NATIONAL MUSEUM of the AMERICAN

INDIAN

FALL 2012

IN STEP WITH THE COSMOS

*SPECIAL DANCE ISSUE

+

LEWIS DESOTO
RECOVERS THE LANDSCAPE

RICK BARTOW
HEALS THROUGH CARVING

GUIDING THE WHITE BRETHREN:
THE REMARKABLE RECORD OF CARLISLE'S COACHING ALUMNI

Smithsonian
National Museum of the American Indian

Self Determination: A Path to Health and Sustainability for Native Americans

By Marshall McKay, Tribal Chairman, Yocha Dehe Wintun Nation

For thousands of years, members of our Yocha Dehe Wintun Tribe tended the land, protected plant and animal species, and preserved environmental balance. The land was rich and our early communities thrived. However, by the early 1900s, our tribal population was nearly extinct, subject to enslavement, abuse, genocide and relocation by the arrival of the missionaries, the Gold Rush and federal policies supporting mistreatment of Native Americans.

By 1970, with no economic base, our people had become dependent on the U.S. government for aid and survival. With most of our homeland taken from us, we lost touch with our traditions, our culture and our native language.

Finally, in the late 1980s, the tide began to turn. Some of our ancestral lands were restored to the Tribe, providing a land base for tribal housing and for sustainable economic development. Today, the Yocha Dehe Wintun Nation enjoys success in areas of renewable energy, green building, natural resource conservation, community health, education, and organic food and farming. Sustainability and land stewardship are core values of the Yocha Dehe Tribe, and it has been due in large part to the protection and advancement of our rights to self-determination as a Native American Nation that we have been able to fully realize and renew our commitment to sustainability.

That is why we support the work of the Native American Rights Fund (NARF). Without the assistance and support of NARF to help protect the legal rights of our Tribe and that of other Nations, this may not have been possible. Through its advancement of self-determination, NARF helps open doors to opportunity for Native Americans.

Please join the Yocha Dehe Wintun Nation in supporting the important work NARF performs for all Native peoples. NARF is dedicated to protecting tribal sovereignty and rights to self-determination, and enforcing tribal treaty rights. NARF also helps protect the rights of Native Americans to practice their traditional religions, speak their own languages, and enjoy their cultures. NARF is also dedicated to improving education for and ensuring the welfare of Native American children. Contact NARF at 800-447-0784 or development@narf.org, and help open more doors for Native Americans.


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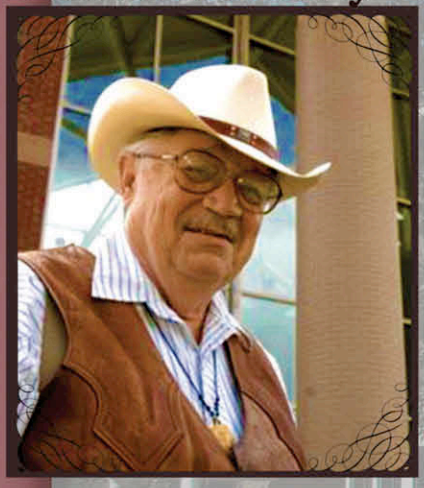

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Academica Group Inc
David Beyer (Cree)

ADVERTISING SALES:
Wayne Stafford
waynenmaisales@aol.com
519-258-6366
MaryAnn DePietro
adsalesdir@aol.com
505-897-1903

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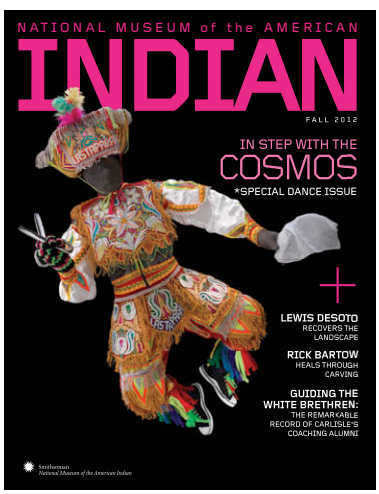

PHOTO BY ERNEST AMOROSO

ON THE COVER:
Bright regalia and energetic dancing make the Quechua *Danza de Tizeras* (Scissor Dance) of the Peruvian highlands a perennial favorite. The baggy trousers and fitted jackets are richly decorated with metallic embroidery, gold and silver fringe, and colored sequins and beads.

FALL 2012
VOL. 13 NO. 3

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PHOTO BY ROGER WHITESIDE

Ribbon-cutting ceremony in honor of the exhibition, *Best in the World: Native Athletes in the Olympics.* L-R: Tim Johnson (Mohawk), associate director of the National Museum of the American Indian, musicians Stevie Salas (Apache) and Bernie Fowler, and Paul LaRoche (Lakota/Lower Brule Sioux) from the performance group, Brule. In the middle, Museum director Kevin Gover.

STILL BEST IN THE WORLD

Writing in the afterglow of the wonderful London Olympics, I congratulate the indigenous athletes, who, although still under-represented, participated at a higher rate than in the past, and even shared a gold medal. The first place women's water polo team included Tumua Anae (Pacific Islander), the alternate goaltender, who was featured in our recent exhibit *Best in the World: Native Athletes in the Olympics.* Also finishing well was Mary Killman (Citizen Potowatomie) who, with her partner Mary Koroleva, placed 11th in synchronized swimming. Although Killman didn't win a medal, she received a great deal of ink, in a front-page *New York Times* article on the great athleticism of her highly demanding sport. Three-time World Champion Mary Spencer (Anishinaabe) made history as one of the first contestants in the new Olympic sport of women's boxing. Although she didn't advance to the final rounds, she is a hero in our book for her courage and her very active role as an inspirational speaker for Canada's aboriginal youth.

As we expected we would, we learned about new indigenous athletes as the games progressed. We are told that a member of the U.S. dressage team – that incredible display of horsemanship – a farm girl from Washington State named Adrienne Lyle, is Cherokee. The Taino community took great pride in Raul Lall, a judoka from Guyana, who is Lokono Arawak.

We greatly appreciated the appeal of Erik Barrondo of Guatemala, silver medal winner in the race walk, for peace in his country, where the indigenous Maya have suffered so greatly. And we also appreciated the homage paid by decathlon winner Ashton Eaton on the 100th anniversary of that event, to its first winner, possibly the greatest American athlete ever, Jim Thorpe (Sac and Fox).

The glorious career of Thorpe, who overcame so much adversity, has been a great concern of our Museum and this magazine. We were proud to display his Olympic medals and tell their troubled story. And we are hopeful that a final chapter in his saga is soon to be written. We understand that the long controversy over his final resting place is now being approached in a spirit of goodwill both by the town of Jim Thorpe, Penn., which now holds his remains, and those of his family and supporters who want to honor the desire of the Sac and Fox tribe to have him reinterred on tribal land. We hope that a compromise can be reached that will honor the great service of the town in preserving Thorpe's memory while returning his remains to the land of his ancestors. Just as the Olympics have showed us that so much is possible, we hope that this too can be achieved.

Kevin Gover (Pawnee) is director of the Smithsonian's National Museum of the American Indian. You can email Kevin at NMAI-Director@si.edu.

HEALING BY CARVING: THE RICK BARTOW CEDAR POLES

PHOTO COURTESY OF THE FROELICK GALLERY

BY ANYA MONTIEL

Rick E. Bartow, the Mad River Band Wiyot artist and sculptor, never saw combat when he served in Vietnam, but his experiences were still harrowing. Drafted after college and assigned to a signal unit, he spent his after-hours as a rock musician. His group played at firebases, for frontline units with morale problems and at hospitals for the severely wounded.

The U.S. Army awarded Bartow a Bronze Star for his musical service to injured soldiers, but it couldn't help his own wounds. When the medal arrived back home in Oregon, he threw it out. (His mother retrieved it.) Badly in need of healing, he turned to art. For the next four decades, themes of recuperation and survival kept recurring in his prolific outpouring of drawings and in his monumental carvings.

Bartow's most recent work, two large carved poles entitled *We Were Always Here,* will be raised at the National Museum of the American Indian on the National Mall this September 21, the eighth anniversary of the Museum's opening. The dedication will be the first time they will be upright.

The two red cedar poles are topped with animal figures, and they add layers of meaning to the work's title. Bartow says at one level his work refers to the animals, such as the ones in the carvings, who still live in the region and in the

Bartow working on the raven wings for one of the poles.

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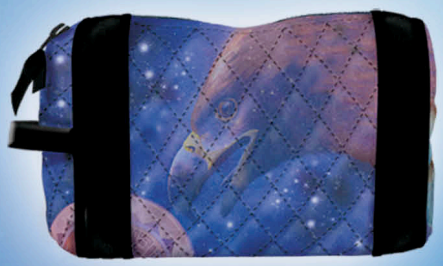

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"BARTOW'S MOST RECENT WORK, TWO LARGE CARVED POLES ENTITLED **WE WERE ALWAYS HERE,** WILL BE RAISED AT THE NATIONAL MUSEUM OF THE AMERICAN INDIAN ON THE NATIONAL MALL THIS SEPTEMBER 21..."

museum's native habitat. In another, it is a testament to indigenous people, past, present and future, who have remained strong despite insurmountable challenges. Thirdly, it is an offering of respect to the spirits who reside within the baskets, textiles and other artifacts in the Museum collection.

This will not be the first time Bartow has brought his healing art to Washington, D.C.

In 1997, he was one of 12 Native artists included in the exhibition *Twentieth Century American Sculpture at the White House: Honoring Native America,* displayed in the Jacqueline Kennedy Garden. Bartow contributed *Cedar Mill Pole,* a 26-foot-tall pole incised with a ribbon-like pattern and a human head peering from the top. As the artist explained, it told "a story [about] the tree, of grief, of people who lost their land. Yet it also speaks of embracing the future." He carved it to heal an Oregonian community divided over a road expansion project that razed a grove of cedar trees. The pole came from one of the removed trees and now stands in that town's new green space.

Another sculpture, *From the Mad River to the Little Salmon River, or the Responsibility of Raising a Child* (2004), is in the collection of the National Museum of the American Indian. It features a coyote with a basket carrying a child on its back. Animals like an eagle, salmon and raven surround and guard the child. The work is a personal story about "pride of place, love, lost and found, [and] survival," Bartow says. The trickster Coyote can create chaos and harm. Consequently, parents may need help, especially from the love and support of community members, in raising a child.

Bartow was born in 1946 in Newport, Ore., a seacoast town more than 100 miles southwest of Portland. Even as a child he was an incessant doodler, and his sister encouraged him to earn a bachelor's degree in art education from Western Oregon State Uni-

"Mark Sublette's first novel is... marvelous."

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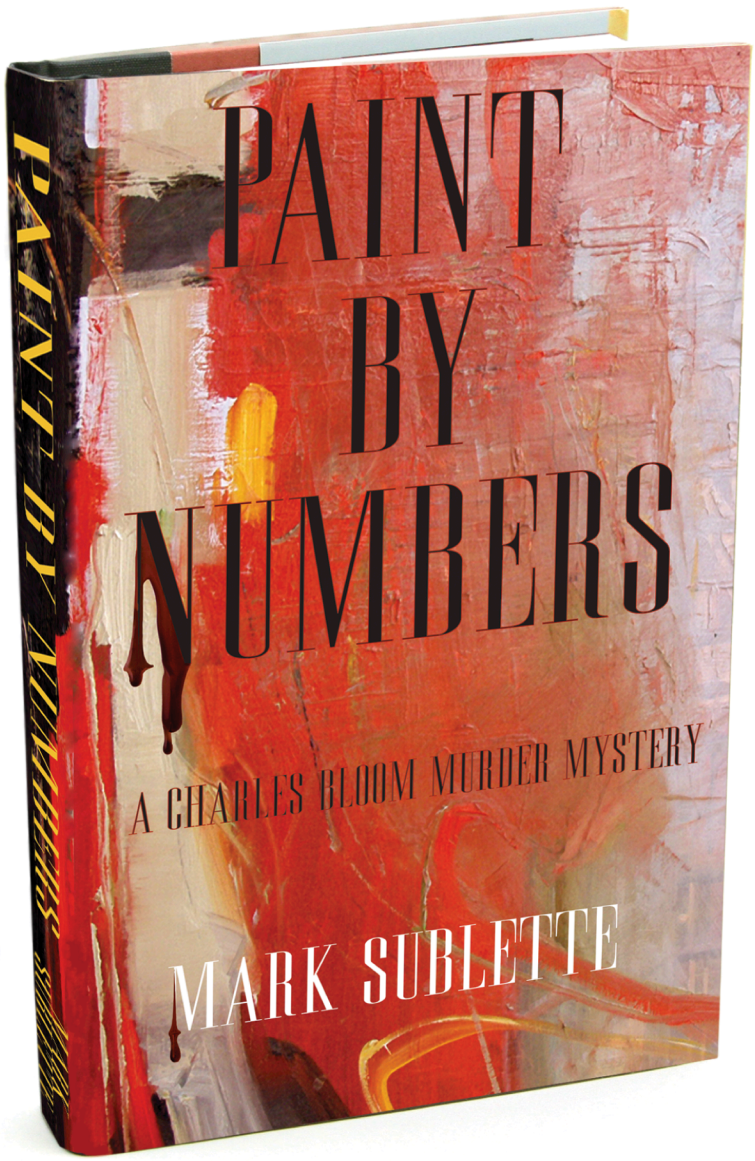

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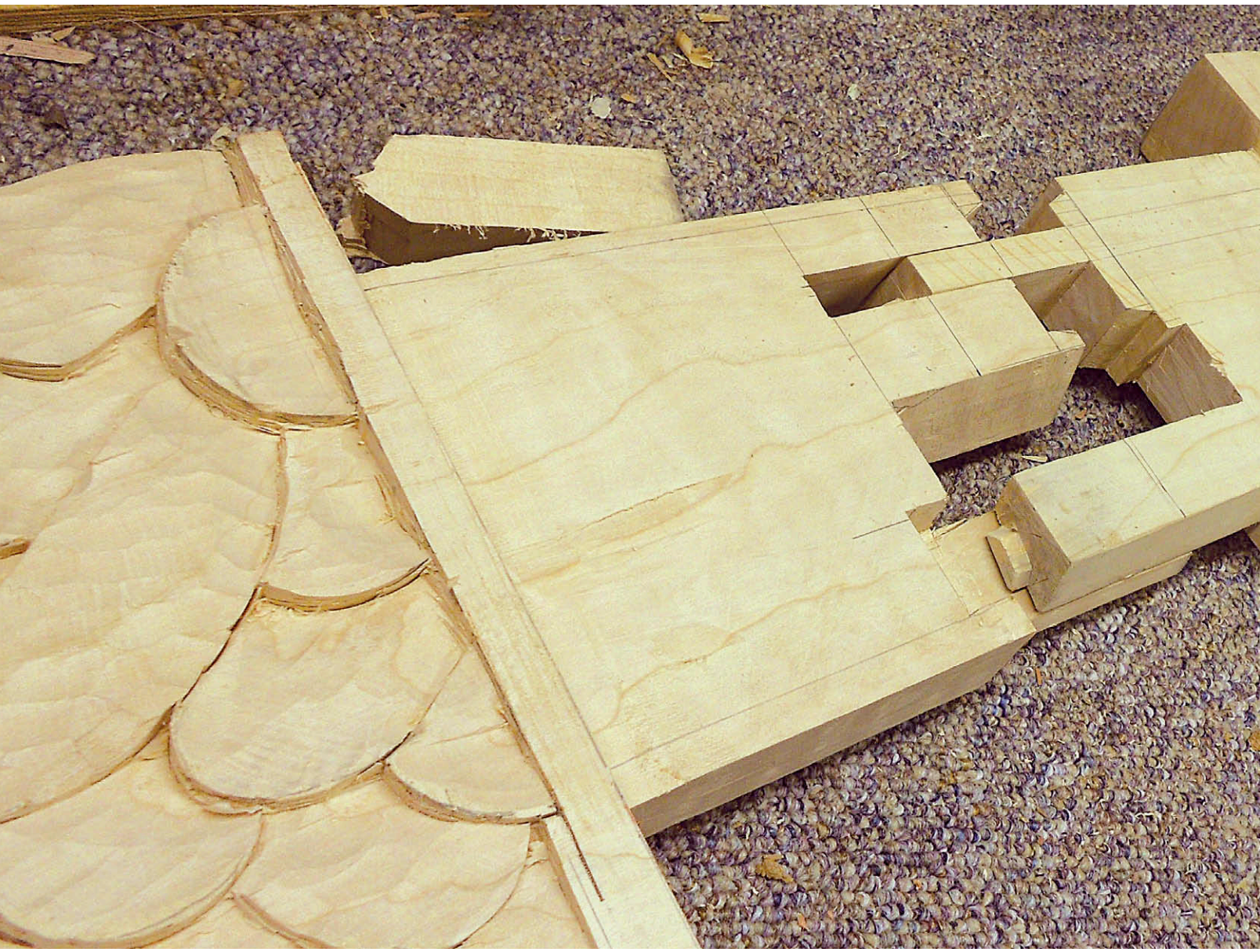
RICK **BARTOW**



PHOTOS COURTESY OF THE FROELICK GALLERY

versity in 1969. When the draft and Vietnam disrupted his life, he returned home to a hard fight with drink and post-war stress. Support from friends and family, and his omnivorous interest in art, helped him recover, but a viewer who is so inclined can see signs of the struggle in many of his large output of pastels, drawings and prints.

Charles Froelick, who represents Bartow through the Froelick Gallery, notes the wide range of influences on his work, but adds, "The content is very often guided by his personal experiences."

Bartow draws heavily on the teeming wildlife of his Pacific Coast home. A keen observer of the ravens, coyotes, eagles and ospreys around his home and studio, he takes great interest in the animals' movements and respects them as teachers of life and behavior. His drawings sometimes incorporate a human face in the animal's head or body.

The animal mentors the Bear and the Raven have a strong presence in *We Were Always Here*, commissioned for the Museum, as does his human community. The Raven sits atop one of the two 20-foot poles carved from western red cedar, and the Bear sits on the other. Says Bartow, "the Bear and Raven, Healer and Rascal, sit atop the sculpture poles: one, slow and methodical, fiercely

ABOVE LEFT: Assistant Jon Paden designed intricate mortise-and-tenon joints, like the ones on the Raven wings, which lock through the pole base.

LOWER LEFT: One sculptural pole is topped with a Raven figure, a trickster and creature of water.

LOWER MIDDLE: The second pole is topped with Bear, a protector with great love of her children.

ABOVE: Some tools, including elbow adzes, texture adzes and crooked knives, were given to Bartow, while others were custom-made to his body measurements.

RICK **BARTOW**

PHOTOS COURTESY OF THE FROELICK GALLERY

ABOVE: Bartow and his assistant Jon Paden with two salmon carvings. ABOVE RIGHT: Bartow (second from left) had assistance from renowned carvers Joe David, Loren White and Duane Pasco.

"BARTOW DRAWS HEAVILY ON THE TEEMING WILDLIFE OF HIS PACIFIC COAST HOME. A KEEN OBSERVER OF THE RAVENS, COYOTES, EAGLES AND OSPREYS AROUND HIS HOME AND STUDIO, HE TAKES GREAT INTEREST IN THE ANIMALS' MOVEMENTS AND RESPECTS THEM AS TEACHERS OF LIFE AND BEHAVIOR."

protective of her children, the other a playful, foible-filled teacher of great power." The Bear also represents Walter Lawrence Klamath, a Siletz elder who passed away in 2010 and will watch and protect from high above.

Since October 2011, Bartow and others have been working on the poles in a Newport studio where they can be carved flat. The poles have been "a product of the spirit," Bartow says. Many people have assisted. Bartow asked Jon Paden, of the Pilchuk Glass School, to bring his expertise in woodworking, especially old-fashioned joinery without using glue or nails. Bartow says, "I make things and [Paden] finds out how to put them together."

The tops of the poles have extending parts, such as the Raven's wings and the Bear's arms. Paden designed joinery mechanisms to secure everything to the pole bases. He explains, "the wings of the Raven and the extra parts are not held together by glue or nails. The entire work consists of a series of interworking [parts] – mortise-and-tenon joints – that lock together." Paden says, "I have done my job right if you don't know I have done anything at all. My work is unseen."

The cedar tree was secured from renowned carver Duane Pasco, who had the 400-year-old fallen cedar on his property. Pasco and his friends helped transport it from Poulsbo, Wash., to Newport. Then Pasco and fellow expert carvers Loren White and Joe David (Nuu-chah-nulth) stripped the bark and helped dress the logs. White spent two days hollowing out the backs of the poles. Paden explains that the core is removed because "a tree grows around a central post axis point. The post doesn't have flexion so you need to remove the core, which allows the wood to move and

expand." Froelick obtained the boards for the back of the poles.

The pole bases have the same horizontal pattern. Bartow completed the pattern on one pole, and community members came to the studio to complete the second one. He explains that the origin of the pleated pattern "is not Oceanic or Northwest Coast or African, but it is South Beach [Oregon]. It [represents] the tides changing on the mudflats, where I dug clams and Booker [his son] and great-granddad dug clams. When you go clam digging, the water makes this shimmer; it vibrates." Bartow also compares the pattern to the succession of generations. It symbolizes, he says, "the movement down to generations or up through the generations... like little waves."

Since the Raven is tied to water, Bartow added carvings to that pole of the sun and moon which govern the tides. In working with an old-growth tree, Bartow and Paden discovered knotholes in the wood. Instead of patching them, Bartow carved animals, such as a bird, peeking out from them.

As an accomplished musician, Bartow likens his carving to the creation of music. The carving instruments like "chisels, hammers, [and] knives…creat[e] a rhythm." A musical cadence emanates from the numerous hand tools in use every day. Bartow and the other carvers have been working with elbow and texture adzes and then crooked knives for detailing. Some of the tools were gifted to them, and others were made to fit their body measurements.

After carving, Bartow added a stripe of red ochre along the front of each pole. The color resembles the red used in North Pacific Coast and Maori carvings. The final step was applying a finishing matte to increase the poles' resistance to water and corrosion. Over the late summer, the completed poles began their cross-country journey to the East Coast.

When the National Museum of the American Indian opened in 2004, many people referred to the museum project as a "return to a Native place." It was a homecoming and reawakening of the indigenous presence along the National Mall. While the Bartow sculptures will seem to be a new addition to the Museum, they are carved from a foundation hundreds of years old and from a collaborative effort of old-fashioned strength and wisdom.

Bartow's *Cedar Mill Pole* on display in the Jacqueline Kennedy Garden at the White House in 1997.

Anya Montiel (Tohono O'odham/Mexican), a frequent contributor to *American Indian,* was the curatorial assistant on Bartow's show for the *Continuum: 12 Artists* exhibition at the National Museum of the American Indian in New York in 2003.

RECLAIMING THE LANDSCAPE
THE ART OF LEWIS deSOTO

BY ANYA MONTIEL

» TAHQUITZ

is a *nukatem*, or supernatural being, who lives in the San Jacinto Mountains east of Riverside, Cal. Most *nukatem* have left earth, but Tahquitz (pronounced tah-KWISH), a being with great *aiva'a*, or power, remains. The Cahuilla of southern California often blame him for lost hikers and automobile accidents.

Tahquitz is also a favorite subject for Lewis deSoto (Cahuilla), the California-based artist who creates dynamic installations linking ancient cosmologies to today's world. Born in San Bernardino, Cal., in 1954 to a Cahuilla father and a Hispanic mother, he has been a professor of art at San Francisco State University since 1988.

In his art practice, deSoto transforms spaces, whether out-of-doors or in a museum gallery, into peculiar and provocative worlds through light, audio and video technologies. His installations are commentaries about human disengagement from the land.

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For the *Tahquitz* installation at the Culver Center of the Arts, deSoto suspended a boulder inside the gallery representing Tahquitz's home in the San Jacinto Mountains. The exhibition was co-curated by Tyler Stallings, artistic director for Culver Center of the Arts and director of the Sweeney Art Gallery, and Jonathan Green, ARTSblock executive director, University of California Riverside, 2012.

PHOTO COURTESY OF LEWIS DESOTO

Erin Neff, the voice and composer of the maiden's song in the *Tahquitz* installation, performs live, February 4, 2012, with traditional Cahuilla Bird Singers Robert Liera, Gerald Clarke, Jr., William Madrigal, Andrew Madrigal and Jesus Cardenas.

PHOTOS COURTESY OF THE CULVER CENTER OF THE ARTS

The mountain range where Tahquitz lives includes Tahquitz Peak, a sacred place that is now a popular hiking and rock-climbing locale. It is also called Lily Rock, named after the daughter of one of the founding townspeople of Riverside. The name change, remarks deSoto, shows that "the landscape has become estranged from itself." Few local non-Native residents know the meaning of the original name, or the disquieting but fascinating stories connected to it.

The artist's most recent work, an installation at the Culver Center of the Arts at the University of California, Riverside, revived the earlier memory of the being Tahquitz and his landscape. The Cahuilla have fearsome stories about the rapacious behavior of Tahquitz, who kidnaps people and eats their souls, trapping them in his mountain home.

His appetite is insatiable and uncontrollable. This behavior represents desires that go untamed, possibly a metaphor for today's world of overconsumption and greed. DeSoto says, "everything has power; electrical power or spiritual power are a form of *aiva'a*." All beings and objects need to be respected and acknowledged for their power and place in the universe.

The site-specific installation and collaborative work, *Lewis deSoto and Erin Neff: Tahquitz*, at the Culver Center, reveals the disconnection between the land and its stories. The artwork took shape once he visited the challenging exhibition space with its 40-foot atrium, double columns and expansive skylight. Like his other works, deSoto used light and sound technology along with his objects.

Like the stories of Tahquitz, the installation at the Culver Center was dramatic, dominated by a large boulder suspended from the ceiling. As viewers walk under this massive rock, that appears almost to float overhead, a woman's voice is heard singing the story of Tahquitz in Cahuilla in a western operatic style. Looking up in the gallery, a transparent topographic map of the San Jacinto Mountains from the 1880s fills the entire skylight, giving the viewer a somewhat disorienting feeling of looking down on the landscape from the sky. Against one wall, a Cahuilla basket image is projected, its spiral design slowly rotating clockwise. In between the boulder and the basket, an Edison phonograph rests on a table – similar

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LEWIS deSOTO

PHOTO COURTESY OF LEWIS DESOTO

Detail of Edison cylinder phonograph (c. 1900) with an image of a Cahuilla basket projection slowly rotating behind.

PHOTO COURTESY OF LEWIS DESOTO

Detail of the skylight above the installation showing a translucent map of Tahquitz's home in the San Jacinto Mountain range, derived from a U.S. Geological Survey map printed in the early 1900s. Below: Scene from live performance of *Tahquitz* installation, Feb. 4, 2012

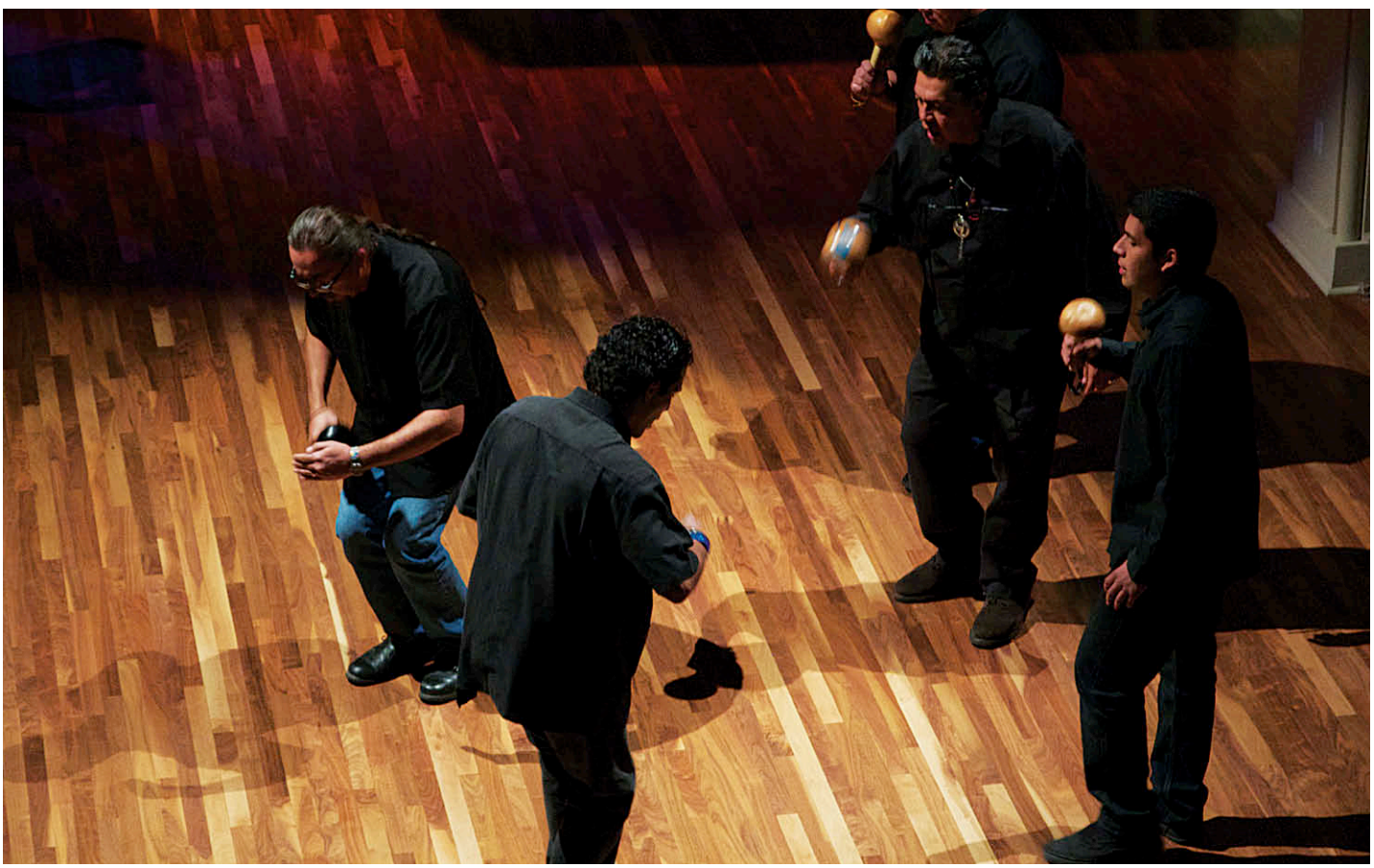


PHOTO COURTESY OF THE CULVER CENTER OF THE ARTS

IN ORDER TO CREATE DISCRETE SOUND EXPERIENCES THROUGHOUT A LARGE, OPEN INSTALLATION, DESOTO INCORPORATED "AUDIO SPOTLIGHT" TECHNOLOGY THAT ISOLATES SOUNDS INTO ZONES THAT ARE HEARD WHEN VIEWERS WALK THROUGH CERTAIN AREAS.

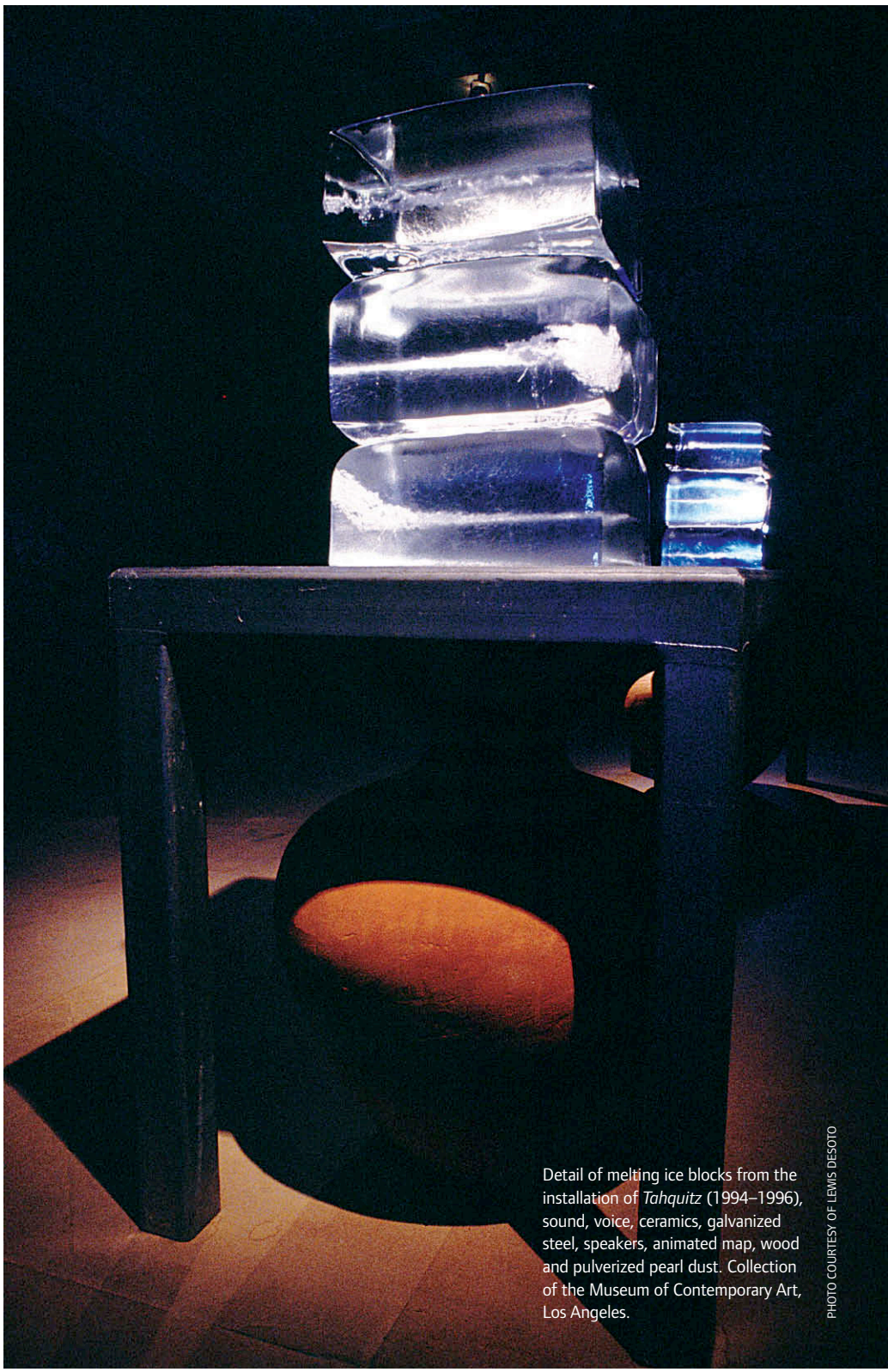
to recording devices anthropologists used in the 1900s to document the language and songs of the Cahuilla.

In order to create discrete sound experiences throughout a large, open installation, deSoto incorporated "audio spotlight" technology that isolates sounds into zones that are heard when viewers walk through certain areas. Near the entrance, the voice of Cahuilla elder Alvin Siva begins, speaking the story of Tahquitz in English and Cahuilla. Under the boulder the melodious voice of mezzo-soprano Erin Neff sings Siva's story in Cahuilla. As you approach the phonograph, the "voice" of Tahquitz bellows, vocalized by Neff and deSoto. The sound then leads into a 1918 recording of Cahuilla bird singers by anthropologist Lucille Hooper.

In conceptualizing this complex installation, deSoto invited Neff to collaborate on the vocal interpretation and expression of the story. Neff is an accomplished opera singer and linguist from San Jose, Cal., who has performed with the San Francisco Opera and other Bay Area companies as well as the Jewish Music Festival and the Telluride Chamber Music Festival. Neff has sung in multiple languages, including Latin, Tagalog and Cahuilla. With her knowledge of the International Phonetic Alphabet system, she is able to vocalize texts of non-English languages, including Native languages.

For this project, Neff transcribed audio recordings of Siva from 1992. She also listened to Cahuilla recordings collected by Swiss linguist Hansjakob Seiler. Neff then created songs and melodies to the words. (See page 31 for more about Neff's process.) In 2009, Neff had sung in German in a liturgical style for deSoto's sound installation, *Klage/Lament,* based on stanzas from a Hermann Hesse poem.

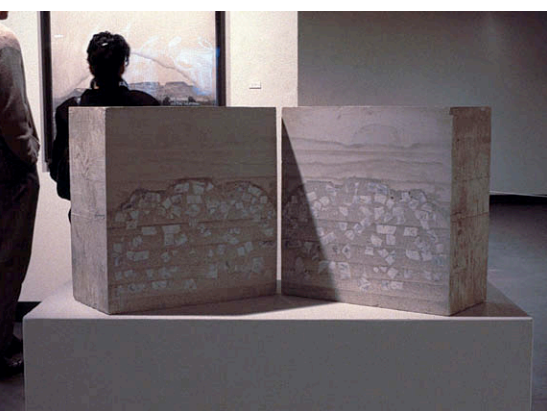
Previously, deSoto created a work about Tahquitz, when he was invited to participate in the exhibition *Landscape as Metaphor* in 1991. The installation, entitled *Tahquitz*, travelled to various museums for several years. At the Nelson-Atkins Museum of Art in Kansas City, his installation occupied two rooms painted in dark blue with an application of pearlescent powder.



Detail of melting ice blocks from the installation of *Tahquitz* (1994–1996), sound, voice, ceramics, galvanized steel, speakers, animated map, wood and pulverized pearl dust. Collection of the Museum of Contemporary Art, Los Angeles.

PHOTO COURTESY OF LEWIS DESOTO

PHOTOS COURTESY OF LEWIS DESOTO



For the *Tahualtapa* installation, deSoto created a contemporary image of the hill with an aura showing its original height before the effects of mineral mining. He also placed concrete slabs in the installation representing cement ingredients extracted from Tahualtapa. Collection of the Seattle Art Museum.

The first room was bare except for a wooden table against a wall. Illuminated by a solitary spotlight, a map of the Cahuilla homeland rested on the table. As the light brightened, a transcription of the Tahquitz story appeared behind the map. Viewers entered another world in the second space. Bathed in blue light, two large chunks of ice sat on a long galvanized steel table. As they melted, the ice water dripped into ceramic vessels below the table. On opposite walls, monitors looped videos of the San Jacinto mountain range, one video in real time and the other in a time-lapse from dawn to dusk. Breaking the eerie sound of water dripping, Siva's voice emerged, telling the Tahquitz story in Cahuilla. Six speakers were mounted throughout the room, allowing his voice to move about and surround the viewer.

Through these two installations, deSoto brilliantly demonstrates that Tahquitz is not just the name of a mountain peak but connects the place to its original namesake. Revealing the Native relationship to land, deSoto recovers stories that are just as relevant today.

As early as the 1980s, deSoto looked at another southern California site with his *Tahualtapa Project,* an installation at the Moderna Museet in Stockholm, Sweden. Tahualtapa, or "Hill of the Ravens" in Cahuilla, is a mountain located in the San Bernardino Valley. When the Spanish arrived in California, they called it Cerrito Solo or "Little Lonely Hill." In the 1850s, American settlers extracted lime and marble from Tahualtapa and named it Marble Mountain. In 1891, the California Portland Cement Company used the mountain to mine limestone and cement rock. Currently, it is known as Mount Slover after Isaac Slover, a fur trader who died from a bear attack. The cement company still operates and extracts raw materials from the mountain. Before being significantly quarried, Tahualtapa was the tallest peak in the valley.

For the *Tahualtapa* exhibit, deSoto included photographs, maps and objects like blocks of marble and bags of cement in the space. In the center of the room he placed a model of the mountain surrounded by powdered cement – a stark interpretation about the present function of the mountain.

Through looking at one location over time, deSoto uncovered its changing history. As he explains, "the names illustrate how cosmology signified what the earth was used for and how it is regarded by different peoples." Existing as a nesting place for ravens, Tahualtapa became a commodity to be conquered and consumed. Settlers renamed it for their purposes, and it no longer resembles itself.

Whether talking about Tahquitz or Tahualtapa, deSoto exposes buried cosmologies in the landscape. The Cahuilla have ancient stories about the southern California region, lost under the modern names. His art awakens viewers to look differently at the world. Familiar places in the landscape carry power. The land is a metaphor for what we value and dishonor.

More information about deSoto and his artwork can be found at LewisdeSoto.net.

Anya Montiel (Tohono O'odham/Mexican), a frequent contributor to *American Indian,* is a doctoral student at Yale University.

Erin Neff and Lewis deSoto

PHOTO BY JOSUE ZAVALA

PERFORMING TAHQUITZ

BY KATHLEEN ASH-MILBY

When we first learned about Lewis deSoto's plans for an experimental sound installation at the Culver Center for the Arts, we were intrigued. It was January 2011, and I had gathered together panelists to review applications for the last year of our Indigenous and Contemporary Arts Program, which had supported exhibitions and critical writing in contemporary Native art since 2008 with funding from the Ford Foundation. Included in the application was deSoto's proposal not only for an experimental sound installation, but plans for a live performance reflecting the collaborative work of deSoto, Erin Neff and a group of traditional Cahuilla Bird Singers.

Combining operatic vocalization with traditional Cahuilla singing was definitely an innovative approach to telling the story of Tahquitz. When asked about the genesis of this idea, deSoto stated, "I am a big believer in the fact that culture is always hybridizing and building on existing forms, combining others. The idea that a western form of singing could harmonize with an ancient indigenous song is very interesting to me. We often think of these cultures being at odds, but in fact there are many ways in which these cultures have created new ones."

The development of the performance was complex, involving many layers of research and the collaborative effort of numerous individuals. Neff, deSoto's partner in the creation of the performative work, spent months immersing herself in Cahuilla stories, language and cultural practice, relying heavily on the work of Katherine Siva Saubel, a noted Cahuilla tribal historian and educator. She also collaborated with bird singers Mike Morales and Aaron Siva early in the project.

Eventually Neff began her composition, using a musical sample collected by Swiss linguist Hansjakob Seiler, who, not surprisingly, worked with Saubel in the 1940s. Eric Elliot, another linguist who was also a previous co-author and collaborator with Saubel, provided support with translation. The last part of the process was Neff's work with a group of Bird Singers brought together to collaborate on the performance by Gerald Clarke, Jr. a visual artist himself and traditional vocalist. Clarke and his group included Robert Liera, William Madrigal, Andrew Madrigal and Jesus Cardenas.

Though their rehearsal time was limited, the work came together beautifully both vocally and visually. Neff was surprised at how much the installation space "created a sacred space, like an intimate theater."

John Haworth, who directs the Museum's George Gustav Heye Center in New York, and I had the privilege of attending the performance of *Tahquitz* in February of this year, and witnessing the coalescence of this multifaceted work. As Haworth observed, "Lewis deSoto's enormous site installation at the Culver Center for the Arts incorporated his command of a complex and diverse cultural history with tremendous artistic imagination. His installations have tremendous depth and richness, due to his remarkable ability to incorporate both technical production know-how with the kind of imagination and wit that challenges and informs us as viewers."

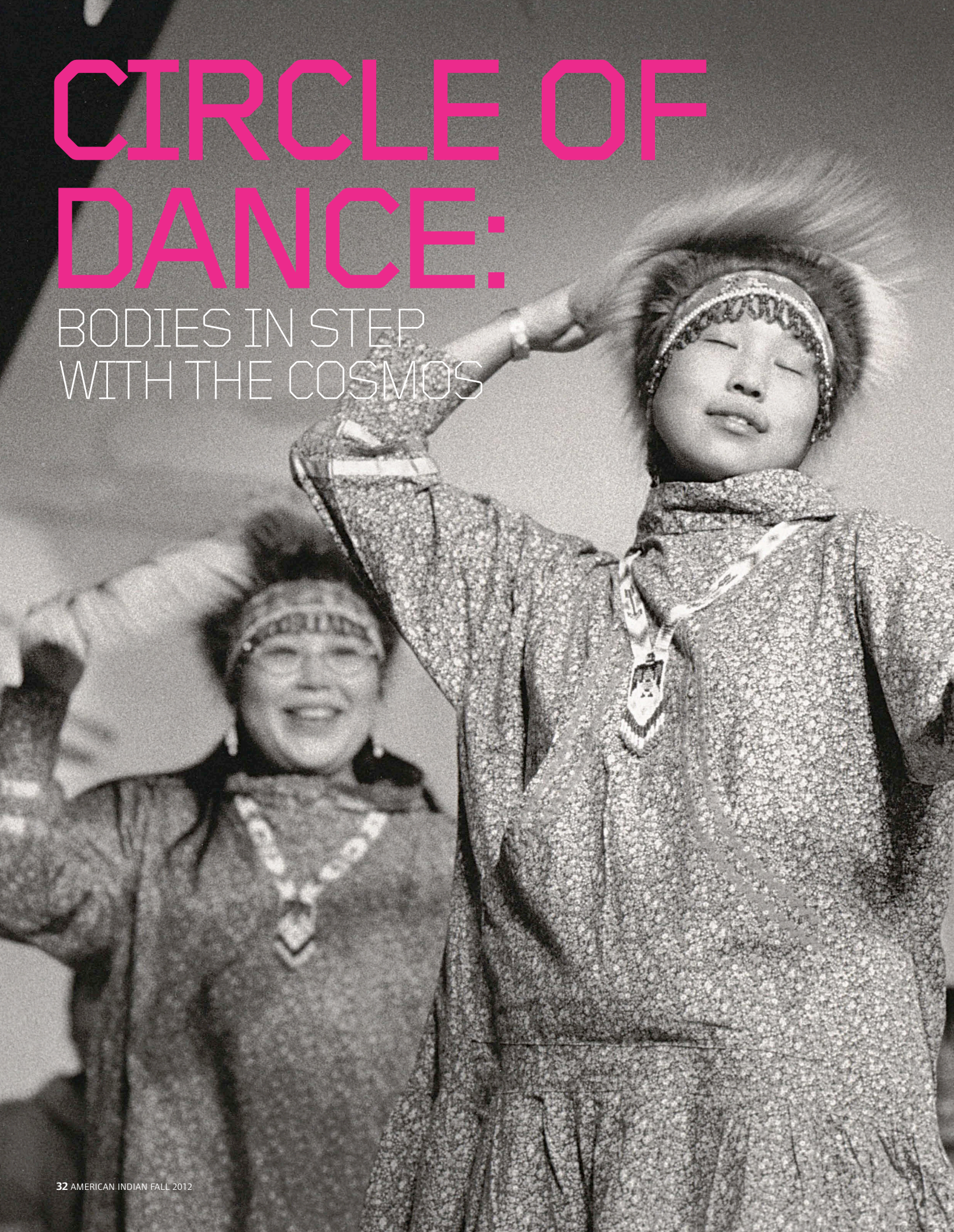
The voice of Neff embodying the plaintive cries of the maiden, trapped in the rock but able to hear the ceremonial songs of her people, resonated beautifully throughout the gallery. You didn't need to understand Cahuilla to be deeply moved by the performance. It was an experience we won't soon forget.

To see documentation of the performance and audio elements of the installation, go to: http://lewisdesoto.net/Installations/Tahquitz_Culver.html

Kathleen Ash-Milby (Navajo) is an associate curator of contemporary Native art at the NMAI in New York.

CIRCLE OF DANCE:

BODIES IN STEP WITH THE COSMOS



Yup'ik dancers at the Camai Dance Festival in 1998.

PHOTO COURTESY OF JAMES BARKER

BY CECILE R. GANTEAUME

Consistent across time and cultures is the use of the body to communicate and express – to tell stories, participate in the cycles of nature, mourn, pray and celebrate. Throughout the Americas, music and dance have always been an essential part of the spiritual, cultural and social lives of Native peoples. The ancient Maya maize god was a god of dance. And, to this day, unique forms of ritual, ceremonial and social dancing maintain a vital place in contemporary community life. Everywhere dance is found in Native America, it is accompanied by distinctive Native musical styles. Rich music and dance traditions create deep ties that bind American Indian communities to all living things – to the earth, to the spiritual world and to each other.

Music and dance also bind communities to the past when people have deep ancestral claims, as they often do, to their dances. Even where songs and dances are borrowed from neighboring groups, as they sometimes are, they play a central role in people's lives. And so too do ritual dances that combine Christian and indigenous knowledge. Indigenous ceremonial dances are dynamic events that allow Native peoples to maintain old ways and introduce new ones while expressing and celebrating their strongly felt tribal, village, clan, society and individual identities.

Often the time of a performance, direction of a dance, number of dance phrases, musical instruments, words of songs and ceremonial dress are highly symbolic and are tied to a community's cosmology and most deeply held beliefs. For well over 50 years in the United States and Canada – and for centuries in Latin America – church and "civilization" regulations discouraged and even outlawed many indigenous dances.

Deemed dangerous, offensive and prohibited in the late 19th century, the Ghost Dance and Sun Dance are perhaps the best known of these ceremonies. But many other traditional American Indian ways involving dance were discouraged or disallowed by Indian Agents and missionaries in Native communities across the Americas. Deeming such ways an impediment to conversion and assimilation, Canada, for example, also prohibited Native societies from performing their ceremonies. Most notable was the potlatch that, on the Northwest Coast, involved gift giving and impressive oratory, as well as dramatic dances.

Not until the second half of the 20th century were such prohibitions fully reversed. Today, in the second decade of the 21st century, many Native communities continue to preserve their traditions involving dance. Some of these traditions had gone underground for decades. Others, owing to particular historical contingencies, have only recently been revived by tribal members. And still others continued unperturbed throughout the 20th century.

Today these social, ceremonial and spiritual dances, involving whole communities, are considered essential not only in affirming Native cultural autonomy, but, more importantly, in maintaining spiritual, physical and emotional well-being. The harmony of body and mind comes about in continuous movement set to the rhythm of turtle-shell, gourd and deer-hoof rattles; conch shell trumpets; raw-

PHOTOGRAPHS BY ERNEST AMOROSO

During the Green Corn Ceremony, Seminole men, women and children wear their finest patchwork clothing, often newly created. Women's (and girls') traditional dress consists of a full, floor-length skirt and matching cape. Both are composed of contrasting colors of cloth and rickrack, and both include horizontal bands of patchwork. During Stomp Dances, women's turtle-shell leg rattles provide rhythmic accompaniment to the men's singing.

hide drums; bird-bone whistles; cane, wood and ceramic flutes; wood or bone rasps; copper bells; many other musical instruments and an amazing repertoire of vocal music. A powerful impulse, dance is a universal form of expression that remains deeply meaningful in Native America — and integral to Native ceremonial life.

Opening in October at the Museum's George Gustav Heye Center in New York, a new five-year exhibit called *Circle of Dance* will interpret these traditions. Presented in the Diker Pavilion for Native Arts and Culture, a 6,000-square-foot exhibition and per-

LEFT: Yoreme Pajko'ora Dance manikin. Mayo-Yoreme *pajko'ora* dancers wear a white blanket, or manta, wrapped around their waist and legs, and a long-sleeved white shirt. The white clothing represents purity. *Pajko'ora* dancers also wear long strings of pebble-filled, Giant Silk Moth cocoons wrapped around their legs. The sound made by the leg rattles resembles that of a rattlesnake – associated with rain and fertility.

ABOVE: Cubeo Oyne (mourning or weeping ceremony) manikin. During the Oyne, male dancers appeared wearing *tawu*, or knee-length bark masks. The masks were painted to represent forest spirits known as *takahedekoku*, which were seen only by Cubeo shamans.

formance space, it will represent each of the 10 dances through the display of a manikin in full regalia and a distinctive dance pose. An accompanying media piece will complement and enhance the manikin displays. Presenting the range of dances featured in the exhibition, this high-definition video will capture the variety of the different Native dance movement vocabularies, and the music that is integral to their performance. Additionally, the media piece will underscore the vital connection between dance and place.

Exhibition label copy is drawn from essays, written for the exhibition's accompanying website, by contributors with a deep appreciation of the social, cultural and ritual significance of a particular dance and who illuminate that significance. As is evident from their essays, all of the dances share fundamental underlying meanings in which peoples' close communion with their ancestors and the natural (including animal) and spiritual worlds figure prominently. Above all, each of these dances embodies an awareness of a greater cosmic order and often the importance of reciprocal relationships in maintaining that order. In other words, life-sustaining concepts are embedded in these dances.

THE TEN EXHIBITION DANCES

YOREME PAJKO'ORA DANCE

Yoreme ceremonial performers from the southern Sonora and northern Sinaloa states in Mexico, known as *pajko'ora*, appear at religious ceremonies or fiestas throughout the year. They are important during the dramatization of the Passion of Christ during the Easter season. In the past, *pajko'ora* danced to seek permission and forgiveness from animal spirits Yoreme were going to hunt. The dance was devoted to the spirit of the animals that would give up their lives for the continuation of human life. Over the last 300 years, this hunting ritual has evolved, as Felipe Molina (Yoeme) writes, into an elaborate Yoreme Christian devotional vigil. The presence of *pajko'ora* during the Easter season is linked to the sacred ceremonies conducted at a close-by altar upon which are statues of Jesus and the Blessed Mother Mary.

Pajko'ora wear strings of pebble-filled, dried giant silk moth-cocoon rattles covering their legs from their ankles to knees. When dancing to the accompaniment of a harpist and fiddler, the *pajko'ora* assumes a slouched position, with his head slightly down and his arms dangling. He wears a small wooden mask at the back of his head. When dancing to the accompaniment of a drum and flute, the *pajko'ora* wears the mask over his face and shakes a wooden rattle with metal disks in his right hand, beating it at times against his left palm.

The *pajko'ora* dance barefoot in a ramada and often in place. Starting slowly, their bodies are relaxed and knees slightly bent. Their steps are grounded and emphasize their connection with the earth. The sounds of their leg rattles resemble the sounds of rattlesnakes. Each *pajko'ora* dances alone at first (there are usually three in a group), and then dance with the Deer Dancer. The Deer Dancer, like them, is devoted to Jesus and the Blessed Virgin.

While incorporating strong elements of Christian spirituality, the dance of the Yoreme *pajko'ora* and Deer Dancer also affirms traditional Yoreme spiritual beliefs, in a deeply complex religious drama that has its combined roots in Spanish Jesuit Catholicism and Yoreme metaphysics.

THE DANCERS FORM TEAMS

WITH VIOLINISTS AND HARPISTS, AND THEIR DANCE INVOLVES STEP-DANCING AND ACROBATICS, DYNAMIC GYMNASTIC MOVEMENTS REQUIRING GREAT DEXTERITY AND PHYSICAL ABILITY. POWERFULLY ATHLETIC, THEY DANCE WITH EXPLOSIVE POWER EITHER STANDING OR ON THE GROUND WITH HANDS SUPPORTING THE DANCER AS MUCH AS THE FEET.

Quechua *Danza de Tizeras* (Scissor Dance) Manikin. Scissor dancers throughout Peru's south-central highlands wear brightly colored outfits. Their baggy trousers and fitted jackets are richly decorated with metallic embroidery, gold and silver fringe, and colored sequins and beads.

PHOTOGRAPH BY ERNEST AMOROSO.

MAPUCHE MUTRUM PURUN

In rural areas in central and southern Chile, the Mapuche *Mutrum purun* is performed to welcome a guest community to a *Ngillatun* (Thanksgiving and pleading ceremony) held every two to four years. The *Mutrum purun* is led by a *machi* (religious leader) who is the mediator between the Mapuche people and the land above, the *Wenu mapu* (the blue space above where good deities and ancestors live). As some men play a *pifullka* (ritual flute), the machi beats his or her *kultrung* (drum), one of the most ritually important objects among Mapuche. The symbolic painting on a *kultrung* represents the Mapuche cosmos and desired equilibrium of the Mapuche world. The drum is always held facing the East because the beneficial deities live in that space.

As Maria Catrileo (Mapuche) explains, the *Mutrum purun* is a lively dance involving leaps and jumps. It takes place around an altar at a ceremonial ground with the host and guest groups facing each other. Dancing at first in jumping steps, they mix together. Then the men and women of both groups dance separately, first leaping and then moving in slow steps, hitting the ground twice with each foot as they turn towards the right and then towards the left. The visitors dance backwards and the hosts dance forward and then vice versa till they all reach the altar where they face each other behind ritual jugs full of *muday* (native beverage) placed at the altar.

Rooted in respect for the *Ngunechen* (a deity encompassing the spiritual family that governs and controls nature and life), the Mapuche *Mutrum purun* takes the dancers to a spiritual level and readies them for the *Ngillatun*.

HOPI BUTTERFLY DANCE

This social ceremonial dance for young people takes place each year in the late summer. Up to a hundred or more young men and women, and boys and girls, dance in pairs in open village plazas on their reservation in northern Arizona, accompanied by a chorus of singers comprised of their male relatives. Holding their upper bodies upright, the dancers appear in the plaza in two lines facing each other. The girls, with eyes cast down, hold juniper sprigs. The boys hold rattles. Both dance by lifting their knees in springing steps, occasionally turn-

ALL OF THE DANCES SHARE FUNDAMENTAL UNDERLYING MEANINGS IN WHICH PEOPLES' CLOSE COMMUNION WITH THEIR ANCESTORS AND THE NATURAL (INCLUDING ANIMAL) AND SPIRITUAL WORLDS FIGURE PROMINENTLY. ABOVE ALL, EACH OF THESE DANCES EMBODIES AN AWARENESS OF A GREATER COSMIC ORDER AND OFTEN THE IMPORTANCE OF RECIPROCAL RELATIONSHIPS IN MAINTAINING THAT ORDER.

ing as they snake through the plaza, and occasionally pausing to dance in place.

As Gloria Lomahalftewa (Hopi) writes, the village men provide the dance's prayer songs, which often evoke the natural world and thank the Creator for the Hopi way of life. As with the ancient Maya, Hopi life is based on corn agriculture and the need for summer rains that nurture corn and thus Hopi people. Traditionally, Hopi depended upon rain for their survival. They also depend upon each other to carry out their communal and ceremonial obligations, including ceremonial dances. In the Hopi Butterfly Dance, Hopi youths participate in prayers and thanks for rain, nature's gift, and a Hopi lifeway centered since their Emergence on desert farming.

SEMINOLE STOMP DANCE

The Seminole Green Corn Ceremony, the Seminole's primary traditional religious and social gathering, always coincides with the ripening of corn. The ceremony takes place annually, in May or June, at the tribe's ceremonial grounds, undisclosed locations in South Florida where religious rituals are held. Stomp dancing, an integral part of the Green Corn Ceremony, takes place each evening during the gathering. Men and women dance in single file, in a continuous line of movement behind a spiritual leader, singing call-and-response songs and keeping time with a coconut rattle. The dancers form a spiral, which circles counterclockwise around a central fire. With their knees slightly bent and bodies relaxed and slightly inclined forward, the men and women circle the fire in close formation with slow stomping steps of three or four inches. The men sing out the responses, while the women provide the rhythm with the sound of their leg rattles. And as Willie Johns (Seminole) writes, the stomp dancers' increasing energy creates a wind, forcing the smoke upward. The swirling smoke carries the song's message to the Creator, who blesses the dance, a fundamental component of the Seminole's annual rite of thanksgiving.

TLINGIT KU.EEX ENTRANCE DANCE

Recognition and remembrance of a clan's relationship with the ancestral being from whom it descends, and from whom it has received certain rights, is a basic protocol at Tlingit *ku.eex* including, importantly, the dances that are a vital part of them. Among the Tlingit along the Pacific Northwest Coast, *ku.eex* are hosted by clan leaders to memorialize a clan member's death approximately one year after the person's death.

At the beginning of the *ku.eex*, the hosts – dancers, drummers and singers – make their entrance performing an Entrance Song. The dancers appear one at a time, each wearing a robe with his or her crest. Crests are animal emblems, or totems, that identify clan members and honor ancestral encounters in the history of the clan. With their elbows bent outward to spread open their robes, the dancers circle the dance floor with shoulders, chests and hips turning to the right and then to the left, and occasionally strike positions facing towards or away from the audience. The men dance more robustly, frequently crouching and turning their heads from side to side. Women move more gracefully. And as Maria Shaa Tlaa Williams (Tlingit) writes, when all the dancers have entered the performance space and the entrance song ends, the dancers line up and turn their backs to the audience, to display the crests that explain their existence in the world.

CUBEO OYNE DANCE

The Cubeo mourning, or weeping, ceremony was once performed regularly along the Uaupes River in Columbia and Brazil but was suppressed by missionaries in the 1940s. It occurred up to a year after a person's death and lasted several days. Men wear knee-length bark-cloth outfits painted in scales for fish, in wings for birds and insects, and in other animal designs; they imitate animal spirit beings from the Cubeo world. As Janet Chernela writes, the range of animal spirits represented is large, but the principle spirit beings are Butterflies, Dung Beetles, Jaguars, Aracu (fish) and Sloth. These and other animal spirits include both beneficial and malevolent demons that are otherwise only visible to shamans.

They enter into the village of the deceased, upon the weepers' (women's) domain, and dance and perform among the mourners. The dancers, sometimes in pairs, perform distinctive gestures of the animals they represent and accompany their movements with songs imitating animal sounds while beating the ground rhythmically with dance battalions. The dancers/animal spirit beings, the primordial mourners, transform the collective mood from somber grief to unrestrained play.

POWWOWS: YAKAMA GIRL'S FANCY SHAWL DANCE

Powwows have become one of the most powerful expressions of cultural identity in the Indian world today. With roots in Plains Indian ritual and ceremonial dances, they are public and intertribal events that draw Indian people together, in the United States and Canada.

Powwow dancing emerged by the 1930s in response to government efforts to prohibit ceremonial dances among Plains Indians. Powwows spread across and beyond the Plains in the 20th century. One of the favorite expressions of powwow dance for young Yakama girls is the Fancy Shawl Dance. The Yakama sponsor several powwows a year, the largest being The Yakama Nation Commemoration of 1855 Treaty Days Powwow that takes place in June on the Yakama Nation reservation in southwestern Washington

CONTINUED →

Yoreme pajko'ora dancing to the accompaniment of a harpist and fiddler. Tres Cruces, Sonora, Mexico, April 2006. When they dance, *pajko'ora* wear a wooden mask representing a mountain spirit. The mask is worn at the back of the head when the *pajko'ora* dances as a human being. When he represents an animal, he dances with the mask over his face. Image courtesy Arizona State Museum, the University of Arizona.

State. As Zelda Winnier (Yakama) explains, this dance is similar to a Yakama social dance called the Butterfly Dance, in which the girls use the Butterfly Dance song to imitate the butterflies departing from their cocoon. Both their Fancy Shawl and the Butterfly songs are fast and lively. The girls twirl around the indoor or outdoor arena, each demonstrating her own intricate and high-stepping footwork. With every beat of the drum, one foot taps the ground. On the last beat of the song, the dancers land on both feet. In the Yakama Fancy Shawl Dance, the girls wear a colorful fringed shawl over their traditional *t'piip*, or wingdress. In the Fancy Shawl Dance, as in the social circle of the Yakama People, young girls interpret butterflies "fluttering in meadows of flowers," expressing themselves and their culture through movement, imagination and a connection with spirit.

POWWOWS: MEN'S NORTHERN TRADITIONAL DANCE

Large contest powwows, with dance categories for boys, girls, men and women, emerged after World War II and are performed in small reservation communities and urban centers. Men's Northern Traditional dancing evolved out of Plains warrior society dances. At a powwow, each Northern Traditional Dancer tells a story through a sequence of movements. Some dancers imitate the movements of animals. As Tara Browner (Choctaw) writes, many tribes believe that animals gave the gift of dance to humans. While imitating animals facilitates an essential connection with nature, other Northern Traditional Dancers mimic demonstrations of bravery (tracking an enemy or hunting) with their particular combination of steps and upper-body motions. While often crouched, each dancer has his own way of moving and steps forward with a quietly powerful presence. Each of his movements tells part of his story. Communicating through movement, the footwork and gestures are always attuned to the tempo of the song and to the drum's heartbeat, that is, to "the sound of the vibrating earth."

YUP'IK QUYANA (THANK-YOU) SONG DANCE

According to Chuna McIntyre (Yup'ik), Yup'ik dancers from western Alaska dance to please their ancestors during their mid-winter ceremonies. Each dance has its own *yuarun* (songs) sung by men to drum beats. The verses and chorus of the songs contain vocables as well as words often descriptive of the actions or events that the dance depicts. Men usually kneel in front while women stand behind them, feet flat, with their knees bent and upper bodies

swaying. Their extended arms elongate their movements. Both male and female dancers use mainly their arms and upper body movements to tell their stories. Hand-held caribou hair fans, said by McIntyre to represent the human spirit itself, accentuate the fluid movements of the women's arms, while men dance with feathered finger fans. Though firmly grounded, the dance is graceful.

Some dance stories and movements are inherited, others are newly composed. The Quyana (Thank-You) Song Dance, featured in *Circle of Dance,* is ultimately about growing up. The song describes a dancer's clothing. As McIntyre writes, "As we grow up, we receive more responsibilities. The ornaments Yup'ik dancers wear are the physical manifestations of our responsibilities. So the song's message is that we Yup'ik ought to be thankful for the responsibilities bestowed upon us."

QUECHUA DANZA DE TIJERAS (SCISSOR DANCE)

Designated in 2010 by UNESCO as an Intangible Cultural Heritage of Humanity, the *danza de tijeras* (scissor dance) is performed in Quechua communities such as Huancavelica, Ayacucho and Andahuaylas in the south-central Andean highlands, and now in urban centers. The dance is performed by usually male, but sometimes female, dancers who wear multicolored outfits embroidered with gold fringe, multicolored sequins and small mirrors.

As Peruvian historian Fernando Flores-Zuniga writes, the dancers form teams with violinists and harpists, and their dance involves step-dancing and acrobatics, dynamic gymnastic movements requiring great dexterity and physical ability. Powerfully athletic, they dance with explosive power either standing or on the ground with hands supporting the dancer as much as the feet. Trained from a very young age, the dancers hold two scissor blades in their right hand, which they strike to the rhythm of the music as they dance.

The origins of the *danza de tijeras* are obscure, but the dance today fuses Christian tenets with indigenous beliefs centered on the spiritual importance of the natural world and, in particular, the Andean mountains. The dancers are said to gain their endurance from the *wamanis*, or spirits of the mountains. The *danza de tijeras* is performed at festivals timed to accord with the Andean Highland agricultural calendar and also with Catholic feast days. Though now an integral part of village Catholic feast-day observances, dancers dressed in their regalia – considered the god-children of the *wamanis* – are not allowed in churches.

COURTESY OF BOUNDARY END ARCHAEOLOGY

Maya maize god (central figure) emerging into world, dancing and playing turtle-shell drum. Detail of San Bartolo mural from El Peten, Guatemala. First-century B.C. Rendering by Heather Hurst.

ENTER, DANCING

In the exquisite first-century B.C. Maya murals of San Bartola, Guatemala, the maize god is depicted emerging into this world dancing and playing music on a turtle-shell drum worn as a pectoral. The maize god is dancing back to life after his mythic journey to the underworld. He is depicted in a typical Maya dance pose, with knees turned out and one heel raised. He is posed between the rain spirit Chaac and the spirit of standing water. According to Karl Taube, Maya scholar and project iconographer for the San Bartolo Project, this mural is one of the earliest portrayals of dance known from ancient Mesoamerica. Taube says that dance is a common theme in both pre-Classic and Classic Maya art. Dance scenes are depicted in Maya sculpture, ceramics and codices, as well as murals.

Maya rulers, who often associated themselves with the maize god, are sometimes depicted dancing in elaborate feathered garb, as was the maize god himself. In Maya thought, maize foliation and green quetzal plumes, in particular, are symbolically linked. That dance was conceptually associated with the bringing of rain and maize is not restricted to the ancient Maya. It is a widespread – and ongoing – tradition in the Americas. And it is not the only example of the association of dance with life-generating forces and deities.

Despite the many historical factors that have interfered with its practice, dance remains a vibrant, meaningful and diverse form of cultural expression in many Native communities throughout the Americas. Reflecting different experiences and ways of being in the world, and comprising a vast range of dance styles and movement vocabularies, Native dances draw on deeply rooted cultural traditions. Ultimately, they remind people of their connection to all living things and unite people with the world around them. Whether invoking clouds, rain and growth, spirits of the ancestors or hunter's prey, or, perhaps most remarkably, fusing intercultural histories, Native dances, often deeply integral to ritual performances, express core beliefs about the world and the most fundamental relationships upon which life depends.

Cecile R. Ganteaume, NMAI curator of *Circle of Dance,* is also the curator of *Infinity of Nations: Art and History in the Collections of the National Museum of the American Indian* (on display at the Museum's George Gustav Heye Center in New York City) and the editor of the publication of the same title. She is a recipient of a 2011 Secretary of the Smithsonian's Excellence in Research Award.

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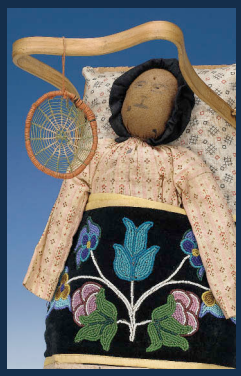

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Aymara male doll (left) and female doll (right) representing carnival dancers, ca. 1920. Oruro, Bolivia. Wool cloth, wool felt, cotton cloth, velvet, yarn, glass beads, and commercially tanned leather. Photo by Ernest Amoroso. (13/4496 and 13/4497)

Kumeyaay (Diegueno) girls with their doll, ca. 1918. Campo Reservation, California. Photo by Edward H. Davis (1862–1951). (N25663)

Lakota ball, ca. 1895. Standing Rock Reservation, North Dakota and South Dakota. Hide, glass beads, metal cones, horsehair, dye, and sinew. Photo by NMAI Photo Services Staff. (12/2252)

Ojibwe (Chippewa) doll with cradleboard, ca. 1910. Great Lakes region. Wood, cotton cloth, velvet, hide, glass beads, silk embroidery, and unknown stuffing. Photo by Katherine Fogden. (12/2180)

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Mr. Robert Hurlbut
Mr. Masayoshi Itoh
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Ms. Kathy Wright Kitten
Ah-Tah-Thi-Ki Museum

Baby's moccasins, 2003. Made by Shirley Scherer (Oglala Lakota, b. 1938). South Dakota. Commercially tanned leather, glass beads, and nylon thread. Photo by NMAI Photo Services Staff. (26/3326)

GUIDING THE WHITE BRETHREN:

THE REMARKABLE RECORD OF CARLISLE'S ALUMNI COACHES

BY TOM BENJEY

At the end of Glenn S. "Pop" Warner's brilliant but clouded career as Carlisle Indian School athletic director, early in the 1914 season, his highly developed public relations department put an unusual article on the press wire. Instead of announcing football lineups and celebrating the school's remarkable string of victories, it praised Carlisle's success in producing coaches for non-Indian schools.

Said the release, in the ethnic language of the day, "The Indian has made another step forward in his amazing march of progress. The country is familiar with the athletic prowess of the redskin through his many achievements as a school star, but it is not generally known that Lo has passed beyond the stage of being athletic material but is today in many fields of sport actually guiding and directing the energies of his white brethren." ("Lo" or "Mr. Lo" was U.S. Cavalry slang for the American Indian, from the poetic line, "Lo, the Noble Indian.")

The widespread success of alumni in coaching careers is an overlooked, and perhaps unintended, product of the Carlisle Experiment. (The release listed 16 names, and my own research brings it up to 22. See sidebar, page 47.) But the influence of these outstanding men on their own players might have done as much to further the cause of the American Indian as anything else accomplished at Carlisle.

This phenomenon was highlighted in May by the long overdue induction of William H. "Lone Star" Dietz into the College Football Hall of Fame. While other Carlisle Indians were previously inducted as players, Dietz significantly was nominated as a coach. One of his main achievements was leading the Washington State football team to a Rose Bowl victory in 1916. But he is one in a notable list including the Olympian Frank Mt. Pleasant, Gus Welch, Albert Exendine, Bemus Pierce and more than a dozen others.

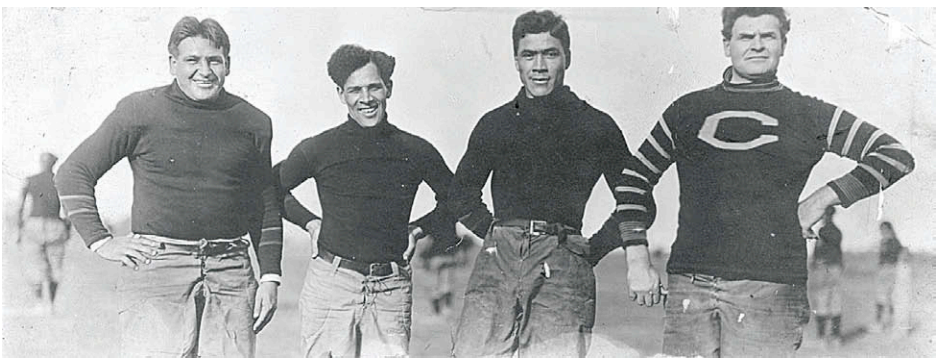


PHOTO COURTESY CUMBERLAND COUNTY HISTORICAL SOCIETY, CARLISLE, PENN.

Emil Hauser (Wauseka), James Johnson, Albert Exendine and Pop Warner.

PHOTO COURTESY OF WASHINGTON STATE UNIVERISTY LIBRARIES ARCHIVES

1915 Washington State team with cast of *Tom Brown at Harvard.* (Lone Star Dietz has cane.)

PHOTO COURTESY OF WASHINGTON STATE UNIVERISTY LIBRARIES ARCHIVES

Pullman, Wash., welcomes Lone Star Dietz's victorious team after their 1916 Rose Bowl Victory.

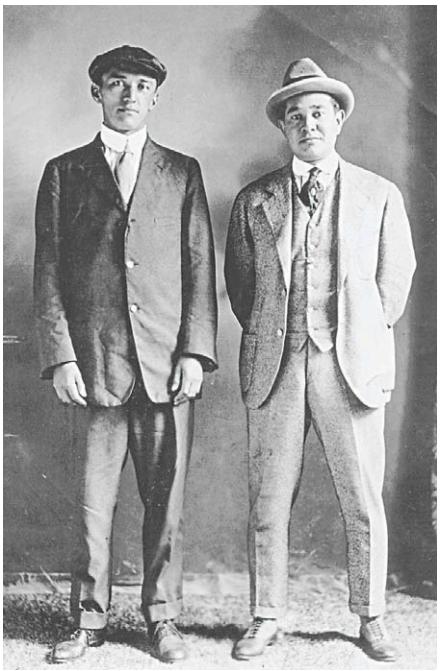
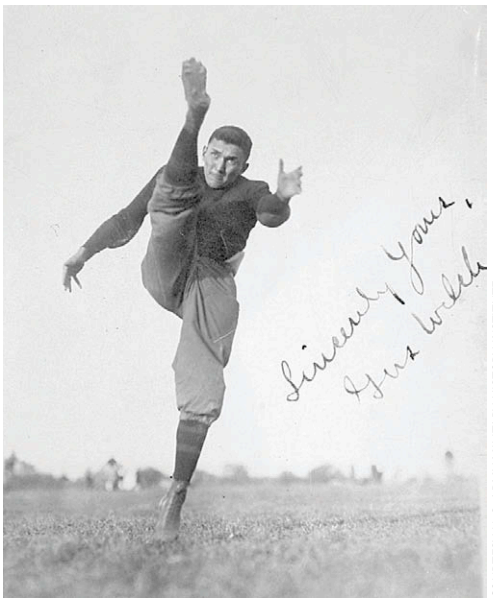


PHOTO COURTESY OF THE WARDECKER COLLECTION



COURTESY U.S. ARMY MILITARY HISTORY INSTITUTE

LEFT: Gus Welch and Victor Kelley, 1915 Carlisle Indian School coaches. ABOVE: Gus Welch punting.

PHOTO COURTESY CECILIA BALENTI-MODDELMOG

The Bachelors Club, from left to right: Fritz Hendricks, Pete Hauser, James Garlow, Emil Hauser (Wauseka), William Newashe, William Garlow, Louis DuPuis and Harry Wheeler.

IMAGE COURTESY OF TOM BENJEY

Gus Welch cartoon from *The Evening Star*, 1937.

The idea that Indians might be able to coach a football team was novel in 1904, but there are several reasons why so many Carlisle players were hired as coaches when there were plenty of others who wanted those jobs.

In the early days of the game, coaches were disallowed from communicating, either directly or indirectly, with players on the field. Team captains called all the plays, made the important decisions and couldn't look to their coaches for advice. Many of the responsibilities of modern-day coaches rested on the captains' shoulders. Because Carlisle had far fewer assistant coaches than the large schools, their captains played major roles in running daily practices. Carlisle's captains and more experienced players were, in many ways, coaches in training.

Warner's coaching prowess was another reason why Carlisle produced so many coaches. He coached the Indians from 1899 to 1914, except for a three-year break from 1904 to 1906. Warner led the football team to its greatest seasons, employing former players as assistants, from 1907 through 1913.

Better known as a tactician than a teacher, Warner had the underappreciated ability to turn recruits with raw athletic talent into world-class athletes. Warner developed what Walter Camp called the Carlisle System to take greatest advantage of the Indians' strengths, speed and deception, and to minimize their common weakness, physical size. He designed the single- and double-wing formations specifically for them. Warner forged coaches in his foundry, teaching players more than just the fundamentals of the game.

In addition to teaching young men who hadn't seen a football before how to play the game, Warner selected the best combination of players for a given situation. Many of his best players were shifted to play unfamiliar positions when the situation dictated. His players, captains and assistant coaches watched him arrange his players to field the most effective team and surely learned from observing him.

Warner saw that his Indian pupils learned better by demonstration than by being told how to do something. When James Phillips, a large guard, wasn't moving the defender out of the ball carrier's way, Warner took off his coat and lined up opposite him and told Phillips to charge as hard as he could. Phillips charged twice and failed twice. Warner's criticism became more and more caustic. On the third try, Phillips hit Warner as hard as he could. When Warner regained his senses he said, "Now, that was what I meant."

COURTESY U.S. ARMY MILITARY HISTORY INSTITUTE

Ed Rogers in football uniform.

PHOTO COURTESY OF TOM BENJEY

Ed Rogers in his law office.

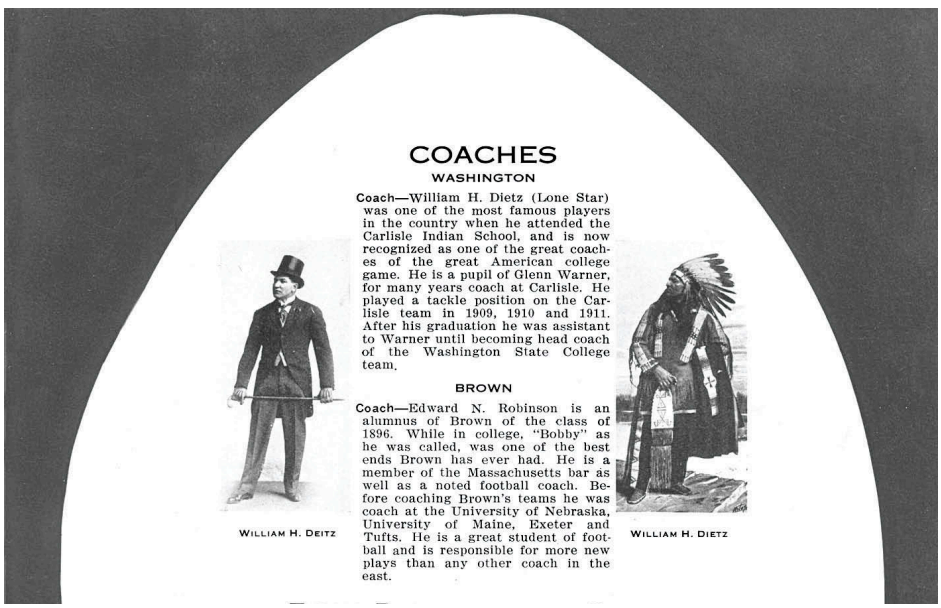
PHOTO COURTESY OF ALBRIGHT COLLEGE

Jim Thorpe and Lone Star Dietz with John Killiany, Albright College quarterback Class of 1946.

HEAD GAMES

Sometimes opponents' fears of tricks from Carlislers got the better of them. An instance of this occurred in the 1929 Haskell–Duquesne game. At half-time, Duquesne's head coach Elmer Layden, one of Notre Dame's legendary Four Horsemen, angrily accused Lone Star Dietz of sending in plays to his Haskell players via smoke signals from his ever-present cigar. That the officials didn't buy Layden's claim made him hopping mad. It seems that Layden was looking at the wrong thing. Years later, one of Dietz's former Albright College players related that Dietz always held a rolled-up program during a game. When he wanted to send in a play, he held the program against his nose – one side for a running play, the other for a pass.

– Tom Benjey



COACHES

WASHINGTON

Coach—William H. Dietz (Lone Star) was one of the most famous players in the country when he attended the Carlisle Indian School, and is now recognized as one of the great coaches of the great American college game. He is a pupil of Glenn Warner, for many years coach at Carlisle. He played a tackle position on the Carlisle team in 1909, 1910 and 1911. After his graduation he was assistant to Warner until becoming head coach of the Washington State College team.

BROWN

Coach—Edward N. Robinson is an alumnus of Brown of the class of 1896. While in college, "Bobby" as he was called, was one of the best ends Brown has ever had. He is a member of the Massachusetts bar as well as a noted football coach. Before coaching Brown's teams he was coach at the University of Nebraska, University of Maine, Exeter and Tufts. He is a great student of football and is responsible for more new plays than any other coach in the east.

WILLIAM H. DEITZ

WILLIAM H. DIETZ

PHOTO COURTESY OF WASHINGTON STATE UNIVERSITY LIBRARIES ARCHIVES

Two photos of William H. Lone Star Dietz appear on the coaches page of the 1916 Rose Bowl program.

Carlisle's academic structure created a need for coaches as students worked half-days in shops and many participated in extracurricular activities, several of which had football teams. Adding those teams to the school's varsity, second team and the junior varsity squads gave the superintendent 14 teams to field each year. Major William A. Mercer, Carlisle Indian School Superintendent from 1904 to 1908, complained that he had money to buy just one set of new football uniforms each year, and that set went to the varsity. The varsity's old uniforms were handed down to the other teams. Unsaid was that he didn't have money to hire coaches for those teams, either.

Warner usually had one or two paid assistants, one of whom was usually responsible for the second team. Most of the coaching of these teams was left to players. Often, a varsity player would coach one of the several shop teams or the junior varsity (a team of much younger boys at Carlisle), creating entry-level opportunities to learn to teach the less experienced and less skilled players how to play the game in the Carlisle System.

In 1904, for the first time, Indians got the opportunity to coach Carlisle's varsity. A few Carlisle players held head coaching positions at high schools and small colleges prior to that, but none had headed a team of Carlisle's caliber. Ed Rogers replaced the departed Warner as head football coach; Pierce and Frank Hudson (for two weeks) assisted him. An October 15, 1904 article datelined Carlisle, Penn., described the use of Indian coaches as a (possibly risky) experiment that was paying off. The 1904 Carlisle team went 9-2-0. Only Harvard and Penn escaped.

Surprisingly, in a September 2, 1905 special to *The New York Times*, Carlisle Indian

School management announced they had hired George Woodruff, a future hall-of-famer formerly of Penn, as "advisory and consulting coach." He was assisted by Bemus Pierce, Hudson and, later in the season, former Yale star Ralph Kinney. The 1905 Indians went 10-4-0 but two of the losses were to early professional teams, the Massillon Tigers and Canton Bulldogs.

1906 brought a return to an all-Indian coaching staff at Carlisle. Pierce was hired as head coach with Hudson as assistant. Shortly before the start of the season, *The Arrow*, the Carlisle student newspaper, announced, "The Carlisle Indian football management has decided to have its eleven directly coached by full-blooded redskins of intelligence. This was done largely because the Indian will work harder for an Indian coach than for the average college expert trainer. Coach Glenn S. Warner is undoubtedly the only white man who has ever been able to hold fast the attention of the redskinned footballist and teach him better things."

Warner spent a week before the season teaching Pierce and Hudson to capitalize on the revolutionary new rules that, among other things, legalized the forward pass. The Indians went 9-3-0, earning Caspar Whitney's fifth place national ranking. The December 21st *Arrow* announced that Warner would return to Carlisle as both head coach and athletic director. Although *The Arrow* praised Pierce and Hudson highly, it justified the change by saying they weren't available to fill year-round positions.

After a Congressional investigation that in part subjected Warner and the athletic program to hostile scrutiny, Carlisle's enrollment criteria changed in 1914. A number of important players didn't return, dooming the athletic program to mediocrity. Enrollment and curriculum changes reduced the number of athletic boys from which to build a football team, resulting in the team's first losing season since 1901. The biggest star not to return was "Indian Joe" Guyon who instead enrolled at Keewatin Academy, a prep school team coached by Peter Jordan, another former Carlisle player.

When word got out that Warner was leaving Carlisle, several former players applied for the job; the Indian Bureau hired former quarterback Victor "Choctaw" Kelley as head coach. Welch assisted him at first but replaced him after Kelley was relieved of his responsibilities during the disastrous 1915 season. Carlisle played three more seasons, but with white coaches.

THE CARLISLE COACHES

Former football players from the Carlisle Indian Industrial School who went on to coaching careers, mainly in non-Indian schools. Based on a 1914 press release issued by Coach Glenn S. "Pop" Warner's public relations department.

Albert Exendine	Assistant, Carlisle Indian School, Otterbein College, *Anadarko High School,* Georgetown University, *Washington State, Occidental, Northwest Oklahoma State Teachers College, Oklahoma State*
Frank Mt. Pleasant	Franklin & Marshall College, Indiana Normal School of Pennsylvania, West Virginia Wesleyan, *University of Buffalo, Hutchinson Central High School*
William Gardner	DuPont Manual High School, Otterbein College, The University of the South, *Camp Custer, St. Edward's College, Southwestern University*
Gus Welch	Conway Hall, *Washington State, Randolph-Macon, assistant at Virginia University, Haskell, American University*
Bemus Pierce	Sherman Institute, Haskell Institute, Kenyon College, Carlisle Indian School
Ed Rogers	Carlisle Indian School, *College of St. Thomas*
Frank Cayou	*Illinois freshmen,* Wabash College, Washington University of St. Louis
Wilson Charles	Tomah Indian School
William H. "Lone Star" Dietz	Assistant at Carlisle Indian School, *Washington State, Mare Island Marines, Purdue, Louisiana Tech, Wyoming, assistant at Stanford, Haskell, Boston Redskins, assistant at Temple, Albright College*
Antonio Lubo	Assistant at Carlisle Indian School
Ed Smith	Chemawa Indian School
Joseph Schoulder	Sherman Institute
William Garlow	Assistant at West Virginia Wesleyan (1914), *head coach (1915)*
Emil Hauser (Wauseka)	Chemawa Indian School
James Johnson	Assistant at Carlisle Indian School
Charles Guyon (Wahoo)	*Assistant at Georgia Tech, Eastern High School (Washington, D.C.)*
Pete Hauser	Assistant at Georgia Tech, Hominy Indians
Thomas St. Germain	Villanova University
Fritz Hendricks	Unspecified
Peter Jordan	*Keewatin Academy*
Joe Guyon	*Keewatin Academy, Union College, Clemson, St. Xavier High School*
Victor "Choctaw" Kelley	*Northeastern Oklahoma Normal School, Carlisle Indian School*

**Italics denote people or teams not included in 1914 press release*

CARLISLE COACHES CONT'D.

PHOTO COURTESY JAY GARVIE

Leon Boutwell, Joe Guyon and Peter Jordan canoeing while attending Keewatin Academy.

After accepting a job at the University of Pittsburgh in 1915, Warner recommended Lone Star Dietz for the head coaching job at Washington State in Pullman, Wash. Thus began the Carlisle–Washington State Connection. Dietz installed the Carlisle System and used it to turn a previously losing team into a winner. His 1915 team went undefeated, capping the season with a 14-0 victory over Brown in the just revived Rose Bowl in Pasadena, Calif. The win put the Rose Bowl on the map (replacing a decade of chariot races as the post-parade feature) and established bowl games as a New Year's Day football tradition. Dietz went on to a long and successful career, now honored by his induction into the College Football Hall of Fame in 2012.

When football restarted after the end of World War I, Washington State officials wanted to continue with the Carlisle System. Welch was hired even before he returned home from service as a U.S. Army officer in France. He had some successful years but left because the school wanted a year-round coach. Next was Exendine, who was well steeped in Warner's method and had had success in his nine years at Georgetown University. While neither Welch nor Exendine had Dietz's success at Washington State, they did credible jobs and later coached at other schools. The Carlisle-Washington State Connection lasted from Dietz's arrival 1915 to 1925, Exendine's last year in Pullman.

Carlisle Indian School and Haskell Institute (now Haskell Indian Nations University) in Lawrence, Kans., were connected for decades as students and staff shuttled back and forth between these two government Indian boarding schools. When Carlisle was closed in 1918, the Indian sports mantle passed to Haskell. The Carlisle System began in the early 1920s with the hiring of Richard Hanley, a Dietz protege. He capped his career at Haskell by leading the Fightin' Indians to a 12-0-1 season in 1926.

Although Haskell built the first lighted stadium in that region of the country to honor that team, their football fortunes waned until Dietz took the reins in 1929 and turned in a 9-2-0 record. He was dubbed "Miracle Man" for accomplishing what many considered impossible. Like Carlisle, whose teams were referred to as "gypsies of the gridiron" because most of their games, especially the big ones, were played on the road, Haskell also traveled widely, even after building the stadium.

Dietz exposed Haskell students to nationally known figures such as Knute Rockne and Warner; both visited the school and addressed the student body, greatly inspiring many students. Unfortunately, economic pressure from the Great Depression caused government funding for Haskell to be cut and the athletic department to be slashed. Dietz left for the National Football League after the 1932 season, taking four Haskell stars with him. Haskell looked back to Carlisle to replace him.

Welch followed Dietz again after coaching at Randolph-Macon College and the University of Virginia, but scant resources prevented him from repeating Haskell's earlier success. The once-proud Haskell football tradition was over. In 1937, Welch accepted the head coaching position at victory-starved American University in Washington, D.C., but its administration mercifully terminated his contract after the 1938 season. During World War II, Welch coached the Georgetown Prep School team, served as athletic director for the Naval Torpedo Station and conducted a specialized training program for the Army at Georgetown University.

Long ago the sporting world acknowledged that Carlisle and Notre Dame were the leading sources of players for the early pro game. Now it is time to recognize Carlisle's place in preparing coaches and the great impact these men had in winning respect for the modern American Indian.

Tom Benjey is the author of *Keep A-goin': The Life of Lone Star Dietz* and *Doctors, Lawyers, Indian Chiefs*. He is a leading researcher of the Carlisle athletic program and lives near Carlisle, Penn.

TAINOS DISCOVER COLUMBUS

This season, visitors to the National Museum of the American Indian in New York can learn what really happened to the first peoples who encountered Columbus in 1492. Museum workshop coordinator Jorge Estevez (Taino) will explore the history and Indigenous cultural continuities of the Taino people of the Caribbean in his program, "Tainos Encounter Columbus," on October 11 at 6 p.m. in the Diker Pavilion. The program is free and open to the public.

Estevez, from the Dominican Republic, says, "I have been researching Taino culture for 30 years now. In the old days it was difficult since there was little work, but today there is a plethora of multi-disciplinary research available. My hope is that people will come away with a better understanding of the true fate of the first Native peoples to have prolonged contact with the Europeans."

The presentation and discussion will engage visitors through the exploration of material culture and images of original Spanish woodcuts from the period of initial contact. These woodcuts depict Taino people performing various cultural rituals inherent to their daily existence. Estevez will then superimpose contemporary images over the woodcuts to show the continued traditions being upheld by modern-day Tainos.

— Quinn Bradley (Navajo/Assiniboine)

Jorge Estevez (Taino).

PHOTO BY STEPHEN LANG

PHOTO COURTESY OF KIPLING GALLERY

Memories: An Ancient Past Abraham Anghik Ruben (Inuvialuit, b. 1951) Salt Spring Island, British Columbia, 2010. Whale skull, Brazilian soapstone and cedar; 69.3" x 81.5" x 24.4" Collection of Kipling Gallery, Ont., Canada.

MERGING ANCIENT MEMORIES

As a little boy growing up in Canada's Northwest Territories, Abraham Anghik Ruben heard the creation stories of his tribe, the Inuvialuit ("the real people"), alongside the legends of another Arctic people, the Viking Norse. Now, as a master sculptor and craftsman, Ruben illustrates the parallels of these two northern cultures by weaving together elements from each mythological landscape. Norse sagas about Odin, the god of war, and Thor, the god of thunder, entwine with Inuit tales about Sedna, the goddess of the sea, and other animal and earthly spirits to create a shared Arctic history about exploration, migration and change.

"At the time of first contact, the Inuit and the Vikings held similar spiritual and religious beliefs through their respective practices of shamanism," Ruben explains in an artist's statement from 2008. "As a storyteller, I have sought to bring life to these ancient voices from a time when these two northern people held a reverence for the land and for all living things therein."

For Ruben, these ancient voices are not so distant. Born in 1951 in a camp near Paulatuk ("place of soot"), he spent his early childhood traveling with his family across vast expanses of land and sea, hunting caribou, polar bear, musk-oxen and beluga whales, and "living to the ancient rhythms of life passed down through the generations." This traditional nomadic upbringing forged cultural and spiritual ties to his ancestors as well as to the Arctic. Ruben draws another parallel to this not-so-distant past by primarily working in stone, wood, bronze and bone – the very same natural materials that long-ago hunters, whalers and seafarers first used to survive.

His sculpture *Memories: An Ancient Past* contains the remnants of a massive whale skull that his nephew discovered just 30 miles up the coast from Paulatuk. The figures on the top depict the world of the Inuvialuit. On one side, a mother caresses her child while protecting a small shaman's apprentice beneath her hair. Because the Inuit regarded children as deceased relatives reborn, both mother and child enjoyed special reverence in the community. On the other side is an Inuit hunter standing at the prow of his *umiak*, a traditional Arctic boat, ready to harpoon a whale. At the center is a shaman with a hollow head and chest, representing his ability to travel between the physical and spiritual worlds. Below, Sedna opens her arms to reveal missing fingers that were cut off by her father to become different creatures of the sea.

Memories: An Ancient Past is part of the museum's new exhibition, *Arctic Journeys/ Ancient Memories: The Sculpture of Abraham Anghik Ruben.* The exhibition opens Oct. 4 in Washington, D.C., and is on view in the Sealaska Gallery, Second Level, through Jan. 3, 2013. It is presented in conjunction with the 18th Inuit Studies Conference Oct. 24-28 in Washington, D.C.

— *Molly Stephey*

A NEW HEADDRESS FOR THE DANCE

Hopi Kopatsoki, 2011. Made by Lavelle Frayne Mahle. Arizona. Wood, paint, parrot feathers, leather, yarn. 26/8785.

PHOTOGRAPH BY ERNEST AMOROSO

CECILE R. GANTEAUME

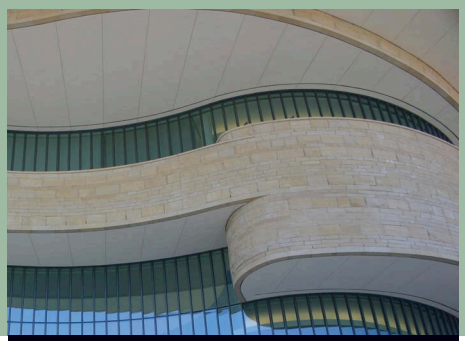
Late each summer when a young Hopi girl performs the Butterfly Dance, she is given a beautiful headdress called a *kopatsoki* by the young man with whom she partners for the dance. It is made especially for the dancer by her partner, or perhaps by one of his male relatives. Needing a new *kopatsoki* to present the Hopi Butterfly Dance in the *Circle of Dance* exhibition opening in October at the National Museum of the American Indian's George Gustav Heye Center in New York City, the Museum turned to Lavelle Frayne Mahle, a 35-year-old Hopi artist.

Born in Tuba City, Ariz., Mahle was raised in his mother's village, Sichomovi, located on the Hopi reservation in Polacca on the First Mesa. A full-time artist, Mahle is also the father of two boys and three girls ranging in age from two to 17. Mahle has been painting since he was nine. He first started painting in grade school, but it was from watching his uncles that he learned to paint, carve and draw in the Hopi way. Like his uncles, Mahle started carving and painting *katsinam* (representations of spiritual beings that bring blessings to the Hopi), *kopatsoki* and other traditional Hopi arts for his relatives for ceremonies. Over the years, Mahle mastered his media, becoming ever more skilled with his fine line work – an artistic means of expression at which he excels.

As Mahle explains, everything has a meaning in Hopi art; everything has a story to it that is related to Hopi life. Mahle says that he had the idea for painting the *kopatsoki* he created for the Museum in his mind for quite some time before he actually began working on it. Mahle placed a Niman *katsina* between two stalks of corn in the center of the *kopatsoki.* The Niman *katsina* sends all the *katsinam* to their spiritual home in the San Francisco Peaks at the end of the Niman (Going Home) ceremony. Mahle surrounded him with water symbolism and the rain that he brings to the Hopi. Even the colors Mahle selected represent, he says, the flow of water and the moisture that goes into the land to nurture crops.

At his family's suggestion, Mahle occasionally sells his work locally, notably at The Hopi Foundation in Flagstaff and Heard Museum in Phoenix, but it is creating for his community that he finds most satisfying. A prolific as well as talented artist, Mahle is working on a compendium of his work. He is proud to say that his oldest children have started painting.

Cecile R. Ganteaume, NMAI curator of *Circle of Dance,* is also the curator of *Infinity of Nations: Art and History in the Collections of the National Museum of the American Indian* (on display at the Museum's George Gustav Heye Center in New York City) and the editor of the publication of the same title. She is a recipient of a 2011 Secretary of the Smithsonian's Excellence in Research Award.



EXHIBITIONS + EVENTS CALENDAR

SEPTEMBER/OCTOBER/NOVEMBER 2012

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

WASHINGTON EXHIBITIONS

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TRADITIONAL KNOWLEDGE SHAPING OUR WORLD

OUR PEOPLES:
GIVING VOICE TO OUR HISTORIES

OUR LIVES:
CONTEMPORARY LIFE AND IDENTITIES

AS WE GROW:
TRADITIONS, TOYS AND GAMES

WINDOW ON COLLECTIONS
3RD LEVEL OVERLOOK

A SONG FOR THE HORSE NATION
THROUGH JAN. 7, 2013

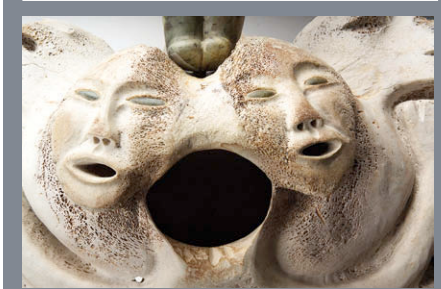


PHOTO COURTESY OF KIPLING GALLERY

ARCTIC JOURNEYS, ANCIENT MEMORIES:
THE SCULPTURE OF ABRAHAM ANGHIK RUBEN
THROUGH JAN. 2, 2013

PHOTO COURTESY OF KIPLING GALLERY

Memories: An Ancient Past Abraham Anghik Ruben (Inuvialuit, b. 1951) Salt Spring Island, British Columbia, 2010. Whale skull, Brazilian soapstone and cedar; 69.3" x 81.5" x 24.4". Collection of Kipling Gallery, Ont., Canada.

CALENDAR LISTINGS

AS WE GROW: TRADITIONS, TOYS AND GAMES
Window on Collections, Third Level Overlook
This exhibition examines more than 100 objects that illustrate how Native American children play – competing in ball games, dressing up dolls, playing in the snow. But Native children's toys and games are more than playthings. They are ways of learning about the lives of grown men and women and the traditions of families and communities. The toys, games and clothing in these cases come from all over North, Central and South America and represent more than 30 tribes.

EXHIBITION OPENING: ARCTIC JOURNEYS, ANCIENT MEMORIES: THE SCULPTURE OF ABRAHAM ANGHIK RUBEN
Thursday, Oct. 4
Continues through Jan. 2, 2013
Sealaska Gallery, Second Level
Abraham Anghik Ruben's sculpture envisions the rich prehistory of the North American Arctic, embracing the early Viking expeditions to the New World counterbalanced with the sustained settlement, whaling culture and spiritual life of his Inuvialuit ancestors. Through his powerful and compelling sculptures, the myths and legends of ancient Northern cultures find new life and expression.
The exhibition is presented as part of the 18th Inuit Studies Conference (October 24-28, 2012) hosted by the Arctic Studies Center, National Museum of Natural History, Smithsonian Institution.

PUBLIC PROGRAMS

RICK BARTOW'S *WE WERE ALWAYS HERE* OUTDOOR SCULPTURE INSTALLATION AND DEDICATION

FRIDAY, SEPT. 21
5:30 p.m.
NMAI on the National Mall, Washington, D.C.

Frank LaPena, blessing and song, 5:30 p.m.

Rick Bartow and the Backseat Drivers, 6:30 p.m.

We Were Always Here features Bear and Raven, Healer and Rascal, sitting atop the sculpture poles; one, slow and methodical, fiercely protective of her children; the other a playful, foible-filled teacher of great power. Both Bear and Raven are focused on water and salmon for serious reasons. The salmon reflect the health of the environment, in particular water, the source of all life. The sculpture by Rick Bartow (Wiyot) will be located at the northwest corner of the landscape along Jefferson Drive.

RICK BARTOW OUTDOOR SCULPTURE EVENTS SATURDAY, SEPT. 22

Frank LaPena songs, 10:30 a.m.

Rick Bartow drawing workshop, 11 a.m.

Wiyot dance group, 1 p.m. & 3 p.m.

Rick Bartow and the Backseat Drivers, 5:30 p.m.

Wiyot Dance Group
Sunday, Sept. 23
1 p.m. & 3 p.m.

Calaveras de azucar (or "sugar skulls") adorn a Day of the Dead altar in the museum's Potomac Atrium.

PHOTO BY KATHERINE FOGDEN

STELLAR CONNECTIONS: EXPLORATIONS IN CULTURAL ASTRONOMY
Saturday, Oct. 20
2 p.m. – 4:30 p.m.
Rasmuson Theater, First Level
Live Webcast
In Indigenous worldviews where humanity, nature and the spiritual realm are closely connected, the night sky provides spiritual and navigational guidance, timekeeping, weather prediction and stories and legends that tell us how to live a proper life. Cultural astronomy, also referred to as archaeo-astronomy or ethno-astronomy, explores the distinctive ways that astronomy is culturally embedded in the practices and traditions of various peoples. This symposium brings together four cultural astronomy experts on Native traditions of different regions – Ojibwe, Inuit, Andean and one African. Speakers include Michael Wassegijig Price, John MacDonald, Gary Urton and Babatunde Lawal. Presented in conjunction with the *African Cosmos: Stellar Arts* exhibition now on view at the National Museum of African Art.

DAY OF THE DEAD/ DIA DE LOS MUERTOS
Saturday & Sunday, Oct. 20 and 21
10:30 a.m. – 4:30 p.m.
Potomac Atrium and other museum locations
Follow the butterflies and celebrate the return of the ancestors with the museum's annual Dia de los Muertos tribute. This colorful celebration of life will include food demonstrations by the museum's Mitsitam Cafe, cultural presentations by La Danza de los Tecuanes, hands-on activities like making your own *papel picado*, a type of traditional Mexican folk art, or painting on a Dia de los Muertos mural.

RACIST STEREOTYPES AND CULTURAL APPROPRIATION IN AMERICAN SPORTS
Thursday, Nov. 1
10 a.m. – 5:45 p.m.
Rasmuson Theater, First Level
Live Webcast
Join a series of panel discussions on racist stereotypes and cultural appropriation in American sports featuring commentators, scholars, authors and representatives from sports organizations. Speakers will explore the mythology and psychology of sports stereotypes and mascots; examine the retirement of "Native American" sports references and efforts to revive them at the University of Oklahoma, Stanford University, Dartmouth College and Syracuse University, as well as those schools under the NCAA policy on "hostile and abusive" names and symbols and engage in a lively "community conversation" about the Washington, D.C., professional football organization's name and logo. Reception to follow in the Potomac Atrium.

NAVAJO SKIES
Wednesday, Nov. 7 – Thursday, Nov. 8
1:15 p.m., 2 p.m., 2:45 p.m., 3:30 p.m. & 4:15 p.m.
Potomac Atrium, First Level
Join Dr. Nancy Maryboy (Cherokee) and Dr. David Begay (Navajo) in their 16-feet-high Skyscan dome for a unique exploration of the skies, Navajo style! Native people have keenly observed the universe for thousands of years. Maryboy and Begay will provide colorfully

Richard Nixon wears a feather headdress and carries a tomahawk at an American Indian reservation in Minot, North Dakota. The tomahawk and headdress were presents from Carl Whitman of Fort Berthold.

PHOTO COURTESY OF BETTMANN/CORBIS

illustrated examples of the Navajo ways of knowing the sky with comparisons to western astronomy. Learn how Navajo constellations relate to hunting and planting cycles, ways of living in harmony with Mother Earth and Father Sky, and how Navajo Coyote stories can speak to the origins of the universe. *Check the museum calendar for up-to-date museum locations and show times.*

NATIVE PRIDE DANCERS
Friday, Nov. 9
11:30 a.m. & 1:30 p.m.
Potomac Atrium

Authentic regalia…rhythmic drumming…skilled footwork…experience the excitement of a Native 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 freestyle 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.

NIXON AND THE AMERICAN INDIAN: THE MOVEMENT TO SELF-DETERMINATION
Thursday, Nov. 15
10:30 a.m. – 12 p.m.
Rasmuson Theater, First Level
Live Webcast

President Richard Nixon dramatically changed the federal government's Native policy. He directed it toward restoration and self-determination and away from termination of the reservations and destruction of Native cultures. Fortifying the fiduciary relationship of the federal government for the tribes was central to ensuring that Nixon's policy and practice succeeded. The President set this course early in his administration with a landmark Special Message to the Congress on Indian Affairs of July 8, 1970. Significant legislation was submitted, litigation instituted and direction provided by presidential appointees and legislative leaders during Nixon's time in office from

Wiyot dancers Brandon Volin on left and Chad Markussen on the right during a demonstration in 2009 on the Wiyot reservation in California.

PHOTO COURTESY OF THE WIYOT TRIBE

1969 to 1974. The White House and administration officials who worked with President Nixon on these policies will discuss this subject and what it means to the American Indian. Contemporary leading American Indian law scholars will also address the progressive results of these activities that were instituted more than 40 years ago. David Ferriero, the Archivist of the United States, will deliver opening remarks. The symposium features Reid Peyton Chambers, former DOI Associate Solicitor; Kevin Gover, Director of the National Museum of the American Indian; Lee W. Huebner, Nixon White House Department Director of Research and Writing; Bobbie Kilberg, Domestic Council Staff Assistant and Wallace Johnson, former Assistant Attorney General for Lands and Natural Resources. Co-sponsored with the Richard Nixon Foundation and the National Archives.

NATIVE FESTIVAL: MVSKOKE ETVLWV (MUSCOGEE PEOPLE)
Thursday, Nov. 15 - Saturday, Nov. 17
10:30 a.m. – 4:30 p.m.
Potomac Atrium and other museum locations
The Muscogee (Creek) Nation celebrates its tribal history and heritage with three days of food, presentations, performances and, in honor of Veterans Day, daily stories from members of the Muscogee Nation Honor Guard. Other activities or demonstrations include Muscogee singers, storytellers and booths showcasing Muscogee art and craft, the Muscogee language, tribal cooking and Muscogee (Creek) Nation tribal programs and services.

NATIVE AMERICAN HERITAGE DAY
Friday, Nov. 23
10 a.m. – 5:30 p.m.
Welcome Desk, Mitsitam Cafe, and other museum locations
Buttons commemorating Native American Heritage Day will be given to all visitors.

NATIVE FILM

SEPTEMBER DAILY SCREENINGS

12:30 p.m.
NATIVE ARTISTS SHORT FILM PROGRAM

3:30 p.m.
WHEN THE SEASON IS GOOD: ARTISTS OF ARCTIC ALASKA
(2005, 65 min.) U.S.
Director: Andrew Okpeaha MacLean (Inupiat)
Four contemporary Alaska Native artists – an ivory carver, a skin sewer, a sculptor and a painter – from the Bering Sea and Arctic regions share their personal stories, expressing the complex relationships between art, culture, economics and survival in some of the most remote places in the world.

CONTINUED →

A scene from the film *Mesnak*, screening Friday, Nov. 2.

PHOTO COURTESY OF K-FILMS AMERIQUE

OCTOBER DAILY SCREENINGS

12:30 P.M.

PELQ'ILC/COMING HOME
(2009, 33 min.) Canada
Director: Helen Haig-Brown (Tsilhqot'in)
Individuals in two communities of the Secwepemc Nation in south-central British Columbia share their experience in cultural renewal and recovery. The holistic education process they are engaged in is deeply rooted in language, family and tradition as way to strengthen them and carry them forward as a people.

MOM N' ME
(2010, 3 min.) Canada
Director: Helen Haig-Brown (Tsilhqot'in)
The filmmaker traces the loss of language over three generations of her family – and her own desire to recover it.

3:30 p.m.

CRY ROCK
(2010, 29 min.) Canada
Director: Banchi Hanuse (Nuxalk)
The wild beauty of British Columbia's Bella Coola Valley combined with watercolor animation illuminates a young filmmaker's journey to the intersection of Nuxalk language and story, culture and history.

SPELLING BEE
(2010, 3 min.) Canada
Director: Zoe Leigh Hopkins (Heiltsuk/Mohawk)
Daydreams of a Native-language spelling bee inspire a young girl.

NOVEMBER DAILY SCREENINGS

12:30 p.m. and 3:30 p.m.

?E?ANX/THE CAVE AND SIKUMI
(2009, 11 min.) Canada
Director: Helen Haig-Brown (Tsilhqot'in)
A hunter discovers a portal to the spirit world in this moving rendering of a story told in the filmmaker's community.

SIKUMI/ON THE ICE
(2008, 15 min.) U.S.
Director: Andrew Okpeaha MacLean (Inupiaq)
An Inuit hunter drives his dog team out on the frozen Arctic Ocean in search of seals, but instead, he becomes a witness to murder…and knows both victim and the killer.

CANES OF POWER: SYMBOLS OF PUEBLO SOVEREIGNTY
Saturday, Sept. 8
Dinner: 5 p.m. – 6:30 p.m.
Film Screening: 7 p.m.
Rasmuson Theater, First Level

CANES OF POWER
(2012, 52 min.) U.S.
Directors: Pam Pierce and Nick Durrie
In 1864, President Abraham Lincoln recognized Pueblo independence by bestowing an ornamental, silver tipped cane to each Pueblo Nation. From more than 500 Indian nations in the United States, only New Mexico's 19 Pueblos received these symbolic gifts of sovereign status. The Lincoln Canes documentary, *Canes of Power,* allows the Pueblo people to tell the story of the Canes, and the struggle for sovereignty, upon which cultural survival depends. *Canes of Power* is told through historical narrative, interviews, video images of Pueblo communities and photographic or oral histories of cultural and political events

DINNER & A MOVIE: MESNAK
Friday, Nov. 2
Dinner: 5 p.m. – 6:30 p.m.
Film Screening: 7 p.m.
Rasmuson Theater, First Level

MESNAK
(2011, 96 min.) Canada, Yves Sioui Durand (Huron-Wendot)
Producer: Ian Boyd
When he unexpectedly receives a photo of his birth mother, young actor Dave Brodeur (Victor Andres Turgeon-Trelles) leaves Montreal and his repertory work on Shakespeare's Hamlet for the desolate reserve community of Kinogamish, in search of his Native history and culture. He finds his mother is on the verge of marrying the town's chief (and fellow recovering alcoholic), who is basking in the proceeds from a logging deal. With the help of a local sage and friend of Brodeur's long-dead father, he uncovers secrets that destabilize the town's balance of power and explain his own past. World premiere at the 2011 imagineNATIVE Film + Media Arts Festival. For mature audiences. Question and answer with director Yves Sioui Durand and producer Ian Boyd. Cuisine from our Zagat-rated Mitsitam Cafe will be available for purchase from 5 p.m. – 6:30 p.m. Seats in the theater are limited, register online at: www.AmericanIndian.si.edu/calendar.

NATIVE THEATER

THE QUEEN'S WOMEN
Sunday, Oct. 14
2 p.m.
Rooms 4018-4019, Fourth Level
This audience-interactive short play is a re-telling of an event that happened at the Salvation Army Hall in Hilo, Hawaii, in 1897. The women's branch of the Hawaiian Patriotic League hosted a meeting and welcomed emissaries of Queen Lili'uokalani, who were on Hawaii Island to gather petition signatures in opposition to annexation of Hawaii to the United States. The author of the play, Helen Edyth Didi Lee Kwai, was Native Hawaiian. Seating is limited and is first come, first served.

EXHIBITIONS + EVENTS CALENDAR

SEPTEMBER/OCTOBER/NOVEMBER 2012

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

NYC EXHIBITIONS

WE ARE HERE! THE EITELJORG CONTEMPORARY ART FELLOWSHIP
THROUGH SEPT. 23, 2012

INFINITY OF NATIONS: ART AND HISTORY IN THE COLLECTIONS OF THE NATIONAL MUSEUM OF THE AMERICAN INDIAN
ONGOING

INDIVISIBLE: AFRICAN-NATIVE AMERICAN LIVES IN THE AMERICAS
THROUGH SEPT. 30, 2012

UP WHERE WE BELONG:
NATIVE MUSICIANS IN POPULAR CULTURE
THROUGH AUGUST 11, 2013

CIRCLE OF DANCE
OPENS OCT. 6

JULIE BUFFALOHEAD:
LET THE SHOW BEGIN
OPENS OCT. 20

C.MAXX STEVENS:
HOUSE OF MEMORY
OPENS NOV. 10

PUBLIC PROGRAMS

GENEALOGY WORKSHOP
Thursday, Sept. 13
6 p.m.
Angela Walton Raj offers step by step strategies in documenting Native ancestry in African American families using 19th and 20th century records.

OPEN HOUSE NEW YORK
Saturday, Oct. 6 – Sunday, Oct. 7
1 p.m. – 4 p.m.
Join three Custom House agencies – the General Services Administration, The National Archives and Records Administration and the National Museum of the American Indian – in a joint program celebrating our historic building. Building tours will be held at 1 p.m. and 3 p.m.

TAINOS ENCOUNTER COLUMBUS
Thursday, Oct. 11
6 p.m.
Jorge Estevez (Taino) shares through stories and images the history and the culture of the Taino people of the Caribbean.

STORYBOOK READINGS AND HANDS-ON ACTIVITY
Saturday, Oct. 13
1 p.m.
Listen to stories about corn and giving thanks: *Itse Selu: Cherokee Harvest Festival*, by Daniel Pennington and *Giving Thanks: A Native American Good Morning Message*, by Chief Jake Swamp. Make a corn-husk doll to take home.

TEACHING ABOUT NATIVE PEOPLE FROM NEW YORK: A WORKSHOP FOR EDUCATORS
Thursday, Oct. 18
3:45 p.m. – 6:30 p.m.
Learn new ways to teach about the history, culture and contemporary stories of Native people from New York. Danielle S. Kleiner (Mohawk) and Marissa Corwin (Seneca) will model engaging lessons targeted to third, fourth and fifth graders that you can easily recreate in the classroom. Reservation required: (212) 514-3704.

PHOTO COURTESY OF THE ARTIST

C.Maxx Stevens, *Dad's House*, 2012 (detail). Horse hair, feathers, cotton cloth, 9' x 3' x 6'.

C.MAXX STEVENS: HOUSE OF MEMORY
Saturday, Nov. 10, 2012 – June 16, 2013
C.Maxx Stevens (Seminole/Muscogee) is a visual storyteller whose eclectic constructions tell stories about places and people from her past. The sculpture, installation and prints in this exhibition address memory through cultural and personal symbols, and illustrate the complexities of the contemporary Native experience.

Dia de los Muertos/Day of the Dead altar.

PHOTO BY KATHERINE FOGDEN

Comanche family, early 1900s. Part of the exhibit, *Indivisible: African-Native American Lives in the Americas.*

PHOTO COURTESY SAM DEVENNEY

DIA DE LOS MUERTOS/
DAY OF THE DEAD CELEBRATION
Saturday, Oct. 27
1 p.m. – 4 p.m.
Honor the ancestors in a day full of activities for the entire family including hands-on workshops, music and dance.

FILM + VIDEO

DAILY SCREENINGS
The Screening Room, Second Floor

Through Sunday, Oct. 21

EVERYBODY DANCE!
Daily at 10:30 a.m., 11:45 a.m., 1 p.m. and 3 p.m. and on Thursdays at 5:30 p.m.
This program of a dozen short films celebrates the variety and power of Native dance in the Western hemisphere. Among the dances, both traditional and contemporary, at the heart of each film are the hula from Hawaii, the Ute Bear Dance, the fancy dance, and dances from the Heiltsuk of the Northwest Pacific Coast and the Tontonac of Mexico. Shown in conjunction with the exhibition *Circle of Dance.*

Monday, Oct. 22 – Sunday, Nov. 4

Spooky Tales
Daily at 1 p.m. and 3 p.m. and on Thursdays at 5:30 p.m. Most works have English subtitles.

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

Las de Blanco/Dressed in White (2008, 6 min.) Mexico. Aida Salas Estrada. Produced by the Center of Indigenous Arts, Vera Cruz. Unexpected visitors join a family in northern Veracruz, gathered together after many years to celebrate the Day of the Dead.

CONTINUED →

EXHIBITIONS + EVENTS CALENDAR

SEPTEMBER/OCTOBER/NOVEMBER 2012

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

Monday, Oct. 22 – Sunday, Nov. 4
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.

Smithsonian
National Museum of the American Indian

MUSEUMGUIDE

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

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

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

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

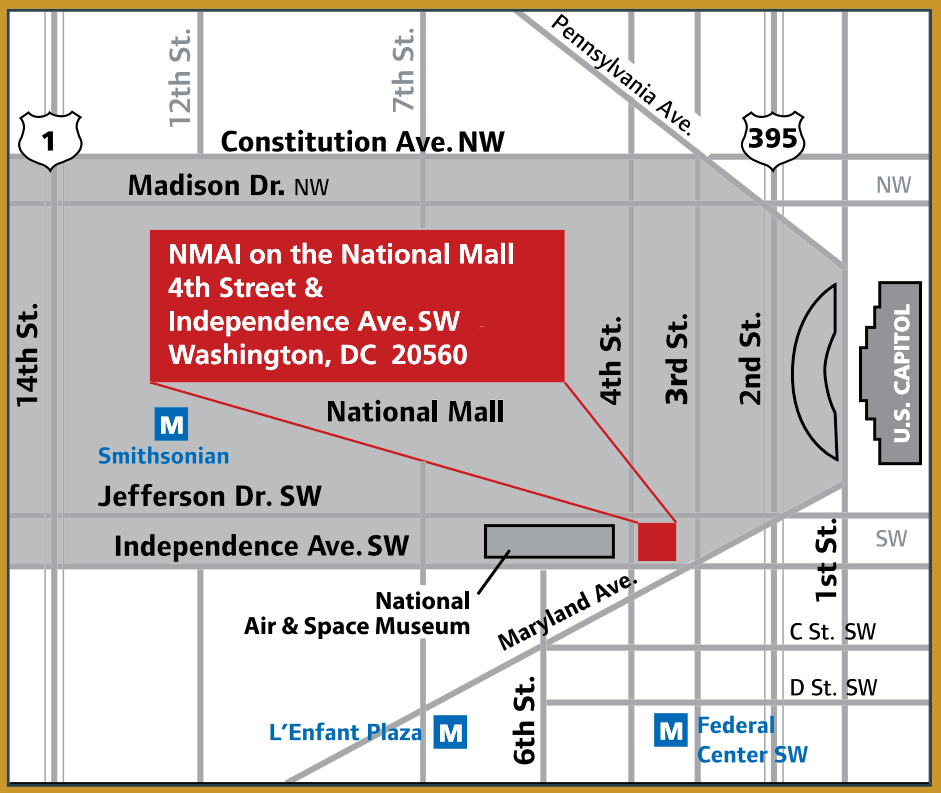
NEAREST METRO STATION:
L'Enfant Plaza (Blue/Orange/Green/Yellow lines). Take the Maryland Avenue/Smithsonian Museums exit.

ADMISSION: Free to the public.

FREE 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 Roanoke Museum Store; 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.



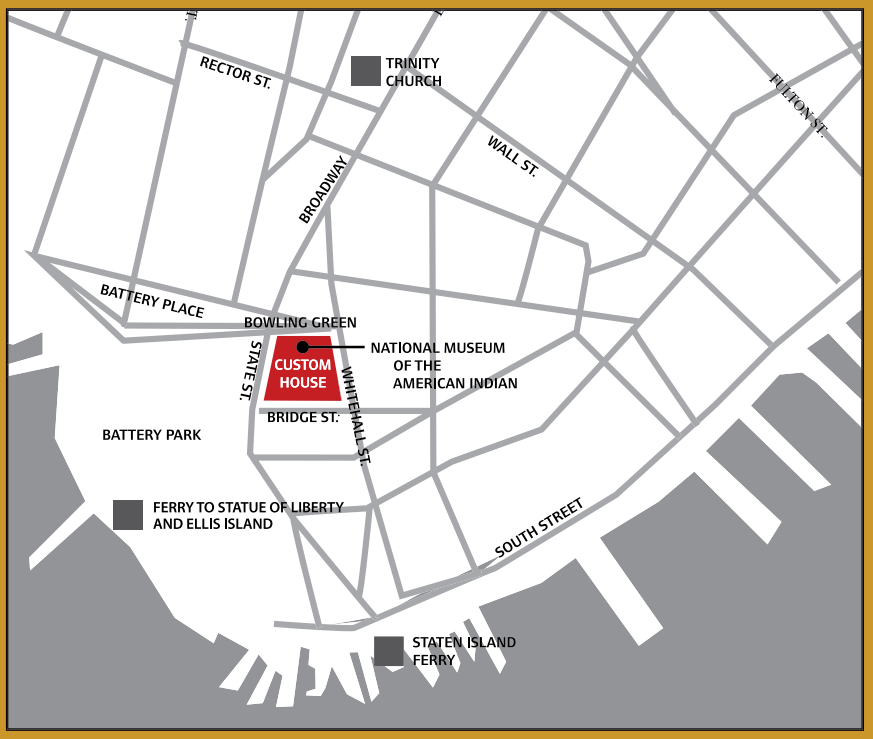
NMAI IN NEW YORK CITY

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.



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

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Himmaka Nittak Naachokma'siat Chokma Finha'

SEASAM

The Chickasaw Nation

invites you to
the eighth annual

Southeastern Art Show and Market

October 5 - 6, 2012
Tishomingo, Oklahoma

For more information, contact the Chickasaw Nation Division of Arts and Humanities at (580) 272-5520 or email artistinfo@chickasaw.net.

the Chickasaw Nation

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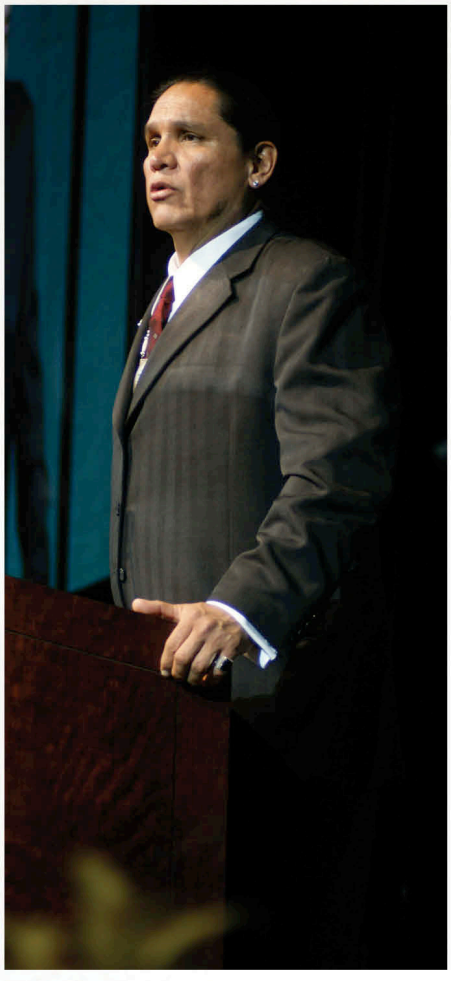
WWW.INDIANGAMING.ORG

INDIAN GAMING PHOENIX 2013

TRADESHOW & CONVENTION



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