U.S. lands), and Alaska Native lands amount to 44 million acres. There also are important tribal rights and tribal knowledge about lands beyond reservation boundaries, including activities in fishing, hunting, and gathering. Native lands often are located in ecological peripheries and give early indication of troubling signs. Historical and cultural special areas are good places to observe changes over time.

The Arctic Region’s climate is changing very rapidly, resulting in widespread melting of glaciers and sea ice and a shortened snow season. The reductions in sea ice drastically shrink marine habitat for polar bears, ice-inhabiting seals, and some seabirds, pushing some species toward extinction. For Native Alaskans this can turn into a serious loss of subsistence food and animals central to their culture.

Coastal communities such as Shishmaref, Alaska face severe coastal erosion as the rising sea level and reduction in sea ice allow higher waves and storm surges to reach the shore and destroy land and buildings.

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LEFT: During a monthly Erosion and Relocation Coalition meeting in 2005, Shishmaref transportation specialist Tony Weyiouanna (Inupiaq) explains to an HBO filmmaker the realities of relocating his village.

PHOTOS BY DIANA HAECKER, THE NOME NUGGET
are also already experiencing impacts, with major economic and cultural implications.

Beyond the negative impacts, Maynard urged the audience to become aware of successful programs by indigenous peoples working for ecological solutions. Among the many Native projects throughout the hemisphere stemming from traditional cultural knowledge systems, she pointed to the sustainable forest management of the Menominee Tribe, using traditional tree species and ways of logging. Maynard also reinforced the concept of listening to elders’ wisdom and knowledge about historical solutions to changes over the years. Increasing partnerships between Native climate change response groups (like Yuchi Muscogee Professor Dan Wildcat’s American Indian and Alaska Native Climate Change Working Group at Haskell Indian Nation University and other tribal colleges) with other universities and agencies like NASA have great potential for cooperative research and teaching programs.

Native elders have been speaking out with increasing urgency since the Hopi first met with the Haudenosaunee more than half a century back. Thirty-five years ago, Onondaga Clan Mother Alice Papineau and Hopi spokesman David Monongwe led a delegation of Native elders and activists to the Human Environment Forum in Stockholm, Sweden, to deliver a warning on the fate of Mother Earth. Five years later, at the seminal United Nations conference on indigenous peoples in 1977, it fell to Onondaga faithkeeper Oren Lyons to issue the statement of purpose, as agreed to by dozens of American Indian elders. Faithkeeper Lyons: “I do not see a delegation for the Four Footed. I see no seat for the Eagles. We forget and we consider ourselves superior. But we are after all a mere part of Creation. And we must consider to understand where we are. And we stand somewhere between the mountain and the Ant. Somewhere and only there as part and parcel of the Creation.”

Always on behalf of the traditional chiefs council at Onondaga, Lyons has been one of the indefatigable Indian leaders to have addressed the world on this concern. In Geneva in 1977, in a room full of delegates carrying files on human rights violations, assassinations of Indian leaders, and massacres of whole villages, the Native elders requested that the main speakers, Faithkeeper Lyons included, deliver this primary message from the indigenous delegates – their concern about the plight of Mother Earth. The troubles of Mother Earth come first, said the Native elders. Lyons’ delegation delivered the message, titled Basic Call to Consciousness, at that 1977 seminal congress.

“In our ancient instructions,” Cook told the assembled public on the Mall on July 7, 2007, “...the mothers of our clans are taught to continually remind the leaders of our nations that in all their deliberations, they must consider the effect of their decisions on the seventh generation yet to come. Do not think of one season, they said – do not think of a year or a decade – consider the effect of your decisions for seven generations to come.”

Preserving the health of Mother Earth is the gravest responsibility of our generation and the primary reason why the National Museum of the American Indian, as an institution of living cultures, is focusing on this initiative of human awareness and action. It is an issue of science, of culture and worldview, and of action. There is no more important matter before humankind than the question of how to live successfully and sustainably on Mother Earth.

Jose Barreiro (Taino Nation), Ph.D., is assistant director for research at the Smithsonian’s National Museum of the American Indian.
PHOTO BY JOHN HAEGER/KLIXPIX

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A Place at the Thanksgiving Table

WAMPANOAG GUESTS AT THE “FIRST THANKSGIVING” AT PLYMOUTH BAY OUTNUMBERED THE PURITAN SETTLERS BY NEARLY TWO TO ONE, BUT FOR MUCH OF THE HISTORY OF THIS PREMIER NATIONAL HOLIDAY, THE INDIAN PRESENCE HAS BEEN NEARLY INVISIBLE. MANY NATIVE PEOPLE STAYED ALOOF FROM A FEAST CELEBRATED BY MORE AMERICANS THAN ANY OTHER. BUT THIS ATTITUDE IS CHANGING, AND INDIANS ARE NOW CLAIMING THEIR RIGHTFUL PLACE AT THE TABLE.

BY JAMES RING ADAMS
THIS REVISION SPRINGS IN PART FROM A REMARKABLE protest movement among New England Indians a generation ago. Annual Thanksgiving Day marches at Plymouth Rock brought the Native side of the history back to the public mind, sometimes uncomfortably so, but the ferment may have been a still overlooked influence in the regional Native revival. This resurgence came full circle this spring with federal recognition of the Mashpee Wampanoag tribe, descendants of the Native guests at that 1621 feast.

THE NATIVE ROOTS

History gives only a brief mention of “The First Thanksgiving,” but even then it drew on well-established agricultural traditions, both English and Native. The only mention of the 1621 festivity appeared the following year in a publication in England called somewhat mysteriously Mourt’s Relation. The pamphlet was written by several Plymouth settlers, none of them named Mourt, and ended with a letter by Edward Winslow designed to attract new emigrants. Winslow emphasized that the Natives were friendly. Describing a bountiful harvest, he wrote, “at which time, amongst other Recreations, we exercised our Armes, many of the Indians coming amongst us, amongst the rest their greatest King Massasoyt, with some ninety men, whom for three dayes we entertained and feasted, and they went out and killed five Deere, which they brought to the Plantation, and bestowed on our Governour and upon the Captaine, and others.”

The feast, probably held in mid-October, was a traditional English country Harvest Home celebration, but the Natives understood it very well. Tribes in the Northeast held annual ceremonies for staples such as maple syrup and the Three Sisters: beans, squash, and corn. The Strawberry festival and Schemitzun, the Pequot green corn festival, are still prominently observed.

The feast was also a diplomatic event, marking a mutual defense treaty between Plymouth and the Wampanoag. Ousamequin, the Massasoit, or primary chief of the Wampanoag confederacy, understood very well that European firepower could protect him against his numerically stronger Native enemies, as that of Champlain had tipped the balance in favor of the northern Algonquins and the Dutch for the Mohicans on what is now the Hudson River. It’s significant that the first Thanksgiving included an English firearms exercise.

INVENTING THE TRADITION

This high point of Indian-English comity quickly faded from view as two other traditions took over. The Puritan religious movement for years had sought to purge the church calendar of riotous saints’ days, including Christmas, and replace them with days of Fast and Thanksgiving, decreed as occasions demanded. (The Dutch Reformed Church held similar Fast-, Prayer-, and Thanks-Days that ended with a feast, but the English Puritans preferred to emphasize the fasting.) It
became a bitter irony that a main cause for thanksgiving for the New England settlers was victory in an Indian war. The oldest surviving document proclaiming a Thanksgiving Day, but not the first such proclamation, marked the end of King Philip’s War, launched by the son of Ousamequin against the encroaching settlers.

This religious tradition dominated for the first two centuries, blending with the Harvest Home celebration to give rise to widespread state and local Thanksgiving Days. But as the slavery issue began to tear apart the country in the early 19th century, another movement advocated a single National Union Thanksgiving Day. This decades-long effort explicitly saw social customs as a support for the republican institutions of the United States. It was the almost single-handed work of a remarkable woman, Sarah Josepha Hale (1788-1879), a widowed mother of four from New Hampshire who became the influential editor of the largest magazine of the time, Godey’s Lady’s Book. In the middle of the Civil War, Hale finally prevailed on President Abraham Lincoln to establish Thanksgiving as a pillar of the American civic religion.

Hale, however, was a throwback not only to the classical republicanism of the Revolution and Constitution, but also to the anti-Indian trauma of the New England frontier. Her poems recaptured the settlers’ dread of Indian raiders, and her vision of Thanksgiving left little room for Native participation. It took another generation for Indians to re-emerge in the imagery of the First Thanksgiving.

THE FEAST WAS ALSO A DIPLOMATIC EVENT, MARKING A MUTUAL DEFENSE TREATY BETWEEN PLYMOUTH AND THE WAMPANOAG. OUSAMEQUIN, THE MASSASOIT, OR PRIMARY CHIEF OF THE WAMPANOAG CONFEDERACY, UNDERSTOOD VERY WELL THAT EUROPEAN FIREPOWER COULD PROTECT HIM AGAINST HIS NUMERICALLY STRONGER NATIVE ENEMIES...

About 100 Natives, primarily Wampanoag but also from other tribes, joined with Plimoth Plantation interpretative staff in October 2000 to film a re-enactment of the meeting between Ousamequin, the Massasoit of the Wampanoag, and Governor William Bradford, in the fall of 1621. The days of feasting that followed inspired the national Thanksgiving holiday.
became a bitter irony that a main cause for thanksgiving for the New England settlers was victory in an Indian war. The oldest surviving document proclaiming a Thanksgiving Day, but not the first such proclamation, marked the end of King Philip's War, launched by the son of Ousamequin against the encroaching settlers. This religious tradition dominated for the first two centuries, blending with the Harvest Home celebration to give rise to widespread state and local Thanksgiving Days. But as the slavery issue began to tear apart the country in the early 19th century, another movement advocated a single National Union Thanksgiving Day. This decades-long effort explicitly saw social customs as a support for the republican institutions of the United States. It was the almost single-handed work of a remarkable woman, Sarah Josepha Hale (1788-1879), a widowed mother of four from New Hampshire who became the influential editor of the largest magazine of the time, Godey's Lady's Book.

In the middle of the Civil War, Hale finally prevailed on President Abraham Lincoln to establish Thanksgiving as a pillar of the American civic religion.

Hale, however, was a throwback not only to the classical republicanism of the Revolution and Constitution, but also to the anti-Indian trauma of the New England frontier. Her poems recaptured the settlers' dread of Indian raiders, and her vision of Thanksgiving left little room for Native participation. It took another generation for Indians to re-emerge in the imagery of the First Thanksgiving.

The feast was also a diplomatic event, marking a mutual defense treaty between Plymouth and the Wampanoag. Ousamequin, the Massasoit, or primary chief of the Wampanoag Confederacy, understood very well that European firepower could protect him against his numerically stronger Native enemies...

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With the end of the Indian wars in the West, popular illustrations of Thanksgiving began to include token Native guests, usually hovering in the background. But it wasn't until 1970, precisely the 350th anniversary of the Plymouth landing, that the Native voice again came to the forefront. On September 10, the state planned a dinner to honor the organizers of the anniversary celebrations and invited Wampanoag elder Wamsutta Frank James to deliver a speech of greeting. James drafted a dignified but forthright statement of the price the Indians had paid for their welcome. A state official tried to rewrite his speech. James pulled out and delivered it instead on Thanksgiving Day by the statue of Ousamequin overlooking Plymouth Harbor. It was the first in an annual series of protests led by the United American Indians of New England and called, with a twist on Puritan terminology, the National Day of Mourning.

These protests restored the focus to the Native side of the story. The Plimoth Plantation living history museum (a Smithsonian affiliate) greatly expanded its presentation of Wampanoag culture and produced a valuable exhibit and documentary including the Native viewpoint on Thanksgiving. Although the Day of Mourning marches caused controversy among tribal opinion as well as the mainstream, they also fed a rising current of activism that brought tribal revitalization, land claims suits, and drives for federal recognition. The history of their impact remains to be written, but it would include a wave of Settlement Acts and the dramatic rise of the tribal casinos in southeast Connecticut. In the most recent offshoot, this spring the federal government finally acknowledged the sovereignty of the Mashpee Wampanoag tribe on Cape Cod, the direct descendants of Ousamequin's party at the 1621 festivities.

The conclusion of James's suppressed speech now rings louder than ever. "We still have the spirit, we still have the unique culture, we still have the will and, most importantly of all, the determination to remain as Indians," he wrote. "This is only the beginning of the American Indian, particularly the Wampanoag, to regain the position in this country that is rightfully ours."

James Ring Adams is a senior historian in the Research Office of the Smithsonian's National Museum of the American Indian. A Ph.D. from Cornell University, he was previously Associate Editor of Indian Country Today.
RETURN OF THE NATIVE VOICE

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Over 100 years ago, young Charles Wright of Kansas hitched up his team and rode off toward the Western sunset to seek his fortune. He set up the Indian Shop at Fred Harvey’s hotels in Albuquerque, N.M. and at the Grand Canyon, opened his own trading post on the Navajo reservation, and finally moved his family back to the growing city, opening El Curio, Wright’s Indian Trading Post, in downtown Albuquerque in 1907. With flamboyant style, he courted the tourist trade with colorful “Indian” attractions, and authentic Indian art. Kathryn Wright ran the business from her husband’s death in 1937 to the early 1950s, when she sold it to the current owner’s family.

A study in diversity themselves, the late Sam and Marguerite Chernoff – a Russian immigrant to Chihuahua, Mexico, and the daughter of the French consul there - had just arrived in America with their four children, knowing nothing of Indian art except that they loved it. They looked, listened, learned, and gradually developed their own inventory, establishing solid friendships with such legendary artists as Maria Martinez and Pablita Velarde.

The present director, their son-in-law, Wayne Bobrick, has zealously maintained the Chernoffs’ passion and strongly high standards. “We buy as if we were keeping each piece ourselves. Our customers trust us,” he says. Decades of loyal clients have relied on Wright’s for uncompromising authenticity, quality, and unparalleled service. “Whether locals or out-of-towners, our customers return again and again. Now, with our web site, we are truly global,” adds Bobrick.

He explains, “With formal art education, access to the media and the proliferation of Indian art shows, artists feel free to experiment with techniques, materials, design, and inspiration. It’s a very exciting time in Indian art and we hope to connect cultures for the next century, as well.”

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Casualties

“...linguistic diversity also forms a system necessary to our survival as human beings.” — Michael Krauss

The sun has broken through. 
Breaking through,
this sun—but still today my words are dying out.

Still as I tell of stillness
of a very word
as ( ) as it leaves this world.

My grandmother was told that the only way to survive was to forget.

Where were you?
Where were you? Speaking of myself,
for my own neglect: too often
I was nowhere to be found.

I will not lie.
I heard the ruin in each Assiniboine voice.

I ignored them all. On

...the vanishing, I have been mute. I have risked a great deal.

Hold me accountable because I have not done my part to stay alive.

As a child I did not hear the words often enough to recognize what I was losing.

There are a great many parts of my own body that are gone:
where hands belong there is one lost syllable.

And how a tooth might sound—its absence a falling.

Sound is so frail a thing.

( ) hold me responsible,
in light of failure I have let go of one too many.

I have never known where or how to begin.

— M. L. Smoker

About the Poet: M. L. Smoker (Fort Peck Assiniboine and Sioux; b. Mandy Smoker Broaddus, 1975) read her work at the National Museum of the American Indian in September 2005 as a participant in the museum’s on-going Native Writers Series. One of her poems is included in Pulling Down the Clouds, a CD anthology (available in September 2007) that gives this new American Indian feature its name. Smoker’s Another Attempt at Rescue, her first book of poetry, marked the debut of an exciting new Native voice. Smoker currently works for the Indian Education Division of the Office of Public Instruction in Helena, Mont. A former principal and Dean of Students at the Fort Peck Indian Reservation, she holds an M.F.A. from the University of Montana in Missoula. This poem by M. L. Smoker (reprinted from Another Attempt at Rescue, © 2005, used by permission of Hanging Loose Press) heralds the beginning of a new section featuring the work of Native poets. The title “Pulling Down the Clouds,” from a poem by Ofelia Zepeda, is used here with her permission.
I have been mute. I have risked a great deal. Hold me accountable because I have not done my part to stay alive. As a child I did not hear the words often enough to recognize what I was losing. There are a great many parts of my own body that are gone: where hands belong there is one lost syllable. And how a tooth might sound—its absence a falling. Sound is so frail a thing.

(  ) hold me responsible, in light of failure I have let go of one too many. I have never known where or how to begin.

— M. L. SMOKER

PULLING DOWN THE CLOUDS: POEMS BY CONTEMPORARY NATIVE WRITERS

Casualties “...linguistic diversity also forms a system necessary to our survival as human beings.” — MICHAEL KRAUSS

The sun has broken through. Breaking through, this sun—but still today my words are dying out. Still as I tell of stillness of a very word as (  ) as it leaves this world.

My grandmother was told that the only way to survive was to forget. Where were you? Where were you? Speaking of myself, for my own neglect: too often I was nowhere to be found. I will not lie. I heard the ruin in each Assiniboine voice. I ignored them all. On About the Poet:

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Edgar Heap of Birds
Challenging work by respected artist pays homage to Native Americans at this year’s Venice Biennale

BY JASON RYLE WITH FILES FROM POLLY NORDSTRAND

VENICE – ITALY’S FAMOUS, ROMANTIC island city – might seem an unlikely location to showcase contemporary Native American art. Amid the canals and centuries-old architecture and monuments, this summer visitors and Venetians alike can view the newest installation by Edgar Heap of Birds (Cheyenne/ Arapaho) through September 30.

Sponsored by the Smithsonian’s National Museum of the American Indian (NMAI), Heap of Birds is the latest Native North American artist to participate in the prestigious 52nd International Art Exhibition, more popularly known as the Venice Biennale. As part of the collateral events, Heap of Birds’s contribution comprises a three-part public installation called Most Serene Republics. The exhibition is a reflection of the artist’s interest in how countries and nation-states are often formed through acts of aggression, displacement, or replacement. “The nature of their creation is to eclipse or absorb previous societies and governmental groups,” says Heap of Birds.

His chosen medium is public signage written in English, Italian, and Cheyenne – and translated as “HONOR THE DECEASED/GRANDFATHER/SWIFT HAWK/REMEMBER” – the sign pays homage to Swift Hawk, a member of Buffalo Bill’s Wild West Show who died from influenza in 1890 during their tour of Europe which included Venice.

Two Venetian residents contemplate one of Heap of Birds’s 16 signs along the Viale Garibaldi. Written in English, Italian, and Cheyenne – and translated as “HONOR THE DECEASED/GRANDFATHER/SWIFT HAWK/REMEMBER” – the sign pays homage to Swift Hawk, a member of Buffalo Bill’s Wild West Show who died from influenza in 1890 during their tour of Europe which included Venice.
Native Americans referenced throughout Most Serene Republics. Within the city of Venice itself, Heap of Birds placed signs in two locations: at the Giardini Reali (Royal Gardens), where Napoleon Bonaparte leveled local architecture to create a better view of the Grand Canal, and at the Viale Garibaldi, where Napoleon destroyed homes in order to create an avenue wide enough to hold his processions. In the former, Heap of Birds created eight text panels that examine elements of Venetian history, including the Fourth Crusade, colonization, and artistic achievements. For the latter, 16 text panels pay homage to the Native actors and warriors who toured Europe as part of Wild West shows, many of whom suffered illness, mistreatment, or death.

“One of the reasons that Edgar was an excellent choice for this year’s Biennale is that we wanted an artist who could engage very directly with the public,” says Kathleen Ash-Milby (Navajo), NMAI curator and co-curator of the exhibition along with Truman Lowe (Ho-Chunk). “There has been a lot of curiosity about his work by locals, especially because he uses Italian words and phrases to catch the eye and draw interest.”

The power of public signs to influence passersby is not lost on Heap of Birds. “Public art raises the issue,” he says. “It does not really change minds or change history, but it raises the question. It puts it on the table. That is the mission of the work, to have the viewer be inquisitive about the issue.”

For Ash-Milby, Most Serene Republics is another significant achievement in the pantheon of Native American art. “Contemporary Native art is as accomplished and engaging as other current art forms,” she says. “Having a sustained presence on an international contemporary art stage, such as the Venice Biennale, is a critical step for Native art to gain the recognition it deserves.”

Jason Ryle (Saulteaux) is a writer and filmmaker based in Toronto.
Naiche's
Deer Hide Paintings

Between the years 1898 and 1913 – while the Chiricahua Apaches were living in involuntary exile at Fort Sill, Okla. – Naiche, the last hereditary leader of the Chokonen band of Chiricahuas, created at least nine deer hide paintings. Naiche (c. 1856-1921) was the son of Cochise and grandson of Mangas Colorades, two of the Chiricahuas’ most prominent leaders. Although he was often overshadowed in the American press by the Bedonkohe Apache Geronimo, both the Chiricahuas and the United States Army officers recognized Naiche as an important leader and spokesperson throughout the Apache Wars of the late 1800s and during the Chiricahua Apaches’ unprecedented 27-year detention as prisoners of war.

Naiche’s paintings portray the Na’ii’es, a ritual performance that was, and is, highly expressive of Chiricahua culture and identity. This performance occurs each evening during a four-day puberty ceremony held for a girl. The ceremony is composed of a series of ritual events performed to instill the values of personhood in the girl, or sometimes girls, for whom the ceremony is being held. During this ceremony, a girl is united personally and spiritually with White Painted Woman. Along with her son Child of Water, White Painted Woman is one of the Chiricahuas’ most revered ancestors. In the ceremony, White Painted Woman transforms the girl, making her spiritually strong and endowing her with physical strength and a healthy life.

Naiche’s paintings depict the evenings when the girl for whom the ceremony is being held, and/or female family and friends, dances with mountain spirit dancers, men representing gahe, spiritual beings who have the power to heal, drive away evil, and look after the Chiricahuas’ well-being. The dancers descend from the mountain homes of the gahe to bless not only the girl, now a young woman, but also her community. ⚫

Cecile R. Ganteaume is an associate curator at the Smithsonian’s National Museum of the American Indian.

The Smithsonian’s National Museum of the American Indian opens two new community exhibitions on September 14, 2007 in the Our Peoples: Giving Voice to Our Histories gallery: the Chiricahua Apache of Mescalero, N.M., and the Blackfeet of Browning, Mont.
A Mother’s Legacy, The Male Weavers

18TH ANNUAL NAVAJO RUG SHOW & SALE

NOVEMBER 9–11, 2007 • Snow Park Lodge, Deer Valley, Park City, Utah

Friday, November 9th
6 pm-10 pm
SPECIAL EVENT
Private Preview & Sale
Adults $30
Children under 12 $10
Traditional Hand Woven Navajo Rugs, Jewelry & Crafts
Hors D’oeuvres-Refreshments
Entertainment 7pm-8pm
Live Auction 8 pm-9 pm

Saturday, November 10th
10 am-6 pm
Admission $5 and/or Canned Food
Sale of Rugs, Jewelry & Crafts
Weaving Demonstrations
Navajo Children’s Princess Pageant

Sunday, November 11th
10 am-6 pm
Navajo Code Talker Speaks 10 am-11 am
Navajo Veterans Ceremony
Weaving Demonstrations
Ceremonial Dances & Pow-Wow 3 pm

For more information:
P.O. Box 3401
Park City, UT 84060
www.anelder.org
mail@anelder.org
(435) 649-0535

This project is supported by a grant from the Utah Arts Council, with funding from the State of Utah and the National Endowment for the Arts, which believes that a great nation deserves great art, and the Park City Restaurant Tax.
Call to Artists

For the NMAI Holiday Art Market
Washington D.C. & New York City on December 8 & 9, 2007

Application deadline: September 15, 2007
For more information and details on how to apply, visit www.AmericanIndian.si.edu
EXHIBITIONS + EVENTS
CALENDAR
AUGUST / SEPTEMBER / OCTOBER / NOVEMBER 2007

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

EXHIBITIONS
OUR UNIVERSES: TRADITIONAL KNOWLEDGE SHAPES OUR WORLD
Fourth level
The exhibition explores tribal philosophies and worldviews, annual ceremonies, and events. Come and learn about the Denver March Powwow, 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
The 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
The 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 Indian communities of Chicago (Illinois), Igloolik (Nunavut), Saint-Laurent (Manitoba), Campo Band of Kumeyaay (California), Kalinago (Dominica), Yakama Nation (Washington), Pamunkey (Virginia), and Kahnawake (Quebec).

IDENTITY BY DESIGN: TRADITION, CHANGE, AND CELEBRATION IN NATIVE WOMEN’S DRESSES
Through Summer 2008
Changing Exhibitions Gallery, Third level
Dresses are more than simple articles of clothing for Native women – they are aesthetic expressions of culture and identity. Bringing together 55 dresses and more than 200 accessories from the Plains, Plateau, and Great Basin regions of the United States and Canada, Identity by Design highlights Native women’s identity through traditional dress and its contemporary evolution. The exhibition examines the individual, communal, and cultural identity of Native women and explores how women, gifted with highly developed artistic skills, benefited not only their families but the entire community.

WINDOW ON COLLECTIONS: MANY HANDS, MANY VOICES
Third and Fourth levels
The 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 qeros (cups for ritual drinking).

RETURN TO A NATIVE PLACE: ALGONQUIAN PEOPLES OF THE CHESAPEAKE
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 displays. The 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 that have impacted the lives of the Nanticoke, Powhatan, and Piscataway tribes.

PUBLIC PROGRAMS
For a complete schedule of upcoming public programs, visit www.AmericanIndian.si.edu
All programs are free unless otherwise specified. Programs are subject to change. For evening programs, please enter the NMAI at the south entrance on Maryland Avenue near 4th Street and Independence Avenue S.W.

CONTINUED →
EXHIBITIONS + EVENTS

CALENDAR

LADYBUG RELEASES
Friday, Aug. 24 & Friday, Sept. 14, 10 a.m. (weather permitting)
Take part in releasing ladybugs into the museum’s Native landscape. The agricultural technique is an eco-friendly and fun way to control pests in the landscape. Meet at the NMAI’s south entrance on Maryland Avenue near 4th Street and Independence Avenue S.W.

TRUNK SHOW: NANA PING
Thursday, Aug. 30 – Monday, Sept. 3, 10 a.m. – 5:30 p.m.
Chesapeake Museum Store, First level
Meet NaNa Ping (Pascua Yaqui), also known as Michael D. Garcia, and learn about his award-winning jewelry. He is known for his work in gold and silver with mosaic gemstones. NaNa Ping means “aspen mountain” in the Tewa language. Originally from the Pascua Yaqui village of Guadalupe, Ariz., Ping currently resides in Nambe Pueblo outside of Santa Fe, N.M. He is a strong advocate for Native art and its authenticity, and is an active board member of the Indian Arts and Crafts Association.

NAVAJO PARADISO!
DOCUMENTARY SHOWCASE

Saturday & Sunday, Sept. 1 & 2
Rasmussen Theater
Navajo Paradiso! is part of the Film + Video Center’s Weekend Matinee program, a series of special screenings that celebrate the work of Native Americans in the movies—directors, actors, writers, and community activists.

THE LAST TREK
Saturday, Sept. 1, 1:30 p.m.
(2006, 30 min.) Director: Ramona Emerson (Navajo). Elder Helen Bitsily is one of the few Navajo people who still make the arduous journey on foot twice a year to take their sheep to distant grazing lands. The filmmaker follows Bitsily on what the elder has said will be her last trek. Discussion with filmmaker and special guests to follow the film.

Please note: The 1:30 p.m. screening of MISS NAVAJO has been canceled.

HOME
Saturday & Sunday, Sept. 1 & 2, 3:30 p.m.
(2005, 35 min.) Director: Dustinn Craig (White Mountain Apache/Navajo). Tribal members from the Southwest—Apache, Tohono O’odham, Navajo, Pueblo, and Yaqui—discuss their connections to homelands and what the concept of “home” means to them. This film was created for and can be seen in the exhibition HOME: Native People of the Southwest, at the Heard Museum in Phoenix. Discussion with the director to follow the film.

2007 INDIAN SUMMER SHOWCASE

Welcome Plaza
(rain location: Potomac Atrium)
Join us for the last two concerts of the 2007 Indian Summer Showcase—a summer evening concert series outside the museum’s main entrance. Presented twice a month from June through September, the series presents Native music from throughout the Americas. Free; no tickets required. The Mitsitam Native Foods Cafe will offer light refreshments and beverages.

VINCENT CRAIG
Saturday, Sept. 1, 5:30 p.m.
Vincent Craig (Navajo) is a singer-songwriter, humorist, cartoonist, and motivational speaker based on the White Mountain Apache Nation in Arizona. He has been called “a Navajo Renaissance man” for his talent as a singer/songwriter of popular Navajo cowboy ballads, protest songs, and social and political satire. Known in Indian Country for his popular singles Rita and Chizzie, Craig has released numerous CDs, including Yer Jus’ Somehow and Cowboys ‘N’ Stuff. His most recent album is Her Land. For more information, visit http://muttonman.com. You can also meet Vincent Craig on Friday, Aug. 31, at noon in the Outdoor Amphitheater as part of Meet the Musicians from the 2007 Indian Summer Showcase.

RANFERI AGUILAR
Saturday, Sept. 15, 5:30 p.m.
Ranferi Aguilar (Maya) blends ancient Mayan sounds with the guitar and other modern instruments to create new arrangements of traditional Mayan music. He was a founding member and lead guitarist of Guatemala’s most famous rock band, Alux Nahual. After the group disbanded in 1999, Aguilar began a solo career. His present concert piece, Hacedor de Lluvia (Rainmaker), may be classified as New Age music created with pre-Hispanic indigenous musical instruments.
In 2002, he was honored with the Arco Iris Maya (Maya rainbow) Award for producing the best traditional music album. You can also meet Ranferi Aguilar on Friday, Sept. 14, at noon in the Outdoor Amphitheater as part of Meet the Musicians from the 2007 Indian Summer Showcase.

WEAVING WORLDS
Saturday & Sunday, Sept. 1 & 2, 1:30 p.m.
(2007, 57 min.) Director: Bennie Klain (Navajo). An exploration of the intricate relationships between Navajo rug weavers and reservation traders, this documentary reveals the delicate balance between maintaining cultural traditions, economic survival, and artistic validation. Discussion with the director to follow.
CLASSICAL NATIVE 2007

Thursday, Nov. 8 - Sunday, Nov. 11

This November, the NMAI presents its second Classical Native program by bringing the talents of American Indian classical musicians and composers to the Elmer and Louise Rasmuson Theater. Classical Native will feature several world and U.S. premieres of works by Native composers. All concerts (except The Queen’s Band) are free and open to the public; The Queen’s Band is co-sponsored by The Smithsonian Associates as part of the Native Expressions series. For tickets, visit www.residentassociates.org or call (202) 357-3030.

Thursday, Nov. 8
7:30 p.m.: The Queen’s Band, from New York City, performing Pocahontas in the Court of King James I, by George Quincy (Choctaw), and Trance Music, by Dawn Avery (Mohawk).

Saturday, Nov. 10
1 p.m.: Vocal music by David Yeagley (Comanche), including choral works and excerpts from his opera Jacek.
3 p.m.: Cello recital by Dawn Avery (Mohawk), featuring premieres of works by Raven Chacon (Navajo), Tim Archambault (Kichisipirini), and Dawn Avery.

5 p.m.: A Tribute to Louis Ballard (Quapaw; 1931-2007), the late dean of American Indian composers, featuring a selection of his instrumental and vocal works.

Sunday, Nov. 11
1 p.m.: Veterans Day Concert, featuring R. Carlos Nakai (Navajo/Ute) and others.
4 p.m.: The Contemporary Music Forum, featuring new works by David Yeagley (Comanche), Barbara Croall (Odawa), Raven Chacon (Navajo), and Jerod Tate (Chickasaw Nation).

CULTURAL ARTS PROGRAMS

The Cultural Arts programs in November will be held in celebration of American Indian and Alaska Native Heritage Month.

NATIVE PERFORMANCE: CONNECTIONS WITH STEVEN ALVAREZ
“The Old Ones tell us who we are…”
Tuesday & Wednesday, Nov. 6 & 7, 10:30 a.m. & 11:45 a.m.
Rasmuson Theater
Immerse yourself in the mesmerizing performance by Steven Alvarez (Yaqui/ Mescalero Apache/Upper Tanana Athabascan) that features music, stories, and large on-screen images about ancient traditions, oral history, and finding ourselves. Recommended for ages six to 14. Presented in partnership with the Smithsonian’s Discovery Theater as part of its Meet the Museum series. For tickets, call (202) 633-3030 for single tickets or (202) 357-1500 for tickets for groups of 10 or more; or e-mail DTreservations@si.edu.

NATIVE WRITERS: N. SCOTT MOMADAY
Wednesday, Nov. 28, 6:30 p.m.
Rasmuson Theater
Author and professor N. Scott Momaday (Kiowa) won the Pulitzer Prize for fiction in 1969 for his first novel, House Made of Dawn. He has written numerous books, including his latest work, Three Plays (University of Oklahoma, October 2007) – a collection of two plays and a screenplay never before published. Momaday has received numerous awards and academic degrees, including a Guggenheim Fellowship. He was a founding Trustee of the NMAI and is a member of the

CONTINUED ☞
**EXHIBITIONS + EVENTS CALENDAR**

Kiowa Gourd Dance Society. In the 1990s, Momaday founded The Buffalo Trust, a non-profit foundation for the preservation and revitalization of Native American cultural heritage. A book signing and reception will follow the program.

**BEADWORK DEMONSTRATION:**
**FRANCES WASHBURN**
Friday & Saturday, Nov. 16 & 17
11 a.m., 1 & 3 p.m., Rooms 4018-4019
Frances Washburn (Lakota/Anishinaabe) will demonstrate beadwork techniques she learned from her father. She will show examples of her beadwork projects. Presented in celebration of Identity by Design: Tradition, Change, and Celebration in Native Women's Dresses.

**NATIVE PERFORMANCE:**
**THIRZA DEFOE DANCING THE STORIES**
Thursday & Friday, Nov. 15 & 16, 10:30 a.m. & 11:45 a.m.
Rasmussen Theater
World-renowned hoop dancer Thirza Defoe (Ojibwe and Oneida Nations of Wisconsin) shares traditional call-and-response Iroquois social songs, a graceful Eagle dance, storytelling, and an introduction to the Ojibwe language. Thirza effortlessly weaves 24 hoops into designs of flowers, eagles, butterflies, and other natural symbols. Then she invites the audience to join in a people’s hoop dance. Recommended for all ages. Presented in partnership with the Smithsonian’s Discovery Theater as part of the Meet the Museum series. For tickets, call (202) 633-3030 for single tickets or (202) 357-1500 for tickets for groups of 10; or more e-mail DTreservations@si.edu.

**SAVE THE DATE**
**NMAI HOLIDAY ART MARKET**
Saturday & Sunday, Dec. 8 & 9, 10 a.m. to 5:30 p.m.
The NMAI Holiday Art Market will be held indoors at the NMAI on the National Mall in Washington, D.C., and at the museum’s George Gustav Heye Center in New York City. At each location, the art market will feature works by Native artists, including: jewelry; ceramics; fine apparel; handwoven baskets; traditional beadwork; dolls in Native regalia; and paintings, prints, and sculpture.

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

**SPECIAL EVENTS**

**EL DÍA DE LOS MUERTOS/DAY OF THE DEAD**
Oct. 27, 1 - 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 that include dance performances by the Danza Mexica Cetlilizti Nauhcampa dance troupe and hands-on workshops featuring papel picado, paper flowers, and skulls.

**LISTENING TO OUR ANCESTORS: THE ART OF NATIVE LIFE ALONG THE NORTH PACIFIC COAST**
An exhibition of more than 400 objects – almost entirely comprising works from the NMAI’s extensive collection – reflects the diversity of 11 Native communities from the North Pacific Coast. Diversity is reflected in the exhibition’s organization, with separate sections assembled by curators from the Coast Salish, Makah, Nuu-chah-nulth, Kwakwaka’wakw, Heiltsuk, Nuxalk, Tsimshian, Gitxsan, Nisga’a, Haida, and Tlingit communities.

**NORVAL MORRISSEAU: SHAMAN ARTIST**
More than 50 works from Canada’s renowned artist Norval Morrisseau (Anishinaabe) will be presented in this retrospective, including both early works painted on unusual surfaces to the artist’s later vibrant, large-scale canvases. The exhibition chronicles the artist’s search for a style of art that would integrate his understanding of ancient spirituality within a contemporary art form. Norval Morrisseau: Shaman Artist has been organized and circulated by the National Gallery of Canada.

**THE NEW OLD WORLD:**
**ANTILLES - LIVING BEYOND THE MYTH**
Through December 2007
A reprise of the popular 2002 exhibition documents the contemporary lives of Taino and Carib indigenous peoples of the Caribbean and features photographs by Marisol

**NATIVE SOUNDS DOWNTOWN: DON’T MISS A BEAT!**

**NA LEI HULU I KA WEKIU**
Saturday, Aug. 11, 2 p.m.
Rotunda
The dynamic San Francisco-based Hawaiian dance troupe presents a rich blend of traditional and contemporary forms of hula. The company’s trademark hula mua style pays homage to tradition while bringing hula into the modern realm. Directed by Patrick Makaukane (Native Hawaiian).

**MARTHA REDBONE**
Thursday, Aug. 16, 6 p.m.
Diker Pavilion
Join us for the Native soul and R&B from Martha Redbone (Choctaw/Shawnee/Cherokee/Blackfeet), described by Billboard Magazine’s Larry Flick as “a true original; the kind of artist who sets trends, as opposed to following them.”

**LA CASITA: A HOME FOR THE HEART**
Monday, Aug. 27, 5:30 pm
NMAI Cobblestone Area (rain location: Diker Pavilion)
This multicultural presentation and collaboration with Lincoln Center Out of Doors features the poetry, oral traditions and music from eight poets and ensembles, including Pamyua (Inuit and Yu’pik), Yarina (Kichua), Michael Heralda (Nahautl), John Trudell (Santee), and Joy Harjo (Muskogee).
Momaday founded The Buffalo Trust, a non-profit organization dedicated to the revitalization of Native American culture. A book signing and reception will be held at the trust.

**FRANCES WASHBURN**

Thirza Defoe, a world-renowned hoop dancer, will share her traditional call-and-response Iroquois dance forms, as well as her skills in making hoop dresses.

**THIRZA DEFOE DANCING THE STORIES**

On October 20 - January 20, 2008, the museum will present an exhibition of more than 400 objects from the Northwest Coast. The exhibition will feature works from the Kwakwaka’wakw, Heiltsuk, Nuxalk, Tsimshian, Gitxsan, Nisga’a, Haida, and Tlingit communities. It reflects the diversity of 11 Native communities from the North Pacific Coast.

**NORVAL MORRISSEAU: SHAMAN ARTIST**

Norval Morrisseau: Shaman Artist, an exhibition that presents his early works painted on unusual surfaces to a style of art that would integrate his contemporary art form. The exhibition will be held from October 20 - January 20, 2008.

**NA LEI HULU I KA WEKIU - Miss A Beat!**

A reprise of the popular 2002 exhibition documents the contemporary lives of Taino and Carib indigenous peoples of the Caribbean. Join NMAI staff in a day of activities focused on the Taino and Carib cultures, including jewelry, ceramics, fine apparel, and paintings. The market will feature works by Native artists, and features the poetry, oral traditions, and dances, including Pamyua (Inuit and Yu’pik), (Nahautl), John Trudell (Santee), and Joy Yarina (Kichua), Michael Heralda (Choctaw/Shawnee/Cherokee/Blackfeet), described by Billboard Magazine’s Larry Diker Pavilion Saturday, Aug. 11, 2 p.m.

**GATHERING TRIBES & MICHAEL HORSE**

Experience the Beauty of Native America: Ledger Paintings and Jewelry by Michael Horse. Open daily 10 a.m. - 4 p.m. 1573 Solano Ave Berkeley, CA (510) 528-9038

**50 YEARS of POW WOW**

The Mashantucket Pequot Museum’s 50 Years of Pow Wow, an exhibition of photographs and displays of contemporary Native American regalia, is open until September 9, 2007.

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by Thomas Vennum

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The Mashantucket Pequot Museum's 50 Years of Pow Wow, an exhibition of photographs and displays of contemporary Native American regalia, is open until September 9, 2007.

**MASHANTUCKET PEQUOT MUSEUM**
Open daily 10 a.m. - 4 p.m.
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50 Years of Pow Wow was organized by the American Indian Center of Chicago and developed by The Field Museum in Chicago.

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Open: Mon. - Fri. 8:30 am - 4:30 pm
& the 3rd Saturday of each month
10:00 am - 4:30 pm
EXHIBITIONS + EVENTS

CALENDAR

Villanueva (Puerto Rico) and statements from Native people of the region.

OFF THE MAP: LANDSCAPE IN THE NATIVE IMAGINATION
To Sept. 3
The paintings, drawings, sculpture, and installation explores the relationship between Native art and the representation of landscape as seen through the works of James Lavadour (Walla Walla), Jeffrey Gibson (Choctaw/Cherokee), Carlos Jacanamijoy (Inga), Emmi Whitehorse (Navajo), and Erica Lord (Inupiaq/Athabaskan). The artists use the landscape as muse and subject, but none seek to represent a specific place located in a guidebook or on a map. They are not bound by history and tradition in their expressions of landscape; instead, their sources of inspiration range from the profound to the mundane, the past to the present, and the deeply personal to the political.

BEAUTY SURROUNDS US
Through the summer of 2008
An exhibition of 77 works from the NMAI's renowned collection inaugurates the Diker Pavilion for Native Arts and Cultures. Objects include an elaborate 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 Inupiaq (Eskimo) 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, can rotate 10 of the objects to examine them more closely.

PUBLIC PROGRAMS

THE BIG DRAW 2007
Saturday, Sept. 8, 11 a.m. – 4 p.m.
Museum-wide
The NMAI hosts two floors of drawing activities for The Big Draw 2007. In celebration of Listening to Our Ancestors, the Big Draw activities will focus on the art and culture of the Northwest Coast communities represented in the exhibition. The Northern Tide Dancers, led by Wayne Price (Tlingit), will perform throughout the day, and museum visitors will be encouraged to draw images of the dancers. Athena La'Tocha (Lakota/Ojibwe) and Jeffrey Gibson (Cherokee/Choctaw) will lead the drawing.

STORYBOOK READING
Sept. 8, noon
Resource Center
Listen to stories about the people of the Northwest Coast, such as How the Raven Stole the Sun, by Maria Williams (Tlingit) and illustrated by Felix Vigil (Jicarilla Apache/Jemez Pueblo); Whale in the Sky, by Anne Siberell; and Frog Girl, written and illustrated by Paul Owens Lewis. After the readings, participate in The Big Draw.

NORTHERN TIDE DANCERS
Sunday, Sept. 9, 1 & 3:30 p.m.
Diker Pavilion
The Northern Tide Dancers, a group from Alaska, present dances from the Tlingit culture. Led by Wayne Price (Tlingit), the group use masks to tell their ancestors' stories.

CELEBRATE MEXICO NOW! FESTIVAL
WORDS OF THE PEOPLE/PALABRAS DE LOS SERES VERDADEROS
Saturday, Sept. 15, 2 p.m.
Diker Pavilion
Mexico Now is a multi-venue arts festival focused on contemporary Mexico. The program highlights indigenous theater in Mexico with readings from playwrights Petrona de La Cruz and Isabel Juarez Espinosa. The multi-language presentation (English/Spanish/Tzotzil/Tzeltal) tells the stories of women's struggles in the Chiapas highlands. With Mayan dramatists Petrona de la Cruz and Isabel Juarez Espinosa; moderator: Donald Frishmann.

CULTUREFEST 2007
Saturday & Sunday, Oct. 13 & 14, 11 a.m. – 5 p.m.
Battery Park
The NMAI's George Gustave Heye Center’s participation in the NYC & Co's seventh annual family-friendly celebration in nearby Battery Park features 100 cultural organizations. The Git-Hoan Dancers (Tsimshian), led by David Bodey, perform in the Rotunda at noon, 2 p.m., and 4 p.m. Git-Hoan means “people of the salmon” in Tsimshian.

STORYBOOK READING
Saturday, Oct. 13, noon
Resource Center
The people of the Northwest Coast have many interesting and fascinating stories to tell. Join us as we listen to Raven's Light, as told by Susan Hand Shetterly and illustrated by Robert Shetterly; an excerpt from Spirit of the Cedar People: More Stories and Paintings from Chief Lelooska, edited by Christine Normandin; and an excerpt from Four Ancestors, by Joseph Bruchac (Abenaki) with pictures by S.S. Burrus (Cherokee), Jeffrey Chapman (Ojibway), Murv Jacob (Cherokee), and Duke Sine (San Carlos/Yavapai). Afterward, enjoy a presentation by the Git-Hoan Dancers.

TRADITIONAL DANCE SOCIAL:
THUNDERBIRD INDIAN DANCERS AND SINGERS
Saturday, Oct. 20, 7 - 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.

FILM AND VIDEO

SEVENTH ANNUAL NATIVE CINEMA SHOWCASE
Santa Fe Indian Market, Santa Fe, N.M. Wednesday, Aug. 15 - Sunday, Aug. 19
Held during the Santa Fe Indian Market, the annual Native Cinema Showcase celebrates Native American creativity in the movies and presents outstanding recent works and classics – feature films, short fictions, and documentaries – with participating filmmakers, actors, writers, cultural activists, and other speakers. The showcase is a joint program of the NMAI’s Film and Video Center and the Center for Contemporary Art.

DAILY SCREENINGS
The Screening Room, Second floor
July 30 – Aug. 26
Daily at 1 p.m., 2:15 pm, & 3:30 p.m., and on Thursdays at 5:30 p.m.
Dab iiyuu: First Steps (2003, 24 min.)
Canada. Directors: Neil Diamond (Cree) and Philip Lewis. In English and Cree with English subtitles. From a television series on Cree culture: a community in northern Ontario celebrates its young children's first steps, and a traditional tale is enacted.

CONTINUED ➔
**NATIVE ART**

**BOOKS FROM THE NATIONAL MUSEUM OF THE AMERICAN INDIAN**

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**Off the Map**

*Landscape in the Native Imagination*

EDITED BY KATHLEEN ASH-MILBY (NAVAJO)

In strikingly beautiful images and insightful essays, *Off the Map* explores the complex relationship between Native art and the representation of landscape, as seen through the art of James Lavadour, Jeffrey Gibson, Carlos Jacamamijoy, Emmi Whitehorse, and Erica Lord. Together, their work embodies and redefines contemporary Native experiences of the land.

$19.95 softcover • 88 pp; 8 ½ x 11 in.

““What gives Off the Map its flavor and vitality is the sophisticated integration of indigenous American motifs with a vibrant contemporary approach.”” —NEW YORK TIMES REVIEW OF THE OFF THE MAP EXHIBITION AT THE NMAI’S GEORGE GUSTAV HEYE CENTER

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**Mother Earth, Father Skyline**

*A Souvenir Book of Native New York*

EDITED BY DUANE BLUE SPRUCE (LAGUNA/SAN JUAN PUEBLO)

This souvenir book presents the experiences of Native Americans in the world’s most exciting city. In photographs, illustrations, and brief essays, Duane Blue Spruce traces the Native presence in New York from pre-Contact villages to contemporary arts performances.

$9.95 softcover • 64 pp; 6 x 6 in.

“This book opens a door to that marvelous, almost secret, place—Indian New York.” —JOHN HAWORTH (CHEROKEE), DIRECTOR, NMAI’S GEORGE GUSTAV HEYE CENTER

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**A Song for the Horse Nation**

*Horses in Native American Cultures*

EDITED BY GEORGE P. HORSE

CAPTURE (A’ANININ)
AND EMIL HER MANY HORSES
(OGALA LAKOTA)

Replete with photographs of horse ornaments and objects with horse motifs from the NMAI collection as well as historical photographs of North American Indians and their horses, this richly illustrated book documents in essays, poems, stories, and songs the central role horses have played in North American Native cultures from the 1700s to the present.

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Smithsonian
National Museum of the American Indian
K’Evujel Ta Jteklum/Song of Our Land (2005, 36 min.) Mexico. Director: Pedro Daniel Lopez (Tzotzil). Produced by Proyecto Videoastas Indigenas de la Frontera Sur. In Tzotzil with Spanish subtitles. The musical traditions of the Tzotzil community of Zinacantan, Chiapas, include a celebration by ritual leaders of specific feast days and the harp-playing of the filmmaker’s grandfather.

Aug. 27 - Sept. 30
Daily at 1 p.m. & 3 p.m., and on Thursdays at 5:30 p.m.

T’Lina: The Rendering of Wealth (1999, 51 min.) Canada. Director: Barb Cranmer (’Namgis). Produced by the National Film Board of Canada. Traditional oolichan fishing is of great importance to the Kwakwaka’wakw and other First Nations of the North Pacific Coast. T’lina, the oil derived from the fish, is a prized food, a valuable trade item, and a symbol of cultural wealth. Combining footage of a contemporary fish harvest with archival images, the film reflects on the uncertainty of this vital practice.

Oct. 1 - Oct. 24
Daily at 1 p.m. & 3 p.m., and on Thursdays at 5:30 p.m.

Stolen Spirits of Haida Gwaii (2004, 74 min.) Canada. Director: Kevin McMahon. Decades after numerous Native villages of Canada’s Pacific Coast were scavenged for artifacts, a quest is begun by the people of Haida Gwaii to reclaim the remains of 160 ancestors held in the collections of the Field Museum of Natural History in Chicago.

Oct. 25 - Nov. 4
Daily at 1 p.m. & 3 p.m., and on Thursdays at 5:30 p.m.

Popol Vuh: The Quiche Maya Creation Myth (2006, 11 min.) Chile. Director: Ana Maria Pavez. Produced by the Centro Cultural Palacio La Moneda de Chile. In Spanish with English subtitles. Using imagery from ancient art, the animation tells the story of the Mayan culture’s heroes Hunahpu and Ixbalanque, who defeat the gods of the underworld and transform into the sun and moon.


ESPECIALLY FOR KIDS

July 30 - Aug. 26
Day and Night (2005, 6 min.) United States. Director: Joseph Erb (Cherokee). Produced by the American Indian Resource Center in Tahlequah, Okla. In Muscogee Creek with English subtitles. The raccoon’s tail inspires a solution to a dispute between the daytime animals and the nighttime animals, and accounts for the equal division of day and night.


We’ll Still Be Dancing (1992, 3 min.) United States. Director: Dan Jones (Porca). Ponca children dance at a traditional gathering, as seen from the perspective of a young dancer. Shown courtesy of Sesame Street.


Aug. 27 - Sept. 30
Box of Daylight (1990, 9 min.) United States. Director: Janet Fries. Produced for The Sealaska Heritage Foundation. The Naa Kahidi Theater of southeastern Alaska presents the Tlingit story of how Raven brought daylight to the world.

Raven and the First People (2006, 23 min.) Canada. Director: Caleb Hystad. Producer and co-writer: Simon James (Kwakwaka’wakw). From the Raven Tales series. In a new episode from the award-winning animation series of traditional tales from the North Pacific Coast, Eagle and Raven are at odds over how to take care of the world entrusted to them.

Oct. 1 - Nov. 4
Bentwood Box (1985, 9 min.) United States. Director: Sandra Osawa (Makah). This film explores the making of a traditional Northwest Coast-style box of steamed cedarwood, constructed by hand without using nails, screws, or glue.

How Raven Stole the Sun (2004, 23 min.) United States/Canada. Directors: Chris Kientz (Cherokee) and Simon James (Kwakwaka’wakw). From the Raven Tales series. Computer animation brings to life the cosmic misadventures of Raven, Eagle, and Frog, who inadvertently bring daylight to the world.
K'Evujel Ta Jteklum/Song of Our Land

The musical traditions of the Tzotzil community of Zinacantan, Mexico. Produced by Proyecto Chiapas, include a celebration by ritual leaders of specific feast days and the harp-playing of the filmmaker’s grandfather.

Aug. 27 - Sept. 30

Barb Cranmer ('Namgis). Produced by the National Film Board of Canada. Traditional T'Lina: The Rendering of Wealth evokes the often wryly humorous nature of Mexican and the nighttime animals, and accounts for the equal division of day and night.

Oct. 1 - Oct. 24

Kwakwaka'wakw and other First Nations of the North Pacific Coast were scavenged for artifacts, a quest is begun by the people of the oil derived from the fish, is a prized food, a valuable trade for them, and a symbol of cultural wealth. Combining footage of a

Oct. 25 - Nov. 4

Raven Tales series. In a new episode from the award-winning animation set in the perspective of a young dancer. Shown courtesy of Moneda de Chile. In Spanish with English subtitles. Using imagery from ancient art, the animation tells the story of the Mayan culture’s heroes and the nighttime animals, and accounts for the equal division of day and night.

Box of Daylight

Hystad. Producer and co-writer: Simon James (Kwakwaka'wakw). From the Theater of southeastern Alaska presents the Tlingit story of how Raven brought daylight to the world.

Day and Night

La Ofrenda: Days of the Dead evokes the often wryly humorous nature of Mexican and the nighttime animals, and accounts for the equal division of day and night.

Oct. 1 - Nov. 4

Bentwood Box

Waltz to Joy. Produced by the National Film Board of Canada. Traditional Raven Tales series. In a new episode from the award-winning animation, Raven and the First People.

Hystad. Producer and co-writer: Simon James (Kwakwaka'wakw). From the Theater of southeastern Alaska presents the Tlingit story of how Raven brought daylight to the world.
NMAI ON THE NATIONAL MALL IN WASHINGTON, D.C.

HOURS: 10 a.m.–5:30 p.m. daily, closed Dec. 25.
LOCATION: 4th St. and Independence Ave. SW, Washington, D.C. 20560 (Located on the National Mall between the Smithsonian’s National Air and Space Museum and the U.S. Capitol)
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DINE & SHOP: Eat in the critically acclaimed Mitsitam Native Foods Cafe; open daily from 10 a.m. to 5 p.m. The full menu is available from 11 a.m. to 3 p.m., with a smaller menu from 3 p.m. to 5 p.m. Shop for unique gifts in the Chesapeake and Roanoke Museum Stores; open daily from 10 a.m. to 5:30 p.m.

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

NMAI IN NEW YORK CITY

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

SHOP: The 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 as well as authentic pottery, handcrafted jewelry, and Native music recordings. The Museum Shop (on the lower level) has a variety of children’s books, posters, toys, souvenirs, and musical instruments. Open daily 10 a.m.–5 p.m. Call (212) 514-3766 for more information.

PLEASE NOTE: The Gallery Shop will be closed for renovation from May 19 to June 29.

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

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For program updates call (212) 514-3898 or www.AmericanIndian.si.edu click events.
For Film and Video updates call (212) 514-3737 or visit www.nativenetworksi.edu.

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