NATIONAL MUSEUM of the AMERICAN

INDIAN

FALL 2007

RENOWNED SCULPTOR & PRINTMAKER
MARVIN OLIVER

A PLACE AT THE THANKSGIVING TABLE

NATIVE PLACES
VISITING NICARAGUA'S RAMA, MAYANGNA, AND MISKITO PEOPLES

CHEYENNE SCHOLAR
Henrietta MANN
A NATIVE PERSPECTIVE ON GLOBAL WARMING

Smithsonian
National Museum of the American Indian

SKY CITY CULTURAL CENTER AND HAAKÚ MUSEUM PRESENTS

DOUG HYDE

Internationally Acclaimed Native American Nez Perce Sculptor

UPCOMING EXHIBITIONS

DOUG HYDE

Indian Market Exhibition
August 11, 2007
Nedra Matteucci Gallery
Santa Fe, NM

Quest for West
September 7, 2007
Eiteljorg Museum
Indianapolis, ?IN

Gilcrease Museum Miniature Show
October 20, 2007
Tulsa, OK

HAAKÚ MUSEUM

Pueblo Places and Faces
A Lifetime of photography by Lee Marmon
Premiering September 22, 2007

Featuring internationally acclaimed photographer Lee Marmon's final exploration of Pueblo native images. Never before seen images of Acoma Pueblo highlight this historic exhibit.

NATIONAL TRUST for Historic Preservation®

HAAKÚ MUSEUM
ACOMA SKY CITY

skycity.com • 800 747 0181 • P.O.BOX 310 ACOMA, NM 87034

JEWELRY **KEN ROMERO** / PAINTING **GEORGE TOYA**

PUEBLO 3D – design, devotion, detail

AUGUST 16 - NOVEMBER 17, 2007

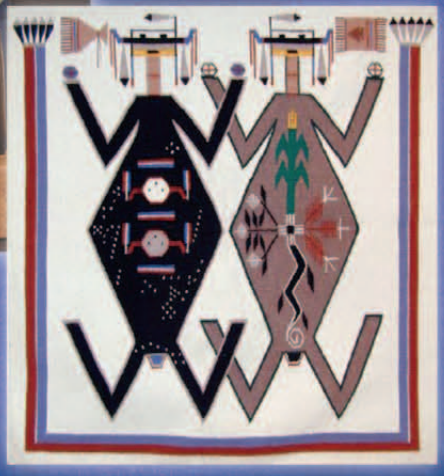
POEH CULTURAL CENTER AND MUSEUM

78 CITIES OF GOLD ROAD, SANTA FE, NM 87506

PH:505.455.5041 WWW.POEHMUSEUM.COM

NEW MEXICO
LAND OF ENCHANTMENT
TOURISM DEPARTMENT

River Trading Post



Arts of Native America

www.rivertradingpost.com

Toll Free: 866.426.6901

314 N. River Street
Dundee, IL 60118 ◇ **847.426.6901**

610 B. Canyon Road
Santa Fe, NM 87501 ◇ **505.982.2805**

7140 E. 1st Avenue
Scottsdale, AZ 85251 ◇ **480.444.0001**

Join Robert Windpony
on his musical journey across the Sonoran desert and into the forests of the Colorado plateau

Robert plays his spirit songs in traditional native style. No electronically created "nature sounds" or artificial instrumentation... just the magnificent voices of his native flutes.

Robert Windpony's native flute CD's are available at better book, variety, music and gift stores worldwide, or online at windponyflutes.com and other music sites

windponyflutes.com

Four Winds Gallery

Quality Native American Art Since 1974

PURCHASES SOUGHT

WWW.FOURWINDSGALLERY.COM

5512 Walnut St. and One Oxford Centre, Pittsburgh, PA 15232

412.682.5092

Become a Mentor

photo ©Kim Ashley

(Pictured above) Jalen, Jemez Pueblo, mentored since 2004

28% of American Indian children drop out of school *
95% of Futures for Children American Indian students are promoted or graduate

Since 1968 a world of possibilities has been provided to more than 15,000 American Indian students through mentoring and training by non-profit:

Futures for Children

It's About the Possibilities

The mentorship relationship can last a lifetime and is a unique opportunity to encourage an American Indian student while forming a cross-cultural friendship.

www.futuresforchildren.org

(800) 545-6843

FUTURES FOR CHILDREN

9600 Tennyson St. NE

Albuquerque, NM 87122

Shop for American Indian hand crafted items at our on-line store: www.ffcais.com.
All proceeds benefit educational programs offered by Futures for Children.

*US Census 2000, for FFC service area in the southwest

NM17

Become a mentor or donate to our mentor recruitment fund

Please complete coupon and send along with payment to Futures for Children

__ I would like to mentor a: __ Boy __ Girl __ Either

__ I prefer a child from the following tribe: __ Hopi __ Navajo __ Pueblo __ Where needed most

School grade level preference_____ __ No preference

Payment Options: __$35 monthly __$420 annually

__ Enclosed is my donation to the Mentor Recruitment Fund I want to make a donation of $_____

__ Corporate matching gift program (please check with your company for process)

__ Enclosed is my check, payable to Futures for Children

Bill my gift to my credit card: __ VISA __ MC __ AMEX

Card No._____

Exp. Date _____

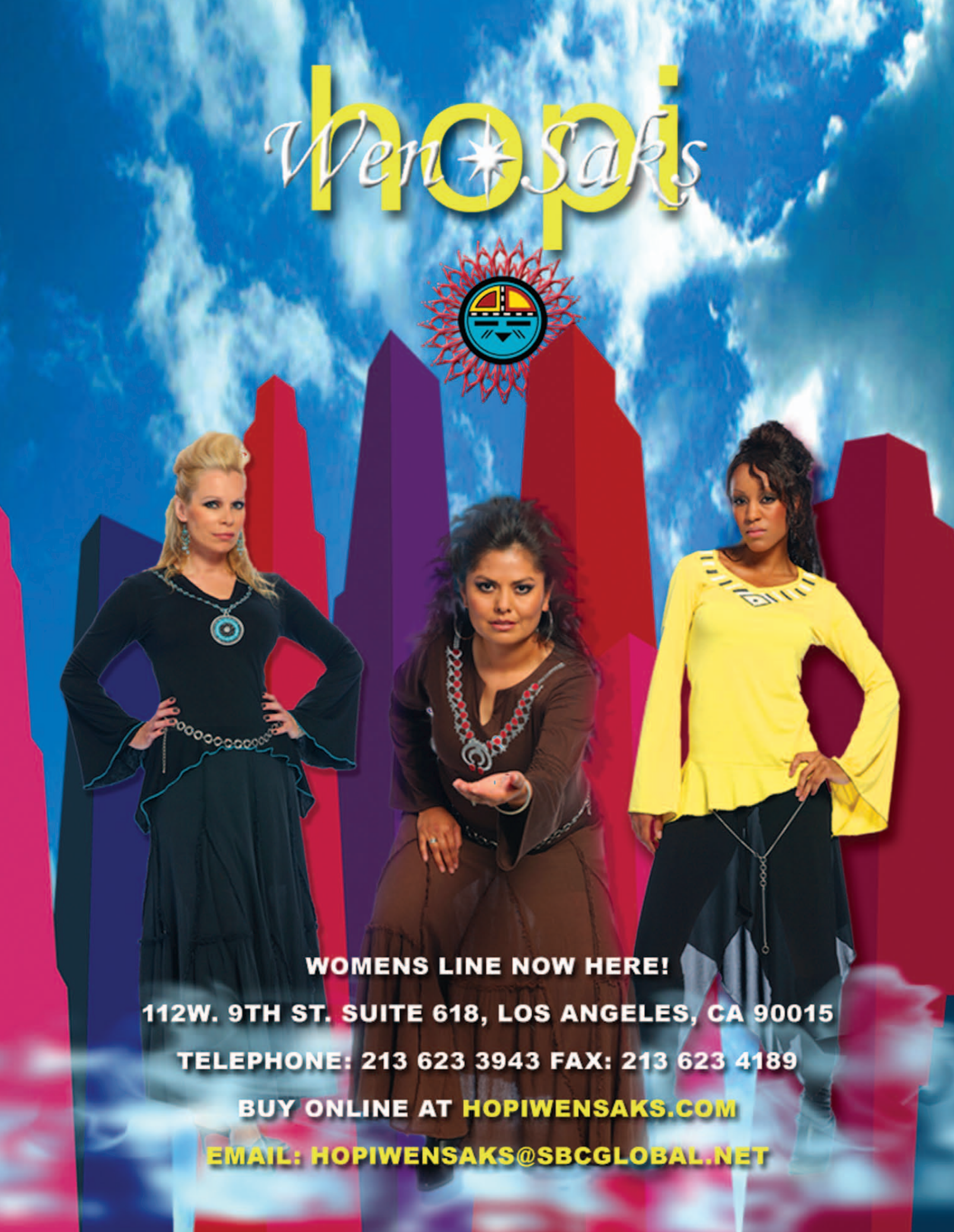
Signature_____

Name_____

Address_____

City_____State_____Zip_____

Home Phone_____E-Mail_____


hopi
Wen Saks
WOMENS LINE NOW HERE!
112W. 9TH ST. SUITE 618, LOS ANGELES, CA 90015
TELEPHONE: 213 623 3943 FAX: 213 623 4189
BUY ONLINE AT HOPIWENSAKS.COM
EMAIL: HOPIWENSAKS@SBCGLOBAL.NET

NATHAN YOUNGBLOOD

EXCLUSIVELY AT

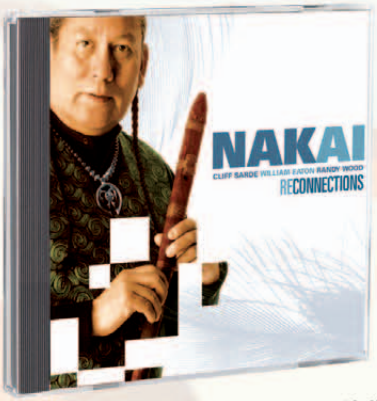
kingGalleries of SCOTTSDALE

7100 East Main #1, Scottsdale, AZ 85251
480.481.0187 // www.kinggalleries.com

native american collections, inc

Denver, CO – By Appointment Only
303.321.1071 // www.nativepots.com

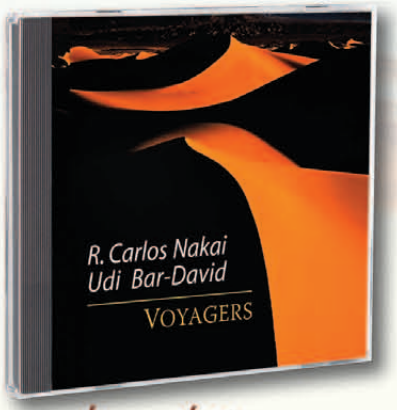
New music from Canyon Records



R. Carlos Nakai
Reconnections

"Best Native American Album!" - New Age Reporter Awards

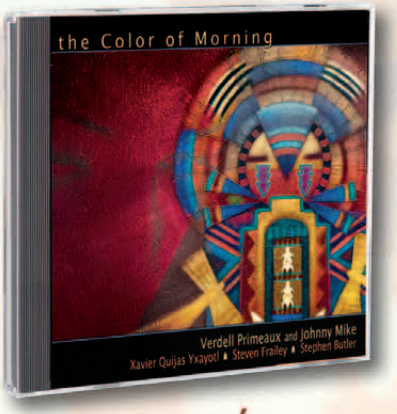
The fluid resonance of Nakai's flute, William Eaton's luminous guitars, and the undulating rhythms and textures of electronica created by Cliff Sarde weave sonic excursions reconnecting past and present. With guest artist Cree singer Randy Wood.



R. Carlos Nakai Udi Bar-David
Voyagers

#7 on May New Age Reporter charts!

Multi-GRAMMY® nominee R. Carlos Nakai melds haunting sounds of the Native American flute with the soulful expressiveness of the cello of Udi Bar-David with subtle percussion by Will Clipman. Includes Native American, Jewish, Arabic and Turkish melodies.



Primeaux & Mike Yxayotl
The Color of Morning

The harmonized vocal chants of Grammy® winning singers Verdell Primeaux and Johnny Mike meld with Mayan flutes and percussion within a sonic mist of shadowy atmospherics and fluid guitars.

Black Lodge
Watch This Dancer

For twenty years Black Lodge (lead by Kenny Scabby Robe) has been one of the premiere drum groups on the Pow-Wow Trail. Known for their always popular songmaking and tight ensemble sound, multi-GRAMMY® nominee Black Lodge presents the very best of northern style singing and drumming.

Robert Tree Cody & Will Clipman
Heart of the Wind

GRAMMY® Nominee

The haunting melodies of the Native American flute evoke the flow and cadences of breathing while the pulsing rhythms of the drum evoke the beating of the heart. A collection of new and transforming songs by GRAMMY® nominees Robert Tree Cody and Will Clipman.

Clark Tenakhongva
Po'li

Noted singer Clark Tenakhongva honors his ancient heritage with a collection of new songs about Hopi life and culture. Po'li (Hopi for "butterfly") exemplifies the subtle artistry of Hopi tradition and its expression in modern life.

For a ***FREE*** catalog with two CDs containing samples of music from 140 albums call (800) 268-1141.

Canyon®

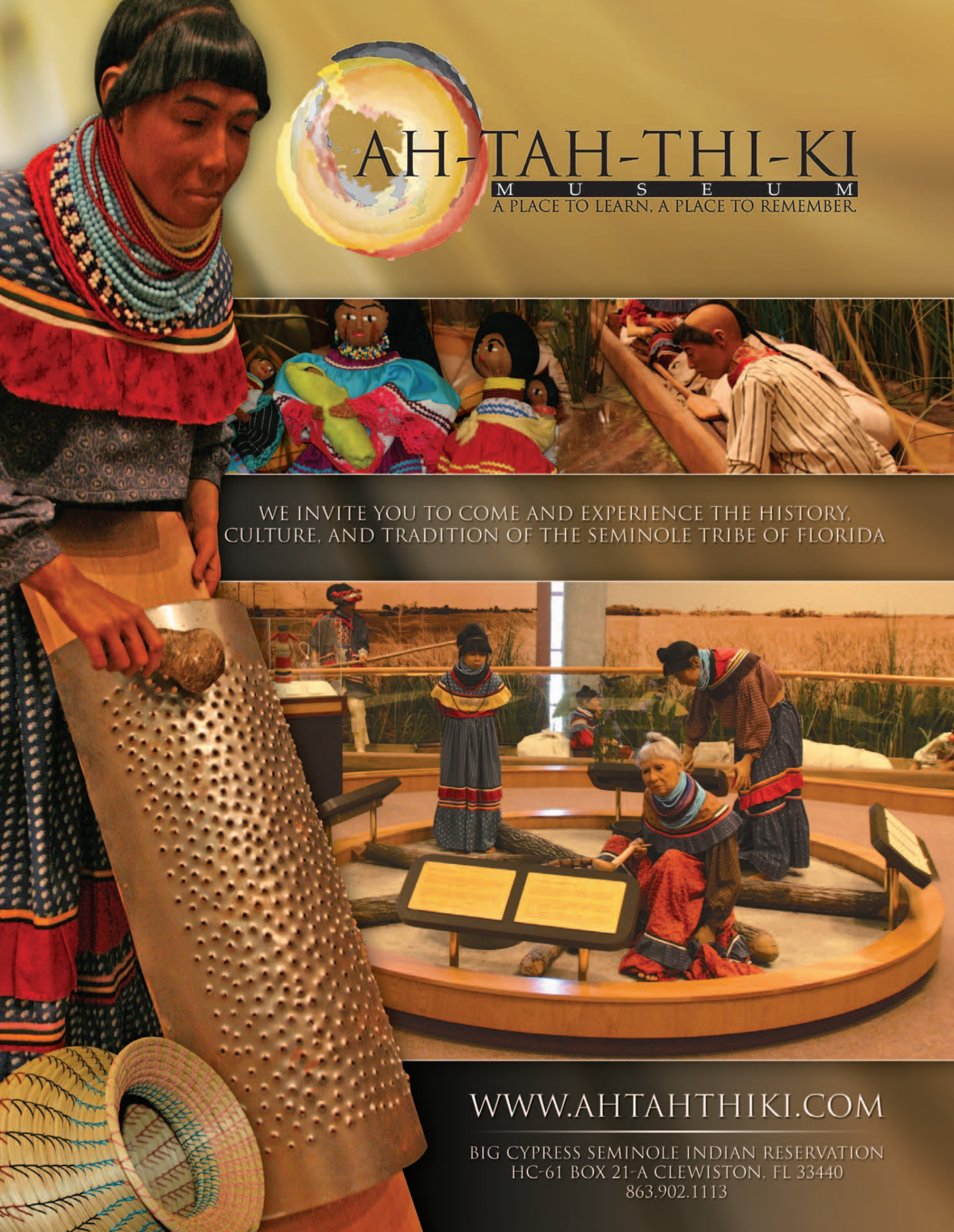
Visit us at www.CanyonRecords.com

CONTENTS

FALL 2007
VOL. 8 NO. 3

COVER PHOTO OF HENRIETTA MANN BY LOUIE PALU/KLIXPIX

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.


AH-TAH-THI-KI
MUSEUM
A PLACE TO LEARN, A PLACE TO REMEMBER.
WE INVITE YOU TO COME AND EXPERIENCE THE HISTORY,
CULTURE, AND TRADITION OF THE SEMINOLE TRIBE OF FLORIDA
WWW.AHTAHTHIKI.COM
BIG CYPRESS SEMINOLE INDIAN RESERVATION
HC-61 BOX 21-A CLEWISTON, FL 33440
863.902.1113

AMERICAN
INDIAN

National Museum of the American Indian magazine (ISSN 1528-0640, USPS 019-246) is published quarterly by the Smithsonian's National Museum of the American Indian (NMAI), 4th Street and Independence Ave SW, MRC 590 PO Box 37012, Washington, D.C., 20013-7012. Periodical Postage paid at Washington, D.C., and at additional offices. *National Museum of the American Indian* magazine is a benefit of NMAI Membership and constitutes $6 of an individual's annual membership. Basic annual membership begins at $25.

Letters to the Editor are welcome and may be mailed to NMAI, Attn. Editor, Office of Public Affairs, P.O. Box 23473, Washington, D.C., 20026-3473 or an e-mail may be sent to aieditor@si.edu. Or, you may call NMAI's Public Affairs office at 202-633-6985, or send a fax to 202-633-6920, Attn. Public Affairs.

To submit a change of address, please call our Membership Help Line toll free at 1-800-242-NMAI (6624), available Monday – Friday, 7:30AM to 9PM ET, Saturday-Sunday 10AM to 4PM. Or e-mail aimember@si.edu. Please be sure to include both your old and new address. NMAI Members can update an address online by visiting www.AmericanIndian.si.edu and clicking on SUPPORT. You can mail your change of address to: NMAI, Member Services, P.O. Box 23473, Washington, D.C., 20026-3473.

Back issues of *National Museum of the American Indian* are $5.00 per copy (shipping and handling included), subject to availability. To order, please call our Membership Help Line toll free at 1-800-242-NMAI (6624) or send an e-mail to NMAImember@si.edu.

To become an NMAI Member or renew an existing membership, please visit www.AmericanIndian.si.edu/give. Attention current NMAI Members: to avoid creating a duplicate member record when renewing, please be sure to log in using your NMAI Member number and the first four letters of your last name. Or, you may call 1-800-242-NMAI (6624) available Friday, 7:30 a.m. to 9 p.m. ET, Saturday-Sunday, 10 a.m. to 4 p.m. ET, to join or renew using a credit card or to request a membership brochure. You may write to us at NMAI, Member Services, P.O. Box 23473, Washington, D.C., 20026-3473.

Circulation Inquiries: For Circulation/Membership questions, please call the Membership Help Line at 1-800-242-NMAI (6624), send a fax to 202-633-6920, Attn. Member Services, or e-mail NMAImember@si.edu.

Postmaster: Send change of address information to National Museum of the American Indian, P.O. Box 23473, Washington, D.C. 20026-3473.

The Ghost Dance

David Michael Kennedy's haunting image.*

Only one artist proof remains
exclusively available at
The Gallery at 17 Peck.

*Limited series of 40 palladium prints.

Wizard III

Nocona Burgess

Contemporary Native American Painter

THE GALLERY AT 17 PECK

American Indian Art
Important Photography
Contemporary Art
17 Peck Street, Providence, RI
401.331.2561 **www.17peck.com**

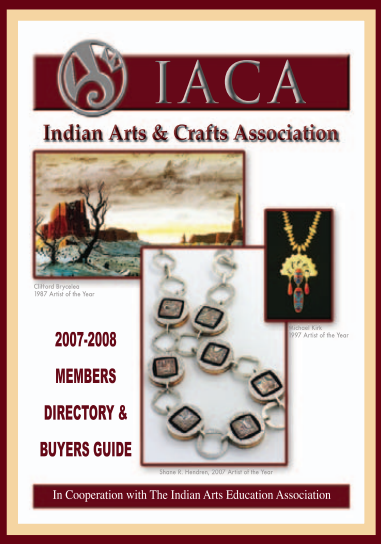
Indian Arts & Crafts Association

***Established in 1974, IACA** has a membership of artists, businesses, museums, associations, collectors and government agencies — all working to promote, preserve and protect the arts of the American Indian.*

The Field Museum
1400 S. Lake Shore Drive
Chicago IL 60605 • 312.665.7693
www.fieldmuseum.org/store

Home & Away Gallery

Artic and Indian Arts for the 21st Century
26 Maine Street • Kennebunkport, ME 04046
www.homeandawaygallery.com • 207-967-2122



World's most reliable source for authentic handmade American Indian art.
To order, call IACA at 505.265.9149

IACA WHOLESALE MARKETS

Buy with confidence at the world's largest trade show of only authentic American Indian arts.

Shane R. Hendren

2007 IACA Artist of the Year

2007 Fall Wholesale Market
October 24-25,
Mesa Convention Center • Mesa, AZ

2008 Spring Wholesale/Retail Market
April 11-12 Wholesale
April 13 Retail
New Mexico Expo • Albuquerque, NM

The Indian Craft Shop

Representing American Indian Art Since 1938

US Department of the Interior
1849 C Street, NW • Washington, DC 20240
202.208.4056 • www.indiancraftshop.com

Indian Arts & Crafts Association • 4010 Carlisle Blvd NE, Suite C • Albuquerque NM 87107
Phone: 505.265.9149 • Fax: 505.265.8251 • Email: info@iaca.com • Website: www.iaca.com

IDENTITY by DESIGN

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:
100% pure virgin wool with a cotton warp
Size: 64" by 80" Price: $205.00 S&H: $17.95

NMAI Members receive free shipping on blanket orders made through the NMAI website or our toll-free number, **800-242-NMAI (6624).**
www.AmericanIndian.si.edu/give

ORDER

Smithsonian
National Museum of the American Indian

Smithsonian
National Museum of the American Indian

Exclusive Collection

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.

STERLING SILVER AND TURQOISE PENDANT $189 (1.5"x 1.125")
Created for the museum by artist Ray Tracey (Navajo)

Available exclusively by calling 1-800-242-6624 or visiting www.AmericanIndian.si.edu/give
NMAI members receive free shipping and handling

Smithsonian
National Museum of the American Indian

BECOME A MEMBER

and Enrich Your Life with American Indian Culture

AS AN NMAI MEMBER, YOU'LL RECEIVE:

FREE 1 YEAR SUBSCRIPTION
to our exclusive, full-color quarterly publication, *American Indian*

20% DISCOUNT
on books purchased from the NMAI Web site

10% DISCOUNT
on all purchases from NMAI and Smithsonian Museum Stores and the Mitsitam Cafe.

PERMANENT LISTING
on NMAI's electronic Member and Donor Scrolls

PREFERRED ENTRY
to the Mall Museum at any time

JOIN TODAY FOR ONLY $25

Visit **www.AmericanIndian.si.edu/give**

Call toll-free **800-242-NMAI (6624)**

Mail a check to NMAI, Member Services
PO Box 23473, Washington DC 20026-3473

Magazine cover photo of Tamara Podemski by Suzanne McLaren.

The Geography of Spirit



Crista Pack, Mellon fellow, and the 2007 summer interns, Colin Burreson (Cherokee), Monica Watchman (Navajo), Leah Gibson-Black Feather (Oglala Lakota), Claire Neily, Rosie Clayburn (Yurok) and Jenny Yang, enjoy a reception held in their honor at the home of Rick West, NMAI's director, in Washington, D.C. The museum's internship program provides education opportunities for students interested in the museum profession and related fields.

PHOTOS BY LOUIE PALU / KLIKPIX

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.

BY RICHARD SEVEN / PHOTOS BY ALAN BERNER

MARVIN OLIVER

HE'S BEEN CALLED A RISK TAKER AND A TRAIL BLAZER – 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.

MARVIN OLIVER

(Quinault/Isleta Pueblo) basks in the noonday sun on the front porch of his Seattle home. He has won many accolades over his long art career, but he is especially pleased by the latest: one of his glass sculptures has been chosen as the official poster for August's prestigious Santa Fe Indian Market.

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

Oliver with *Mystical Journey,* his six-ton orca whale sculpture at the Children's Hospital and Regional Medical Center in Seattle.

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.

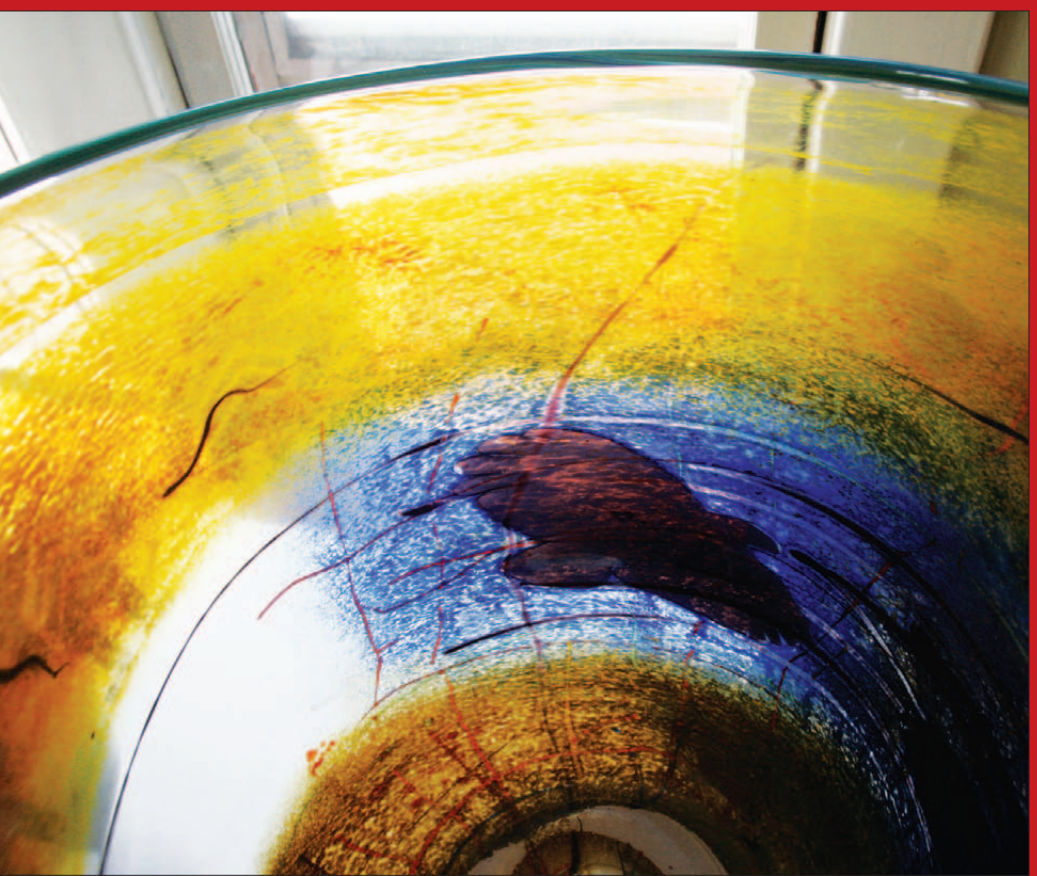
In 1969, a year before graduation, Emmett helped lead a Native American takeover of Alcatraz Island and the abandoned federal prison there to protest broken promises and demand equal opportunity. Oliver didn't stay long.

"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.

sculpture prize at last year's Indian Market, the first time a glass artist ever won that award.

When he was designing and building the piece, he imagined a sample of earth being removed from the banks of the Columbia River, which splits Oregon and Washington. He imagined the sample revealing stories from many different eras. He imagined it merging the past, present, and future.

In other words, he imagined its journey.

Late this year, he will journey to Perugia, the central Italian city, to unveil his bronze orca fin. Each monumental project contains surprises and headaches. With Perugia, he dealt with language and cultural barriers, but he is ecstatic to know that one of his pieces, one that celebrates his people, will stand at the entrance to a city of classic architecture and history.

Each June, he turns his focus homeward. He spends weeks preparing original framed prints for the June Raven's Feast, an annual celebration to honor Natives who graduate from UW, held at the Daybreak Star Cultural Center in Seattle's Discovery Park. He's been doing this for more than 20 years as a way to share his good fortune with the community and give those who worked hard a chance to shine.

> "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."

The first year, he produced a two-tone print for about 13 students. Now he produces elaborate pieces, and the celebration draws about 500 people, including family and friends.

He presented a very different print for this year's celebration. He arranged a series of old apple crates with stereotypical depictions of Natives into a collage that included a black-and-white photograph of a Native woman working in the field. He told attendees about his continual efforts to climb an apple tree in his backyard as a kid until one day he made it to the top.

One recurring image in his works is the "power figure" image. He says it represent what many call "the self." It accompanies you on life's journey and helps you take on future challenges. It leads you to create, and to take risks and to encourage others to explore. That's why the yearly graduation celebration is so important to him.

All this – cutting-edge art, the grand projects, urging young people – is part of the journey.

"It reflects on my parents, my values, Alcatraz," he says, "and all that I've learned and experienced in my life." ✱

Richard Seven is a Seattle-based writer.

BY MAUREEN LITTLEJOHN / PHOTOS BY DANNIELLE HAYES

WARM WELCOME

VISITING THE RAMA PEOPLE OF NICARAGUA'S 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.

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.

THE NEW JEWELRY DESIGNS OF BEN NIGHTHORSE

Nighthorse

Painted Mesa Bracelets

"The sacred hoop has been restored. The circle is complete. And the prophecy of the reemergence of the Native People has come true."

–Ben Nighthorse speaking at the grand opening of the National Museum of the American Indian

Sorrel Sky
GALLERY

870 Main Ave ▪ Durango, CO 81301
970.247.3555 ▪ 866.878.3555
www.sorrelsky.com

Joe Cajero sculptor

Moments of Tranquility

The Embodiment Of Prayer

Photography By Wendy McEahern © 2007 Joe Cajero, Jr.

Althea Cajero
jeweler

Visit us at the at Tribal Expressions
15th Anniversary Show, Oct 12-14, 2007.

cajerosculpture.com
505.867.3773
Studio visits are welcomed, call for appointment.

> **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.

A young Rama boy practices his fishing techniques on Rama Cay.

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

Ballet Folklorico Nicaraguense performer in *El Gueguense* costume in Diriamba.

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.

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

Miss Julia prepares fish for boil up in the Garfuna community of Orinoco.

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 Nicaraguense (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,

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...

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.

IF YOU GO

Customized Tours: Nicaragua Tourism, www.visitanicaragua.com, 011-505-254-5191, or ICN Tours 011-505-270-4320.

Rama Cay: Pearl Watson at ramagob@gmail.com to book accommodation.

Ballet Folklorico Nicaraguense: At Managua's National Theater every May 26, August 6, October 8, and December 17.

National Garifuna Day: November 19th celebrations in Orinoco include song, dance, games, a dory boat race (dory is the Garifuna and Rama term for dugout canoes), the election of a carnival queen, and delicious Garifuna food including *bami*, a popular bread made from cassava, and *hudut*, a fish tea.

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. →

PHOTOS BY BENOIT AQUIN / POLARIS / KLIXPIX

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.

PHOTO BY R.A. WHITESIDE

> FROM THE GROUNDS OF THE NATIONAL MUSEUM OF THE AMERICAN INDIAN IN WASHINGTON, D.C. – WE CALL UPON ALL THE PEOPLES OF THE WORLD TO AWAKEN AND RESPOND TO OUR COLLECTIVE HUMAN RESPONSIBILITY TO THE SEVENTH GENERATION. – HENRIETTA MANN

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

PHOTO BY R.A. WHITESIDE

PHOTO BY R.A. WHITESIDE

Cheyenne Elder Henrietta Mann (facing page, left) conveyed to a global audience the American Indian "Call to Consciousness" urging all people of the world to respond to environmental issues. Later, Mohawk midwife Katsi Cook (facing page, right) offered the Thanksgiving Address of the Haudenosaunee people.

Oklahoma-based band Blues Nation (left) played in the National Museum of the American Indian's Welcome Plaza on the National Mall in Washington, D.C. as part of the museum's *Mother Earth* program for the global event *Live Earth 7/7/07*.

Setting the stage for the Museum's *Mother Earth* program in Washington, D.C. and the *Live Earth* event around the globe, Trisha Yearwood and Garth Brooks sing *We Shall Be Free* from Brooks's 1992 album "The Chase." With them are backup singers Robert Bailey and Vicki Hampton.

Thousands of people (below) turned out to witness the NMAI's *Mother Earth* event.

PHOTO COURTESY OF HERRING MEDIA GROUP

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 Trisha Yearwood, Native Roots, the Plateros, Yarina, and other bands, important scientists in the field joined their voice to the Native elders.

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..."

PHOTOS BY DIANA HAECKER, THE NOME NUGGET

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 ˆpoint 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.

Native peoples in other parts of the U.S.

PHOTO BY JOHN HAEGER/KLIXPIX

> 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. – FAITHKEEPER OREN LYONS

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.

NMAI SYMPOSIUM, NOVEMBER 2007

A Call to Conscience:

Climate Change and the Fate of Mother Earth

On Friday, November 2, and Saturday morning, November 3, NMAI is hosting an invitational symposium and related public programs on the environment. *A Call to Conscience: Climate Change and the Fate of Mother Earth* will bring together policymakers, scientists, and representatives from Native nations throughout the Americas to share scientific observations and community experiences of climate change, and discuss the Native and non-Native values that can help us meet the challenge of caring for our Mother Earth. For further information, please email the symposium office at nmai-ssp@si.edu.

HEARD MUSEUM GUILD

INDIAN FAIR & MARKET

CELEBRATING 50 YEARS

MARCH 1 & 2, 2008

- More than 650 American Indian artists
- Jewelry, textiles, sculpture, pottery, paintings & more
- Artist demonstrations
- Music and dance performances
- Traditional American Indian, Mexican and American foods
- Shopping and book signings
- Tickets go on sale January 2, 2008

50TH ANNIVERSARY PAINTED PONIES

Six renowned Indian artists – Caroline Carpio, Anita Fields, Teri Greeves and Dennis Esquivel, and Terrance Guardipee and Catherine Black Horse – are creating four 2-foot ponies that will be available in a drawing on March 2, with proceeds benefiting the Heard Museum Guild American Indian Student Art Endowment Fund. Ponies were donated by The Trail of Painted Ponies in memory of Gary Avey, creator of *Native Peoples Magazine*. Drawing tickets go on sale in September; visit heard.org for more information.

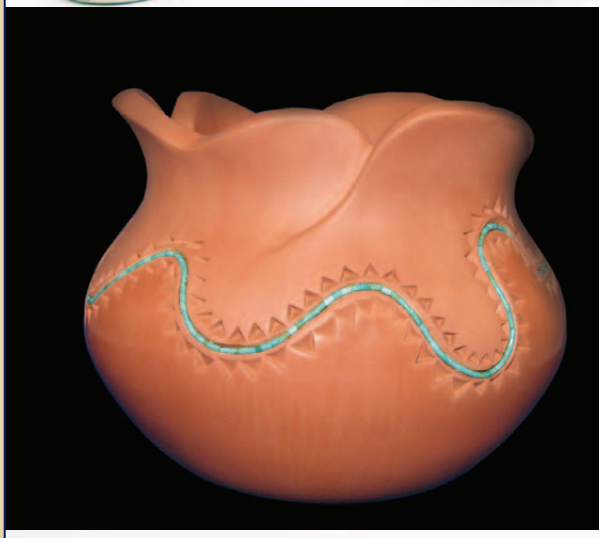
POSTER ARTIST

The 50th anniversary signature poster by Chippewa painter David Bradley will be unveiled at an elegant evening reception on January 10. Plus, meet all the featured Fair artists at the Best of Show Reception on February 29.

Heard Museum

2301 N. CENTRAL AVE.
PHOENIX, AZ 85004
602.252.8848 HEARD.ORG

Images (top to bottom): Teri Greeves, Kiowa/Comanche; Caroline Carpio, Isleta, Photo courtesy Traditional Pueblo Arts, Scottsdale; Anita Fields, Osage/Creek; Terrance Guardipee, Blackfeet.



COURTESY OF THE NATIONAL ASSOCIATION OF CONGREGATIONAL CHRISTIAN CHURCHES. PHOTO BY MARIE PELLETIER, PLIMOTH PLANTATION

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

FACING PAGE: The Plimoth Plantation exhibit on Thanksgiving featured this painting, *The First Thanksgiving 1621,* by Karen Rinaldo, commissioned in 1994 to give an accurate picture of the Native presence. Previous well-known paintings by N. C. Wyeth and others included only a handful of Indians. Rinaldo portrayed the historically accurate proportion of 90 Wampanoag guests and 52 English colonists. *The First Thanksgiving 1621,* Karen Rinaldo (b. 1952), oil on canvas, 40″ x 60″, 1995.

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 ninetie 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

➔

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.

PHOTO BY BERT LANE FOR PLIMOTH PLANTATION

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...

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.

WRIGHT'S INDIAN ART

Supporting Native Arts Since 1907

Celebrating 100 Years! 1907 - 2007

OCTOBER 12-14, 2007

SAVE THE DATE AND JOIN US!

OUTDOOR INDIAN ART MARKET WITH MAJOR ARTISTS!

NAVAJO & PUEBLO FOODS & DANCES!

Silent Auction to benefit 3 Native Organizations!

Bead Making, Rug-Weaving & Sand Painting Demonstrations

For more information call or visit our website:

The Courtyard, San Mateo at Lomas NE, Lower Level, Albuquerque, NM

866-372-1042 • 505-266-0120 • fax 505-266-0101

www.wrightsgallery.com email: info@wrightsgallery.com

> 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.

RETURN OF THE NATIVE VOICE

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' 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.*

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.

NAB

NATIVE AMERICAN BANK, NA

Who Benefits From Your Deposits?

Over 85% of our loans are in Indian Country.

CDARS® FDIC

NAB now offers FDIC insurance up to **$30 million** for large depositors!

www.nabna.com

At **Native American Bank**, you can rest assured that your deposits are not only getting the ***best rates and terms***, but that your dollars fund economic development projects to benefit future Indian generations.

Call your Native American Bank professional Carol W, Theresa, or Tyson at 800.368.8894 to begin putting your money to work for you and Indian Country.

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

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.

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. A billboard in the style of 19th-century Wild West shows greets arriving passengers at Venice's Marco Polo International Airport and is the artist's acknowledgement of the

> Public art raises the issue. 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.

While in Venice, Heap of Birds (shown here), created new work in glass with Simone Cenedese, a master glassmaker, in Murano, historically famous for its glassmaking.

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.

PHOTOS FOTOSTUDIO COMIN

"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.

This sign from the installation in the Giardini Reali reminds visitors that Venice created the first ghetto to contain the Jewish population, just as the U.S. Government created reservations to contain Native populations.

Naiche's Deer Hide Paintings

BY CECILE R. GANTEAUME

Na'ii'es, or puberty ceremony, Naiche, Chiricahua Apache, deer hide, pigment. 32 1/4" high by 28" wide. Collected in March 1908 by Mark P. Harrington for the Museum of the American Indian, Heye Foundation. Courtesy of the Cultural Resources Center, National Museum of the American Indian, Smithsonian Institution, Suitland, Maryland. Acc. No. 021417.000.

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 person-hood 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.

PHOTO BY KATHERINE FOGDEN

ADOPT-A-NATIVE ELDER PROGRAM PRESENTS

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.

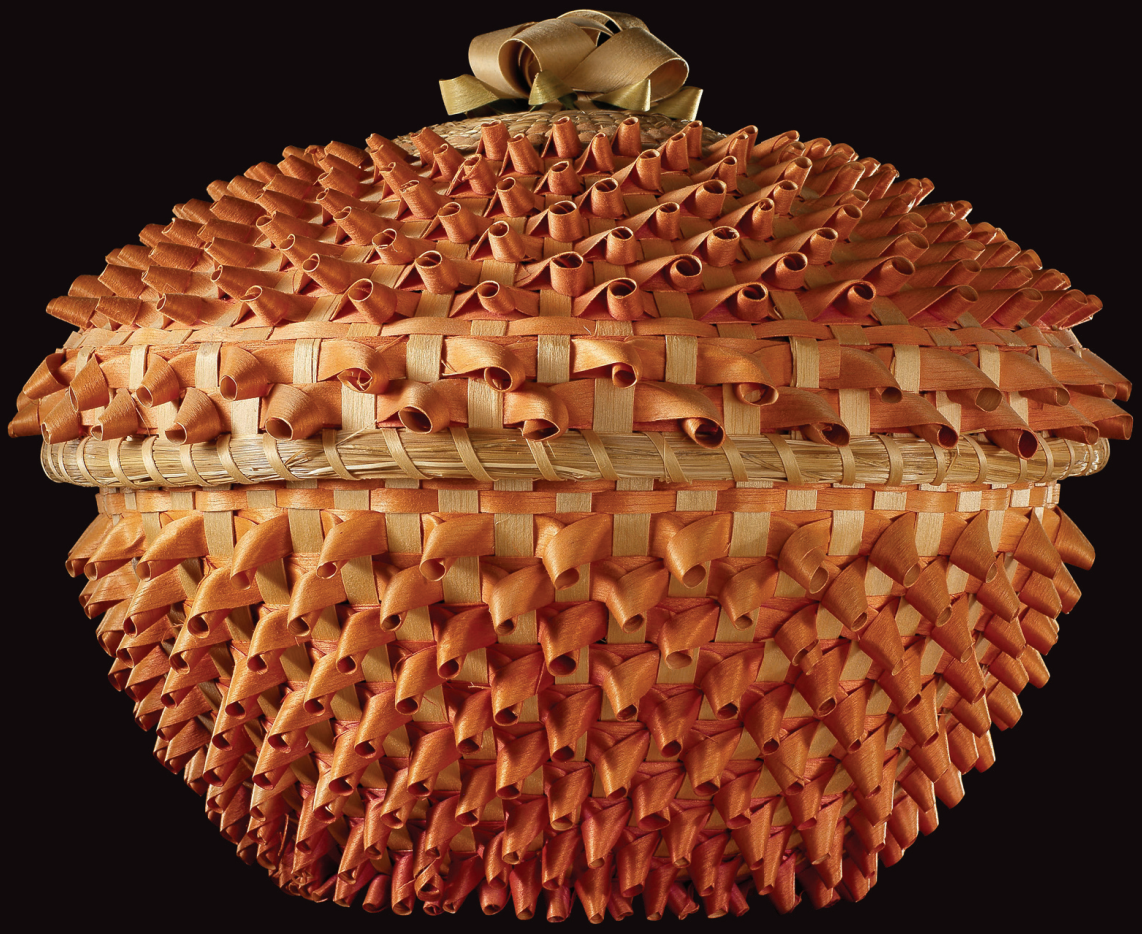
NATIONAL MUSEUM OF THE AMERICAN INDIAN

Smithsonian's National Museum of the American Indian (NMAI)

Call to Artists

For the NMAI Holiday Art Market

Washington D.C. & New York City on December 8 & 9, 2007



Strawberry basket by Mary Adams (Akwesasne Mohawk), ca. 1985. Courtesy of the NMAI (26/3867).

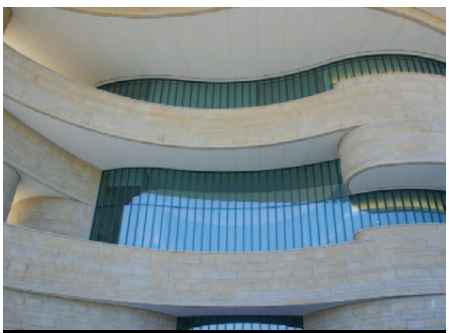
Application deadline: September 15, 2007

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

Smithsonian
National Museum of the American Indian

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.

Identity by Design features the Isnati Activity Room, which provides educational activities about the materials, processes, trade, geography, design, and beading of the dresses. Visitors can touch dressmaking materials, try a puzzle, watch a video about the tanning process, and more. The Isnati Activity Room is recommended for children ages five through 11. To people of the Lakota tribe, Isnati is a time when a young girl begins to learn the lessons needed to become a responsible adult in her community, including how to make and decorate clothing.

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
Rasmuson 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 Bitsilly 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 Bitsilly 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.

THE SNOWBOWL EFFECT
Sunday, Sept. 2, 11:30 a.m.
(2005, 56 min.) Director: Klee Benally (Navajo). Arizona's San Francisco Peaks, revered by more than a dozen Native American tribes, have endured a long history of development. Although a coalition of tribal leaders and environmentalists were able to halt mining activities in the late 1990s, the struggle to protect the peaks continues. A thoughtful look at our relationship to the land focuses on the battle between conservationists and developers over the U.S. Forest Service's lease of 777 acres to the Arizona Snowbowl Ski Resort.

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.

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.*

Vincent Craig (Navajo).

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.*

PHOTO COURTESY OF THE ARTIST

DISCUSSION WITH FILMMAKERS: NAVAJO NEXT WAVE
Saturday & Sunday, Sept. 1 & 2, 3:30 p.m.
Resource Center, Third level
Please join us for a conversation with the filmmakers presented as part of *Navajo Paradiso!* to discuss the evolution of documentary filmmaking by Navajo filmmakers.

NATIVE WRITERS: NORA NARANJO-MORSE
Wednesday, Sept. 19, 6:30 p.m.
Rasmuson Theater
The fourth season of the *Native Writers* series opens with Nora Naranjo-Morse (Santa Clara Pueblo), sculptor, poet, and filmmaker from Espanola, N.M. Naranjo-Morse recently created *Always Becoming,* a family of clay sculptures influenced by Aboriginal architecture, which grace the native landscape of the NMAI on the National Mall. She will read from her poetry book, *Mudwoman: Poems from the Clay*, and will share some of her new works, which are inspired by the creation of *Always Becoming.* While Naranjo-Morse is well-known for her clay and bronze sculptures, her artistic process includes writing poetry that reflects on being a Pueblo woman, mother, and daughter. The program will be followed by a book signing and reception.

DEDICATION FOR ALWAYS BECOMING
Friday, Sept. 21, 2 p.m.
Join us for the public dedication of *Always Becoming* by Nora Naranjo-Morse, the first outdoor sculpture by a Native American woman in Washington, D.C.

PUEBLO ARTS AND CULTURE CELEBRATION
Saturday and Sunday, Sept. 22 and 23
For dates and locations, please visit www.AmericanIndian.si.edu
Featuring Native arts demonstrations, music and dance performances, films, and more in celebration of the third anniversary of the NMAI on the National Mall, its new outdoor sculpture, *Always Becoming,* and the fall equinox.

NATIVE WRITERS: FRANCES WASHBURN
Wednesday, Oct. 17, 6:30 p.m.
Rasmuson Theater
Author Frances Washburn (Lakota/Anishinaabe) will read excerpts from her book, *Elsie's Business* (University of Nebraska Press, 2006) and poems from a forthcoming book, *Bead Me a River,* which will be released in the spring of 2008. She is a professor of American Indian studies and English at the University of Arizona. A book signing and reception will follow the program. Washburn will also host a beadwork demonstration on Nov. 16 and 17; see listing below. Presented in celebration of *Identity by Design: Tradition, Change, and Celebration in Native Women's Dresses.*

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).


PHOTO BY KATHERINE FOGDEN
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.
Rasmuson 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 or 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 DIA 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 Cetiliztli Nauhcampa dance troupe and hands-on workshops featuring papel picado, paper flowers, and skulls.

EXHIBITIONS

George Gustav Heye Center

LISTENING TO OUR ANCESTORS: THE ART OF NATIVE LIFE ALONG THE NORTH PACIFIC COAST NEW!
Sept. 12 - July 27, 2008
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 NEW!
Oct. 20 - Jan. 20, 2008
More than 50 works from Canada's renowned artist Norval Morrisseau (Anishnaabe) 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).

TRADING POST

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 Inupiak (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 LaTocha (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 Gustav 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 Boxley, 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 Arts in cooperation with the Indian Pueblo Cultural Center, the Institute of American Indian Arts, the imagineNATIVE Film + Media Arts Festival, and the Gary Farmer Gallery of Contemporary Art.

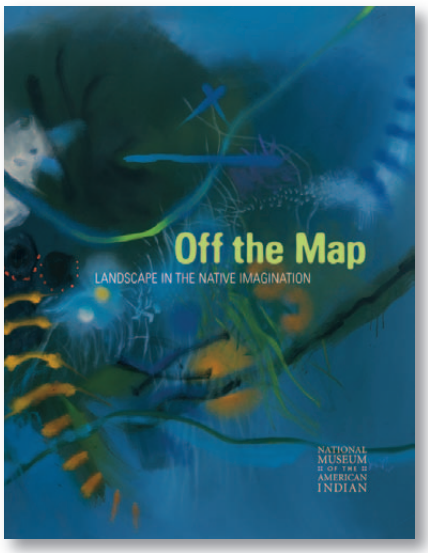
DAILY SCREENINGS
The Screening Room, Second floor
July 30 - Aug. 26
Daily at 1 p.m., 2:15 pm, & 3:30 p.m., and on Thursdays at 5:30 p.m.

Dab Iyiyuu: 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 NATIVE LIFE

BOOKS FROM THE NATIONAL MUSEUM OF THE AMERICAN INDIAN



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 Jacanamijoy, 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.
ISBN-13: 978-1-933565-08-8

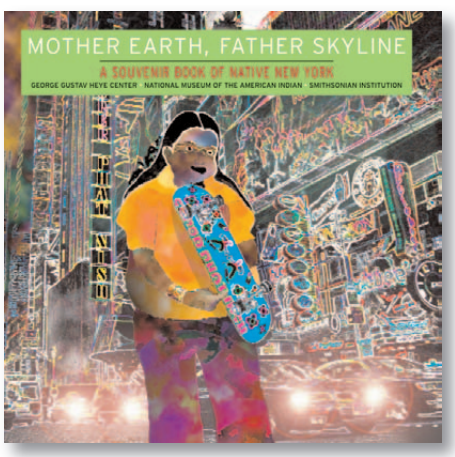
"What gives *Off the Map* its flavor and vitality is the sophisticated integration of indigenous American motifs with a vibrant contemporary approach."—***NEW YORK TIMES*** REVIEW OF THE *OFF THE MAP* EXHIBITION AT THE NMAI'S GEORGE GUSTAV HEYE CENTER

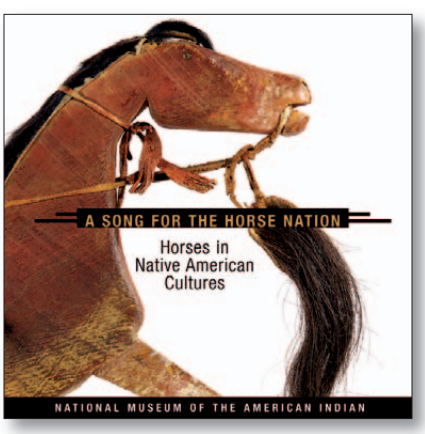
Mother Earth, Father Skyline
A Souvenir Book of Native New York

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.
ISBN-13: 978-1-933565-04-0

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





A Song for the Horse Nation
Horses in Native American Cultures

EDITED BY GEORGE P. HORSE CAPTURE (A'ANININ) AND EMIL HER MANY HORSES (OGLALA 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.

$14.95 softcover • 120 pages
7 ½ x 7 ½ inches,
ISBN: 1-55591-112-9

"Celebrates the treasured relationship between horses and Native Americans, with intriging historic images and color plates of spectacular artifacts."
—***NEW MEXICO MAGAZINE***

TO ORDER THESE OR ANY OF NMAI'S BOOKS:

- Visit our online Bookshop at www.AmericanIndian.si.edu
- Email nmai-pubs@si.edu
- Call us at 202-633-6687

NMAI members receive a 20% discount on NMAI books ordered through our Publications Office via any of the above methods.

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 English 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 uncertain future 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.

La Ofrenda: Days of the Dead (1998, 50 min.) United States. Director: Lourdes Portillo. A lively and nontraditional look at the Days of the Dead evokes the often wryly humorous nature of Mexican and Mexican-American attitudes toward death.

ESPECIALLY FOR KIDS

Daily at 10:30 a.m. & 11:45 a.m.
The Screening Room, Second floor

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.

El Mar Es de Todos/The Sea Belongs to All of Us (2006, 3 min.) Mexico. Directors: Hugo Arellanes, Lukas Avendano, Guadalupe Nunez, Amilcar Vicente-Meneses. Produced by Ojo de Agua Comunicacion, Oaxaca. In Spanish with English subtitles. Young filmmakers follow fishermen of the Zapotec community as they make nets and fish from the beaches of Juchitan de Zaragoza in Oaxaca, Mexico.

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

Taina-Kan, The Big Star (2005, 16 min.) Brazil. Director: Adriana Figueiredo. In Portuguese with English subtitles. The story of agriculture's origin and of the Pleiades is told in a digital animation of a traditional tale of the Karaja of the Mato Grosso.

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.

Smithsonian
National Museum of the American Indian

MUSEUMGUIDE

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

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

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

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

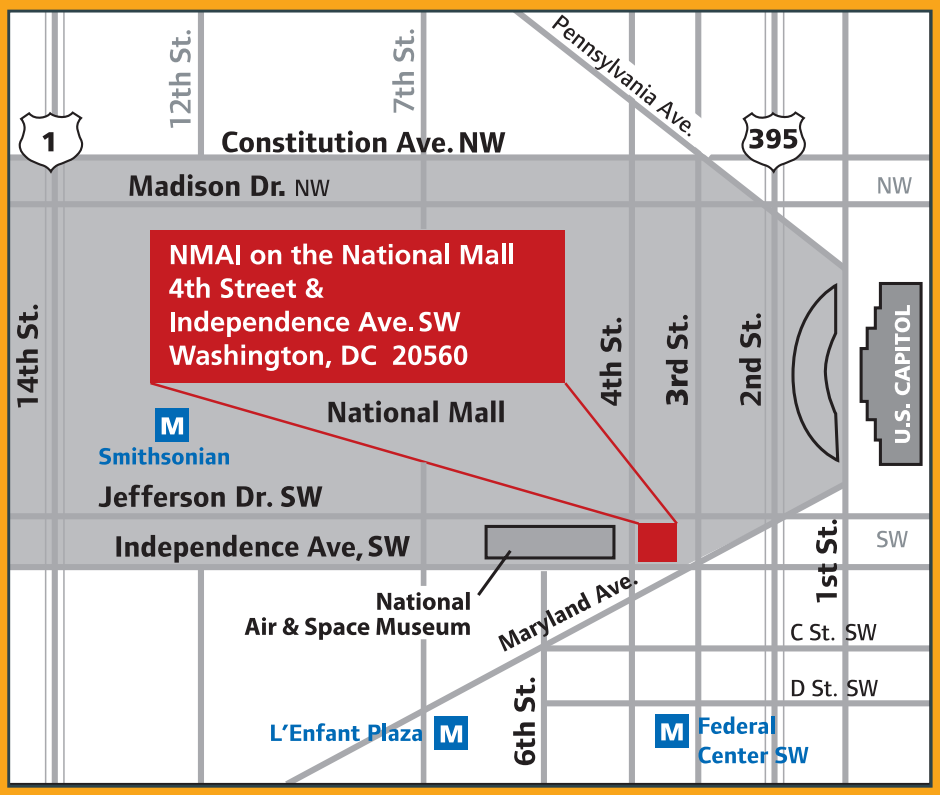
NEAREST METRO STATION
L'Enfant Plaza (Blue/Orange/Green/Yellow lines). Take the Maryland Avenue/Smithsonian Museums exit.

ADMISSION: Free to the public.

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

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



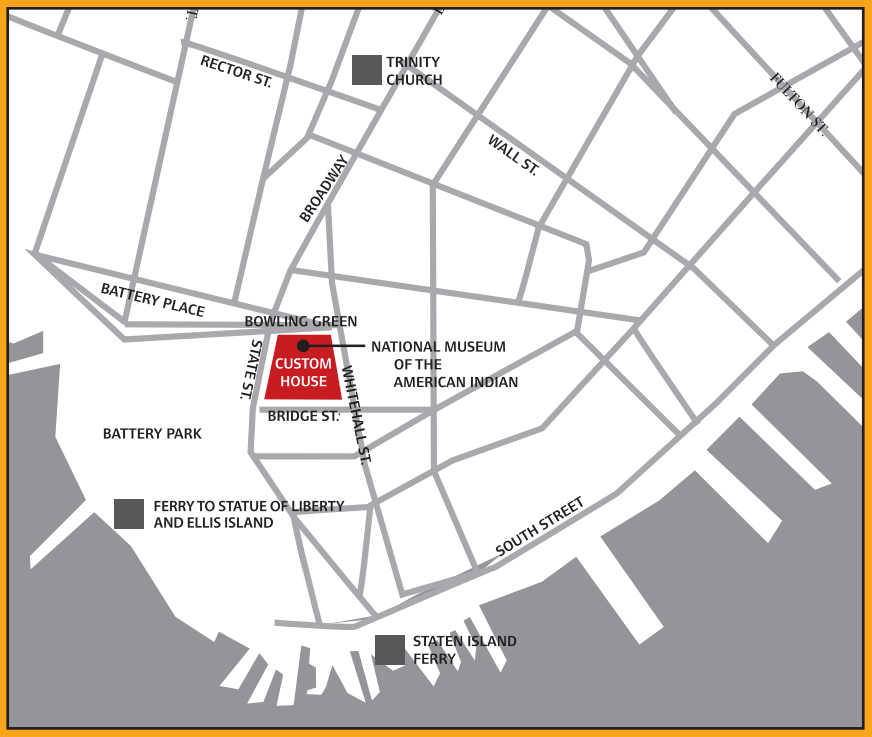
NMAI IN NEW YORK CITY

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

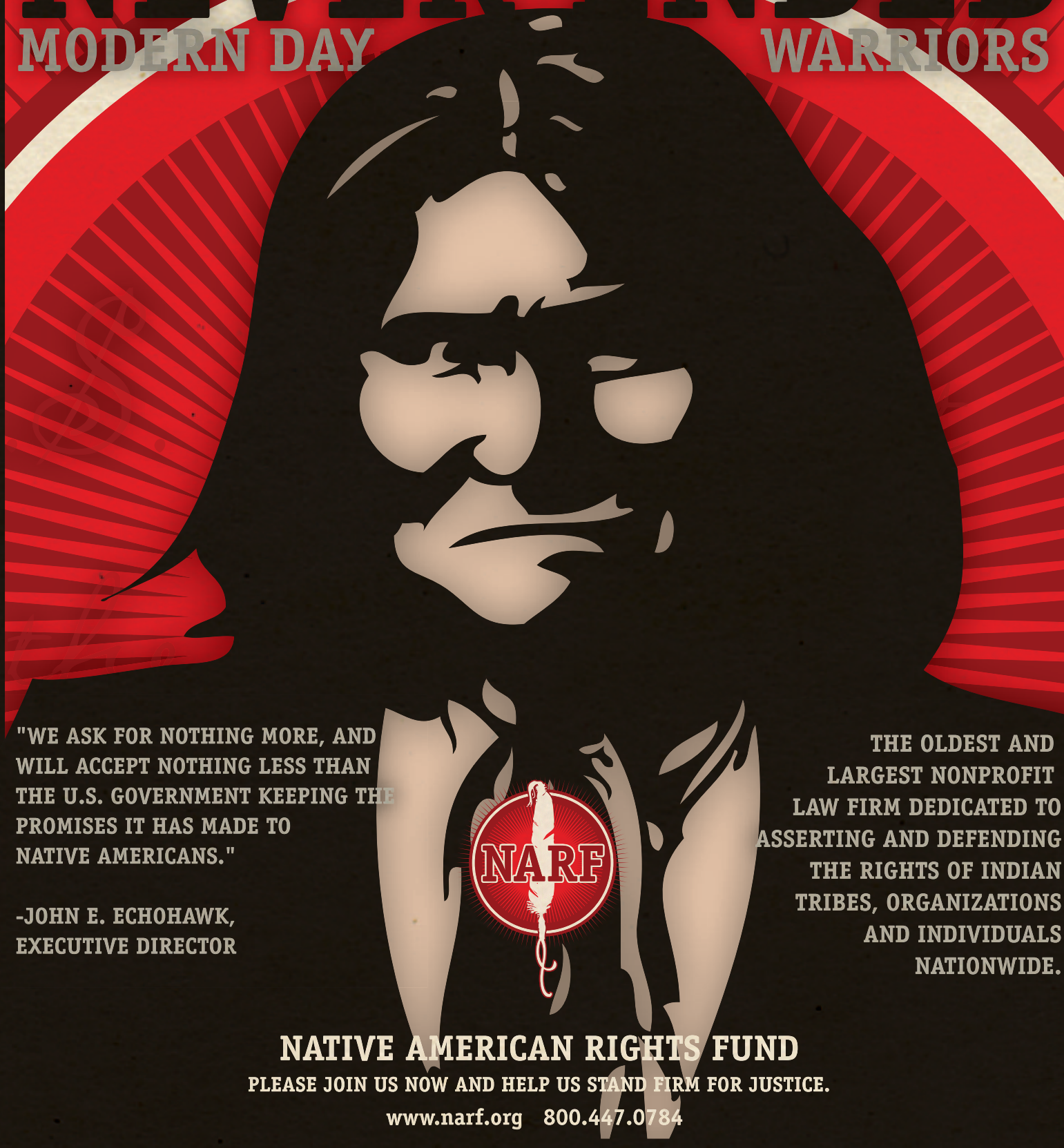
Call (212) 514-3700 for more information.
For program updates call (212) 514-3888 or www.AmericanIndian.si.edu click events.
For Film and Video updates call (212) 514-3737 or visit www.nativenetworks.si.edu.



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

THE INDIAN WARS NEVER ENDED

MODERN DAY WARRIORS



"WE ASK FOR NOTHING MORE, AND WILL ACCEPT NOTHING LESS THAN THE U.S. GOVERNMENT KEEPING THE PROMISES IT HAS MADE TO NATIVE AMERICANS."

-JOHN E. ECHOHAWK,
EXECUTIVE DIRECTOR

THE OLDEST AND LARGEST NONPROFIT LAW FIRM DEDICATED TO ASSERTING AND DEFENDING THE RIGHTS OF INDIAN TRIBES, ORGANIZATIONS AND INDIVIDUALS NATIONWIDE.

NARF

NATIVE AMERICAN RIGHTS FUND

PLEASE JOIN US NOW AND HELP US STAND FIRM FOR JUSTICE.

www.narf.org 800.447.0784

Indian gaming...means education.

From the Ak-Chin Community in Arizona to the Mohegan Tribe of Connecticut and the Yakama Nation of Washington, Indian gaming is building schools, funding classrooms, and creating new scholarships for Native Americans. Indian gaming gives thousands of Native American students – from Head Start to post-graduate – educational opportunities that many of their parents never had. Indian gaming...working towards a brighter tomorrow.

NATIONAL INDIAN GAMING ASSOCIATION

Rebuilding Communities Through Indian Self-Reliance

Preserving our Past. Ensuring our Future. To learn more, please visit www.indiangaming.org