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18 FRITZ SCHOLDER: INDIAN/NOT INDIAN

On the eve of the first-ever retrospective of his work, the Smithsonian's National Museum of the American Indian celebrates the visionary artist Fritz Scholder with the exhibition *Fritz Scholder*: *Indian/Not Indian*. A complex and sometimes controversial figure, Scholder revolutionized Native American art and blazed a trail for contemporary Native artists today.

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NATIVE PLACES: CHEROKEE LIVING HISTORY IN THE NORTH CAROLINA MOUNTAINS

The Eastern Band of the Cherokee Nation call the mountains and valleys of western North Carolina home. With a history steeped in cultural pride and survival, the land of the Cherokee Nation today plays host to a multitude of activities and events that cater to tourists from all walks of life.

34 A RAVENOUS VISION

Influenced by the traditional stories of her people, Andrea Carlson (Anishinaabe) creates visionary paintings that blend modernity with myth reminiscent of the Woodland School of Native American art.

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THE MOLA MAKERS OF KUNA YALA

On a tiny island off the coast of Panama, members of the Kuna nation produce intricately woven clothing panels with a process referred to as "painting with a needle." These beautiful examples of "wearable art" – inspired by traditional body painting – have adorned the blouses of Kuna women for over a hundred years.

DAN WILDCAT'S RED ALERT

With the world's attention slowly focusing on solving environmental issues, an excerpt from Dr. Daniel R. Wildcat's forthcoming book *Red Alert: Saving the Planet with Indigenous Knowledge* considers alternate solutions based on traditional Native American insights. 1

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THORPE: THE CHAMPIONSHIP SEASON

At the 1912 Summer Olympics in Stockholm, Sweden, Jim Thorpe (Sac and Fox) shocked the world with double gold medal-winning performances in the decathlon and pentathlon. His achievements established him as one of the greatest athletes in the world and created a legend still revered in the present.

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The Single Thread Benefit Lunch benefiting the museum's education programs and activities and featuring renowned actor Wes Studi (Cherokee) takes place September 25 at the GGHC in New York City.

Significant Native American sites are featured in *American Indian Places,* a guidebook showcasing 366 areas of historical importance.

61 Púlling Down the Clouds: Poems by Contemporary Native Writers *Untitled* by Lance Henson (Southern Cheyenne/Lakota)

62 To coincide with the exhibition *Fritz Scholder: Indian/Not Indian,* the museum showcases *Future Clone,* one of artist Fritz Scholder's bronze masterpieces at the NMAI's George Gustav Heye Center in New York City.



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FRITZ SCHOLDER



















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DIRECTOR'S LETTER





TOP: Kevin Gover and the winners of the third annual Young Native Writers' Essay Contest sponsored by the Holland & Knight Charitable Foundation and the NMAI on June 26. (I-r): Jalea Walker (Smith River Tolowa/ Hupa/Tutuni); Alyssa London (Tlingit); Kevin Gover; Simone Greenleaf (Chippewa); Stormy Sagmoen (Dena'ina Athabascan); and Christina Tsosie (Navajo).

ABOVE: Christina Tsosie from Sanders, Ariz. holds the medal given to each high school winner in addition to an all-expense-paid trip to Washington, D.C. with their teachers, a college scholarship, a tour of the NMAI's Cultural Resources Center, a writing seminar, and a meeting with former Senator Ben Nighthorse Campbell.

BY KEVIN GOVER

all is a season filled with beauty, activity, and anticipation. As the long days of summer fade away with each sunset, we prepare for the season ahead: children are off to school, and universities bustle with students, while we here at the museum look forward to new exhibitions and programs that are sure to please, educate, and inform.

Art lovers are in for a particular treat this season, as the museum is incredibly pleased and proud to present Fritz Scholder: Indian/ Not Indian, the first major retrospective of Luiseno artist Fritz Scholder. Opening on November 1 in both Washington, D.C. and New York City, the exhibition showcases works by one of the most transformative American artists of the last half of the 20th century. You may be familiar with his awe-inspiring and revolutionary paintings of Native Americans, many of which will be on display at the National Mall museum. Our New York City site will feature works created by Scholder during the 1980s, when he lived in a loft not far from the George Gustav Heye Center. The exhibition will not only give the artist a long-overdue career retrospective, but it will also introduce his groundbreaking work to new generations. You'll read more about him and his work in the fascinating article by Aleta Ringlero.

Also in this issue, Lynn Seldon takes us to the mountains and valleys of western North Carolina, traditional home of the Eastern Band of the Cherokee Nation. Richly steeped in history, the land plays a significant role in the vibrant lives of the locals. Seldon takes us to the Museum of the Cherokee Indian, where the tragic tale of the Trail of Tears is told from a Cherokee perspective, and on to the Oconaluftee Indian Village, an authentic recreation of a Cherokee village circa the mid-1700s, and to other Cherokee places of art and history.

Following the great achievements of athletes from all over the world in Beijing this past summer, we also take a look back at one of the great athletes of the early 20th century, Jim Thorpe (Sac and Fox). His gold medal winning performance at the 1912 Summer Olympic Games in Stockholm, Sweden is a reminder to us all how powerful a dream can be. Today, Native American athletes from across the hemisphere continue his legacy of success.

Off the coast of Panama, members of the Kuna nation continue the highly skilled tradition of mola making. These intricate fabric patterns made for women's blouses are a unique work of art inspired by traditional body painting.

One-of-a-kind treasures can also be found at the annual NMAI Art Market. With the holiday season right around the corner, I invite you all to attend our art market which takes place in New York City and Washington, D.C. Mark your calendar for the weekend of December 6 and 7 and stop by the museum for a shopper's paradise like no other. This year more than 40 talented Native artists from North and South America will offer a diverse selection of items, including pottery, handmade jewelry, beadwork, prints, paintings, and sculpture. *****

Kevin Gover (Pawnee/Comanche) is director of the Smithsonian's National Museum of the American Indian.

FRITZSCHOLDER

BY ALETA M. RINGLERO

t is ultimately difficult to assess the place of an artist in the canonical history of art soon after their passing, and with Fritz Scholder (1937-2005), the assessment is as complex and complicated as the man. That Scholder was lauded as a principal figure of "The New Indian Art" is unquestioned. His art personified the break with the older, institutionalized style of American Indian painting associated with the Santa Fe Indian School, a pictorial tradition called the "studio style" that had grown out of the 1930s. Scholder's art, however, was about the individual and painting - not tribal identity, communal art production, or any politicized ideology of identity. His perspective encapsulated modernism and postmodernism, and he freely selected from the numerous stimuli of his generation which he reformulated and unleashed onto the canvas.

FACING PAGE: American Indian, oil on canvas, 40 x 30 in., undated. Collection of Fred Jones Jr. Museum of Art, University of Oklahoma, Norman, Okla.

Stripped of didactic interpretation, a singular head and shoulders figure is evocative without resorting to extraneous details and historical allusion. The black-and-white composition contrasts against a vibrant pink background in which Scholder considered textural relationships and form in negative space.

LEFT: Fritz Scholder photographed in Taos, N.M., 1977.

PHOTO COURTESY OF MERIDEL RUBENSTEIN



FRITZ SCHOLDER



ver a long career that spanned the mid-1950s to the 21st century, Scholder ultimately disowned any categorical classification other than that of an artist. To the Native art circle, Scholder's statements were as controversial as his art. He once stated, "I've never called myself an Indian artist. Everyone else has." Later, in his 1979 publication, Indian Kitsch, he wrote, "Being one-quarter Luiseno Indian from California, I have a unique perspective. I 20 AMERICAN INDIAN FALL 2008

am a non-Indian Indian. I do not feel the pull of the dichotomy of two cultures. However, I am aware of the incongruous nature of the two cultures." These sentiments angered some who saw the enormous commercial successes of his early exhibitions as arising from the critical attention he received, which focused on Indians throughout the rising activism of the 1970s. This attitude has some validity but lacked the historical context of the complex negotiations that surrounded Indian identity

in California throughout the 1950s and '60s.

Before the rise of militancy on California campuses, self-identification for some Indians, many of whom participated in the relocation programs from reservations in other states to the California urban centers, was principally an effort at clarification, to distance themselves from Spanish-speakers and Mexican ethnicity. Scholder's ethnicity was for him a non-issue. He possessed the sophisticated artistic vocabulary and worldly perspective



LEFT: *Crossroads*, acrylic on canvas, 50 x 50 in., 1992. Collection of Wayne and Catherine Reynolds.

Georgia O'Keefe used the cross motif in celebration of the landscape and sky. Scholder's interpretation was formed from the land itself. With transecting diagonals that intersect in the upper quadrant of the canvas, Scholder explored space and volume on a dissected plane.

ABOVE: *Human in Nature No. 7,* acrylic on canvas, 80 x 68 in., 1990. Collection of the Estate of Fritz Scholder.

Scholder addressed the nude female form devoid of irrelevant narrative when he stated, "It's the paint that counts; it's the color." He commented on his treatment of the head by explaining, "I like to keep it – not literal – androgynous, if you will."



ABOVE: New Mexico #1, oil on canvas, 60 x 60 in., 1964. Collection of the Estate of Fritz Scholder.

A landscape of abstracted arrangements in horizontal bands of color reflected Scholder's early encounter with the Southwest. The visual reference to striations on the land evoked the intense sun-drenched color use of Pierre Bonnard and the saturated palette of Claude Monet.



that enabled him to transcend the limited discourse applied by a conservative mainstream art market and audiences whose expectations for Indians were founded in 19th century literature, commercial photographic images, and 20th century Hollywood film cliches.

The reception of Scholder's art, labeled "The New Indian Art," a somewhat derivative application of then current titles like Stan Steiner's book on the rising red power militancy, The New Indians (1967), was one of mixed appreciation; in fact, many Natives were divided by what they perceived as a denial of the very source from which Scholder had first come to public attention. The acknowledgment of his right to be simply an artist of Indian ancestry rather than an Indian artist plagued Scholder's career and consequential legacy. The simple fact was that Scholder had never claimed to have lived in a tribal community, and as such he did not stake a claim to the identity ascribed to him.

Scholder, the son of a Bureau of Indian Affairs employee, identified with his pater-

LEFT: Bending Over No. 2, monotype, 30 x 22 in., 1990. Collection of the Estate of Fritz Scholder.

Artists' works on paper are highly regarded to understanding their oeuvre. Scholder returned to printmaking throughout his career and demonstrated an exceptional command of the expressive properties of light and dark in formal relationships to line, volume, and texture in lithographs and monoprints.

nal grandmother, who was from the La Jolla Mission Indian Band who lived near Mount Palomar, Calif. He was raised in a family whose middle class values reflected the federal government's assimilation policies. Although his father's work required the family to locate near Native communities in order to service the reservation populations, young Scholder was not integrated into these settings. He explained, "My father was a product of Bureau of American Indian schools, which taught them to be ashamed of being Indians, and the older generation knows nothing of its Indian background. I grew up in a house without a single Indian object in it."

Scholder had once voiced the intention to never paint the noble savage, a stereotype Indian subject, but qualified himself by saying, "I decided I would paint the Indian real, instead of red. What he was, instead of what people thought he ought to be." It was Scholder's understanding of the public dependency on older stereotypes about Indians that he sought to break away from through his art. In the role of teacher and mentor to the high school students at the Institute of American Indian Art, Scholder effectively opened the door for the emergence of a definable "New Indian Art." The stylistic distinction produced was so observable, it became possible to distinguish the transitional movement in art produced "before Fritz" and art produced "after Fritz."

Although Scholder had forged the way for others to have new artistic options, the freedom to paint whatever subject he chose was a double-edged sword limiting the critical reception of his work by American critics. However, for a time, he remained celebrated in international settings as an American painter who was rarely referenced by his ethnicity.

A consummate observer, Scholder's paintings and prints often incorporated a figural subject within a larger abstract composition. Isolated, centered, often without reference to a recognizable background setting, Scholder's solitary figures revealed his dynamic loose handling of pigment with enormous gestural brushwork that dramatically and forcefully engaged the negative space framed by the canvas. Scholder's energetic engagement, blurred figural treatment, and visceral use of the iconic Indian subject startled critics and audiences alike. The quaint dancers and charming village scenarios celebrated in



the older, "studio-style" paintings were non-existent in Scholder's art. Instead, he replaced the stylized cartoon-like deer and antelope of the studio with dynamic forms that screamed, grimaced, guzzled beer, or ate ice cream cones in the public's face.

By 1973, Scholder hinted of his desire to move away from the Indian subject and explore his interests in other subjects, stating, "Although it always has been important for me to paint the New Indian, even though in a manner that has caused controversy, the real challenge of art, then and now, has been to make a good painting." Experimental and keen to incorporate new media, Scholder's body of work included bronze sculpture, **ABOVE:** *Lilith No. 1*, oil on canvas, 80 x 68 in., 1992. Collection of the Estate of Fritz Scholder.

When he described the erotic Lilith series, Scholder mused, "Conceivably, the first female fallen angel was Lilith, and Lilith was the first wife of Adam, before Eve...she has many guises, as a snake and a bat, or the vampire."





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LEFT: Self Portrait with Grey Cat, acrylic on canvas, 80 x 68 in., 2003. Collection of the Estate of Fritz Scholder.

Scholder addressed mortality in an elegy of somber monochromatic tones of maroon, gray, and black. Facing the audience defiantly, he underscored the frailty of age with props, including a cane and breathing tube running from his nose. A small gray cat at his feet is a natural element amid the medical artifacts, book, and photograph.

BELOW: *Untitled (Rose),* acrylic on canvas, 50 x 50 in., 2000. Collection of Wayne and Catherine Reynolds.

In a break from the human subject, Scholder examined nature through flowers that at first appear drained of color. On closer scrutiny, Scholder's skill as a colorist was revealed in subtle tonal variation.

monoprints and lithography, photography, installation, poetry, and bookmaking, in addition to his painting and drawing.

Possessed with a voracious curiosity, Scholder traveled the world and produced work that addressed his time spent in Egypt and Italy. Yet his interest was always grounded in the human experience that was shown in the wide selection of subjects including: the female nude, vampires, mythic landscapes, and mystical encounters. However, it was Scholder's color block compositions and aggressive interpretation of the human form that marked his stylistic uniqueness and garnered the most critical attention.

Scholder's legacy is documented in artwork that holds an uncontested significance as the record of an art movement in evolution. Ironically, in retrospect, the artist has been more or less defined by what he said rather than what he created. While some detractors continue to deride Scholder, it is irrefutable that his art was exhibited at a key historical moment to receive critical attention. The extensive numbers of Scholder's works in private and public collections is acknowledgment of the importance of his role in America's art history as well as Native art. It is a reminder that when Scholder challenged the dated notions of "The Indian" as a subject, it opened the door for, and launched interest in, new voices whose myriad of interpretations continue to reflect multiple indigenous perspectives. *

Fritz Scholder: Indian/Not Indian, the largest retrospective of the artist's work ever mounted, will open simultaneously at the museum's New York City and Washington, D.C. locations on November 1, 2008.

Aleta Ringlero is faculty associate for the New School of Interdisciplinary Arts and Performance, Arizona State University, West. She is of California Indian ancestry and was raised and educated in Southern California. An art historian who specializes in contemporary American Indian art, she is curator of Casino Arizona at Salt River, Scottsdale.





Portrait of a Chief, 1970 Acrylic on Paper 15" x 11"

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Satana Kiowa, 1967

Acrylic on Canvas

30" x 30"

NATIVE PLACES



CHEROKEE

BY LYNN SELDON

et in the mountains and valleys of Western North Carolina, the nation of Cherokee and the 100-square-mile Qualla Boundary are the result of more than 11,000 years of documented history. A trip to this area provides many opportunities to explore the Eastern Band of the Cherokee Nation – both past and present.

"We are proud to call the Smoky Mountains home," says Principal Chief Michell Hicks. "We have endless Cherokee cultural festivals and activities to be enjoyed throughout the year."

A LITTLE HISTORY

The Ani-kituhwa-gi, as they call themselves, have lived in the southeastern mountains of the North American continent for centuries. This love of their homeland led many Cherokees to hide in the hills when Andrew Jackson's army tried to remove them during the "Trail of Tears" in 1838. Those that stayed behind are now known as the Eastern Band of Cherokee Indians and were eventually joined by displaced **26** AMERICAN INDIAN FALL 2008 Cherokees who returned to their North Carolina homeland.

About 13,000 people now live on the Boundary. The main town of Cherokee is at the crossroads of US 19 and NC 441, which leads into the Great Smoky Mountains National Park. Locals call Cherokee a gateway to the national park, where hiking and other natural pursuits have made it the most-visited national park in the nation.

The options for Cherokee visitors are many – including two museums, a long-running play, hands-on Cherokee art classes, and many special events held throughout the year.

THE MUSEUM OF THE CHEROKEE INDIAN

The Museum of the Cherokee Indian is known as the best place to start a visit to the Qualla Boundary and Cherokee, N.C. "We understand that, while many people know we are here in North Carolina, they have no idea what significance Cherokees have in world history until they step inside our doors," says Ken Blankenship, the museum's executive director. "We have put a lot of emphasis on making the history of our



FACING PAGE: One of the highest peaks in the Qualla Boundary which borders the Great Smoky Mountains National Park offers a spectacular view in October 2007.

LEFT: Southeastern Cultural Arts Celebration attendees participate in the Friendship Dance in 2006.

Living History in the North Carolina Mountains

people an exciting adventure for guests."

The self-guided tour starts in the "story lodge," where Cherokee myths immerse visitors in the nation's culture. Next, the Paleo period (11,000-8000 B.C.) is represented with lifelike mannequins hunting mastodons. The Archaic period (8000-1000 B.C.) features the Cherokee development of agriculture, fishing, and trade. The Woodland period of 1000 B.C. to 900 A.D. shows the development of villages and pottery, and the use of bows and arrows.

From 900 to 1500 A.D., the Mississippian period saw the development of the specialized farming of corn, the flourishing of the arts, and the domination of mounds in Cherokee villages. The Green Corn Ceremony dates from this period, as well as stickball and chunkey games, songs, and dances - many illustrated on the tour with life-size figures and Cherokee voices.

Visitors are next introduced to Sequoyah, who developed the Cherokee written language around 1820. He is apparently the only illiterate person to have created a written language in more than 5,000 years of

CHEROKEE GUIDES

SHARE THE HISTORY AND TRADITION OF THE NATION THROUGH STORIES, DEMONSTRATIONS, AND DANCE. "OUR VILLAGE IS THE ONE PLACE **GUESTS IMMERSE THEMSELVES** IN OUR PAST AND GAIN AN UNDERSTANDING OF HOW IT SHAPED OUR RICH TRADITIONS."

NATIVE PLACES



its authentic dress, traditional dance, and music. Pictured are the seven clans.

AN AUTHENTIC WORKING **VILLAGE TRANSPORTS VISITORS** BACK TO THE MID-1700S. CANOE HULLING (STARTING WITH A 40-FOOT DOWNED TREE AND LEADING TO A CANOE 20-30 FEET LONG THAT HOLDS 12 PEOPLE); BASKET WEAVING; POTTERY MAKING; CORN PONE AND BEAN BREAD PREPARATION; MEDICINAL TEA BREWING; AND STORYTELLING TAKE PLACE

recorded history. The Cherokee national council approved his syllabary in 1821, and within a year, 90 percent of Cherokee people learned to read and write.

Next is the Trail of Tears exhibition. It's the official interpretive site of the Trail of Tears National Historic Trail, which is administered by the National Park Service. More than 15,000 Cherokees were forced to leave the region and walk more than 1,000 miles to Indian Territory (now the state of Oklahoma). Between 4,000 and 8,000 Cherokees died along the way.

Along with permanent exhibitions, the museum offers new exhibitions and special events. The Emissaries of Peace: The 1762 Cherokee and British Delegations returned to the museum earlier this year after a run at the Smithsonian's National Museum of Natural History, where more than 3.9 million people viewed it.

The exhibition is based on the memoirs of British Lieutenant Henry Timberlake. His journal detailed a three-month visit to Cherokee in 1762, providing a snapshot of Cherokee life in that period.

OCONALUFTEE INDIAN VILLAGE

An authentic working village transports visitors back to the mid-1700s. Canoe hulling (starting with a 40-foot downed tree and leading to a canoe 20-30 feet long that holds 12 people); basket weaving; pottery making; corn pone and bean bread preparation; medicinal tea brewing; and storytelling take place. Just added in 2008 is "Hands-on Cherokee" featuring experiential learning classes that teach pottery, finger weaving, basketry, and beadwork (reservations recommended).



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NATIVE PLACES



ABOUT 300 QUALLA MUTUAL ARTISTS CREATE BASKETS, POTTERY, WOOD-AND STONE-CARVED SCULPTURES, BEADWORK, AND PAINTINGS.



A seven-sided council house where elders met, underground cave-like rooms (for winter warmth), reconstructed cabins from the 1700s, and recreated hut-like homes with brush and clay roofs await exploration.

Cherokee guides share the history and tradition of the nation through stories, demonstrations, and dance. "Our village is the one place guests immerse themselves in our past and gain an understanding of how it shaped our rich traditions," says John Tissue of the Cherokee Historical Association. The village is typically open from early May to mid-October.

QUALLA ARTS AND CRAFTS MUTUAL, INC. (& OTHER SHOPPING)

The Qualla Arts and Crafts Mutual, Inc. was founded in 1946 to secure fair prices and a year-round market for the Eastern Band of Cherokee Indian artists. It remains one of the oldest arts and crafts co-ops in the nation.

About 300 Qualla Mutual artists create baskets, pottery, wood- and stone-carved sculptures, beadwork, and paintings. Entry is a juried process and is limited to enrolled members of the Eastern Band. Qualla Mutual members have won competitions at the Santa Fe Indian Market and have demonstrated their skills at the Smithsonian Folklife Festival.

One of Qualla Mutual's nationally acclaimed members is Joel Queen, a ninth-generation Cherokee potter who works in a number of mediums, but concentrates on creating clay pots and stone carvings. Utilizing the coil method and firing in an open pit, Queen doesn't use electricity or a wheel. He also digs and screens the clay himself, as has been done by potters for thousands of years. Queen, who runs a gallery near Cherokee, specializes in a signature black ware – which is fired to a deep black color.

For one-on-one personalized instruction in creating Cherokee arts and crafts, the interactive "Qualla Experience" features Cherokee artisans teaching ancient craft-making skills, with attendees taking their creations (and memories) home. In addition, Qualla Mutual members can enjoy classes taught by national artisans. This year, shell carver Dan Townsend is teaching the art of carving ancient designs and symbols on varied shells.

Of course, there are many other shopping opportunities in and around Cherokee. Some of the possibilities include Joel Queen Gallery, Medicine Man Craft Shop, Bearmeat's Indian Den, Bigmeat House of Pottery, Traditional Hands Art Gallery and Studio, and Carol's



FAR LEFT: George Goings (Eastern Band of Cherokee) carves animal figures in wood and stone, using walnut, cherry, buckeye, holly, alabaster, red pipestone, and soapstone. He is a member of the Qualla Arts and Crafts Mutual Co-op and has been carving for more than 30 years.

MIDDLE: The Museum of the Cherokee Indian, located in Cherokee N.C., displays the exhibit *Emissaries of Peace: The 1762 Cherokee and British Delegations* again this year after its return from the Smithsonian's National Museum of Natural History in Washington, D.C. The Museum also offers the chance to see the 10,000-year history of the Cherokee through knowledgeable hosts, special group programs, and award-winning permanent exhibits.

ABOVE: Qualla Arts and Crafts Mutual, Inc., is a cooperative of over 300 artists and artisans each skilled in the wide array of Cherokee arts ranging from wood carving and pottery to basket weaving and beadwork. All of their work is available for purchase.

Handmade Crafts. The Museum of the Cherokee Indian also has an excellent shop.

UNTO THESE HILLS OUTDOOR DRAMA

More than five million people have attended *Unto These Hills* since its debut in 1950. This poignant outdoor drama, set on stage in a 2,800-seat amphitheater, tells the story of the Eastern Cherokee from the arrival of the Europeans to forced exile to the ultimate revival of tribal life.

In 2006, the drama received its first complete rewrite by renowned playwright Hanay Geiogamah (Kiowa/Delaware). For 2008 (ending August 30th), the show was rescripted yet again by Linda West – with a new director, Eddie Swimmer (Cherokee/Chippewa/Cree), and new cast (mostly American Indian), traditional dress, and choreography. Swimmer was one of the original members of the famed American Indian Dance Theatre and is a champion hoop dancer.

SOUTHEASTERN TRIBES CULTURAL ARTS CELEBRATION

Now in its third successful year, the Southeastern Tribes Cultural Arts Celebration provides yet another reason to visit Cherokee. The popular event takes place on September 19-20, 2008 at the Cherokee Fair Grounds and will again be coordinated and sponsored by the Museum of the Cherokee Indian and the Cherokee Preservation Foundation.



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IMAGE COURTESY OF ADAM TAYLOR FOR THE CHEROKEE HISTORICAL ASSOCIATION

NATIVE PLACES

RIGHT: A Cherokee woman demonstrates timehonored pottery techniques at the Oconaluftee Indian Village, which offers an in-depth glimpse into Cherokee life during the mid-1700s. "Hands On Cherokee" further allows visitors to take an active part in the experience by creating their very own Cherokee work of art.

The most outstanding artists, performers, storytellers, and athletes from the original southeastern tribes (Cherokee, Chickasaw, Choctaw, Creek, and Seminole) are present at the celebration. Highlights include live demonstrations of traditional tribal dance; storytelling; crafts demonstrations; sporting events like traditional archery and running; and skills encampment, including techniques used by tribes in the 1700s and 1800s. Along with enjoying the art and performances, this is a great opportunity to purchase American Indian items.

Those who can't make it to the fall event should definitely put the Annual Festival of Native Peoples on their July calendar. This older event is more national in scope, with tribes descending from across the nation. The event honors the collected history, culture, tradition, and wisdom of the indigenous peoples of America, ranging from the Hopi, Sioux, Apache, Totonac, Cherokee, Zuni, and Tewa (Pueblo) of New Mexico to Alutiiq members from Kodiak, Alaska.

A PACKED SCHEDULE

Late summer and the colorful fall season bring a number of events. Some of the possibilities include the Qualla Arts Open Air Indian Art Market (August 30 and October 18, 2008); the aforementioned Southeastern Tribes Cultural Arts Celebration (September 19-20, 2008); the Cruise the Smokies Fall Cherokee Rod Run (October 31-November 2, 2008); and the 96th Annual Cherokee Indian Fair (October 7-11, 2008).

Other annual events include Ramp It Up (held in March, featuring wild ramps, a scallion-like green); Memorial Day Powwow (Memorial Day Weekend); Gourd Festival (June); Cherokee Voices (June); July Powwow; Annual Festival of Native Peoples (July); and the Cherokee Bluegrass Festival (August). Of course, practically anytime is a good time to visit Cherokee. *****

Lynn Seldon (www.lynnseldon.com) is a veteran freelance travel journalist based on the North Carolina coast.

IF YOU GC

Cherokee Travel and Tourism P.O. Box 460 Cherokee, N.C. 28719 800-438-1601 www.cherokee-nc.com The helpful Cherokee Welcome Center is located at 498 Tsali Blvd.

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Cherokee Campground & Craig's Cabins 91 Hwy 19 North Cherokee Campground Rd. Cherokee, N.C. 28719 828-497-9838 www.cherokeesmokies.com/camp Open April through October

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CHEROKEE ART

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Bearmeat's Indian Den 4210 Wolftown Rd. (US 19) Cherokee, N.C. 28719 828-497-4052 www.bearmeats-indian-den.com

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Traditional Hands Art Gallery and Studio Grant Drive, Bldg. 22 Cherokee, N.C. 28719 828-497-4496 www.traditionalhands.com

Carol's Handmade Crafts 478 Sherill Cove Rd. Cherokee, N.C. 28719 828-497-7207

Qualla Arts and Crafts Mutual, Inc 645 Tsali Blvd. Cherokee, NC 28719 828-497-3103 www.cherokee-nc.com Open year round.

Museum of the Cherokee Indian 589 Tsali Blvd. Cherokee, N.C. 28719 828-497-3481 www.cherokeemuseum.org Open year round.
Standing behind the mask was said to humble one before the Creator. Standing in front of it has much the same effect.



To truly understand a people, you need to see the world through their eyes. At the Museum of the Cherokee Indian, we offer just such an experience, through knowledgeable hosts, special group programs and award-winning permanent exhibits. Visit us and stand before 10,000+ years of artifacts and history that will spark the imagination and inspire the soul.

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Emissaries of Peace The 1762 Cherokee & British Delegations EXHIBIT THROUGH JUNE 2009









ANDREA CARLSON'S RAVENOUS VISION

BY W. JACKSON RUSHING III

ord on the street is that Minneapolis artist Andrea Carlson (Anishinaabe) makes slyly humorous, hard-hitting paintings characterized by conceptual and pictorial strength. An astute critical thinker with remarkable technical facilities, Carlson produces me-

ticulous representations of visionary worlds. Testifying to her powerful emergence, The Minneapolis College of Art and Design (MCAD) has awarded her a 2007-08 McKnight Artist Fellowship for Visual Artists, which includes a \$25,000 stipend and inclusion in a group exhibition at MCAD (July 2-August 17, 2008). A jury that included Janet Koplos, senior editor of *Art in America*, chose Carlson and the three other Fellows from a field of 170 applicants. Carlson has had four solo exhibitions, including *Culture Cop*, 2006, at the Soo Visual Arts Center in Minneapolis. Venues for her group exhibitions include the Minneapolis Institute of Arts (MIA) and the October Gallery in London, England.

Born in 1979, Carlson grew up in Minnesota, and after her undergraduate education at the University of Minnesota, where she studied and taught the Ojibwe language, she earned her Master of Fine Arts in Visual Studies at MCAD. She says that the Ojibwe language, which is central to her work, "makes me feel good; it has presence, is comforting." Indeed, she has recalled, "the greatest gift I took from American

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Four Tricksters, 2007, 19.75 x 25.5 inches, mixed media on paper Julie Buffalohead September 6–October 11, 2008



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Vaster Empire, 2007, 48 x 72 inches, mixed media on paper Andrea Carlson November 22, 2008–January 3, 2009

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ANDREA CARLSON



IZHITWAAWIN [KNOW HOW], 2006, MIXED MEDIA ON PAPER, 22 X 30 IN.

In Ojibwe, "know how" means culture as well as how to do something. Thus *Izhitwaawin* may be playing with the notion of how to "do" culture with image, story, language, and landscape, both remembered and invented. A bear, showing his flame-red tongue and wearing a medallion ("badge of identity") over his heart like old-time Ojibwe people, tries to recognize and uncover Nanaboozhoo, which is a perverse act. In the middle of this highly stylized landscape we get a glimpse of animal petroglyphs from the north shore, while the upper register is lit up with "searchlights" that heighten the drama.

Indian Studies is the Ojibwe language." When asked in 2005 about mythic and modern influences on her art, she explained:

One of my biggest influences is the traditional stories. Every generation is given stories and the liberty to recreate them and make them our own. I enjoy transforming the Anishinaabe stories by painting them. Visually I look to street art, cartoons, masks, and anything with a hard-edged line. Norval Morrisseau is one of my all-time heroes.

Like Morrisseau, the Anishinaabe painter who initiated the modern "Woodland School," Carlson intertwines myth, modernity, abstraction, decoration, and realism in her art. And like the modern master George Morrison (Anishinaabe), Carlson is a Grand Portage band member with a sustained commitment to inventing northern land-**38** AMERICAN INDIAN FALL 2008 scape imagery. Her father, also an artist, taught her "the foundations of drawing and painting" even before she could read, and traces of her mixed ancestry are evident in the French floral forms (transformed as indigenous beadwork patterns) and Swedish Dala horses in her art.

Carlson's McKnight Fellowship is based on the quality of two exciting, interrelated bodies of work, *The Aadizookaan Cycle* and *The Windigo Cycle*. Both series have iconographic density, sharply delineated forms, the flat, graphic shapes of "commercial" art, and the illusion of deep, even cosmic spaces. They share a surreal conjunction of styles, including pictography, abstract patterning derived from historic Ojibwe medicine bags, and the slick visual crackle of pop art. Similarly, she works bold bright colors, a cold wintry gray, and the stark, staccato cadence of black and white. The fantastic character of both series issues from the absolute clarity of the seemingly impossible intersection, for example, of a decorative souvenir plate, battling



AADIZOOKAANAG [SPIRITS], 2006, OIL ON CANVAS, 36 X 48 IN.

Carlson's foundation is pitch-perfect drawing, and her obvious hunger for meaning results in pictures packed with transformative imagery, often massed together in the very center. We observe, simultaneously, the sheer beauty of the beaded bag on the far left and the violent attack occurring front and center. Nanaboozhoo, wearing the skin of a frog woman he has killed, is "running a spear through the underwater lynx." Carlson flirts with tumultuous chaos, but by calibrating chromatic intensity with the echoing of curved forms and the control implied by the fastidious drawing, she *stages* an atavistic drama for us.

.

Renaissance cartoon figures, and hungry wolves (Truthiness, 2007).

.....

According to Carlson, Aadizookaanag (plural) means both stories and spirit, and the series features the exploits of Nanaboozhoo, the trickster and culture hero, and Mishipiizhoo, the underwater panther/serpent who is the principal spirit of the Algonquian underworld. Carlson decontextualizes these performative spirit stories and freezes them in a single cinematic frame, objectifying them so they function as metonyms of cultural knowledge. "Ojibwe tradition, which is like a series of tools," she explains, "feels like a methodology." Because "identity is a fluid structure," the spirits in her visual narratives are "subverting their identities," so she paints "them in a style that isn't recognizable as belonging to a single cultural identity. Hybrid imagery is reflective of me, as it's not easily codified."

The Windigo Cycle, in which recognizable objects (often in the collection of the MIA) "are foreign characters in a mythical landscape," LIKE MORRISSEAU, THE ANISHINAABE PAINTER WHO INITIATED THE MODERN "WOODLAND SCHOOL," CARLSON INTERTWINES MYTH, MODERNITY, ABSTRACTION, DECORATION, AND REALISM IN HER ART.



DALA HORSE, 2006, MIXED MEDIA ON PAPER, 22 X 30 IN.

Like Windigo stories, the historic production of Dala horses in Sweden is associated with long, cold winter nights. Carlson remembers fondly the one around her grandmother's house, and here it signifies, perhaps, the folk culture of "Old World" immigrant ancestors. She says, "Objects are linked to story in this body of work," and that "these paintings *are objects* about identity . . . born from a cultural context." The magic in this picture-story issues in part from the curious disjunction in scale between the hybrid elements. The overt eroticism in her work is a sign that "these spirits are alive, reproducing and ever changing (like generations)."

"THUS CARLSON'S RAVENOUS VISION GIVES US COMPELLING IMAGES OF VIOLENT CARNALITY THAT ARE METAPHORS OF (COLONIAL) CONSUMPTION (OF PEOPLE, IDENTITY, OBJECTS, CULTURE). " is inspired, she says, "by cultural exchange and assimilation of my Anishinaabe and European ancestry." A Windigo or winter cannibal monster, she wrote, "is a character in Anishinaabe stories who at times misidentifies those it consumes." Thus Carlson's ravenous vision gives us compelling images of violent carnality that are metaphors of (colonial) consumption (of people, identity, objects, culture). Although she wants these paintings to "mess with expectations" and to establish a cultural territory in which authenticity is problematized, all she asks of her viewers is that they question their own assumptions.

For the McKnight Fellowship exhibition Carlson is making large paintings, approximately 12 feet high by seven feet wide, that want a "bodily relationship" with their audience. Paintings on this scale, she says, "are like a door; they want you to come in, want to consume you." Because she is so articulate, reading and writing about her work are rewarding, but it must be seen, for as she says, "Painting is a different language entirely, untranslatable." *****

W. Jackson Rushing III is Adkins Presidential Professor of Art History at the University of Oklahoma, where he holds the Carver Chair in Native American Art.



THE POISON THAT IS ITS OWN CURE, 2006, MIXED MEDIA ON PAPER, 22 X 30 IN.

Carlson's work "is culturally ambiguous," and the syncretism here is a perfect example. She refers to this as an "invented landscape where objects are left behind, decolonizing the landscape and inviting viewers into the space." The 18th century French astronomical timepiece (from the MIA collection) signifies, perhaps, the marriage of opulent art, advanced technology, and global time in European high culture. But an altogether different time is embodied in the red paws with yellow dots, which honor one of Norval Morrisseau's medicine dreams.



TRUTHINESS, 2007, MIXED MEDIA ON PAPER, 22 X 30 IN.

Carlson "likes to put objects front and center . . . like religious icons," such as the Fort Snelling decorative plate seen here. The title alludes to the disinformation associated with Fort Snelling's role in the Dakota War of 1862. The historic protagonists are replaced by a quotation from Antonio Polaiuolo's engraving, *The Battle of the Nudes* (c. 1470), fighters whose deaths are eagerly awaited by salivating wolves. She explains her manipulation of the cultural identity of museum objects: "We put memories into sacred objects which become the freight of memory, but in a museum objects are stripped of context."



THE MOLAMAKERS OF KUNA YALA



Above: Eighty-year-old Maria Siaguaro only makes *molas* for personal use. She's seen here wearing the traditional Kuna gold nose ring while holding her parakeet, Dargli-Dargli. Facing page: Twenty-four-year old Kuna *mola* master Dio Celina stands in front of a wall of her *molas*.

STORY AND PHOTOS BY DANNIELLE HAYES

FF THE ATLANTIC COAST of Panama, on the tiny island of Corbisky, one of almost 400 in the archipelago of Kuna Yala, seven-year-old Chaneri Martinez (Kuna) is learning the fine art of mola making. Mola means clothing or blouse in the Kuna language but, through constant usage, has come to mean the single applique panel of a Kuna woman's blouse. Martinez is continuing a tradition sometimes referred to as painting with a needle. Consisting of several layers of colorful cotton in a well-balanced design, cut and hand-stitched to reveal the layers beneath in reverse applique and often with fine topical embroidered details, some of the best molas are in museum and private collections.

Just a half-hour flight from Panama City, the islands appear like emeralds floating in a sea of turquoise off Panama's northeast coast. Ringed by coral reefs and white-sand beaches, bamboo and thatch houses are tucked beneath waving coconut palms. Only about 40 of the islands are inhabited.

Many of the Kuna don't speak Spanish or English, so our trilingual guide, Hernan Martinez (Kuna), is invaluable. As an introduction to Kuna culture, he takes us to the Museo de la Nacion Kuna that recently opened on the island of El Porvenir, where most visitors arrive on the daily 6 a.m. flight from Panama City. This museum and an older one, the Museum of Kuna Culture on Carti Suitupu, have modest but interesting displays of the mythology, history, rituals, and daily life of the Kuna.

"There are about 40,000 Kuna people who live in the Kuna Yala Comarca, which stretches 140 miles down the eastern part of the isthmus to the Colombian border," Hernan says. "Most of us live on the islands, though there are several Kuna communities on the mainland where we grow yucca, rice, bananas, maize, mangoes, papayas, and citrus fruits. We travel up the mainland rivers to get bamboo and palm thatch for our houses and wood for our dugout canoes called *cayucos* or *ulus*. A few islands have fresh water via an aqueduct, but our drinking water and food supplies, except for fish, have to be brought from the mainland by boat."

In 1925, when the Kuna sought independence from Panama, there was a brief skirmish with the Panamanian police before the American military intervened and helped negotiate a semi-autonomous status for the Kuna. Today each island is governed by elected





Molas hang beneath coconut palms next to a thatch house on a Beder Tapu Island beach.





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Above, left: *Mola* making consists of a well-balanced design and many layers of colorful cotton, which are then cut and hand-stitched with fine topical embroidered details. Above, right: Traditional *mola* designs reflect the myths and legends of the Kuna, such as the legend of the lunar eclipse seen in this one, where a dragon comes to devour the moon. Left: Each of these *molas* by Venancio Restrepo (Kuna), spread on Iguana Island beach, are a story in themselves. Restrepo, a *mola* master, lives on *Mormake Tupu* – Island of the Mola Makers.

chiefs called *saylas* who officiate at meetings in the council or community house, making laws and settling disputes. Though there are a few new health centers on the islands, the Kuna shamans still use traditional medicines, gathered from the mainland rainforest. The tribe's oral history is kept alive by *kantules*, who chant the Kuna legends, and *neles*, mystics who can see the spirit world and make predictions. All of these leaders have some influence on the *mola* makers' designs, as do outside stimuli such as books, signs, cell phones, TV, and the occasional cruise ship visit. The *mola* designs reflect the myths, legends, and changing times of the Kuna.

Traditionally women make the *molas*, but recently more men are making them, especially if they are albino. The Kuna have the highest incidence of albinism in the world, and young albino men who can't be in the hot tropical sun to fish, farm, or harvest coconuts are encouraged to make *molas* and dissuaded from marrying.

The tradition of *mola* making is more than a hundred years old and derived from early body painting, which the Kuna practiced for

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KUNA YALA



Changing times of the Kuna means that ideas and images from the world influence *mola* makers' designs and are depicted in what are called acculturation *molas*. Here, a shaman in high heels and hair curlers speaks on a telephone.

TWENTY-FOUR-YEAR-OLD MOLA MAKER DIO CELINA (KUNA) ON WICHUB-HUALA HAS BEEN PERFECTING HER ART FOR ONLY 10 YEARS, BUT SHE IS A MASTER OF DETAIL, SOMETIMES WORKING ON A SINGLE MOLA FOR THREE MONTHS."

centuries. In the 19th century, when Yankee sailing ships brought cloth, needles, thread, thimbles, and scissors to barter for coconuts, *mola* textile art was born. Today the bright cottons and embroidery threads are made in China and sold in island stores, off Colombian supply ships, or from a Panama City store in the district called *Sal si Puedes*, which means "get out if you can."

Art motifs are either indigenous or acculturation *molas*. The indigenous designs are more traditional, using abstract patterns, native flora and fauna, imaginative beings from Kuna myths and legends, and pure fantasy creations. The colors of the abstract traditional *molas* are chosen very carefully to create an almost op-art effect with all spaces filled. Acculturation *molas* depict ideas or images from the outside world. With the opening of the Panama Canal in 1914, many of the Kuna men went off to work as cooks, orderlies, and maintenance men. On their return visits to their families, they brought exciting visual material for the *mola* makers. Then there were *molas* depicting American flags, airplanes, cigarette packages, canned food labels, and whiskey bottles. With the introduction of books and magazines came *mola* designs copied from children's book illustrations, comics, and Disney characters.

Twenty-four-year-old *mola* maker Dio Celina (Kuna) on Wichub-Huala has been perfecting her art for only 10 years, but she is a master of detail, sometimes working on a single *mola* for three months. Though she makes some commercial *molas* to sell to visiting cruise ship passengers, she prefers to make more complex designs illustrating Kuna myths.

Older women, like 80-year-old Maria Siaguaro (Kuna), who stands watch with her parakeet, Dargli-Dargli, on the popular tourist island *Achutupu* (Dog Island), and pipe-smoking Melinda Carlindo (Kuna) on Corbisky, who jokes that she is a century old, say that they make *molas* for personal use now

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Melinda Carlindo from Corbisky Island, who has been alive for a century, still makes molas for personal and family use.

and not for sale. Both wear the traditional gold nose ring and beaded leg and arm decorations of the Kuna women to keep their spirits pure.

A master of the art, Venancio Restrepo (Kuna) is from Isla Maquina, or in the Kuna language, *Mormake Tupu* (Island of the Mola Makers). The 42-year-old gay man, who was taught by his mother 30 years ago, arrives on nearby Iguana Island by canoe with his two brothers and spreads his *molas* over the white sandy beach. I can't resist buying Venancio's *mola* depicting a shaman wearing red heels, curlers in his hair, and talking on the phone.

Back on Corbisky Island, young Chaneri Martinez goes to school where she is taught lessons in both Kuna and Spanish. I know that when she reaches puberty there will be a big celebration on the island that will go on for days. Her father will make sure there is enough food and chicha (a fermented drink made from sugarcane juice) to satisfy everyone, and there will be much flute playing and lively dancing to celebrate the occasion. Chaneri will have her hair cut short, and she will be wearing one of her finest molas, gold jewelry around her neck, and a brilliant red and yellow scarf called a muswe on her head, and her forearms and calves will be wrapped in bright beads called uinnis. Years later, when she marries and her husband comes to live with her family on Corbisky, she will teach her young daughters, and maybe sons too, the Kuna tradition of mola making. #

Story and photos by Dannielle Hayes, who first met a Kuna chief in New York City in the early 1970s.



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GRANDE MUSEUM





Dan Wildcat spoke about the importance of indigenous environmental knowledge at NMAI's *Mother Earth: Call to Consciousness on Climate Change* symposium, June 2008.

Editor's Note: The following piece is derived from the Introduction of Dr. Daniel R. Wildcat's forthcoming book, Red Alert: Saving the Planet with Indigenous Knowledge. enry Collins, a respected Ponca Southern Plains drummer and singer, gave me much to think about 22 years ago when I started teaching at

Haskell Indian Junior College – now Haskell Indian Nations University. Collins took a social problems course from me. He was very attentive in class and seldom spoke. When I asked him questions, he would take his time and always answer directly to the point. Nevertheless, I thought the situation awkward, because then, as now, I thought of Collins as an elder. How do you ask questions to an elder about sociological theories, concepts, and facts? It seems so rude and arrogant to question an elder as we do young undergraduate students without the least bit of hesitancy.

I remember at the end of the course I asked Collins if he had learned anything useful. He thought a while and said, "Yes, I think so, but it worries me because, as I put these new ideas up here [he pointed to his head], it seems like I have trouble remembering some songs." He continued, "It makes me think that I might not have room in my head for all of this new stuff – that if I put the new information in my head, I might lose some songs: that worries me. I don't want to lose those songs." Two decades ago, this is what Collins gave me to think about, and I have done so often.

This small book, Red Alert, reconsiders

some of the indigenous insights and knowledges that reside in the landscapes and seascapes of North America, situated in what we, American Indians and Alaska Natives, take to be a fundamentally spiritual cosmos. It stems in part from my concern that many of us have filled our heads with the "new stuff." We have acquired elaborate theories, concepts, and ideas about our species, nature, culture, civilizations, etc., and in the process forgotten important insights our ancestors possessed. Like Collins's concern for songs which embody tribal traditions of knowledge and knowing, I too worry such knowledge is threatened. Life lessons - principles born of experience in the world, as opposed to experiments in controlled laboratory settings or scientifically guided social experiments - seem absent today. Recalling Collins's words, I am concerned for how many good songs, practices, and

THIS BOOK IS A CALL FOR INDIGENOUS RECOLLECTION, RECONSTRUCTION, AND INGENUITY TO FACE THE CHALLENGES OF THE PRESENT. WE CANNOT GO BACK TO THE PAST. WE MUST ENVISION AND ENACT IN THE PRESENT...

PHOTO BY RDK HERMAN, PACIFIC WORLDS

ceremonies about living well in this world may have been lost because modern human societies have so little regard for the knowledges that do not fit within the narrow confines of scientific inquiry.

This book is a call for indigenous recollection, reconstruction, and ingenuity to face the challenges of the present. We cannot go back to the past. We must envision and enact in the present if we are to realize a beautiful future. As my Haudenosaunee friends constantly remind me, we have a responsibility to live respectfully for our children seven generations on.

The environmental crises we now face were shaped to a large extent by some of humankind not knowing what they were doing. These crises, including the looming global climate catastrophe, can be addressed by knowing contained in doing. For those paying attention, knowledge resides in life. The separation of knowing from doing, so widely accepted and practiced today, can be addressed if we recognize that knowledge arises from our living in this world, not through controlling it. By paying attention to our human conduct within the complex and dynamic web of life in the world surrounding us - where we, humankind, are not in control - we will find humility and wisdom. Here is where the knowledges embodied in the lifeways of Indigenous Peoples offer hope. The good news is that we still have Peoples on this planet who possess practical knowledge about how to live well in the unique environments that they call home.

Today many humans accept the fact that knowledge is essentially a social or collective enterprise. But many Indigenous knowledge systems extend the notion of knowledge conAgriculture blankets mountains in southern Oaxaca, Mexico. Traditional methods enable utilization of steep, arid hillsides, but population pressure is leading to overuse and environmental degradation.



SMITHSONIAN INSTITUTION 51

This kiva at Bandelier National Monument, N.M. shows how 10,000 years of occupation by Pueblo peoples have changed their lifeways from nomadic hunter-gatherers to permanent settlements, demonstrating humankind's ability to adapt technologies wisely to environmental conditions.

struction, seeing it as a cooperative activity involving the "other-than-human" life that surrounds us. This book suggests planet Earth - a living being, known to many Indigenous Peoples today as Mother Earth - is trying to tell us something in her language. Because Indigenous Peoples have paid attention to our mother the Earth, it is important to listen to what we can share with humankind. Our knowledges are bound in unique lifeways - customs, habits, behaviors, and material and symbolic culture - and these emerge from the land and sea. Such knowledge has practical implications for those of humankind wanting to live cooperatively and sustainably with the Earth, to be part of place and not merely to reside at an address.

The Red Alert issued here comes from the Earth herself. What she has been telling tribal people around the world, especially those paying attention, is that she is undergoing dramatic changes – changes that threaten the lifeways of most of humankind on the planet. The question now is, who else is listening and paying attention? Superficially it appears many are. The real test will be how many people act on what they learn. This Red Alert is for those wanting to act. Those willing to examine the public and practical features of our cultures will find life-enhancing values expressed in activity - in action.

Hopefulness resides in the practical knowledge of Peoples who continue to find their identities emergent out of a nature-culture nexus. But just as important are those who are willing to imaginatively reconstitute lifeways in symbiotic relationships that embody the fundamental connectedness and relatedness of human communities and societies to the natural environment, the other-than-human relatives they interact with daily. Over the last five centuries, some of humankind has brought tremendous change to life on the planet. These changes seem to have been guided by an allegedly objective mechanical worldview that envisioned the most noble human activity as the control of nature and the forces of nature. As we now find, the complex life of Mother Earth demonstrates such a view to be naïve and dangerous. However much we would like to think otherwise, we are situated inside - as but one part - of the life system of planet Earth.

Those expecting to find reassuring romantic reveries about noble savages living close to nature should turn elsewhere for their reading pleasure. There are no tribal secrets or ceremonies contained in this book. There are more than enough faux-shaman reveries available on bookstore shelves to falsely and fictitiously meet those readers' very real emotional needs. However, those – Native and non-Native alike – wanting to explore practical and useful features of indigenous worldviews and knowledges should read this book.

Humankind does not stand above or outside of Earth's life system. If the planet is telling us the problem is the way much of our humankind is living, it seems arrogant and unproductive to continue to want to change everything but the way we live. Yes, the world is changing and it is time for us to pay attention - for humankind to find value in our lives as they are intrinsically related to the other-than-human life of Mother Earth. Let us do so, for like our ancestors before us, we may learn something about ourselves. We may find insights in our oldest indigenous traditions and activities. It is also likely that, if we demonstrate respectful attentiveness to the world we live in today, we will find new techniques, songs, practices, and even ceremonies for life enhancement. This Red Alert expresses a desire for urgent action based on respectful attentiveness. This Red Alert is about hope - not fear. *

Daniel R. Wildcat, a Yuchi member of the Muscogee Nation of Oklahoma, is director of the Haskell Environmental Research Studies (HERS) Center and American Indian Studies faculty member at Haskell Indian Nations University in Lawrence, Kansas.



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JIM THORPE, THE 1912 OLYMPICS, AND CARLISLE FOOTBALL THAT CHAMPIO SEASON

BY JIM ADAMS

his summer's Olympic Games have revived memories of Indian Country's greatest athlete, Jim Thorpe, who stunned the 1912 Olympics in Stockholm, Sweden, with one of the most dominant and versatile performances ever seen. But the Sac and Fox tribesman, who claimed descent from the great Chief Black Hawk, went on that year to other historic victories, built on a literal team effort by Indians of many tribes.

The national college football champion in that pivotal year was neither Harvard nor Yale, but Thorpe's alma mater, the Carlisle Industrial Indian School. Taken together, Carlisle football and Thorpe's exploits at the Olympics have significance beyond sports. Coming at a Native low point, they helped forge pan-tribal identity and revive Indian morale.



Jim Thorpe (middle row, third from right) and the Carlisle Indian School football team, taken in 1911 after their victory over Harvard. BACK ROW, left to right: Powell, Stancil (Possum), fullback; Weelock, Elmer, tackle; Dietz, Bill, right tackle; Warner, Glenn S. "Pop," coach; Jordan, Pete, right guard; Busch, Elmer, guard. MIDDLE ROW: Roberts, Henry, left end; Bergie, Joseph, center; Newashe, Bill, left tackle; Burd, Sampson, right end; Thorpe, Jim, right halfback; Weelock, Joel, halfback; Garlow, William, right guard. FRONT ROW: Arcasa, Alex, left halfback; Sousa, Eloy, halfback; Welch, Gus, quarterback.

JIM THORPE

THE GAME

Thorpe's gold medals in the decathlon and pentathlon at the Stockholm Olympics established him as the greatest athlete in the world, in spite of the Orwellian rewriting of the record book that would soon follow. But this was only one episode in that championship year. Thorpe was already a star of the famous athletic program of the Carlisle Indian Industrial School in Carlisle, Pa., one of the remarkable successes of that flawed but important social experiment.

Carlisle was founded by Tenth Cavalry Captain Richard H. Pratt. After initially banning football as too brutal, he gave in to lobbying by the students and started a formal program in 1893. Pratt also quickly realized, as many schools have since, that a strong team could compensate for a lack of other resources.

In 1899, Pratt made a major investment, hiring Glenn Scobey "Pop" Warner from Cornell. Warner revolutionized a game then consisting of crushing power plays on the line. With Warner, Carlisle pioneered the forward pass and the spiral throw. Quarterback Frank Mount Pleasant used the newly legal play to devastate Ivy League opponents through the fall of 1907, finally beating arch-rival Harvard.

The team also pioneered coast-to-coast touring. On the way home from an East-West championship game (the first ever), the team gave exhibitions at several Indian schools. At the Haskell Institute in Lawrence, Kan., they caught the imagination of a withdrawn 12-yearold chronic runaway named Jim Thorpe. Before a football game at Carlisle Indian School circa 1912, Jim Thorpe (right) warms up with his teammates on the field.



Picturing Indians

Photographic Encounters and Tourist Fantasies in H. H. Bennett's Wisconsin Dells

Steven D. Hoelscher Foreword by Paul S. Boyer

Today a tourist mecca, the area now known as the Wisconsin Dells was once wilderness—and the traditional gathering place for the Ho-Chunk, who came to this part of the Wisconsin River for both sustenance and spiritual

renewal. By the late 1800s their numbers had dwindled through displacement or forcible removal, and it was this smaller band that caught the attention of H. H. Bennett. Having built his reputation on photographs of the Dells' steep gorges and fantastic rock formations, he now turned his camera upon the Ho-Chunk themselves.

The interactions between Indian and white man, photographer and photographed, were a complex relationship. The Ho-Chunk sought new ways to survive in the tourist-driven economy of the Dells. Bennett, struggling to keep his business afloat, capitalized on America's comfortably nostalgic image of Native peoples as a vanishing race, no longer threatening and now safe for white consumption. Studies in American Thought and Culture **86 b/w photos**, Cloth **\$39.95**, Paper **\$24.95**

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JIM THORPE

<text>

On a high shelf in the collections area at the National Museum of the American Indian's Cultural Resources Center in Suitland, Md. reposes a surprising object: an unopened box of Wheaties. On the box front of the cereal known since 1934 as the "Breakfast of Champions" is a striking image of athlete Jim Thorpe (Sac and Fox) in a football uniform.

There's also an autograph by his youngest daughter, Grace Thorpe (1921-2008), on the box front. Grace was a tribal district court judge for the Sac and Fox Nation in Stroud, Okla., an antinuclear activist, and a participant in the successful campaign to have her father join the pantheon of sports heroes so honored by General Mills.

– Mary Jane Lenz

Mary Jane Lenz is a museum specialist in NMAI's Collections Information and Research Office.



THORPE AND CARLISLE FOOTBALL

Thorpe came to Carlisle in 1904, and in 1908 he carried the team to a winning season with his feint-filled running. But in 1909 Thorpe himself "ran," the notation in his record, leaving school for a try at semipro baseball in North Carolina. Warner lured him back in 1911, with a promise to help him train for the 1912 Olympics.

The 1911 season began the peak years of Carlisle football. After eight straight wins, the team faced Harvard in what has been called one of the greatest football games ever played. Carlisle won 18-15 on Thorpe's last-minute field goal, to a standing ovation from Harvard Stadium.

The post-Olympic 1912 season culminated in a second classic game, an emotional match with Army. Warner gave his team a not very subtle pep talk invoking the Indian Wars. Carlisle went on to give the cadets a major lesson in strategy. Warner had invented a new formation for this game, the double wing. It gave quarterback Gus Welch innumerable openings for runs, passes, and reverses. "Football," said Warner, "began to have the sweep of a prairie fire." The final score was Carlisle 27 - Army 6, and it shocked the nation.

COLLAPSE AND RESURRECTION

After this high point, like a classical tragedy, the fall came quickly. Thorpe was a national hero, so it was a national story when the Worcester, Mass., Telegram reported that his two seasons of semipro baseball in North Carolina called his amateur status into question. The Amateur Athletic Union (AAU) refused his apology and demanded the return of his Olympic medals and trophies. The International Olympics Committee (IOC) awarded the gold medals to the runners-up, who initially declined to accept them.

This decision is now seen as an act of "official infamy," serving a hypocritical and elitist (and now repudiated) definition of amateurism and violating the procedural rules of its own day. The campaign to restore Thorpe's medals was kept alive for many years by his daughter, Grace, who passed away on April 1, 2008, at the age of 86. The AAU finally restored Thorpe's amateur status in 1973, 20 years after his death at the age of 65. In 1982, the IOC again recognized him as the gold medalist.



At the medal presentations in Olympic Stadium in Stockholm, Sweden, Jim Thorpe (wearing a laurel wreath) was presented with gold medals and special trophies from King Gustav V of Sweden in July 1912.

In the immediate aftermath of the controversy, Thorpe withdrew from Carlisle, embarking on an influential career in professional baseball, football, and even basketball. His superstardom helped shape the modern sports economy. His influence was most decisive in football, in which he served as first president of the American Professional Football League, later the National Football League.

The impact on Carlisle was more damaging. Students blamed Warner and Carlisle administrators for not defending Thorpe, and morale plummeted. Financial scandal and Congressional hostility finally closed the school altogether in 1918.

History and Native opinion have not been kind to Carlisle or Superintendent Pratt. But like many social experiments, its most lasting consequences might have been totally unintended. Instead of destroying the Indianness of its students, Carlisle created a new generation of pan-Indian leaders and institutions, dating in part from the 1899 national football tour. Among the leading Indian intellectuals who passed through Carlisle, the school medical director, Carlos Montezuma (Apache), served as football team doctor during its 1899 tour. The Society of American Indians, the first Indian-run pan-tribal national organization, heavily influenced by ex-Carlisle faculty, held its first conference in 1911 during the height of Carlisle's football season.

The football championship coincided with an even broader shift in Indian Country. Somewhere between the massacre at Wounded Knee and the U.S. entry into World War I, the American Indian passed imperceptibly from an enemy of the U.S. Army to its most reliable supporter. It is not a stretch to think that this cementing of loyalty to the United States went hand in hand with the emergence of Jim Thorpe and the Carlisle football team as true American heroes. *****

Jim Adams, Senior Historian for the Research Unit of the NMAI, has also written about Indian sports news for *Indian Country Today*.

This article draws on two recent first-rate histories of Carlisle football: *The Real All-Americans* by Sally Jenkins (Random House, 2007), and *Carlisle vs. Army* by Lars Anderson (Random House, 2007).



<image>

Traditional Dolls by Dwayne Wilcox, Susan Stewart and Jackie Bread

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INSIDE NMAI



CAITLIN BAKER EXTRAORDINARY ACHIEVER TAKES NEW YORK BY STORM... AGAIN

hen Caitlin Baker (Muscogee Creek) visits the George Gustav Heye Center (GGHC) in November, it will be the second time the Oklahoma teenager will have visited New York City as an honored athlete. For her first visit, the 14-year-old was inducted into the International Women's Sports Hall of Fame at the Sports Museum of America for her inspiring work with Native youth.

A competitive swimmer and promising Olympic hopeful, Baker has started an outreach program called CAITLINB (Competitive American Indians Turning Lifestyles Into New Beginnings) that has reached audiences across the country with her messages of sports and healthy lifestyles for everyone.

At the GGHC, Baker's "Stepping Out for Health" will introduce her to dozens of New York City students and teachers. The Saturday program, scheduled from 1 p.m. to 3 p.m. on November 8, invites families to meet Baker and to have fun learning about maintaining good health.

Baker will present her talks and activities in conjunction with an exhibition of the *Eagle Books* series – children's books that address the diabetes epidemic in Native communities. The books were created by the Centers for Disease Control and Prevention's Native Diabetes Wellness Program, in response to the devastating impact diabetes has had on Native peoples. The exhibition, *Through the Eyes of the Eagle: Illustrating Healthy Living for Children*, will be on view simultaneously at the GGHC in New York City and the Mall Museum in Washington, D.C. from October 3, 2008 to January 4, 2009.

Baker's many accomplishments include participating in the 2006 North American Indigenous Games. She received five medals in the 2007 Native American Swim Championships in Towaoc, Colo. She was named the Playtex Sport Team Player of the Month (February 2007), profiled on *The Today Show*, and has spoken at numerous schools and conferences. She was inducted into the Women's Sports Hall of Fame – located only a few blocks away from the GGHC – in May 2008.

For this trip to New York City, Baker is looking forward to meeting the "lots and lots" of schoolchildren scheduled to meet with her. This time, she is also bringing along her whole family to experience the city – as well as her now-confirmed downtown celebrity status.

A SINGLE THREAD BENEFIT LUNCH

A fall benefit lunch at the GGHC will feature renowned actor Wes Studi (Cherokee) as emcee and a keynote address by acclaimed textile designer Jack Lenor Larsen. A Single Thread: Celebrating Native American Design and Style will be held on Thursday, September 25, from 11:30 a.m. to 2 p.m., and will benefit the museum's education programs and activities. The event also includes preview tours of the museum's exhibition, Identity by Design: Tradition, Change and Celebration in Native Women's Dresses.

The luncheon will honor the achievements of artist and designer Joe Baker (Delaware Tribe of Indians), master dressmaker Joyce Growing Thunder Fogarty (Assiniboine/ Sioux), fashion designer Dorothy Grant (Haida), jewelry artist Veronica Poblano (Zuni), and jewelry artist Denise Wallace (Chugach/Aleut).

Individual tickets start at \$250, and table prices start at \$5,000. For information, please contact Lucia DeRespinis at (212) 514-3828 or derespinisl@si.edu.

AMERICAN INDIAN PLACES



BY EMER FLOUNDERS

The indispensable American Indian Places (Houghton Mifflin, 2008) is a hardcover guidebook that features 366 areas that have played a significant role in the history of Native Americans. Editor Frances H. Kennedy has assembled an impressive collection of essays from the leading authorities in the field.

This insightful and powerful collection will be appreciated by amateur enthusiasts, researchers, educators, and anyone looking to learn more about these fascinating places.

Kennedy has carefully chosen essays that highlight both the importance of these sites to the American Indian community and their role as part of the larger tapestry of American history.

The guidebook is brimming with detailed maps, vibrant color photographs, and suggested further readings – all of which place the geographical locations in a historical and cultural context.

The \$29.95 book is available from all major retailers. Royalties from *American Indian Places* will be donated to the Smithsonian's National Museum of the American Indian.

The only guidebook of its kind, *American Indian Places* provides a wealth of information and illuminates an important part of the American landscape.

PULLING DOWN THE CLOUDS

Poems by Contemporary Native Writers

Untitled

for charles white antelope, my uncle and songmaker and roadman in the cheyenne chapter of the native american church in oklahoma.

ni hoi nim mi ni hon ido mi mo ni hoi nim mi ni hon e inif ni hoi das i woi nu na wodstan ni hi vist no duts na ho utz na dots do mi uts e mghon baeh ni tseheskotseo ehmin

i am singing the cold rain i am singing the winter dawn i am turning in the gray morning of my life toward home i will walk on the ashes of the earth singing

- Lance Henson

Lance Henson (Southern Cheyenne/Lakota, b. 1944) is a headman of the Cheyenne Dog Soldier Society and a member of the Native American Church and American Indian Movement. He holds an MFA in creative writing from the University of Tulsa and has taught and lectured in many American and European venues. He has published more than 20 books of poetry that have been translated into 25 languages, including *Strong Heart Song: Lines from a Revolutionary Text* (West End Press, 1997). He lives in Bologna, Italy.

This poem was read and recorded live as part of the author's appearance in the Vine Deloria Jr. Native Writers Series in April 2008. The audio recording of the poem in both English and *tsistsistas* (Cheyenne) is available on the museum's website at www.americanindian.si.edu/nativewriters/2007/henson.html. Recorded and reprinted with permission of the author.



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Future Clone (bronze, 97 x 61 x 23 in., 1999) is currently on display in the ground floor hallway outside of the Diker Pavilion entrance at the George Gustav Heye Center in New York City. It will remain on view for the duration of the exhibition *Fritz Scholder: Indian/Not Indian* through May 17, 2009.

uture Clone emanates an otherworldly stillness and sentinellike presence. Scholder's freestanding angel perched atop a
sphere evokes awe and foreboding apprehension. Affording dynamic contrast to the Louvre's classic Greek statue *Winged Victory of Samothrace*, an icon of power and motion, Scholder's

looming figure retains analogous traits to his dramatic painting style, including the mask-like androgynous face. Coloration on the wings, face, and globe, achieved by exposure to the natural elements and experimentation with patina, produced a painterly, textural quality that marked Scholder's active hand in the foundry casting process.

- ALETA RINGLERO



1937-2005 FRITZ SCHOLDER indian Indian



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Hopi Couple by Otto Pentewa. Ca 1940s. Height 9 inches



~ *Laugrand & Oosten* Sedna, a key figure in Inuit

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EXHIBITIONS

OUR UNIVERSES: TRADITIONAL KNOWLEDGE SHAPES OUR WORLD

OUR PEOPLES: GIVING VOICE TO OUR HISTORIES

OUR LIVES: CONTEMPORARY LIFE AND IDENTITIES

WINDOW ON COLLECTIONS

RETURN TO A NATIVE PLACE: ALGONQUIAN PEOPLES OF THE CHESAPEAKE

THROUGH THE EYES OF THE EAGLE: ILLUSTRATING HEALTHY LIVING FOR CHILDREN OCT. 3 TO JAN. 4, 2009

FRITZ SCHOLDER: INDIAN/NOT INDIAN NOV. 1 TO AUG. 16, 2009

*ALL PROGRAMS IN NOVEMBER ARE HELD IN CELEBRATION OF NATIONAL AMERICAN INDIAN HERITAGE MONTH

EXHIBITIONS + EVENTS

SEPTEMBER / OCTOBER / NOVEMBER

PUBLIC PROGRAMS

CELEBRATE OUR FOURTH ANNIVERSARY WITH THE VINE DELORIA, JR., NATIVE WRITERS SERIES

There are two presentations in the series:

AMERICAN INDIAN PLACES Sunday, Sept. 21, 11 a.m. - 5 p.m. Rasmuson Theater, Outdoor Amphitheater, and Potomac Atrium

American Indian Places: A Historical Guidebook features 366 public places in the U.S. that hold significance to Native peoples. Frances H. Kennedy, editor of *The Civil War Battlefield Guide*, edited the guidebook. Book royalties will be donated to the NMAI. The program will include building and landscape tours, film screenings, contributors' discussion, and a book signing.



Poet Ofelia Zepeda (Tohono O'odham)

OFELIA ZEPEDA Wednesday, Oct. 15, noon and 6:30 p.m. Rasmuson Theater

Ofelia Zepeda (Tohono O'odham), poet and linguist, reads from her new book, *Where Clouds Are Formed.* The poetry reading will be followed by a discussion and book signing.



NMAI staff altar installation for Los Dias de los Muertos (Days of the Dead), Potomac Atrium at the Mall Museum.

DAY OF THE DEAD CELEBRATION Saturday & Sunday, Nov. 1 & 2 10:30 a.m. - 4 p.m. Potomac Atrium, Outdoor Amphitheater, and Third-Level Classroom

A celebration of the Latin American holiday Los Dias de los Muertos (Days of the Dead), with a two-day family event.

CURATORIAL TALK: FRITZ SCHOLDER EXHIBITION

Saturday, Nov. 1, 1 p.m. - 2 p.m. Rasmuson Theater

To celebrate the opening weekend of the blockbuster *Fritz Scholder: Indian/Not Indian* exhibition, curators Truman Lowe (Ho-Chunk) and Paul Chaat Smith (Comanche) will discuss Scholder's work and the NMAI's concurrent exhibitions in Washington, D.C., and New York City.



For the third year in a row, the NMAI presents Native composers and classical musicians. Some events are off-site; please check www.AmericanIndian.si.edu for details.

CLASSICAL NATIVE TRIO

Tuesday, Nov. 4, 7:30 p.m. Friday, Nov. 7, 7:30 p.m. Sunday, Nov. 9, 1 p.m.

Montgomery College, Music Recital Hall Composer/cellist/vocalist Dawn Avery (Mohawk), percussionist/vocalist Steven Alvarez (Yaqui/Mescalero Apache/Upper Tanana Athabaskan), and violinist Tara-Louise Montour (Mohawk) comprise a new Taagi classical chamber music trio, Three Sides. Sponsored by the University of Maryland Department of Ethnomusicology's Kay Theatre, Clarice Smith Performing Arts Center, College Park, Md. For information, call (301) 406-ARTS.

VIOLIN: SWIL KANIM Thursday, Nov. 6 & Friday, Nov. 7 10:30 a.m. & 11:45 a.m.

Swil Kanim (Lummi) combines virtuoso violin playing, storytelling, and original compositions to teach young audiences about how violins are made and played – and about the power of music in the world. Co-sponsored by the Discovery Theater and offered to school groups by advance registration only. Tickets required; for tickets and information, visit www.discoverytheater.org or call (202) 633-8700.

YOUNG CLASSICAL NATIVES Saturday, Nov. 8, 1 p.m. Rasmuson Theater 6 p.m., Millennium Stage, John F. Kennedy Center for the Performing Arts

Classical guitarist Emmanuel Gray (Navajo) performs music by J.S. Bach, Heitor Villa-Lobos, Francisco Tarrega, and Leo Brouwer. As well, the Philadelphia-based, teenaged, female Ambrosia Quartet (Chickasaw, Navajo, and Hopi) performs works by composer Jerod Tate (Chickasaw).

CHAMBER MUSIC: ECHOES Saturday, Nov. 8, 4 p.m.

Echoes, a new work by Randall Craig Fleischer, draws on Native themes from Alaska, Hawaii, the Wampanoag, and other sources; performed with a chamber orchestra.

VIOLIN & PIANO: MONTOUR & LONG Saturday, Nov. 8, 7:30 p.m.

Violin virtuoso Tara-Louise Montour (Mohawk) and pianist/conductor Timothy Long (Muskogee-Creek/Choctaw) perform classical and contemporary works. This program is part of *Native Expressions*, co-sponsored by the Smithsonian Associates. Tickets required; For information, visit www. residentassociates.org or call (202) 633-3030. NMAI members receive a discount on tickets.

FILM SCORE Sunday, Nov. 9, 6:30 p.m. East Building Auditorium, National Gallery of Art

In the Land of the Headhunters, a 1914 silent film by photographer Edward S. Curtis, was the first film to feature an all-Native cast. Both the film and its music have been restored by scholars and film historians.

PIANO: EMANUELE ARCIULI Tuesday, Nov. 11, 7:30 p.m.

A piano recital by Italian virtuoso Emanuele Arciuli of works by Louis Ballard (Quapaw/ Cherokee), Raven Chacon (Navajo), Barbara Croall (Odawa), George Quincy (Choctaw), and John Adams. Co-sponsored by the Smithsonian Associates. Tickets are required; for information, visit www.residentassociates. org or call (202) 633-3030. NMAI members receive a discount on tickets.

ROUND DANCE Wednesday, Nov. 12, 11:30 a.m. – 1 p.m. Potomac Atrium

For social occasions, this dance style is also known as the friendship dance. Participants form a circle holding hands with their neighbors while sidestepping to the left.

THE DOUBLE ENTENDRE OF RE-ENACTMENT Sunday, Nov. 23, 2 p.m. Rasmuson Theater

Curator Gerald McMaster (Plains Cree/ Siksika Nation) presents a subversive and often humorous examination of re-enactment, from its roots to today's young Native American artists who reinterpret re-enactment as a means of artistic defiance.

NATIVE TAKE-HOME MENU Orders due Friday, Nov. 21; Pick-up on Nov. 25 & 26 Mitsitam Native Foods Cafe

The NMAI's award-winning cafe offers take-home traditional foods in time for Thanksgiving, including soups, side dishes, entrees, desserts, and turkeys with all the trimmings. Call the catering office at (202) 633-7041.

CONTINUED ON P. 70 ->





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Photo by Gary Langsto

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EXHIBITIONS + EVENTS CALENDAR

SEPTEMBER / OCTOBER / NOVEMBER

FILM FESTIVAL: FILM INDIANS NOW!*

*Warning: Films may contain actual Indians depicting Indians.

PRETTY PICTURES Saturday, Oct. 4, 2 p.m. East Building Auditorium, National Gallery of Art

While exploring Native female identity, we ask how romantic images of Indians enchant Native and non-Native people, both young and old. A discussion with filmmaker Nanobah Becker (Navajo) and NMAI research assistant Gabrielle Tayac (Piscataway), moderated by Pat Aufderheide, professor at American University and director of the Center for Social Media, follows the screenings.

CONVERSION (2006, 8 min). Director: Nanobah Becker (Navajo). In the Navajo Nation, circa 1950, a visit by Christian missionaries has catastrophic consequences for a family. In Navajo with English subtitles.

DISNEY'S POCAHONTAS (1995, 84 min.). Directors: Mike Gabriel and Eric Goldberg. When English settlers arrive on the shores of Pocahontas' village, her chance encounter with Capt. John Smith begins a friendship that changes both cultures forever.

STRANGE LOVE Sunday Oct. 5, 2 p.m. Rasmuson Theater

National issues of sovereignty and cultural acceptance often face Native people, who question their cultural value by asking, "Is my identity in my blood?" A moderated discussion with filmmaker Tracey Deer follows the screening.

CLUB NATIVE (2008, 78 min.). Director: Tracey Deer (Mohawk). Deer follows four women from the Kahnawake Reserve in New York State as they battle the pressures of life, love, and community to protect their families' status as tribal members.

IN THE CITY

Saturday, Nov. 1, 2 p.m. East Building Auditorium, National Gallery of Art

TKARONTO (2007, 102 min.). Director: Shane Belcourt (Metis). Amidst Tkaronto's cityscape, two Native 30-somethings make an unexpected but life-changing connection. A moderated discussion with the filmmaker follows.

IT'S NOT TV, IT'S INDIANS! Sunday, Nov. 2, 2 p.m. Rasmuson Theater

Performances by three Native artists — Ben-Alex Dupris (Colville), Skeena Reece (Tsimshian/Gitksan/Cree), and Terrance Houle (Kainai/Saulteaux) — of spoken word, song, and dance pieces inspired by their favorite "Indian" episodes in television will make you think about Native Americans in a new way.

A FUTURE REALIZED: FILMS BY TODAY'S INDIAN

Saturday, Nov. 22, 2 p.m. East Building Auditorium, National Gallery of Art

A discussion with filmmakers Jeff Barnaby, Kevin Lee Burton, Dustinn Craig, Ramona Emerson, and Andrew Okpeaha MacLean, moderated by curator Gerald McMaster (Plains Cree/Siksika Nation), follows the films.

THE COLONY (2007, 23 min.) Director: Jeff Barnaby (Mi'kmaq). Maytag (Mi'kmaq) falls in love with the only Aboriginal woman in the city. His descent into madness is exacerbated by his drug-dealing friend. In English and Mi'kmaq with subtitles.

NIKAMOWIN (2007, 11 min.). Director: Kevin Lee Burton (Swampy Cree). This experimental film transforms a Cree narrative into a landscape of sound and song. In English and Cree with subtitles.

SIKUMI/ON THE ICE (2007, 15 min.). Director: Andrew Okpeaha MacLean (Inupiaq). An Inuit hunter becomes a witness to murder, forcing him to navigate between honoring the memory of one friend and destroying the life of another. In Inupiaq with English subtitles. A RETURN HOME (2008, 31 min.). Director: Ramona Emerson (Navajo). A documentary about B. Emerson Kitsman, a modern painter who returns to her Navajo Nation hometown and begins a monumental project. As she adjusts to life on the reservation, she questions what it means to be a Native artist.

4-WHEEL WAR PONY (2007, 5 min.). Director: Dustinn Craig (White Mountain Apache/Navajo). The Apache of the 1880s absorbed modernity, yet continued to refine and retain their lifeways — as do today's White Mountain Apache. This short film utilizes skateboard footage to document culture in motion.

NATIVE THEATER

MESTIZA POWER Friday, Sept. 19, 7:30 p.m. Saturday, Sept. 20, 2 p.m. Rasmuson Theater

This new work from Yucatan, Mexico, illustrates the everyday lives of contemporary Mayan women. In Spanish with English subtitles.

KICK

Friday, Nov. 14, 10:30 a.m. & 1:30 p.m. Saturday, Nov. 15, 11:30 a.m. & 2:30 p.m. Rasmuson Theater

Kick explores racial stereotyping and the American Indian mascot issue through the eyes of Grace Greene, portrayed by Delanna Studi (Cherokee). When Grace decides to take a stand against her school's "brave" mascot, she learns that sometimes sports are more than just fun and games. Reservations required; call (202) 633-6644.

CONTINUED ON P. 72 ->

Announcing.... The Creation Pendant A limited edition work of art by

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

EXHIBITIONS

BEAUTY SURROUNDS US THROUGH DECEMBER 2009

REMIX: NEW MODERNITIES IN A POST-INDIAN WORLD TO SUNDAY, SEPT. 21

IDENTITY BY DESIGN: TRADITION, CHANGE AND CELEBRATION IN NATIVE WOMEN'S DRESSES FRIDAY, SEPTEMBER 26 TO SEPTEMBER 2009

THROUGH THE EYES OF THE EAGLE:

ILLUSTRATING HEALTHY LIVING FOR CHILDREN FRIDAY, OCT. 3 TO SUNDAY, JAN. 4, 2009

FRITZ SCHOLDER: INDIAN/NOT INDIAN

SATURDAY, NOV. 1 TO MAY 17, 2009

*ALL PROGRAMS IN NOVEMBER ARE HELD IN CELEBRATION OF NATIONAL AMERICAN INDIAN HERITAGE MONTH

EXHIBITIONS + EVENTS

SEPTEMBER / OCTOBER / NOVEMBER

SPECIAL EVENTS

THE BIG DRAW 2008 SATURDAY, SEPT. 6 11 a.m. - 4 p.m. Diker Pavilion

Be inspired by ongoing, energetic powwowstyle dancing and create a masterpiece at this year's drawing event, led by artist Jeffrey Gibson (Mississippi Band Choctaw/Cherokee). This program is presented in collaboration with the Drawing Center and The River To River Festival.

STORYTELLING WORKSHOP Saturday, Sept. 13 Noon

Resource Center/Education Classroom

Join us to celebrate indigenous stories from Latin America. Afterward, join us for a workshop in which you can make your very own panpipe.

CELEBRATE MEXICO NOW! with Semilla: Traditional Fandango from Mexico Monday, Sept. 15 6 p.m.

Diker Pavilion

The museum and Celebrate Mexico Now! presents Semilla, a collective of young Mexican musicians and dancers performing son jarocho, son huasteco and son de tarima in the New York City area. Hailing from diverse parts of Mexico, from Veracruz to Mexico City, Semilla focuses on the fandango, the traditional fiesta performed in these styles.

KIOWA WAR MOTHERS Saturday, Sept. 27 1 p.m. & 3 p.m. Rotunda

A presentation of songs and history from the Kiowa War Societies.

STORYTELLING WORKSHOP Saturday, Oct. 11 Noon

Resource Center/Education Classroom

Get ready to celebrate El Dia de Los Muertos (Day of the Dead) by listening to some supernatural Native American stories and decorating skeleton puppets.

LET'S MAKE OTOE EARRINGS! Thursday, Oct. 16 6 p.m. to 8 p.m. Education Classroom

Cody Harjo (Seminole/Otoe/Creek) will lead a hands-on beading workshop featuring contemporary Otoe one-needle applique beadwork. Pre-registration is required; call (212) 514-3716. Appropriate for ages 16 and older. Materials fee is \$25; members, \$20.

TRADITIONAL DANCE SOCIAL 7 p.m. - 10 p.m. Saturday, Oct. 18

Diker Pavilion

Join the Thunderbird Indian Dancers and Singers in an evening of traditional social dancing.

EL DIA DE LOS MUERTOS/ DAY OF THE DEAD Saturday, Nov. 1 1 p.m. - 5 p.m. Museum-wide

This year's activities will include dance performances by Aztec-style dance troupe Danza Mexica Cetiliztli Nauhcampa, storytelling with Elvira and Hortensia Colorado (Chichimec-Otomi), an art installation and sugar skulls by Tlisza Jaurique (Mexica/Yaqui/Basque/Xicana), and free hands-on workshops.

CREATE A PENDANT NECKLACE Thursday, Nov. 6 6 p.m. to 8 p.m. Orientation Room Cody Harjo (Seminole/Otoe/Creek) will

"I am a non-Indian Indian"

-FRITZ SCHOLDER (Luiseño, 1937-2005)



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Fritz Scholder Indian/Not Indian

EDITED BY LOWERY STOKES SIMS, WITH TRUMAN T. LOWE (HO-CHUNK) AND PAUL CHAAT SMITH (COMANCHE) FOREWORD BY KEVIN GOVER (PAWNEE/COMANCHE) In hundreds of visually compelling reproductions and insightful essays, this striking book showcases the life and work of the most influential, successful, and controversial Native artist of the 20th century. Published

to coincide with NMAI's landmark, two-city exhibi-

tion of Fritz Scholder's work, the book features hundreds "Fritz Scholder revolutionized the possibilities of self-depiction and presentation of Native Americans."

—Lowery Stokes Sims Curator, Museum of Arts & Design in New York City

of paintings, prints, sculptures, and photographs along with thoughtful discussions of Scholder's major themes and his mythshattering depictions of the realities of Native American life. *Fritz Scholder: Indian/Not Indian* is an invaluable exploration of the artist's shifting identities and his place in American art history.

Smithsonian National Museum of the American Indian



Enjoy museum-wide activities on Saturday, November 1 to mark El Dia de los Muertos (Day of the Dead).

lead a hands-on beading workshop featuring contemporary Otoe one-needle applique beadwork. Pre-registration is required; call (212) 514-3716. Appropriate for ages 16 and up. Materials fee is \$25; members, \$20.

STEPPING OUT FOR HEALTH, WITH CAITLIN B.

Thursday, Nov. 6 & Saturday, Nov. 8 Rotunda

Visitors will be introduced to the recently released Eagle Book series published by the Center for Disease Control and Prevention (CDC). The program will be led by Caitlin Baker (Muscogee Creek), a 14-year-old activist for Native youth health and an Olympic hopeful with the U.S. swimming team. This program is in collaboration with the CDC's Division of Diabetes Translation.

TEACHER WORKSHOP Thursday, Nov. 6

4:30 p.m. - 6:30 p.m.

Participants will tour the exhibit, meet Caitlin B., and receive an educator's package of the Eagle Book series. Free, but registration required; call J. Estevez at (212) 514-3716.

FAMILY PROGRAM Saturday, Nov. 8 1 p.m. - 3 pm Caitlin B. will get the whole family's heart pumping in this fun program!

IDENTITY BY DESIGN: EDUCATOR OPEN HOUSE Friday, Nov. 14 2:30 p.m. - 4:30 p.m. Collector's Office

Educators who register for this event will receive a tour of the *Identity by Design* exhibition by co-curator Emil His Many Horses (Oglala Lakota) and meet celebrated Native dressmakers and artists. Space is limited; to register, call Jorge Estevez at (212) 514-3716.

INDIGENOUS STYLE AND DESIGN Saturday, Nov. 15 1 p.m. - 5 p.m. Museum-wide

Celebrated dressmakers and artists offer a weekend of demonstrations and lectures focused on the designs and traditions of their Native cultures. Featured in the program will be *Identity By Design* co-curator Emil Her Many Horses (Oglala Lakota); dressmakers and beaders Joyce and Juanita Growing Thunder (Assiniboine/Sioux); soft-sculpture artist Jamie Okuma (Luiseño/Shoshone-Bannock); dance fan artist Patrick Scott (Diné); Vanessa Short Bull (Lakota), the first Native American Miss South Dakota; Dexter Cirillo, Southwestern jewelry expert; and others.

FILM & VIDEO SCREENINGS

AT THE MOVIES Auditorium, George Gustav Heye Center

THE LAST CONQUISTADOR Thursday, Sept. 18 6 p.m.

(2007, 52 min.) United States. John J. Valadez and Cristina Ibarra. A co-production of the Independent Television Services. A copresentation of Latino Public Broadcasting, Native American Public Telecommunications and KERA Dallas/Fort Worth. Sculptor John Houser envisions building a stunning sculpture of the Spanish conquistador Juan de Onate in El Paso, Tex., to pay tribute to the contributions of Hispanic people in building the American West. But as the project nears completion, Native Americans across the Southwest are outraged – they remember Onate as the man who brought genocide and brutal treatment to their peoples.

Presented by the NMAI, P.O.V./The American Documentary, and the American Indian Community House. For more information, visit www.nativenetworks.si.edu or www.pov.org.

UNIQUELY KAHNAWAKE Thursday, Nov. 6, 6 p.m. Saturday, Nov. 8, 1 p.m.

Discussions follow with the filmmakers and Audra Simpson (Mohawk), professor of anthropology and American Indian studies at Cornell University, all originally from the Kahnawake Mohawk Territory in Quebec. Reservations are recommended; call (212) 514-3737 or e-mail FVC@si.edu.

CLUB NATIVE

(2006, 78 min.) Canada. Director: Tracey Deer (Mohawk). What is the reality of present-day Aboriginal identity? The question often leads to a troubling discussion of "blood quantum." Through personal accounts, the director captures the divisive legacy of more than 100 years of discriminatory government policy. Smithsonian's National Museum of the American Indian (NMAI)

Call to Artists

For the NMAI Art Market Washington D.C. & New York City on December 6 & 7, 2008



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



Smithsonian National Museum of the American Indian

DENTITY by DESIGN

The Smithsonian's National Museum of the American Indian (NMAI) is pleased to offer 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 exhibition Identity by Design: Tradition, Change, and Celebration in Native Women's Dresses (March 24, 2007—August 3, 2008)

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

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Smithsonian National Museum of the American Indian

A Single Thread Celebrating Native American DESIGN & STYLE

Awards Luncheon • September 25, 2008 • 11:30am - 2:00pm

NATIONAL MUSEUM OF THE AMERICAN INDIAN, NEW YORK CITY 11:30am Curator's Tour and Exhibition Preview 12:30pm Awards Luncheon

AWARDS LUNCHEON

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KEYNOTE SPEAKER

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> MASTER OF CEREMONIES Wes Studi, Award-winning actor and director

All proceeds benefit the Education Endowment Fund

For more information about *A Single Thread* or to purchase luncheon tickets contact 212-514-3750 or via email at nmainy-specialevents@si.edu



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ALASKAN HANDKNITS by Musk Ox Producers' Co-Operative What we do to sell givint to you.

In 1970, a film crew from Los Angeles and I flew into the small village of Tununak, in a Lear Jet to make an ad about musk ox and the Co-Op members that hand knit musk ox's underwool, Qiviut, into wonderful hats, scarves, stoles, and the popular Nachaq. The adventure began with a problem that needed discussing over lunch. It turned out that the person with the key to the school, where they were supposed to stay, had left the village to hunt taking the key.

Elsie Hooper, a Co-Op member, had been given the script for the film and had asked all the knitting members to meet us the next morning at 10 a.m. In



the morning the filming began with Elsie and her daughter, Agnes, the only ones to show up. As I was watching, I thought I saw people peeking out from behind bushes and bumps in the ground. Sure enough, there were the other members, watching but not daring to take part.



After lunch it was decided that Elsie and Agnes were going to walk in the tall grass by the old village, then sit down and knit. Before long the only vehicle in the village came roaring down the hill in a trail of dust. As it came to a halt near us, the passenger door opened. The driver pushed the lady passenger out and said, "My wife wants to be in the movie!" That's how Marie joined the filming, though I am sure it had not been her idea.

The results were wonderful. See if you can pick out the footage on the video on our home page: www.qiviut.com.



www.qiviut.com

EXHIBITIONS + EVENTS CALENDAR SEPTEMBER / OCTOBER / NOVEMBER

LITTLE CAUGHNAWAGA: TO BROOK-LYN AND BACK

(2008, 57 min.) Canada/United States. Director: Reaghan Tarbell (Mohawk). For more than 50 years, Kahnawake Mohawks occupied a 10-square-block hub in downtown Brooklyn called Little Caughnawaga. The men, skilled ironworkers, had come to New York City for work, and brought their families with them. Through their stories, the director traces her connections to the legendary Mohawk community.

THE DOUBLE ENTENDRE OF RE-ENACT-MENT: An Interactive Presentation Thursday, Nov. 20 6 p.m.

Auditorium

With film clips, short works, and humor, Gerald McMaster (Plains Cree/Siksika Nation) examines historical re-enactment, from the American artist George Catlin to today's young Native artists who challenge and defy the genre.

DAILY SCREENINGS

Daily at 1 p.m. and 3 p.m. and Thursdays at 5:30 p.m. The Screening Room, Second Floor Every day, the museum screens works by Native filmmakers from throughout the hemisphere. Visit www.nativenetworks. si.edu for details.

ESPECIALLY FOR KIDS

Daily at 10:30 a.m. and 11:45 a.m. The Screening Room, Second floor Join us for a selection of short films chosen especially for younger audiences.



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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 HIGHLIGHTS 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.

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



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

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