

NATIONAL MUSEUM of the AMERICAN
INDIAN

FALL 2013

**FASHION
STATEMENTS**

FROM KIVA NEW TO
PROJECT RUNWAY

NO MORE CUTE
WARBONNETS

THOSHOGRAHY



TAINO
IN THE VATICAN

THE MODERN SPIRIT
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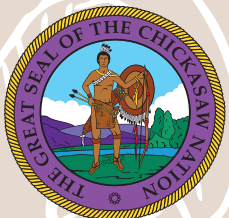
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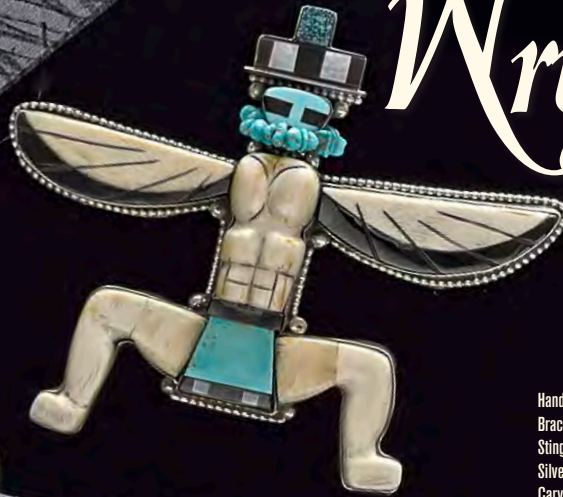
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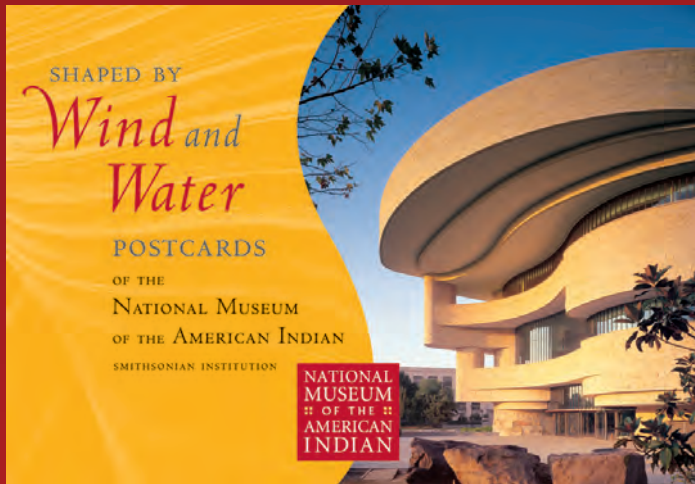


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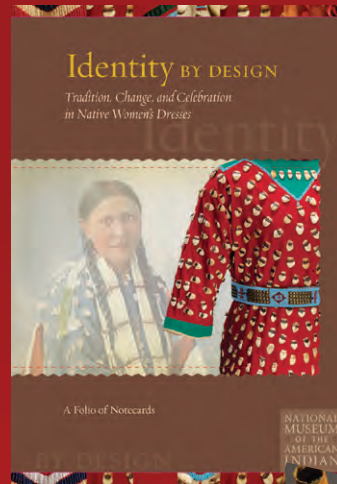
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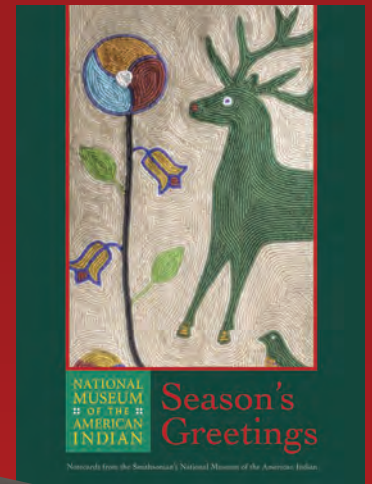
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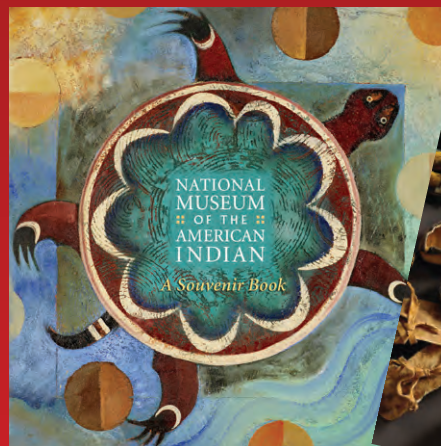
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STEREOTYPE:
Misconceptions of the Native American

Changing Hands: Art Without Reservation 3 / Contemporary Native Art from the Northeast and Southeast was organized by the Museum of Arts and Design, New York and has been made possible by the National Endowment for the Arts. The presentation of *Changing Hands 3, Selected Works at MoCNA* is made possible with additional support from the Dobkin Family Foundation.

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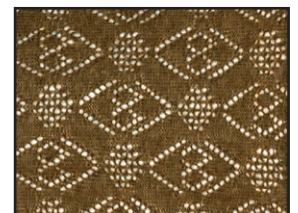
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PHOTO BY DAVID M. RUSSELL, COURTESY OF LIFETIME TELEVISION.

ON THE COVER: Patricia Michaels (Taos Pueblo) wowed the judges of the *Project Runway* television competition with this blue dress studded with mica pendants; one called it “techno powwow.” The mica sheets, an important traditional material for the Taos Pueblo people, are enclosed in silver hoops forged in the blacksmith shop of Michaels’ stepfather and hand-sewn on the dress.

Silk organza and silk crepe in winter blue, 1½” and 2½” mica piettes, ½” silver piettes, size 6, horsehair headpiece in winter blue, modeled by Katrina, February 7, 2013, *Project Runway*, Season 11.

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TAINO IN THE VATICAN

After years of restoration, officials of the Vatican Museum recently announced that a detail in the Pinturicchio frescos in the Borgia Apartment is probably the earliest known European depiction of American natives. But the six figures, very likely the surviving Taino brought back by Columbus on his first voyage, are no strangers to us. We even know one by name.

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FASHION STATEMENTS FROM KIVA NEW TO PROJECT RUNWAY

When Patricia Michaels (Taos Pueblo), the noted southwest fashion designer, nearly won the popular *Project Runway* television show, she served notice that Indians are ready to take on the intensely competitive fashion industry on their own terms. She represents a Native breakthrough that has been building for three generations.

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DESIGNING INDIANS

A new cohort of Native designers is ready to make its mark.

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NO MORE CUTE WARBONNETS: RECLAIMING INDIAN FASHION

Mainstream fashion has too often exploited the most revered icons of tribal life. A leading historian of Indian fashion says it’s time to call a halt.

38 THOSHOGRAHY

Fashion photographer Anthony (Thosh) Collins is responding to misappropriation with his own respectful style of Native chic, showing how it should be done.

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FROM CEDAR TREE TO CEDAR STREET: THE MODERN SPIRIT OF GEORGE MORRISON

The “grandfather of Native modernism,” painter Morrison (Grand Portage Band of Chippewa) had deep roots in both 20th century abstract art and his Lake Superior homeland. A new exhibit highlights his most stunning images.



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INSIDE NMAI

48 THE ANISHINAABE PLACE

Morrison's contemporaries, and their traditional context, are on view in a companion exhibit *Before and after the Horizon: Anishinaabe Artists of the Great Lakes* at New York's National Museum of the American Indian.

50 MUCH MORE THAN A DOLL

Contemporary female crafters demonstrate the artistry behind *Grand Procession*, the Sealaska Gallery exhibit of figures from the Charles and Valerie Diker Collection.

52 FASHION PLATE

The 18th century fashion sense of the Great Lakes is preserved in an ensemble collected by Lieutenant Andrew Foster around 1790 during his military service at frontier forts near Detroit and Michilimackinac.

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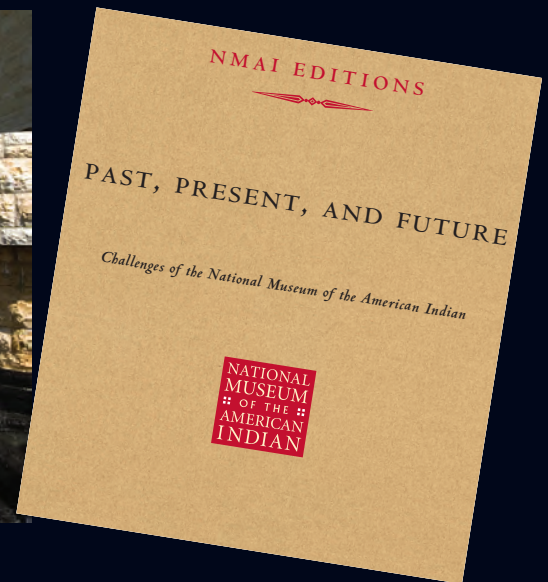
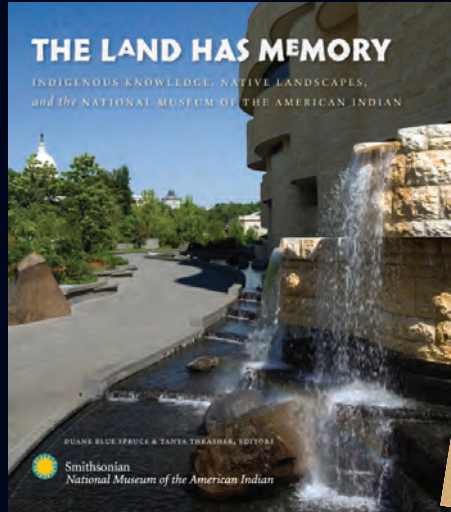
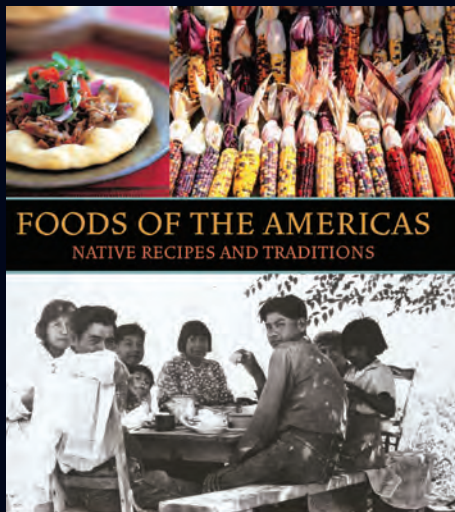
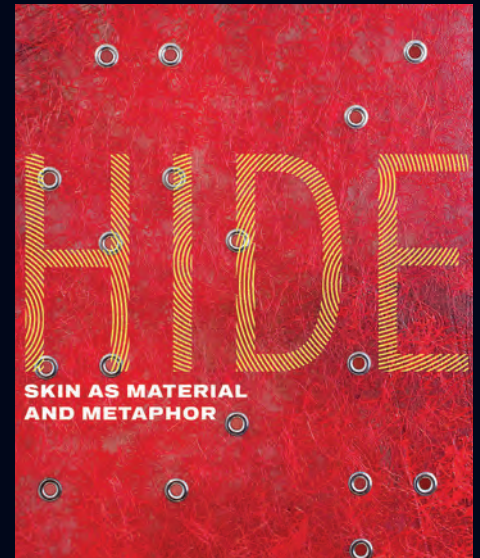
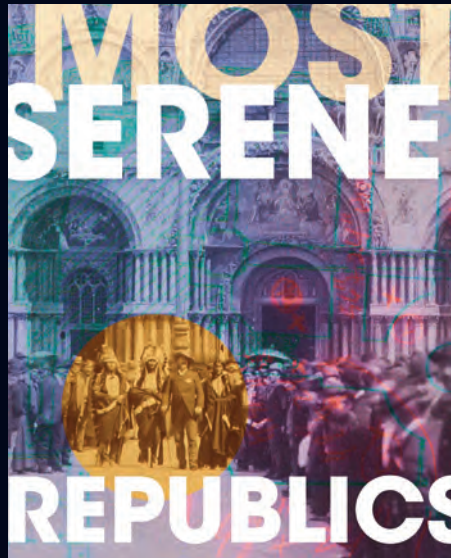
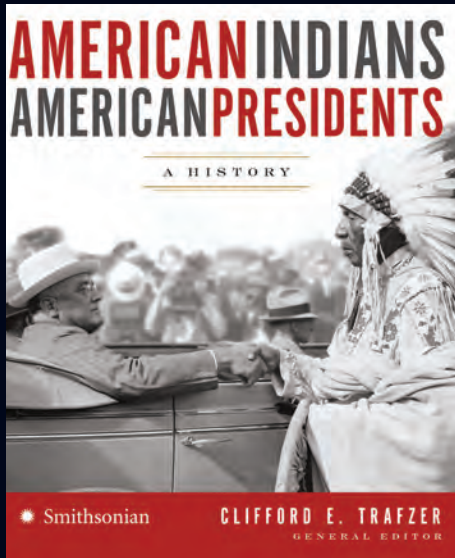
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LIVING IN THE ANTHROPOCENE

Native cultures have long recognized and celebrated the interrelatedness of all life on Earth. Thousands of years of keen observation and intimate experience of their surroundings have produced a complex ecological knowledge that is benefiting science today. As we tackle global change and today's increasingly complex environmental issues, this wisdom is more important than ever. Since 2007, the National Museum of the American Indian (NMAI) has held annual symposia on the vital topic of climate change. These programs are at the heart of the museum's ongoing dedication to disseminate knowledge about sustainable living and advance understanding of climate change.

Smithsonian scholars from many different museums and research centers are conducting research on global environmental change and humanity's responses to those changes. A consensus has emerged that the tremendous pace and scope of transformations occurring on the Earth, with profound effects on plants, animals, and natural habitats, is primarily the result of human activities.

Climate change is also occurring at a time of rapid social, economic, political, and technological transformation. Literature and the arts are affected too with writers and artists struggling to express unprecedented social and environmental upheavals. The effects of humans on the planet, and our knowledge of those effects, places the world in a new epoch, the *Anthropocene*, or The Age of Humans.

Secretary Wayne Clough called for a pan-Institutional effort to examine the effects of climate change and other challenges to our environment, our biodiversity, and our society from the perspectives of science, history, art, and culture. In response, a consortium of Smithsonian scholars created the Anthropocene Committee, of which the National Museum of the American Indian is an original member. On October 11, 2012, the committee hosted a high-level symposium, *The Anthropocene: Planet Earth in the Age of Humans*, to discuss and deliberate on these global changes. (You can find the symposium program at <http://www.si.edu/consortia>.) Subsequently, the Secretary charged the committee to consider how the Smithsonian could confront the magnitude of the Anthropocene in our world. (Secretary Wayne Clough, Dec. 6, 2012, Climate Change: Connecting the Dots: <http://prism.si.edu/os/>)

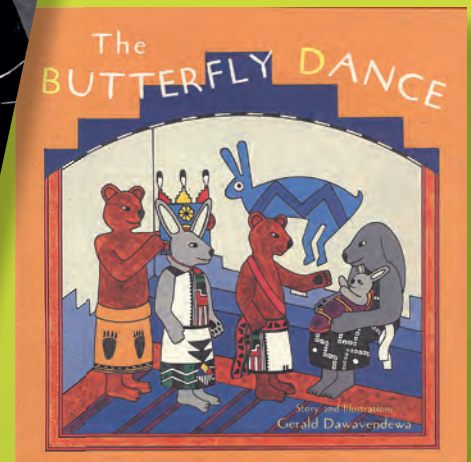
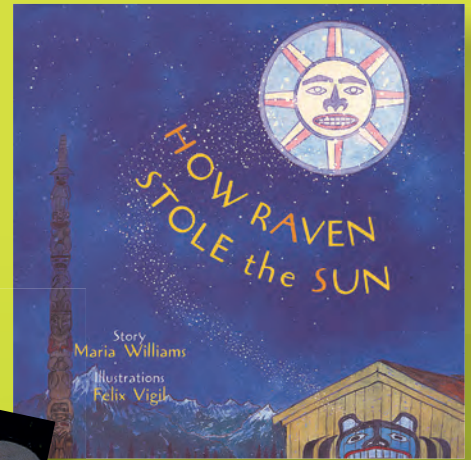
The National Museum of the American Indian has been selected to serve on the Smithsonian Anthropocene Executive Committee. Beginning with the winter issue of *American Indian* magazine, a regular column will present the latest Smithsonian research, innovations, and programs that address the issue of climate change and sustainability. I hope you look forward to the column, "Living in the Anthropocene," on one of the most important challenges facing the Smithsonian for decades to come. ✿

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

P.S. The Anthropocene: Planet Earth in the Age of Humans is the theme for a monthly lecture series by Smithsonian scholars and researchers. For upcoming lectures and to watch videos of past ones, visit: <http://www.si.edu/consortia/castlelectureseries>.



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Child's parka, Niuam (Comanche),
ca. 1890. Lynx skin/fur.
Collected by M.R. Harrington in 1909. (02/1503)

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FROM THE SHADOWS OF HISTORY: TAINO AT THE VATICAN

BY JOSE BARREIRO

In a cleaning of frescoes at the Vatican, from the clouding dust of centuries, emerge naked figures – five, maybe six men. Amidst horses and helmeted soldiers, wearing feathered headdresses, the men seem to dance. One man, naked, leg raised in movement, faces out prominently; another one, seen from behind, buttocks bare, bends a knee forward, right arm raised, perhaps holding a feather, as if in dance.

Authorities at the Vatican, perplexed at first, have surmised over seven years since this drawing began to emerge that the figures represent American Indians – specifically the Arawak-speaking Caribbean island people, Taino – who greeted Christopher Columbus. The Vatican authorities also announced their conclusion that these are indeed the first images drawn of American Indians in Europe. Perhaps it is so. We can, with some certainty, even give a name to one of the figures, Diego Colon, the adopted Taino son of Columbus, the central figure in my historical novel *Taino* (Fulcrum, 2012) and a constant presence to me over several years of writing.





IMAGE COURTESY OF THE VATICAN MUSEUM

ABOVE: Bernardino di Betto (Pinturicchio) (1454-1513) *Resurrection of the Christ*, 1492-94. Fresco in Borgia Apartments, the Vatican. DETAIL, LEFT: Possible depiction of Taino captives presented by Columbus at Spanish court. Inset is very likely by one of Pinturicchio's many assistants, who filled in much of his backgrounds.



TAINO AT THE VATICAN



Joseph-Nicolas Robert-Fleury (1797-1890). *The reception of Christopher Columbus by King Ferdinand II and Queen Isabel of Spain in Barcelona, 1492*. Musee du Grand-Palais, Paris. Robert-Fleury's depiction of the presentation of the Taino captives shows some striking similarities to the Vatican fresco, especially the presence of Spanish soldiers on horseback.

“THE RETURN OF COLUMBUS FROM HIS FIRST VOYAGE AND THE NEWS OF HIS ‘DISCOVERY’ HAD MASSIVE DISSEMINATION THROUGHOUT EUROPEAN COUNTRIES. A MARVEL OF CALCULATED SELF-PROMOTION, COLUMBUS’ FIRST LETTER TO THE SPANISH SOVEREIGNS CONTAINED A GENIAL NARRATIVE FOR THE EMERGENT RENAISSANCE.”

The scene is but a sketch, almost ghostly, etched in a small space of the large fresco called *Resurrection of the Christ* by Renaissance painter Bernardino di Betto (Pinturicchio). The Vatican fresco is located in the Appartamento Borgia, the space once occupied by Pope Alexander VI, Rodrigo, the “Borgia Pope,” as his name indicates, from the prominent Spanish family whose reign at the Vatican was one of paramount intrigue, corruption and mayhem. Pinturicchio, the “little painter,” worked on the monumental fresco—an artistic act intended to celebrate the sanctity of the Borgia Pope—starting in 1492 and finished at the end of 1494. The decora-

tion of the Pope's quarters was in active execution as news of Columbus' "descubrimiento" spread rapidly throughout Europe.

Antonio Paolucci, Vatican Museums director, associates the newly revealed fresco figures with "the Indians" described by Columbus – most obviously in drafts of his *First Letter to the Spanish Monarchs*, written during his return voyage and posted to the Spanish Court and his other investors immediately upon his Iberian landfall in mid-March 1493. Not only the letters, but also legendary public ceremonies celebrating Columbus' triumphal return provided visual representations of Caribbean Indigenous people for European imaginations. The Taino captives he brought back with him – estimated initially at 10 but reduced by disease to six – were put on display at these events along with his other curiosities.

Paolucci makes a strong argument that by mid-1493, in Rome, Pope Alexander VI must have had access to Columbus' *Letter* and thus had read the descriptions of "the Indians" he had ostensibly encountered, suggesting the prototype for the recovered figures in the *Resurrection* fresco. This is a respectable scenario explaining that the images are in fact of those first Taino captives – invented curiosities of the first contact, but who, as we shall see, achieved some early historical identity and gained their place in legendary narrative.

The return of Columbus from his first voyage and the news of his "discovery" had massive dissemination throughout European countries. A marvel of calculated self-promotion, Columbus' first letter to the Spanish sovereigns (actual title, *Letter of Columbus, on the islands of India beyond the Ganges recently discovered*) contained a genial narrative for the emergent Renaissance. In fortuitous timing, the world-changing story rode the newly established power of the printing press – thus the *Letter* was republished widely and quickly, over 50 times, in more than a dozen European capitals.

By mid-1493, a poem praising Columbus' deed based on the *Letter* was being recited and sung in street corners of Rome and Florence. No doubt, the momentous news was fully noted in Vatican discussions. The Columbus missive spoke of fabulous potential for wealth, major gains to be made in gold, natural resources and cheap indigenous labor.

"THE SIX CAPTIVE TAINOS BROUGHT TO SPAIN BY COLUMBUS WERE PROMINENTLY FEATURED AND A YOUNG MAN FROM GUANAHANI, THE FIRST ISLAND CLAIMED BY COLUMBUS, CAUGHT THE QUEEN'S EYE. COLUMBUS WOULD ADOPT THE TAINO ADOLESCENT, AND HE WOULD BECOME KNOWN TO HISTORY AS DIEGO COLON..."

The promise was of power to set in motion a major colonization of lands, peoples and goods without measure. In the language of the church, this was a grand opportunity for "harvesting souls" via the evangelization of whole new peoples.

A major scene, quickly legendary, was publicly enacted at Barcelona on May 15, 1493: the Spanish monarchs, King Fernando of Aragon and Queen Isabel of Castilla, grandly feasted the returning hero Admiral. The whole city attended, and many foreign dignitaries and potential new investors spread word of the momentous occasion. The six captive Tainos brought to Spain by Columbus were prominently featured and a young man from Guanahani, the first island claimed by Columbus, caught the queen's eye. Columbus would adopt the Taino adolescent, and he would become known to history as Diego Colon, the adopted son and interpreter for the Admiral in his second voyage. (Diego or "Dieguillo" is the first-person narrator of my novel *Taino*.)

The Pope, particularly the geo-politically ambitious Borgia, was immediately deep in the thicket created by the news from Spain. Two major powers, Portugal and Spain, nearly at war over claims of colonial discovery, first in Africa and now in the "Orbo Novo," or "New World," required a theological and political framework to define their increasingly global dispute. In the very rooms of the Apartamento Borgia, perhaps even as Pinturicchio and his underlings were painting the now famous fresco, the Borgia Pope, Alexander VI, settled the question. He issued *Inter caetera*, his Papal bull of 1493, which, in a sequence of such papal bulls, once again reclaimed the "pagan" world for Christian dominion. It divided the bulk of the "New World" – partly for Portugal and mostly for Spain. Alexander's bull would become the basis for the 1494 Treaty of Tordesillas, which



TAINO AT THE VATICAN



Eugene Delacroix (1798-1863), *The Return of Christopher Columbus*, 1839. Oil on canvas, 33 1/2" x 45 1/2". Thomas A. DeVilbiss Bequest Fund, 1938.80.

COURTESY TOLEDO (OHIO) MUSEUM OF ART

“COLUMBUS
HAD WRITTEN, IN THE
LETTER: ‘...THEY ARE
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BELIEVE IT WHO HAS
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ASKED OF THEM...”

further detailed the division of the world for Christian nations. The thinking inherent in the treaty gave rise to the infamous Doctrine of Discovery, the legal construct that justified the dispossession of American Indigenous nations by European powers.

The scene of dancing Tainos is depicted in but a small frame within the huge topic of the Christian Resurrection. Painted in white, colorless in a sea of color, “the Indians” are framed behind the right shoulder of a Roman soldier and the edge of his red tunic. The soldier gazes up in astonishment at the rising body of Jesus. The Borgia Pope himself appears kneeling in prayer at the left side of the mural, observing not only the resurrected body of Jesus, but also the dancing figures. It makes sense; in the waning of his own papal influence, Alexander VI is instrumental in the division of this new world – either paradise or inferno – from which come these strange, certainly distinct, new human beings. Revealed during his pontificate, the grand “discovery” of a “new world” and a new type of human being, generated the immediate question: Who are these new people? What do they represent?

Columbus had written, in the *Letter*: “... they are so guileless and so generous with all that they possess, that no one would believe it who has not seen it. They refuse nothing that they possess, if it be asked of them; on the contrary, they invite any one to share it and display as much love as if they would give their hearts...”

Dismissing the expectation that these characteristics denote lesser intelligence, Columbus adds, “to the contrary...they are...of a very acute intelligence and they are men who navigate all those seas, so that it is amazing how good an account they give of everything...”

Columbus did not hesitate, however, in “capturing...Indians,” and would from the onset consider their peaceful nature an asset toward their potential enslavement. He was likely referring to the specific people later depicted in the Borgia fresco when he wrote, “in the first island...I took some of the natives by force, in order that they might learn and might give me information of whatever there is in these parts.”

Alexander VI died in 1503, just as a Spanish governor friar, Nicolas de Ovando, was hanging the Taino queen Anacaona and burning *ni-taino caciques* by the dozen-plus-one, to signify Jesus and the twelve apostles. With the Pope’s death, the rooms of the Borgia Apartamento were closed untouched for nearly 400 years, shunned because of his bad reputation. Only late in the 20th century was restoration work fully engaged. As a people, the Taino, too, were relegated to the obscurity of declared extinction, shut behind closed doors by subsequent histories of the Caribbean.

From the group of mostly unidentified captive dancers in the Borgia apartment, we have one with clear, variously documented name and narrative – Diego Colon, Lucayan Taino interpreter from the Bahamian cays northeast of Cuba, specifically Guanahani, the first island sighted by Columbus. Diego would become the Admiral’s adopted Taino son, and his primary interpreter during the second voyage and other explorations. A good list of writers, including this one, have touched or been touched by this character from documented history who was transitional and dialectical at the Taino’s principal



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historical moment, at the pivotal beginning of the modern world. He is a historical character and dream-mind with whom I once shared long writing evenings over several years working on my novel.

One important witness in the novel is Father Bartolome de las Casas, the historical “defender of the Indians,” whose chronicle, *History of the Indies*, led me to find Diego Colon’s final trails. Las Casas, the “good friar,” was the most vigorous lifelong advocate for the humanity of American Indians in all colonial history.

The Indian Diego – I like to think he is perhaps the one facing front, or the one holding the feather – lived to the 1530s in a convent in Santo Domingo, where las Casas places him, and where the mind’s eye of my novel finds him, an old man full of the memory of his momentous times and, in the novel at least, also full of admonitions to the coming generations of his people who even today, after centuries of ghostly absence and much like the dancers at the Vatican, make a reappearance, a Caribbean Indigenous resurgence, in this new era, this post-modern world. ✨

Jose Barreiro (Taino) is director of the office of Culture, History and Latin American Affairs at the National Museum of the American Indian.



Oil on Canvas

Young Girl With Basket

24" x 36"

EagleWhistle.com & Potawatomi Studio

Mitch Battese

Prairie Band Potawatomi Tribe of Kansas

project
RUNWAY



Design by Patricia Michaels with micaceous and silver piettes, *Project Runway*, Season 11, Mercedes-Benz Fashion Week 2013.

KIVA NEW TO PROJECT RUNWAY: NATIVES MAKE THEIR OWN FASHION STATEMENT

“ I just knew that when you go out there and you do your [dance] performance competitively, you don't give it a conservative moment, you give it everything you have. You have every bit of conviction that when you take that turn that you're going to keep spinning and be flying at least three inches off the earth as you're turning and dancing. I wanted my collection to feel that way. I wanted it to be in flight! I wanted that flight to be felt in that moment.”

— PATRICIA MICHAELS (Taos Pueblo)

BY THERESA BARBARO

NATIVE FASHION DESIGNER PATRICIA MICHAELS (Taos Pueblo) was already well known in the Southwest when the invitation came that made her a national TV celebrity.

Her listing on a website for booking fashion models brought her to the attention of the producers of the influential cable TV competition *Project Runway*. In its recently completed 11th season, the show invited Michaels to be its first contestant of American Indian descent. Surviving week after week in the often-catty competition, Michaels frequently drew the judges' praise for producing “something we've never seen before.” One other contestant complained that for host Heidi Klum, the famed model and entrepreneur, Michaels “could do no wrong.”

In the final episode, timed for New York's Fashion Week, Michaels startled the runway audience with a blue dress covered, elk-tooth fashion, with handcrafted mica pendants and an undulating head piece whose filaments veiled the model's face. Judge Zac Posen, the noted designer, called it “techno pow-wow.” In the end Michaels came within a horsehair of winning, a showing that in itself became a rallying cry for Indian fashion.

Michaels' performance was a revelation for a national audience deeply ignorant about contemporary Native fashion. As Michaels noted, mainstream fashion thought “that a roach meant a cockroach.” But she was working within a 70-year



PHOTO BY BARBARA NITKE, COURTESY OF LIFETIME

FASHION STATEMENT



PHOTO BY BARBARA NITKE, COURTESY OF LIFETIME

Designs by Patricia Michaels, *Project Runway*, Season 11. Mercedes-Benz Fashion Week 2013.

tradition of famed Indian designers bringing a Native vision, without compromise, to the commercial mainstream. She follows the trail of the major figures Lloyd Kiva New and Wendy Ponca, and her current generation is blossoming with new talents.

Michaels grew up near Canyon Road in Santa Fe, N.M. She visited the art galleries there while attending parochial school and became inspired by the paintings. She struggled in her studies because of dyslexia but excelled in her creativity and artistic abilities. She found a way to be a part of scholastic success by drawing or painting beautiful borders around the container where her fellow classmates' golden star papers would go on the chalkboard. She changed it every month. "Everyone loved it! I found a way to be up there," she said. She is proud to be "a person who would change things around when I couldn't be a part of it from the beginning."

She studied design at the Institute of American Indian Arts in Santa Fe, which then had a flourishing program in fashion design. She then followed the example of her mentor Lloyd Kiva New and enrolled in the Chicago Art Institute.

Her textile designing flourished and, four years ago, she set up a company, PM Waterlily LLC. The label combines her initials and her native name Waterlily. She explains that the plant, "was a medicinal trade pre-Columbus. Our trade routes went down into Mexico all the way to Canada. People would come to our village to trade. Unfortunately, we don't know how we used it as a medicine. No medicine man or woman is around to know how it was used. My name itself has taught me to realize our voice has been muffled, because it hasn't been our voice for so long."

Although creating a label seems like the most logical step to take, she said, it took a

while "to stumble your way in that direction."

"There weren't a lot of examples of 'how to' or a source I could look to for tools on what helps you earn your space in the competitive fashion industry. On the other hand, everyone else is ready to tell you how to design Native attire, and yet they're not Native nor are they designing professionally.

"Misrepresentation by non-Natives in itself, has to change. An authentic voice has to be the standard. We have to embrace what's in our hearts and 'own it' in order for all of us to move forward as a people."

In recovering this voice and bringing it to the modern fashion world, Michaels is taking a course that might have startled her television viewers. But it has forerunners like Lloyd Kiva New and Wendy Ponca. The Institute of American Indian Arts (IAIA) recently honored their contribution in an exhibit now available online: iaia.edu/museum/exhibitions/online/

LLOYD KIVA NEW: EDUCATOR, DESIGNER, ADVOCATE

“ People and cultures – like any living organisms – have to adapt to environmental changes; those that don’t, die. The relationship of the past to the future has been stated in many ways – I like the declaration that ‘the future lies in the future, not in the past.’”

– LLOYD KIVA NEW, from *All Roads Are Good: Native Voices on Life and Culture*. (Smithsonian Institution Press, 1994.)



THIS JOURNEY BEGAN IN THE 1940s, with the work of Lloyd Henri New, professionally known as Lloyd “Kiva” New. Beginning in 1941, New, of Cherokee and Scotch-Irish descent, taught at the Phoenix Indian School. Later, from 1946 to 1957, he established the Kiva Center in Scottsdale, Ariz., where he began a successful business career as an entrepreneur, drawing on his skills in fashion design, property development and fabric manufacturing. He is perhaps best known as the first art director of the IAIA in 1961. He became the Institute’s second president in 1967, a post he held until his first retirement in 1978.

As an important leader on many non-profit arts and museum advisory boards, he contributed to institutions such as the Indian Arts and Crafts Board. He helped develop the Smithsonian’s George Gustav Heye Center in New York, the National Museum of the American Indian in Washington, D.C., and the Plains Indian Museum in Wyoming.

New became famous in the 1950s as the first Indian to show at an international fashion show. He created the first Native fashion label, employing up to 15 assistants in a collaborative fashion house following the European model. His “Kiva bags” sold in national department stores. Even First Lady Eleanor Roosevelt wore his designs!

His story will become even better known to scholars in coming years. The archives at the IAIA has recently opened his papers to the public.



PHOTOS COURTESY OF DR. JESSICA R. METCALFE

Designs by Lloyd Kiva New, clockwise from top, shirt with desert-inspired colors, ca. 1950s. Private collection; blue sleeveless shirt, ca. 1950s. Private collection; sleeveless mini-dress with blue water design, ca. 1950s. Private collection.

WENDY PONCA'S AVANT-GARDE

New's tradition at the IAIA carried on through Kimberly "Wendy" Ponca (Osage), a high school student there during New's last years. She returned to the IAIA in 1982 as a traditional techniques instructor and transformed the course into an important fashion design program. She encouraged her students to combine new materials with traditional stories. She invoked the legacy of Spider Woman, who taught weaving to Native peoples.

Ponca helped found a fashion collective called Native Uprising, which brought a fresh and, in the words of the IAIA, "rebellious" perspective to the Santa Fe scene. According to the IAIA, the work of this group compelled the Southwestern Association for Indian Arts to add new categories to the Santa Fe Indian Market competition.

THE THIRD GENERATION

This energy found a new forum in 2009 with the blog *Beyond Buckskin*. Designed and inspired by Dr. Jessica Metcalfe (Turtle Mountain Chippewa), it began as a space to introduce Native designers and their work and to educate viewers on the importance of indigenous design and aesthetic. Says Metcalfe, "It's really about creating our own space and pushing forward. Artists are our culture-bearers – the ones who carry our cultures to the next generation. We should be promoting and supporting them." She added the *Beyond Buckskin Boutique* in May 2012, to provide a place where people could shop for clothing and jewelry created by many of these designers.

One person to benefit from this energy was Patricia Michaels.

In 2010, Michaels was the first winner of the Indian Market's Textiles classification to use a contemporary design. This breakthrough, competing against traditional Native textiles, came by unanimous vote. It was heralded as the onset of "a new Native chic."

This Native chic reached the national scene this spring via *Project Runway*. As one of the last three designer-contestants to present her collection at Mercedes-Benz Fashion Week 2013 in New York, Michaels addressed the audience in her native language Tiwa and wowed viewers with a varied collection, the likes of which had not been seen before.



PHOTO BY ANTHONY THOSH COLLINS (PIMA/OSAGE)

Designs by Alano Edzerza: Justin, Charlene, Lee, and Jessica for Native American Apparel.



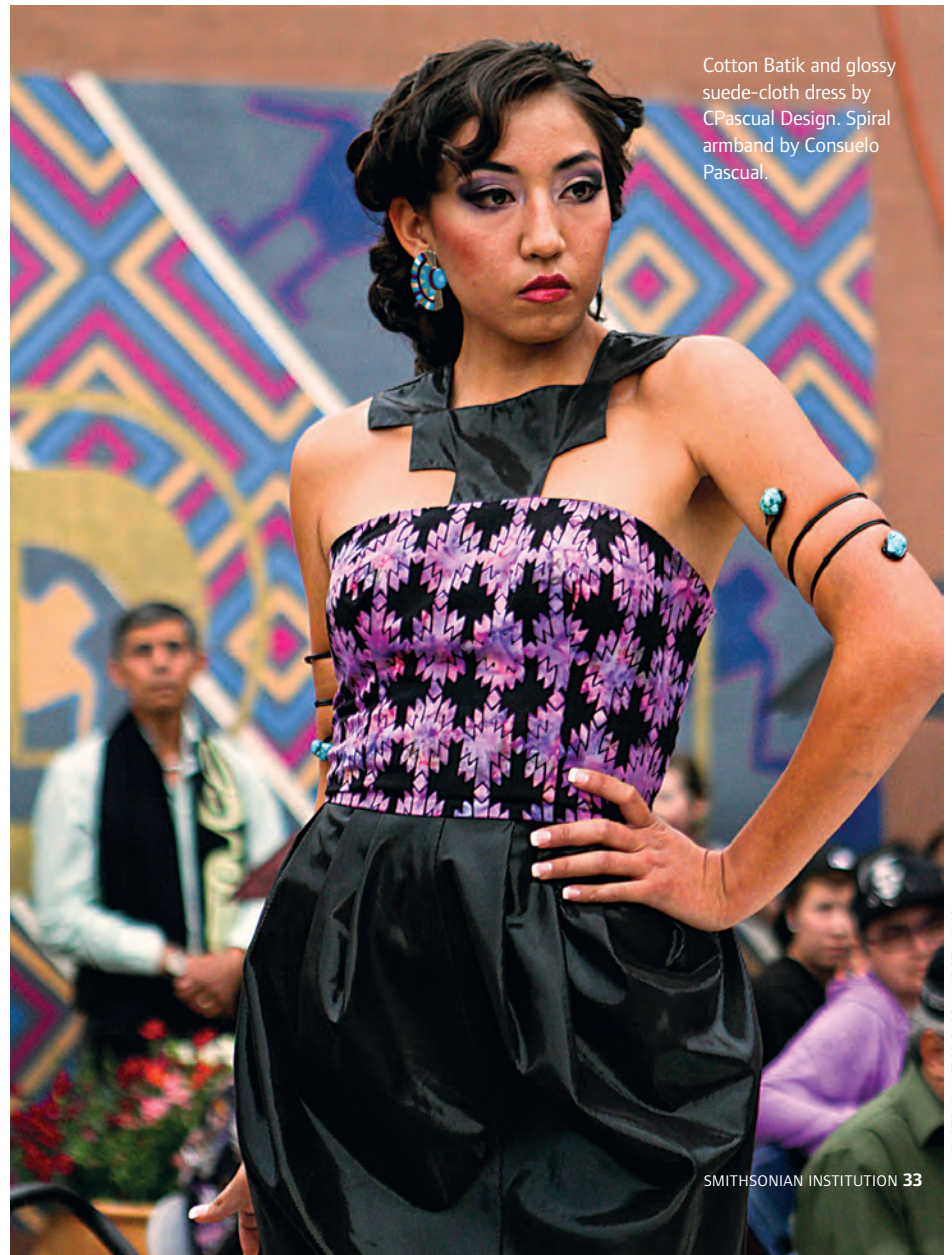
PHOTO BY ANTHONY THOSH COLLINS (PIMA/OSAGE)

Design by Alano Edzerza: Jessica Rose Dombro wearing the turquoise Chilkat leggings.



Plaid taffeta vest, cotton pleated top and pants by CPascual Design.

PHOTO BY CONSUELO PASCUAL



Cotton Batik and glossy suede—cloth dress by CPascual Design. Spiral armband by Consuelo Pascual.

PHOTO BY VICTOR PASCUAL/DGTL NVJO



Designs by Alano Edzerza: Charlene and Jessica wearing the Limited Summer tunics by Native American Apparel.

PHOTO BY ANTHONY THOSH, COLLINS (PIMA/OSAGE)



Jessica Rose Dombro wearing the white and black Chilkat tunic

PHOTO BY ANTHONY THOSH COLLINS (PIWA/OSAGE)

Her finale look featured 150 micaceous piettes and 1,200 silver piettes. Mica is an important resource to the Taos Pueblo people, known for its use in pottery and architecture. “I wanted to use something significant about the beauty of Taos Pueblo,” said Michaels. “I chose to use mica and create these huge piettes.” She made them in her stepfather’s unheated blacksmith shop in the cold of December in Santa Fe. Each piece started with a length of wire rod wrapped around a pipe. Then the circles were cut and soldered. Next, they were pounded, buffed and polished. Michaels then shaped the mica to each form and drilled a hole in them. Finally, she had 20 people to help sew them onto the dress. The remaining piettes were finished by her associate Shaunte Bernal.

“We’re a very proud nation, and I wanted to show how we use our natural resources,” she said. “It’s our moment to shine. I wanted to talk about Native Americans from the perspective of being a Native American. I know that Fashion Week in New York is about ready-to-wear. I just felt that I wasn’t going to have somebody tell me how to create in my own country.”

Michaels says her inspiration during the show came from trees – more specifically, the energy of trees. During a difficult time in her life, she says, a friend took her to the highest part of the mountains in Taos to hug a tree. “I just felt the tree’s energy and I started to picture how the roots are all grounded; they intertwine and stay connected no matter how the weather changes. Those trees stay really strong, tall and old – reaching up to the sky, and they’re dancing with their leaves. I felt all that energy and strength.” She wished everyone could have this healing moment, to work toward staying as grounded in one’s life as a tree.

Metcalfe remarks, “Patricia is so conceptual, and she is thinking deeply about it. The work is not a literal interpretation because it’s not supposed to be. It’s deeper than any possible stereotypical fringe that may be used.”

Metcalfe sees Michaels’ success on the show as a significant moment. “Native designers now see their possibilities. ‘Success in this industry can be accomplished, and I can do this,’ is now said by many. It is really changing how we position ourselves, how we see ourselves and our possibilities.” ❁

Theresa Barbaro is a freelance journalist based in New York and contributes to education and programming at the Smithsonian’s National Museum of the American Indian, George Gustav Heye Center in New York City.

Consuelo Pascual

DESIGNING INDIANS

THE NEW GENERATION

The future of Native fashion design looks brighter than ever as a new generation rides the Internet to wider exposure. Blogger Dr. Jessica Metcalfe (Turtle Mountain Chippewa) features numerous new talents in her *Beyond Buckskin Lookbook* and offers their goods through her *Beyond Buckskin Boutique*. Here are three.

» CONSUELO PASCUAL

Consuelo Pascual (Navajo/Mayan) grew up in New Mexico in the Navajo Nation in the Four Corners region. As a child on the reservation, she didn't have that many toys. Consuelo recalls, "I was really imaginative and would make things out of paper while envisioning they were made out of real fabric. I was creating things at such a young age with no proper supplies." She learned to sew when she was a teenager, beginning with pillows and aprons. In high school, she started sewing clothes for herself when she could not find anything that caught her interest on the store racks.

Part of Consuelo's inspiration comes from astronomy, nature, texture and architecture. "Growing up on the reservation," she remembers, "there were such great views of the night sky. I loved to go outside and look at the stars. I was such a stargazer!" She and her brother grew up watching science fiction movies, fascinated with space and time travel, including landscapes, spaceships and the cyber-futuristic concepts of design. She loves the challenges that will continue to come. "What else do I want to say? What else am I going to be inspired by? How do I express and create that?"

» DAVID GAUSSOIN

David Gaussoin (Navajo/Picuris Pueblo) comes from a family of jewelers; his mother and brother also participate in this artistic profession. His techniques range from Tufa casting and hand stamping to wax castings and lapidary. His designs have a Pueblo and Navajo background, but are not literal at all. "People need to see the conceptual side," he says. His work is very sculptural, and he found that designers had trouble featuring their work alongside his.

Gaussoin decided to create his own clothes to fit his jewelry better. The constructions are very "bold and make a statement. It needs to be seen on the body," he says. He began to create fashion shows so this could be accomplished. The clothes are couture, handmade, and without any ready-to-wear. Everything is very sleek, modern and fashion forward. Generally, Gaussoin's creations are usually inspired by nature – southwestern landscapes, and water, since rain is so important in the region. He also uses found and recycled objects that people give to him.

Gaussoin is excited by working with new materials, which he says sometimes brings him flak. He reports the complaint, "You're not working with traditional materials." But, he says, "It has always been our tradition to use whatever materials are available to us to make whatever beautiful pieces possible." As items came into the Southwest, he says, "Our ancestors used them the best ways they could." He incorporates these elements into his designs to the best of his ability. "I'm just the continuum: the next evolution in Native American jewelry. Without those innovators, I wouldn't have the opportunity to do what I do today. I greatly respect them."

» ALANO EDZERZA

Alano Edzerza (Tahltan/Tlingit) comes from the northwest corner of British Columbia. Tahltan people have maintained a territory rich in resources for thousands of years. They have two clans: Tsek'iyé (Raven clan) and Ch'iyone (Wolf clan). Belonging to the Raven clan, Edzerza echoes the Tahltan creation story featuring the Raven in his designs.

He says his inspiration comes from art ranging from the Northwest Coast and Japan to Russian textiles and art nouveau. "The more I've studied old masters, the more they have affected my taste. My taste changes really fast. It's all about the right place and composition of the design." He combines these influences with his own approach. Edzerza grew up around pop culture and animation, along with portraits and drawings. He uses these influences to make his work "pop" that much more. He credits his artistic training to apprenticeships with leading artists such as Mark Preston, Rick Charlie and Rick Adkins. Edzerza explains, "I am always trying to make my next piece better than my last piece."

– THERESA BARBARO



PHOTO BY CONSUELO PASCUAL



David Gaussoin

PHOTO BY WAYNE NEZ GAUSSOIN, MODEL TAZBAH GAUSSOIN



Alano Edzerza

PHOTO BY ANTHONY THOSH COLLINS (PIMA/OSAGE)

NO MORE CUTE WARBONNETS: RECLAIMING INDIAN FASHION

BY JESSICA R. METCALFE, PHD (TURTLE MOUNTAIN CHIPPEWA)

The photograph was almost unbelievable. Three non-Native women stood on a runway, posed and wearing neon-pink feathered headbands and holding plastic tomahawks in a mock beheading scene. An emblem of a cartoon monkey donning a Native headdress smiled in the background.

The photo captured a moment from a fashion party held by lifestyle brand Paul Frank. Known for their children's accessories emblazoned with their mascot, Julius the Monkey, the company hosted the bash as a 'powwow'-themed event in Los Angeles. Yet it was completely disconnected from the Indigenous people upon whom this party was supposedly based.

Why did the Native-inspired fashion trend take a terrible turn for the worse, and when did cultural sharing turn into stealing, stereotyping and downright disrespect?

Native-inspired clothing has come in and out of 'fashion' since contact. But when companies today try to cash in on the tribal trend with mass-produced collections of items that

misrepresent Native people, these brands and their collections are met with increasingly critical eyes, and rightfully so.

Native designers have worked diligently in the past several decades to promote contemporary versions of 'the Native' in fashion. They draw upon their rich cultural heritages, as well as their own personal experiences, to fight stereotypes and bring forth creativity in wearable art. Their work is chronicled on my website *Beyond Buckskin*, where stories about the ground-breaking work of Lloyd Kiva New in the 1950s appears alongside the recent accomplishments of Patricia Michaels on *Project Runway*. I have sought to create a space where Native-made fashion takes center stage, so that the general public can easily explore the vitality, diversity, creativity and talent that sits at the core of the contemporary Native fashion movement.

Four young American Indian designers have even collaborated with the Paul Frank company to help it atone for the company's "misstep" and to create a more proper, culturally-nuanced collection. Through this history-making collaboration, these ambitious

designers create a model for future companies to follow suit.

The list of violators who promote and profit from 'playing Indian' seems to grow every month. It includes the following: fashion retailers Urban Outfitters, Victoria's Secret, Adidas, Diesel, Forever 21 and Topshop; fashion designers Proenza Schouler, Ralph Lauren and Tom Ford; and musicians such as Gwen Stefani, T.I. and Snoop Dogg. From local or small operations to international ad campaigns, the images and products that these icons and their respective companies sell likewise range from the supremely cheap to the hard-to-obtain expensive.

In the past three years, these questionable collections have included 'Navajo' panties, logos of 'Weekend Warriors' and images of 'sexy squaws.' The Plains Indian headdress, however, is located at the center of some of the biggest misappropriations and at the heart of some of the most passionate discussions.

The Native headdress is identifiable by its feathers. Traditionally, eagle feathers are earned when somebody accomplishes a great

Continued on page 40



PHOTO BY ANTHONY THOSH COLLINS (PIMA/OSAGE)

THOSHOGRAHY THE FASHION PHOTOGRAPHY OF THOSH COLLINS

BY ANYA MONTIEL

A stream of controversies has emerged this past year over the misappropriation of Native motifs and regalia by global apparel companies, pop singers and even lingerie models. Native people immediately turned to social media networks to protest and demand change. Others, like Native photographer Anthony “Thosh” Collins, have resolved to enlighten the fashion industry through their example, showcasing authentic and appropriate images of Native people and indigenous fashion.

This spring Collins launched the *Re:appropriation Project*, an ongoing series of photographic works identical to a fashion magazine spread. Collins wanted to avoid reacting to the fashion controversies, and, instead, to respond positively and proactively. He had been corresponding with Canadian model and actress Ashley Callingbull (Cree) who felt the same way. Callingbull searched through her grandfather’s closet and found his vintage beaded vests, moccasins and blankets. Callingbull and Collins then worked together to create the fashion looks Collins refers to as “vintage twist.”

They put together outfits such as moccasins worn with a long black skirt or the beaded vest over a blouse, and Collins photographed Callingbull wearing each outfit. They followed the principles of no nudity, no explicit poses and no use of ceremonial or sacred items. *The Re:appropriation Project* is an example inside and outside of Indian Country. It sets standards any designer or photographer can follow. The looks are Native chic – sexy yet tasteful, modern while classic, and authentic, not faux, Indian.

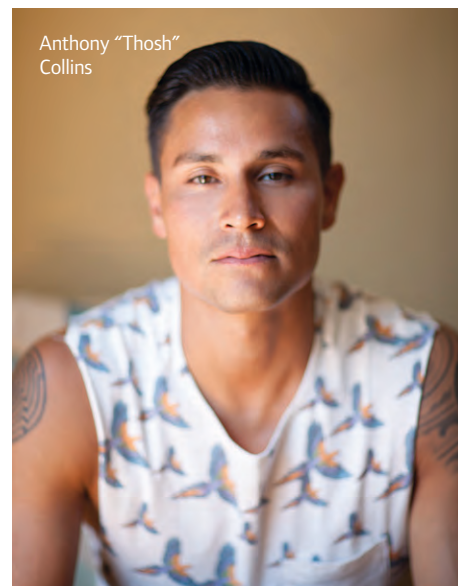
Collins grew up on the Salt River Indian Reservation in Scottsdale, Ariz.; his father is Akimel O’odham from Salt River, and his mother is Osage, Seneca and Cayuga from Oklahoma. His interest in photography began 16 years ago when he was a student at the New School for the Arts in Scottsdale. Upon graduation Collins received the T.C. Cannon Scholarship (named after the renowned Kiowa and Caddo artist) to attend the San Francisco Art

Institute. There he became interested in portraiture and fashion photography.

After two years, Collins left San Francisco for Los Angeles. There he met Native actors and models, many of whom needed headshots. He also shot the still photography for the documentary *American Indian Actors* directed by Sterlin Harjo (Seminole/Creek) for the Screen Actors Guild President’s Task Force for American Indians; the film highlighted the experiences of Native actors in Hollywood. Collins continued to explore various photographic subjects through projects relating to portraiture, fashion, landscape and urban scenes. In 2009, Collins launched his company Thoshography, whose purpose is to “creat[e] professional quality images of people [which] promote positive cultural identity through the use of digital photo media.” Whether working with Native or non-Native people, he strives to portray his subjects positively, to dispel stereotypes and to counteract pre-existing and harmful representations.

His career requires him to travel often. Collins recently spent more than two weeks in Vancouver, followed by a trip to Manhattan. He has traveled throughout the United States and Canada, especially to many Native reservations, reserves and villages. He has worked with numerous Native designers, such as Sho Sho Esquiro (Cree/Scottish/Kaska Dene), Jamie Okuma (Luiseno/Shoshone-Bannock/Okinawan), Virgil Ortiz (Cochiti Pueblo) and Bethany Yellowtail (Crow/Northern Cheyenne). He also spent time in Canada photographing First Nations musicians, actors and models for the Aboriginal Peoples Television Network. He has shot for the non-Native companies Handbag Lab in Los Angeles and the athletic brand MICHI.

While he has had many proud moments, Collins was humbled to be chosen as the sole photographer for the *Beyond Buckskin Lookbook*, an entirely Native-produced fashion book. *Beyond Buckskin* features Native models wearing a range of fashions from couture to casual apparel created by more than seventeen Native designers. Jessica Metcalfe (Turtle Mountain Chippewa) provided the text,



Anthony “Thosh” Collins

PHOTO BY MARTIN SENSMEIER

Bethany Yellowtail acted as art director and Victor Pascual (Navajo) handled the layout and design. It is the first of its kind.

Collins has causes beyond fashion photography. His upcoming project is a campaign promoting health, nutrition and fitness from an indigenous perspective. He is a board member of Native Wellness in Oregon that organizes programs and trainings to strengthen Native communities. “It will look like a fitness campaign but with a modern Native edge,” he explains. At the moment, five Native people who have made significant, positive life changes are highlighted. The project will be adaptable to different communities and will provide manageable solutions for others to follow.

Although Collins is often on the road, either driving across state lines or sitting on international flights, he finds strength through the people he meets. They have entrusted him to represent them accurately. He feels responsible for the image he captures and disseminates. Through each print and digital image, Collins is countering the decades of misappropriation. His resolve is steadfast. As a Native photographer, the camera is his tool and mirror. ✨

For more information, visit thoshography.com.

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



Photographs from the *Re:appropriation Project*, a fashion series by Thosh Collins and Ashley Callingbull designed to feature Native apparel and jewelry in a tasteful and appropriate manner.



PHOTOS BY ANTHONY "THOSH" COLLINS. MODEL: ASHLEY CALLINGBULL.

FASHION STATEMENT

“ Fashion scholar and author Susan Scafidi once stated, “Fashion makes no secret of ransacking the world’s closets in search of inspiration. The world, however, isn’t always thrilled to see someone else in its favorite dresses.” If we accept the notion that we currently live during a time when we can inspire one another throughout the world instantaneously, how then do we ensure that ‘inspiration’ does not translate to ‘theft’ or ‘destruction’? ”

deed for their community. These good deeds range from being a brave warrior to earning an educational degree. Feathers can be earned and worn by men and women, but they are worn in a respectful manner since the feathers come from Eagle – an important messenger and intermediary between us, the Human Beings, and the Creator. These earned feathers can also be gifted to others who have accomplished much, and in some instances the feathers can be used as a form of voting or demonstrating support. Sitting Bull, a significant Lakota chief of the late-1800s and a current symbol of resistance, was gifted a war bonnet in this manner. His floor-length headdress was comprised of feathers earned and owned by others who knew he would fight for the betterment of the tribe and would continue to work for the symbolic value of the feathers. Through the gifting of the feathered headpiece, Sitting Bull was thus chosen as the leader of the community.

Now, in mainstream media, we see the headdress on a cartoon monkey, on a drunken music festival attendee, on various non-Native musicians and even on a scantily-clad lingerie model. While the headdress continues to be respected and revered in many Native communities, there appears to be no restriction on the level of disrespect that is placed upon the headdress in popular culture.

Furthermore, the tribal trend isn’t restricted to this continent alone: its misuse knows no bounds and has been spotted in various countries throughout the world. For example, Vogue magazines in Russia, Germany and the United States have all featured multi-page editorial spreads of models dressed as ‘warriors’ and ‘savages.’ In Vogue Spain, one nearly-naked female model ‘stoically’ donned a headdress for a feature that was dubbed *algo salvaje* (something wild) on the cover of the magazine.

Fashion scholar and author Susan Scafidi once stated, “Fashion makes no secret of ransacking the world’s closets in search of inspiration. The world, however, isn’t always thrilled to see someone else in its favorite dresses.” If we accept the notion that we currently live during a time when we can inspire one another throughout the world instantaneously, how then do we ensure that ‘inspiration’ does not translate to ‘theft’ or ‘destruction’?

Fashion critics, theorists, lawyers and others have offered up suggestions as to why the tribal trend is so rampant right now. Some have posited that for us in the United States, in times when our sense of security is threatened by outside forces such as war, terrorism or economic instability, we look inward to that which separates this country from the rest of the world: the Indigenous peoples of this land. This option or ability to appropriate, or disregard, aspects of Native cultures to suit certain needs is built upon an historic legacy of colonialism.

In his book *In the Courts of the Conqueror: The 10 Worst Indian Law Cases Ever Decided*, Walter R. Echo-Hawk stated, “The central purpose of colonialism was to provide riches and land for European elites. To that end, a massive one-way transfer of property occurred in most colonies.” While ‘property’ can be understood as including land, resources and objects, he continued, “The appropriation extended to intellectual property.” American Indian names, symbols and art practices have all been a part of this one-way transfer of cultural wealth out of Indigenous hands.

The current movement to critique stereotypes in fashion is related to other movements of critiquing racist mascots and deep-seated misrepresentations in Hollywood. Indeed, the new ‘trend’ may be to call out racist trends. For many of us, we see how systematic efforts to erase or delegitimize Native people are carried out by appropriating images of Native cultures to an excessive and dangerous degree. Our concerns are also related to notions of power: who gets to represent ‘the Native’ in popular culture? This is one of the reasons why Native fashion designers are so important. They offer alternative versions of ‘the Native’ in fashion and give options that are based upon traditional cultural concepts as opposed to those that are completely dependent upon overused one-dimensional stereotypes. They can provide new perspectives on how to view fashion, how to engage with the act of adornment and how to understand cultural sharing and appreciate diversity in the world. ✨

Jessica R. Metcalfe owns and operates the *Beyond Buckskin* website and Boutique, which specializes in promoting and selling Native-made fashion. She is based in her tribe’s traditional homelands of the Turtle Mountains of the northern plains.



“ Whether you want to teach your children about America’s original inhabitants or give yourself a brief history lesson, the straightforward answers coupled with engaging photographs in *Do All Indians Live in Tipis?* help break down the barriers between America’s native and non-native populations.” —*American Spirit*

Well-researched, thoughtful and informative . . . *Do All Indians Live in Tipis?* is an essential resource for just about all teachers and librarians. —*Oyate*



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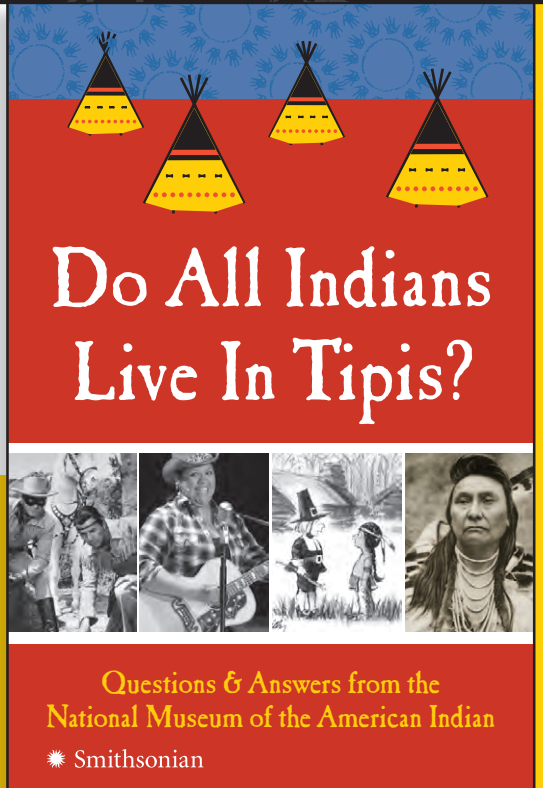
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FROM CEDAR TREE TO CEDAR STREET:

THE MODERN SPIRIT OF

GEORGE MORRISON

BY JOHN HAWORTH

George Morrison (Grand Portage Band of Chippewa) has been called the “grandfather of Native Modernism”; he kept deep connections both to 20th century abstract expressionism and to his homeland on the north shore of Lake Superior.

Morrison was part of that bohemian world of post-World War II painters and beat writers who hung out in Greenwich Village at the Cedar Street Tavern. He also had deep connections to his Chippewa homeland and the ages old Spirit Little Cedar Tree near Lake Superior. As an artist and a Native man, he was

the composite of many places: cosmopolitan, urban, activist, world traveler, teacher and intellectual. His world included both the Cedar Tree and Cedar Tavern.

For most Natives, the connection to the land and tribal community informs their worldview and animates the way they live. As important as these traditional, long-standing connections may be to Indians, and contrary to some of the stereotypes about them, they also are connected to a global world with all its complexities. As revealed in the lives they lived and the art they made, many Native artists drew inspiration from the duality of their particular homeland and its deeply personal

tribal roots, as well as their worldly experience. This intersection of the Native Universe and the art world is very much in play in two current exhibitions on view at the National Museum of the American Indian in New York.

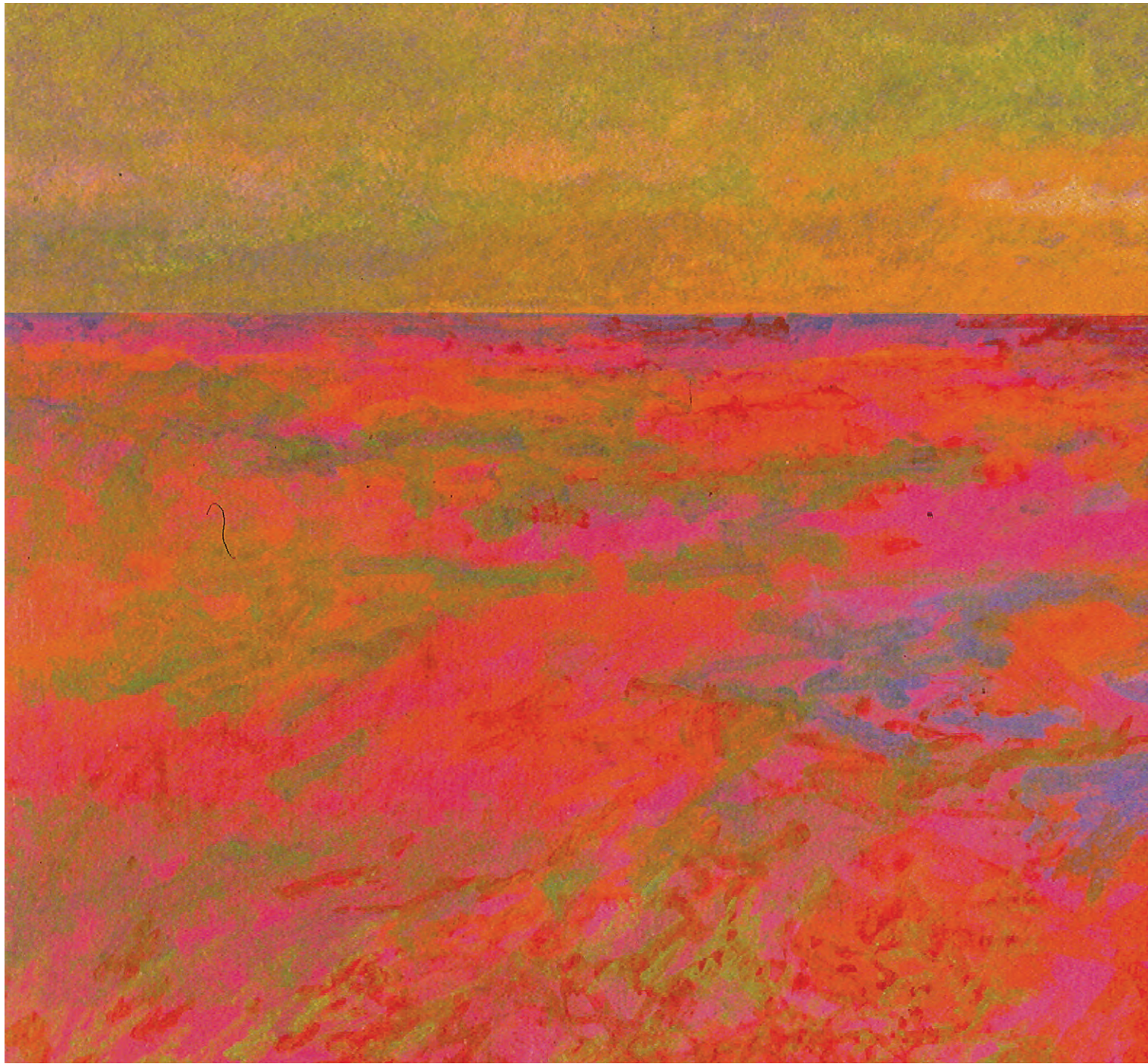
The Museum, on Battery Park in lower Manhattan, is the first leg of a major national tour of *Modern Spirit: The Art of George Morrison*. Organized by the Minnesota Museum of American Art and Arts Midwest, with the Plains Art Museum, *Modern Spirit* includes many of Morrison’s most visually stunning paintings, works on paper and wood collages, and follows his artistic journey and career throughout most of the 20th century. W. Jackson Rush-



George Morrison at the exhibition *Standing in the Northern Lights: George Morrison, a Retrospective*, Minnesota Museum of Art, Landmark Center, St. Paul 1990.

PHOTO BY TOM ATTRIDGE

GEORGE MORRISON



ing III, one of the most brilliant scholars and writers working in the Native art field, is the curator. It will be on display here from October 5, 2013 through February 23, 2014 and will continue on national tour through 2015.

Simultaneously in an adjacent gallery, the Museum is presenting *Before and after the Horizon: Anishinaabe Artists of the Great Lakes*, juxtaposing more than 100 contemporary and modern works with historic, ancestral objects revealing Anishinaabe life in the Great Lakes

region. Running through June 15, 2014, it features Morrison along with other notable modern masters. (See *Inside NMAI* on page 48)

Morrison was born in 1919 in Chippewa City, an Indian village located on the north shore of Lake Superior, about two miles from Grand Marais, Minn. As the third of 12 children (only nine who survived childhood), and growing up in modest circumstances, he got his start as an artist carving pieces of found wood, making toys from castoff objects and

junk, and making drawings by copying images from illustrations in books. He spoke his native Chippewa language until he began school. When he was nine, he was sent to the Hayward Indian School, a boarding school run by the Bureau of Indian Affairs in Hayward, Wisc.

Throughout high school, he worked for the Depression-era Works Progress Administration, mending books and making sets and scenery for plays. He enrolled in the Minneapolis School of Art at age 18. When he was



24, he moved to New York City where in his first years, from 1943 to 1946, he studied at the Art Students League. Five years later, he had his first solo exhibition in New York City at Grand Central Art Galleries.

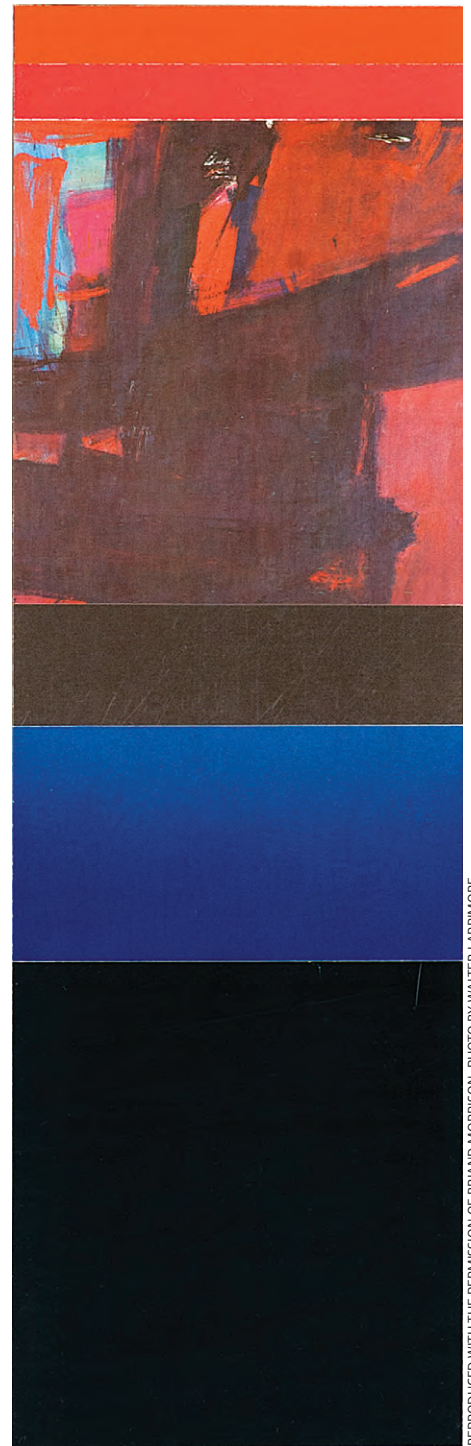
Morrison embraced the creative artistic and bohemian worlds of New York, spent summers in Provincetown, and was awarded a Fulbright scholarship to study in France in 1952. From 1963 to 1970, he taught at the Rhode Island School of Design. Upon his return to his home

state in 1970, he taught at the University of Minnesota until he retired in 1983.

As artist Kay WalkingStick (Cherokee) articulates so well, Morrison “never made art with feathers and beads; he did not paint ponies and war bonnets; he did not paint about ‘identity politics.’ (He) was an abstract expressionist.” In Morrison’s own words, “I always just stated the fact that I was a painter, and I happened to be Indian.” In the contemporary Native arts field, especially in the fine-arts domains of painting and sculpture, an ongoing polemic debates whether an artist is a “Native artist” or an “artist who happens to be Native.” Morrison certainly made art reflecting both his artistic era and his surroundings. His Native cultural roots were augmented by his training, artistic influences and where he lived much of his adult life. Clearly, his work expressed a profound cultural link to his direct experience on Lake Superior.

Although his home community was his primary Native place and “bohemian” New York City was where he matured as an artist, he also made Indian connections in New York and made plenty of art at home in the Great Lakes. Working with wood, including driftwood found on different shores, Morrison was a master of the collage and assembly. Artistically, he drew from all sources, yet he was true to his core. He lived in many different locations and always pursued his intellectual and artistic interests wherever he happened to be. He was able to find inspiration from all of the diverse sources, and all of them enriched and informed his work. Morrison’s connection to the land and the water was profound, as was his obsession with the horizon line. The result was powerful, culturally informed work.

Although Morrison avoided a market-driven Native style of art, he had considerable manual skills and knew how to construct and make things that were well crafted and polished. He had both an awareness of material and an interest in nature, especially water. Curator Rushing observes that Morrison was a Native artist doing non-traditional things; he was the first Native artist to respond to surrealism and deeply engage in abstract expressionism. Modern art is very much a tool to express Native content, and he did just that. There is a geometric quality evident in both his paintings and constructed wood pieces. Morrison avoided falling into the realm of the ethnographic. With a strong awareness both of European modernism and the post-World



ABOVE: *Red Rock Variation. Lake Superior Landscape*. 1997, acrylic on canvas 30" x 62". From the permanent collection of Aubrey Danielson.

LEFT: *Spirit Path, New Day, Red Rock Variation: Lake Superior Landscape*, 1990, acrylic and pastel on paper, 22½" x 30½". Collection Minnesota Museum of American Art, Acquisition Fund Purchase.

REPRODUCED WITH THE PERMISSION OF BRAND MORRISON. PHOTO BY WALTER LARRIMORE

GEORGE MORRISON



Red Painting (Franz Kline Painting), ca. 1960, oil on canvas, 47" x 79". Loan courtesy of Dorit and Gerald Paul.



Red Totem I, 1977, stained redwood panels on plywood form, 144 $\frac{1}{4}$ " x 15 $\frac{1}{4}$ " x 15 $\frac{1}{4}$ ". Minneapolis Institute of Arts, The Robert J. Ulrich Works of Art Purchase Fund, 2012.5

War II New York School, his work was highly structured, yet quite improvisational, which likely related to his interest in psychological investigation and the subconscious.

Coming of age as an artist after World War II, during a period when artists challenged what art looked like, and drawing from deep emotional and psychological sources, Morrison incorporated the styles of abstraction, expressionism, cubism and surrealism into his work. Yet, throughout his career, he was deeply engaged socially, culturally and politically with Indian people and concerns. Although there are no explicit and literal Native themes, icons, stereotypes or symbols in his paintings or sculpture, a close look at his body of work makes clear that the land, sky, air and water from his Indian homeland both inspired and informed what he created. The local and the worldly were both important influences (and complementary as well). While his paintings in particular are best understood within the context of abstract expressionism, the Native influences were present in his work throughout his entire career. Joe Horse Capture (A'aninin), associate curator at the National Museum of the American Indian, observes that Morrison's surroundings were

part of him, and his reservation informed his deep sense of place. Morrison had what Horse Capture refers to as a "Native spiritual backbone." With his particular worldview, he had no need to be either militant or a victor. His contributions were visual, his legacy art.

As curator David W. Penney articulates in his introductory essay "Water, Earth, Sky" for *Before and after the Horizon: Anishinaabe Artists of the Great Lakes*:

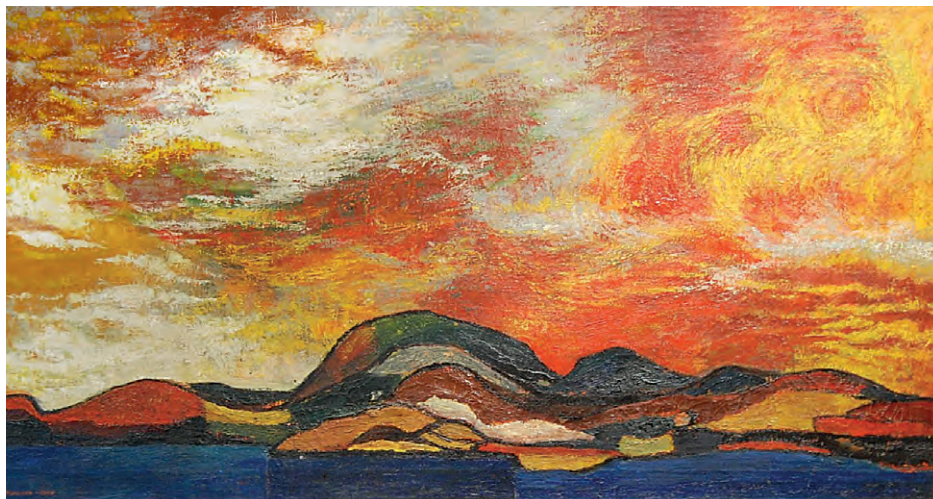
"Morrison created a visual language for painting based upon a lifelong commitment to modernist artistic practice and urbane experience as one of the leading practitioners of abstract expressionism. While worldly in technique (he studied and taught modern painting in universities), his work almost invariably references the sky, water, and shore of his Lake Superior homeland. The Red Rock paintings, named for his studio on the Lake Superior shore, offer introspective meditations on the transient light that shimmers over the elemental substances of rock, water, cloud and atmosphere. Weather- and water-worn driftwood add material and temporal dimension to his conceptual landscapes, arranged to create intricate shoreline topographies

visible in Morrison's many wood collages. Although initiated as a series while in New England, Morrison later said that the origin of the wood collages lay in his homesickness for the Lake Superior shore and his childhood habit of beachcombing, for driftwood. While Morrison eschewed any 'Indian' references in his work, was it plan or coincidence that his signature horizon line, the structuring device for nearly all his art, corresponds to the horizontal strata of the traditional Anishinaabe cosmos, which is composed of water, earth and sky?"

For the Anishinaabe, the relationship with the material world simultaneously shapes and expresses a distinctive Anishinaabe identity tied directly to place and a way of living. Morrison's journey was global, yet always richly informed by his cultural base.

In 1985, when Morrison was in his mid-60s, he was diagnosed with a rare lymph system disorder, which he struggled with until his death in 2000. In special healing ceremonies in 1986, he was given two Chippewa names by his tribal elder and distant cousin Walter Caribou: Wah Wah Teh Go Nay Go Bo (Standing in the Northern Lights) and Quay Ke Ga Nay Ga Bo (Turning the Feather Around). How fitting that this exceptional non-objective artist who never made art with feathers was given this particular Native name! In his *Red Rock Variation: Lake Superior Landscapes* paintings, we viewers encounter the artist's interpretation of this powerful northern light.

Morrison's wife, Hazel Belvo, also an artist, confirms that for Morrison, being an Indian was "present in every part of his life and work." This aesthetic was expressed in everything he did both in his daily life and his art. According to Belvo, Morrison had a richly informed intellectual life, loved reading *The New York Times* from cover to cover, had an extensive library and always kept updating his reading list. For Morrison, these literary connections were especially important and informed his work. He also was close to his contemporary artist colleagues Franz Kline, Jackson Pollock, Clyfford Still and Willem de Kooning, who he knew in New York in the 1940s and 1950s. One of Morrison's large paintings (47" x 79") was hung in the home of Kline and was aptly given the title *Red Painting (Franz Kline Painting)*. Like so many of the artists in his circle, he was interested in depth psychology and the work of Freud and Jung.



Dawn and Sea, c. 1948, oil on canvas, 24½" x 47¼". Collection Cook County School District ISD 166.

Throughout his life, Morrison was politically and culturally active in Native life both in his homeland and away from it. He frequently returned to his reservation and over the years, also served in teaching positions in his home state. He had close Native friends in New York, many who lived in Brooklyn, and he regularly went to Indian dances on 28th Street. In his early 50s – around 1970, the year when he permanently returned to Minnesota – he joined the American Indian Movement and even helped raise funds to support its work.

Looking closely at both his paintings and collages, it is clear that Morrison had a deep connection to his tribal roots, based largely on his direct experiences on Lake Superior and the surrounding sights and sounds. The significance of place is central to his work and daily life. From a formal perspective, he gave painterly attention to particular places. Technically, there was much layering of paint thickly applied on the picture plane, often with the effect of the horizon point extended far into the distance. Morrison was a strong colorist, using complex mixtures of rich and saturated colors, the deep colors present in his home landscape.

In the mid-1970s, he and Belvo acquired land near Grand Portage and built their home and studio, calling it Red Rock. This special place was about 30 feet from the north shore of Lake Superior and was where he continued working, through their divorce in 1991, and the difficulties of illness in his final years. He died in 2000, having returned to his own Native place. ✨

The author acknowledges these two publications and the symposium as sources for this article:

Modern Spirit: The Art of George Morrison, W. Jackson Rushing III and Kristin Makholm, University of Oklahoma Press in cooperation with the Minnesota Museum of American Art, 2013.

Native Modernism: The Art of George Morrison and Allan Houser, edited by Truman T. Lowe, National Museum of the American Indian in association with University of Washington Press, Seattle and London.

Symposium: *George Morrison: Art, Life, and Legacy*, presented to mark the debut of the exhibition, Plains Art Museum, Fargo, N.D., June 16, 2013 (notes from presentations by W. Jackson Rushing III, Hazel Belvo, Joe Horse Capture, Colleen Sheehy).

The first comprehensive retrospective of a key Native modernist, *Modern Spirit: The Art of George Morrison* includes drawings, paintings, prints and sculpture that bring together concepts of abstraction, landscape and spiritual reflection in the mind and eye of this important 20th century artist. Half of the 80 works in the exhibition issue from the largest and most important collection of Morrison's artwork in the country, the Minnesota Museum of American Art in St. Paul, Minn. The other 40 stem from important public and private collections from across the country. The exhibition is curated by W. Jackson Rushing III, Adkins Presidential Professor of Art History and Mary Lou Milner Carver Chair in Native American Art at the University of Oklahoma. Rushing's teaching and scholarship explore the interstitial zone between (Native) American studies, anthropology and art history.

Modern Spirit: The Art of George Morrison is organized by the Minnesota Museum of American Art and Arts Midwest, with the Plains Art Museum. The exhibition and its national tour are supported by corporate sponsor Ameriprise Financial and foundation sponsor Henry Luce Foundation. Major support is provided by the National Endowment for the Arts and the generous contributions of individuals across the Midwest.

John Haworth (Cherokee) is director of the National Museum of the American Indian, New York.

FINDING THE ANISHINAABE PLACE



PHOTO BY R. WHITESIDE

Bonnie Devine (Ojibwa), b. 1952 *Letter to William*, 2008, giclee print, graphite, and cotton thread on paper 24" x 72". National Museum of the American Indian 26/9026

When Samuel de Champlain described his encounter with a resident of an Anishinaabe community living along the eastern shore of Georgian Bay in 1615, he wrote, “I inquired in regard to the extent of his country, which he pictured to me with coal on the bark of a tree.” With the exhibition, *Before and after the Horizon: Anishinaabe Artists of the Great Lakes*, curators David W. Penney of the National Museum of the American Indian and Gerald McMaster, recently of the Art Gallery of Ontario, ask Anishinaabe artists the same, albeit expanded question: How can their work reveal not only the extent of their country, but also the nature of Anishinaabe perspectives about and experiences of it?

The word Anishinaabe simply means “person, or human being,” although it has come to refer to American Indian people from nations now known as the Ojibwe, Chippewa, Ottawa, Odawa and Potawatomi, all of whom speak variations of the Anishinaabe language. The Anishinaabe homeland is located in the heart of North America, a broad territory surround-

ing the Great Lakes and straddling the border between the U.S. and Canada. More than 300,000 people today identify as Anishinaabe.

Anishinaabe experiences, narratives and stories of origin are inscribed upon Great Lakes terrain. Many of its landforms, islands, rocky cliffs and other features are recognized as locations where important events took place. Its fishing grounds, deep forests, migratory flyways, stone quarries and fasting places; its birch, ash, elm, willow and basswood trees; its sweetgrass and medicinal plants, all provide the materials and spiritual necessities of Anishinaabe life.

The title of the exhibition, *Before and after the Horizon*, evokes the work of one of the most accomplished 20th century Anishinaabe masters, George Morrison. The “horizon line” became a signature motif for his paintings. For him, he said, it represents not only the place where earth, sky and water came together in the Great Lakes landscape, but also the border between what is perceived and what remains hidden, the known and unknown, which, of course, shifts all the time depending upon one’s vantage point. By choosing this title for

the exhibition, the curators acknowledge that they can only offer us a glimpse of the vast creativity and deep cultural knowledge generated by those artists who include themselves among the many Anishinaabe nations. The curators, guided by many friends and colleagues, and many conversations, chose not to attempt or claim any comprehensive overview of Anishinaabe art or material culture. Instead they offer us a vantage point, a perspective, a point of view.

In addition to Morrison, the exhibition includes work by Norval Morrisseau, Patrick Desjarlait, Blake Debassige, Daphne Odjig, Arthur Shilling, Robert Houle, Michael Belmore, Bonnie Devine and many others. Also featured are creations made by artists whose names have been lost to history, the makers of beaded shoulder bags, embroidered pouches, carved ash-wood bowls, birchbark boxes decorated with porcupine quills and many other categories of artistic object. Some of the artifacts in the exhibition may be as many as 3,000 years old; others date to the recent 21st century.

These many Anishinaabe artists offer snapshots of the Anishinaabe worldview, and yet



COURTESY OF BLAKE DEBASSIGE. PHOTO BY BRIAN BOYLE. © 2011 ROYAL ONTARIO MUSEUM

ABOVE: Blake Debassige (Ojibwa), b. 1956. *One Who Lives under the Water*, ca.1978, acrylic on canvas, 50" x 38". On loan from the Royal Ontario Museum, Toronto, Canada.

LEFT: Odawa or Ojibwa maker unknown. Mat, 1775–1800, deerskin, porcupine quills, dyes 41½" x 34". National Museum of the American Indian, Gift of Daniel Carter Beard 14/3269.



PHOTO BY R. A. WHITESIDE

an emphasis of personal perspective emerges as a powerful characteristic of any definition of “Anishinaabe art.” The points of view are as varied and individualistic as the life experiences of the artists. In this “slice” of Anishinaabe artistic production, the concept of place as a spiritual and ancestral homeland ties the works together. Land and people change, but the place remains the same. — *David Penney*

David Penney is associate director for museum scholarship at the National Museum of the American Indian – Smithsonian.

MUCH MORE THAN A DOLL: THE ARTISTRY OF GRAND PROCESSION



RIGHT TO LEFT: *Netakoda, Assiniboine Warrior* by Joyce Growing Thunder; *Buffalo Chaser* by Jessa Rae Growing Thunder and Juanita Growing Thunder Fogarty; *Teton Sioux Chief* by Juanita Growing Thunder Fogarty; *Ghost Dancer* by Rhonda Holy Bear; *Northern Plains Chief* by Juanita Growing Thunder Fogarty; *Enzo, Blackfeet Man* by Jamie Okuma; *Oren, Crow Warrior* by Jamie Okuma; *Assiniboine Chief* by Juanita Growing Thunder Fogarty; *Assiniboine Chief* by Joyce Growing Thunder.

PHOTO BY KIYOSHI TOGASHI

As a solar prism above cast rainbows onto the 22-foot totem pole behind them, three generations of Assiniboine/Sioux artists sat quietly at a table in the museum's Potomac Atrium earlier this year, demonstrating the beading, quillwork and intricate sewing that results in some of the most detailed and beautiful contemporary Native artwork in the world.

The Growing Thunder family – Juanita, Joyce and Jessa Rae – were surrounded by museum visitors looking on in wonder and curiosity. Some visitors stepped forward to

ask questions, but most just stepped closer for a better look at a centuries-old tradition made contemporary. To call the family's artwork "dolls" seems almost to dismiss the hours of technique and talent it took to create them. This public demonstration not only served to showcase their finished work, but also to reveal the patience and skill required to do so.

Upstairs, in the museum's Sealaska Gallery, more examples of doll work stood in brightly lit glass cases as part of *Grand Procession: Dolls from the Charles and Valerie Diker Collection*, an exhibition open through January 5, 2014. Along with the Growing Thun-

der women, the exhibition also showcases the work of Rhonda Holy Bear (Cheyenne River Lakota) and Jamie Okuma (Luiseno and Shoshone-Bannock), two of the world's premiere Native American dollmakers.

Through brightly colored designs and accoutrements, each of the exhibition's 23 dolls tells a unique story about a specific time and place. Holy Bear's *Maternal Journey*, for example, depicts how a Crow woman caring for twins would have appeared as she traveled with her family across the Plains. The mother doll's jingle dress and the horse's regalia pay tribute to the magnificent beadwork and impressive



LEFT: Artist Rhonda Holy Bear (Cheyenne River Lakota) stands next to her work, *Maternal Journey*, at the April 17th opening of the exhibition, *Grand Procession*, highlighting the traditional attire of Plains and Plateau tribes through 23 colorful and meticulously handmade dolls from the private art collection of Charles and Valerie Diker. RIGHT: Native artists Juanita Growing Thunder Fogarty (Assiniboine/Sioux) and her mother Joyce Growing Thunder (Assiniboine/Sioux) attend the opening of *Grand Procession*, which features intricately handmade dolls made by three generations of the Growing Thunder family.

equestrian parades for which the Crow are known, while the male and female twins in the travois represent a Lakota origin story.

For Holy Bear, seeing her dolls on display at the Smithsonian’s National Museum of the American Indian brings her work full circle. As a teenager who had just moved from South Dakota’s Cheyenne River Sioux Reservation to Chicago, she says she stayed connected to her indigenous roots by visiting the Plains Indians collection at the Field Museum. It was there that she discovered the delicate artistry of traditional dolls like the ones she creates today, though she has since replaced the cloth rags and cotton balls she used to make her first doll with century-old Venetian glass beads, turkey feathers, shells, animal hide and carved wood, among other materials.

Okuma’s designs are not only inspired by historic photographs, but also from more unexpected places, like the carpet of the Belagio hotel in Las Vegas. Describing the Shoshone as an eclectic tribe, Okuma says her artwork similarly embraces the traditions of many Native cultures.

“It must be passed on in my DNA because I don’t want to be pigeon-holed or boxed-in because I’m only from this tribe,” said Okuma. “There’s so much beauty in Native peoples’ culture, I just hope I can do it justice.”

For the Growing Thunders, creating dolls has always been a family affair. Born on the Fort Peck Reservation in Montana, Joyce Growing Thunder began learning beadwork and quillwork as a 10-year-old child and later handed down these skills to her daughter, Juanita, and granddaughter, Jessa Rae. One of the exhibition’s objects, *Buffalo Chaser*, not only represents a collaboration between grandmother and granddaughter, it also symbolizes the passing of tradition from one generation to the next. Today, Joyce and Juanita continue to make dolls together in their household in California.

People young and old seem to be drawn to the dolls. Their universal appeal can be witnessed across cultures. For much of human society, miniature human likenesses have been used to teach children about roles and customs, as well as to provide entertainment and comfort. “It’s a childlike glimmer,” Juanita Growing Thunder Fogarty says when describing how people’s eyes often light up when they see her work. “It brings them back to their childhood.”

But the figures of these exhibitions represent much more than that. As one *Washington Post* reporter put it in a review of the exhibition, these handmade figures seem to “emit a quiet power.” And as the title of the exhibition

suggests, these dolls represent actual regalia historically worn during “grand processions,” or the opening of a powwow during which participants enter the powwow arena wearing dazzling outfits meant to convey pride, tradition and, often, a family’s wealth.

Similarly, the dolls themselves have become symbols of wealth, tradition and status. Two years ago, the Cheyenne River Sioux community honored Holy Bear’s work by bestowing her with the name Wakuah Yupiqa, or “Making or Forming Beauty With Exceptional Skill,” during a special naming ceremony, feast and giveaway. “The kids of my reservation told me it translates as ‘mad skills,’” Holy Bear recalled with a laugh.

During the hands-on demonstration in the Potomac Atrium in April, a museum visitor asked Jessa Rae how she first started making such elaborate, intricate dolls. She smiled and replied simply, “I’ve just always been around it.” Even as a little girl, Jessa Rae said she can remember her mother and grandmother waking before dawn and getting right to work at a shared table in their home. From morning until nightfall, that is where she could find them. Every day. This is how they work. This is what they do. — Molly Stephey

Molly Stephey is a senior writer for the magazine and a public affairs producer at the Museum.

FASHION PLATE

The Anishinaabe and eastern Plains clothing and ceremonial items acquired by Lieutenant Andrew Foster during his military service in North America represent one of a handful of 18th century collections that have come down to us relatively intact and that can be documented to a specific region and time.

In their diversity, the items in the Foster collection speak eloquently of the mingling of many different nations in the central Great Lakes between the Revolutionary War and the War of 1812. The leggings, shirt, trade-silver ornaments, and otter-skin Midewiwin bag are probably Anishinaabe, while the moccasins ornamented with loom-woven quillwork may have been made by a woman from the Huron-Wendat community living near Detroit.

This magnificent outfit most closely resembles an outfit presented to Lieutenant John Caldwell on the occasion of his adoption by Anishinaabeg in the Ohio Territory in 1780. Between 1763 and 1796, Foster's regiment was posted to frontier forts at the Miami Rapids near Detroit and Michilimackinac, in the heart of the Great Lakes region.

Family traditions hold that Foster was "taken prisoner by some Red Indians" and "made a chief." Mrs. Simcoe, the wife of the first governor of Upper Canada, described Anishinaabeg she met "from near Lake Huron" around 1795 as wearing almost identical garments.

Anishinaabe makers would have acquired the luxury goods used to make the outfit, in combination with traditional materials of hide, eagle feathers and porcupine quills, either through the fur trade or as presents given by the European to seal alliances. Although it is impossible to know exactly how Andrew Foster acquired his outfit, it seems likely that it was presented to him as a gift. In this way, the *ogimaag*, or chiefs of the Anishinaabeg signaled their ability to provide for their British allies, while simultaneously recognizing their important political status.

Such gestures were an integral part of the practice of ritual adoption. Anishinaabe peoples recognized two categories of being - *mey-aagjizid* and *inawemaagen*, foreigner and rela-

tive. By accepting their gift, Foster would have recognized his kinship with the Anishinaabeg. Equally important, the status conveyed by the outfit would have identified Foster as a leader. Ritual adoption was designed to compel British officers to mobilize all of the power at their disposal to protect and serve the interests of their new relatives.

It would be a mistake, however, to interpret the adoption of British soldiers as a sign of political dependence. The Americans sent armed forces into the Ohio Valley twice in 1790 and 1791, intent on breaking up an alliance of Native peoples that included Great Lakes Indians such as Anishinaabeg and Huron-Wendat. Both expeditions ended in defeat for the American forces, adding strength to the Native alliance, but also raising the stakes for the U.S. government.

During the late 18th century, the Anishinaabeg constituted a demographic majority in the Lake Superior region. The United States would be forced to come to terms with their power again when it lost posts at Detroit and Mackinac to warriors fighting as British allies in the War of 1812. Anishinaabe diplomacy resulted in social relationships with diverse Native peoples, the Dakota at the edge of the Great Plains, the Cree peoples of the northern boreal forests and the coast of Hudson Bay, and the Huron-Wendat at Detroit and in the Ohio River valley.

No matter how Foster acquired his outfit, in their design and in combining material artifacts from other important Native peoples, these garments reflect the power and political aspirations of the Anishinaabeg. ✨

— Ruth B. Phillips and Michael Witgen (*Ojibwe*)

Ruth Phillips is Canada Research Chair in Modern Culture and professor of art history at Carleton University in Ottawa. Michael Witgen is assistant professor of American culture and history at the University of Michigan and consultant for the exhibit *Infinity of Nations*, a title he suggested.

This article is adapted from their essay in *Infinity of Nations: Art and History in the Collections of the National Museum of the American Indian*, edited by Cecile R. Ganteaume. (Harper, in association with the National Museum of the American Indian – Smithsonian: 2010).



Great Lakes Man's outfit, ca. 1790. Michilimackinac, Fort Miami; Michigan. Shirt: cotton cloth, silver brooches, linen thread. Also, birchbark, cotton, linen, wool, feathers, silk, porcupine quills, horsehair, hide, sinew. Collected between 1790 and 1795 by Major Andrew Foster (1768-1806), British Army officer at Fort Miami or Fort Michilimackinac. (24/2000-2004, 24/2006, 24/2012, 24/2016, 24/2022, 24/2034).

EXHIBITIONS + EVENTS CALENDAR

SEPTEMBER/OCTOBER/NOVEMBER 2013



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

WASHINGTON EXHIBITIONS

OUR UNIVERSES:

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



PHOTO BY ERNEST AMOROSO

Greater Nicoya tripod bowl with human and harpy eagle design and effigy feet, AD 800–1350, Isla de Ometepe, Lake Nicaragua, Rivas Department, Nicaragua Pottery, clay slip, paint Gift of Dr. Benjamin Levine, 1974 (24/9405).

EXHIBITIONS

AS WE GROW: TRADITIONS, TOYS AND GAMES

Window on Collections,
Third Level Overlook

This exhibition presents more than 100 objects that illustrate how Native 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.

CERAMICA DE LOS ANCESTROS: CENTRAL AMERICA'S PAST REVEALED

Open through Feb. 1, 2015

W. Richard West Jr. Contemporary Arts
Gallery/3M Gallery,
Third Level

This exhibition illuminates Central America's diverse and dynamic ancestral heritage with a selection of more than 120 objects. For thousands of years, Central America has been home to vibrant civilizations, each with unique, sophisticated ways of life, value systems and arts. The ceramics these peoples left behind, combined with recent archaeological discoveries, help tell the stories of these dynamic cultures and their achievements. The exhibition examines seven regions representing distinct Central American cultural areas, which are today part of Belize, Guatemala, Honduras, El Salvador, Nicaragua, Costa Rica and Panama.

EXHIBITIONS + EVENTS CALENDAR

SEPTEMBER/OCTOBER/NOVEMBER 2013

Curators have selected objects from the museum's collection of more than 12,000 ceramic pieces from the region, augmenting them with significant examples of work in gold, jade, shell and stone. These objects span the period from 1000 BC to the present and illustrate the richness, complexity and dynamic qualities of Central American civilizations that were connected to peoples in South America, Mesoamerica and the Caribbean through social and trade networks that shared knowledge, technology, artworks and systems of status and political organization.

GRAND PROCESSION: DOLLS FROM THE CHARLES AND VALERIE DIKER COLLECTION

Open through Jan. 5, 2014
Sealaska Gallery, Second Level

This exhibition celebrates Native identity through 23 meticulously crafted objects that are much more than dolls. Traditionally made by female elders using buffalo hair, hide, porcupine quills and shells, figures like these have long served as both toys and teaching tools for American Indian communities across the Western Hemisphere. Outfitted in the intricate regalia of a powwow procession, these figures – on loan from the Charles and Valerie Diker Collection – represent Plains and Plateau tribes and the work of five contemporary artists: Rhonda Holy Bear (Cheyenne River Lakota), Joyce Growing Thunder (Assiniboine/Sioux), Juanita Growing Thunder Fogarty (Assiniboine/Sioux), Jessa Rae Growing Thunder (Assiniboine/Sioux) and Jamie Okuma (Luiseno/Shoshone-Bannock). Their superb craftsmanship and attention to detail imbue these figures with a remarkable presence and power, turning a centuries-old tradition into a renewed art form.



Horse and Rider, 2003 Wood, hide, cloth, glass beads, paint, hair, quill, and metal 31.2010 . Joyce Growing Thunder Assiniboine / Sioux (Dakota) Montana, born 1950 Juanita Growing Thunder Fogarty Assiniboine / Sioux (Dakota) Montana, born 1969.

PHOTO BY KIYOSHI TOGASHI

FEATURED PUBLIC PROGRAMS

**CERAMICA DE LOS ANCESTROS:
CENTRAL AMERICAN FAMILY DAY**
Sept. 14

10:30 a.m.–4:00 p.m.
Potomac Atrium and various
museum locations

*Bring the whole family to the Smithsonian's
kickoff celebration of Hispanic Heritage
Month!*

This festival is inspired by the exhibition *Ceramica de los Ancestros: Central America's Past Revealed*, which was co-organized by the National Museum of the American Indian and the Smithsonian Latino Center. Learn more about Central America through food demonstrations by the museum's Mitsitam Cafe and to make and wrap your own tamales. Take a closer look at the animals, flutes and pottery in the museum's latest exhibition, and create a clay medallion or clay pot based on designs found in the museum's collection. Enjoy a Maya pottery inspired dance performance by Aval. Learn from the creations of Carlos Chaclan and Ranferi Aguilar, Quiche Maya artists from Guatemala who specialize in recreating pre-

The Mexican group Los Tecuanes performs during the *Los Días de los Muertos/Day of the Dead* Festival in the museum's Potomac Atrium.



PHOTO BY KATHERINE FOGDEN

Hispanic clay wind instruments. Learn about how Mayan artists made pigments and tools using things found in nature. Use ancient Mayan glyphs and contemporary symbols to create your own Mayan inspired art and tell the story of you! Featuring Evelyn Orantes and Joaquin Newman.

This program received federal support from the Latino Initiatives Pool, administered by the Smithsonian Latino Center. This program is presented in partnership with the Smithsonian Center for Learning and Digital Access.

**INDIAN SUMMER SHOWCASE CONCERT:
C.J. CHENIER AND THE RED HOT
LOUISIANA BAND**

**Sept. 21
5:00 p.m.**

**Mall Museum
Outdoor Welcome Plaza
(Rain location in the Potomac)**

C.J. Chenier is the Creole son of the Grammy-award winning Louisiana pioneer, Clifton Chenier, also known as the King of Zydeco. Following in his father's footsteps, C.J. now leads his father's band as an accordion performer and singer of Zydeco, a blend of Cajun and Creole music. Zydeco is the music of Southwest Louisiana's Black Creoles, a

group of people of mixed African, Afro-Caribbean, Native and European descent. Put on your dancing shoes and join us for the Museum's ninth anniversary celebration!

**DIA DE LOS MUERTOS:
DAY OF THE DEAD
Oct. 26 and 27
10:30 a.m.–4:30 p.m.
Potomac Atrium and various
museum locations**

View several *ofrendas* (altars), and special programming that includes demonstrations of traditional foods for the dead around the outdoor firepit (weather permitting); music and dance performances in the Potomac,

EXHIBITIONS + EVENTS CALENDAR

SEPTEMBER/OCTOBER/NOVEMBER 2013



PHOTO BY KATHERINE FOGDEN

The Mexican group Los Tecuanes perform during the Los Días de los Muertos/Days of the Dead Festival in the museum's Potomac Atrium.

featuring Los Tecuanis (Mixtec) performing la Danza de Los Teuanis (Dance of the Jaguars) and la Danza de los Viejitos (Dance of the Old Men), as well as other cultural demonstrations, including sugar skulls, flute music of Oaxaca in honor of those that have passed on, performed by Ernesto Olmos (Mazatec), an Alfombras de Asserin (sawdust carpets) by Ubaldo Sanchez (Mam Maya) and special film screenings in the Rasmuson Theater.

Sandra Cisneros, acclaimed author of *The House on Mango Street* and *Caramelo*, has created an installation in the tradition of Día de los Muertos *ofrendas* at the National Museum of American History. The work, titled *A Room of Her Own: My Mother's Altar*, honors Cisneros' mother, Elvira Cordero Cisneros. Cisneros will be doing a presentation in our Rasmuson Theater on Saturday only, followed by a book signing.

Hands-on activities in the imagiNATIONS Activity Center include creating your own *papel picado*, paper marigolds and decorating plaster skulls. Tickets are required. Get your free timed-entry ticket in the imagiNATIONS Activity Center.

This program is presented in partnership with the National Museum of American History (NMAH) and the Smithsonian Latino Center.

QUINOA: A FUTURE SOWN THOUSANDS OF YEARS AGO

Nov. 2 and 3

10:30 a.m.–4:30 p.m.

Potomac and various museum locations

Experience quinoa, a healthy grain that is being showcased by Central and South American countries that produce this traditional indigenous crop. Join in a panel discussion on food security and how quinoa can help. Taste some delicious quinoa recipes! And, as with every Bolivian festival here, there will be music and dance for audience enjoyment and participation!

NATIVE DANCE: IMAMSUAT

Nov. 4

11:30 a.m., 1:30 p.m., 3:30 p.m.

Potomac Atrium

Imamsuat is a multi-generational group of Sugpiaq (Alutiiq) people from the Alaska and Lower Kenai Peninsulas, Kodiak and Afognak Islands in Alaska. Members of the group are also from the Inupiaq culture of the Bering Sea. The group was formed to preserve and promote Sugpiat culture through dance, song and stage performances and to educate the world about our people, values and traditions.

RAVEN STEALS THE SUN: A FAMILY CELEBRATION OF TLINGIT CULTURE

Bring the whole family to the Smithsonian's kickoff celebration of Native American Heritage Month!

Nov. 9 and 10

10:30 a.m.–5:30 p.m.

**Potomac Atrium and various
museum locations**

Meet Tlingit storyteller and writer Maria Williams, who shares stories about Raven Stealing the Sun from her children's book. Divide the teams of Wolves and Crows – and learn games that teach about Tlingit clan structures, sign a familiar song in the Tlingit language, learn to weave a cedar bracelet, enjoy music and dance of the inland Tlingit, watch a food demonstration and much more. This program is presented in partnership with the Smithsonian Center for Learning and Digital Access and the Smithsonian's National Museum of Natural History.

CHEROKEE FESTIVAL

Nov. 22 and 23

10:30 a.m.–5:00 p.m.

**Potomac Atrium and various
museum locations**

The three federally recognized Cherokee Nations – Eastern Band, Cherokee Nation and United Keetoowah Band – celebrate their tribal history and heritage with three days of food, workshops and performances.



EXHIBITIONS + EVENTS CALENDAR

SEPTEMBER/OCTOBER/NOVEMBER 2013

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

NYC EXHIBITIONS

CIRCLE OF DANCE
ONGOING

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

MAKING MARKS: PRINTS
FROM CROW'S SHADOW
PRESS
ONGOING

MODERN SPIRIT: THE ART OF
GEORGE MORRISON
THROUGH FEB. 23, 2014

**BEFORE AND AFTER THE
HORIZON:** ANISHINAABE
ARTISTS OF THE GREAT LAKES
THROUGH JUNE 15, 2014



PHOTOGRAPH BY STEPHEN LANG

PUBLIC PROGRAMS

**STORYBOOK READINGS AND
HANDS-ON ACTIVITY**
Saturday, Sept. 14
1 p.m.

When Animals Were People: A Huichol Indian Tale; Cuando los animales eran personas: Un cuento huichol, retold by Bonnie Larson, based on a story told and illustrated by Modesto Rivera Lemus (Huichol). Learn about the Huichol people of Mexico and create a colorful yarn painting to take home. Led by Genesis Tuyuc (Kaqchikel Maya). English/Spanish.

JARANA BEAT
Saturday, Sept. 14
2 p.m.

Jarana Beat fuses elements of Mexico's African and Amerindian traditions in music that incorporates *son jarocho*, *mexika*, *son huasteco* and contemporary influences. Brooklyn-based band members Juan Lucero, Claudia Valentina, Hugo Moreno, George Saenz, Andres Lemons, Keli Rosa Cabunoc,

Brooke Lyssy, Daniel Herrera, Jonathan Cornejo and musical director Sinuhe Padilla Isunza, formed their group in Argentina as part of the 2007 *Encuentro* of New York University's Hemispheric Institute of Performance and Politics.

AT THE MOVIES:
OJO DE AGUA | NEW WORKS
Thursday, Sept. 19
6 p.m.–8:30 p.m.

Filmmakers from Ojo de Agua Comunicación, Mexico's dynamic independent indigenous media collective, screen recent works from Guerrero and Oaxaca, the states with the largest indigenous populations in Mexico. Discussion with the filmmakers follows each screening. *Silvestre Pantaleon* (2011, 65 min.) Roberto Olivares Ruiz and Jonathan Amith. The film follows the life of Silvestre Pantaleon, who lives in a Nahuatl-speaking village in Guerrero and is one of the last to handcraft sisal rope from agave plants. All works shown with English subtitles.

EXHIBITIONS + EVENTS CALENDAR

SEPTEMBER/OCTOBER/NOVEMBER 2013

The Jarana Beat performs
Saturday, Sept. 14.



INTERMEDIATE BEAD PENDANT WORKSHOP: PARTS 1-3 Thursdays, Sept. 19, Sept. 26, Oct. 3 6 p.m.–8 p.m.

Led by Cody Harjo (Seminole/Otoe), participants will learn beading techniques and make a pendant. Enrollment is for all three classes. Reservations required: (212) 514-3704. \$60 (\$50 for Museum members.)

AT THE MOVIES: OJO DE AGUA | NEW WORKS Saturday, Sept. 21 2 p.m.–4:30 p.m.

Filmmakers from Ojo de Agua Comunicación screen recent works from Guerrero and Oaxaca states. Discussion with the filmmakers follows each screening. Indigenous languages in the justice system and farmers' efforts at water sustainability are the focus of *Justicia sin Palabra/Mute Justice* (2011, 22 min.) and *Sembradores de Agua y Vida/Sowing the Seeds of Water and Life* (2010, 30 min.) Both works are by Sergio Julian Caballero (Mixtec). Triqui children

introduce their community in *Respondan a esta Video Carta/Reply to this Video Letter* (2012, 20 min.) Guillermo Monteforte. All works shown with English subtitles.

AMAZON SHOWCASE: VIDEO IN THE VILLAGES Thursday, Oct. 3, 6 p.m.–9 p.m. Saturday, Oct. 5, 1 p.m.–5 p.m.

Celebrate the 25th anniversary of Video nas Aldeias/Video in the Villages (VNA), Brazil's groundbreaking indigenous media collective. Returning to New York with new works are Divino Tserewahu (Xavante) and Ariel Ortega (Guarani-Mbya). Also introducing the work of director Patricia Ferreira (Keretxu). Featuring screenings and discussions with VNA's founder and executive director, Vincent Carelli, and the filmmakers. Presented by NMAI's Film and Video Center in partnership with New York University's Center for Media, Culture and History and Center for Latin American and Caribbean Studies.

MODERN SPIRIT: THE ART OF GEORGE MORRISON Saturday, October 5

The first comprehensive retrospective of a key Native modernist, George Morrison. Includes drawings, paintings, prints and sculpture that bring together concepts of abstraction, landscape and spiritual reflection in the mind and eye of this important 20th century artist. Organized by the Minnesota Museum of American Art and Arts Midwest, with the Plains Art Museum. The exhibition and its national tour are supported by corporate sponsor Ameriprise. Financial and foundation sponsor Henry Luce Foundation. Major support is provided by the National Endowment for the Arts and the generous contributions of individuals across the Midwest.

CURATORIAL PANEL AND EXHIBITION RECEPTION Thursday, Oct. 10

6 p.m. panel; 6:30 p.m. reception

Gerald McMaster (Anishinaabe), W. Jackson Rushing III and David Penney discuss the highlights of *Before and After the Horizon: Anishinaabe Artists of the Great Lakes and Modern Spirit: The Art of George Morrison*. RSVP for reception at NYRSVP@si.edu or 212-514-3750.

OPEN HOUSE NEW YORK Saturday, Oct. 12–Sunday Oct. 13 10 a.m.–5 p.m.

The federal agencies housed in the U.S. Custom House celebrate our historic building. The Collector's Office will be open all day; building tours at 1 p.m., 2 p.m. and 3 p.m.

STORYBOOK READINGS AND HANDS-ON ACTIVITY Saturday, Oct. 12 1 p.m.

Celebrate Hispanic Heritage Month with Jessica Marrero (Taino), who will read Taino stories from the Caribbean and then provide attendees with a ceramic Taino sun design to paint and take home.



George Morrison, *Sun and River*, 1949, watercolor and crayon on paper, 15¾" × 21". From the permanent collection of the Plains Art Museum, Fargo, N. D.. Museum Purchase.

PANEL DISCUSSION: SELF-DISCOVERY AND INDIGENEITY IN THE CARIBBEAN
Saturday, Oct. 12

1:30 p.m.–4:30 p.m.

Scholars and Taino community leaders discuss historical aboriginal influences and contemporary indigeneity among the peoples of the Caribbean. Panelists include NMAI scholar Jose Barreiro (Taino); scholar James Lovell (Garifuna); and thought-leaders and artists Robert Mukaro Borrero (Taino, Puerto Rico–N.Y.) and Irka Mateo (Taino, Dominican Republic–N.Y.). Co-sponsored with the Smithsonian Latino Center.

AN ARTIST TOUR GUIDE
Saturday, Oct. 12

2 p.m.

Brooklyn-based Canadian artist Maria Hupfield (Anishinaabe) presents an interactive performance piece “tour” of the exhibition, *Before and After the Horizon: Anishinaabe Artists of the Great Lakes*. Her in-the-moment artist encounter emphasizes the value of

shared, lived experience in the creation and memory of a work of art.

BEADWORKERS’ GATHERING
Thursdays, Oct. 17, Oct. 31, Nov. 14
6 p.m.–8 p.m.

Bring your own projects and meet fellow beadworkers. Show works in progress and share techniques. Educator and expert beadworker Cody Harjo will be on hand to provide pointers.

**DIA DE LOS MUERTOS/
 DAY OF THE DEAD CELEBRATION**
Saturday, Nov. 2
Noon–5 p.m.

Honor the ancestors in a day full of activities for the entire family, including hands-on workshops and dance performances by Cetiliztli Nauhcampa (Mexico).

STORYBOOK READINGS AND HANDS-ON ACTIVITY
Saturday, Nov. 9

1 p.m.

Listen to *Giving Thanks: A Native American Good Morning Message*, written by Chief Jake Swamp (Mohawk) and illustrated by Erwin Printup, Jr. (Cayuga/Tuscarora). Learn how to make a cornhusk doll to take home.

**DANZA DE LAS TIJERAS/
 THE SCISSOR DANCE**
Saturday, Nov. 16
1 p.m. and 3 p.m.

The Scissor Dance is a vibrant, traditional indigenous Andean dance inherited by the Quechua from their Inca ancestors. It was performed in the central and southern highlands of Peru as a form of resistance during the period of Spanish colonization, and today is presented at Quechua feasts and festivals throughout the world.

EXHIBITIONS + EVENTS CALENDAR

SEPTEMBER/OCTOBER/NOVEMBER 2013



PHOTOS BY R. WHITESIDE

ABOVE: Sleeve bag, Potawatomi maker unknown
Sleeve bag, ca. 1880, wool, cotton, glass beads, metal fasteners, mother-of-pearl buttons, thread, 19.7" x 9.3".
National Museum of the American Indian, Gift of Mrs. Thea Heye 10/6149

RIGHT: Wall pocket, Ojibwa maker unknown
Wall pocket, late 1800s, birchbark, porcupine quills, vegetal fiber, thread, 14.7" x 5.5".
National Museum of the American Indian 25/0441



DAILY FILM + VIDEO SCREENINGS

The Screening Room, Second Floor, unless otherwise indicated

CELEBRATE MEXICO NOW!

EYE ON OAXACA

Monday, Sept. 9–Sunday, Sept. 29

Daily at 1 p.m. and 3 p.m.,

and Thursdays at 5:30 p.m.

El Fantasma de la Milpa/Phantom of the Milpa (2003, 2 min.) Mexico. An animation produced by Triqui children. *Dulce Convivencia/Sweet Gathering* (2004, 18 min.) Mexico. Filoteo Gomez (Mixe). Produced by Ojo de Agua Comunicacion. In Mixe with English subtitles. A filmmaker focuses on the production of *panela* (raw brown sugar) in his hometown in Oaxaca. *Nuestro Pueblo/Our People* (2000, 27 min.) Mexico. Juan Jose Garcia (Northern Sierra Zapotec). Produced by Ojo de Agua Comunicacion. In Zapotec and Spanish with English subtitles. Vibrant community organizations support the way of life in a Zapotec town in the northern mountains of Oaxaca.

ESPECIALLY FOR KIDS

Monday, Sept. 9–Sunday, Dec. 8

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

Join us for family-friendly screenings of live-action shorts and animations. Program descriptions are available at the information desk and at nmai.si.edu/explore/film-video.

VIDEO IN THE VILLAGES | CLASSIC WORKS

Monday, Sept. 30–Sunday, Oct. 27

Daily at 1 p.m. and 3 p.m.,

and Thursdays at 5:30 p.m.

Meeting Ancestors (1993, 22 min.) Brazil. Vincent Carelli and Dominique Gallois. In Waiapi with English subtitles. Some nudity. A portrayal of the engaging first encounter between the Waiapi and the Zo'e. *Marangmotxingmo Mirang/From the Ikpeng Children to the World* (2001, 35 min.) Kumare Txicao (Ikpeng), Karane Txicao (Ikpeng) and

Natuyu Yuwipo Txicao (Ikpeng). In Ikpeng with English subtitles. Some nudity. Ikpeng children send this video letter to introduce their village.

IN OUR LANGUAGE

Monday, Oct. 28–Sunday, Dec. 8

Daily at 1 p.m. and 3 p.m.,

and Thursdays at 5:30 p.m.

The Amendment (2007, 4 min.) Canada. Kevin Papatie (Algonquin). Produced by Wapikoni Mobile. The aftermath of one northern Quebec family's boarding school experience. *Our First Voices Series* (2010, 12 min. total) Canada. Films by Zoe Leigh Hopkins (Heiltsuk/Mohawk), Lisa Jackson (Ojibwe) and Helen Haig-Brown (Tsilhqot'in) celebrate First Nations languages in British Columbia. *Horse You See* (2007, 8 min.) United States. Melissa Henry (Navajo). In Navajo with English subtitles. Ross, a Navajo horse, explains himself. *Cry Rock* (2010, 29 min.) Canada. Banchi Hanuse (Nuxalk). A filmmaker honors her culture.

HOLIDAY SCREENINGS:

AS NUTAYUNEAN/WE STILL LIVE HERE

Monday, Nov. 18–Monday, Nov. 25

Daily at Noon and 2 p.m.

Diker Pavilion, First Floor

(2010, 56 min.) United States. Anne Makepeace. The story of Jesse Little Doe Baird's (Wopanaak) efforts to restore Native language fluency to members of southern New England's Wampanoag communities also innovatively reflects on the long-reaching impact of early British settlement.

Ojo de Agua New Works is presented in cooperation with CinemaTropical, Celebrate Mexico Now! and National Museum of the American Indian in D.C., and with support from the Mexican Cultural Institute of New York.

EDA DANIEL: SPREADING THE WORD

Diffusing understanding of Native life is a task to which even the newest members of the National Museum of the American Indian can make great contributions. Take the example of Eda Daniel, who recently joined our family. Through the community wide program Malden Reads, she has helped lead her town of Malden, Mass., to a better appreciation of Native cultures and histories.

Part of the national One City, One Book reading program, Malden Reads encourages all residents to read a selected book and then participate in series of free and low-cost events to discuss its themes. The choice for 2013, made by vote, is *The Absolutely True Diary of a Part Time Indian*, by Sherman Alexie.

Daniel has been a committee member with Malden Reads for three years. Because Malden is one of the most racially and ethnically diverse towns in the state, Daniel explains, the committee always selects a book “that reaches a broad audience and has something important to say about our world.”

With the support of the Malden school district’s superintendent, the committee was able to integrate the novel into curriculum for all grade levels. In addition, three books, all written by Joseph Bruchac (Abenaki), were selected as companions to Alexie’s novel for students in kindergarten through middle school. Seven community book discussions were scheduled between February and April 2013. One meeting was for teens only and gave them an opportunity to address the youth-specific issues of the novel.

Malden Reads has expanded to film screenings, musical performances, sports events and community meals. “Almost all events are free and all are very accessible,” Daniel says. “It’s an opportunity to reach out to the entire community. It’s easy for everyone to get involved.” The committee used the novel’s themes of sports, equality, tolerance, community and art as self-expression to reach out to different groups.

After finishing the novel, Daniel turned to the National Museum of the American Indian to help with her own research into Native



L-R: Eda Daniel, Tracy Kelley, Toodie Combs, Karen Colon-Hayes, Jodie Zalk.

PHOTO BY MAYA COHEN

culture. One of her favorite sources of information was the Museum’s publication *Do All Indians Live in Tipis?: Questions and Answers from the National Museum of the American Indian*. “It literally answered hundreds of questions,” she says.

Daniel helped bring in Native speakers as part of the program’s events, including an online chat with author Sherman Alexie, a presentation by scholar Claudia Fox Tree (Arawak-Yurumein) and a performance by storyteller and flutist Joseph Firecrow (Cheyenne). Additionally, she and Linda Zalk lead the film committee that organized several free community screenings. They specifically focused on recent history and contemporary native issues such as the enforcement of boarding schools, language preservation and multicultural identity. Films included *The Only Good Indian*, *Up Heartbreak Hill* and *We Still Live Here: As Nutayunean*. The screening

of *We Still Live Here* was so well attended that they scheduled an encore presentation.

Daniel is especially proud of the initiative to bring together Malden Eats and Malden Reads, a collaboration that she spearheaded with local chef David Stein. This gala featured five courses of local ingredients. Each dish was a modern spin on foods that the local Wampanoag might have shared with the Pilgrims. The menu included squash raviollette, roast oysters, stuffed turkey breast and maple maize pudding. Food was cooked and served by local volunteer chefs assisted by high school students aspiring to pursue culinary careers.

Malden Reads was so successful this year that instead of wrapping up the program in April as originally planned, “they will likely wait until the fall to say goodbye to the novel,” says Daniel. – Rachel Greiner Feliciano

Rachel Greiner Feliciano is an assistant in the Museum’s membership department.



Smithsonian National Museum of the American Indian

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MUSEUMGUIDE

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

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

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

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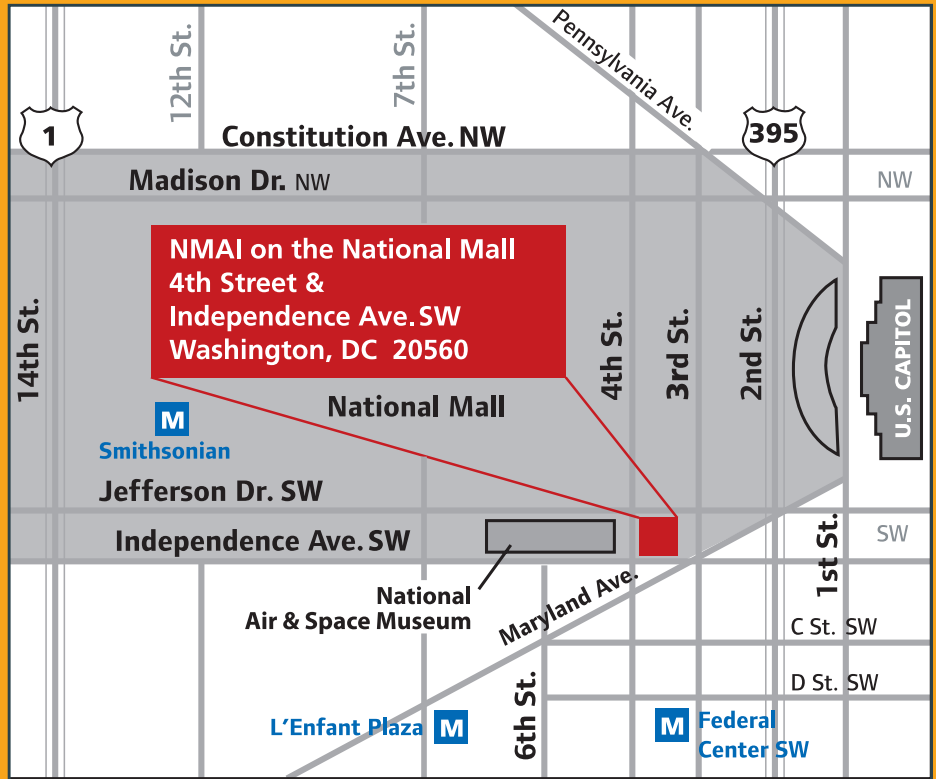
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Take the Maryland Avenue/Smithsonian Museums exit.

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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.

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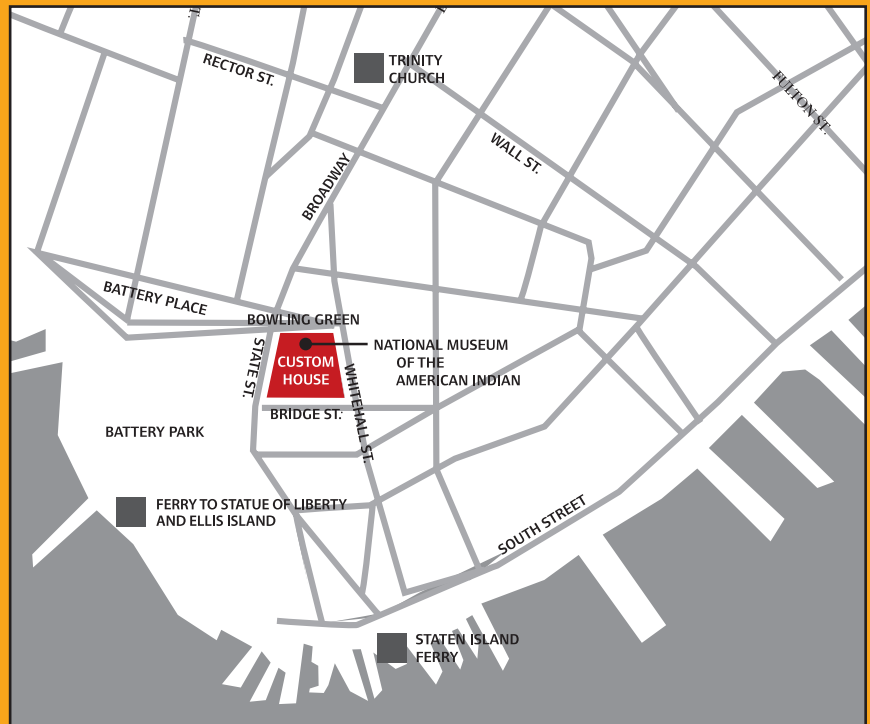
NMAI IN NEW YORK CITY

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.

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