

# NATIONAL MUSEUM of the AMERICAN INDIAN

FALL 2010

## DARK WATERS

THE FORMIDABLE  
ART OF MICHAEL  
BELMORE

## EXPLAINING ANDEAN DESIGN

## THE REMARKABLE LARANCE FAMILY

## INDIANS ON THE POST OFFICE WALLS



## A NEW VANTAGE POINT ON CONTEMPORARY ARTISTS

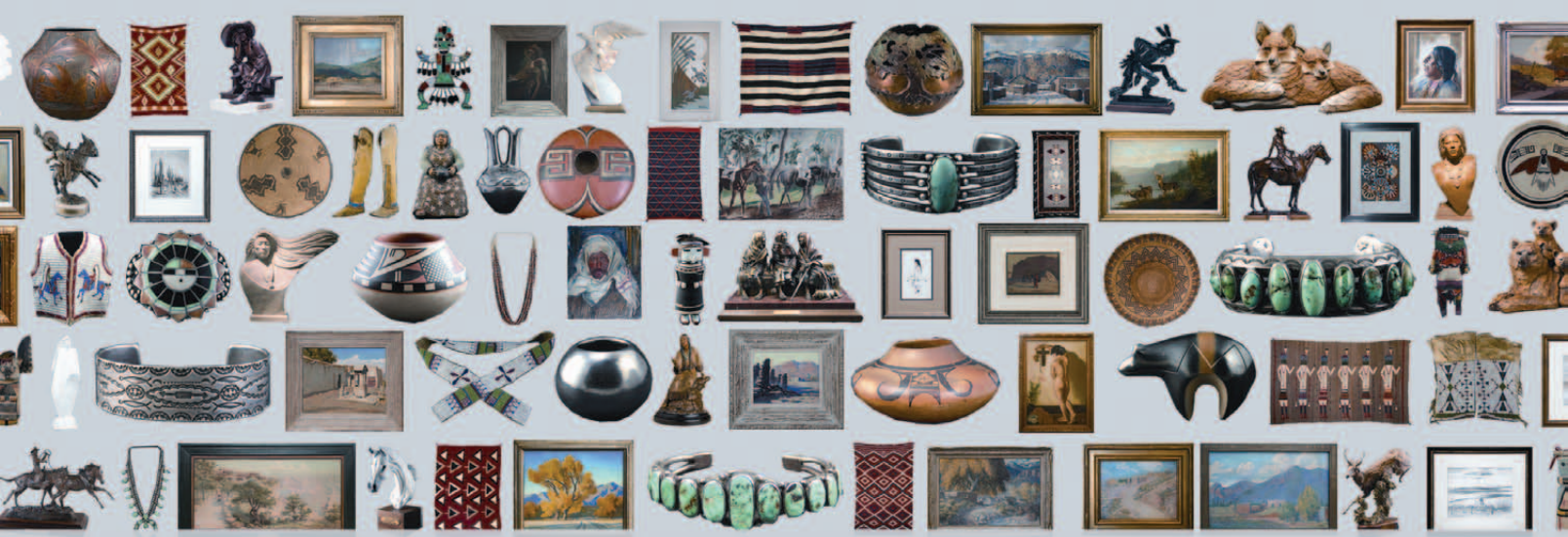
SPECIAL ISSUE

DECEMBER  
ART  
MARKETS



Smithsonian  
National Museum of the American Indian





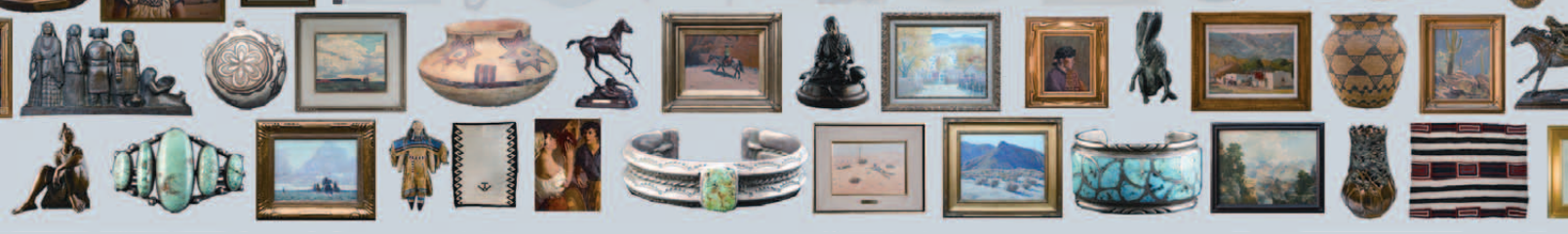
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The background of the poster is a composite image. At the top, a woman's face is shown in profile, looking down, with her eyes closed. Below her, a figure in traditional dress, possibly a Native American, is depicted. The figure is wearing a red and white patterned dress with a large, ornate headdress. The figure is holding a long, thin object, possibly a pipe or a staff. The overall color palette is warm, with shades of orange, yellow, and red.

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Julie Buffalohead, *The Capture*, 2010, 21 x 17 inches, mixed media on paper

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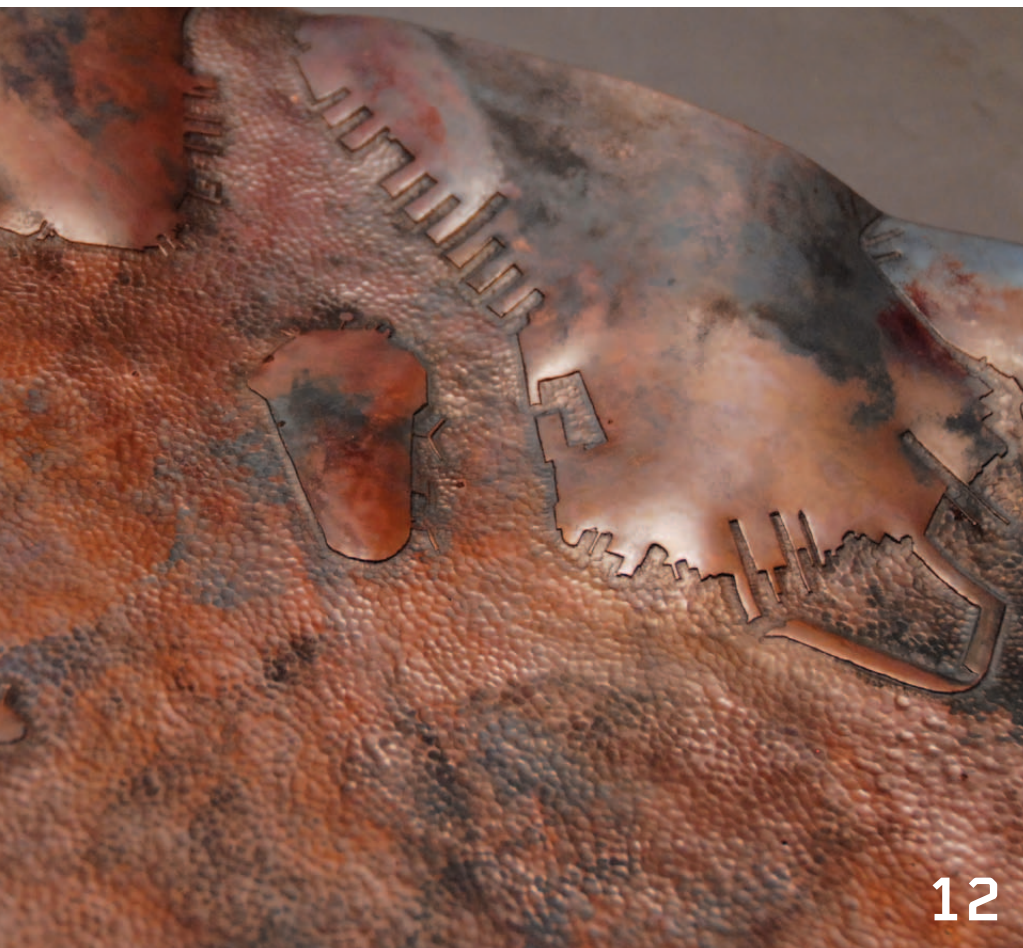
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# CONTENTS



12

## DARK WATERS: THE FORMIDABLE ART OF MICHAEL BELMORE

The undulating surfaces of the artist's metal sheets, reflecting the surface of the earth, take shape one hammer blow at a time. Belmore's work is featured in the second phase of *HIDE: Skin as Material and Metaphor*, through Jan. 16, 2011, at the George Gustav Heye Center, Smithsonian National Museum of the American Indian in New York City.



## ON THE COVER:

This Amazonian headdress is one of 700 objects from *Infinity of Nations: Art and History in the Collections of the National Museum of the American Indian*, opening at the Smithsonian National Museum of the American Indian's George Gustav Heye Center in New York on October 23. The accompanying book is published by Harper in association with the museum.

Tukanoan headdress, Rio Uaupes, State of Amazonas, Brazil, ca. 1925

Macaw feathers, orpendola feathers, toucan feathers, wood splints, plant fiber.

21.3" x 10.2". Collected by Dr. Herbert S. Dickey.

16/375

NMAI PHOTO BY ERNEST AMOROSO



20

## DECEMBER TREASURE TROVE

Some 70 Native artists and crafters offer their works and share their stories at the Museum's annual holiday Native Art Markets in New York and Washington, D.C.

28

## SOMETHING TO REMEMBER

Visitors from Bolivia and Peru explain the hidden meaning of their traditional designs.

32

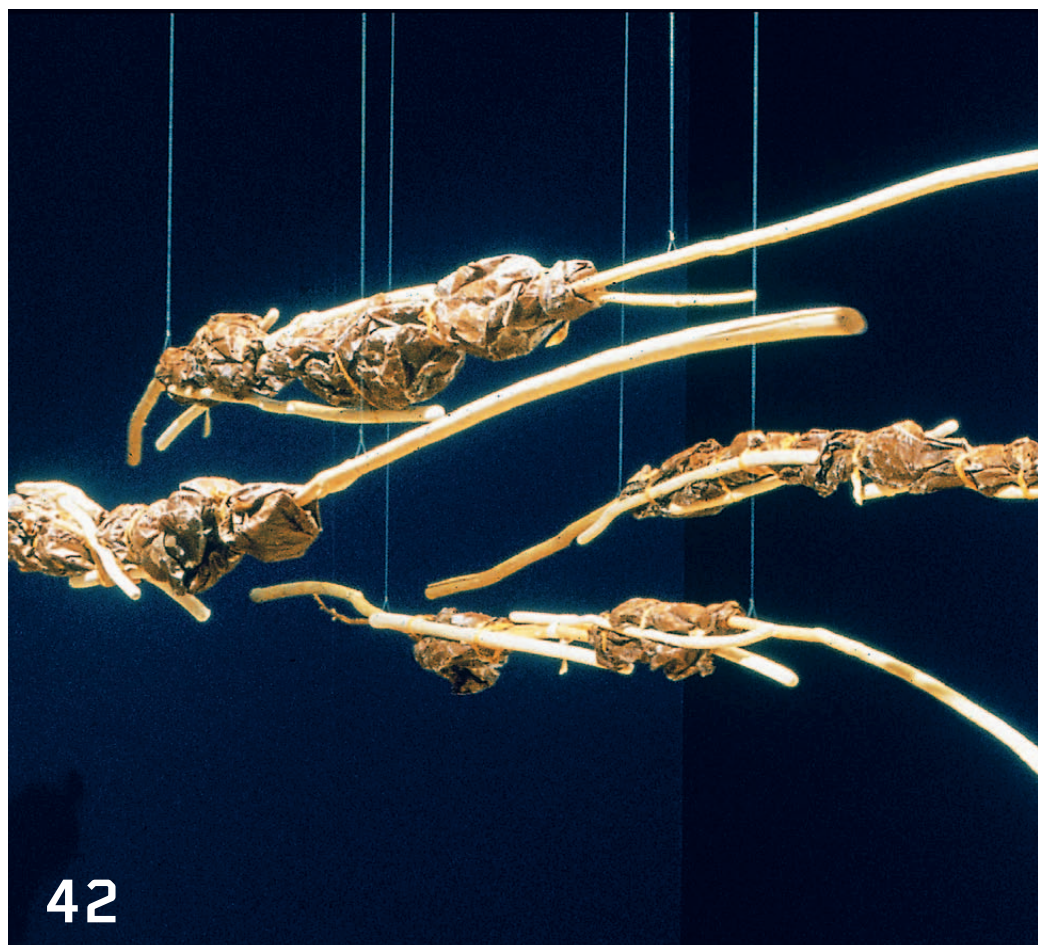
## THE REMARKABLE LARANCE FAMILY

When Steven LaRance and Marian Denipah joined forces as artists, they also raised a remarkably talented family. Son Nakotah is now a star of the new Cirque du Soleil production *Totem*.





32



42



36

36

**INDIANS IN THE POST OFFICE**

Depression-era murals frequently drew on the Native interaction with settlers and explorers. Some honor the contributions of the First Americans, but some reflect the period's negative stereotypes, and worse.

(Reader's caution: some images will give offense.)

**INSIDE NMAI****42 VANTAGE POINT**

A new exhibit highlights the Museum's acquisitions of recent Native art.

**48 ION GALA**

Festivities for the opening of *Infinity of Nations* at the George Gustav Heye Center in New York feature a silent auction of pendants designed especially for the event.

**49 A VERY OUTSPOKEN HAT**

A Tlingit weaver reproduces a sailor's hat in root and grass, recalling tumultuous years after first Contact.

**50 PULLING DOWN THE CLOUDS:**

Poems by Contemporary Native Writers  
*Meeting the Spirit of Water for Glen Tohe* by Laura Tohe (Diné)

In a bilingual Navajo/English presentation

**52 EXHIBITIONS AND EVENTS  
CALENDAR**

**Editor's Note:** Margaret Sagan, cultural arts coordinator at the Mall Museum, wrote the segment on Oscar Pettiford in the "Native Jazz" article in the summer issue. Her byline was inadvertently omitted.



## An Exclusive Collectible

This magnificent and authentic Native American jewel was created specially for the National Museum of the American Indian (NMAI) by world-renowned artist Ray Tracey (Navajo). Tracey based this unique piece on an original concept conceived for the Museum at its inception by Larry DesJarlais (Turtle Mountain Chippewa).

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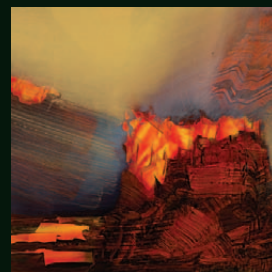
**Letters to the Editor** are welcome and may be mailed to NMAI, Attn. Editor, Office of Public Affairs, P.O. Box 23473, Washington, D.C., 20026-3473 or an e-mail may be sent to [aieditor@si.edu](mailto:aieditor@si.edu). Or, you may call NMAI's Public Affairs office at (202) 633-6985 or send a fax to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

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## The Contemporary Native Art Collection vantage point

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Shelley Niro

Kay WalkingStick

Star Wallowing Bull

Marie Watt

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September 25, 2010–August 7, 2011

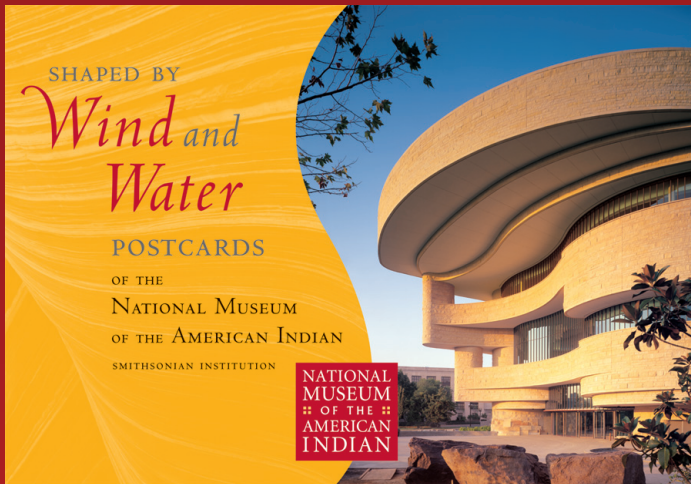
NMAI on the National Mall, Washington, DC

Vantage Point highlights the National Museum of the American Indian's young but vital collection of contemporary art, with significant works by 25 artists in media ranging from paintings, drawings, and photography to video projection and mixed-media installation. These complex and richly layered works speak to the concerns and experiences of Native people today, addressing memory, history, the significance of place for Native communities, and the continuing relevance of cultural traditions. The artists featured include Marie Watt (Seneca), James Lavadour (Walla Walla), Alan Michelson (Mohawk), and Truman Lowe (Ho-Chunk).

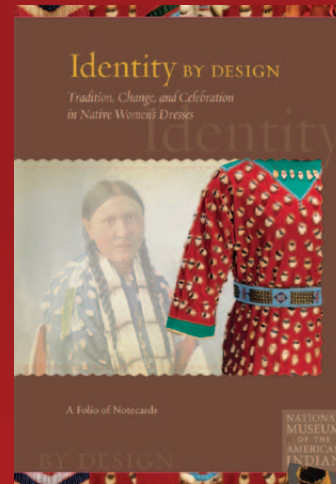
ABOVE: CLOCKWISE FROM TOP LEFT: Marie Watt, *In the Garden (Corn, Beans, Squash)* (detail), 2003; James Lavadour, *Blanket* (detail), 2005; Truman Lowe, *Wah-Du-Sheh (Bundle)* (detail), 1997; Alan Michelson, *Mespat* (detail), 2001.



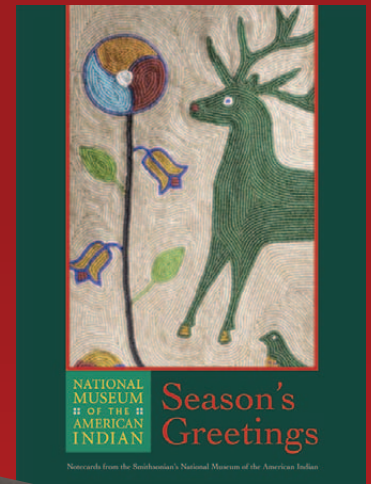
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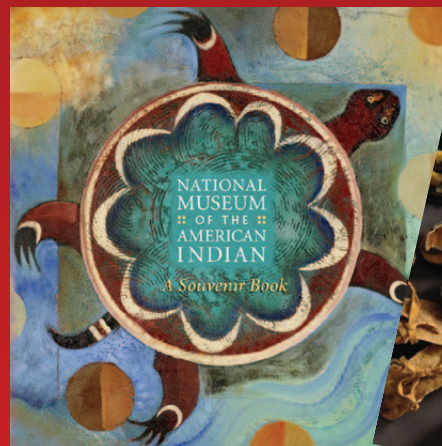
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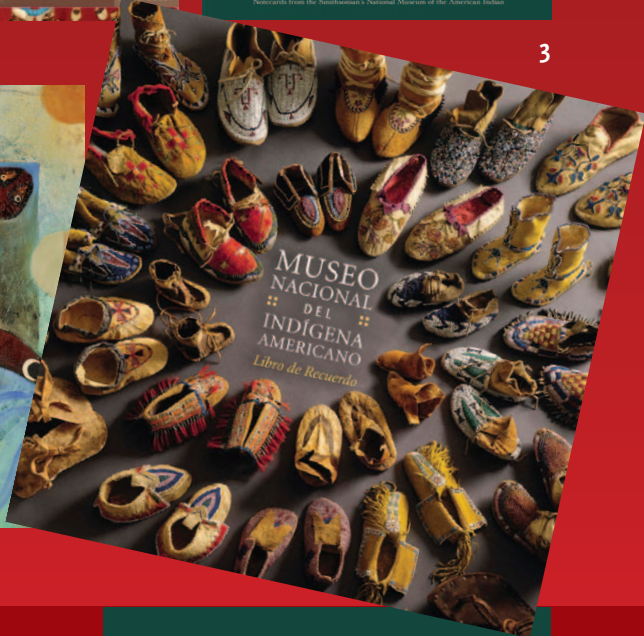
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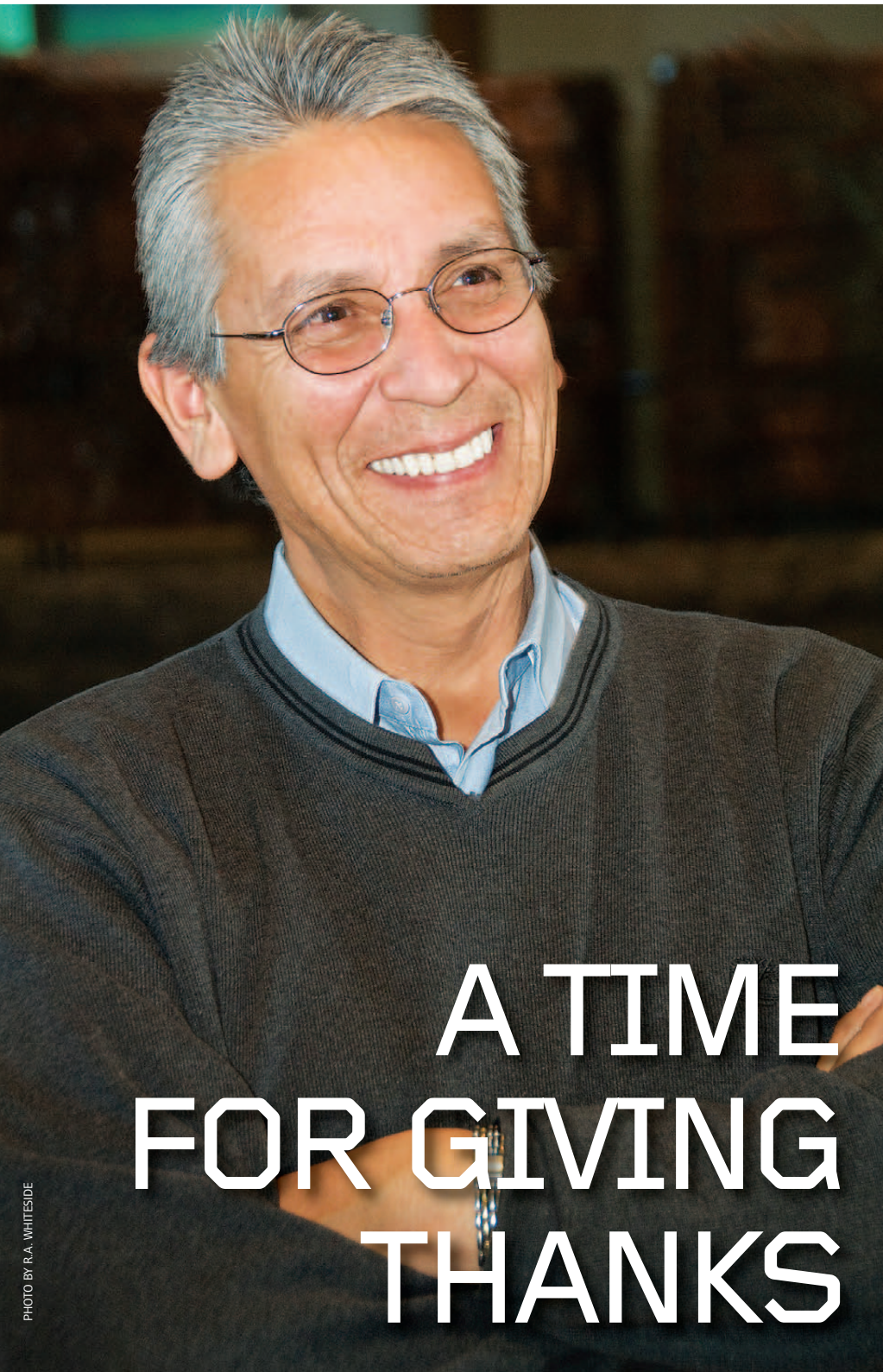


PHOTO BY R.A. WHITESIDE

# A TIME FOR GIVING THANKS

**A**s we prepare our families for the thanks-giving and gift-giving seasons, we have much to be grateful for and much to be mindful of. We are grateful for the five successful years we've had on the National Mall, but we are mindful that our nation is facing some difficult times.

## DIRECTOR'S LETTER

.....

For most of us this year, our feasts will be modest, but our thanks will be bountiful. Our potlatches may not be elaborate in riches, but they will be overflowing in spirit, dancing and singing. That is because we are joyous that we are free to celebrate. In the United States and Canada alone there are more than 1,100 individual tribes, each free to celebrate its own unique thanks- and gift-giving traditions.

That has not always been the case. Christmas 1921, at the largest potlatch recorded on the northwest coast of British Columbia, 45 members of the 'Namgis Nation were arrested and given the choice of either surrendering their potlatch regalia – to prevent them from having future potlatches – or going to jail. Twenty-two chose jail. And though the laws against the potlatch were lifted in Canada in 1951, it wasn't until the 1970s that the potlatch really became a normal part of life again for the 'Namgis.

*“When one's heart is glad, he gives away gifts. It was given to us by our Creator, to be our way of doing things, to be our way of rejoicing, we who are Indians. The potlatch was given to us to be our way of expressing joy. Every people on earth is given something. This was given to us.”*

*— Axu Alfred, 'Namgis Nation, Alert Bay*

Consider choosing your gifts for your family and friends this season from the museum. Throughout these pages of the magazine you will find numerous opportunities – a book for a grandchild, a pendant for your mother, a blanket for a returning veteran. Consider including a membership to the museum in your holiday cards. Or come to the museums' annual Art Market December 4-5 in New York and Washington, D.C., where you will find an endless array of gift choices from Native artisans throughout the Americas. You can be assured of the authenticity and integrity of the gifts you buy from and at the museum and know that the proceeds help keep our museum and Native communities viable.

Because we know what it is to be liberated we have hope for the future and for others. All of us at the museum wish you and yours a joyous Native American Heritage Month and Day, and a happy Thanksgiving. ✨

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



# MICHAEL BELMORE: DARK

PHOTO COURTESY OF MICHAEL BELMORE





**A**s we negotiate our increasingly frenetic lives, responding to the pings and rings of portable electronic devices that keep us constantly connected to matters both big and inconsequential, it is good to know that some people still know how to take it slow. Michael Belmore, a 39-year-old Ojibway artist from Ontario, Canada takes it slow with every blow of his hammer as he creates monumental works of copper and sculpts river stones for intriguing installations.

“For the most part what I do is labor,” he says. “It’s not complicated. It’s swinging a hammer and hitting a piece of copper, taking a grinder to a piece of stone.” Despite this uncomplicated approach, his work is far from simple.

Belmore’s sculptural works are meditations on North American topography, both land and water. Even though as a student his concen-

# WATERS

tration at the Ontario College of Art & Design was in plastics, he has moved from the manipulation of synthetic, artificial materials to the arduous process of shaping natural materials such as stone and metal.

The physical process of creating his copper work is intense, requiring him to protect his hands and fingers, which still suffer from the blows of his hammer. Because the work is seasonal as well, his studio often moves outdoors in the spring to accommodate his need for space and ventilation. Luckily his home and studio, shared with his partner, artist Mary Anne Barkhouse, sits on 24 acres of undeveloped land on the outskirts of a small town in Ontario, a two-hour drive north from Toronto, so the incessant percussive strikes of his hammer don’t disturb the neighbors.

Belmore’s work is currently featured in the exhibition *HIDE: Skin as Material and Metaphor* at the George Gustav Heye Center, National Museum of the American Indian in New York City. The exhibition focuses on work by Native artists that explores the culturally loaded topic of “skin.” While at first blush it may not seem to have been an obvious choice to select Belmore for this exhibition, his work is symbolically, and literally, an exploration of a “skin” that we interact with everyday – the earth’s surface.





# MICHAEL BELMORE

BELOW AND FACING PAGE: *Shorelines* (2006), hammered copper, 7' x 6'. When viewers look at the piece, composed of two enormous sheets of copper propped against the wall, a rich and sensuous undulating surface appears. However, as you step back a topographical map of North America is revealed.









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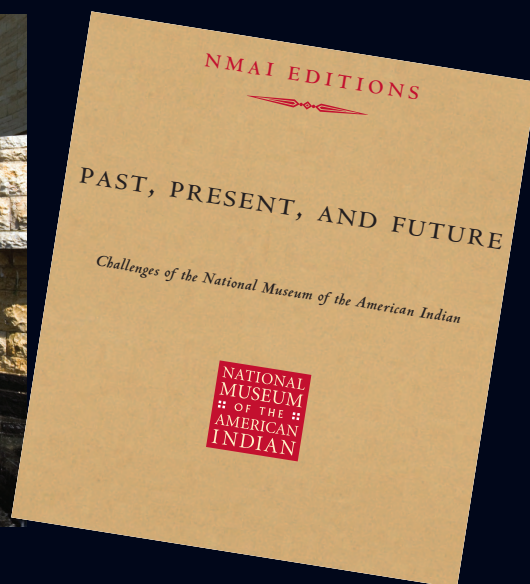
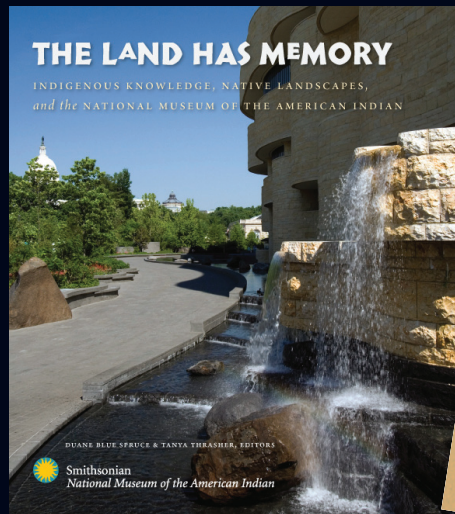
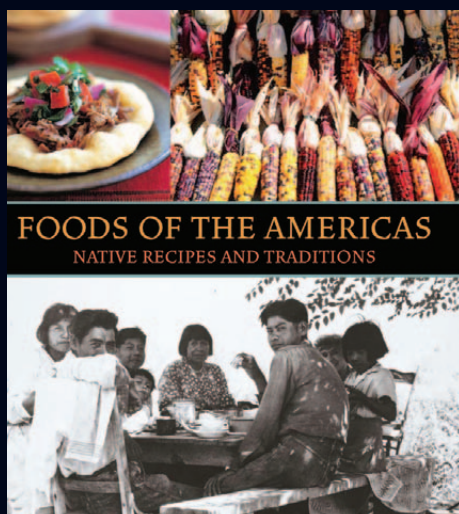
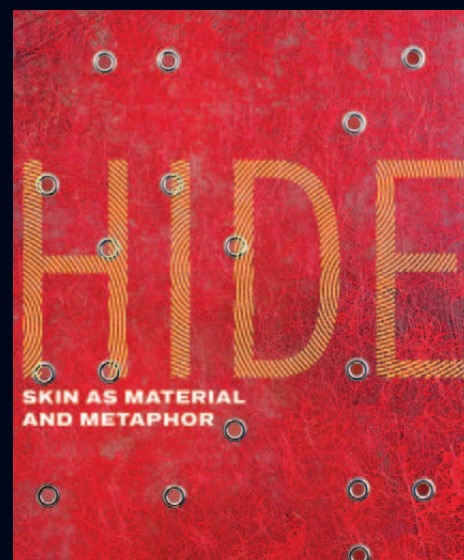
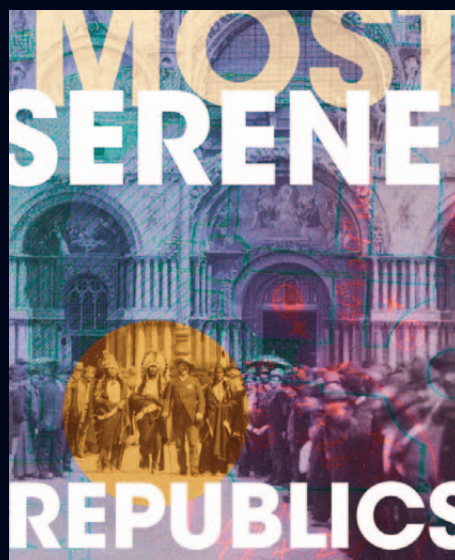
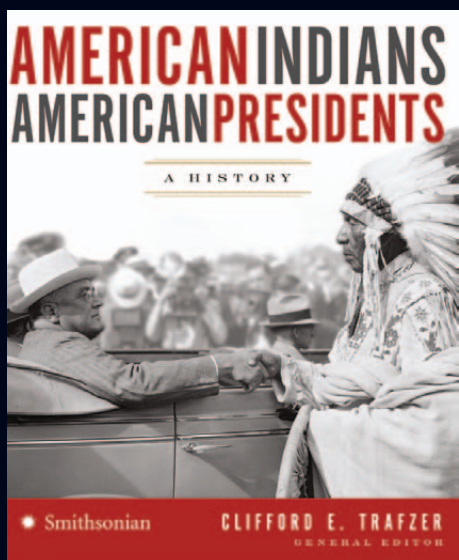
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# MICHAEL BELMORE



PHOTO COURTESY OF MICHAEL BELMORE

Detail from *Dark Water* (2009–2010), hammered copper, steel, variable dimensions.

**“FOR THE MOST PART  
WHAT I DO IS LABOR,”  
HE SAYS. “IT’S NOT  
COMPLICATED.**

**IT’S SWINGING A HAMMER  
AND HITTING A PIECE OF  
COPPER, TAKING A GRINDER  
TO A PIECE OF STONE.”  
DESPITE THIS UNCOMPLI-  
CATED APPROACH, HIS WORK  
IS FAR FROM SIMPLE.**

**B**elmore’s choice of copper as a material to represent the land is quite intentional. Copper is a precious metal and resource found within the earth’s crust. Extracted and used since ancient times, it provides the underpinnings of our contemporary culture, such as access to water and electricity via copper wires and pipes. In essence, copper provides comfort. As an artistic medium, it requires a careful and deliberate approach that can’t be rushed.

For Belmore working with copper also reflects his view of what we, as humans, should strive for in our relationship to nature. “Each swing is an experience of persistence, willingness and commitment,” he explains. “This is

what we need in our relationship to the environment. It’s not complicated, but it’s not easy. It’s about thoughtful choices and being responsible for understanding the material.”

When viewers look at *Shorelines* (2006), composed of two enormous sheets of copper propped against the wall, a rich and sensuous undulating surface appears. However, as you step back a topographical map of North America is revealed; the continent’s waterways and shorelines define its form. Belmore’s copper maps reveal the marks and burns created as this hard material was transformed with a blowtorch and hammer. The oceans appear with a dark, marred surface which, sadly, is an eerie foreshadowing of the current envi-





PHOTO BY MARY ANNE BARKHOUSE

The physical process of creating his copper work is intense, requiring Belmore to protect his hands and fingers, which still suffer from the blows of his hammer.



PHOTO BY MARY ANNE BARKHOUSE

Belmore outside working with a blowtorch. His studio often moves outdoors in the spring to accommodate his need for space and ventilation.

ronmental havoc being wrought by the Gulf Oil Spill. The swirling dark shadows resemble aerial images of the expanding oil slick, beautiful and deadly.

*Dark Water* (2009–2010), a second monumental work, also maps waterways, specifically the watersheds in and around New York City. Belmore transformed 11 sheets of inert, heavy metal of varying sizes into thin, undulating membranes. Channels ebb and flow, swelling and receding in organic waves as if they are concealing and restraining a tremendous force beneath the surface. Each sheet is balanced, table-like, on heavy steel stands. “*Dark Water* is an extension of the landscape and our interaction with the landscape,” Belmore

says. Visitors to the gallery look down and across works which detail the shapes and scars caused by natural events and processes such as wind and rain erosion or geologic events, and those caused by human activity and manipulation of the environment. For instance, careful examination reveals human impact as the hard and unyielding architectural docks which interrupt the organic and fluid natural shorelines.

While in recent years art-making has rapidly incorporated more and more digital processes that produce instant results, Belmore embraces the “slowness” required by the materials he has chosen to use. Creating work of this size, scale and detail, takes a tremendous

commitment of time; Belmore spent over 18 months creating *Dark Water*, including time researching and gathering maps of New York State and planning the layout. Finally, the execution of the work was dictated largely by the weather. Process and materials are essential to Belmore: “To me it’s integral to my art-making practice,” he says. The resulting work is epic and transcendent. ✱

The exhibition, *HIDE: Skin as Material and Metaphor* at the George Gustav Heye Center, National Museum of the American Indian in New York City is open through January 16, 2011.

Kathleen Ash-Milby (Navajo) is an associate curator at the George Gustav Heye Center, National Museum of the American Indian. Her focus is on contemporary Native art.



# » OUR NATIVE



PHOTO BY STEPHEN LANG

The New York art market draws hundreds of collectors and gift buyers to see the latest works by Native artists from across the country.

BY MAUREEN LITTLEJOHN

Collectors of Native art are finding two new locations for exceptional finds and direct contact with outstanding Indian crafters. These are the Native Art Markets at the National Museum of the American Indian – Smithsonian Institution in New York City and Washington, D.C.

Since the markets were launched four years ago, they have become magnets for connoisseurs as well as casual shoppers. The weekend gatherings (Dec. 4–5 this year) are held inside the museums. Each location features a total of around 35 invited artists from across the country.

Visitors delight in chatting with the artists as they explore the trove of traditional and contemporary jewelry, paintings, baskets, quilts, pottery, clothing, sculptures and leather goods. “Quality, authenticity, region of representation, medium, uniqueness and price point are all considered by our knowledgeable staff members. The NMAI art markets attract some of the finest established and emerging artists in the western hemisphere. The selection process is challenging,” says Linda Martin (Diné), the market co-chair in Washington. Music and dance presentations were a highlight at last year’s Washington market. David Boxley (Tsimshian) and his son David Boxley Jr. (Tsimshian) performed traditional dances wearing their regalia and hand-carved masks. “Some visitors from the White Mountain Apache Tribe in Arizona were so moved by them that they did a song exchange and performed a few Apache songs for everyone. It was magical,” recalls Martin.

The New York event has its own Big Apple buzz. “We draw a lot of collectors who have established relationships with the artists. Representatives from galleries in the city also like to come by,” says Shawn Termin (Lakota), the event’s co-chair. This year Grammy Award-winning flutist Mary Youngblood (Seminole/Aleut) will perform.

The markets always draw new and returning faces. Following are some of the artists who participated in 2009. »



PHOTO COURTESY OF THE ARTIST

A self-taught ceramicist, Joseph Latoma has spent years traveling, researching and speaking to elders to come up with his designs. “There’s only a handful of potters left in our community,” he notes.

AT NEW  
YORK’S  
GEORGE  
GUSTAV  
HEYE  
CENTER



# ART MARKETS



PHOTO COURTESY OF THE ARTIST

PHOTO COURTESY OF THE ARTIST

PHOTO COURTESY OF THE ARTIST



ABOVE: The silver jewelry of Tchin.  
BELOW: A pictorial quilt by Carla Hemlock.



PHOTO BY CYNTHIA SMALLEY

A silversmith, storyteller and musician, Tchin says he grew up "learning to honour the sacred feminine. I reflect that in my work."

**Tchin** (Narragansett/Blackfeet), a New Jersey-based silversmith and storyteller, is known for his sterling silver necklaces made to look like *parfleche* (a traditional rawhide bag) with silver fringe. Some of his other jewelry includes feather motifs and quahog shells (the type used in the wampum bead belts that commemorated historical events). "My work is heavily influenced by grandmothers' designs. I grew up listening to traditional women and got to know the sacred feminine," he says. (tchin.net)

The clay vessels of **Joseph and Nona Latoma** (San Felipe Pueblo) garner lots of attention at every market they attend. "I use vibrant natural pigments. The turquoise color is a result of crushing Kingman turquoise stone and adding it to my slip," Joseph

Latoma says. All the Latomas' work is hand-coiled. One piece can take several months to complete.

**Carla Hemlock** (Mohawk) and **Babe Hemlock** (Mohawk) love the energy they've encountered at the New York show for the past three years. "We completely identify with the crowd," says Carla, who brought her pictorial quilts and beaded Iroquoian purse wall hangings while her husband Babe offered his painted cradleboards. "Despite the economy, last year was our best in terms of sales," she says. (hemlocks.net)

The finely woven coats, blouses, jackets and shawls of **Margaret Wheeler** (Chickasaw/Choctaw) are available exclusively at Indian markets, where they are in high demand. Using natural fibers such as flax,



Margaret Wheeler, who uses only hand looms to produce her woven textiles, finds it hard to keep up with the demand. "I use all natural fibers such as cotton, wool, linen and flax. My pieces are one of a kind," she says.

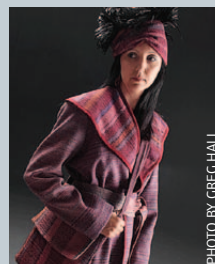


PHOTO BY GREG HALL



PHOTO BY GREG HALL



## »OUR NATIVE ART MARKETS

wool and linen, the award-winning weaver incorporates patterns of beadwork, feathers, ribbons and quills into her cloth. She has studied the textiles of the Mississippian peoples and sometimes uses their symbols of shells in her garments, which take at least a week to construct. (margaretroachwheeler.com)

**Penny Singer** (Diné), a clothing designer, uses simple basic motifs such as turtles, dragonflies and horses in her applique creations, which include shirts, vests, jackets, pillows and tote bags. "My designs are contemporary but inspired by tradition. It's wearable art," she says. (pennysinger.com)

The butterfly and dragonfly broaches of jeweler and metal smith **Liz Wallace** (Diné) are hot sellers. "My first butterfly sold as soon as I put it on my blouse," she recalls. One of the techniques she employs is called *plique-a-jour*, where metal is pounded and enameled to create a stained-glass effect. "I'm the only Native person I know doing it," she says. A one-of-a-kind item she showcased last year was a silver belly dancing costume. "It really got people talking," she says. (lizwallacerocks.com)

**Michael Na Na Ping** (Pascua Yaqui) sells his jewelry around the world but he is proud to have been included in the Museum market. "The work is high quality," he says. Ping's elegant, contemporary inlay designs feature turquoise and black jade. "My inspiration comes from mother earth, the colors of sunset and sunrise and the way the clay cracks and makes a pattern after it rains," he explains. (nanaping.com)

**Dorothy Grant** (Haida) uses designs of her tribal heritage to distinguish her clothing line. Some of the motifs may be traditional, but her shawls, handbags, shirts and jackets are contemporary and innovative. "People are very educated. They want something that reflects their values as well as the Native peoples'," she says of her customers. (dorothygrant.com)

One of the reasons silversmith **Aaron Brokeshoulder** (Absentee Shawnee) attends the market is for the people. "I've participated in the New York show for a few years and made friends with other artists, collectors and the museum staff. I enjoy looking at the variety of art and learning about other cultural backgrounds. One artist I sat beside was Mohawk and I learned all about her people's background as metal workers on skyscrapers. It opened my eyes." (abrokeshoulder.com)

Penny Singer likes to use simple motifs such as butterflies, dragonflies and turtles in her clothing designs. "It's contemporary but inspired by tradition," she says.



PHOTO COURTESY OF THE ARTIST



PHOTO BY LINCOLN CLARKES



Drawing from ancient stories, Dorothy Grant translates age-old symbols and forms into timeless clothing.

PHOTO COURTESY OF THE ARTIST



In her Vancouver studio, Dorothy Grant works on a ceremonial button blanket that reflects living Haida culture.



Aaron Brokeshoulder gives some of his pieces an "industrial" finish by sprinkling silver filings onto hot metal. This silver seedpot is embellished with designs that symbolize the circle of life.

PHOTO COURTESY OF THE ARTIST

Liz Wallace models her signature silver and turquoise jewelry, including one of her popular butterflies. "Butterflies were some of my first designs. They always sell really well," she says.



PHOTO COURTESY OF THE ARTIST

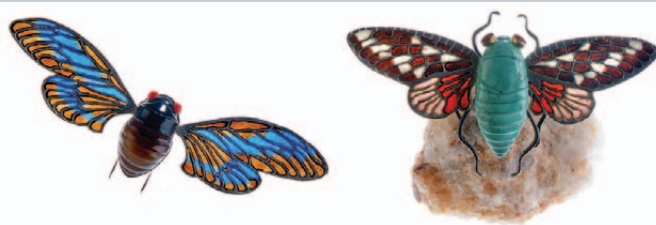


PHOTOS COURTESY OF THE ARTIST



The Jewelry of Michael Na Na Ping.

PHOTOS COURTESY OF THE ARTIST



Liz Wallace's *plique-a-jour* cicada pin, made of silver, 24-karat gold, ruby, Carico Lake turquoise and glass enamel was inspired by nature. "I've always liked bugs," she says.

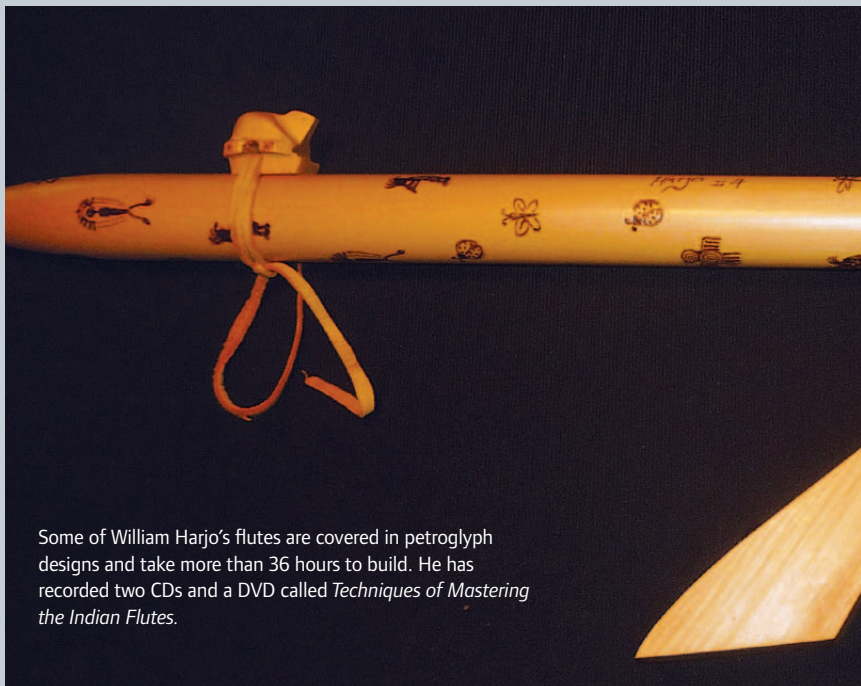


# »OUR NATIVE ART MARKETS

The pleasing sound of William Harjo's handmade river cane flutes draw beginners and accomplished musicians alike.



PHOTO COURTESY OF THE ARTIST



Some of William Harjo's flutes are covered in petroglyph designs and take more than 36 hours to build. He has recorded two CDs and a DVD called *Techniques of Mastering the Indian Flutes*.



PHOTO COURTESY OF THE ARTIST

Kelly Church uses black ash to make her baskets, including this curly berry basket topped with a smaller berry. "Since 2002, Michigan has lost more than 20 million ash trees. I'm working with other basketmakers to inform the public about this [emerald ash borer] and learn how to stop the spread," she says.

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

**David Boxley** and **David Boxley Jr.**, who are artists as well as performers, did a brisk business with their carvings, masks and prints. "We really enjoyed the market, plus we were able to do some research on Tsimshian art at the Smithsonian Museum support center," says Boxley Sr. (David-Boxley.com)

Representing the Anishinabe Basketmakers Association, **Kelly Church** (Grand Traverse Band of Ottawa and Chippewa Indians) showcased the work of seven Michigan-based members, including her daughter **Cherish Parrish** (Gun Lake Band of Potawatomi Indians). The baskets ranged from utilitarian to whimsical and included a woven strawberry, a porcupine quill box and miniature cradle. "Some new designs I have are swamp flowers that I find when I harvest black ash trees used in the baskets," says Church. (blackash.org)





PHOTO COURTESY OF THE ARTIST



PHOTO BY CHRISTINE MONIKOWSKI

"My work has evolved through practice," says Rick Monikowski, who enjoys both hand building and throwing pots on the wheel in his studio.



PHOTO BY NATALIE SINISGALLI



PHOTO BY KEITH PERRY

Victor Beck's success came after a dream encouraged him to drop his ceramics studies and take up jewelry making.

PHOTO BY LARRY SANDERS



Brenda Lampman's deerhide elder bag is edged with twisted fringe which she does by hand.

Visitors always admire the clean, simple lines of **Victor Beck's** jewelry, which the Diné artisan has taken to both the Washington and New York markets. A dream led him to study metal-smithing more than 30 years ago. "I started out studying ceramics. During a school break I was selling somebody else's jewelry and I dreamt that I lost it. I told my parents and they asked a medicine man to do a Blessing Way ceremony for me. When it was over, I realized making my own jewelry was my destiny," he explains. (victorbeck.com)

**William Harjo** (Creek), who is from Oklahoma, makes flutes of black walnut, ebony, cedar and River Cane. Last year, dressed in a long shirt, leggings, moccasins and horsehair roach, he answered questions and traded stories with visitors. "My flutes have taken me across the United States and nine foreign countries. They have allowed me to

share my culture and help eliminate negative stereotypes of the American Indian," he says. (harjoflutes.com)

Leather bags with twisted fringes are the specialty of **Brenda Lampman** (Red Cliff Band of Lake Superior Chippewa Indians). "I only use deer hide. It's soaked, stretched and dried. The fringes are cut with a razor blade one at a time," says the Minnesota-based artist. "One bag takes approximately five days to make." (twistedfringe.com)

**Rick Monikowski** (Eel Ground First Nation of Mi'kmaq Indians) is a Connecticut-based attorney and professor-turned-potter. "I like to try lots of different things. I do platters to hang on the walls, and I weave clay to make baskets. Mi'kmaq are traditionally basketmakers, not potters," he notes. Monikowski enjoys hand building as well



# »OUR NATIVE ART MARKETS

as working on the wheel. "I've been potting for eight years and my work has evolved through lots of practice," he says. (ramstoneware.com)

**Pahponee** (Kickapoo) is another distinctive ceramicist who is known for her white clay pots embellished with raised buffalo. Originally intending to be a painter, Pahponee recalls that an encounter on an Oklahoma ranch changed her mind. "I was with a traditional medicine woman and she said, 'Do you know the white buffalo are back on the planet?' White buffalo are very sacred to Native people." After Pahponee sighted one of the fabled creatures with its calf, dreams instructed her to create the signature piece. Her recent work includes buffalo manure-fired pots and colorful bronze vases. (pahponee.com)

"There's a collector base for what I do in Washington and it was wonderful to be there last year," says **Gerry Quotskuyva** (Hopi), who makes katsina figures. Quotskuyva started carving the figures 15 years ago, after tiring of a career in catering for the film industry. "Hopi culture is rich with legends and stories that these figures represent," he says. Quotskuyva notes that the Corn Maiden and Butterfly Maiden are two of his most popular pieces. (gquotskuyva.com)

**Mark Stevens** (Laguna Pueblo) is a silversmith and jeweler who uses pottery shard designs. "I replicate old pieces of pottery that date back between 800-1500 A.D. There are laws that prohibit outsiders from taking these artifacts from Indian land. What I do allows outsiders to enjoy our history and art. They can take home something that looks just like the original shard, and it's much more durable, wearable and legal." (markdstevens.com)

The paintings and ceramics of **Natasha Smoke Santiago** (Mohawk) depict nature and the pregnant female form. "It's what I want to leave behind to help sustain our future generations," she says. "A couple that purchased one of my pottery pieces was from Spain. It's nice to know that my artwork will travel to places that I myself have never been." (storytellershouse.com)

Sparkling new friendships and spreading the reach of some of America's finest Native artists, the Museum Art Markets are treasured events anticipated by vendors and visitors alike. ✨

Maureen Littlejohn is a Toronto-based freelance writer and regular contributor to *American Indian* magazine. She is the author of a recently published book titled *Aboriginal Tourism in Canada in the 21st Century* (Lambert Academic Publishing).



PHOTO BY GREG ELSTON

Pahponee's recent work includes limited edition bronze vases, including this 22-inch tall vessel covered in polar bears titled *Wawatso*.



PHOTO BY SHANNON R STEVENS

Mark Stevens' jewelry (above) is inspired by the pottery shards he finds near his home on Laguna Pueblo in New Mexico. "My jewelry is essentially all about preserving our history and sharing our it with the outside world," he explains.



Painter and ceramicist Natasha Smoke Santiago.





PHOTO BY GREG ELSTON

*In a Sacred Manner I Walk* is the title of Pahponee's signature white buffalo bowl made of all white natural clay.



Pahponee standing in front of some of her fire pots at the Heard Museum's Indian Fair and Market.



Gerry Quotskuyva explains the importance of the Crow katsina (far left) in Hopi ceremonies: "He will come out by himself and observe the behavior of the clowns. When they become disruptive, the Crow, along with other warrior katsinam, will come out to cleanse the clowns so that they will behave properly again," he explains.

"The Morning Singer, or Talavai (left), is a katsina that appears during the Bean Dance or Powamuya ceremony. He appears on top of the kivas during the night dance and sings songs to greet the sun," says Quotskuyva.

PHOTO COURTESY OF THE ARTIST





# MORE THAN JUST TOURIST CRAFTS

ANDEAN ARTISANS  
PRESERVE THE  
CULTURE OF THEIR  
ISOLATED  
HOMELANDS

BY CYNTHIA L. VIDAURRI

Buying local crafts while traveling can be as much of the experience as the trip itself. We acquire them to remind us of special travel experiences, to testify to our sense of adventure or to enjoy their beauty. Yet we often don't take into account the profundity of the object we have purchased and what the object means to the maker.

Between June 11 and 22, artisans from Peru and Bolivia presented their crafts at the National Museum of the American Indian, as part of the Inter-American Foundation's 40th anniversary commemoration. They shared stories about their crafts and their meanings.

Taquilenos, Quechua-speaking residents of Peru's Taquile Island in Lake Titicaca, are known for their fine textiles. Historically, weaving skills were applied to the production of their own traditional red, black and white clothing. The *ch'ullu* (stocking hat), *ch'uspa* (coca leaf bag) and *chumpi* (belt), their emblematic vestments, incorporate a wide array of icons that depict the Taquilenos world. It is a visual language that speaks of social roles, age-related status and traditional knowledge about their environment. The growth of tourism to Taquile has spurred a market for crafts where many of these designs also appear.

The *rosa de seis petalos* (six-petaled rose) icon represents the island of Taquile and its six *suyos* (sections). More than divisions of land, *suyos* comprise a complete system of

land management that calls for field and crop rotations in order to prevent overuse of land and to ensure successful harvests. The "petals" can be embellished with a dot to indicate the wearer has land in all *suyos*.

Animals and plants are common motifs related to the Taquilenos understanding of the environment and how to live in it. Observation of plants and *animales indicadores* (indicator animals) enables the Taquilenos to more effectively manage agricultural efforts. A *Lequeleque* (Andean Lapwing) nest found under a rock indicates the possibility of hailstorms. Nests constructed in high rocky areas predict large amounts of rain. The altered blooming cycles of plants such as *Muna* (Andean Mint) can indicate changes in arrival and duration of seasons. Other icons represent important environmental features such as rivers and stars. Yet others mark historical moments in the family or community, such as marriages and other important occasions in Taquilenos life.

In 2005 Taquilenos weavings were recognized by UNESCO and in 2008 were added to the Representative List of Intangible Cultural Heritage of Humanity. In an ongoing effort to preserve their culture, Taquilenos have worked to document these traditional icons.

Artecampa, a federation of artisan associations from the Department of Santa Cruz, Bolivia, represents some 1,200 artisans, including members from the indig-





PHOTOS BY CYNTHIA L. VIDAURRI

enous communities of Guarayo, Chiquitano, Ayoreo, Isoceno, Guarani, Wenayek and Simba Guarani. Artecampo grew out of the efforts of the Cruzeno Research, Design and Marketing Center (CIDAC), which painstakingly worked with artisans to research the region's languishing crafting traditions and techniques. Geographically isolated, and culturally and economically marginalized, Santa Cruz residents live mostly from farming. Little economic or cultural value was given to crafting traditions. CIDAC-Artecampo's objective was not only to recover crafting traditions but to also inspire sustainable economic development that restored human dignity and preserved cultural identities.

For Artecampo artisans, each object is a personal expression of their life. It can capture a singular experience. Designs can be inspired by what the artisans saw while they were working in the agriculture fields, or they can depict scenes from village life. Some products come with handwritten tags that explain what the crafters were seeing or feeling at the time they were creating the piece.

The vivid colors found in Cruzeno crafts put them into contrast with other Bolivian crafts. These colors reflect their proximity to the Amazon. Painted wooden crafts vibrantly depict the flora and fauna of the region's forests or jungles. Ceramic wind chimes reflect the season's colors and convey the sound of rustling tree leaves.

Other designs can reflect the structure of an entire society. The Ayoreo, a nomadic matrilineal society, apply net-making skills to create small bags. The designs represent clan names with the upper, larger design reflecting the maternal clan and the smaller, lower design identifying the paternal clan.

Building on traditional skills, techniques and iconography, CIDAC designers and artisans collaborate on the development of new products and designs. New items can be developed and designs modified but without losing their cultural identity. This process can take up to a year to allow for participation of all involved. The artisan and community have the final say on these decisions.

Recovered from near oblivion, Cruzeno crafts have now been displayed in the Bolivian National Museum of Art and exhibited in Brazil, Spain, Argentina and Chile.

For these artisans, craft production is not just a hobby; it can mean economic and cultural survival. These artisans are culture workers. With every item they produce, they continue to tell who they are and, most importantly, that they are still here and have much to offer the human experience. ✱

Cynthia L. Vidaurri is a folklorist in the NMAI Museum Scholarship Group.

Special thanks to Patricia Saucedo (CIDAC-Artecampo) and Juan Quispe (Taquile) for sharing their thoughts on the crafting traditions of their communities.

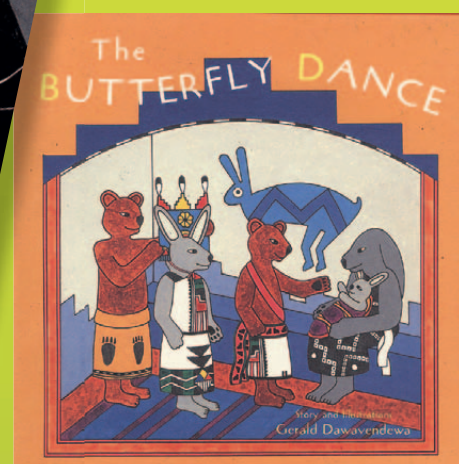
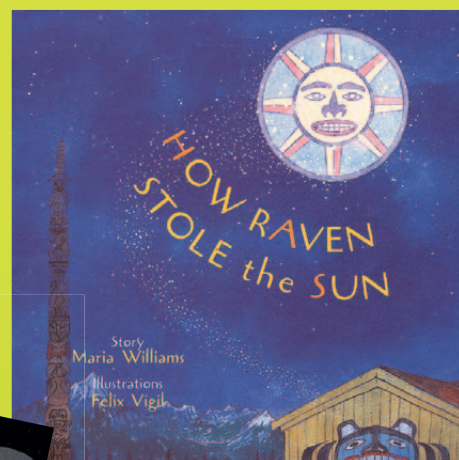
LEFT: Taquileño weaving with six-petal rose, indicator bird, and plant icons (Taquile). MIDDLE: Lush Bolivian forest scenes depicted on wooden table top (Artecampo). ABOVE: Juan Quispe and Kevin Healy (Inter-American Foundation) explain Taquileño icons to audience at the National Museum of the American Indian, Washington, D.C.

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# SHINING

## FOR ARTISTS OF THE LARANCE FAMILY, THE GREATEST JEWELS ARE THE CHILDREN

BY MELISSA BISAGNI



PHOTO COURTESY OF THE LARANCE FAMILY

L-R: Cree, Nizhoni, Steve  
Wikviya, Marian,  
Nakotah, ShanDien.  
Down in front is  
granddaughter Shade  
Phea Young.

**M**arian Denipah-LaRance (Navajo/Tewa) and Steve Wikviya LaRance (Hopi/Assiniboiné) have had an outstanding career together as artists. Together they have built Denipah-LaRance Fine Art from the ground up.

But they consider their greatest achievement to be their four extraordinary children. Their eldest daughter Nizhoni, 26, recently completed a master's degree in physiology and is in her first year of medical school at the University of New Mexico. Their two teenagers, ShanDien, 18, and Cree, 16, are following the family road in winning prestigious art show awards. So it's no surprise that eldest son Nakotah, 20, is vaulting into international notice as a featured performer and poster face for the new Cirque du Soleil production *Totem*.


These successes came from a fateful decision early in their relationship. Steve, a business student, was fascinated by Marian's paintings. As she tells it, "One day he said, 'I just want to be an artist with you!' And I said, 'No! We're gonna starve!'"

"He said, 'This is what I want to do; we'll just work really hard together,' and that's what we're still doing today. We made the right decision."





# BRIGHTLY



Nakotah LaRance  
in Cirque de Soleil  
production *Totem*.



The success of that decision is evident not only in their professional lives – both have received multiple awards – but even more so in their success as parents. For Marian, making the decision to be full-time artists and their own bosses gave them the freedom to be the kind of parents they wanted to be.

The couple met in 1981 at the Native Students United-sponsored Northern Arizona University (NAU) powwow, while Steve

was serving as the student group's president. Marian was a fine arts major at the Institute of American Indian Arts in Santa Fe and had traveled 350 miles west with a group of students to attend. The two hit it off, and a partnership began.

While at NAU, Steve had been studying business and working on an accounting degree, but his attention shifted during his frequent trips to Santa Fe to visit Marian, as

he watched her paint and become part of the artistic community there. As a child at Hopi, he had a casual interest in art; he worked with his uncle carving katsina dolls and took classes in high school. But as an adult he had moved away from art.

After he joined Marian as an artist, however, the hard work began to pay off, both in their separate careers and together. Many of their Hopi-style tufa-cast jewelry pieces are



PHOTO BY DANIEL AUCLAIR © 2010 CIRQUE DU SOLEIL INC.



PHOTO BY DANIEL AUCLAIR © 2010 CIRQUE DU SOLEIL INC.

ABOVE: Scenes from the Cirque du Soleil production *Totem*.  
RIGHT: Nakotah LaRance on the phone below a mural advertising his role in the Cirque du Soleil production *Totem*.



PHOTO COURTESY OF THE LARANCE FAMILY



collaborative; Marian often likes to carve the design, while Steve may cast. Pieces will go back and forth between them from the design, to the pouring, to the inlay or the setting of stones, to the finishing. (Their jewelry will be showcased this December at the National Museum of the American Indian's annual holiday Native Art Market.) Individually Steve recently won first place at the 2009 Santa Fe Indian Market for an 18-karat gold ring Hopi Corn

Maiden Ring. Marian placed Best of Division at the 2000 Heard Museum Indian Art Market for her painting *In The Light of the Beauty Way – Nizhoni*.

But their greatest achievements are their children. Nizhoni, featured in Marian's portrait, is a gifted jeweler in her own right. Both ShanDien and Cree, a senior at Coconino High School in Flagstaff, Ariz., ribboned at this year's Heard Museum Guild's Student Art

Show. But the family member most in the spotlight is 20-year-old Nakotah, champion hoop dancer and now poster headliner for Cirque du Soleil's latest show, *Totem*. Two years ago, fresh from his latest win at the annual Heard Museum World Championship Hoop Dance Contest, he was discovered by Cirque du Soleil director Robert Lepage through a YouTube video clip posted by his father. Lepage contacted the LaRances to describe his vision for the new show – the evolution of mankind with an aspect of the Native presence. He sent them to see the Cirque show *Ka* in Las Vegas.

Lepage said he wanted to include hoop dancing from the start; he said it was imperative to respect First Nations cultures in the show, and he wanted to stay as truthful to actual hoop dancing performance as possible. This combination of attitudes made the LaRances decide to work with Cirque du Soleil.

Nakotah has signed on for a two-year tour with *Totem*, already completing the first leg in Montreal. He is the first Native to be hired by Cirque in its 26-year history, and one of only two in the current show. (The other is Huron-Wendat performer Christian Laveau.) Marian says she is grateful and amazed that that he has such an opportunity to grow and develop his dance and performance ability at such a high level – and at such a young age – while at the same time representing Native people on the world stage. She says he was shy about taking on that responsibility but, as in all the work they do as a family and as individuals, they give back to the community what the community has given to them.

Nakotah recently spent Canada's National Aboriginal Day with the Mohawk youth of Kahnawake Reserve, helping them raise money for tribal youth initiatives. He has done work like this since childhood with his two younger siblings, hoop dancing at community events to help raise awareness about diabetes. LaRances give back as much as they can in ways like this, donating to charitable causes in the community, teaching and serving on artistic boards.

No matter where in the world they are, the LaRance family supports each other. Recently ShanDien and Cree spent three weeks with Nakotah in Montreal during the *Totem* performances, and Steve booked a week-long art gallery show there to be near his son. They look forward to supporting Nakotah overseas as *Totem* moves on to Amsterdam and London, where they hope to find new audiences for their own artistic expression. ✨

Melissa Bisagni is film programmer in the Media Initiatives Department at the Mall museum.





# Indians

## in the Post Office: Artworks Offer Mixed Messages

BY SANDRA STARR

Some were draped or hidden behind screens.

One, a horrific massacre scene, is currently the subject of an ongoing protest by a federal employees' group. And some are impressive works of art, including some by acknowledged Native masters.

THESE ARE MURALS ON THE WALLS OF U.S. Post Offices around the country, commissioned during the Great Depression and now recognized as significant artistic and social documents. Some reflect stereotypes and hostile images of American Indians. Others convey an original and respectful vision, expressed in 20th century idioms. Altogether they convey the ambiguity of American society toward its First Peoples.

This "mixed record" originated when the Section of Painting and Sculpture of the U.S. Treasury Department commissioned artists under the Treasury Relief Art Project to create public art in federal buildings. This effort, separate from the famous Works Progress Administration relief program, set up a competition to provide more than 1,100 murals and sculptures to enliven federal buildings around the country. The "48 States Competition" for post offices drew over 3,000 artists working in the styles of new art movements such as abstract modernism, surrealism and the regionalism of Edward Hopper and Norman Rockwell. The artists first submitted sketches, some of which are now held by the Smithsonian American Art Museum.

Local committees reviewed the submissions, sometimes rejecting depictions of a local tragedy or an historic event too painful to relive during a pleasant post office visit. But

misunderstandings and mis-representations of American Indians were often left unaltered. Many of the artists were entirely unfamiliar with the region they were chosen to represent, and most, unless they were Native themselves, knew little of Indian culture. American Indians were a popular subject, but one based on rumor, legend and stereotype. Dramatic and sometimes bizarre inaccuracy resulted.

Many of the themes bent toward dark and exaggerated struggles. With no active voice for balance, American Indians could be depicted as fierce and murderous savages who simply had to be dealt with for the progress of the region. To be fair, other images captured the importance of Native peoples in the American timeline. Over time, local complaints were more obsessed with nudity in Indian scenes than with their over-the-top violence or historical inaccuracy. Some were draped or hidden behind screens as a result.







PHOTO BY VALERIE NAVAB

*Indian Bowman*, terra-cotta relief by Wheeler Williams, 1938. Canal Street Post Office, Manhattan, New York City.



# INDIANS IN THE POST OFFICE

PHOTO COURTESY OF AMES HISTORICAL SOCIETY



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*Indian Bear Dance* by Boris Deutsch, 1940. Located at the Truth or Consequences, N.M., post office.

## Varnishing Indians

The theme of the eventual demise of the Indian was ever-present in post office murals. Some showed a violent end through conquest and takeover; some portrayed a melancholy, almost dreamy portrait of their inevitable exit from the American stage. Two examples are *The Scene Changes* by Ila Turner McAfee, and *The Fertile Land Remembers* by Louise Harrington Emerson Ronnebeck.

In both, the past submissively gives way to progress; the tipi for the house, the bare-backed pony for the saddled horse, the bison for the cow, the meandering stream for the plowed land. In Ronnebeck's *Fertile Land*, both the Indian and the pioneer will move aside for the growing oil industry.

Another story emerges in the mural *Captain Francis Eppes Making Friends with the Appomattox Indians* painted by Edmund

Minor Archer in 1939 at the Hopewell, Va., post office. It appears that Archer saw a clear resemblance of the American Indian to the sculpture *Dying Gaul* both in pose and political situation, or possibly to Michelangelo's *Creation of Man* from the Sistine Chapel in which Indian people could be led to an Anglo level of evolution.

The inspiration of an 1832 George Catlin painting emerges in Boris Deutsch's *Indian Bear Dance*, a bizarrely stiff, surreal and strangely dark expression. Deutsch was born in Lithuania, deserted from the Russian Army during World War I and eventually moved to Los Angeles where he became a special-effects man for Paramount pictures. Deutsch produced a Southwest version of the Sioux Bear Dance, a dance held in preparation for a bear hunt, recorded by Catlin, bear and all.

A beautiful counterpoint to *Indian Bear Dance* is Lowell Houser's *Evolution of Corn*. According to the Ames, Iowa, Historical Society, Houser was a native son who graduated from Ames High School, attended Iowa State College and studied at the Chicago Art Institute. He spent three years in Mexico immersed in the art of Aztec sculpture in Mexico City museums. As artist with an archaeological expedition to Yucatan, he also made drawings of Mayan excavations at Chichen-Itza. *Evolution*





ABOVE: *Evolution of Corn* by Lowell Houser, 1938. Located at the Ames, Iowa, post office. The Iowa-born Houser studied in Mexico with muralists influenced by the famous Diego Rivera.



ABOVE: *Grand Council of 1842* by Walter Richard (Dick) West, 1941. Located at the Okemah, Okla., post office.

of *Corn* shows the strong influence of pre-Contact meso-american culture as well as the contemporary work of Mexican muralists.

American Indian artists had a direct hand in some projects. A notable example is the 1941 mural *Grand Council of 1842* in the Okemah, Okla., post office by Walter Richard (Dick) West (Cheyenne). The bid was open only to Oklahoma Indians. The mural depicts an important treaty over hunting rights between the so-called Five Civilized Tribes of the Southeast who had been forcibly moved to Indian Territory (later Oklahoma) and the Plains tribes already settled there.





# INDIANS IN THE POST OFFICE



*Anthony Wayne* by Alfred D. Crimi, 1941. Located at the Wayne, Penn., post office.

PHOTO BY LUCIUS KWOK



*John Eliot Speaks to the Natick Indians* by Hollis Holbrook, 1937. Located at the Natick, Mass., post office.

PHOTO BY JIMMY EMERSON

The Encyclopedia of Oklahoma History and Culture calls West “a dean of the traditional flat style of Indian painting and an innovator in contemporary abstract and semi-abstract painting.... Characteristics of his work are sophisticated color, subtle brushwork, master draftsmanship and detailed rendering of anatomy.” His son, W. Richard West, Jr., became the founding director of the Smithsonian National Museum of the American Indian.

But murals showing a Native hand or indigenous influence were in the minority. Most were a venue for local heroes or legends of

military and spiritual leaders. *John Eliot Speaks to the Natick Indians* by Hollis Holbrook illustrates a Puritan missionary who translated the Bible into the Native language of the Massachusetts Indians in 1633. *Captain John Smith Meets the Massawomeck Indians* by Auriel Bessemer depicts a 1608 encounter of Captain John Smith and his company of 15 men with an incursion of Potomac River Indians. Smith was exploring the Chesapeake Bay and trading for furs along the way. He described the Indians as both raiders and traders. From the mural, one is undecided whether the Indians are casting Smith’s group off or pulling them in.

A prime example of the glorification of a local hero is that of General “Mad” Anthony Wayne in his own post office in Wayne, Penn. The image by Alfred D. Crimi shows him in a triple portrait as a well-rounded gentleman farmer, military hero and surveyor. One of Wayne’s greatest victories, the Battle of Fallen Timbers in 1794, destroyed the resistance of the Miami Confederation and led to the Treaty of Greenville in 1795, in which Midwestern tribes ceded much of Ohio. The fallen Indian behind Wayne’s legs appears to be the last barrier to settlement of the North West Territory.



# Dangers of the Mural

Since 2004, the Society of American Indian Government Employees (SAIGE) has sought removal of several offensive murals...



*Dangers of the Mail* by Frank Albert Mechau, Jr., 1937. Located at the former Post Office Department Building, now the Ariel Rios Federal Building which houses the Environmental Protection Agency, Washington, D.C.



PHOTO BY JASON M. EDWARDS

The temporary screen blocking the *Dangers of the Mail* mural from involuntary viewing. As a resolution of the controversy, the General Services Administration is making the screen permanent, with interpretative materials.

Easily the most controversial of all these images, however, lies at the heart of the federal government in Washington, D.C. The mural entitled *Dangers of the Mail* depicts a brutal scalping and murders and an array of naked white women being dragged or dangled by the hair. It was created in 1937 by Frank Albert Mechau, Jr. (1904-1946) for the headquarters of the U.S. Postal Service, a part of the Federal Triangle built in the early 1930s and opened in 1934. (Now named the Ariel Rios Building, it is part of the headquarters complex for the Environmental Protection Agency.)

The Ariel Rios Building is rich in murals, 25 in all, and in a variety of mural controversies. At least six contain questionable images of American Indians, but one by Rockwell Kent depicting a message from Eskimos to Puerto Rican natives, was accused of encouraging Puerto Rican nationalists.

Since 2004, the Society of American Indian Government Employees (SAIGE) has sought removal of the offending murals. In 2009, it declared that the mural is “profane and extremely offensive to many people; especially American Indians,” that “no group of people should be forced to work in an environment hostile to them . . .,” that “defamatory and violent imagery has no place in Federal office buildings” and that “the continued display constitutes an assent, reinforcement and perpetuation of institutionalized racism.”

The General Services Administration (GSA) responded to the complaint in 2005 with a “historic preservation review... to determine whether the location of these murals in a federal office building is the most appropriate way to display them, given the nature of their content.” The following year, it put up a temporary screen around *Dangers of the Mail*, responding in part also to complaints about nudity.

After years of consultations, the GSA announced earlier this year that it would leave the murals in place behind a permanent screen that would offer “interpretative materials” for those who chose voluntarily to view the mural. The compromise left many protestors unhappy, but it encapsulated the dilemma posed by many of the murals. The preservation of works of art and evidence of past cultural attitudes also keeps fresh the memory of hurtful stereotyping and worse. The question is whether by confronting these painful images we learn to understand and address them. ✱

Sandra Starr is a senior researcher at the Smithsonian National Museum of the American Indian.





IMAGE COURTESY/TRUMAN LOWE



PHOTO BY ERNEST AMOROSO

# VANTAGE POINT

## The Contemporary Native Art Collection

BY REBECCA HEAD TRAUTMANN

Visitors to the National Museum of the American Indian are sometimes surprised to find contemporary art on view, or to learn that the museum is building a collection of works by contemporary Native artists. But creative expression is vital to any living culture, and supporting this work is a critical part of the museum's mission. Visual artists, each working from a unique vantage point, can challenge the way we understand the world and offer us new ways to see it.

Over the past decade through selective purchases and generous gifts from artists and collectors, the museum has begun to assemble a significant collection of Native contemporary art. These works range from paintings, drawings, sculpture and photography to video projection and mixed-media installations. While still young and relatively small, this collection is substantial, with complex, richly layered artworks that address a broad array of issues from personal and informed perspectives.

*Vantage Point: The Contemporary Native Art Collection* opens September 25 at the Museum in Washington, D.C., and highlights 31

of these recently acquired works, created by 25 artists. These provocative, insightful and moving works explore memory, history, the significance of place for Native communities and the continuing relevance of cultural traditions. They enrich the museum's collection and enhance our ability to address the concerns and experiences of Native peoples today. ✱

Rebecca Head Trautmann is a curatorial researcher at the Smithsonian's National Museum of the American Indian and curator of *Vantage Point*.

All artworks © the artists, collection of the National Museum of the American Indian

ABOVE: Truman Lowe (Ho-Chunk), *Wah-Du-Sheh (Bundle)*, 1997. Wood, paper and leather, 24' x 18' x 3', 26/7724.





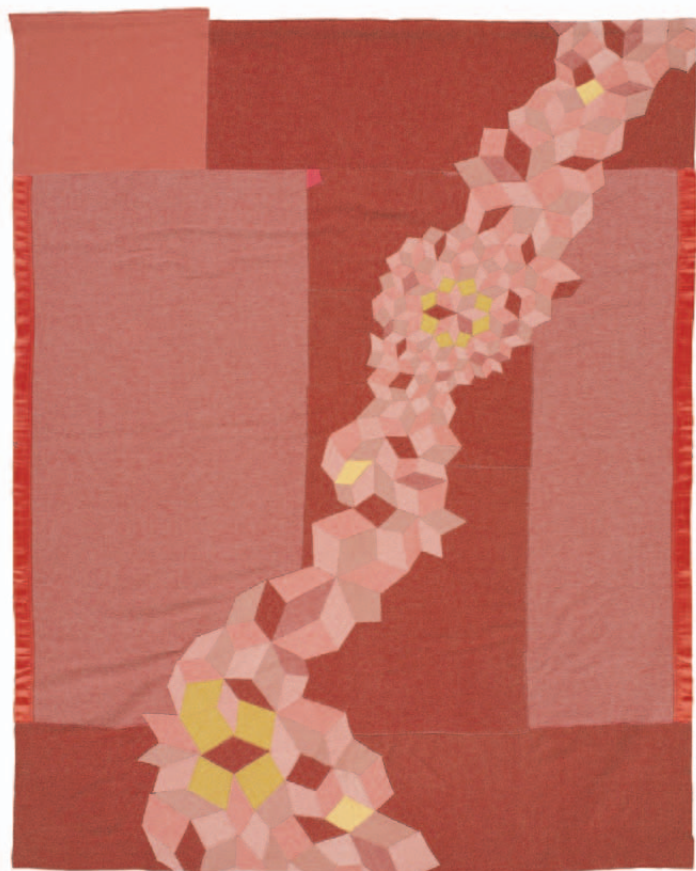
James Lavadour (Walla Walla), *Blanket*, 2005. Oil on board, 72" x 156" x 2", 26/6079.

## MARIE WATT'S SEWING CIRCLES

**I**n large wall tapestries, towering blanket stacks, small stitched samplers and complex installations, Marie Watt explores the personal and collective memories embodied in wool blankets. Watt repurposes old blankets that are worn with use, faded in color and stretched out of shape, to address the many roles blankets have played in Native communities. The tactile qualities of the wool and the frayed satin bindings are significant as well, stirring in many viewers personal memories connected to similar blankets.

When Watt began creating large wall pieces such as *In the Garden (Corn, Beans, Squash)* for a 2004 exhibition at the Museum's George Gustav Heye Center, she enlisted the help of friends and acquaintances in completing the labor-intensive works. As they stitched, they shared memories of blankets in their own lives. These sewing circles have become an integral part of Watt's practice. The artist values the handmade quality of the community-sewn works and likens the individuality of the stitches to fingerprints or signatures.

On Saturday, Sept. 25, from 11 a.m. to 1 p.m. and 2 p.m. to 4 p.m., the Museum on the Mall will host a Sewing Circle with Watt, inviting visitors to participate in stitching one of the artist's works in progress. No sewing experience is necessary.



Marie Watt (Seneca), *In the Garden (Corn, Beans, Squash)*, 2003. Reclaimed wool blankets, satin bindings and thread, 108" x 88", 26/5807.



ABOVE: Alan Michelson (Mohawk), *Mespat*, 2001. Digital video with sound, turkey feathers, monofilament and steel cable, soundtrack by Michael J. Schumacher, 132" x 168" x 12", 26/5774.

PHOTO BY ERNEST AMOROSO


PHOTO BY GWENDOLYN CATES



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**This lushly illustrated book,** which accompanies a ten-year exhibition of the same name opening at the George Gustav Heye Center in New York on October 23, 2010, highlights the full sweep and splendor of the museum’s collection. *Infinity of Nations* presents more than 200 never-before-published images of the museum’s most significant objects, spanning more than 13,000 years of artistic achievement. Authoritative and accessible, here is an important resource for anyone interested in learning about Native cultures of the Americas.

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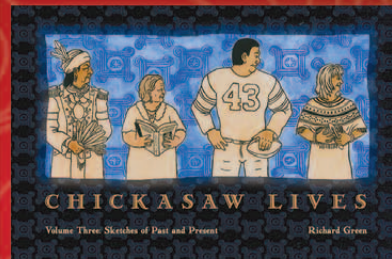
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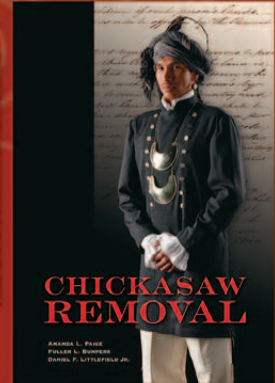
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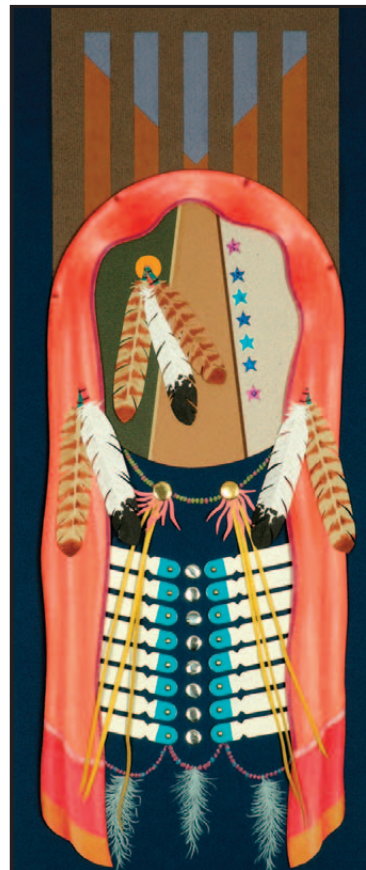
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*Celebrates the Opening of the Exhibition*

## INFINITY of NATIONS

Art & History in the Collections of the  
National Museum of the American Indian

*with the*

## *Infinity of Nations Gala*

**Wednesday, October 20, 2010**

This special evening and exhibition preview at the National Museum of the American Indian in New York will include a Silent Auction featuring one-of-a-kind pendants created by leading Native American artists.

Seating is limited. For information, dinner ticket/table prices, and sponsorship opportunities, please contact the New York Events Office at 212-514-3721.



Smithsonian  
*National Museum of the American Indian*



## NYC GALA CELEBRATION FOR INFINITY OF NATIONS

A magnificent Kayapo *krok-krok-ti*, fashioned from macaw and heron feathers is just one of ten stunning ceremonial headdresses that will greet visitors to *Infinity of Nations*, an exhibition of more than 700 masterworks from the museum's internationally renowned collection. *Infinity of Nations* opens this fall at the National Museum of the American Indian's George Gustav Heye Center in New York City.

The museum will celebrate the launch of this pan-hemispheric survey with the Infinity of Nations Gala on Wednesday, Oct. 20, at the Heye Center. This fundraising dinner will benefit the Museum's programs and endowment in New York and will honor the founding role and long-standing stewardship of the Rockefeller family, represented by David and Susan Rockefeller; the late U.S. Senator Daniel Patrick Moynihan and the Moynihan family, represented by Elizabeth Moynihan; and New York founding Board Chair and museum advocate Julie Johnson Kidd. Emcee for the evening will be CBS national news correspondent Hattie Kauffman (Nez Perce), and there will be a special musical presentation by Grammy-award-winning singer Joanne Shenandoah (Oneida).

Among the highlights will be a silent auction where guests will have the opportunity to bid on 25 one-of-a-kind pendants created for this event by leading contemporary Native artists. Representing tribes from North, Central and South America, these works will express the artists' personal interpretations of the theme "infinity of nations" and will draw inspiration from many diverse traditions. Participating artist Duane Maktima (Laguna Pueblo/Hopi) notes, "We, as artisans, cannot survive without challenge, and I think the challenge today is to bring attention to the public that we as Native craftsmen and members of a unique heritage in this country of which many of us hold high, that our Native people still have something to share and behold."



Pat Pruitt (Laguna Pueblo/Chiricahua Apache, b. 1973), *Protection*, 2010, 316 stainless steel, industrial diamonds, length 3". This one-of-a-kind pendant was made expressly for the Infinity of Nations Gala. Pruitt is one of 25 Native artists who have created unique pendants for the Gala Silent Auction.

Silent auction artists as of press time are Andrew Redhorse Alvarez (Apache/Colville), Marcus Amerman (Choctaw Nation of Oklahoma), Allen Aragon (Diné), Keri Ataumbi (Kiowa/Comanche), George Blake (Hupa/Yurok), Aaron Brokeshoulder (Shawnee/Choctaw), Frank Carrillo (Laguna Pueblo/Choctaw), Christina Eustace (Zuni/Cochiti), Michael Na Na Ping Garcia (Pascua Yaqui), Jim Hart (Haida), Kenneth Johnson (Muscogee/Seminole), Sonya Kelliher-Combs (Inupiat/Athabaskan), Phil Loretto (Jemez Pueblo), Duane Maktima (Laguna Pueblo/Hopi), Franco Mondini-Ruiz (Tejano), Shane Perley-Dutcher (Wolastikew [Maliseet]), Veronica Poblano (Zuni), Rita

Prossi (Mura), Pat Pruitt (Laguna Pueblo/Chiricahua Apache), Michael Roanhorse (Diné), Cody Sanderson (Diné), Glen Simpson (Tahltan/Taku River Tlingit), Preston Singletary (Tlingit), Tchin (Narragansett/Blackfeet) and Dawn Wallace (Chugach/Aleut).

The evening will also include a preview of the *Infinity of Nations* exhibition, and the dinner will feature seasonal Native fare in the museum's Diker Pavilion for Native Arts & Cultures. For more information or to reserve tables and tickets for the Infinity of Nations Gala, please contact Mary Hannah in the New York events office at (212) 514-3721 or [hannahm@si.edu](mailto:hannahm@si.edu). ✱



# A VERY OUTSPOKEN HAT

A sailor's hat, woven of spruce root and grass – using what you have  
to remember what you saw. . . .



Tlingit basketry hat, ca. 1820. Alaska. Spruce root, jointed grass. 4.7" x 15.7". Purchase. 16/5272

When explorers came upon the coast of Alaska, their uniforms must have looked strange to the Tlingit living along the glaciers and fjords. The need to trade for fresh water and supplies would have brought foreigners and locals together as the anchor hit bottom. Long-distance mariners themselves, the Tlingit understood well the needs of travelers. As more *glei kwaan* (people from across the water) arrived, so did the trade wool to make hats. A window of time closed, and this lovely sailor's hat became a "collector's item," rather than a prestigious clan object. Similar stories play out over and over on the shelves of museums around the world.

The weaver's use of negative spaces in the design on the band, and the abundance of roots needed to weave a piece this large, lead me to speculate that she lived near Yakutat, Alaska. Only in Yakutat and Sitka did the Tlingit turn the tide of invasion. In 1802 the Tlingit drove the Russians from Sitka, only to lose it again in 1804. In Yakutat, the Tlingit homeland was secured after a battle in 1805; the Russians never did rebuild the settlement there.

Sailor hats made of wool felt are worn today in Tlingit dance regalia. Sitka's dancers wear them when they perform a group of songs called the Aleut Series, recognizing not only the Russians, but also the unfortunate Aleutics who accompanied them in hunting and battle as slaves. The historic voices are silent now, except for one very outspoken Tlingit hat. ✱

Teri Rofkar (Ch'ais-koowu-tla'a T'ak dein taan, Ta'ax' hit, Tlingit Raven Clan, Snail House) has been weaving baskets and ceremonial robes since 1986, using the traditional Tlingit styles and techniques passed down to her by her elders.

This essay is excerpted from *Infinity of Nations: Art and History in the Collections of the National Museum of the American Indian*, edited by Cecile Ganteaume. Published in October 2010 by Harper, in association with the National Museum of the American Indian. © 2010 Smithsonian Institution.



# PULLING DOWN THE CLOUDS

Poems by Contemporary Native Writers

T'ééhoołtsódii

shináliyęę' Glen Tóhii bá

Tó nilínígíí,  
tó siyí'ígíí,  
bidááh jigháago  
índa 'ahíjiltséego,  
be'iiná baa'ákozhnizin łeh.

Tó ntsékees bee hółó'.

Be'iiná baa'ákozhnizingo  
'iiná 'át'éegi hoł bée hózin łeh

Tó bii'njidilnii,  
sodizin bee'ajinii.  
be'iiná baa'ákozhnizin łeh.

Be'iiná bił adhiiołtséego,  
Áko doo nidinóo'ijł dah.

Áłchíni yázhí daniidliyęędą́ą' dił bee da' níhídínestą́ą'.

## Meeting the Spirit of Water

for Glen Tohe

When you come to a river  
or lake or pond

one you haven't met  
you must meet its spirit


place your hand into its belly  
feel the energy  
stroke its power  
caress the life source  
let it run through your hands  
say a prayer

you must meet its spirit  
and it will never steal you


was what she told us as children

—Laura Tohe



Laura Tohe (Diné) is Tsénáhábilnii (Sleepy Rock People clan) and born for the Tódich'íinii (Bitter Water clan). A professor of English at Arizona State University, she has written and co-authored four books. She wrote the libretto for *Enemy Slayer: A Navajo Oratorio*, which the Phoenix Symphony Orchestra world premiered in 2008. Tohe was nominated for an Arizona Arts Award in 2009. Originally published as "Making Friends with Water" in the 1986 book of the same title (Nosila Press, Omaha). Reprinted with permission from the author. © 2010 Laura Tohe.



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# EXHIBITIONS + EVENTS CALENDAR

SEPTEMBER/OCTOBER/NOVEMBER 2010

**SMITHSONIAN'S NATIONAL  
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MALL IN WASHINGTON, D.C.

## WASHINGTON EXHIBITIONS

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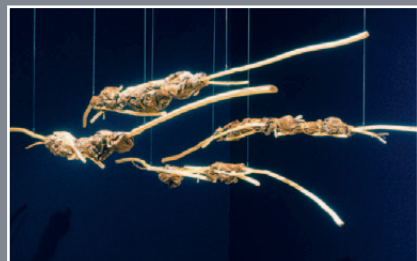
**OUR PEOPLES:**  
GIVING VOICE TO OUR  
HISTORIES

**OUR LIVES:**  
CONTEMPORARY LIFE  
AND IDENTITIES

**WINDOW ON COLLECTIONS:**  
MANY HANDS, MANY VOICES

**RETURN TO A NATIVE PLACE:**  
ALGONQUIAN PEOPLES OF  
THE CHESAPEAKE

**UP WHERE WE BELONG:**  
NATIVE MUSICIANS IN  
POPULAR CULTURE  
THROUGH JAN. 2, 2011



**VANTAGE POINT: THE  
CONTEMPORARY NATIVE ART  
COLLECTION**  
THROUGH AUG. 7, 2011



ALL PHOTOS BY KATHERINE FOGDEN

Dancers from La Danza de los Tecuanes perform during the Days of the Dead event.



Demonstration of *papel picado* or cut paper.

## CALENDAR LISTINGS

**2010 NATIONAL POTLUCK**  
Participate through Dec. 31  
Your Hometown or Community

The National Potluck is a social fundraising program designed to help the National Museum of the American Indian's members, donors and friends support the museum in their own communities. Anyone, anywhere in the country (or the world) is invited to host their own potluck to help raise funds for the museum's public programs, educational outreach and other activities. Participation is easy, fun and rewarding. To learn more, visit the National Potluck website at [www.go.si.edu/NMAIpotluck](http://www.go.si.edu/NMAIpotluck).

**WAILA! DANCE PARTY WITH  
PAPAGO WARRIOR**  
Saturday, Sept. 25  
6:30 p.m. – Dance lesson  
7 p.m. – Event begins  
Potomac Atrium

*Waila* (derived from Spanish *bailar*, to dance), also called “chicken scratch,” is a traditional social dance and music style from the Native Southwest. The dances resemble or are (in some instances) nearly identical to the polkas, waltzes and schottisches brought to America by 19<sup>th</sup> century German and other central European immigrants. These dances spread to Native communities in the Southwest, where they are now considered part of the tradition. Papago Warrior, an eight-





LEFT: Full-size paper-mache skeletons watch over the Day of the Dead celebration.

BELOW: Tliza Jaurique (Mexico/Yaqui/Basque/Xicana) demonstrates *papel picado* during the Day of the Dead festival.



Examples of *papel picado* for Day of the Dead activities.

member band from the Tohono O'odham Nation, is widely considered among the best traditional chicken-scratch bands.

NMAI members will receive complimentary admission for two. Admission for non-members will be \$10 per person; free admission for children 12 and under. This is a family-friendly event. Non-members who wish to join the museum at the event may deduct the price of admission from their membership fee (at any membership level).

*This program is funded by the NMAI's Innovations program and by a grant from the NMAI's National Council.*

## LOS DIAS DE LOS MUERTOS/ DAYS OF THE DEAD

**Saturday, Oct. 30 and Sunday, Oct. 31**  
**10:30 a.m. – 4:30 p.m. daily**  
**Various museum locations**

Celebrate the return of the ancestors with this colorful celebration of life that will include three *ofrendas* (altars) displays, food demonstrations by Mitsitam Cafe's executive chef Richard Hetzler, cultural and dance presentations by La Danza de los Tecuanes and *papel picado* (cut paper) with Tliza Jaurique (Mexico/Yaqui/Basque/Xicana). Evelyn Orantes (Guatemalan Maya) will demonstrate the kites that accompany the

Guatemalan celebration of the ancestors. Hands-on activities include painting *calavera* (plaster skulls) and making *papel picado*. The whole family is invited!

*Additional support received from the National Museum of American History.*

CONTINUED →



# EXHIBITIONS + EVENTS CALENDAR

SEPTEMBER/OCTOBER/NOVEMBER 2010



PHOTO COURTESY OF MARIE WATT

Sewing Circle in Marie Watt's home, 2004: preparing *Braid* for NMAI's *Continuum: 12 Artists* exhibition.

## VANTAGE POINT EXHIBITION PROGRAMMING

### **Sewing Circle with Marie Watt**

**Saturday, Sept. 25**

**11 a.m. – 1 p.m. and 2 p.m. – 4 p.m.**

**Potomac Atrium**

Join artist Marie Watt (Seneca) as she stitches together reclaimed fabrics and help create her next work of art. No sewing experience needed! Watt, a multidisciplinary artist, studied at Willamette University, the Institute of American Indian Arts and Yale University. Interested in the symbolism, structure and use of everyday objects, Watt utilizes a variety of materials in her art including textiles, alabaster, slate and cornhusks.

*This program received support from the National Museum of the American Indian's National Council.*

### **STICK ART WITH TRUMAN LOWE**

**Sunday, Sept. 26**

**1 p.m. – 3 p.m.**

**Room 4018/4019**

Children age 11 to 14 are invited to participate in a hands-on activity with sculptor

and former NMAI curator of contemporary art Truman Lowe (Ho-Chunk). Lowe uses stripped willow branches and cut lumber to create artworks addressing personal and cultural memory. Participants will work with sticks and patterns drawn from objects in the museum's galleries to create a collaborative sculptural work. Class size is limited. Advance registration required. Please visit the museum's website for information.

### **PERFORMANCE BY ARTIST JAMES LUNA**

**Monday, Oct. 11**

**4:15 p.m. – 5:45 p.m.**

**Christopher Columbus statue at Union Station**

In observance of Columbus Day, performance artist James Luna (Puyukitchum [Luiseno]) invites the public to "Take a Picture with a Real Indian." Luna employs humor, irony and penetrating insight to confront commonly held perceptions of Native Americans. In this re-staging of his acclaimed

performance work, he involves members of the audience, who take away photographs of themselves with the artist.

### **PRINTMAKING WORKSHOP WITH**

**JOE FEDDERSEN**

**Sunday, Oct. 24**

**11 a.m. – 1 p.m. and 2 p.m. – 4 p.m.**

**3rd Level Classroom**

Artist Joe Feddersen (Colville Confederated Tribes) leads a hands-on printmaking workshop for children and families. Feddersen is an accomplished printmaker whose work incorporates the basketry designs and landscape of the Columbia River Basin yet explores a modernist aesthetic. Class size is limited. Advance registration required. Please visit the museum's website for information.





PHOTO COURTESY OF LARRY YAZZIE

Native Pride dancer, Larry Yazzie.

**Native Pride Dancers**  
**Friday, Nov. 5**  
**10:30 a.m. and 12 noon**  
**Discovery Theater (tickets required)**

**Saturday, Nov. 6**  
**12:30 p.m. and 3:30 p.m.**  
**Rasmuson Theater**

Authentic regalia...rhythmic drumming... skilled footwork...experience the excitement of an American Indian powwow! World Champion Fancy Dancer Larry Yazzie of the Meskwaki Nation and the Native Pride Dancers perform music and movement celebrated by their American Indian cultures. Enjoy the beauty, athleticism and majesty of the Fancy Dance, featuring free-style movement with focused energy, dance regalia and traditional songs from the Northern Plains. Enhanced by indigenous vocal and flute music, other dances like the Buffalo, Eagle and Round Dances celebrate various animals, crops, the sun and the wind. For more information see [www.nativepridedancers.com](http://www.nativepridedancers.com)

Seats are limited and on a first-come, first-served basis.

For Friday's performances, reservations must be made; call Discovery Theater to reserve seating for groups and individuals:  
 (202) 633-8700 and select option 1,  
 or visit <http://discoverytheater.org>

Saturday's performances are free and open to the public, first come, first seated.

CONTINUED →



# EXHIBITIONS + EVENTS CALENDAR

SEPTEMBER/OCTOBER/NOVEMBER 2010



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Troy Sice: Corn Maiden

fetishes jewelry pottery

## AMERICAN INDIAN HERITAGE MONTH FAMILY CELEBRATION HARVEST FESTIVAL

**Saturday, Nov. 6 and Sunday, Nov. 7**  
**10:30 a.m. – 4:30 p.m.**

### Potomac Atrium

The whole family is invited to kick off the Smithsonian's celebration of American Indian Heritage Month and the release of *The Mitsitam Cafe Cookbook*, by executive chef Richard Hetzler. This weekend-long festival explores how Native communities throughout the Americas celebrate the harvest. It includes harvest-related dance and theater performances, cooking demonstrations and hands-on activities including exploring the process of grinding corn, cornhusk weaving, making masa and making and wrapping tamales. The local Mayan community will develop a special large-scale puppetry presentation based on the meso-american epic poem *Popul Vuh*, exploring the passages in which the gods make people from corn and search for a food source for the newly created people.

*Additional support from the Smithsonian Latino Center and the Smithsonian Center for Education and Museum Studies.*



## VETERANS DAY CELEBRATION

**Thursday, Nov. 11**

**2 p.m.**

### Rasmuson Theater

This program will feature photojournalist Steven Clevenger (Osage), who will discuss his book, *America's First Warriors: Native Americans and Iraq*. Clevenger spent three years documenting the experiences of Native soldiers in the Iraq War. *Co-sponsored by the University of New Mexico Press.*

## SYMPOSIUM

### CENTURIES OF CHANGE: STATE OF THE NATIVE NATIONS

**Friday, Nov. 12 and Saturday, Nov. 13**

**Time to be determined**

### Rasmuson Theater

*Centuries of Change: State of the Native Nations* is a symposium program on the recent trends, current situations and pragmatic indigenous and nation-state solutions as reflected in the Native peoples of Latin America. With the bicentennials of several Latin American countries taking place in 2010, as well as the 100th anniversary of the iconic House of the Americas – seat of the Organization of American States – and the fall anniversary of the opening of the National Museum of the American Indian, it celebrates a year full of historical remembrance. For further information, please contact NMAI-SSP@si.edu. *Presented in partnership with the Organization of American States.*

## THANKSGIVING TAKE HOME MENU

**Orders due Sunday, Nov. 15;**

**Pick-up on Nov. 24 and 26**

### Mitsitam Native Foods Cafe

The NMAI's award-winning cafe offers take home traditional foods including soups, sides, entrees, desserts and turkey with all the trimmings. Call the catering office at (202) 633-7041.

## NATIVE THEATER: GREEN GROW THE LILACS BY LYNN RIGGS (CHEROKEE)

**Wednesday, Nov. 17**

**7:30 p.m.**

**Thursday, Nov. 18**

**7:30 p.m.**

### Rasmuson Theater

The author of numerous plays and film scripts, including *Green Grow the Lilacs*, later made into the hit musical *Oklahoma!*, Lynn Riggs (1899–1954) is recognized as one of America's most engaging dramatists. He was the only American Indian dramatist writing for the Broadway stage during the first half of the 20<sup>th</sup> century. This touring production hails from the United States Naval Academy in Annapolis, Md., and is presented by the Masqueraders, the USNA's theater troupe. Seating is limited. First come, first served.



PHOTO COURTESY OF THE ARTIST



Acclaimed artists who have exhibited at the NMAI Art Market include ceramicist Joseph Latoma (San Felipe Pueblo). "When someone stops by our table, I'll explain our religious tradition and what the pot represents. Even if that person doesn't buy the piece, they take something home with them," explains Latoma.

PHOTO COURTESY OF NATIVE SPIRIT



Arvel Bird

**NATIVE MUSIC: ARVEL BIRD**  
**Sunday, Nov. 21**  
**1 p.m. and 3 p.m.**  
**Rasmuson Theater**

Award-winning violinist, flutist and storyteller, Arvel Bird (Southern Paiute/Metis/Scottish) gives charismatic performances extending beyond his flawless music. An expressive storyteller, he weaves stories of Native spirituality with haunting melodies. He speaks of Native wisdom, the sacredness

of Mother Earth, the environment and the sacred totems of the animals with whom we share this planet. Bird's messages resonate with today's audiences, which often feeling overwhelmed by our hectic, fast-paced world. For more about Arvel, visit his website: [www.arvelbird.com](http://www.arvelbird.com).

Seating is limited and first-come, first-served. Watch a live webcast at [www.AmericanIndian.si.edu/webcasts](http://www.AmericanIndian.si.edu/webcasts).

**NMAI ART MARKET**

**Saturday, Dec. 4**

**Sunday, Dec. 5**

**10 a.m. – 5:30 p.m., Potomac Atrium**

More than 35 Native artists from North and South America will participate in this annual weekend market featuring a wide selection of items for purchase including handmade jewelry, beadwork, pottery, prints, paintings and sculpture.

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**SMITHSONIAN'S NATIONAL  
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INDIAN IN NEW YORK CITY**

**NYC EXHIBITIONS**



PHOTO BY WALTER LARRIMORE

**INFINITY OF NATIONS: ART  
AND HISTORY IN THE  
COLLECTIONS OF THE  
NATIONAL MUSEUM OF THE  
AMERICAN INDIAN**  
OPENING OCT. 23

**HIDE: SKIN AS MATERIAL  
AND METAPHOR**  
PART II: THROUGH JAN. 16, 2011

**A SONG FOR THE HORSE  
NATION**  
THROUGH JULY 7, 2011

**BEAUTY SURROUNDS US**  
ONGOING

# EXHIBITIONS + EVENTS CALENDAR

SEPTEMBER/OCTOBER/NOVEMBER 2010

## CALENDAR LISTINGS

**Thursday, Sept. 16**

**ART TALK**

**6 p.m.**

**Diker Pavilion**

Michael Belmore (Ojibwe), a featured artist in *HIDE*, will present his work with curator Kathleen Ash-Milby (Navajo), who will introduce the exhibition.

**Saturday, Sept. 18**

**BLENDED FAMILIES: TRACING AFRICAN  
NATIVE AMERICAN GENEALOGY**

**1 p.m.**

**Diker Pavilion**

Angela Walton-Raji (Choctaw), a contributor to the NMAI publication *IndiVisible: African-Native American Lives in the Americas* and an authority on African/Native American heritage, leads a workshop focusing on resources needed to document family history. For details, call (212) 514-3799.

**Thursday, Sept. 23**

**ZARELA'S MEXICAN CORN KITCHEN**

**6 p.m.**

**Diker Pavilion**

Join Mexican chef and food historian Zarela Martinez in a lecture and cooking demonstration which explains the relationship between indigenous cultures of Mexico and corn. A tasting of four featured dishes will be catered by Zarela's restaurant immediately following the lecture. **Space is limited and reservations are required.**

Email: [NMAI-NYprograms@si.edu](mailto:NMAI-NYprograms@si.edu).

**Saturday, Oct. 9**

**Celebrating Latin America!  
FROM THE SHELVES OF THE  
RESOURCE CENTER**

**STORYBOOK READINGS & WORKSHOP**

**1 p.m.**

Resource Center/Education Classroom  
Join us to celebrate indigenous people from Latin America and the opening of *Infinity of Nations*. Listen to *Jabuti The Tortoise, A Trickster Tale from the Amazon* by Gerald McDermott and *A Gift for Abuelita, Celebrating the Day of the Dead* by Nancy Luenn and illustrated by Robert Chapman. Afterwards, join us for a workshop in which you can decorate skull puppets.

**Saturday, Oct. 16**

**TRADITIONAL DANCE SOCIAL**

**7 p.m. – 10 p.m.**

**Diker Pavilion**

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

**Thursday, Oct. 28**

**Celebrating Latin America!  
THE MEXICA AND THE DAY OF  
THE DEAD**

**6 p.m. – 8 p.m.**

Learn the history of the Day of the Dead from pre-Columbian times to the present and make a Mexica-style headress. Registration required, (212) 514-3716. Materials fee: \$25/\$20 members. Check or money order only.





PHOTO BY STEPHEN LANG

Celebrate Day of the Dead with Cetiliztli Nauhcampa on Saturday, Oct. 30.



# EXHIBITIONS + EVENTS CALENDAR

SEPTEMBER/OCTOBER/NOVEMBER 2010



Mexican chef and food historian Zarela Martinez of *Zarela's Mexican Corn Kitchen*

**Saturday, Oct. 30**  
**Celebrating Latin America!**  
**DAY OF THE DEAD/  
DIA DE LOS MUERTOS**  
**12 noon – 4 p.m.**

**Museum-wide**

Enjoy a day for the entire family including hands-on workshops, storytelling with the Colorado Sisters and Michael Heralda and dance performances by Cetiliztli Nauhcampa (Mexico).

**Thursday, Nov. 11**  
**Celebrating Latin America!**  
**HIDDEN TRADITIONS – TAINO MUSIC  
AND DANCE**  
**6 p.m. – 8 p.m.**

Jacana, Jarepega and Capitana are Taino musical traditions whose origins are in the deep countryside of the Dominican Republic. Performers will demonstrate the music and dance of these hidden traditions.

**Saturday, Nov. 13**  
**Celebrating Latin America!**  
**CULTURAL SURVIVAL BAZAAR**  
**10 a.m. – 5 p.m.**

**Diker Pavilion**

NMAI and Cultural Survival, Inc. present a cultural bazaar featuring 19 indigenous artists mainly from Mexico, Central and South America. The public can make purchases, talk with the artists and learn more about their indigenous cultures. Music will be provided by the Quechua group Yarina.

**Saturday, Nov. 20**  
**Celebrating Latin America!**  
**QUECHUA SCISSOR DANCE OF PERU**  
**1 p.m. and 3 p.m.**

Practiced in regions of the central Peruvian sierra, the Scissor Dance is performed to Andean melodies of violin and harp. The dancers “play” the scissors, articulating their movements with the music and the sound of the scissors. This acrobatic dance presentation focuses on dexterity and physical skill as the dancers challenge each other to more daring and exciting feats.

**Thursday, Dec. 2**  
**Celebrating Latin America!**  
**TAINO POTTERY TECHNIQUES**  
**6 p.m. – 8 p.m.**

Olga Ayala (Taino) will lead this workshop in which participants will learn the history of Taino pottery, styles and techniques. Using molds and the coil method, participants will make pendants and clay bowls. To register, please call (212) 514-3716. Check or money order only. (\$25/\$20 members).

**Saturday, Dec. 4**  
**HIDE GALLERY TALKS**  
**12:30 p.m., 1:30 p.m., 2:30 p.m.  
and 3:30 p.m.**  
**HIDE Gallery**

Artists Arthur Renwick (Haisla), Terrance Houle (Blood), Sarah Sense (Chitimacha/Choctaw) and Rosalie Favell (Cree Metis) will discuss their work included in the exhibition throughout the afternoon.

**Saturday, Dec. 4 and Sunday, Dec. 5**  
**NMAI ART MARKET**  
**10 a.m. – 5 p.m.**  
**Diker Pavilion**

Thirty-five Native artists from North and South America are featured in this two-day art event that features pottery, jewelry, paintings, sculpture, beadwork and clothing. Don't miss this great shopping opportunity.

**Saturday, Dec. 4 – Sunday, Dec. 5**  
**NATIVE SOUNDS DOWNTOWN**  
**PRESENTS MARKET MUSIC WITH**  
**MARY YOUNGBLOOD**  
**1 p.m. and 3 p.m.**

**Rotunda**

Two-time Grammy winner Mary Youngblood (Seminole/Aleut) is one of the country's premier musicians on the traditional Native wooden flute. Her exquisite flute skills, backed by a contemporary-sounding mix of acoustic guitar and percussion, create a blend which calls to mind both blues and folk music and give her heartfelt melodies a sense of adventurous soul.



## FILM AND VIDEO

### Celebrate Latin America! AT THE MOVIES

**Thursday, Oct. 28, 6 p.m.**

**Saturday, Oct. 30, 2 p.m.**

**Auditorium**

**2501 Migrants: A Journey** (2008, 54 min.) Mexico. Yolanda Cruz (Chatin). In Spanish with English subtitles.

Away for a while, artist Alejandro Santiago (Zapotec) returns home to Teococuilco, in the state of Oaxaca, to find it has become a virtual ghost town. His response is to create a monumental installation art piece composed of 2,501 life-size sculptures that pays homage to each individual migrant who left the village in search of a better life. *Discussion follows with the director. This program is presented in cooperation with Cinema Tropical.*

**Na Florentina** (2005, 7 min.) Mexico. José Manuel Valencia (Zapotec).

**La Cumbia del Mole** (2006, 4 min.) Mexico. Lila Downs (Mixtec) and Johnny Moreno.

**Corn Is Who We Are** (1994, 19 min.) United States. Rick Tejada-Flores. Produced for the National Museum of American History.

**Monday, Oct. 18 – Sunday, Nov. 7**  
**SPOOKY TALES**

**The City** (2007, 8 min.) Canada. Abraham Coté. Produced for Wapikoni Mobile Media. A man from the ancient past has premonitions of the urban chaos that will invade the pristine wilderness surrounding him.

**The Flying Head** (2008, 4 min.) Canada. Shelley Niro (Mohawk). "You better not stay out after dark or the flying head will get you!"



Thunderbird Indian Dancers and Singers (See Oct. 16<sup>th</sup> listing on page 58).

PHOTO BY STEPHEN LANG

## DAILY SCREENINGS

**Daily at 1 p.m. and 3 p.m. and on Thursdays at 5:30 p.m.**

**The Screening Room, Second Floor**

**Through Sunday, Sept. 12**

### CONSTRUCTIVE THINKING

**Aboriginal Architecture, Living Architecture** (2005, 65 min.) Canada. Paul M. Rickard (Cree). Visiting seven tribal communities – Pueblo, Mohawk, Inuit, Crow, Navajo, Coast Salish and Haida – this documentary reveals how Native architects are reinterpreting and adapting traditional forms to contemporary purposes.

**Monday, Sept. 13 – Sunday, Oct. 17**  
**INFINITY OF NATIONS | CORN IS LIFE**  
**The Native food that changed the world.**

**The Gift** (1998, 49 min.) Canada. Gary Farmer (Cayuga). Produced by the National Film Board of Canada.



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# EXHIBITIONS + EVENTS CALENDAR

SEPTEMBER/OCTOBER/NOVEMBER 2010

## Akta Lakota Museum Gallery

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[www.aktalakota.org/nmai](http://www.aktalakota.org/nmai)

**Qulqi Chaleco/Vest Made of Money** (1999, 25 min.) Patricio Luna (Aymara). Produced by CEFREC-CAIB, Bolivia. In this recreation of a traditional tale, Saluco jealously hoards his money in a vest he never removes. But when signs forewarn him of his coming death, he reveals his secret – and the results are eternal.

**The Winter Chill** (2006, 25 min.) Canada. Paul M. Rickard (Cree). The outlook of a young Cree man who has ventured to an unknown region of his father's trapline is radically changed when he encounters Pakaaskokan, the supernatural being who inhabits the forest. *Mature language.*

## ESPECIALLY FOR KIDS

**Daily at 10:30 a.m. and 11:45 a.m.**

**The Screening Room, Second Floor**

Join us for family-friendly screenings of live action shorts and animations. Program descriptions are available at the information desk and at [www.nativenetworks.si.edu](http://www.nativenetworks.si.edu).

*Celebrating Latin America!* is the first season of *Celebrating Native American Nations!*, a two-year program series on the occasion of the exhibition *Infinity of Nations* that will celebrate the Native regions of the Americas.

## “TRAIL OF TEARS” SILVER DOLLAR ISSUED BY THE SHAWNEE TRIBE

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## The National Museum of the American Indian wishes to thank the following for their support:

*Celebrating Native American Nations!* leadership support has been provided by The Leona M. and Harry B. Helmsley Charitable Trust. Generous support has been provided by American Express and a grant from the Nathan Cummings Foundation, with the support and encouragement of Andrew Lee and Jason Cummings.



*Zarela's Mexican Corn Kitchen* is funded by a grant from the Nathan Cummings Foundation, with the support and encouragement of Andrew Lee and Jason Cummings; Bowery Kitchen Supplies; Food as Art; The Mexican Cultural Institute of New York and *Celebrate Mexico Now!*

*At the Movies* is made possible with public funds from the New York State Council on the Arts, a state agency.





# Smithsonian National Museum of the American Indian

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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](http://www.AmericanIndian.si.edu)

**NEAREST METRO STATION:**

L'Enfant Plaza (Blue/Orange/Green/Yellow lines).

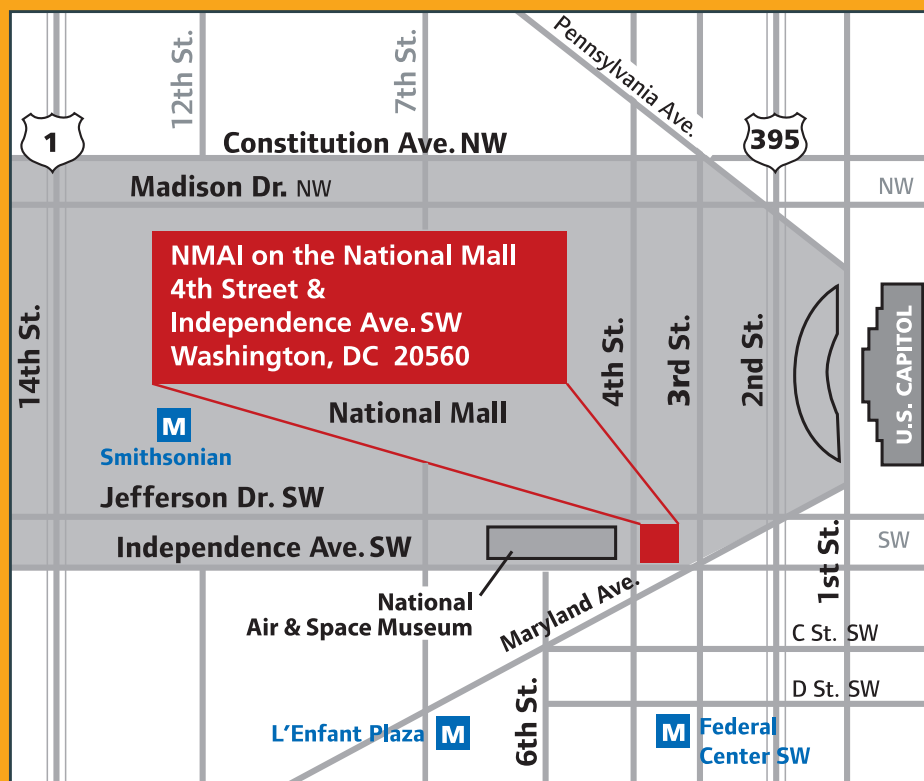
Take the Maryland Avenue/Smithsonian Museums exit.

**ADMISSION:** Free to the public.

**FREE HIGHLIGHTS TOURS:** Free, daily highlights tours led by Native 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](mailto: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 Gallery Shop features a large collection of books on Native cultures as well as authentic pottery and handcrafted jewelry and has a variety of children's books, posters, toys, souvenirs and musical instruments. Open daily 10 a.m.–5 p.m. Call (212) 514-3767 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](http://www.AmericanIndian.si.edu) and click "events." For Film and Video updates call (212) 514-3737 or visit [www.nativenetworks.si.edu](http://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.





HOTEL SANTA FE  
PRESENTS



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November 27-28

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Artwork · Roxanne Swentzell · Santa Clara Pueblo



BLUE RAIN GALLERY



KESHI  
the sun connection



Museum of Indian Arts and Culture • Laboratory of Anthropology



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