NATIONAL MUSEUM of the AMERICAN

INDIAN

FALL 2016

OUTSIDE THE WALLS
INDIGENOUS PUBLIC ART

THE ART OF CAPTURING HORSES

TUSCARORAS IN THE CIVIL WAR

HONORING OUR VETERANS

A NEW MEMORIAL FOR THE NATIONAL MALL

Smithsonian
National Museum of the American Indian

Santa Fe Indian Market

Every year in August, since 1922

Native Art. Inspired. ...Join Today!

INDIAN MARKET WEEKEND

BEST OF SHOW JURYING

IM: EDGE

FELLOWSHIPS & YOUTH AWARDS

FASHION SHOW

CLASS X: MOVING IMAGES

Support Native artists year-round and help ensure the continuation of the world's largest, most prestigious Indian arts market.

Memberships to the Southwestern Association for Indian Arts (SWAIA), the non-profit that produces the Santa Fe Indian Market, are available at Individual and Business levels, and feature a variety of benefits.

Join online at swaia.org or call us at 505-983-5220

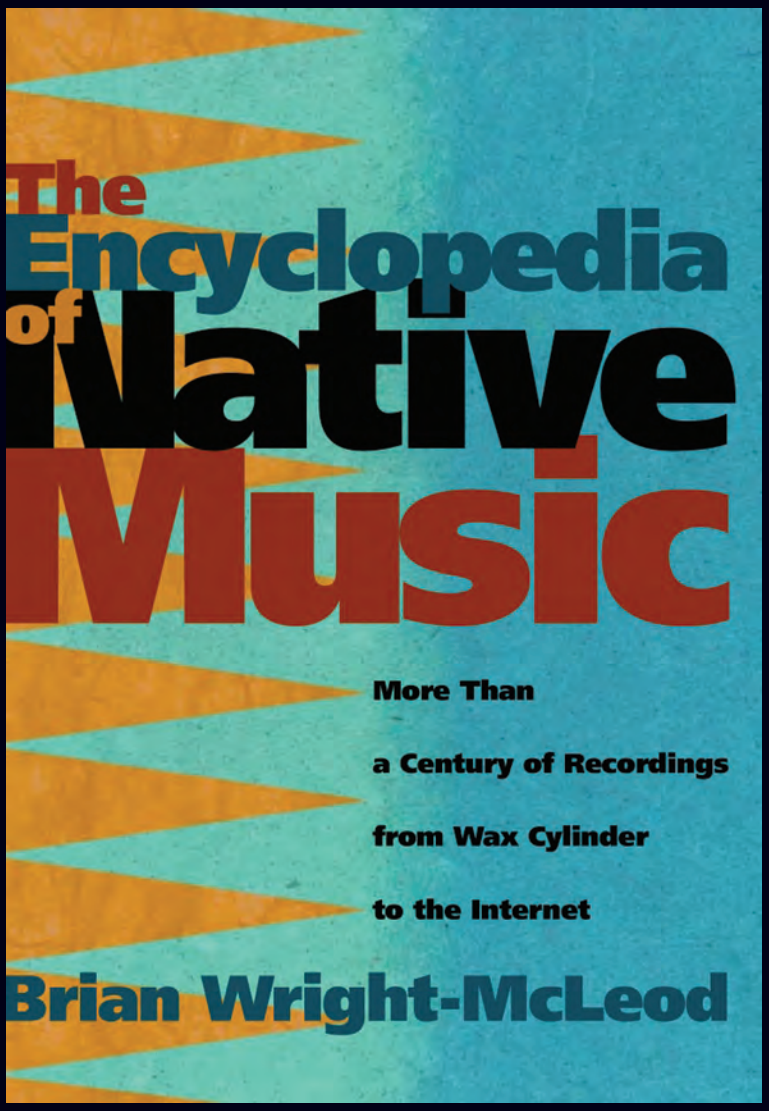
CHICKASAW CULTURAL CENTER

CHICKASAW COUNTRY

SULPHUR, OKLAHOMA · 580.622.7130
WWW.CHICKASAWCULTURALCENTER.COM

ADVENTURE ROAD 35


MANITOBAH®
MUKLUKS
NATIVE OWNED
PROUDLY CANADIAN
Manitobah.com/nmai



MORE THAN A CENTURY OF RECORDINGS FROM WAX CYLINDER TO THE INTERNET

A comprehensive overview of traditional and contemporary artists and styles with 1,800 entries in all genres including Arctic, traditional, powwow, chicken scratch, peyote ceremonial music, contemporary, spoken word, soundtracks, and archival music listed by artists with biographies and discographies compiled and written by Native music journalist Brian Wright-McLeod. University of Arizona Press. 450 pages.

U.S. orders can be made through the University of Arizona Press: www.uapress.arizona.edu

Canadian orders can be made through the University of Toronto Press: utpbooks@utpress.autoronto.ca

Samonie Toonoo

The Finest in Contemporary Inuit Art

feheleyfinearts.com
gallery@feheleyfinearts.com
65 George Street, Toronto
416 323 1373

Feheley FINE ARTS

Canada Council for the Arts | Conseil des arts du Canada

DEMONS WITHIN, 2013, stone & antler, 6 x 5 x 3”

THE SOUNDTRACK OF A PEOPLE

The companion 3-CD collection to *The Encyclopedia of Native Music* produced by Brian Wright-McLeod with EMI Music Canada. The most comprehensive collection of Native music ever assembled on one collection featuring 70 iconic tracks on three discs with descriptive liner note booklet written by the author.

CD 1: Traditional Music from the Arctic Circle to the US-Mexico border from 1905 to 2005 including historic folk roots and bluegrass music by Willie Dunn, Winston Wuttunee, Peter LaFarge and Shin Van Every.

CD 2: Powwow Music from the traditional foundations to the current sounds of northern and southern styles including flute music by R. Carlos Nakai and Doc Tate Nevaquaya plus powwow rock by Keith Secola and Buffy Sainte-Marie.

CD 3: Contemporary Music from the early jazz of the 1920s to the eclectic sounds of the new millennium including influential artists Mildred Bailey, Jim Pepper, XIT, Robbie Robertson and others.

Orders can be made through Universal EMI Music Canada and Capitol Music, catalogue number 116962A

For more information contact brianwrightmcleod@yahoo.com

PATRICIA MICHAELS

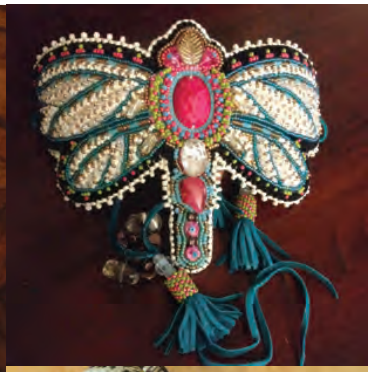
PHOTO BY BILL CURRY / HAIR BY DWIGHT MILLER / LOCATION: ABIQUIU' GHOST RANCH

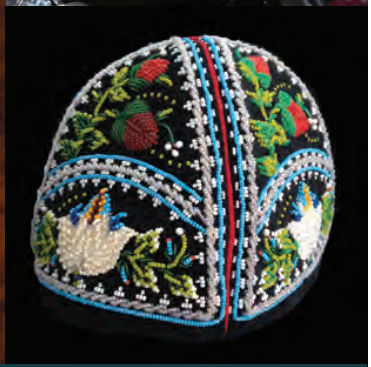
The dress (wool, silk, synthetic jersey and glass beads) is from the Wild Berry Collection by Patricia Michaels.
Dress: $3,200

1337 Gusdorf Road
Studio D
Taos, N.M. 87571
575-779-5322
h2owaterlily@gmail.com
www.patriciamichaelsfashion.com

pmwaterlily

Ode to Lelia & the Ancestors: Beaded Woodlands Flat Bag (purse)
By Naomi Smith • Permanent collection, Art Gallery of Guelph





Naomi Smith

Artist & Educator

There is no word for "art" in many Native languages yet artistry and visual expression are critical in defining who we are as First Nations people. This is the path I wish to exemplify through my teachings and my work."

Naomi Smith is a First Nation Artisan & Educator. Her work embraces Ancestral designs using Beads, Leather, Moose Hair, Quills, Sweetgrass & Birch Bark, always valuing these sacred ways & materials throughout her creative process.

Cultural Teachings • Educational Displays
Workshops • Native Patterns & Kits
Commissions welcome

Miigwetch to OAC for their generous support.

ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario

blacktulipdesigns@yahoo.com
Facebook: black tulip designs
416.275.5099

AMERICAN
INDIAN

DIRECTOR:
Kevin Gover (Pawnee)

EDITOR-IN-CHIEF:
Tanya Thrasher (Cherokee)

MANAGING EDITOR:
James Ring Adams

CALENDAR EDITOR
Shawn Termin (Lakota)

PUBLISHER:
Cameron McGuire

ADMINISTRATIVE COORDINATOR AND ADVERTISING SALES:
David Saunders

ART DIRECTION AND PRODUCTION MANAGEMENT:
David Beyer (Cree)
Perceptible Inc.

National Museum of the American Indian magazine (ISSN 1528-0640, USPS 019-246) is published quarterly by the Smithsonian's National Museum of the American Indian (NMAI), 4th Street and Independence Ave SW, MRC 590 P.O. Box 37012, Washington, D.C., 20013-7012. Periodical postage paid at Washington, D.C., and at additional offices. *National Museum of the American Indian* magazine is a benefit of NMAI Membership and constitutes $6 of an individual's annual membership. Basic annual membership begins at $25.

Letters to the Editor are welcome and may be mailed to NMAI, Attn. Editor, Office of Publications, Box 23473, Washington, D.C. 20026, by e-mail at aieditor@si.edu, or faxed to (202) 633-6898.

Back issues of *National Museum of the American Indian* are $5 per copy (shipping and handling included), subject to availability. To order, please call (800) 242-NMAI (6624) or send an e-mail to NMAImember@si.edu.

Member Services: To join or renew your existing membership, or to submit a change of address, please call (800) 242-NMAI (6624), visit www.AmericanIndian.si.edu/give or send an e-mail to NMAImember@si.edu.

You may also write to NMAI Member Services, P.O. Box 23473, Washington, D.C., 20026-3473.

Postmaster: Send change of address information to National Museum of the American Indian, P.O. Box 23473, Washington, D.C. 20026-3473.

CONTENTS

FALL 2016
VOL. 17 NO.3

PHOTO COURTESY NATIONAL MUSEUM OF THE AMERICAN INDIAN

On the Cover: The horse stick is a prominent feature of ceremonial dances, often celebrating the bearer's feats of military valor. This tradition is alive today, both in the artistry of this modern version by Bryan Akipa (Sisitonwan Dakota) and in the wartime heroism of American Indian veterans, such as the famous World War II horse raid of Joseph Medicine Crow (Apsaalooke [Crow]).This object is a fitting emblem for an issue devoted to our Museum's new Congressional mandate of establishing a National Native American Veterans Memorial, to be dedicated on our grounds on Veteran's Day 2020.

Dance Staff, 2008. Artist: Bryan Akipa, Sisitonwan Dakota [Sisseton-Wahpeton Sioux Tribe] Sisseton, Lake Traverse Reservation; Roberts County; South Dakota. Materials: Wood, horsehair, hide, rawhide, turkey feather/feathers, commercially produced fabric patches/insignia, cotton twine/string, iron nails, glue, wood stain, paint.

Techniques: Carved, stained, painted, pyroengraved, wrapped, tied, glued.

Purchase from the artist, 2008.
37" x 2.9" x 11.8". (26/7158)

HONORING OUR PATRIOTS

BY KEVIN GOVER

Recently I was musing over the word "patriot" as it seems to be at the top of everyone's mind these days. While the line between peacetime and wartime blurs drastically for so many around the world, we now see the word *patriot* regularly emblazoned in newsprint and hear it spoken solemnly on newscasts. In thinking about the definition – one who loves and strongly supports or fights for his or her country – I considered that I know many such individuals. I also realized that the descriptor is most appropriate as it relates to the NMAI's National Native American Veterans Memorial Project.

I am humbled by this Museum's effort in particular, having recently embarked upon a cross-country series of visits to tribal communities. I have met and talked with countless patriots – men and women who served our nation in wartime and peace, within its borders and abroad, and in every branch of the Armed Services and reserve units. The individuals I've met are proud military veterans and family members of veterans, and it gave me great pleasure to share with them our charge from Congress: to build a national memorial in the next four years, dedicate it on the grounds of the Museum on Veterans Day 2020, and in so doing, give "all Americans the opportunity to learn of the proud and courageous tradition of service of Native Americans in the Armed Forces of the United States."

The Museum has steadfast partners in our work to promote and fundraise for this significant memorial, among them the National Congress of American Indians and a special advisory committee led by the Honorable Ben Nighthorse Campbell (Northern Cheyenne) and Chickasaw Lieutenant Governor Jefferson Keel. I am grateful to these leaders and the 24 men and women who volunteer their time and expertise as members of the committee – tribal leaders, Native veterans and family members of veterans from across the country – as we rely on their expert counsel for outreach and planning for the memorial.

As a special element of our outreach, we are soon unveiling a traveling exhibition titled *Patriot Nations: Native Americans in Our Nation's Armed Forces*. The exhibition, made possible with support from the San Manuel Band of Mission Indians, will tell the compelling stories of American Indian veterans as well as of our plans to build the memorial. It will be on display initially within the San Manuel community in California and then travel to tribal centers, museums and libraries. I'm deeply appreciative of the support from our exhibition sponsor and our growing list of project supporters, some of whom are recognized in this issue.

You may be familiar with the distinguished record of service by Native veterans, which spans nearly two and a half centuries of American history. American Indians have served in the U.S. Armed Forces in every major military conflict since the Revolutionary War and in greater numbers per capita than any other ethnic group. Such facts and many compelling stories are featured in our *Patriot Nations* exhibition, which we have excerpted in this issue. I would also like to recognize the contributions of Dr. Herman Viola, who is serving ably as our project's senior advisor, and in this issue he has provided an article that is equal parts scholarship and personal reflection.

Looking back at a busy summertime of consultation visits, I always recall distinctly the one-on-one conversations I've had with Native veterans. This May in Pembroke, N.C., I had the honor of meeting Jesse Edward Oxendine, a Lumbee veteran who served in World War II and also happened to be the first American Indian pharmacist in his state. As it happens, Jesse is a longtime friend of Henry Hirschmann, a neighbor of my mother-in-law. It wasn't long before I understood why Henry wanted me to meet his friend.

I learned that Jesse and Henry have spent at least two decades speaking together publicly about their wartime experiences. Their stories are deeply intertwined. In 1938, Henry was sent to the Buchenwald concentration camp; miraculously, he was released on family sponsorship and emigrated to the United States, only to enlist in the U.S. Army and return to Europe to fight his oppressors. In May 1945, Jesse's glider infantry unit helped to liberate the Wobbelin concentration camp near Berlin, Germany, when he was just 19. As part of the 325th Glider Infantry Regiment (82nd Airborne Division), Jesse was one of four brothers sent to war, all of whom returned home safely.

Jesse's story and commitment to recounting and honoring history, like that of so many veterans, is truly remarkable. I invite you to join me and participate in this historic moment – for our country, for veterans and for the Native communities whose loyalty and passion have helped to make America what it is today.

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

To learn more about the National Native American Veterans Memorial project, please visit www.AmericanIndian.si.edu.

NMAI Director Kevin Gover (left) and Jesse Edward Oxendine meet in Pembroke, N.C. in May. Two months after their visit, Mr. Oxendine celebrated his 90th birthday.

PHOTO BY JAMES LOCKLEAR/LUMBEE TRIBE

OUTSIDE THE WALLS: INDIGENOUS PUBLIC ART

BY ANYA MONTIEL

Surrounded by the Museum's indigenous flora, the clay, mud and wood materials composing Nora Naranjo-Morse's *Always Becoming* sculpture stands in contrast to the stark white U.S. Capitol building. In the fall of 2015, Naranjo-Morse and her team returned to the Museum to continue structural work on some of the sculptures, accommodating the natural erosion that occurred.

PHOTO BY ERNEST AMOROSO, NMAI

WORKS OF PUBLIC ART, SCULPTURES AND INSTALLATIONS IN OPEN SPACES HAVE ALWAYS BEEN A STRONG COMPONENT OF THE NATIONAL MUSEUM OF THE AMERICAN INDIAN.

They will become more prominent as the Museum develops a National Native American Veterans memorial on our grounds.

The Veterans Memorial will join other art works already facing the Museum and will enhance a growing tradition of American Indian artists working in statuary, murals and other installations designed for public view.

This May, Congress approved a bill for a National Native American Veterans Memorial which will allow "all Americans the opportunity to learn of the proud and courageous tradition of service of Native Americans in the Armed Forces of the United States." The Museum is managing the Memorial project, working in concert with the National Congress of American Indians and other Native organizations. The Memorial's final design will be selected by jury. It is scheduled for dedication in four years.

The Memorial isn't the first public art to complement the D.C. Museum's striking facade and landscape of indigenous flora.

During the summer of 2007, visitors to the Museum witnessed the creation of a group of five clay sculptures by Nora Naranjo-Morse (Santa Clara Pueblo). Entitled *Always Becoming,* the sculptures sit amongst the tall grasses by the building's south entrance. They represent a family, each with its own name:

PHOTO BY ERNEST AMOROSO, NMAI

As reflected in the title *Always Becoming, Moon Woman,* one of Naranjo-Morse's sculptural forms, is made of adobe bricks containing less straw so the figure gently erodes and its physical appearance shifts into another form over time.

"THE SCULPTURES' METAPHOR OF COMMUNITY, HOME AND FAMILY NOT ONLY CONVEYS A UNIVERSAL THEME TO ALL PEOPLES, BUT ALSO ENHANCES VISITORS' EXPERIENCES THAT THEY HAVE ENTERED A NATIVE PLACE WHEN THEY STEP FOOT ON THE MUSEUM GROUNDS."

Father, Mother, Little One, Moon Woman and Mountain Bird. Naranjo-Morse's design was selected unanimously from more than 55 entries submitted by Native artists. The sculptures are composed entirely of natural materials, such as clay, straw, sand, dirt and wood. As she explained, "Native culture and the environment served as the inspiration… The sculptures' metaphor of community, home and family not only conveys a universal theme to all peoples, but also enhances visitors' experiences that they have entered a Native place when they step foot on the Museum grounds." Naranjo-Morse worked communally with family, friends and Museum staff to build the works, some rising 16 feet in height. Dedicated during the building's third anniversary, the conical and orbicular shapes of *Always Becoming* pair nicely with the curvilinear architecture of golden-colored Kasota limestone.

Years later the Museum commissioned another outdoor sculpture for its northwest corner, overlooking the National Mall. Oregon artist Rick Bartow (Mad River Band Wiyot, 1946–2016) designed and carved a pair of cedar poles called *We Were Always Here* as welcoming sentinels. Bartow secured the old-growth red cedar tree from renowned carver Duane Pasco, on whose property the 400-year-old tree had fallen. Bartow worked on the poles with expert woodworker John Paden in his hometown of Newport, Ore., as community members came to watch and carve small sections. Atop the 20-foot poles sit a bear and a raven, principal animals in the region that act as protectors and teachers. According to Bartow, the pleated, wave-like pattern on the base of the poles represents both "the tides changing

Rising 20 feet in height, the tops of the sculptural poles by Rick Bartow feature two important animals, a bear and a raven, who stand guard and welcome visitors entering the Museum grounds from its northwest corner.

PHOTO BY KATHERINE FOGDEN (MOHAWK), NMAI

RICK BARTOW ART ON VIEW AT YALE UNIVERSITY

Five rarely seen works on paper by the late artist Rick Bartow (Mad River Band Wiyot, 1946–2016) went on view at the Yale University Art Gallery in New Haven, Conn., this June. The drawings date to 1985 and 1986, the early years of Bartow's career and exhibit themes that would continue to engage him.

The drawings at Yale show how his work often blends human and animal bodies in what appear to be states of transformation. Bartow, who lived along the Oregon coast, was a keen observer of ravens, coyotes and other creatures. He explained, "I often think in the drawings it is more of an ecological statement that we are no greater than [the animals] are, and they are no greater than we are."

These works came into the gallery's collection in 2009 as part of a major gift from Richard Brown Baker, a prodigious collector and Yale alumnus with an eye for emerging artists. Baker encountered Bartow's work in 1985 during a trip to Portland and immediately purchased three for his Manhattan apartment. He added four more drawings to his collection and noted in his 1987 diary, "I cherish the hope that Bartow will continue to produce and gain admirers, of whom I am among the first, I'd like to imagine, of many hundreds to come." Bartow, who passed away on April 2 of this year, became a widely celebrated American artist who worked prolifically in a wide range of media including oil pastel, acrylic and wood.

The installation aligns with a major retrospective, *Rick Bartow: Things You Know but Cannot Explain,* touring American museums in the West through 2019. The Yale showing was proposed and organized by Sequoia Miller and this writer, two Ph.D. candidates at Yale University. The gallery has launched a Native American Art Initiative, which raises awareness of the role of indigenous North American artists with works in the collection.

– Anya Montiel

Coyote from 1985 is one of the unique early drawings by Rick Bartow on view at the Yale University Art Gallery.

YALE UNIVERSITY ART GALLERY, RICHARD BROWN BAKER, B.A. 1935, COLLECTION

PHOTO BY MICHAEL TINCHER/CHIINDE LLC

Located in downtown Albuquerque, Allan Houser's *The Future* (1986) is a monumental bronze sculpture of an Apache family.

on the mudflats" and "the movement down to generations or up through the generations" of families. The poles traveled across the country and were dedicated during the autumnal equinox in 2012.

Near the Museum's east entrance, *Buffalo Dancer II* stands 12 feet in height and weighs one ton. Installed in 2009, the towering bronze sculpture by George Rivera (Pojoaque Pueblo) depicts a dancer, with arms raised, giving thanks during the ceremonial buffalo dance. Like these three works, public art takes many forms and exists outside museum and gallery walls. Viewers do not need to wait for open hours or pay admission. Philosophy scholar David H. Fisher defines public art as that which "potentially includes all forms of creative expression in [a] public space." For art created by Native people, this definition could encompass ancient works such as rock painting or carving and Mississippian mounds, even though the original intention has been obscured.

Likewise, public art may include works that are memorials (a commemoration of an event or people), murals (two-dimensional wall paintings and mosaics), place-specific (designed for a particular location) and collaborations (a combined work between artists and a community). Works can be found in places

Allan Houser (top) and Gerald Nailor (bottom) painting murals for the Indian Craft Shop at the Department of the Interior in D.C.

PHOTOS COURTESY OF THE INDIAN CRAFT SHOP

PUBLIC ART CAN BE EPHEMERAL, LASTING FOR A SHORT TIME, AS IN THE CASE OF EARTHWORKS AND OTHER ORGANICALLY CONSTRUCTED INSTALLATIONS, WHICH ARE MEANT TO DECOMPOSE AND TO BE SUBJECT TO THE FORCES OF NATURE.

where they are least expected, such as airports and city sidewalks. Public art can be ephemeral, lasting for a short time, as in the case of earthworks and other organically constructed installations, which are meant to decompose and to be subject to the forces of nature.

Murals have also been a prominent feature of public art, especially since the public works programs of President Franklin Roosevelt's New Deal. Some 10,000 artists received work from federal programs, among them many Native artists. In 1934, the Indian Division of the Public Works of Art Project (PWAP) established its headquarters at the Santa Fe Indian School and aimed to "give artists employment at craftsmen's wages in the embellishment of public property with works of art." Thirty artists were selected to participate, including Velino Herrera (Zia, 1902–1973), Jack Hokeah (Kiowa, 1901–1969), Tonita Pena (San Ildefonso, 1893–1949), Andy Tsinhnahjinnie (Navajo, 1916–2000) and Pablita Velarde (Santa Clara, 1918–2006).

The U.S. Treasury's Section of Fine Arts replaced PWAP and awarded commissions to artists to decorate public buildings, including post offices. A web-based virtual exhibition recently organized by the National Museum of the American Indian and the National Postal Museum, both part of the Smithsonian, documents the post office murals. The site includes images of murals by Acee Blue Eagle (Pawnee/Muscogee, 1909–1959), Woody Crumbo (Potawatomi, 1912–1989), Solomon McCombs (Muscogee, 1913–1980), Stephen Mopope (Kiowa, 1898–1974), Andrew Standing Soldier (Oglala, 1917–1967) and Dick West (Southern Cheyenne, 1912–1996).

Perhaps some of the best-known murals by Native artists are in the Department of the Interior building in Washington, D.C. In 1937, six Native artists received commissions to paint murals in the new building. Surrounding every wall of the former employee's lounge or the penthouse are vibrant murals by Crumbo, Herrera, Allan Houser (Chiricahua Apache, 1914–1994) and Gerald Nailor (Navajo, 1917–1952). They depict genre scenes of dances, hunting and domestic life. In the basement, the large cafeteria features frieze-like murals of dances by Mopope and James Auchiah (Kiowa, 1906–1974). Houser and Nailor also painted murals in the Indian Craft Shop on the ground level of the building.

Nailor received another major commission, funded by the Civil Works Administration, to paint eight murals surrounding the interior chamber of the Navajo Nation Council House in Window Rock, Ariz. Titled *The History and Progress of the Navajo People* (1942–43), the murals read counterclockwise and show the life of the Navajo from before European contact to the present day. The final mural depicts a young Navajo man and woman in modern attire, which some interpret as First Man and First Woman embodied in today's Navajo people.

When Houser completed the monumental sculpture *Comrade in Mourning* in 1948, it marked the first major sculptural commission to an American Indian artist. The sculpture honors Native students from Haskell Institute (now Haskell Indian Nations University) who died in World War II. From that moment, Houser went on to create numerous three-dimensional works, establish the sculpture department at the Institute of American Indian Arts in Santa Fe and become known as the father of American Indian sculpture.

During his lifetime, Houser produced nearly 1,000 sculptures in wood, stone and bronze. His bronze works are in outdoor spaces throughout the United States. They include *As Long as the Water Flows* (1988), in front of the Oklahoma State Capitol in Oklahoma City, and *The Future* (1985) in downtown Albuquerque, both 14 feet in height.

Minnesota artist George Morrison (Grand Portage Band of Chippewa, 1919–2000), often known for his paintings of Lake Superior and his intricate wood collages, has produced a number of public artworks across his home state. One of his first was a commission for a monumental wood collage for the facade of

Commissioned by the State Capitol Preservation Commission for the Oklahoma State Capitol, the title of Allan Houser's *As Long as the Waters Flow* (1988) refers to unfilled presidential promises to Native people, particularly the quote by President Monroe in 1817 that the western lands will be Indian lands "as long as water flows, or grass grows upon the earth."

PHOTO BY LYNN LOWN/CHUNDE LLC

DEPICTING ONATE

Public art is not without its controversies. For New Mexico's *Cuarto Centenario* or the 400th anniversary of Spanish explorer Don Juan de Onate's 1598 arrival into the present-day state, members of the state's Hispanic organizations proposed a bust of Onate to be placed in Albuquerque's Old Town. As one proponent remarked, "It was not the pilgrims; it did not happen at Jamestown or at Plymouth Rock. The first permanent European settlement flew the Spanish flag, here in New Mexico; they were our forefathers, and we are proud of them."

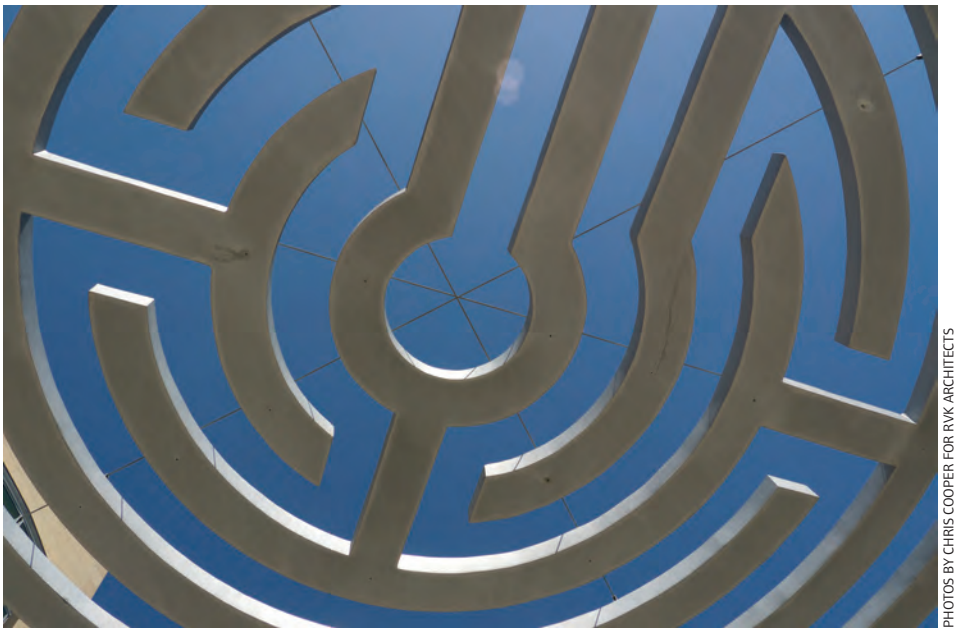
But Onate embodied a different legacy to Pueblo people. In December 1598, Acoma Pueblo men killed 12 Spanish soldiers. In retribution, the Spanish soldiers killed 100 Acoma men and enslaved 60 women and girls. The surviving Acoma men had their right foot cut off, as a brutal symbol of Spanish force. In 1613, Onate was tried as a war criminal in Mexico City and was banished permanently from New Mexico.

Many Native people protested the sculpture. The Albuquerque Arts Board formed a committee in response to the controversy. The board approved a memorial to Onate near the Albuquerque Museum but mandated that a Native artist be involved, along with the existing Hispanic and Anglo artists, Reynaldo "Sonny" Rivera and Betty Sabo. Santa Clara artist Nora Naranjo-Morse was asked to join the project after the design had been agreed upon.

The ensuing community conversations revealed the various ways that people wished their histories to be remembered. In the end, the plan for a single, tri-cultural work evolved into two different sculptures. Rivera and Sabo designed a multi-figured bronze ensemble called *La Jornada* ("The Journey") depicting Onate leading a group of Spanish settlers, a Catholic priest, a Mexican Indian guide and soldiers to New Mexico. Naranjo-Morse wanted to approach the theme like *Always Becoming,* from the land base, from the environment. She created an earthwork entitled *Numbe Whageh* or "our center place," a spiral mound which winds into a small spring or "a womb" at the center, surrounded by indigenous plants

– Anya Montiel

Labyrinth Gateway (left and right) by Lewis deSoto is a suspended aluminum sculpture hanging from cables which projects a shadow on the courtyard. Located at the University of Texas, San Antonio, the title commemorates the writings of scholar and poet Tomas Rivera.



PHOTOS BY CHRIS COOPER FOR RVK ARCHITECTS

the Minneapolis American Indian Center. Dedicated in 1975, the work is a series of geometric wooden chevron shapes, spanning 98 feet in length and 18 feet high. Morrison received several other commissions, including *Tableau* in 1992, a granite and concrete mosaic of more than 200 interlocking amorphous figures on a sidewalk in downtown Minneapolis. Street renovations have placed the work in storage until the city can find another location, but as Mary Altman, Minneapolis Public Arts Administrator commented, "it's probably one of the most important artworks the city owns."

Morrison's art can also be found on college campuses. One of his rectangular totems, which rises 14 feet, is located at the Minneapolis Community and Technical College. His five-foot tall *Churinga,* an oblong-shaped bronze named after a sacred item of the indigenous people of central Australia, rests on top of an igneous rock near the entrance to the Fond Du Lac Tribal Community College in Cloquet, Minn. At the same campus, Truman Lowe (Ho-Chunk) created *Ojibway Stream,* a serpentine work of stainless steel and river rocks which comments on the importance of water.

University campuses across the country feature more works by Native artists. Lewis deSoto (Cahuilla), for example, created *Labyrinth Gateway* at the University of Texas San Antonio, in 2003. The work features a steel sculpture suspended above a courtyard by cables and mounted to pylons. As the sun passes overhead, it creates a large shadow of a labyrinth on the ground. People are encouraged to walk its path. On the outer edges, two large semicircular benches are incised with quotations from Tomas Rivera (1935–1984),

THE WORK FEATURES A STEEL SCULPTURE SUSPENDED ABOVE A COURTYARD BY CABLES AND MOUNTED TO PYLONS. AS THE SUN PASSES OVERHEAD, IT CREATES A LARGE SHADOW OF A LABYRINTH ON THE GROUND. PEOPLE ARE ENCOURAGED TO WALK ITS PATH.

PHOTO BY NANIBAH CHACON

Depicting Dona Maclovia Zamora, an herbalist and *curandera* of the Barelas barrio of Albuquerque, artist Nanibah Chacon wanted to paint a large mural of a living elder, in the hope that people "take the time to look and honor and appreciate this person."

a professor at the university and a poet of the Chicano Literary Movement. From the ground, the labyrinth seems to float in air.

Certain cities in the United States have a number of public works by Native artists. In central Phoenix, at the intersection of North Central Ave. and East Thomas Rd., is a monumental bronze sculpture by Doug Hyde (Nez Perce/Assiniboine/Chippewa), a student of Houser and an alumnus and former instructor at the Institute of American Indian Arts. Dedicated in 1989, a *Tribute to Navajo Code Talkers* depicts a seated Navajo man, who holds a flute symbolizing communication and peace. As explained on the plaque, the work honors the "more than 400 U.S. Marines who bravely served their country during World War II" by creating an unbreakable secret code based on the Navajo language.

At the western border of the Phoenix Sky Harbor International Airport stands a series of tall steel sculptures, *Hohokam #1* (1990), by Bob Haozous (Chiricahua Apache), each depicting pre-Columbian bird forms surrounded by airplanes. The work comments on the erasure of the indigenous presence on the land by technology. In 2014, the Phoenix Office of the Arts and Culture Public Art program along with the Phoenix Aviation Department selected Janelle L. Stanley, a Navajo weaver from Arizona, as one of the artists to design terrazzo platforms leading to the terminals. Stanley adapted Navajo weaving into her work *Diné,* which depicts blue and black strands of wool twisting together, surrounded by grey diamond shapes. Her second work, *Haak'u/Acoma Connection,* utilizes Acoma Pueblo pottery designs surrounding a golden yellow pathway.

Alaska is also home to a number of public artworks by Native artists, in addition to its numerous indigenous cedar poles, house

NATIONAL MUSEUM OF THE AMERICAN INDIAN

National Native American **Veterans Memorial**

Be Part of a Historic Moment

Native Americans have participated in every major U.S. military encounter from the Revolutionary War through today's conflicts in the Middle East, yet they remain unrecognized by any prominent landmark in our nation's capital. The Smithsonian's National Museum of the American Indian will create that landmark: the National Native American Veterans Memorial. The anticipated dedication of this tribute to Native heroes will be on Veterans Day 2020.

"We invite you to participate in this historic moment—for our country, for veterans, and for the Native American communities whose loyalty and passion have helped make America what it is today."

—Kevin Gover, Director,
National Museum of the American Indian

The National Museum of the American Indian is depending on your support to honor and recognize these Native American veterans for future generations.

Learn more
www.AmericanIndian.si.edu

Smithsonian
National Museum of the American Indian

CREDITS

Left | Passamaquoddy Tribal Governor William Neptune (center) with members of Company I, 106th Infantry, 26th Division, ca. 1918. Pleasant Point Reservation, Maine. Photographer unknown. P18364

Above | War bonnets adorn uniform jackets at a Ton-Kon-Gah (Kiowa Black Leggings Warrior Society) ceremonial near Anadarko, Oklahoma, 2006. NMAI, photo by Emil Her Many Horses.

PHOTO BY NANIBAH CHACON

ABOVE: In response to the proposed reopening of a uranium mine at Mount Taylor, a sacred mountain in northwestern New Mexico known as Tsoodzil to the Navajo, Nanibah Chacon painted the *Protect Mount Taylor* (2013) mural in downtown Albuquerque to raise awareness of the issue and its destructive effects on the land and people.

RIGHT: Completed in 2011, Bobby Wilson painted this mural as an "homage to local leaders who [are]…an important part of the history of the Minneapolis Indian community."

PHOTO BY BOBBY WILSON

Painted on the east wall of the Heard Museum's auditorium in Phoenix, *The Power of Mother Earth* mural by Thomas "Breeze" Marcus highlights O'odham basket designs along with his signature linework.

posts and carvings. Outside the entrance to the Fairbanks International Airport is a group of five stainless-steel figures curling and bending on steel bases. Installed in 2008, *Migrations* is a work by Mark Fejes and Ron Senungetuk (Inupiaq). Senungetuk etched imagery of Inupiaq hunting and fishing migrations on each surface. At the Anchorage International Airport is a wood panel *Old Bering Sea* by Senungetuk, along with works by other Alaska Native artists such as the carving *The Catch* by Nathan Jackson (Chilkoot-Tlingit) and *Blue Jay Spirit-Helper* by John Hoover (Aleut, 1919–2011). Hoover also created the wooden sculpture of migratory birds at the Alaska Native Medical Center and the red cedar sculpture *Volcano Woman* at the Egan Center in Anchorage, which also features the wood and whalebone sculptural commission *Eskimo Spirit Carvings,* by Melvin Olanna (Inupiaq, 1941–1991).

Since many Native people live in urban areas, cities are abundant sites of murals by Native artists. Raised in Minneapolis, Bobby Wilson (Sisseton-Wahpeton Dakota) has created numerous murals in his hometown as well as in Rapid City and Phoenix. Throughout Phoenix, the murals of Thomas "Breeze" Marcus (Tohono O'odham) feature his unique and intricate linework, which draws from hieroglyphics as well as O'odham basket patterns. Nanibah "Nani" Chacon (Navajo) is known for her paintings of powerful female figures, and her large-scale murals are found in Albuquerque and Santa Fe in New Mexico and Izhevsk in Russia. As well as being a performance artist, Gregg Deal (Pyramid Lake Paiute) has created politically charged murals in the D.C.-area on issues such as the presidential election and Indian mascots.

This is far from a comprehensive list. Native people have made public art since ancient times. These works may take two-dimensional or three-dimensional forms and may be composed of a range of materials, from organic to human-made. Nonetheless, these works speak to the role art plays as communication, connecting diverse people in public spaces. Likewise, they stand as markers of memory and the continued presence of indigenous people in the United States.

Anya Montiel, a frequent contributor to *American Indian,* is a doctoral candidate at Yale University.

"We serve this country because it's our land. We have a sacred purpose to protect this place."

— JEFFREY BEGAY, DINÉ [NAVAJO] VETERAN —

PATRIOT NATIONS

NATIVE AMERICANS IN OUR NATION'S ARMED FORCES

American Indians have served in our nation's military since colonial times. In recent decades, they have served at a higher rate in proportion to their population than any other ethnic group. Why? For many, military service is an extension of their warrior traditions. Others serve to reaffirm treaty alliances with the United States. Still others serve for sheer love of home and country.

Throughout Indian Country, servicemen and women are some of the most honored members of their communities. Yet they remain unrecognized by any landmark in our nation's capital. That will soon change.

The United States Congress has charged the National Museum of the American Indian with creating a memorial on its grounds to give all Americans the opportunity "to learn of the proud and courageous tradition of service of Native Americans." Their legacy deserves our recognition.

Eagle-feather war bonnets adorn U.S. military uniform jackets at a *Ton-Kon-Gah* (Black Leggings Society) ceremonial, held annually to honor Kiowa tribal veterans. Near Anadarko, Oklahoma, 2006.

NATIONAL MUSEUM OF THE AMERICAN INDIAN

WHY DO AMERICAN INDIANS SERVE?

It doesn't seem to make sense: why would American Indians serve a government that overran their homelands, suppressed their cultures and confined them to reservations? The reasons are complex.

For thousands of years, American Indians have protected their communities and lands. A warrior's traditional role, however, involved more than fighting enemies. Warriors cared for people and helped in any time of difficulty. They would do anything to help their people survive, including laying down their lives. Many American Indians view service in the U.S. armed forces as a continuation of the warrior's role in Native cultures.

Members of the *Ton-Kon-Gah,* or Kiowa Black Leggings Society, discuss what it means to be a veteran before the start of a ceremony in memory of those who fought. The *tipi* depicts battles in which Kiowas participated and lists the names of all Kiowas killed in combat since World War II. Near Anadarko, Oklahoma, 2014.

PHOTO BY NICOLE TUNG

PHOTO COURTESY OF JOHN MOSES

WORLD WAR I

When the United States entered "the war to end all wars" in April 1917, Native Americans signed up to fight in and support it. Some 3,000 to 6,000 Native men enlisted and another 6,500 were drafted. About two-thirds served in the infantry, winning widespread praise for bravery and achievement. But the cost was high: about five percent of Native combat soldiers were killed, compared to one percent of American forces overall.

American Indians supported the war in other ways. At home, some 10,000 Indian women joined the Red Cross, donating time, money and clothing. Native people also bought war bonds. By the war's end in November 1918, American Indians owned $25 million in bonds, about 75 dollars for every Native man, woman and child.

After fighting for democracy in Europe, many Native veterans expected that the United States would reward their patriotism by granting all of their people citizenship and recognizing the right of tribal self-determination.

FACING PAGE: Charlotte Edith Anderson Monture, ca. 1919

Charlotte Edith Anderson Monture (Six Nations of the Grand River, 1890–1996) was the first Native Canadian registered nurse. Rejected from Canadian nursing schools because of her Native heritage, she sought training in the United States. In 1917, she volunteered for the U.S. Medical Corps and served in a hospital in France. She was one of 14 Native Canadian women who served in the Army Nurse Corps during World War I.

NATIONAL ARCHIVES AND RECORDS ADMINISTRATION 127-MN-69889-B

Diné [Navajo] code talkers Corporal Henry Bahe, Jr. and Private First Class George H. Kirk. Bougainville, South Pacific, December 1943.

CODE TALKERS

During World War I and World War II, a variety of American Indian languages were used to send secret military messages – codes that enemies were never able to break.

In World War I, Choctaw and other American Indians transmitted coded messages by telephone in their tribal languages. Although not used extensively, the telephone squads were key in helping the United States win several battles that ended the war.

Beginning in 1940, the army used American Indian recruiters to find Native-language speakers who were willing to enlist. The Marine Corps recruited Diné [Navajo] code talkers in 1942 and very soon established a code-talking school.

Marine Corps Women Reservists, Camp Lejeune, North Carolina, Oct. 16, 1943. From left, Minnie Spotted Wolf (Blackfoot), Celia Mix (Potawatomi) and Viola Eastman (Chippewa).

NATIONAL ARCHIVES AND RECORDS ADMINISTRATION 535876

WORLD WAR II

American Indians enlisted in overwhelming numbers after the attack on Pearl Harbor in 1941. Forty-four thousand of a total Native American population of 350,000 saw active duty, including nearly 800 women. For this service they earned at least 71 Air Medals, 34 Distinguished Flying Crosses, 51 Silver Stars, 47 Bronze Stars and five Medals of Honor.

"People ask me, 'Why did you go? Look at all the mistreatment that has been done to your people.' Somebody's got to go, somebody's got to defend this country. Somebody's got to defend the freedom. This is the reason why I went."

— CHESTER NEZ (DINÉ [NAVAJO]), WORLD WAR II AND KOREAN WAR VETERAN —

PHOTO COURTESY OF DEBBIE EMHOOLAH

John Emhoolah (Kiowa/Arapaho, b. 1929) was one of five brothers who served in the military. Upon his return from the Korean War, he became active in the fight to restore Native Nations' treaty rights.

KOREA

The Korean War began in June 1950, when Communist North Korean troops crossed the 38th parallel dividing the Korean Peninsula. For the next three years, American forces – including approximately 10,000 American Indian soldiers – along with troops from 15 other nations, fought to prevent a Communist takeover. Considered a "police action" because Congress issued no formal declaration of war, the Korean War was nevertheless bloody and brutal. Some 33,739 American soldiers died in battle, including 194 Native Americans.

VIETNAM

Of the 42,000 American Indians who served in the U.S. armed forces during the Vietnam conflict (1964–75), 90 percent were volunteers. Approximately one of every four eligible Native people served, compared with one of 12 in the general population. Of those, 226 died in action and five received the Medal of Honor.

Like many other Vietnam veterans, American Indians were often deeply traumatized by what they experienced. Some noticed similarities between the Native and Vietnamese colonial experiences. As one veteran observed, "We went into their country and killed them and took land that wasn't ours. Just like the whites did to us. We shouldn't have done that. Browns against browns. That screwed me up, you know."

When the veterans returned, many found solace and healing in their communities' ceremonies and honors. Many also joined political organizations, such as the American Indian Movement and the National Indian Youth Council, to work for social justice and change.

PHOTO COURTESY OF DONNA LORING

Donna Loring (Penobscot, b. 1948) served in 1967 and 1968 as a communications specialist at Long Binh Post in Vietnam, where she processed casualty reports from throughout Southeast Asia. She was the first woman police academy graduate to become a police chief in Maine, serving as the Penobscots' police chief from 1984 to 1990. In 1999 Maine governor Angus King commissioned her to the rank of colonel and appointed her his advisor on women veterans' affairs.

GLOBAL CONFLICTS IN THE 21ST CENTURY

Since the Gulf War (1990–91), the United States has been engaged in an ongoing series of conflicts, primarily in Afghanistan and Iraq. American Indian men and women continue to serve in high numbers at home and abroad. According to the Department of Defense, more than 24,000 of the 1.2-million current active-duty servicemen and women are American Indians.

PHOTO BY PIESTEWA FAMILY/GETTY IMAGES

Private First Class Lori Ann Piestewa (Hopi, 1979–2003) was the first woman killed in action during Operation Iraqi Freedom and the first known Native American woman to die in combat.

BE PART OF A HISTORIC MOMENT:

The National Native American Veterans Memorial

"This is a tremendously important effort to recognize Native Americans' service to this nation. We have so much to celebrate."

– THE HONORABLE BEN NIGHTHORSE CAMPBELL (NORTHERN CHEYENNE)

Native Americans have participated in every major U.S. military encounter from the Revolutionary War to today's conflicts in the Middle East, yet no landmark in our nation's capital recognizes this contribution.

The Smithsonian's National Museum of the American Indian will create that landmark: the National Native American Veterans Memorial. The anticipated dedication of this tribute to Native heroes will be on Veterans Day 2020.

The National Museum of the American Indian is depending on your support to honor and recognize these Native American veterans for future generations.

Visit www.AmericanIndian.si.edu/support/national-native-american-veterans-memorial

Excerpts from a traveling exhibition made possible by the generous support of the San Manuel Band of Mission Indians.

Master Sergeant Joshua Wheeler (Cherokee, 1975–2015) was a member of the army's elite Delta Force and the recipient of 11 Bronze Stars during his military career. Wheeler died on Oct. 22, 2015, while rescuing prisoners from the so-called Islamic State (ISIS) near Hawijah in northern Iraq. He was the first known U.S. military casualty in the fight against ISIS.

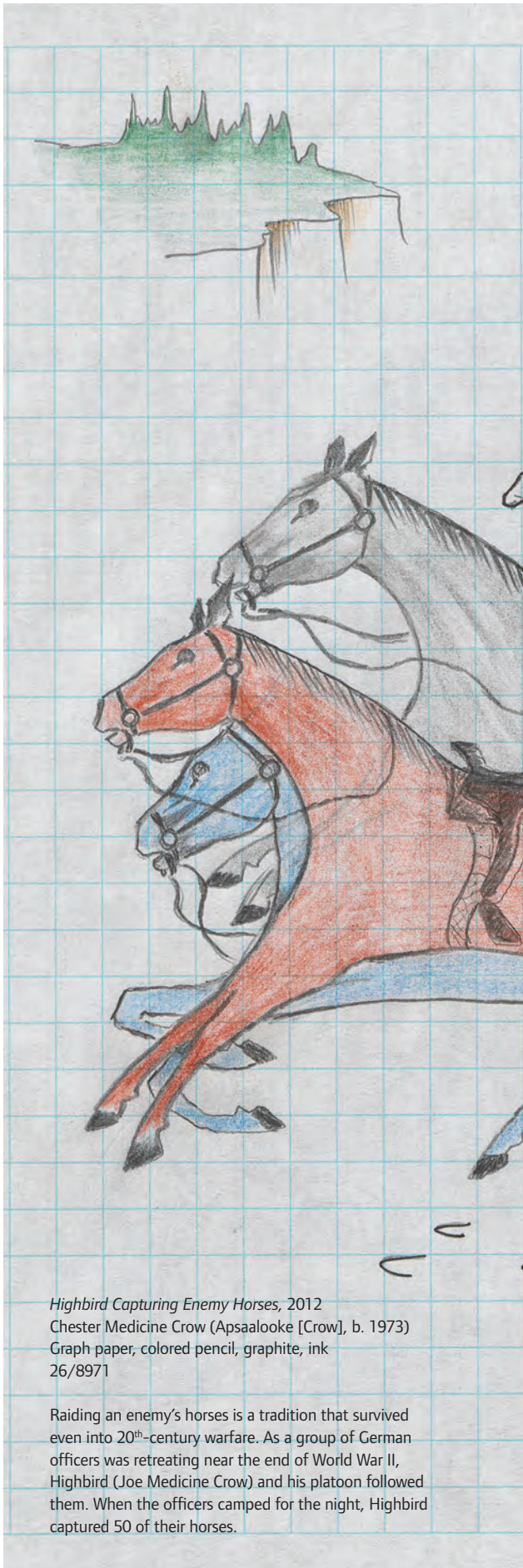
PHOTO COURTESY OF U.S. ARMY

THE ART OF CAPTURING HORSES

BY HERMAN VIOLA

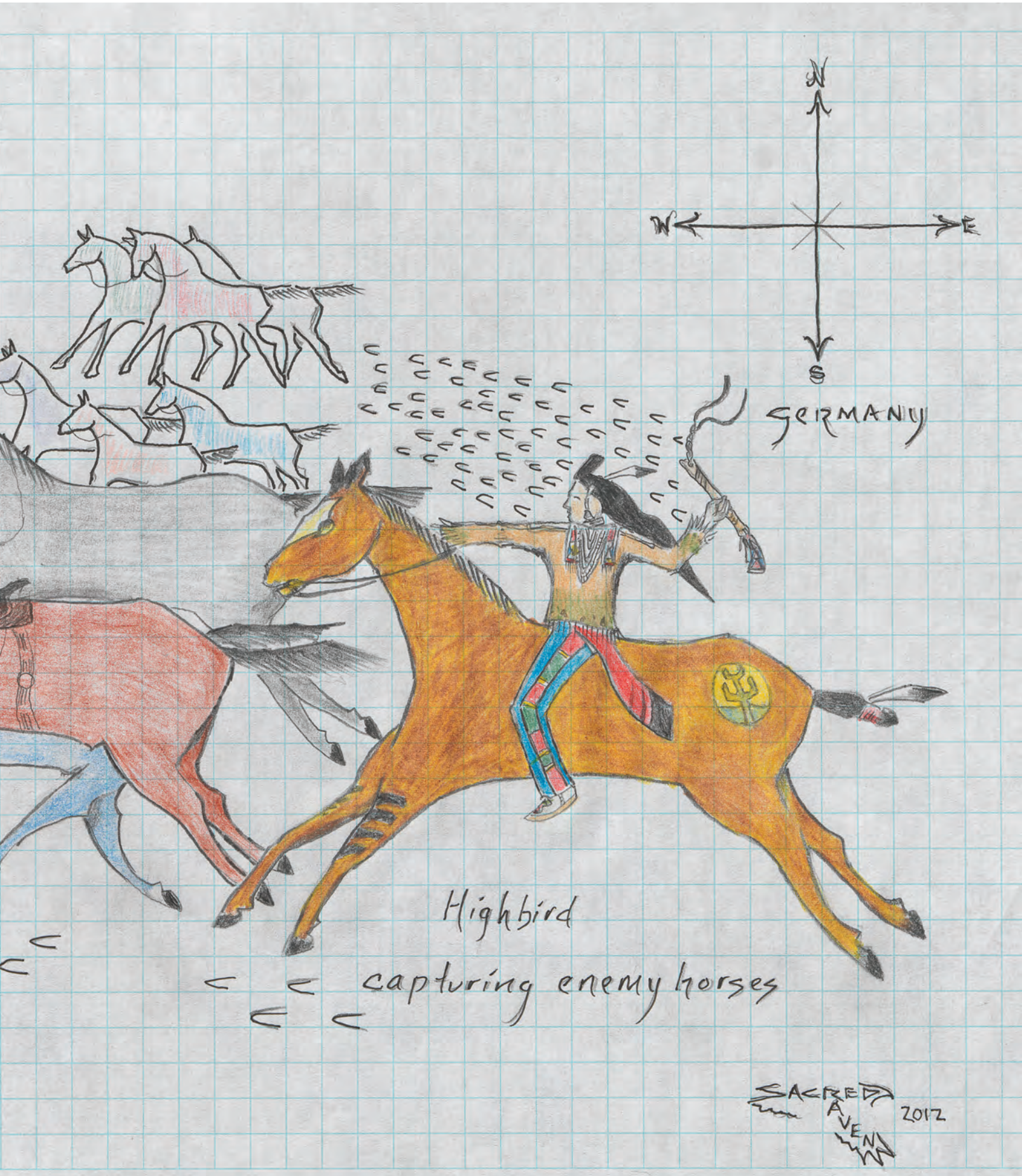
Capturing a prize horse from an enemy was the dream of every aspiring Plains Indian warrior. Young men risked their lives to sneak into an enemy village and leave riding a splendid war horse that had been tethered next to its owner's *tipi*. The successful horse thief had every right to boast about his exploit for the rest of his life and, lest anyone forget, he might depict it in a pictograph drawing on his *tipi* cover, he might wear beaded vests or shirts featuring the horse he had captured, or he might carve a wooden effigy that he would hold as he danced in an honor ceremony or participated in other important community events.

These traditions have survived even into the 21st century. Nowhere is this more evident than on the Crow Reservation in southeastern Montana, the home of the Crow Indians, a people who still cherish



Highbird Capturing Enemy Horses, 2012
Chester Medicine Crow (Apsaalooke [Crow], b. 1973)
Graph paper, colored pencil, graphite, ink
26/8971

Raiding an enemy's horses is a tradition that survived even into 20th-century warfare. As a group of German officers was retreating near the end of World War II, Highbird (Joe Medicine Crow) and his platoon followed them. When the officers camped for the night, Highbird captured 50 of their horses.


N
W
E
S
GERMANY
Highbird
capturing enemy horses
SACRED
AVENUE
2012

JOIN TODAY FOR ONLY $25 – DON'T MISS ANOTHER ISSUE!

JOIN TODAY AND LET THE MUSEUM COME TO YOU!

BECOME A MEMBER OF THE NATIONAL MUSEUM OF THE AMERICAN INDIAN FOR JUST $25 AND YOU'LL RECEIVE:

- **FREE 1 year subscription** to our exclusive, full-color quarterly publication, *American Indian* magazine
- **Preferred Entry** to the NMAI Mall Museum at peak visitor times
- **20% discount** on all books purchased from the NMAI web site
- **10% discount** on all purchases from the Mitsitam Café and all NMAI and Smithsonian Museum Stores
- **Permanent Listing** on NMAI's electronic Member and Donor Scroll

NATIONAL MUSEUM OF THE AMERICAN INDIAN

Join online at www.AmericanIndian.si.edu or call toll free at 800-242-NMAI (6624) or simply mail your check for $25 to NMAI, Member Services PO Box 23473, Washington DC 20026-3473

"I SAID, 'MAYBE I SHOULD GET THOSE HORSES OUT OF THE CORRAL BEFORE YOU ATTACK BECAUSE SOME OF THOSE S.S. GUYS MIGHT BE ABLE TO ESCAPE ON THEM. IT WOULD ONLY TAKE ME ABOUT FIVE MINUTES.' THE C.O. LOOKED AT ME FUNNY FOR A SECOND, BUT HE PROBABLY HAD AN IDEA OF WHAT I WAS UP TO."

their horses and their warrior tradition – as I learned from my adopted brother, Dr. Joseph Medicine Crow. Medicine Crow, who has an honorary doctorate from the University of Montana, grew up listening to the stories of his grandfather White Man Runs Him and the other aged veterans of the Indian wars. Thanks to World War II, he got the chance to capture his own horse in the finest tradition of a Plains Indian warrior.

It was near the end of the war, and the Germans were retreating on all fronts. As Medicine Crow recalls, one night his platoon was following a group of S.S. officers on horseback who had abandoned their men and were just trying to get away. Since they were riding their horses on an asphalt road, the U.S. soldiers could hear the clop, clop of the hooves ahead of them. Near daybreak, the horsemen went to a farm about three miles down a dirt road, where they planned to hide during the day. "We followed their trail in the moonlight and arrived at a villa. We came there and found a little pasture with a barn."

The commanding officer sat down with the platoon leaders to discuss how best to handle the situation, Medicine Crow recalls: "All I could think about was those horses in the paddock." As the C.O. started telling the platoon leaders to take their men this way and that way, Medicine Crow mentioned the horses.

> "I said, 'Maybe I should get those horses out of the corral before you attack because some of those S.S. guys might be able to escape on them. It would only take me about five minutes.' The C.O. looked at me funny for a second, but he probably had an idea of what I was up to. I was the only Indian in the outfit, and he always called me 'Chief.' He said, 'O.K. Chief, you're on.' That's all I needed. I took one of my buddies and we sneaked down towards the corral and the barn. Nothing was moving. The horses were tired, just standing around. I crawled through the paddock fence and came up to one of them. I told him, 'Whoa. Whoa.' He snorted a little bit, but settled down. I had this little rope with me that I used to tie my blanket. It was about six feet long. I tied a loop around his lower jaw like the old-time Crow warriors used to do, and then I tried to get on, but it was a tall horse, and my boots were so muddy and caked up, I couldn't do it. Finally, I led the horse to the watering trough and stood on that to get on its back.
>
> Meanwhile, I told my buddy that I was going to the other end of the paddock behind the horses. 'As soon as I get there,' I said, 'I will give a little whistle, and when I do you open the gate and get out of the way.' Well, I got back there, gave the whistle, then a war whoop, and started the horses moving. The kid took off and here they come.
>
> Just about that time our boys opened fire on the farmhouse. There was lots of commotion. I just took off. There was some timber about half mile away, so I just headed that way. By that time it was daylight, so as we galloped along I looked at the horses. I had about forty or fifty head. I was riding a sorrel with a blaze, a real nice horse. So I did something spontaneously. I sang a Crow praise song. I sang this song a little bit, and rode around the horses. The horses looked at me. Finally, I left them in the woods, but I stayed on my horse and headed back to the farmhouse. The firing had stopped by now. The Germans had surrendered real quick. So I came back.
>
> After we finished mopping up, the company commander said, 'Let's go,' and we took off. There was a gravel railroad bed nearby, which made the walking a little better. As the guys took off down the railroad track, I was still on my horse. It was good, better to ride than walk, so I just stayed on the horse about a mile. Finally, the C.O. said, 'Chief you better get off. You make too good a target.' When I got back to the Crow Reservation after the war, the elders gave me credit for that coup just like it was done in the old days."

Such exploits continue to fire the imaginations of later generations of Crow soldiers. Carson Walks Over Ice, Medicine Crow's nephew, fought in Vietnam as a Green Beret. His goal, too, was to count coup on the enemy and he did so many times, but to his regret he never got a horse. "I did get two elephants, and that should have counted for something," he says, "but the elders did not see it my way."

Herman Viola is Curator Emeritus, Smithsonian Institution, and senior advisor for the NMAI's Native Veterans Memorial Project. Dr. Viola's essay is reprinted from *A Song for the Horse Nation: Horses in Native American Cultures.* To learn more about the book and exhibition, visit www.AmericanIndian.si.edu.

REMEMBERING JOSEPH MEDICINE CROW

President Obama awards Joseph Medicine Crow (Apsaalooke [Crow], 1913–2016) the Presidential Medal of Freedom, Washington, D.C., August 2009. The Apsaalooke people named Medicine Crow a war chief for his military exploits in Europe during World War II.

If this were Japan, Joseph Medicine Crow, or High Bird (1914–2016), would have been considered a living cultural treasure, for he was a unique individual by any standard. The first member of the Crow Nation to graduate from college, he was working on his doctorate in anthropology at the University of Southern California when World War II interrupted his studies and he enlisted.

Although offered a commission because of his advanced education, Medicine Crow declined on the grounds that a warrior must first prove himself in battle before leading men into combat. As he later confided to me, it was the worst mistake he ever made, because the U.S. Army did not follow the principles of the Crow people. Medicine Crow entered and left the Army as a private. No matter. Descended from a long and famous line of Crow war chiefs, Private Medicine Crow went on to distinguish himself on the battlefields of Europe.

I first met Medicine Crow in 1973 when he came to the Smithsonian Institution to do research on Crow history. We struck up a friendship that deepened over the years and culminated in his adoption of me as his brother. He named me One Star, after the grandfather who raised him. I came to appreciate High Bird, the name the Crow people accorded Medicine Crow upon his return from World War II, more and more during my many visits to his beloved Crow country. And thanks to him, after each visit I would walk away with an increased appreciation for the Crow people and their place in history.

– Herman Viola

ARMY LOGIC

THE TUSCARORA COMPANY IN THE CIVIL WAR

BY LAURENCE M. HAUPTMAN

Veterans call it "Army Logic." Wartime deployments sometimes produce unintended, but deeply meaningful, ironies. One leading example in the distinguished history of American Indian military service was the career of the Tuscarora Company in the American Civil War. Raised from Iroquois volunteers in New York State, this unit found itself stationed in the homeland of its namesake, the territories in North Carolina from which the Tuscarora people had been expelled 140 years earlier. Furthermore, it played a major role in defending its post against an attack led by top generals of the Confederacy, in fighting the War Department described as "heroic." This is their story.

THE TUSCARORA COMPANY IN THE TUSCARORA HOMELAND

During the Civil War, "D" Company of the 132nd New York State Volunteer Infantry was one of the more important Union military units composed of American Indian soldiers. D Company included 25 Haudenosaunee from the Allegany, Cattaraugus, Onondaga, Tonawanda and Tuscarora Reservations. Besides these Six Nations volunteers, many soldiers in Company D were naturalized citizens of German birth recruited at Buffalo, Brooklyn, Lewiston, Manhattan and Syracuse. Despite the overwhelming presence of these German Americans, this Union force was known as the "Tuscarora Company" since its leader was Lieutenant Cornelius C. Cusick, a Tuscarora.

The letters of its company's third sergeant and color bearer, (Isaac) Newton Parker, have survived and are now housed in the library at the Buffalo History Museum. Newton was the younger brother of the more prominent Ely S. Parker, Tonawanda Seneca sachem and the first American Indian to serve as United States Commissioner of Indian Affairs. The letters tell a story of heroism, but they also reveal a bizarre side of "army logic." Much of the unit's involvement in combat under the banner of the United States ironically occurred in the same territory of North Carolina from which the Tuscaroras, the Haudenosaunee's sixth nation, had been driven out in a war of extermination nearly a century and a half earlier!

In the first 11 months of the Civil War, the Haudenosaunee were repeatedly rejected for military service by the New York State Adjutant General. Recruiters turned away members of the Six Nations because of overt

Capt. Cornelius C. Cusick (1835–1904, Tuscarora), promoted after the Civil War, as an officer of the Regular Frontier Army serving with General Nelson Miles. As First Lieutenant of Company D. 132nd New York State Volunteer Infantry during the Civil War, Cusick was leader of the "Tuscarora Company," which took its name from his tribal affiliation.

Photographer: Frank R. Bill. Circa 1900. Records of the Adjutant General's Office (Record Group 94) and the National Archives.

PHOTO COURTESY OF NATIONAL ARCHIVES

PHOTO COURTESY OF THE NORTH CAROLINA MUSEUM OF HISTORY

Confederate Maj. Gen. Robert Frederick Hoke, circa 1863-1865. Carte de Visite printed by E., & H.T. Anthony, New York. Approximately 2 ½" by 4".

racism and because at that time almost all Indians were not United States citizens and there were no laws on the books specifying the legality of Indian military service. Although Natives were allowed immediate entry in other areas of the North such as Pennsylvania, they were time-and-time again rejected in western New York State.

This policy changed as a result of wartime exigencies to raise additional troops to fill quotas after Union casualties mounted and because of persistent lobbying by Haudenosaunee and their non-Indian allies. Lieutenant Cusick, soon to be the Tuscarora Company commander, and Cayuga Chief Peter Wilson were prominent in persuading the New York State Adjutant General's Office to lift the ban. Local New York recruiting officers were finally allowed to accept Haudenosaunee enlistments in the spring of 1862.

Most Haudenosaunee volunteers in Company D served as ordinary volunteers and received the same pay as their white counterparts. One Haudenosaunee served as corporal, two as sergeants and one as lieutenant in Company D. Parker's writings and letters of his white comrades in the 132nd New York State Volunteer Infantry reveal that mutual admiration existed and male bonding occurred between Indian and non-Indian soldiers. These Haudenosaunee soldiers were cited for meritorious service on several occasions in the United States Department of War's *Official Record of the War of Rebellion.* Although there was prejudice in initially denying Indian recruitment in western New York, little, if any, evidence of racial prejudice in D Company is reflected in Parker's letters.

Cusick, a Tuscarora sachem, did much of the recruitment in Six Nations communities. Cusick was born on the Tuscarora Indian Reservation in western New York on Aug. 2, 1835. His was among the most prominent families in Tuscarora history. Cusick's grandfather was Nicholas Kaghnatsho [Cusick], the interpreter for General Marquis de Lafayette, during the American Revolution. According to the autobiography of Clinton Rickard, the eminent Tuscarora chief who founded the Indian Defense League of America in 1926, Cusick was his grandfather's half brother. (Rickard himself had served with distinction in the Philippine Insurrection following the Spanish American War and was one of 10 soldiers assigned to protect Theodore Roosevelt, then Vice President of the United States, on his visit to Buffalo in 1901.)

Although there were accusations that Cusick as well as Parker profited from recruiting Six Nations soldiers, no evidence of these charges has been substantiated. Later, after the Civil War, Cusick served with distinction as a captain in the regular army on the Trans-Mississippi frontier until his retirement in 1891. Subsequently, he was appointed as honorary and special assistant in the Department of American Archaeology and Ethnology at the Columbian Exposition in Chicago.

The Haudenosaunee troops were transferred into the 132nd New York State Volunteer Infantry when the 53rd New York State Volunteer Infantry, a fancy-dressed Zouave regiment, was disbanded in the summer of 1862. After receiving assurances of getting a $25 bounty, a $2 premium and a month's pay of $13 for enlisting, the 25 Iroquois were sent to Camp Scrogg in New York City. There they trained on the parade grounds and received regimental inspection. On Sept. 28, 1862, the regiment was sent to Washington, D.C., and temporarily encamped adjacent to the Capi-

THE TUSCARORA COMPANY WAR RECORD

The 132nd New York Regiment was originally part of the second Regiment of the Empire, or Spinola's Brigade and Hillhouse Light Infantry. It was formed in July 1862, out of several earlier incomplete units, including the 53rd New York State Volunteer Infantry, known as the Vosburg Chasseurs.

- Commanded by Peter J. Claassen, a non-Indian, the 132nd New York Regiment was associated with the 2nd Brigade, 5th Division, 18th Army Corps from March 1863;
- Unattached, on outpost duty, at Batchelor's (Batchelder's) Creek near New Bern, N.C., from May 1863;
- In Palmer's Brigade, Peck's Division, 18th Army Corps, from January 1864;
- In the Department of Virginia and North Carolina from April 1864;
- In the Provisional Corps, North Carolina from March 1, 1865;
- In the 1st Brigade, 2nd Division, 23rd Army Corps from April 2, 1865;
- At Salisbury, N.C., from May 1865;
- Relieved of its duties and transferred to New York City, honorably mustered out of Union military service on June 29, 1865.

(Isaac) Newton Parker, Tonawanda Seneca. Parker's image, a daguerreotype from the early 1850s, shows various examples of Seneca material culture, part of the Lewis Henry Morgan Collection for the New York State Museum. The person in the image is often misidentified as Newt's more famous brother Ely. Photographer: Thomas M. Easterly.

PHOTO COURTESY OF MISSOURI HISTORY MUSEUM, ST. LOUIS

tol. A week later, the Haudenosaunee were mustered into service for three years and sent to Suffolk, Va., for reconnoitering, constructing works of defense and outpost duty at Camp Hoffman in Fort Monroe. They were under the command of General John Peck of Syracuse, N.Y.

THE BATTLE OF NEW BERN

On Christmas Eve, 1862, the unit was transferred to New Bern, N.C., which had been captured by Union General Ambrose Burnside in March. They were now assigned to guard the Union railways and prevent the Confederacy from re-supplying its forces by sea.

In early January 1864, General Robert E. Lee recommended that Confederate President Jefferson Davis order an attack on New Bern in order to capture the large amounts of Union army provisions stored there. Lee was also intent on recapturing the Union railroad at New Bern, which had been guarded by the Tuscarora Company and other Union forces. The Confederate commanding general needed the rail-line to re-supply his beleaguered Army of Northern Virginia. However, Lee badly underestimated his enemy's abilities and chose the wrong commander, General George E. Pickett, to lead the strike.

The result was the second Battle of New Bern. With 13,000 men and 14 navy cutters, General Pickett moved on New Bern on Jan. 30, 1864, dividing his troops into three columns. Confederate General Seth M. Barton and his men were to cross the Trent River near Trenton and proceed to the south side of the river to Brice's Creek below New Bern. He was to take the forts along the Neuse and Trent rivers and then enter New Bern via the railroad bridge, thus preventing Union reinforcement by land or water. Colonels James Dearing and John N. Whitford and their men were to move down the Neuse River and capture Fort Anderson.

According to historian John Barrett in his book, *The Civil War in North Carolina,* Generals Robert F. Hoke and Pickett and the remainder of the expeditionary force were to "move down between the Trent and the Neuse, endeavor to surprise the troops on Batchelor's Creek, silence the guns in the star fort and batteries near the Neuse, and penetrate the town in that direction." The Confederate navy was to descend the Neuse, capture Union gunboats and join up with the three Confederate columns.

According to Barrett, General Pickett "bungled the New Bern operations," although he shifted blame to Generals Barton and Hoke. In his previous planning, Pickett had underestimated, as Lee did, the task at hand. Although General Hoke moved quickly to reach Batchelor's Creek, the firing of pickets had warned the Union forces of the enemy's approach. During the engagement, Union forces, composed of the 99th and 132nd New York State Volunteers and 12th New York State Cavalry, faced this considerable Confederate onslaught. Eleven Haudenosaunee were part of the Union picket post holding access to Batchelor's Creek on the Neuse Road Bridge and at an old mill near the railroad. They defended the bridge until overcome by overwhelming Confederate numbers. According to the *Official Record of the War of the Rebellion,* the Union forces in Company D held their ground at the bridge until the Confederates brought up their artillery pieces. After delaying the enemy, they then blew up the bridge to prevent the Confederate advance.

Regimental commander Peter J. Claassen later cited the Haudenosaunee in the Tuscarora Company for heroism, a commendation repeated by Generals Butler and Peck. Claassen described the bravery of 11 Haudenosaunee in Company D, "who heroically held that all important point [at the bridge] for over one hour against thousands of the enemy."

The Confederates stalled elsewhere. General Hoke failed to capture the Union railway line and thus could not make his entrance into the city. Instead, Hoke's men adapted to the circumstances and cut down trees to help them ford Batchelor's Creek. Two of Hoke's regiments then crossed over the creek and routed the Union reinforcements. His men then marched to within a mile of New Bern waiting to join General Barton's forces.

Barton's men never reached Hoke. After passing through low swamp country with vast mud holes caused by winter showers, Barton came in view of the enemy's breastworks close to Brice's Creek at 8 a.m. on February 1. Instead of attacking immediately, which might have caught the Union forces by surprise, he ordered a reconnaissance while bringing up his artillery. The

reconnaissance found that Union forces were more entrenched than previously thought. Historian Barrett has pointed out that Barton then reported to General Pickett that his troops were "unprepared to encounter so serious" and "insurmountable" a defense. In the meantime, Union forces were alerted and their artillery began to hit Barton's position. Pickett then ordered Barton to join the troops before New Bern for an assault on that front. Yet to do so, Barton had to cross the Trent River and retrace his steps, which would have taken more than two days with his large force. When Pickett was informed that Barton and his men could not reach him until February 4, Pickett withdrew on February 3 and admitted failure. Although the Union forces suffered more than twice as many casualties – 100 compared to the Confederate 45 – the Confederates failed to capture the supplies they so desperately sought.

In the *Official Record of the War of Rebellion,* Capt. Charles G. Smith, the General Officer of the Day (February 10, 1864) of the 132nd New York State Volunteer Infantry, commended Cusick and several other commanders at Batchelor's Creek for their "individual instances of coolness and heroism." After lauding one "Lieutenant Haring" for his bravery in defending the Neuse bridge, Smith added: "In this he [Haring] was nobly seconded by Capt. Thomas B. Green, Lieutenant Cusick, and Companies D and G, with Lieutenants Gearing & Ryan, who were both badly wounded, the respective companies losing heavily." Later, Capt. R. Emmett Fiske, also of the New York State Volunteer Infantry, wrote of the fight: "Lieutenant Cusick with some thirty of his warrior soldiers of his tribe, engaged the rebel advance in a sharp skirmish for several hours and by desperate fighting prevented the dislodgement of the picket reserves and the capture of the outpost camp."

The bloody skirmish was later described by Newt Parker in shorthand fashion. The Seneca sergeant wrote about the swampy terrain, made a map of the battlefield, and mentioned the capture of Private William Kennedy, a Seneca Indian, who was sent off to Andersonville Prison where he later died. Indeed, the regiment paid a price for their heroism under fire. The 132nd New York State Volunteer Infantry lost five men, six others were wounded and 80 of its members were captured.

In June 1864, Colonel Claassen's men were sent on a forced march – 73 miles in 39 hours – to the vicinity of Kinston, N.C. Cusick's actions on reconnaissance at Jackson's Mills were also lauded in the *Official Record of the War of Rebellion.* The official record noted that Cusick, "leading his Indians in a flank movement, distinguished himself by materially assisting in the capture of the commandant of Kinston, N.C. ... together with five of his officers and upwards of 50 of his rank & file." They also captured 51 non-commissioned officers and privates and inflicted 30 to 40 casualties. Capt. Thomas B. Green, his officers and men were cited in the official record for the success of the operation, which was attributed to their "endurance and determination." Claassen later wrote that at Jackson's Mills, N.C., Cusick and his "dusky warriors" lying in wait in a "roadside thicket, with instructions to closely guard the rear," completely trapped the rebels.

The Tuscarora Company's last major encounter with Confederate forces occurred on March 7 to 10, 1865, at Wyse Forks, N.C. One of the casualties at the skirmish was Foster J. Hudson, 7th Sergeant of the company and a Seneca Indian from the Cattaraugus Reservation. The Seneca had been shot in the left knee joint. After falling with his wounds, Confederate soldiers robbed him of his watch. D Company re-captured him, and he was then sent to the military hospital at New Bern, since the bullet was lodged deep in the joint. Subsequently, military surgeons amputated his leg. Although there were hopes of recovery, Hudson died on March 23 of a hemorrhage, just 17 days before the end of the Civil War.

The Haudenosaunee in Company D had distinguished themselves in the Civil War and two of the 25 had made the ultimate sacrifice. Most were "grunts," volunteers in a war that to most, if not all of them, was not about slavery or anti-slavery. Undoubtedly, their involvement was more for cultural reasons, family traditions of military service, economic survival and the hope that by enlisting, Washington and Albany officials would stop encroaching upon their lands and lives. Like many of their fathers and grandfathers, they once again joined in a war made by outsiders, this time by officials in Washington, D.C., and in Richmond, Va. Yet the irony remains, namely they had been led by a Tuscarora back to his people's homeland to fight Carolineans who had expelled these Haudenosaunee a century and a half earlier.

Laurence M. Hauptman, a frequent contributor to *American Indian* magazine, is SUNY Distinguished Professor Emeritus of History.

"THE REGIMENT PAID A PRICE FOR THEIR HEROISM UNDER FIRE. THE 132ND NEW YORK STATE VOLUNTEER INFANTRY LOST FIVE MEN, SIX OTHERS WERE WOUNDED, AND 80 OF ITS MEMBERS WERE CAPTURED."

DIANE FRAHER

(Osage/Cherokee)

Diane Fraher, founder and director, American Indian Artists, Inc. (AMERINDA).

I started working [at the Museum] just as it had become a part of the Smithsonian from 1993 to 1996. I think that as a person who's an artist and comes from the community there's a very different experience than what a scholar or museum professional might bring to the table. I always felt that it was a double-edged sword.

On the one hand, it was deeply important that these artifacts and material culture were given the greatest of care and that we start to properly preserve them for generations to come. At the same time, it was a struggle to establish cultural protocols and to establish that these cultural protocols for Native people were just as important as the institutional ones were. I have a deep and profound respect for the items in the collection and the long and torturous journey they had been on to get there. I was keenly aware of that. That was hard.

The mainstream does things from a top-down hierarchy and native cultures do things with a peer group hierarchy. There can be conflict going forward. It was strange to see people wanting to climb and have a career path.

When the U.S. Marshals came and took out the high value pieces from the vault, it was a strange moment. They still had that value to them – the human value because of who had made them and how they had come there and what they represented. There were all these marshals around. So then you think about the history of Native people and the government and it was like being in a strange mystery play. Where's this going now at the end of the day? It was deeply emotional and very hard. They were being moved to the Annex and then down to Maryland.

It took about three years for the artifacts to be moved to the Bronx and then to be moved down to Maryland. It was the same dynamic that it always had been. The government or the people wanted what the Indians had. In this case it was possessions, and they were being moved. The same way we were moved – two or three times. It was deeply important that we instituted traditional care because a lot of them were sacred items to the people that made them and the cultures they came from.

It was a complex relationship. It was also inspiring for me to be able to select a staff comprised of Native people and to have that opportunity to have a job and to work on something that had such great meaning and value. That was really inspiring – the skills and the confidence and all the things that come with a positive experience like that. They were able to take that with them going forward and be able to establish traditional care for the items.

***In the centennial year of George Gustav Heye's institution, long-time staff members of the National Museum of the American Indian look back on its history.**

EXHIBITIONS + EVENTS CALENDAR

SEPTEMBER/OCTOBER/NOVEMBER 2016

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

AS WE GROW: TRADITIONS, TOYS AND GAMES

WINDOW ON COLLECTIONS: MANY HANDS, MANY VOICES

RETURN TO A NATIVE PLACE: ALGONQUIAN PEOPLES OF THE CHESAPEAKE

KAY WALKINGSTICK: AN AMERICAN ARTIST
CLOSING SEPT. 18, 2016

FOR A LOVE OF HIS PEOPLE: THE PHOTOGRAPHY OF HORACE POOLAW
OPENING NOVEMBER 2016

UA MAU KE EA: THE SOVEREIGN HAWAIIAN NATION
THROUGH JANUARY 2017

THE GREAT INKA ROAD: ENGINEERING AN EMPIRE
THROUGH JUNE 2018

NATION TO NATION: TREATIES BETWEEN THE UNITED STATES AND AMERICAN INDIAN NATIONS
THROUGH FALL 2020

PUBLIC PROGRAMS

MAYA CREATIVITY AND CULTURAL MILIEU!

Maya weavers, knowledge keepers, filmmakers and graphic artists addressing innovation and tradition in Guatemalan communities and abroad.

Enjoy a two-part celebration of Maya cultures, arts and histories for Hispanic Heritage Month 2016 at both the Washington and New York Museums. This group of Maya artists and knowledge keepers will share stories about the historic impacts affecting Maya peoples and the ways in which each community adapts to the times. These community representatives will discuss the challenges of maintaining traditions and the value of traditions that have transformed to become something new, and will show examples of continuity and ingenuity that resulted from, and or in spite of, migration and immigration.

Friday, Sept. 16 and Saturday, Sept. 17
10 a.m. – 5 p.m.
Sunday, Sept. 18
10 a.m. – 2 p.m.

Maya Traditions Foundation weavers, accompanied by local Maya weavers from Weaving for the Future, a Washington, D.C., cooperative, will demonstrate traditions distinct to each of their family's lineages along with collective community designs. Representatives of Indigenous Design Collective, a D.C.-based Maya graphic arts initiative to educate people about Maya symbolism, will provide hands-on activities for all ages.

Maya speakers from Indiantown, Fla., will present details about their community life and the growing cultural mecca of Maya peoples in Florida; and filmmakers associated with Unlocking Silent Histories will screen shorts and offer a post-screening discussion.

*** SEE PAGE 59 FOR NEW YORK EVENT DETAILS →**

PHOTO COURTESY MAYA TRADITIONS FOUNDATION AND UNLOCKING SILENT HISTORIES

INSIDE NMAI

NATIONAL MUSEUM of AFRICAN AMERICAN HISTORY & CULTURE

Smithsonian

INDIVISIBLE EXHIBITION TO HONOR OPENING OF NATIONAL MUSEUM OF AFRICAN AMERICAN HISTORY AND CULTURE

The National Museum of African American History and Culture, located on the National Mall in Washington, D.C., is the 19th museum in the Smithsonian Institution. The 400,000-square-foot museum sits at the foot of the Washington Monument on five acres of land. It exists to provide for the collection, study and establishment of programs and exhibitions relating to African-American life, history, art and culture. It will be a place where people can learn about the richness and diversity of the African-American experience – a place of meaning, memory, reflection, laughter and hope.

The National Museum of the American Indian in Washington, D.C., will present the banner exhibition *IndiVisible: African-Native American Lives in the Americas* through September in celebration of the grand opening of the National Museum of African American History and Culture on September 24.

The companion book for the *IndiVisible* project is available via the Museum's website at www.americanindian.si.edu/bookshop.

Trio Trayoltiyane (see page 61).

DIA DE LOS MUERTOS/ DAY OF THE DEAD

Saturday, Oct. 29 and Sunday, Oct. 30
10:30 a.m. – 5:30 p.m.
Potomac Atrium and Rasmuson Theater

This year's program includes hands-on activities, workshops and demonstrations with traditional artists, featuring the symbol of the migrating Monarch butterfly. National Endowment for the Arts National Heritage Fellow Veronica Castillo, celebrated for her ceramic *arboles de la vida* (trees of life), will create a special altar installation that demonstrates the range of styles and traditions associated with the Day of the Dead. Award-winning Mexican-American author Carmen Lomas Garza will demonstrate *papel picado* (traditional paper banners) techniques and give artist talks to contextualize Day of the Dead, ranging from its indigenous roots to contemporary, cross-cultural celebrations. Acclaimed alternative Mexican folk band Las Cafeteras will bring the funky sounds of *son jarocho* and *cumbia* for a special Sunday concert. See page 61 for NY event details.

"NATIVE AMERICAN WOMEN WARRIOR" HONOR GUARD PRESENTATION

Veterans Day, Friday, Nov. 11
11 a.m., 12 p.m. & 1 p.m.
Potomac Atrium

VALOR IN BLACK AND WHITE: WAR STORIES OF HORACE POOLAW

Friday, Nov. 11
2 p.m.
Rasmuson Theater

Decorated U.S. Marine Corps veteran Robert "Corky" and Linda Poolaw (two of Horace's four children, both Kiowa/Delaware), will discuss Horace Poolaw's photography, with particular attention to the photographer's pictures on the subject of American Indians and the military, demonstrated in his compelling and insightful images of generations of Native servicemen during the wars in Europe, Korea and Vietnam. Horace Poolaw's grandson, multimedia artist Thomas Poolaw, will join the conversation with an exploration of his grandfather's work and reflection on Horace Poolaw's artistic and cultural legacy. The Museum's Alexandra Harris will

Gus Palmer (Kiowa, at left), side gunner, and Horace Poolaw (Kiowa), aerial photographer, in front of a B-17 Flying Fortress. MacDill Field, Tampa, Florida, ca. 1944. (45UFL14)

EXHIBITIONS + EVENTS
CALENDAR

SEPTEMBER/OCTOBER/NOVEMBER 2016

Mike Dangeli (Tsimshian).

PHOTO COURTESY OF GIT HAYETSK AND MIKE DANGELI

PHOTOS COURTESY OF GIT HAYETSK AND MIKE DANGELI

moderate. Book signing to follow. To learn more about the Museum catalogue *For a Love of His People,* visit www.americanindian.si.edu/bookshop or call 1-800-242-6624.

NATIVE FINE ART IN MOTION: PROCESS AND PRODUCTION
Monday, Nov. 14 – Wednesday, Nov. 23
10 a.m. – 5 p.m.
Potomac Atrium

In recognition of Native American Heritage Month, NMAI hosts Native artists from throughout the Northwest Coast to showcase art-making processes in a pop-up public gallery.

Mike Dangeli (Tsimshian), Delores Churchill (Haida) and Tommy Joseph (Tlingit) will each produce an item of dance regalia showcasing the complexities of creating fine art rooted in deep tradition that incorporates new design and form. Come visit the "open studios" for a limited time.

A NATIVE AMERICAN HERITAGE MONTH CELEBRATION OF NORTHWEST COAST DANCE
Thursday, Nov. 24 – Saturday, Nov. 26
11 a.m. – 5 p.m.
Potomac Atrium

To close Native American Heritage Month, experience a remarkable dance celebration with internationally renowned First Nations mask-dancing group Git Hayetsk (People of the Copper Shield) from Vancouver, B.C., and the award-winning, multi-generational Tsimshian dancers Lepquinm Gumilgit Gagoadim (Our Own Dance in Our Hearts) from southeast Alaska.

Rod Rondeaux (Crow/Cheyenne) in *Mekko* by Sterlin Harjo (Seminole/Creek).

AT THE MOVIES

MEKKO
Saturday, Nov. 5
7 p.m.
Rasmuson Theater

Mekko, (2015, 87 min.) United States. Sterlin Harjo (Seminole/Creek)
In English and Mvskoke (Creek) with English subtitles. For mature audiences.
Recently released after 19 years in prison, an aging Creek man, Mekko [Rod Rondeaux (Crow/Cheyenne)], finds himself on the streets of Tulsa, Okla. Struggling to find his way in the world after two decades behind bars, he comes upon a community of impoverished Natives, both chaotic and beautiful. Finding some peace in this fringe society, Mekko takes it upon himself to preserve it by taking on the *estekini* (evil witch or shape-shifter) he has identified in the group's midst. Discussion follows with director Sterlin Harjo.

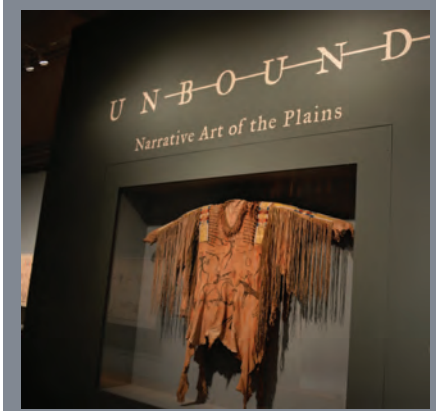
The Mitsitam Espresso Bar will offer dinner options available for purchase until 6:45 p.m. Seating is available on a first-come, first served basis. Registration suggested.

EXHIBITIONS + EVENTS CALENDAR

SEPTEMBER/OCTOBER/NOVEMBER 2016

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

NYC EXHIBITIONS



UNBOUND: NARRATIVE ART OF THE PLAINS
THROUGH DEC. 4, 2016

CIRCLE OF DANCE
THROUGH OCT. 8, 2017

CERAMICA DE LOS ANCESTROS: CENTRAL AMERICA'S PAST REVEALED
THROUGH DECEMBER 2017

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

PUBLIC PROGRAMS

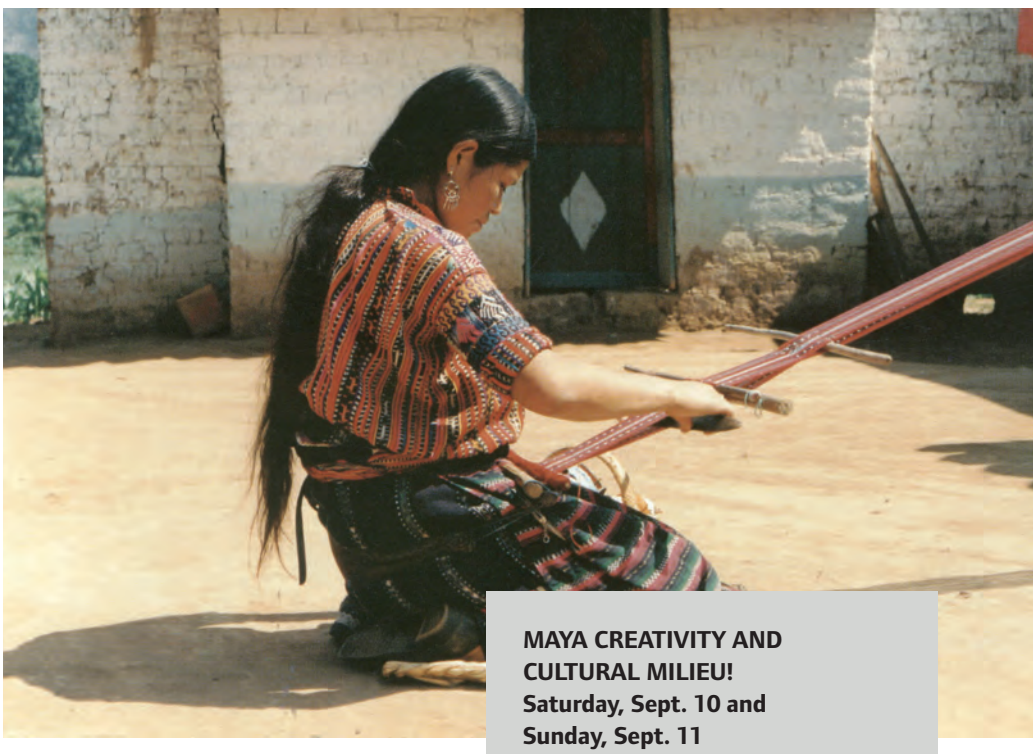


PHOTO COURTESY MAYA TRADITIONS FOUNDATION AND UNLOCKING SILENT HISTORIES

STORYBOOK READING AND HANDS-ON ACTIVITY
Saturday, Sept. 10 and Sunday, Sept. 11
1 p.m.
Education Classroom
Enjoy listening to *Abuela's Weave*, written by Omar S. Castaneda and illustrated by Enrique O. Sanchez. Learn to make a Maya friendship bracelet to wear home.

STORYBOOK READING AND HANDS-ON ACTIVITY
Saturday, Oct. 8
1 p.m.
Education Classroom
Listen to *A Gift for Abuelita: Celebrating Day of the Dead* written by Nancy Luenn and illustrated by Robert Chapman. Make a braided memory bracelet to wear home.

MAYA CREATIVITY AND CULTURAL MILIEU!
Saturday, Sept. 10 and Sunday, Sept. 11
10 a.m. – 5 p.m.
Diker Pavilion and Auditorium
Several Maya Traditions Foundation artisans from a Guatemalan weaving cooperative will demonstrate the beauty of this traditional art and share how their weaving has shifted to include contemporary influences. Translators will prompt audience engagement by sharing key facts about weaving and facilitate discussion.

Filmmakers associated with Unlocking Silent Histories, a nonprofit organization dedicated to empowering Guatemalan Maya youth to document their stories, languages, cultures and histories through film, will screen shorts and offer a post-screening discussion.

*** SEE PAGE 52 FOR WASHINGTON EVENT DETAILS ←**

INSIDE NMAI

VISTAS AND DREAMS: CELEBRATING THE 100TH ANNIVERSARY OF THE FOUNDING OF THE MUSEUM OF THE AMERICAN INDIAN
Saturday, Sept. 17, NMAI–New York
2 p.m. – 5:30 p.m.
Auditorium

A special symposium at the National Museum of the American Indian in New York on Saturday, Sept. 17, will mark the 100th anniversary of the founding of its predecessor institution – the Museum of the American Indian (MAI). Fascinated by American Indian cultures, George Gustav Heye (1874–1957) dreamed of founding a hemispheric American Indian museum to serve students of anthropology and the people of New York.

In *Vistas and Dreams: Celebrating the 100th Anniversary of the Founding of the Museum of the American Indian,* distinguished scholars will delve into the late 19th- and early 20th-century contexts of North American museums, philanthropy, personal and scientific collecting, and perceptions of Native people. The symposium, which will take place at the Auditorium of the George Gustav Heye Center in lower Manhattan, will explore how these circumstances set the stage for George Heye's personal collecting and his establishment of a museum dedicated to Native peoples of the Americas in New York City in 1916.

Distinguished speakers at the symposium will include Steven Conn, W.E. Smith Professor of History, Miami University; Philip J. Deloria, Carroll Smith-Rosenberg Collegiate Professor of American Culture and History, University of Michigan; Ann McMullen, curator and head of Collections Research and Documentation, National Museum of the American Indian; Ruth B. Phillips, Canada Research Chair in Modern Culture, Carleton University; and James E. Snead, associate professor of anthropology, California State University Northridge. Frederick E. Hoxie, Swanlund Professor of History and American Indian Studies, University of Illinois, and founding trustee of the National Museum of the American Indian, will moderate the symposium.

ABOVE: The 155th Street side of the Museum of the American Indian/Heye Foundation building, seen from the southeast across Broadway, circa 1922. Photographer unknown (N20865).

RIGHT: Mrs. George (Thea) Heye, George Gustav Heye, and Museum of the American Indian trustee Harmon W. Hendricks installing the first objects in the Museum's exhibit cases, February 1918. Photographer unknown (P11485).

NATIONAL CONVERSATION ON RIGHTS AND JUSTICE
The Conversation on Women's Rights and Gender Equality
Friday, Oct. 21
9 a.m. – 4:30 p.m.
Diker Pavilion
Until April 2017, the National Archives will facilitate a series of National Conversations on Rights and Justice as part of its Amending America initiative, honoring the 225th anniversary of the ratification of the Bill of Rights. This conversation will bring together scholars, nationally recognized experts and grassroots activists in thoughtful dialogue.

DIA DE LOS MUERTOS/DAY OF THE DEAD
Saturday, Oct. 29
12 p.m. – 5 p.m.
Museum-wide
Enjoy a fun-filled day for the entire family at the annual celebration of *El Dia de los Muertos,* or The Day of the Dead. Musical group Trio Trayoltiyane, representatives of Mexico's musical and lyrical heritage, will be a highlight; they are presented in collaboration with Universidad Veracruzana and Celebrate Mexico Now. Traditional dances honoring the ancestors will be performed by Cetiliztli Nauhcampa around the community *ofrenda,* or altar. Hands-on activities include embellishing paper skull masks, decorating skeleton puppets, creating paper flowers and painting plaster skulls. Please see page 54 for D.C. event details.

STORYBOOK READING AND HANDS-ON ACTIVITY
Saturday, Nov. 12
1 p.m.
Education Classroom
Listen to *A Creation Story: Tatanka and the Lakota People,* illustrated by Donald F. Montileaux (Oglala Lakota). Learn about the bison and the important relationship it has with Native peoples. Make a bison button to take home.

BUFFALO DAYS!
Saturday, Nov. 19
11 a.m. – 4 p.m.
Museum-wide
Celebrate America's national mammal, the American bison. Join us for hands-on activities, dancing, music and more programs featuring the buffalo.

AT THE MOVIES

MEKKO
Thursday, Nov. 3
6 p.m.
Auditorium
Mekko, (2015, 87 min.) United States. Sterlin Harjo (Seminole/Creek)
In English and Mvskoke (Creek) with English subtitles. For mature audiences. Recently released after 19 years in prison, an aging Creek man, Mekko [Rod Rondeaux (Crow/Cheyenne)], finds himself on the streets of Tulsa, Okla. Struggling to find his way in the world after two decades behind bars, he comes upon a community of impoverished Natives, both chaotic and beautiful. Finding some peace in this fringe society, Mekko takes it upon himself to preserve it by taking on the *estekini* (evil witch or shape-shifter) he has identified in the group's midst. Discussion follows with director Sterlin Harjo.

Celebrate the inauguration of the 45th President of the United States at the 2017 Native Nations Inaugural Ball

Join us at the Smithsonian Institution's National Museum of the American Indian in Washington D.C. on

Friday, January 20, 2017

The Smithsonian's National Museum of the American Indian has been charged by Congress with building a National Native American Veterans Memorial to give "all Americans the opportunity to learn the proud and courageous tradition of service of Native Americans in the Armed Forces of the United States."

Funds raised from the Native Nations Inaugural Ball will support the National Native American Veterans Memorial.

For more information about sponsorship opportunities, please email SupportNMAI@si.edu

Smithsonian
National Museum of the American Indian

Editorial Committee

Cameron McGuire
Jose Barreiro (Taino)
James Ring Adams
Kathleen Ash-Milby (Navajo)
Katherine Fogden (Mohawk)
John Haworth (Cherokee)
Doug Herman
Ramiro Matos (Quechua)
Eileen Maxwell
David Saunders
Gabrielle Tayac (Piscataway)
Tanya Thrasher (Cherokee)

Board of Trustees

Brenda Toineeta Pipestem (Eastern Band of Cherokee), Chair
Andrew J. Lee (Seneca), Vice-Chair
Margaret L. Brown (Yup'ik), Secretary
S. Haunani Apoliona (Native Hawaiian)
Kim Baird (Tsawwassen First Nation)
danah boyd
William K. Butler II
Brenda Child (Red Lake Ojibwe)
Amanda Cobb-Greetham (Chickasaw)
Kristopher Easton
The Honorable William H. Frist, MD
Jeff L. Grubbe (Agua Caliente Band of Cahuilla Indians)
Sven Haakanson (Alutiiq)
LaDonna Harris (Comanche)
Richard Kurin, ex officio
Bill Lomax (Maskaluuwasxw)
Richard Luarkie (Pueblo of Laguna)
Victor Montejo (Jakaltek Maya)
Lance Morgan (Winnebago Tribe of Nebraska)
Deborah Parker (Tulalip/Yaqui)
Brian Patterson (Oneida Indian Nation)
Valerie Rowe
David J. Skorton, ex officio
Loretta Tuell (Nez Perce)
Darreld "Deacon" Turner II (Cherokee)

New York Board of Directors

Valerie Rowe, Chair
Andrew J. Lee (Seneca), Vice-Chair
Benita Potters (Agua Caliente Band of Cahuilla), Vice-Chair
Charles M. Diker, Founding Co-Chair
Valerie T. Diker, Founding Co-Chair
Michael Bernstein
Peggy Burns
Lois Sherr Dubin
John L. Ernst
Margot P. Ernst
Stephen J. Friedman
Catherine Morrison Golden
Bradford R. Keeler (Cherokee)
Lance E. Lindblom
Oliver Niedermaier
Jacqueline Johnson Pata (Tlingit)
Antonio Pérez, PhD
Brenda Toineeta Pipestem (Eastern Band of Cherokee), ex officio
Jane F. Safer
Ann Silverman (Ojibwe)
Howard Teich
Leslie A. Wheelock (Oneida Tribe of Wisconsin)
Randall L. Willis (Oglala Lakota)
Barbara H. Block, Emerita
James A. Block, Emeritus

National Council

Allison Hicks (Prairie Band of Potawatomi Indians), Co-Chair, California
Gregory A. Smith, Co-Chair, Maryland
Elizabeth M. Alexander, Virginia
Jackson S. Brossy (Navajo Nation), District of Columbia
Margaret L. Brown (Yup'ik), Alaska
Stephanie A. Bryan (Poarch Band of Creek Indians), Alabama
Uschi and William Butler, New Mexico
David Cartwright, New Mexico
Vincent R. Castro, Delaware
Brian Cladoosby (Swinomish), Washington
Charles M. Froelick, Oregon
Keller George (Oneida Indian Nation), New York
Lile R. Gibbons, Connecticut
Marilyn S. Grossman, District of Columbia
LaDonna Harris (Comanche), New Mexico
Melissa Holds the Enemy (Crow), Montana
Zackeree Sean Kelin (Caddo Nation) and Maria Bianca Garcia Kelin, New Mexico
Paul Moorehead, District of Columbia
Lori Nalley (Muscogee Creek Nation), Oklahoma
Susan Napier, California
Jessica Gonzales Norte (Agua Caliente Band of Cahuilla Indians), California
Brenda Toineeta Pipestem (Eastern Band of Cherokee), Oklahoma
Clara Lee Pratte (Navajo Nation), Maryland
Robert Redford, Utah
Robert W. Roessel (Diné), Arizona
Alice N. Rogoff, Alaska
Carol Schwartz, District of Columbia
Shelby Settles Harper (Caddo Nation), Maryland
V. Heather Sibbison, District of Columbia
Joan and Marx Sterne, Virginia
Ernest L. Stevens, Jr. (Oneida Tribe of Wisconsin), Wisconsin
Jerry C. Straus, District of Columbia
Geoffrey D. Strommer, Oregon
Tishmall Turner (Rincon Band of Luiseño Indians), California
Jill Cooper Udall, New Mexico
Mellor C. Willie (Navajo), District of Columbia
Jeff Weingarten, District of Columbia
Leslie A. Wheelock (Oneida Tribe of Wisconsin), District of Columbia

MUSEUMGUIDE

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

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

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

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

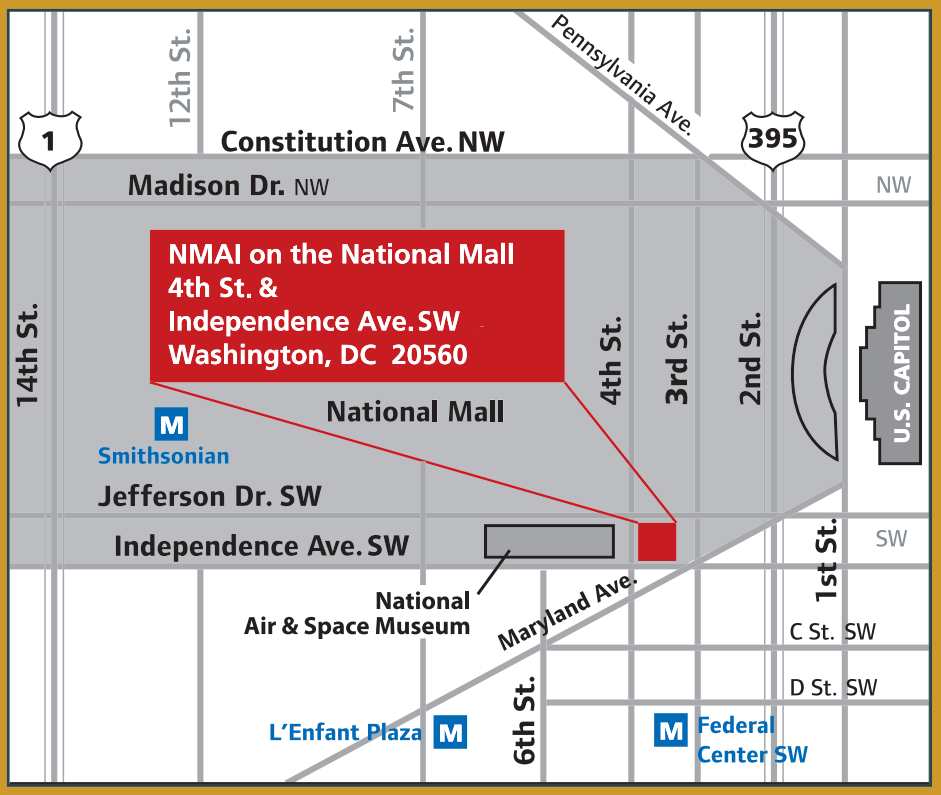
NEAREST METRO STATION:
L'Enfant Plaza (Blue/Orange/Green/Yellow lines). Take the Maryland Avenue/Smithsonian Museums exit.

ADMISSION: Free to the public.

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

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

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



NMAI IN NEW YORK CITY

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

SHOP: The Gallery Shop features a large collection of books on Native cultures as well as authentic pottery and handcrafted jewelry and has a variety of children's books, posters, toys, souvenirs and musical instruments. Open daily 10 a.m.-5 p.m. Call (212) 514-3767 for more information.

LOCATION: National Museum of the American Indian in New York, One Bowling Green, New York, NY 10004

Call (212) 514-3700 for more information. For program updates, visit www.AmericanIndian.si.edu and click "events." For Film and Video updates call (212) 514-3737 or visit http://nmai.si.edu/explore/film-video/programs/

All programs are subject to change. For membership information, call (800) 242-NMAI.

Mark Sublette

MEDICINE MAN GALLERY™

TUCSON ✦ SANTA FE

ONE OF THE LARGEST SELECTIONS OF PRE-1940 NATIVE AMERICAN PAWN JEWELRY

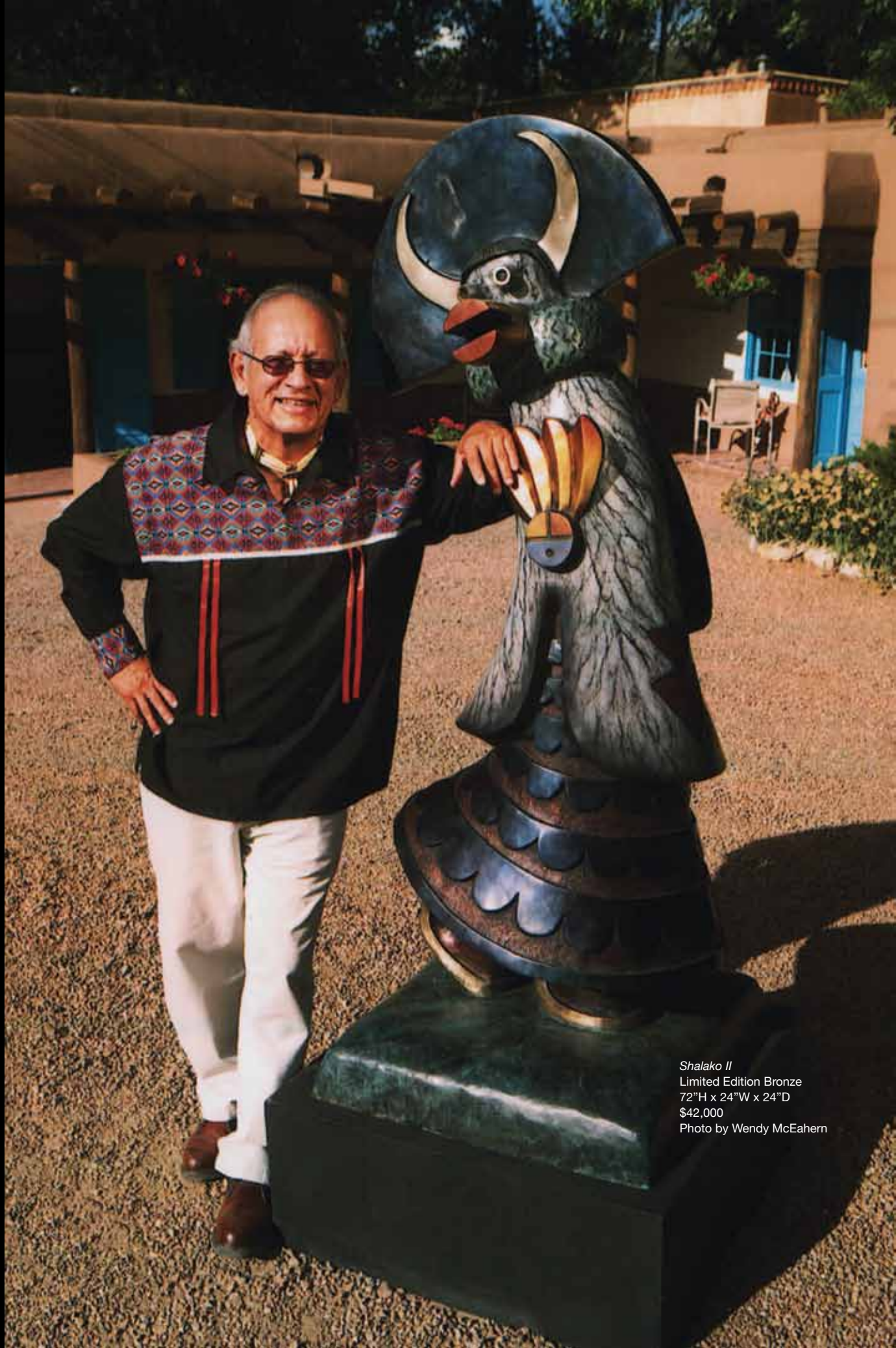
Navajo
circa 1930-40

Navajo
#8 Turquoise
circa 1940

6872 E Sunrise Drive Suite 130 Tucson AZ 85750
520-722-7798 800-422-9382 office@medicinemangallery.com

Over 7,000 Works of Art Available Online MEDICINEMANGALLERY.COM

GREYSHOES.COM | THE STONE AND BRONZE SCULPTURE OF UPTON ETHELBAH, JR.



Shalako II
Limited Edition Bronze
72”H x 24”W x 24”D
$42,000
Photo by Wendy McEahern