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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.
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.)

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

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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.

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Poems by Contemporary Native Writers
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In a bilingual Navajo/English presentation

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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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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
As 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 concentration 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.
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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Belmore’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-

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.

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

PHOTO COURTESY OF MICHAEL BELMORE

Detail from Shorelines (2006), copper, steel, variable dimensions.

PHOTO COURTESY OF MICHAEL BELMORE
Environments of 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.
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.

BY MAUREEN LITTLEJOHN

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.
**ART MARKETS**

**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,
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 metalsmith **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. (lizwallace.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)
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.

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

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.

The Jewelry of Michael Na Na Ping.

Liz Wallace's plique-à-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.
The pleasing sound of William Harjo’s handmade river cane flutes draw beginners and accomplished musicians alike.

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.

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.

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 (Cayuga 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)
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. (victorpbeck.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’kmaw 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’kmaw are traditionally basketmakers, not potters,” he notes. Monikowski enjoys hand building as well
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,” she 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)

Sparking 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).
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.
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’usa_ (coca leaf bag) and _chumpi_ (belt), their emblematic vestments, incorporate a wide array of icons that depict the Taquileno 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.

Taquileno 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. Artecampo, a federation of artisan associations from the Department of Santa Cruz, Bolivia, represents some 1,200 artisans, including members from the indig-
темы из племен Guarayo, Chiquitano, Ayoreo, Isoceno, Guaraní, Wenayeck и Simba Guarani. Artecampo возник как результат усилий Центра исследований, дизайна и маркетинга Cruzeno (CIDAC), который тщательно работал с мастерами, чтобы исследовать традиции и техники региона. Географически изолированные, культурно и экономически отошенчные жители Санта-Крус живут преимущественно сельским хозяйством. Мало было значения или культурной ценности придано традициям ручного творчества. Цель CIDAC-Artecampo была не только восстановить традиции ручного творчества, но и вдохновить устойчивое экономическое развитие, что восстановило быдно человеческую достоинство и сохранение культурных идентичностей.

Для мастеров Artecampo, каждый предмет — это личное выражение их жизни. Это может отражать уникальный опыт. Дизайны могут быть вдохновлены тем, что мастер увидел, работая в полях, или они могут отражать сцены из городской жизни. Некоторые изделия сопровождаются рукописными тегами, которые объясняют, что мастера видели или чувствовали в то время, когда они создавали предмет.

Яркие цвета, которые используются в изделиях CIDAC, отмечают их различие с другими боливийскими традициями. Эти цвета отражают близость к Амазонке. Росписи на деревянных предметах ярко изображают растительный и животный мир региона. Струнные ветряные колокольчики отражают сезонные цвета и передают звук трепещущих листьев.

Другие дизайны могут отражать структуру всего общества. Ayoreo — это кочующеематричное общество, которое использует навыки плетения для создания маленьких сумок. Дизайны отражают клианы с верхним, большим дизайном, отражающим материнский клан, и нижним, меньшим, дизайном, идентифицирующим отцовский клан.

На основе традиционных навыков, техник и иконалии, дизайнера CIDAC и мастера сотрудничают на разработке новых товаров и дизайнов. Новые товары могут быть разработаны и дизайн может быть модифицирован, но без потери культурной идентичности. Этот процесс может занять от одного до трех лет, чтобы включить всех участников. Мастер и общество имеют последнее слово в этих решениях.

Изобретенные из близости к забвению, Cruzeno работы теперь представлены в Национальном музее искусства Боливии и были выставлены в Бразилии, Испании, Аргентине и Чили.

Для этих мастеров, производство ремесел не просто хобби; это может означать экономическое и культурное выживание. Эти мастера — культурные работники. Каждая вещь, которую они создают, продолжает говорить о том, кто они — и, самое главное, о том, что они здесь и что они предлагают человеческому опыту.

Цинтия Л. Видарри — фольклорист в группе поощрений NMAI.

Специальная благодарность Patricia Saucedo (CIDAC-Artecampo) и Juan Quispe (Taquile) за их думы о традициях ручного творчества их сообществ.
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American Indian Art Magazine, continuing to bring you the best in American Indian Art.
Marian Denipah-LaRance (Navajo/Tewa) and Steve Wikviya LaRance (Hopi/Assiniboine) 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.’
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...
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 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.
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.
Indians in the Post Office: Artworks Offer Mixed Messages

By Sandra Starr

*PHOTO BY VALERIE NAVA*

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

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.

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...

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 scalp- ing 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.
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.

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.

BY REBECCA HEAD TRAUTMANN

ABOVE: Truman Lowe (Ho-Chunk), Woh-Du-Sheh (Bundle), 1997. Wood, paper and leather, 24" x 18" x 3", 26/7724.
MARIE WATT’S SEWING CIRCLES

In 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.

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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— New York Times

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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.”

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

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’a-iks-koowu-tla’a T’a’den 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.
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
Garnering acclaim from critics and visitors, the NMAI’s Mitsitam Native Foods Cafe serves fresh, innovative dishes based on the Americas’ truly native foods. Offering 90 of the cafe’s most popular recipes to home cooks for the first time. Illustrated with beautiful color photographs of the finished dishes and images of objects from the museum’s vast collections, the The Mitsitam Cafe Cookbook provides a wealth of fresh, easy-to-prepare recipes that reflect the diversity of the hemisphere’s Native cultures.

To preorder visit www.AmericanIndian.si.edu or call 202-633-6687
WASHINGTON EXHIBITIONS

OUR UNIVERSES:
TRADITIONAL KNOWLEDGE
SHAPING OUR WORLD

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

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

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

CALENDAR LISTINGS

2010 NATIONAL POTLUCK
Participate through Dec. 31
Your Hometown or Community
The National Potluck is a social fundrais-
ing 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.

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 19th century German and other
central European immigrants. These dances
spread to Native communities in the South-
west, where they are now considered part
of the tradition. Papago Warrior, an eight-

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

Demonstration of papel
picado or cut paper.
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 Café’s executive chef Richard Hetzler, cultural and dance presentations by La Danza de los Tecuanes and papel picado (cut paper) with Tlisza Jaurique (Mexica/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 →
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 FEDDERSSEN
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.
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

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.

Native Pride dancer, Larry Yazzie.
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.

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 20th 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.
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.

Seating is limited and first-come, first-served. Watch a live webcast at www.AmericanIndian.si.edu/webcasts.

NMIAI 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.

NATIVE MUSIC: ARVEL BIRD

Sunday, Nov. 21
1 p.m. and 3 p.m.
Rasmuson Theater

Arvel Bird

Acclaimed artists who have exhibited at the NMIAI 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.

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Exhibitions + Events
Calendar
September/October/November 2010

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

NYC EXHIBITIONS

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

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: Tracking 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.

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 Mexico 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 headdress. Registration required, (212) 514-3716. Materials fee: $25/$20 members. Check or money order only.
Celebrate Day of the Dead with Cetiliztli Nauhcampa on Saturday, Oct. 30.
EXHIBITIONS + EVENTS CALENDAR
SEPTEMBER/OCTOBER/NOVEMBER 2010

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
NMGI Art 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
NMGI 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.

Mexican chef and food historian Zarela Martinez of Zarela’s Mexican Corn Kitchen

PHOTO COURTESY OF ZARELA MARTINEZ
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.


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


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!”

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


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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PHOTO by STEPHEN LANG

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

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 Pakaaskohan, 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.

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.

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

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

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

**PHONE:** (202) 633-1000

**TTY:** (202) 633-5285

www.AmericanIndian.si.edu

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

**ADMISSION:** Free to the public.

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

**DINE & SHOP:** Eat in the critically acclaimed Mitsitam Native Foods Cafe; open daily from 10 a.m. to 5 p.m. The full menu is available from 11 a.m. to 3 p.m., with a smaller menu from 3 p.m. to 5 p.m. Shop for unique gifts in the Chesapeake and Roanoke Museum Stores; open daily from 10 a.m. to 5:30 p.m.

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

NMAI IN NEW YORK CITY

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

**SHOP:** The 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 and click “events.” For Film and Video updates call (212) 514-3737 or visit www.nativenetworks.si.edu.
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