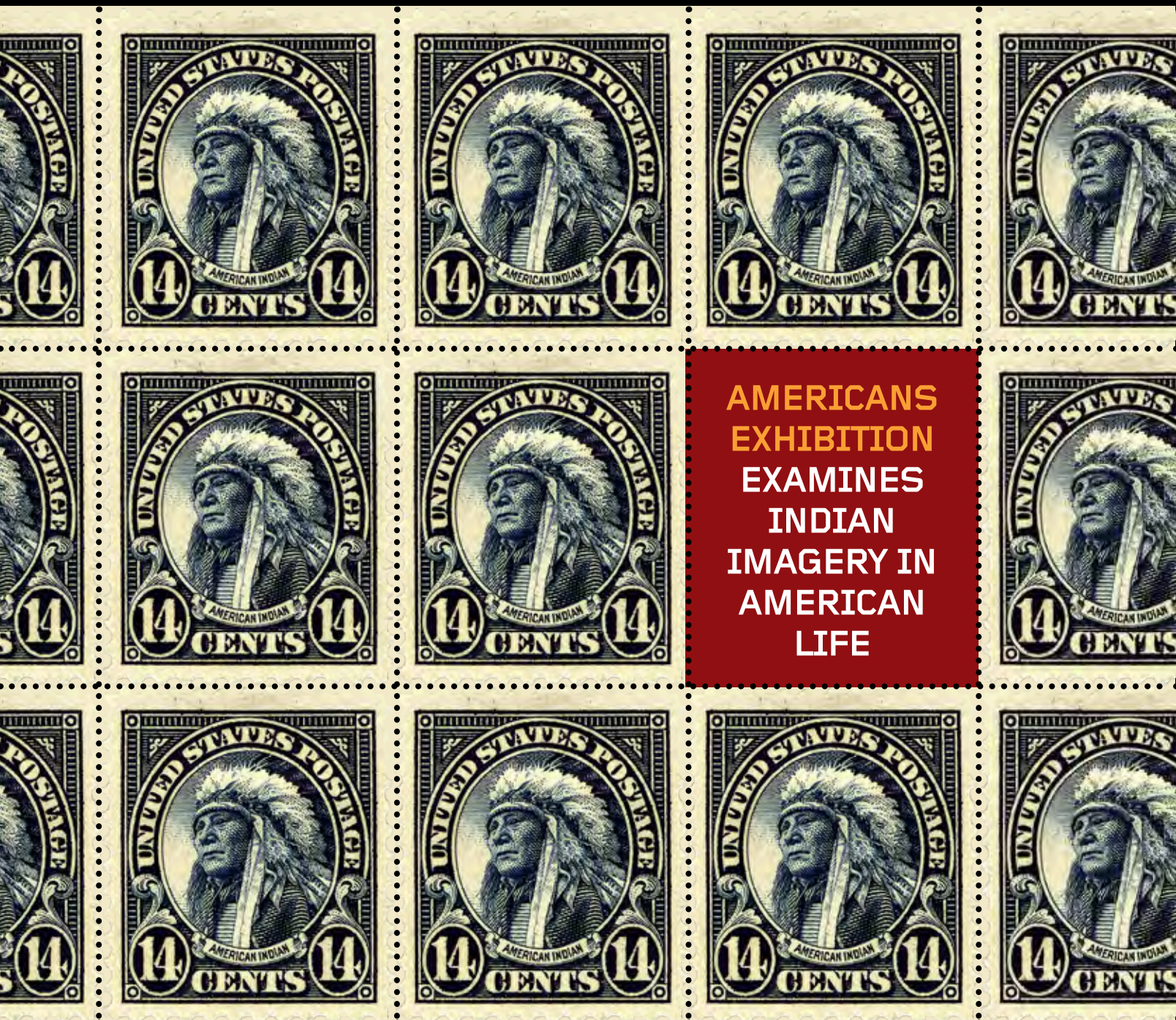
NATIONAL MUSEUM of the AMERICAN

INDIAN

FALL 2017



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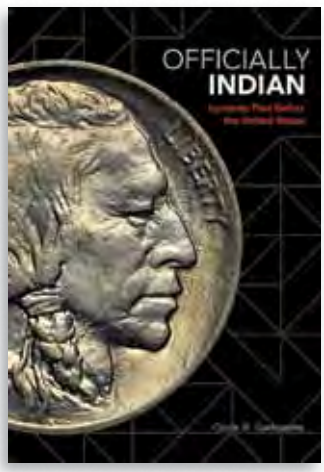

FORTHCOMING IN OCTOBER 2017

Officially Indian: Symbols That Define the United States

Cécile R. Ganteaume

From maps, monuments, and architectural features to stamps and currency, images of Native Americans have been used on visual expressions of American national identity since before the country's founding. In the first in-depth study of this extraordinary archive, the author argues that these representations reflect how government institutions have attempted to define what the country stands for and reveals how deeply embedded American Indians are in the United States' sense of itself as a nation.

ISBN-13: 978-1-5179-0330-5
2017, published by NMAI
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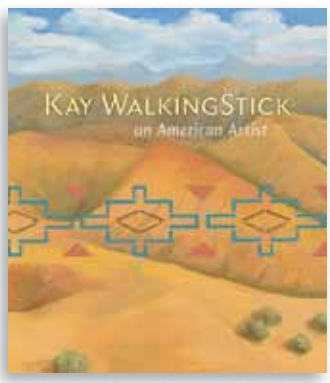

Kay WalkingStick: An American Artist

Edited by Kathleen Ash-Milby (Navajo) and David W. Penney

Kay WalkingStick: An American Artist is the first major retrospective of the artistic career of Kay WalkingStick (b. 1935), a citizen of the Cherokee Nation. Lavishly illustrated with more than 200 of her most notable paintings, drawings, small sculptures, notebooks, and the diptychs for which she is best known, the book includes essays by leading scholars, historians, and the artist herself, arranged chronologically to guide readers through WalkingStick's life journey and rich artistic career.

ISBN: 978-1-58834-510-3 (hardcover)
2015, published by NMAI

Price: $50.00

208 pages, 165 color illustrations
9.5 x 11 inches
Distributed by Smithsonian Books

For a Love of His People: The Photography of Horace Poolaw

Edited by Nancy Marie Mithlo (Chiricahua Apache)

Lushly illustrated with more than 150 never-before-published photographs, this retrospective represents the first major publication of Horace Poolaw's photography. Poolaw, a Kiowa Indian from Anadarko, Oklahoma, and one of the first American Indian professional photographers, documented his community during a time of great change. He captured an insider's view of his Oklahoma home—a community rooted in its traditional culture while also thoroughly modern and quintessentially American.

ISBN-13: 978-0-300-19745-7 (hardcover)
2014, published by NMAI

Price: $49.95

184 pages, 154 duotone photographs
9 x 11 inches
Distributed by Yale University Press

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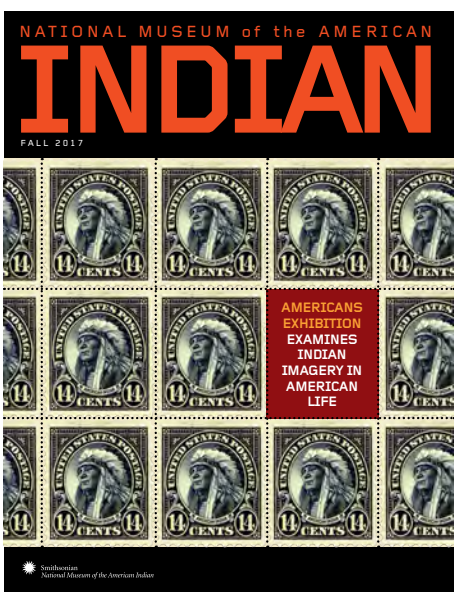

IMAGE COURTESY NATIONAL POSTAL MUSEUM, SMITHSONIAN INSTITUTION

ON THE COVER

Already a familiar face in Washington, D.C., Sicangu (Brule) Lakota chief Mat ó Hé lo e a, or Hollow Horn Bear (c. 1850–1913) became the iconic, if unnamed, "American Indian" by 1923, when his likeness appeared on the new 14-cent U.S. postage stamp. He also appeared on the five-dollar bill, the first and only historic Native to be shown on U.S. paper currency. Hollow Horn Bear fought alongside Oglala Lakota Chief Red Cloud in Red Cloud's War of 1866–68 and participated in the defeat of Gen. George A. Custer in the Battle of Little Big Horn in 1876. Yet he later served as a delegate to the federal government and marched in the inaugural parades of Theodore Roosevelt in 1905 and Woodrow Wilson in 1913. His transition from feared enemy to national symbol is one of the mysteries explored in the major new exhibit *Americans,* opening this fall at the National Museum of the American Indian on the National Mall.

U.S. 14-cent postage stamp issued May 1, 1923, in Washington, D.C., and Muskogee, Okla. Clair Aubrey Huston designed the stamp, based on a picture taken in 1905 by Bureau of American Ethnology photographer De Lancey W. Gill. Louis Schofield engraved the vignette. (Scott catalogue 565).

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A BRIDGE MADE OF GRASS

As we turn the calendar toward the fall months, I am pleased to share that our Museum is celebrating one of its busiest seasons yet. I hope you will join us at our Washington, D.C., or New York locations or on our website to enjoy our latest events and accomplishments: two major exhibition openings; the groundbreaking for our education facility in New York; the launch of our national educational website (known as Native Knowledge 360°); and a call for submissions to our National Native American Veterans Memorial juried competition.

In this issue, we showcase several of these unique learning opportunities and hope that you will follow our progress. For example, construction will be completed on our remarkable new 2,000-square-foot ImagiNATIONS Activity Center in New York by December of this year and we anticipate an opening in May 2018, an occasion that I look forward to celebrating with you, no matter where you live. Visit us on our website, read our blog postings, follow social media or keep updated through our online magazine website – we want you to share in the Museum's endeavors and invite your feedback.

A major component of this center is the calling card of the Museum: indigenous innovation changed our world. Indisputably, the remarkable achievements of Native peoples in the Americas provided for our modern lives: knowledge of structural engineering, medicine, surgery, agriculture, nutrition and mathematics. It will all be on display in our new activity center with hands-on learning stations and educational programming targeted at middle school students.

The concept of zero. Terraced agriculture. Bridge engineering. These concepts were investigated hundreds of years ago in Mexico, Central America and South America, and the results of these brilliant achievements stand true today and are taught in classrooms around the world. At the Museum, we are pleased to showcase some of these accomplishments, such as the remarkable engineering prowess of the Inka Empire – six centuries ago, the Inka designed grass bridges that spanned the highest of Peruvian mountain gorges and withstood earthquakes and the weight of journeying llama herds.

Remarkably, these grass bridges sustained the weight of anything that passed across, using principles of physics that today support modern-day bridges in New York City, such as the George Washington Bridge and Bayonne Bridge. This past summer, the Museum partnered with the Port Authority of New York and New Jersey to help students learn about this technological marvel. The agency donated a five-foot length of steel suspender rope from the Bayonne Bridge, one of the 152 original steel ropes that held up its 9,800-ton roadway for 85 years.

The exhibit will help visiting students understand how, with flexible strands of any material twisted and braided together, a rope much stronger than its component parts can be created. The "a-ha" moment comes from the unexpected connection between a piece of modern construction and an Inka bridge rope of *ichu* grass – highlighting the continuity of engineering concepts the Inka and their descendants have used for millennia.

Developing our activity center based on the core concepts of indigenous innovation across the Western Hemisphere, we relied on the support of many supporters and consultants, including Native and non-Native scholars, engineers and scientists from a variety of disciplines. I'm personally grateful for their invaluable contributions, as well as the tireless work of our Museum staff and the many partners we have within the New York City community and beyond.

Until the center's opening next spring, we invite you to learn more about its core concepts on our website and social media links. The new center builds upon the lessons and success of our popular imagiNATIONS Activity Center in Washington, D.C., which hosts a variety of hands-on programs tailored for a younger audience.

Q'eswachaka suspension bridge, 2014. Q'eswachaka, Apurimac River, Canas Province, Cusco, Peru.

PHOTO BY NMAI MEDIA INITIATIVES

An excellent way to connect with the Museum is to view short videos on our website's YouTube channel. We have hundreds of fascinating YouTube videos available on a range of topics related to the Museum's collections, symposia and public programs, including storybook readings and events at our existing activity center.

To learn more about Inka technology, visit the exhibition *The Great Inka Road: Engineering an Empire* online or at the Museum in Washington, D.C. You can also see neighboring communities work together as they rebuild the Q'eswachaka rope bridge – including making the grass cables that support it – in the exhibition video posted on our YouTube channel. To date, this video has been viewed more than *4.4 million* times and counting; I think that once you see such engineering brilliance and unassuming beauty in a bridge made of grass, you will agree that Native innovation is, indeed, everywhere in modern life.

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

PHOTO BY MICHAEL DOMBROWSKI, THE PORT AUTHORITY OF NEW YORK AND NEW JERSEY

Director Kevin Gover and Roger Prince, and the Port Authority's deputy director of Tunnels, Bridges and Terminals, with a five-foot section of donated Bayonne Bridge suspender rope. "This steel rope carries all the history of the Bayonne Bridge, which in its day was the longest steel arch bridge in the world," says Prince.

PHOTO BY MICHAEL DOMBROWSKI, THE PORT AUTHORITY OF NEW YORK AND NEW JERSEY

PHOTO BY FRANCISCO GUERRA

ABOVE: The keepers of the Q'eswachaka bridge participated in the Smithsonian's Folklife Festival in summer of 2015. They offered demonstrations for the public as they wove the *ichu* grass ropes for the suspension bridge and built it over two weeks on the National Mall. One section is on view in the Museum in Washington, D.C., and the larger section will be installed in the New York activity center in spring 2018. Photo courtesy of the Ralph Rinzler Folklife Archives and Collections, Center for Folklife and Cultural Heritage, Smithsonian Institution.

LEFT: Roger Prince and Museum exhibit designer Gerard Breen visit the exhibition workshop to view models of the imagiNATIONS Activity Center.

ART THAT

BY KATHLEEN ASH-MILBY

Opening this November in New York, the exhibition *Transformer: Native Art in Light and Sound* will feature the work of ten artists who use electronic-based media to explore tradition and narrative. This article is one of two essays by co-curators Kathleen Ash-Milby and guest curator David Garneau (Métis), which comprise a publication available soon in the gallery and online.

Art transforms, translates, transgresses, transfixes and transcends. Most importantly, art moves. It moves our ideas and our ways of seeing as it moves from one way of being to another. Tradition likewise moves as it transmits beliefs and customs across time.

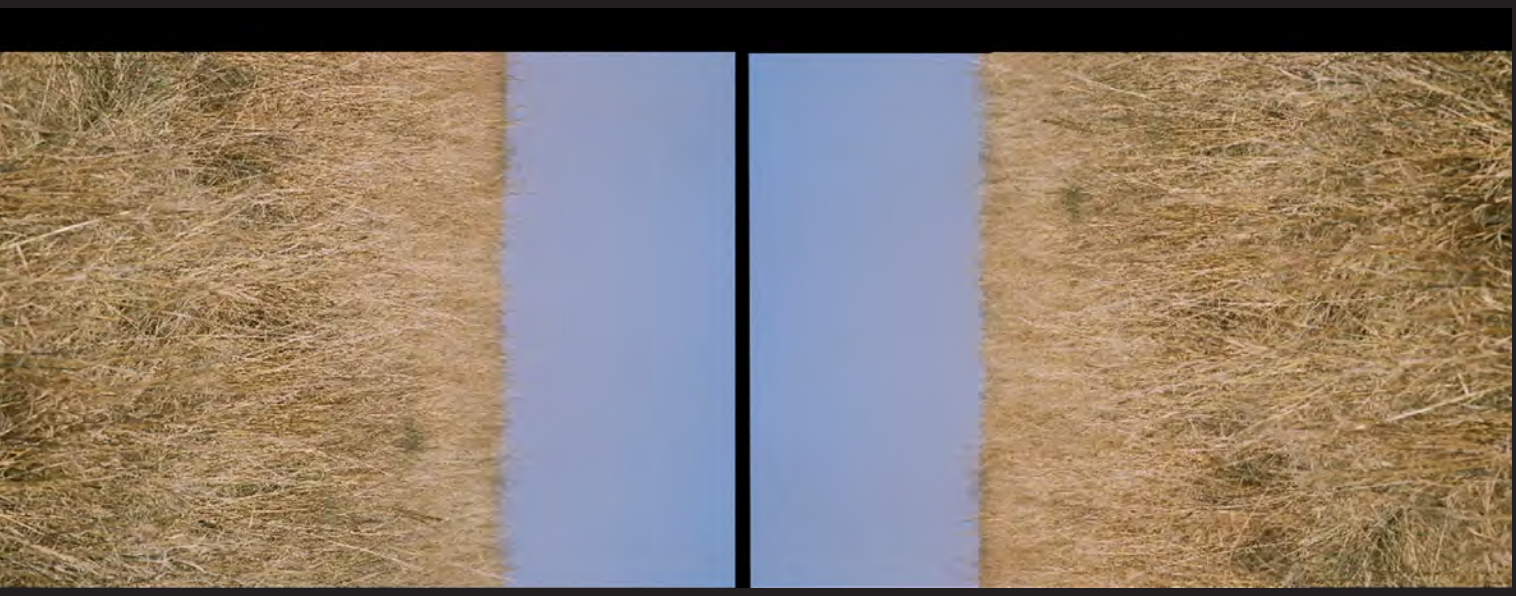
The term "traditional art" has often been applied to Native art that is strongly and recognizably related to material cultural practices established in the 19th century or earlier. This limiting interpretation does not recognize that tradition, by its very definition, is not static but is in a constant state of motion. Art in motion is not settled, static or safe. Too much change or motion can also be considered threatening or destabilizing. Is this why contemporary Native art that does not predictably hew to historical constructs is often rejected as inauthentic or viewed as a threat? Without the dynamic force of change and transformation, there is no growth in nature or culture.

Native people view the concepts of tradition and transformation as being inextricably intertwined, as manifested in the work of the artists featured in *Transformer: Native Art in Light and Sound,* opening November 10 at the National Museum of the American Indian in New York.

Native cultures have always been in motion, not frozen in amber as romantic depictions in popular culture would have you believe. Therefore, a 21st-century exhibition featuring Native American artists whose work is activated by technology should not be jarring or unexpected. On the contrary, these artists boldly demonstrate the continuity of Indigenous cultures and creativity in the digital age.

In nature, motion is life. Complete stasis often leads to decline; from a biological perspective, you are either growing or you are dying. In *Ga.ni.tha* (2013), a two-channel video work by filmmaker Marcella Ernest and photographer Keli Mashburn, the artists explore the idea of chaos and disorder as a source of power and purpose. As Mashburn states, "Osages recognize fire as a precious life-giving tool/gift, and at the same time appreciate it as one of the most destructive forces in nature." This duality became the inspiration for this work: closely cropped images of clouds and the grasslands of Oklahoma flash and appear in configurations and orientations that transform them from conventional landscapes to beautiful, disorienting patterns, while the soundscape alternates between ethereal chimes and the voice of an elder expressing thanks and gratitude. Forced to abandon notions of traditional Western landscape, the viewer experiences the title's meaning (the Osage term for chaos and disorder). But *Ga.ni.tha* is not just about nature; it explores a holistic understanding of the universe that also encompasses culture. As the images cycle through a process of renewal from wildfire-scorched grassland to fresh green waves of springtime growth, there are periodic clips

T MOVES



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ABOVE AND FACING PAGE: Marcella Ernest and Keli Mashburn, *Ga.ni.tha,* 2013 (video stills). Two-channel video with audio (4:55 min.).

of dancers and an Osage bride working on a finger-woven sash to gift to her new husband's family. It is about the metaphysical, "the microcosm of the universe created through ritual motions and the transfer of knowledge." Understanding the nuances of Osage cosmology is not a prerequisite for a physical and emotional response.

Motion is a key component to many of the works in the exhibition. Marianne Nicolson's sculptural installation, *The Harbinger of Catastrophe* (2017), creates an immersive and hypnotic experience through the use of light, which ebbs and flows up and down the gallery walls, projected from her glass sculptural work. Jon Corbett's video work, *Four Generations* (2015), is in constant motion as it builds "beaded" images with computer-generated pixels. The work was created through a computer program that translates photographs of his family and community members into portraits built one "bead" at a time in a slow spiral.

The movement in Raven Chacon's *Still Life, #3* (2015) is more subtle. A multi-sensory exploration of belief and the understanding of the Diné creation story, this installation is rooted in our inception within a misty, undefined place followed by a journey through four distinct worlds, each defined by light and color. Retold for generations through the spoken word (although numerous anthropologists have tried to capture it in writing), the story is, at its core, one of continual movement by our Diné ancestors from one world to another. The concept of movement and story possessing a physical presence is embodied in Chacon's use of sound. Using a row of analog speakers, he projects a female voice reciting excerpts of the Diné creation story in the Diné language. The voice palpably moves, traveling up and over the line of suspended speakers. Excerpts of the story, which alternate between Diné and English, are printed on translucent text panels that are positioned so the words appear to float through time and over the gal-

TRANSFORMER

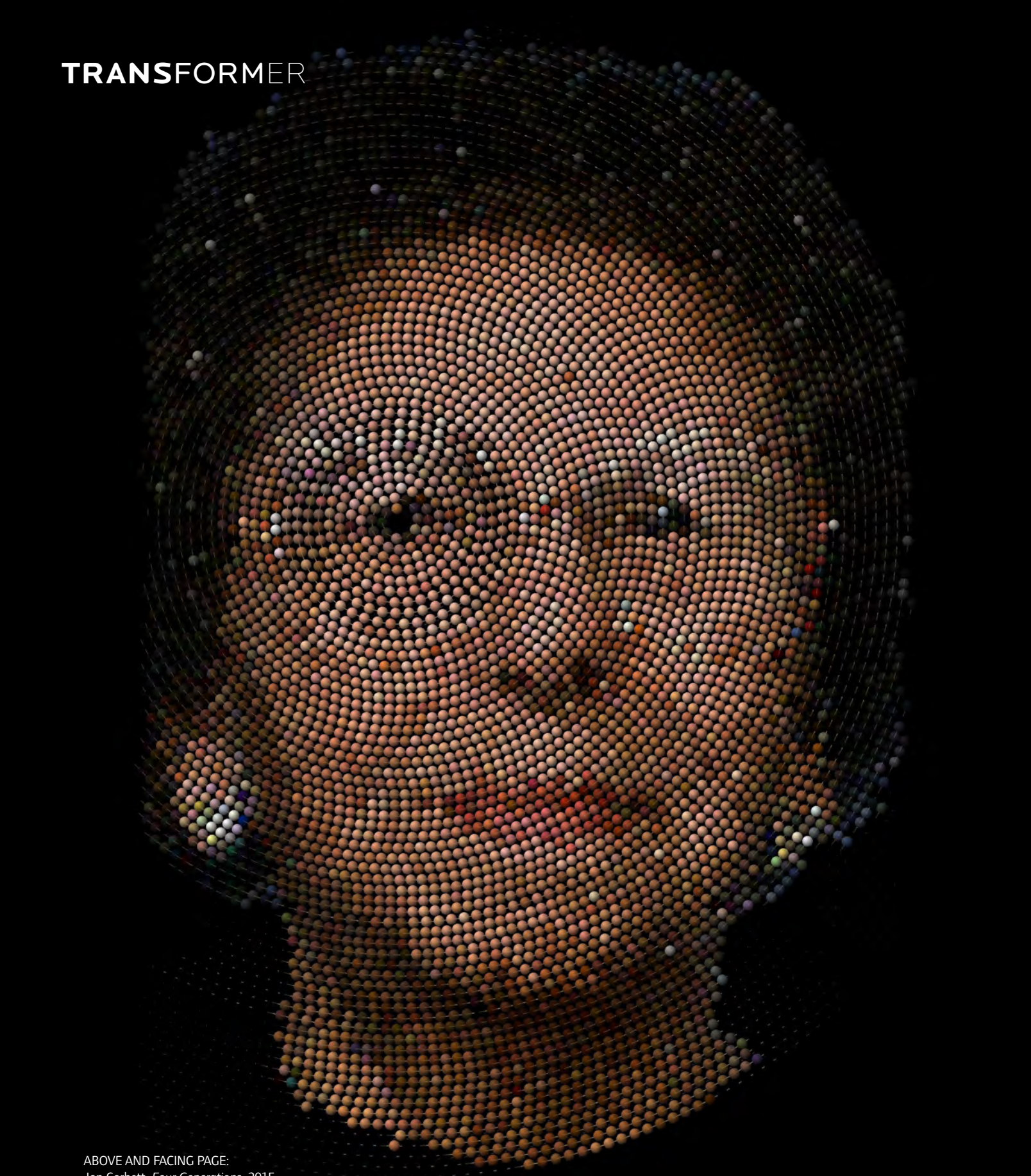
NATIVE CULTURES HAVE ALWAYS BEEN IN MOTION, NOT FROZEN IN AMBER AS ROMANTIC DEPICTIONS IN POPULAR CULTURE WOULD HAVE YOU BELIEVE. THEREFORE, A 21ST-CENTURY EXHIBITION FEATURING NATIVE AMERICAN ARTISTS WHOSE WORK IS ACTIVATED BY TECHNOLOGY SHOULD NOT BE JARRING OR UNEXPECTED. ON THE CONTRARY, THESE ARTISTS BOLDLY DEMONSTRATE THE CONTINUITY OF INDIGENOUS CULTURES AND CREATIVITY IN THE DIGITAL AGE.

Marianne Nicolson, *The Harbinger of Catastrophe,* 2017 (design detail). Glass, wood, halogen-bulb mechanism. Collection of the artist.

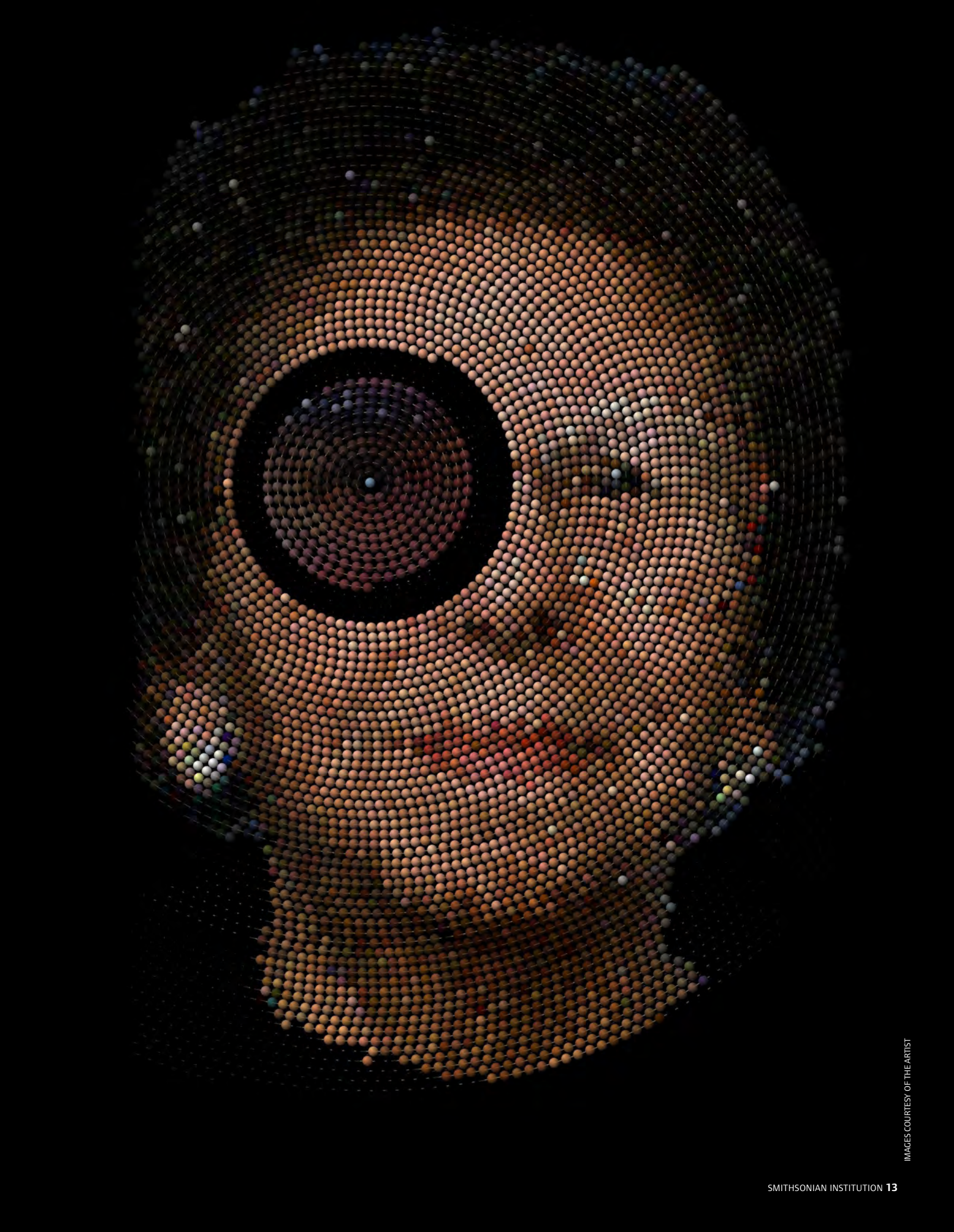
lery walls. This visual effect is enhanced by the glowing light in the gallery, which slowly shifts through the four sacred colors – from white (dawn) to blue (midday) to yellow (dusk) to black/red (night) – casting shadows of the text onto the wall.

Storytelling is an essential component of tradition. It not only moves but changes with the teller and over time, though the essence of the story remains. This idea, that "stories are continually changing, yet they remain the same" – both a truism and paradox, as stated by curator Candice Hopkins – can be extended to the expression of storytelling within all types of technologically based art forms. In *Raven Brings the Light* (2011) by Stephen Foster, the story of the trickster figure Raven, prominent in the origin stories of the Haida and other nations in the Pacific Northwest, is told not with words but through shadow puppets cast on the walls of a two-person tent. In the story, the sun was hidden within a bent-wood box until stolen by Raven and flung into the sky, bringing daylight to the people who had been living in darkness. As a witness to this narrative, you see the flashlight representing the sun and hear the subtle cawing of birds and sounds of nature; you are transported to another place and time. No words are written or spoken in this telling of the tale. Instead, you experience a child's viewpoint of camping in the woods: the sounds of nature surround you while a parent or trusted elder tells you a story using the technology at hand. As co-curator David Garneau explains, "Though the tent and flashlight were bought in a store they are indigenized by the light play as a site of cultural transmission."

Foster is not the only artist who engages nature through technology to tell a story. Julie Nagam has created an immersive 360-degree installation, *Our future is in the land: if we listen to it* (2017), which combines a sophisticated audio track of ambient forest sounds



ABOVE AND FACING PAGE:
Jon Corbett, *Four Generations,* 2015 (video stills). Single-channel video (1:30 min.). Collection of the artist.



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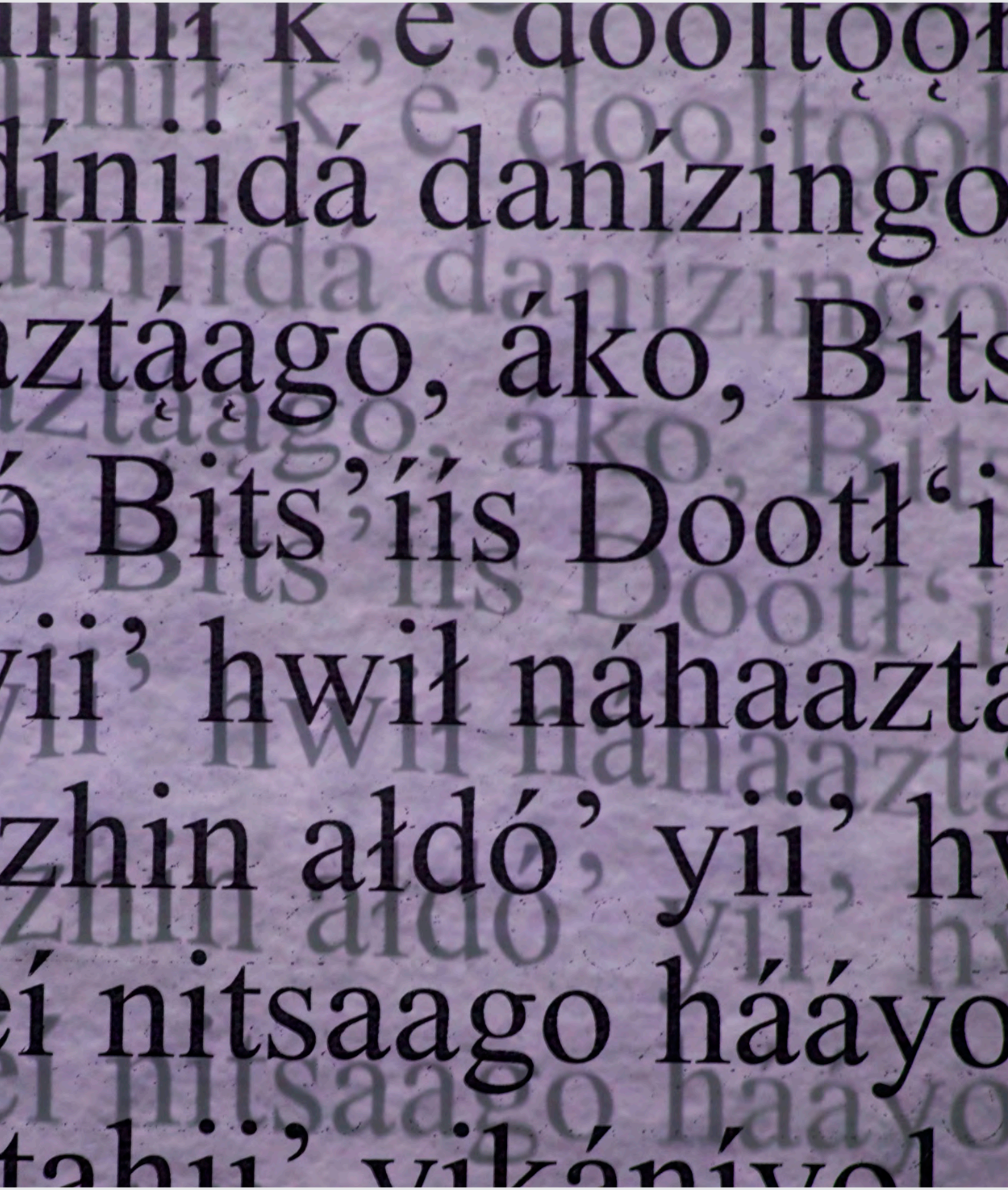
ABOVE AND RIGHT: Raven Chacon, *Still Life, #3,* 2015 (detail). Sound and light installation with text. Voice and translation by Melvatha Chee. Collection of the artist.

and voices of Indigenous storytellers with reductive line drawings of an arboreal landscape. This is not a static environment but is inhabited by animated forest creatures that appear periodically within the room. Aiming to draw attention to the destructive and complex relationship we have to the environment, she connects viewers to stories of the land through this experience. As she states, "Our survival and our continuation as a people are tied to Indigenous knowledge of the land and a return or an extension of these land-based practices is what will bring us into the future."

Home and community figure prominently in any work that explores tradition. In his installation *Aosamia'jij – Too Much Too Little* (2017), Jordan Bennett honors his homeland in Newfoundland through the act of recovering stories and narratives. Inspired by photographs of Joe "Amite" Jeddore, a member of the Mi'kmaq community living on Samiajij Miawpukek Reserve (Conne River) in the 1930s, Bennett's work combines stories and voices of Jeddore family descendants with atmospheric recordings collected at the rural locations captured in the photographs. A series of speakers enrobed in subtly carved wood housing with grills woven with split black ash echoes Mi'kmaq basketry traditions. The photographs themselves are transformed into living culture, overriding their original purpose as anthropological documentation. Although you can see the original photographs in the installation, Bennett's speakers, transformed into large sculptural forms, supersede the images; suspended against a brilliant pink wall, they are a commanding presence. Basketry is not often associated with such an artificial hue, but the choice is not incongruous; Mi'kmaq quillwork was dyed bright synthetic colors but the dyes have faded and all but disappeared on historic examples.

Kevin McKenzie's choice of materials might also seem anomalous for an artist looking at belief and tradition; his work is inherently contradictory. In the Native world, beliefs are not limited to Indigenous world views. The imposition and adoption of Christianity among Native people is longstanding and raises thorny questions about the co-existence of such different belief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Stephen Foster, *Raven Brings the Light,* 2011 (installation details). Multi-channel video and audio installation (3:30 min.). Collection of the artist.

IMAGES COURTESY OF THE ARTIST

systems. *Father, Son and Holy Ghost* (2015) reveals some of these tensions. These three buffalo skulls, cast in acrylic and polyurethane, are illuminated by orange neon lights that create the appearance of a meditative chapel. The reverential treatment of the buffalo, long venerated by tribes on the Great Plains whose existence for centuries depended on the hunting of these herd animals, contrasts with McKenzie's choice of materials. The fabricated, artificial skulls and the secular associations of neon, identified primarily with advertising and the unsavory elements of urban nightlife, complicate the interpretation of this work as creating a sanctified space. As he states, "this is where the past confronts the present, [through] the enigmatic crystalline buffalo skull." Let us also not forget how the commercial image of the buffalo skull, often with feathers, has evolved into a cheesy repre-

sentation of Indian spirituality on innumerous black T-shirts and in Western decor.

The power of Native art that uses technological and experimental media is the power to move and excite our thinking about what Native art can be. The inspiration for this exhibition was my first encounter with Nicholas Galanin's *Tsu Heidei Shugaxtutaan 1 and 2* (2006) at a gallery in New York City in 2008. Galanin has always pushed the boundaries of expression and tradition through many types of media, but perhaps never as profoundly as with this memorable and powerful work. The grainy videos of two dancers improvising to music surprises and challenges us to rethink our ideas about tradition and cultural responsibility. The work was unexpected and jarring, yet also energizing. That rush of excitement stayed with me. Over the intervening years, *Tsu Heidei Shugaxtutaan* has been exhibited

AS A WITNESS TO THIS NARRATIVE, YOU SEE THE FLASHLIGHT REPRESENTING THE SUN AND HEAR THE SUBTLE CAWING OF BIRDS AND SOUNDS OF NATURE; YOU ARE TRANSPORTED TO ANOTHER PLACE AND TIME. NO WORDS ARE WRITTEN OR SPOKEN IN THIS TELLING OF THE TALE. INSTEAD, YOU EXPERIENCE A CHILD'S VIEWPOINT OF CAMPING IN THE WOODS: THE SOUNDS OF NATURE SURROUND YOU WHILE A PARENT OR TRUSTED ELDER TELLS YOU A STORY USING THE TECHNOLOGY AT HAND.

PHOTO BY FREDERICK JOHNSON

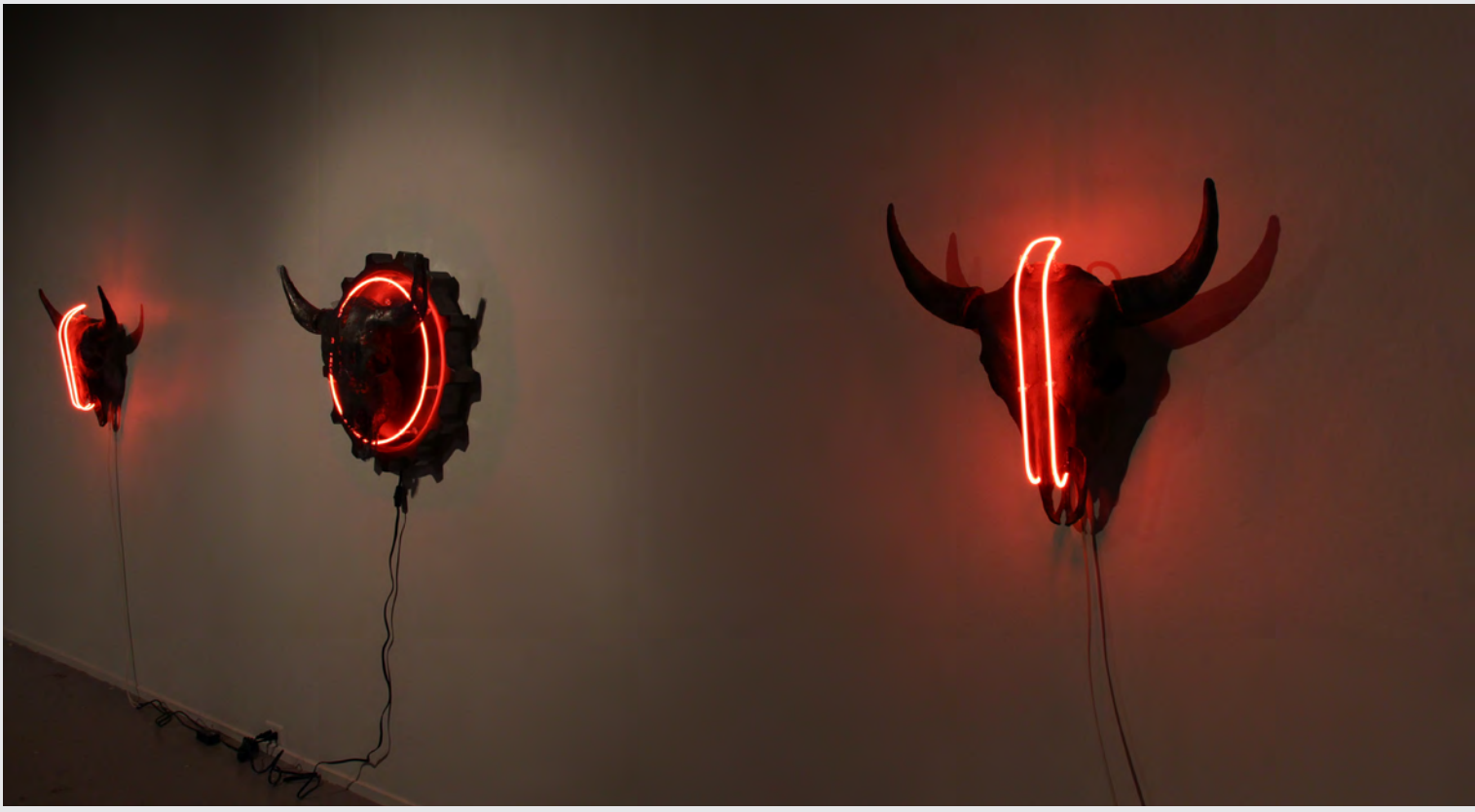


IMAGE COURTESY OF THE ARTIST

TOP LEFT: Outdoor portrait of Joe "Amite" Jeddore (Mi'kmaq). Samiajij Miawpukek Reserve (Conne River Reserve); Newfoundland and Labrador; Canada. TOP CENTER: Jordan Bennett, *Aosamia'jij – Too Much Too Little,* 2017 (basketry detail). Installation with commercial speakers, black ash, sweet grass, medium-density fiberboard. Collection of the artist. ABOVE: Kevin McKenzie, *Father, Son, Holy Ghost,* 2015. Cast polyurethane, acrylic, neon. Collection of the artist.

and published throughout the United States and internationally. Despite its relative simplicity in concept and execution, it has been foundational in the field of Native art and the possibilities of new electronic technologies.

Although *Tsu Heidei Shugaxtutaan* is a recording, every time that it plays in a gallery it is performed anew. The lights go up, the music begins and the dancer responds. As a time-based media work it is also ephemeral. It doesn't exist as a physical object but lives as a collection of data on a drive, waiting to be awoken and performed for an audience. Without electricity or an observer, it ceases to exist. In this sense, it shares an affinity with the performative nature of storytelling, ceremony and performance that existed in Native communities long before art galleries or museums attempted to preserve the material culture of North America. Each work in *Transformer* is both participatory and performative, requiring us as visitors in the physical space to truly understand and encounter the work. By the transformation of electricity into art, each of these artists propels us forward in our thinking about what Native art is and what it can be.

Kathleen Ash-Milby (Navajo) is an associate curator at the National Museum of the American Indian – New York.

IMAGES COURTESY OF THE ARTIST

ABOVE: Nicholas Galanin, *Tsu Heidei Shugaxtutaan (We will again open this container of wisdom that has been left in our care), 1 and 2,* 2006 (video stills). Digital video projection with sound. Collection of the National Museum of the American Indian, 27/0086.

AMERICANS

MAJOR NEW EXHIBITION ASKS, WHY DO IMAGES OF AMERICAN INDIANS PERMEATE AMERICAN LIFE?

BY CÉCILE R. GANTEAUME

PHOTO COURTESY NMAI PHOTO SERVICES, SMITHSONIAN INSTITUTION

Moving beyond discussions about the politicization of visual culture in the United States, the Museum's exhibition *Americans* (opening this fall in Washington, D.C.) delves deeply into the reasons behind this phenomenon. Whether viewed sweepingly or considered in detail, the exhibition's central gallery, titled *Indians Everywhere,* reveals the historical extent of this imagery – its use began with Paul Revere and the revolutionary generation and has continued to the present day – as well as the unexpected, sometimes paradoxical contexts in which it appears. American Indian imagery has been used by the federal government to distinguish the United States from other nations and to define the nation for its citizens, by U.S. armed forces to express military might, by American corporations to signify integrity and by designers, such those who created the 1948 Indian motorcycle, to add luster and cachet to commercial products.

Within the *Americans* exhibition, *Indians Everywhere* provides a starting point for exploring four foundational events in U.S. history: the life of Pocahontas, Thanksgiving, the Trail of Tears and the Battle of Little Bighorn. *Americans* shows how each of these events has affected and shaped America's national consciousness and Americans' lives.

The exhibition's title is a play on words. In the *Oxford English Dictionary,* the first definition provided for "American" is "An indigenous inhabitant of (any part of) the Americas; an American Indian." This usage was common until the early 19th century. As visitors move through *Americans,* from the imagery of the *Indians Everywhere* gallery to the galleries featuring the four events, they will gain a greater awareness of the history Indians and non-Indians share.

We hope people will leave the Museum newly attuned to the pervasive presence of American Indian imagery in everyday life. And when people begin to notice the Indian images and names that permeate their own lives, we hope that they will see this phenomenon for what it is: one that exists in the United States more than it does in any other country, one that ultimately speaks to the fact that the United States was carved out of American Indian land, and that its history is profoundly intertwined with American Indians.

Cécile R. Ganteaume is an associate curator at the Smithsonian's National Museum of the American Indian in Washington, D.C., and formerly at the Museum of the American Indian, Heye Foundation, in New York. She has collaborated with lead curator Paul Chaat Smith (Comanche) on the exhibition *Americans*.

Visit the exhibition website, going live in late October, to learn more: www.AmericanIndian.si.edu.

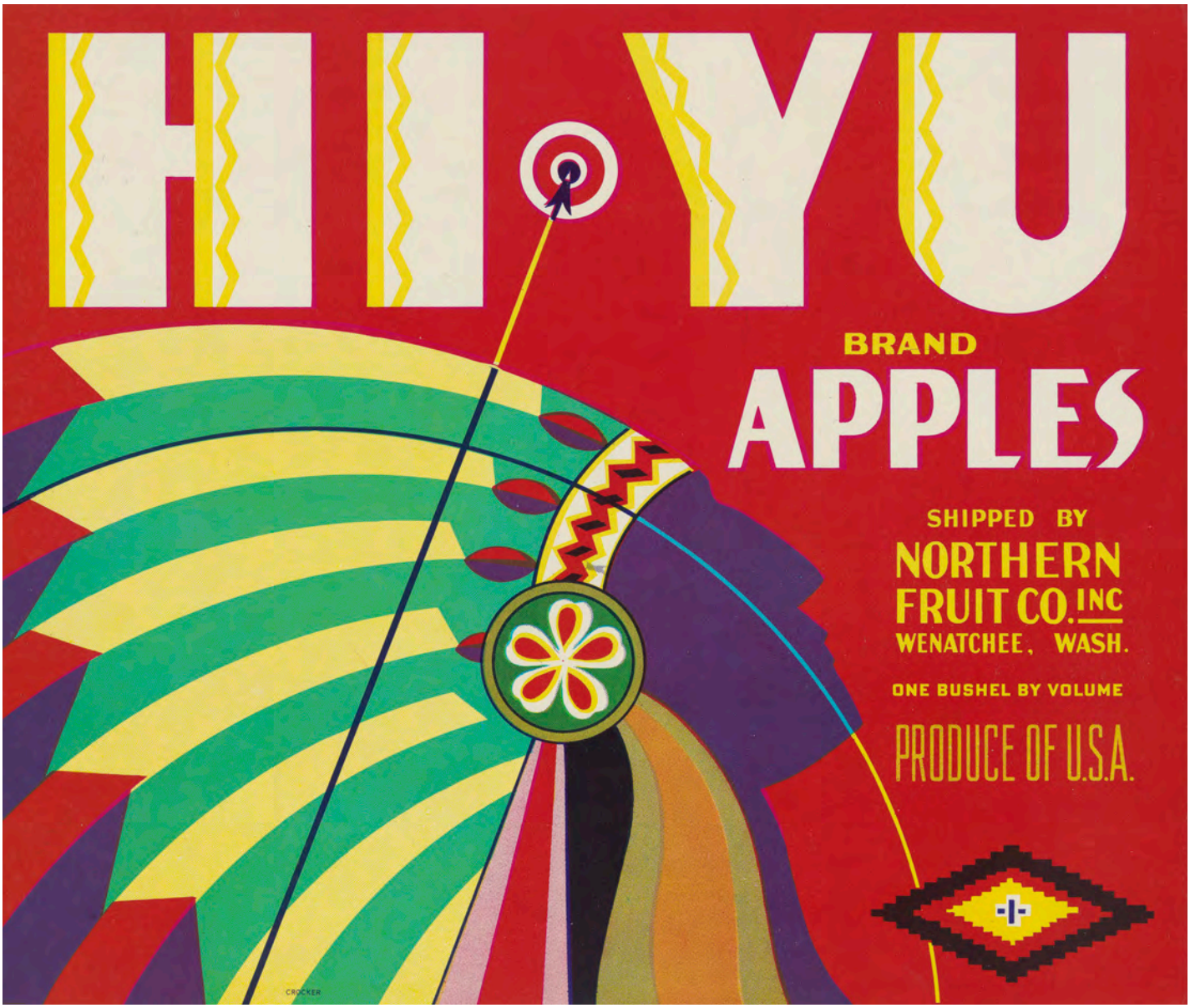


PHOTO COURTESY NMAI PHOTO SERVICES, SMITHSONIAN INSTITUTION

LAND O'LAKES BUTTER BOX, 2016. NMAI EP1094

The most famous Indian maiden of all time kneels among green meadows and blue lakes. She wears buckskin and beads, and her feathers are red, white and blue. She holds a box of Land O'Lakes butter, meaning that she holds an image of herself holding the box. This repeats into infinity. Created by Arthur C. Hanson, the logo was updated in the 1950s by Patrick DesJarlait, a member of the Red Lake Ojibwe tribe.

HI YU APPLES CRATE LABEL, 1940s. ORIGINAL LABEL PART OF A PRIVATE COLLECTION.

Before they were replaced by cardboard boxes in the 1960s, wooden boxes bearing colorful designs were used to ship fruit and vegetables. Often the labels featured Native American motifs. Hi Yu was the name of a brand of apples shipped from Wenatchee, Wash. The Chinook-language words mean abundance.

PHOTO COURTESY NMAI PHOTO SERVICES, SMITHSONIAN INSTITUTION

LIBERTY TRIUMPHANT, OR THE DOWNFALL OF OPPRESSION, 1774. ATTRIBUTED TO HENRY DAWKINS.

JOHN CARTER BROWN LIBRARY

In this political print, the images of Indians on the right represent American colonial patriots. The society that called itself the Sons of Liberty used the image of an Indian princess, which for Britain symbolized its 13 colonies. The Sons of Liberty used the princess image to distinguish themselves from members of the British parliament, seen on the left, who were unduly taxing the colonists.

NATIVE AMERICAN BARBIE DOLL, 1994. NMAI EP1056

Barbie has been criticized for not appearing to look like any real women, so why should the Native American versions be any different? In the 1994 model, we see in one doll all the materials and imagery associated with American Indians: braids, beads, feathers, fringe, buckskin and – silver hair cuffs?

TO PEACE AND COMMERCE DIPLOMATIC MEDAL, 1792. AUGUSTIN DUPRE. COLLECTION OF BENJAMIN WEISS

The Indian queen on this 1792 diplomatic medal is an allegory of America. She wears a feather headdress, quiver and feathered skirt. The classical proportions of her face and pose complement those of Mercury (right), the Roman god of science and commerce.

AMERICAN INDIAN POSTAGE STAMP, 1923 NATIONAL POSTAL MUSEUM, SMITHSONIAN INSTITUTION

The United States has chosen Indians to represent the country on medals, currency, stamps, seals and other official items countless times over the past two centuries.

Although labeled generically American Indian, this stamp features the well-known Lakota political leader Hollow Horn Bear. He fought in the Battle of Little Bighorn in 1876, became a spokesman for his people and rode in President Theodore Roosevelt's inaugural parade in 1905. The Apache leader Geronimo was also in that parade. He was an enemy of the state until he wasn't.

This was an expensive stamp. In 1923, you could mail a letter for just two cents.

TOMAHAWK FLIGHT-TEST MISSILE, 1976. SMITHSONIAN NATIONAL AIR AND SPACE MUSEUM A19820119000

The United States has named weapons after Native Americans for more than 200 years. After the stunning Indian victory at the Battle of Little Bighorn in 1876, the practice became more common.

A 1969 Pentagon directive stated "Names should appeal to the imagination without sacrifice of dignity, and should suggest an aggressive spirit and confidence." Army aircraft were to carry "Native American terms and names of Native American tribes and chiefs."

The Tomahawk is a subsonic cruise missile. Launched from submarines or ships, it can hit targets 1,500 miles away. The early production model displayed in the *Indians Everywhere* gallery flew four test missions between 1976 and 1978.

WORLD WAR I LAFAYETTE ESCADRILLE INDIAN HEAD INSIGNIA, 1917. SMITHSONIAN NATIONAL AIR AND SPACE MUSEUM A19630014000

Before the Americans officially entered World War I in 1917, a group of volunteer American aviators flew for the French military in a special squadron called the Lafayette Escadrille. When the U.S. officially joined the war, the "escadrille," or squadron, was disbanded and the aviators folded into the American military.

This squadron adopted a dramatic Indian head insignia to distinguish themselves from airmen of other nationalities and painted it on their biplanes. The emblem was likely based on the logo of the Savage Arms company, which was named for its founder, Arthur Savage.

Robert Soubiran stands beside a Nieuport Type 17 pursuit plane, ca. 1917. Smithsonian National Air and Space Museum, NASM 00175805

IMAGE COURTESY SMITHSONIAN NATIONAL AIR AND SPACE MUSEUM

MATT DAYKA/STOCKIMO/ALAMY STOCK PHOTO

IMAGES COURTESY SMITHSONIAN NATIONAL AIR AND SPACE MUSEUM

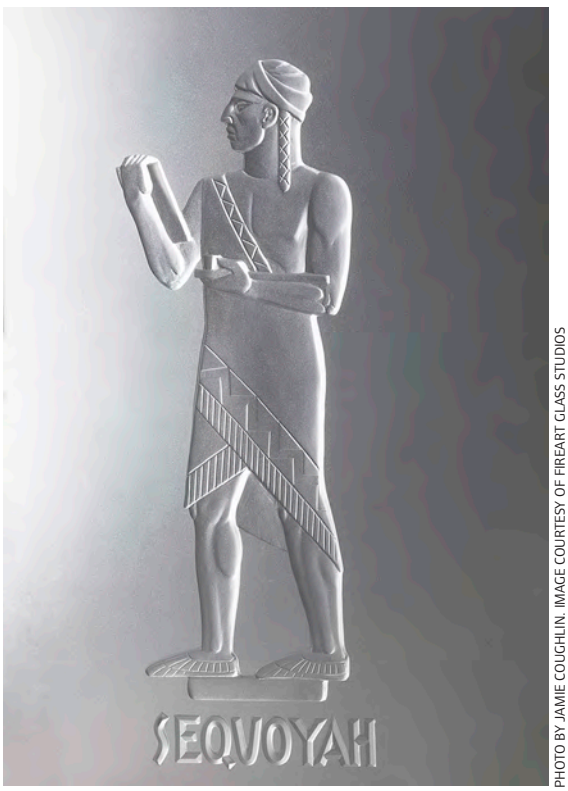


PHOTO BY JAMIE COUGHLIN. IMAGE COURTESY OF FIREART GLASS STUDIOS

PONTIAC CHIEFTAIN HOOD ORNAMENT, 1951.
Pontiac was an Ottawa war chief who defeated the British in the 1760s. The city near Detroit is named for him, as was the General Motors brand of cars, which featured a hood ornament in the form of an Indian-head profile. During the 1950s its design was meant to suggest jet planes and rockets. The last Pontiac rolled off the assembly line in 2010.

SEQUOYAH, 2013. WASHINGTON GLASS STUDIO AND FIREART GLASS
The west entrance doors to the Library of Congress's John Adams Building in Washington, D.C., pay homage to the history of the written word. The center set of doors includes a figure of Sequoyah (ca. 1770–1843), a Cherokee silversmith who is the only person ever known to have single-handedly devised a written language without first being literate in a language.

THANKSGIVING POSTCARD, CA. 1912. NMAI EP1152
This postcard depicts a woman in quasi-American Indian attire offering a turkey to a Pilgrim woman for, presumably, the first Thanksgiving meal that will be shared between American Indians and Pilgrims. The Indians with whom the Pilgrims feasted in 1621 were the Wampanoag. Although the event really did occur, it was forgotten for about 200 years. The annual reenactment of that Thanksgiving speaks to the shared history of Americans and American Indians.

IMAGE COURTESY LIBRARY OF CONGRESS

COLLIER'S MAGAZINE COVER, 1907
LIBRARY OF CONGRESS
J.C. Leyendecker painted more than 400 magazine covers in the course of his 54-year career. For the 300th anniversary of the founding of Jamestown he brought us America's first cover girl – Pocahontas.

IMAGE COURTESY NMAI PHOTO SERVICES, SMITHSONIAN INSTITUTION

IMAGE COURTESY NMAI PHOTO SERVICES, SMITHSONIAN INSTITUTION

BIG CHIEF WRITING TABLET, CA. 1995.
GIFT OF LAWRENCE BACA, 2015. NMAI 26/9948
Used by schoolchildren, poets, novelists and other scribblers of all kinds, the Big Chief tablet was the most popular American writing tablet during most of the 20th century. Although production ended in 2001, it resumed after 2012, and the tablet is still going strong.

MARKING THE 400TH ANNIVERSARY OF POCAHONTAS' DEATH

BY CÉCILE R. GANTEAUME

March 21, 2017, was the 400th anniversary of Pocahontas's death. She was about 22 years old when she died, and both her life and death were commemorated this past spring in London.[1] One key event – a three-day conference titled *Pocahontas and after: Historical culture and transatlantic encounters, 1617–2017* – was organized by the University of London School of Advanced Studies' Institute for Historical Research and the British Library, and took place March 16 through 18. Pocahontas spent the last nine months of her life in London and was known there as Lady Rebecca.

Born Amonute, Pocahontas was the daughter of the leader of the powerful Powhatan Confederacy.[2] The confederacy dominated the coastal mid-Atlantic region when, in 1607, English colonists established James Fort, a for-profit colony, along the Chesapeake Bay. Pocahontas, a child at the time, often accompanied her father's men to the fort, signaling that their mission was peaceful. Amazingly or not, the English arrived poorly equipped, lacked provisions and were almost entirely dependent on the Powhatan for food. Over the years, Pocahontas was among those who brought food to the fort.

Relations between the English and Powhatan, however, were always fraught. And in 1613 Pocahontas, then about 18 years old, was abducted by the English and held hostage for more than a year. The Christian theologian Alexander Whitaker eagerly began to instruct Pocahontas, already learning to speak English, in the tenets of Anglicanism. While captive, Pocahontas met the colonist John Rolfe, who – according to various English accounts, including his own – fell in love with her. Pocahontas agreed to marry Rolfe and, shortly before her marriage, received a Christian baptism. It was Rolfe who developed the strain of tobacco that would make the colony prosperous, enrich its investors and Britain and eventually lead to the collapse of the Powhatan Confederacy.

In 1616 Pocahontas traveled to London with Rolfe and their infant son, Thomas. Her

PHOTO BY CHER OBEDJAH (SENECA OJIBWAY TURTLE CLAN, SIX NATIONS), 2017

Pocahontas was buried in the chancel (near the altar) of the original St. George's Church in Gravesend. That church was destroyed by fire in 1727 and Pocahontas is now buried at an unknown location on the grounds surrounding the current St. George's Church. The bronze Pocahontas sculpture outside St. George's, a copy of the 1923 statue at James Fort, was presented to the church by the people of Virginia on the 350th anniversary of Pocahontas's death.

POCAHONTAS

PHOTOS COURTESY NATIONAL PORTRAIT GALLERY, SMITHSONIAN INSTITUTION

© NATIONAL PORTRAIT GALLERY, LONDON

The famous engraving of Pocahontas (left) made by Simon van de Passe (1595–1647) mirrors the Renold Elstrack (1570–1625 or after) engraving of Queen Elizabeth I (right) – and the other 31 engravings of British sovereigns – published in *Bazilioologia: A Booke of Kings* (1618), a collection of portraits that was republished with slightly varying titles.[3] The van de Passe engraving of Pocahontas and engravings of other prominent notables were added to a later edition. Few of any editions survive, and all that do appear to vary in content. An *Expanded Bazilioologia* held in the Bodleian Library in Oxford includes the Pocahontas engraved portrait. [4]

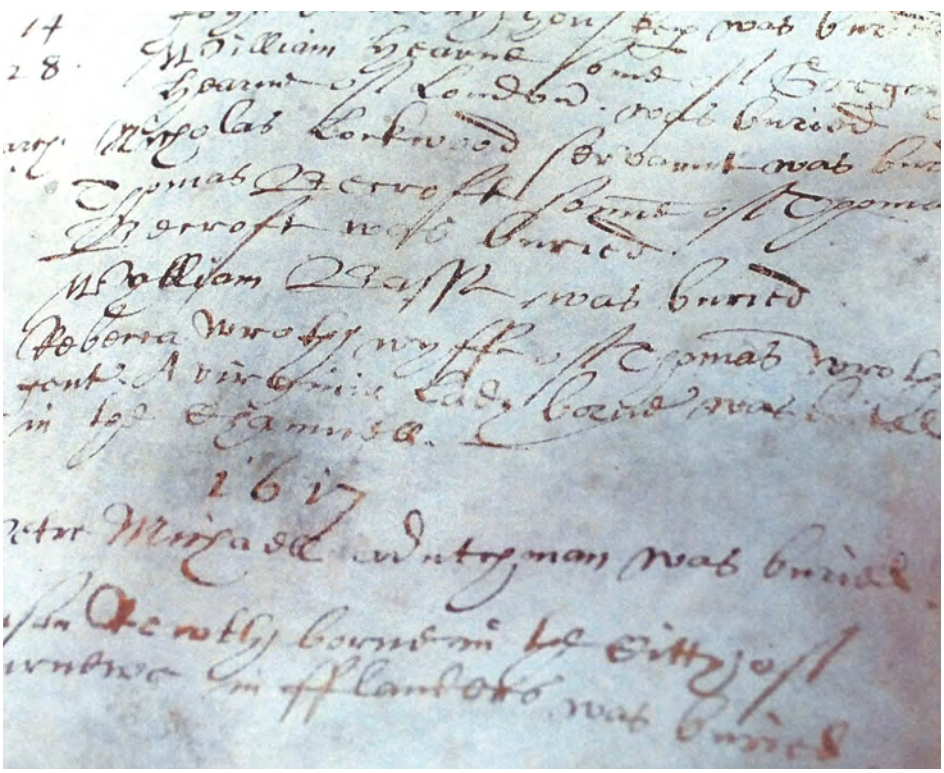


PHOTO BY REV. CANON CHRIS STONE, ST. GEORGE'S CHURCH, GRAVESEND, ENGLAND

St. George's Church registry dating to 1547, open to the entry for Pocahontas's burial, toward the bottom of the right-hand page. Detail: In the list of March events over the year 1617, Pocahontas's entry reads, "21 Rebecca Wrolfe, wyffe of Thomas Wrolf gent, A Virginian Lady borne, was buried in the Channcell."

trip was sponsored by the James Fort investors. Famously, Pocahontas, accompanied by an entourage of high-standing Powhatan, was feted throughout London. She was twice received in the Court of King James I – to be presented to the king and to attend a Twelfth Night masque. Pocahontas never returned home. She died at outset of her return voyage and was buried in Gravesend, an ancient town on the banks of the Thames estuary.

Although the broad strokes of Pocahontas's biography are well known – unusual for a 17th-century indigenous woman – her life has long been shrouded by misunderstandings and misinformation, and by the seemingly inexhaustible output of kitsch representations of her supposed likeness. Within a few years after her death, the Theodore De Bry family's 13-volume publication, *America,* translated into several languages, provided the book-reading public beyond London with what they considered to be their first real and comprehensive glimpse of the New World's indigenous peoples, including Pocahontas.[5] Four hundred years later, her name has become familiar to children worldwide through Walt Disney Picture's 1995 animated film *Pocahontas,* strong on memorable melodies, although weak on historical and cultural accuracy.

It is known that, while she was in London, Pocahontas met Captain John Smith, at one time president of the council for the James Fort colony, and expressed her displeasure with him and those of his countrymen who "lie much."[6] Those familiar with the facts of Pocahontas's life, however, are only too aware that her thoughts surrounding the events that dramatically impacted her and her people are largely unrecorded by history. The *Pocahontas and after* conference brought together approximately 50 international scholars – including several Native scholars – from a variety of disciplines to reflect upon what is actually known of Pocahontas's life and times, on both sides of the Atlantic, and on the ways in which her life has been construed and misconstrued over the last four centuries.

To give but a suggestion of their scope, conference papers ranged in topic from American Indian marriage practices for establishing and maintaining political alliances, to the lives of two English boys allowed to live among the Powhatan in order to learn Algonquian, the biblical significance of the name Rebecca, the startling number of American Indians who

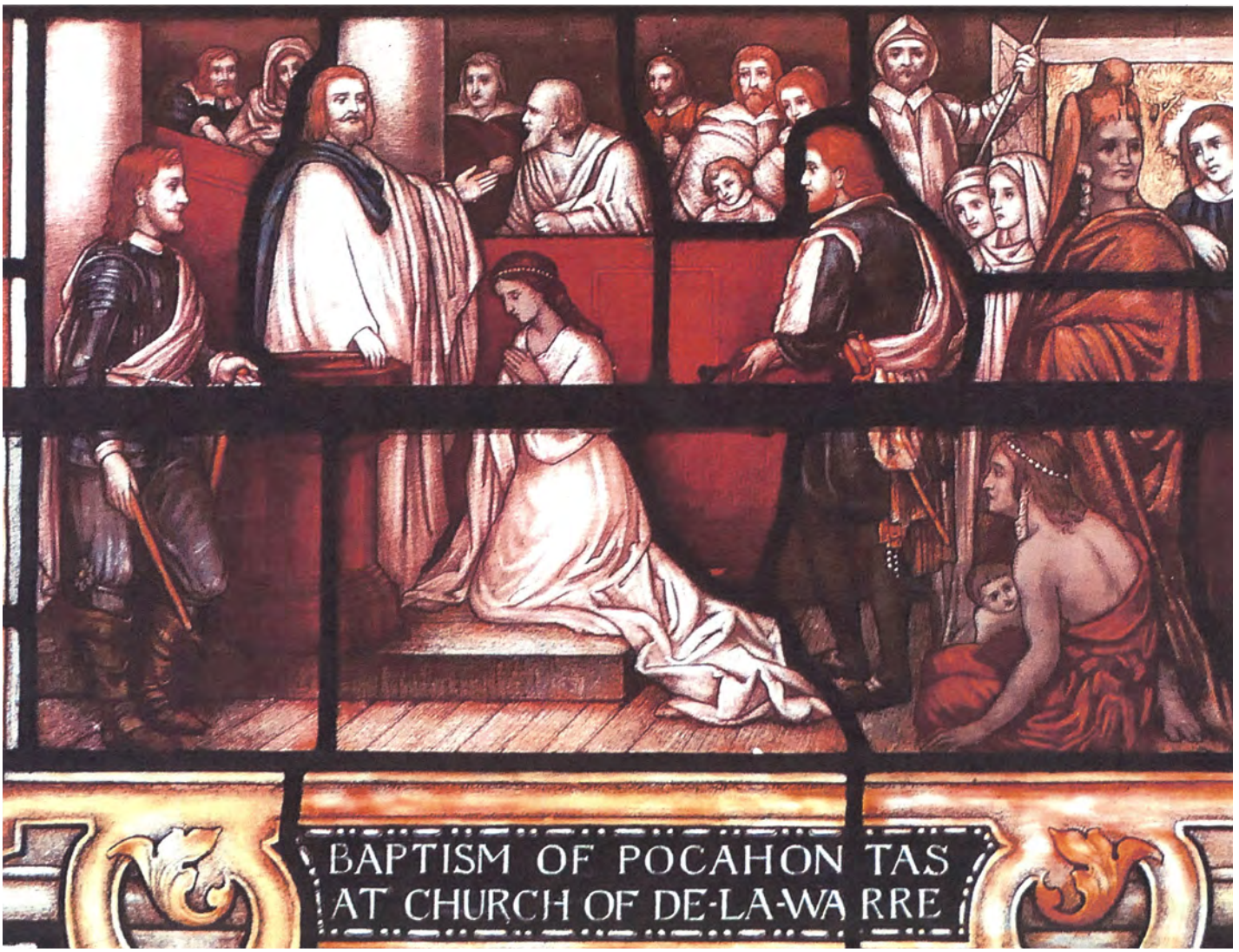


PHOTO BY REV. CANON CHRIS STONE, ST. GEORGE'S CHURCH, GRAVESEND, ENGLAND

Stained glass window and interior of St. George's Church, Gravesend, Kent, where Pocahontas is buried somewhere under the chancel, a location reserved for those of high status. The exact location is unknown, since the church was rebuilt after afire. The detail from the stained glass window follows the painting the *Baptism of Pocahontas* by John Gadsby Chapman now hanging in the Rotunda of the U.S. Capitol.

PHOTO BY REV. CANON CHRIS STONE, ST. GEORGE'S CHURCH, GRAVESEND, ENGLAND

PHOTO BY JOHN SALMON

voyaged to London in the early 17th century, the James Fort investors' motivations for bringing Pocahontas to London and the political meanings embedded in the three representations of Pocahontas on view in the Rotunda of the U.S. Capitol.

Among those taking part was Chief Robert Gray of the Pamunkey Indian Tribe. The Pamunkey people descend from the Powhatan. On the last day of the conference, Chief Gray spoke at the British Library on the history of the Pamunkey. His paper was titled "Pamunkey Civil Rights and the Legacy of Pocahontas." In the Q&A that followed his presentation, and as a surprise to some, he further addressed the issue of why many Pamunkey people have ambivalent feelings towards Pocahontas. He spoke candidly about Pamunkeys' general displeasure with Pocahontas's story having been appropriated by non-tribal members. He shared his people's priority and overriding desire to make known the history of such Pamunkey as Chief George Major Cook (1860–1930), who fought to defend Pamunkey rights during the Jim Crow era, when racial segregation was written into the law, and the period surrounding the 1924 Racial Integrity Act, when the state of Virginia forced all citizens to have their race, "colored" or "white," registered at birth and forbade interracial marriage. These laws essentially sought to legislate Pamunkeys and other Virginian Indian tribes out of existence. Gray was frank in explaining how Pamunkeys long invoked the name Pocahontas to assert their sovereignty, to no avail, while politically influential Virginians successfully invoked their descent from Pocahontas to have an exemption written into the Racial Integrity Act that classified them as "white."

Pocahontas continues to hold a singular and singularly contested place in history. The *Pocahontas and after* conference achieved in conveying to all present that the shroud covering Pocahontas's life needs to be lifted. For the anniversary week of Pocahontas's death, and to commemorate her life, the rector of St. George's Church, the Rev. Canon Christopher Stone, displayed the church registry that dates back to 1597 and records her burial. In keeping with the Christian and English tradition of acknowledging the death of a person of high social standing, Pocahontas was buried in St. George's chancel. The registry is poignant evidence of the life of a young Powhatan woman who lived and died in the maelstrom of the British–Powhatan encounter in the early 17th century.

It seems likely that we will never fully know what Pocahontas thought of her abduction, instruction in the tenets of Anglicanism, marriage to John Rolfe and experiences in London. But an understanding can be built around her life based, not on fabrications, but on Pamunkey knowledge and scholarly research that cuts through 400 years of appropriations, misinformation and romanticism. There emerged at the conference a sense that a picture of early 17th century life in the mid-Atlantic region can be brought to light that gives greater insight into the clash of empires that occurred in the heart of the Powhatan Confederacy and that illuminates the historic processes and legacies of European colonization, and Native strategies for confronting them.

ENDNOTES

[1] Based on English sources, Pocahontas's birth date is estimated to be 1595.

[2] Pocahontas was a nickname given to her by her father. Matoaka was Pocahontas' private name, which she herself revealed to the English colonists. Rebecca was the Christian name she received when she was baptized. Lady is an English title accorded noblewomen. Pocahontas was recognized as the daughter of an emperor of Virginia.

[3] For a history of the various editions of Bazilioologia: A Booke of Kings, *see H.C. Levis's discussion of them in The Grolier Club's 1913 reproduction of the 1618 edition of* Bazilioologia: A Booke of Kings, Notes on a Rare Series of Engraved Royal Portraits From William the Conqueror to James I. *It is available online.*

[4] The text in the oval frame encircling Pocahontas reads, "MATOAKA ALS REBECCA FILIA POTENTISS: PRINC: POWHATANI IMP: VIRGINIÆ." The text below her portrait reads: "Matoaks als Rebecka daughter to the mighty Prince Powhatan Emperour of Attanoughkomouck als virginia converted and baptized in the Christian faith, and wife to the wor.ff Mr. Joh Rolfe."

[5] Pocahontas entered European history books before she even sailed to London. In 1614, two years before her transatlantic voyage, Ralph Hamor, one of the original James Fort colonists, published A True Discourse of the Present State of Virginia. *In it he described her abduction. In 1619, the Theodore de Bry family published volume 10 of* America *and not only recounted the abduction story, but illustrated it with an engraving. In 1624, Jamestown colonist John Smith published his,* The Generall Historie of Virginia, New England & the Summer Isles, *and in it he included, for the first time, his dramatic account of his capture and imminent death at the hands of Powhatan and his men. He described how his life – and by extension, the colony – was saved by Pocahontas. The Simon van de Passe Pocahontas portrait was published in Smith's* The Generall Historie of Virginia, *as well as in certain editions of* Bazilioologia: A Booke of Kings.

[6] See Camilla Townsend, Pocahontas and the Powhatan Dilemma *(2004), pages 154-156*

Cécile R. Ganteaume is an associate curator at the Smithsonian's National Museum of the American Indian in Washington, D.C., and formerly at the Museum of the American Indian, Heye Foundation, in New York. She is currently collaborating with lead curator Paul Chaat Smith (Comanche) on the upcoming exhibition *Americans*. One of *Americans*' galleries will explore Pocahontas's unique place in American national consciousness.

THE ROAD TO KINGSBRIDGE

DANIEL NIMHAM AND THE STOCKBRIDGE INDIAN COMPANY IN THE AMERICAN REVOLUTION

BY LAURENCE M. HAUPTMAN

The Redcoats took their revenge in a well-planned bloody ambush. Their targets were soldiers of the Stockbridge Mohican community, British allies in previous wars but now effective raiders for George Washington's Continental Army, in a standoff just north of New York City. By the end of the intense fighting on Aug. 31, 1778, the Stockbridge Indian Company had taken heavy casualties. Its leaders, the sachem Daniel Nimham and his son Abraham, were dead. The Indian refugees in the praying town of Stockbridge, Mass., were so weakened that within a generation they were forced on their long trek west. What became known as the Battle of Kingsbridge was more than an episode in the American Revolution; it was a turning point in the struggle of the Hudson River Indians to preserve their rights amidst a flood of European settlement.

DANIEL NIMHAM

The road to this turning point tracks the career of Daniel Nimham (1724?–1778), the most prominent American Indian associated with New York's Hudson Valley in the second half of the 18th century. Nimham was a *sachem*, the leader of several hundred Munsees from the Hudson Highlands, whom historical documents variously refer to as Wappins, Wappingers, Opings, Pomptons, River Indians or Stockbridge Indians. He and his illustrious family served as diplomats, participated as warriors in colonial wars and fought to save their Hudson Valley homeland. As an aged officer in George Washington's Continental Army, Daniel served alongside his son Abraham who commanded the Stockbridge Indian Company.

This 60-man regiment had previously seen service in the Continental Army at Barren Hill, Bunker Hill, Monmouth Courthouse and Saratoga. Tragically, most of the members of the "Indian Company," as they were known, were slaughtered by British forces, including Hessians and Loyalists in and around what is now Van Cortlandt Park in the northern Bronx.

The Stockbridge Indians had been British allies throughout the colonial wars, including the French and Indian War. They had served the British in the much-publicized Rogers' Rangers, ironically a detachment of the Queen's Rangers who later annihilated the Stockbridge Indian Company at Kingsbridge in 1778! By that time, the Stockbridge Indians had wholeheartedly joined the Revolutionary cause. After the war, General Washington wrote that they had "remained firmly attached to us and have fought and bled by our side; that we consider them as friends and brothers." The path that led to this change of allegiance and ultimately to the carnage in the Bronx is the focus of this article.

The sculptor Michael Keropian is campaigning to erect a life-sized statue of Daniel Nimham at a Hudson Valley site, based on this dramatic model. As perhaps the leading current effort to honor Nimham's memory, it has the grateful support of some descendants. He based the details for this original model on historic accounts; it is a general depiction of Nimham's mix of traditional and European dress and not a depiction of his uniform at the Battle of Kingsbridge. For more on the model, see keropiansculpture.com.

SCULPTURE MODEL CREATED AND PHOTOGRAPHED BY MICHAEL KEROPIAN, KEROPIANSCULPTURE.COM

MANY OF THE DISPOSSESSED WAPPINGERS, NOW WITHOUT ANY NON-INDIAN ALLIES OR LEGAL PROTECTIONS, THEN MADE THEIR WAY BACK TO STOCKBRIDGE. ONCE LOYAL WARRIORS OF THE BRITISH IN THE COLONIAL WARS, THEY HAD NOW BEEN ABANDONED BY THEIR ALLIES.

THE STOCKBRIDGE MISSION

Wars, epidemic diseases and land pressures from European colonists forced many American Indians living in the Hudson Valley – such as the Mahicans (Mohicans) and Munsees – to migrate out of their homeland. Some went to Pennsylvania, to Iroquoia or to French Canada. The establishment of John Sargent's Stockbridge mission in the mid-1730s offered protection to Mahicans whose villages were located north of present-day Poughkeepsie to Saratoga, and the Munsees of the lower Hudson, tribes then known as the "River Indians." Over time those Indians who migrated to Sargent's mission, mostly Munsee and Mahican, became known as Stockbridge Indians. By 1763, 75 percent of the region around present Stockbridge, Mass., was held in common by these Indians. In 1774, members of other American Indian communities, namely the Brothertowns, from Long Island, Connecticut, Massachusetts, and Rhode Island, joined the mission.

At this most famous of colonial New England's praying towns, American Indians converted to Christianity and slowly adapted to the "white man's ways." Nevertheless, they remained Native, racially set apart by their white neighbors. They also retained many of their beliefs and customs and lingering memories of their homelands. Since the Stockbridge mission was close to the eastern New York homeland of the Munsees and Mahicans, some of these Indians continued to return and renew their cultural and spiritual ties to their lands. These same American Indians led by Daniel Nimham fought with determination to retain their homeland well after their re-settlement at Stockbridge.

THE WAPPINGER LAND CLAIM

The final dispossession of the Wappingers began in the late 17th century. Two Dutch settlers, Jan Sebering and Lambert Dorlandt, "purchased" a tract of land on the east bank of the Hudson from the Wappinger. But these two never obtained a formal patent from the royal governor, one that was required before land could be purchased from American Indians. Nonetheless, in the 1690s they sold the land to Adolph Philipse, a wealthy Dutch New York City merchant with roots in the colonial aristocracy. On June 17, 1697, the governor retroactively granted Philipse the Highland Patent for 205,000 acres in southern Dutchess County, part of which extends into Putnam County today. The Patent included the lands illegally obtained by Sebering and Dortlandt. In 1702, in a "purchase" from a small group of American Indians, Philipse extended his landholdings in what is called the Robinson Indian deed, all without the governor's approval and without the required patent. By the 1760s, Adolphe Philipse's grandnephew Philip Philipse and three grandnieces – Susanna Robinson, Mary Morris and Margaret Philipse – inherited the lands. They began leveling rents on those who had settled within the Highland Patent.

By this time, numerous Yankee colonists from the Connecticut Valley had migrated to the eastern bank of Hudson and had settled on the same lands claimed by the Philipse's heirs. These non-Indian colonists refused to pay rents, bypassing the so-called landlords. Instead, they negotiated more reasonable deals directly with the Wappingers. Local sheriffs were sent out to evict these anti-rent protesters. Confrontations resulted.

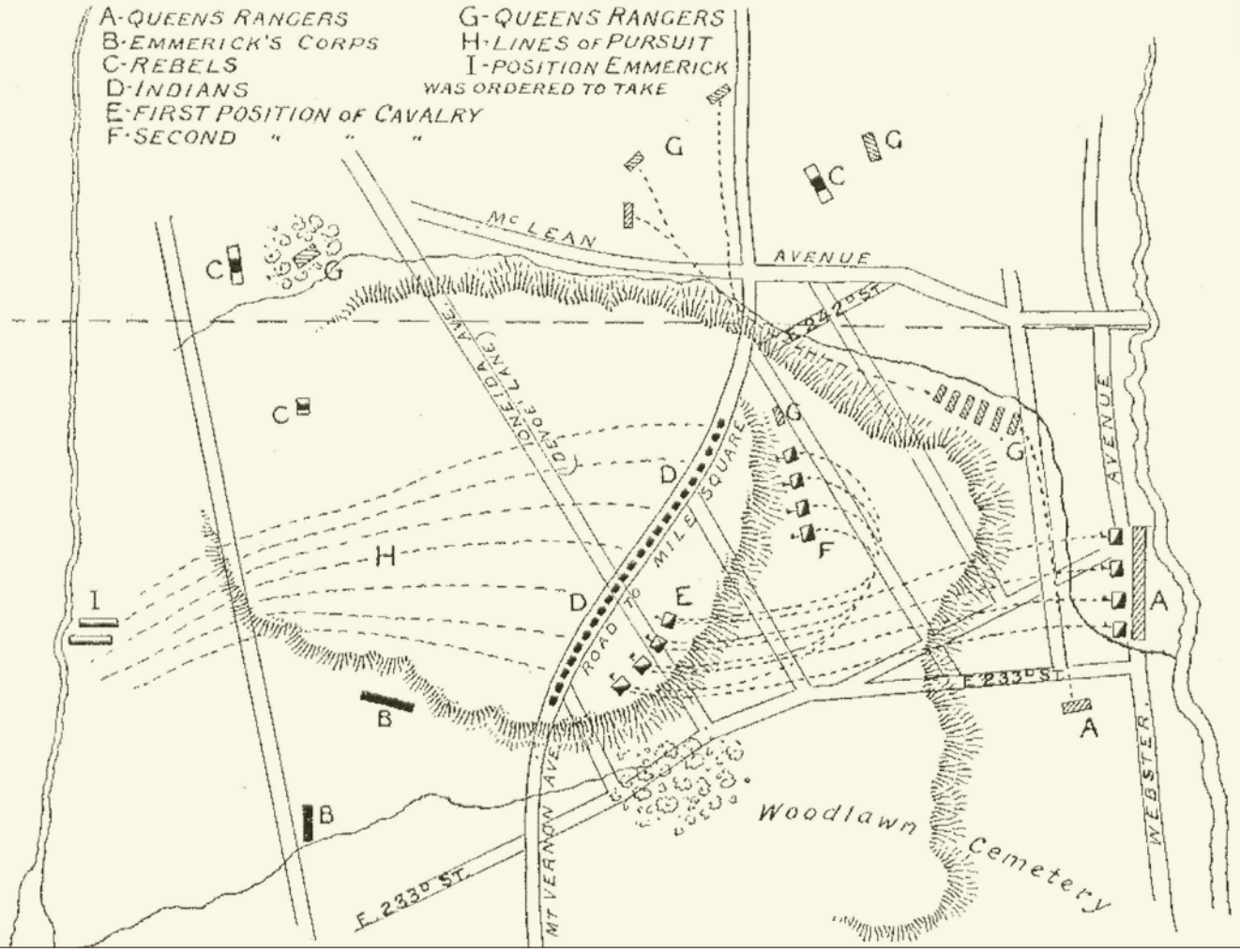
Angry with the Philipses, the Wappingers supported this anti-rent movement. In return, anti-rent leaders supported the Wappingers when they formally filed a land-claims suit before New York's Council. The case specifically dealt with the 205,000 acres stretching from the Hudson eastward to the Connecticut border. On March 6, 1765, Daniel Nimham was given a hearing before the New York Colonial Council in New York City. Unable to secure the services of an attorney, he and several anti-renters presented evidence questioning the Philipse's right to Wappinger lands. Attorneys for the Philipse heirs produced a deed dated August 13, 1702, that had never been formally filed. The deed was fraudulent. However, the council, composed of major colonial landowners, found for the Philipse heirs.

Nimham refused to accept the verdict as final and decided to appeal directly to royal authorities in London. Financed by the anti-renters, he journeyed to Great Britain and presented the Wappinger petition before the Board of Trade, which saw merit in the Wappinger argument. The Board then remanded the case back to the New York Council for a final determination. In two days of hearings, Nimham once again brought the case before the New York Council. Hindered by having no support from Sir William Johnson, the powerful British Superintendent of Indian Affairs for the Northern Department, the Wappingers' petition was once again dismissed. Soon after, the Philipse heirs had the local sheriffs eject the anti-renters from the disputed lands. Many of the dispossessed Wappingers, now without any non-Indian allies or legal protections, then made their way back to Stockbridge. Once loyal warriors of the British in the colonial wars, they had now been abandoned by their allies. American Indian bitterness toward British authorities intensified every year right up to the outbreak of the hostilities at Lexington and Concord on April 19, 1775.

SERVING THE CONTINENTAL ARMY

Because of the pro-American leanings of their missionary, John Sargent, Jr., and the bitterness about the land claim case, the Stockbridge Indians joined the Continental Army right at the beginning of the Revolution. Indeed, 35 of these American Indians volunteered as minutemen even before the outbreak of war! As early as the spring of 1775, the Stockbridge sent emissaries to the Kahnawake Indian community in Canada, carrying messages from the American patriot Ethan Allen urging Mohawk neutrality.

At Albany in the late summer of 1775, the Stockbridge delegates assured the American commissioners that they were fully committed to the Patriot cause. They insisted: "Whenever you go we will be at your Side. Our Bones shall lay with yours. We are determined never to be at peace with the Red Coats while they are at Variance with you…. If we are conquered our Lands go with yours, but if we are our victorious we hope you will help us to recover our just rights." Later, in November 1776, John Sargent, Jr. wrote the Continental Congress that his flock had no interest in remaining neutral and that they "have made themselves acquainted with the merits of the controversy, and have taken an active part in our [Patriot] favor." He indicated that they had sent wampum belts to the Six Nations and the Shawnees to ascertain which of them were interested in allying their nations with the American cause.



ABOVE: A map showing the attack on the Stockbridge Indians from John Graves Simcoe's *Military Journal,* ©1844.

FAR LEFT: John Graves Simcoe, 1752–1806 by John Wycliffe Lowes Forster, 1850–1938. Oil on canvas, 25" x 31".

LEFT: Colonel Banastre (Bloody Ban) Tarleton, 1782, by Sir Joshua Reynolds (detail). Oil on canvas. 93" x 57.3". Bequeathed by Mrs. Henrietta Charlotte Tarleton, 1951.

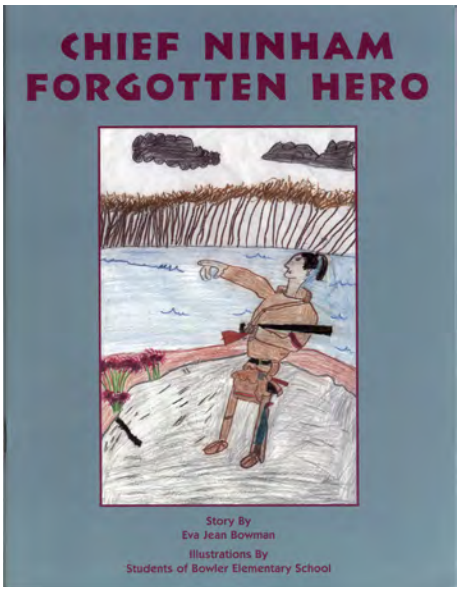


IMAGE COURTESY ARVID E. MILLER MEMORIAL LIBRARY MUSEUM, STOCKBRIDGE-MUNSEE COMMUNITY, BAND OF MOHICAN INDIANS IN BOWLER, WIS.

Chief Ninham Forgotten Hero. Story by Eva Jean Bowman. Illustrations by Students of Bowler Elementary School. © 1999.

Daniel Nimham was given a military commission as a captain in the Continental Army. Traveling to Indian communities in Canada and the Ohio Valley, he served as a diplomat attempting to bring these nations to the Patriot cause. Daniel's son Abraham Nimham was put in charge of the Stockbridge Indian Company. The journal kept by the Hessian officer Johann Van Ewald of the Schleswig Jagr Corps. has the best description of the warriors in the Stockbridge Indian Company. According to this Hessian, the warriors had no facial or body hair since they had pulled them out by pincers; while their head was fully shaved except for the hair of their crown. The Stockbridge Indians also had rings through both their noses and ear lobes. The warriors wore hats of bast, body length shirts of coarse linen, long linen trousers down to their feet and deerskin shoes. The warriors carried a "musket, a quiver of about twenty arrows and a short battle axe [tomahawk]" which they knew "how to throw very skillfully."

In the summer of 1778, the Stockbridge Company was sent to White Plains to serve under the overall command of General Charles Scott, a Virginian. The Saratoga campaign of the previous year had ended in disaster for the British, and the American Continental Army held sway from White Plains north in the Hudson Valley. New York City remained in British hands until the end of the Revolution. With the French entering the war on the side of the Americans and sending their navy to aid General Washington in June 1778, the British viewed the city, its great port and its environs as essential to maintaining its war effort in the North. However, the area around today's Yonkers, N.Y., and south to the Bronx border was a no man's land.

THE BATTLE OF KINGSBRIDGE

The mission of the Stockbridge Indian Company as well as other units stationed in White Plains was to patrol the area of southern Westchester County right to the New York City line and to gather intelligence on British troop movements. Eleven days before the Battle of Kingsbridge, the Stockbridge Indian Company ambushed a British force under the command of Hessian Andreas Emmerick, killing one of his chasseurs or light cavalrymen and wounding another. News of the Indian force on the northern border of New York City spread. Two days before the Battle of Kingsbridge, General Scott gave orders to Allen McLane, an officer who had commanded Oneida Indian troops at the Battle of Barren Hill in May 1778, to coordinate his command with the Stockbridge Indian Company. Scott ordered McLane and his forces, Indians and non-Indians, to annoy the enemy and prevent them from making incursions into territory held by the American rebels. His soldiers were required to send all intelligence back to headquarters "in the most full and perspicacious manner," and conduct themselves in a prudent manner.

As a result, on the morning of August 31 a Continental Army force composed of non-Indians commanded by Colonel Mordecai Gist of Maryland ambushed a green-uniformed Hessian company in what is today's Yonkers. Six Hessians were killed and six others wounded. The Hessians were forced to retreat back to the New York City line. By this time, the British command had already drawn up a plan to retaliate against the Indians around the same area where the Hessians had retreated to safety. They gathered an imposing force that included 500 British regulars, Hessians and Loyalist troops. They now set a trap. Three of its high-ranking officers were involved in implementing the plan. Andreas Emmerick, a professional German soldier from Westphalia who had served the British since the French and Indian War, commanded the Hessians; John Graves Simcoe was the commander of the Queen's Rangers. (After the war he had an illustrious political career in British Canada, becoming Lieutenant Governor of Upper Canada). Simcoe's close friend, Banastre Tarleton, was the most notorious of the three. He had won fame by capturing Continental General Charles Lee at Basking Ridge in December 12–13, 1776. Tartleton was referred to during the war, among other names, as the "Butcher" and "Bloody Ban." Later, in 1780, he was accused of massacring Continental soldiers after they surrendered at the Battle of Waxhaws in South Carolina. A stylish dandy, Tarleton was known for wearing a leather helmet with antique-style applique and a plume protruding from its upper front side that later became standard issue for all British light cavalrymen. All three officers were colonels and commanded combined units of cavalry and infantry, although Tarleton's Dragoons were best known as cavalrymen.

The British set their trap on Cortlandt's Ridge on the northern end of what today is Van Cortlandt Park, right on the Bronx side of the border with Westchester County. The Stockbridge Indian Company, composed of 60 warrior-soldiers, fell into it. The sight of Emmerick's forces drew the Indians into the open. Then Simcoe's infantry struck and hit the left flank of the Indians. Surrounded and outnumbered more than eight to one, the Indians attempted to fight back in what became hand-to-hand combat. Simcoe, who was wounded, later described the bloody scene in his journal: "The Indians fought most gallantly; they pulled more than one of the Cavalry from their horses." According to Simcoe's journal, Daniel Nimham called out to his warriors that "he was old and would stand and die there." He was cut down and killed by Private Edward Wight, a British light cavalryman.

Then Tarleton's light cavalry, the First Dragoon Guards, composed of 175 sabre-rattling horsemen, entered the battle and broke the Indians' line of defense. Many in the Stockbridge force, now in retreat, were hunted down by Tarleton's cavalry and killed. Some of the Indians survived by making their escape over Tibbetts Brook. Subsequently, General Scott reported to General Washington about their return to White Plains: "There are no more than 14 Indians Yet com[sic] in. Among the missing is Capt. Nimham and his father…." Three other Indians, who were captured during the fighting, were later freed in prisoner exchanges.

Simcoe's joint British-Hessian-Loyalist command lost two cavalrymen; six besides Simcoe himself were wounded. Estimates vary about the number of Stockbridge Indians killed since some died fleeing British forces outside of the immediate battlefield or subsequently died of their wounds. Estimates

of the dead range from 17 to 40. It appears that one of the larger estimates is the most accurate.

AFTERMATH

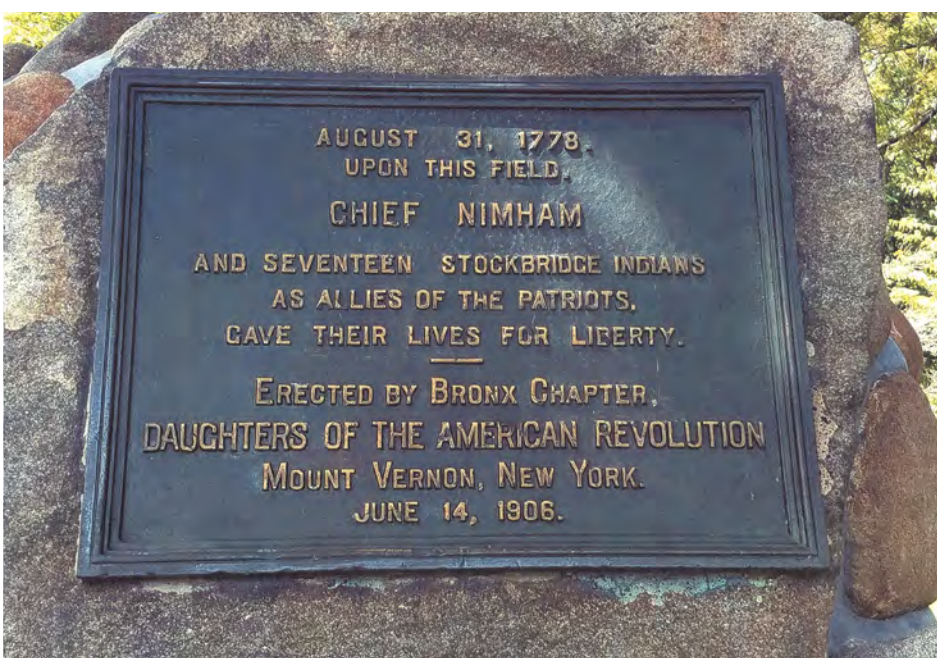
Serving the American cause in the Revolution did little to make life easier for the Stockbridge Indians in the years that followed the war. The conflict was devastating to the Stockbridge community. A month after the disaster in the Bronx, Washington allowed the four of the Stockbridge Indians still in military service to go home to their grieving community. The survivors of the Indian Company and families of those killed were denied bounty-lands offered to all white soldiers who fought on the Patriot side. The Stockbridge community also faced a major problem that actually had begun before the American Revolution. Even before the outbreak of hostilities in April 1775, colonists had been pouring into Berkshire County. Although the Stockbridge Indian mission continued in operation until the mid 1780s under the supervision of John Sargent, Jr.. the war's survivors were largely impoverished widows. The Indians there suffered constant land loss. By 1784, for the very first time, American Indians lost political control of the praying town when non-Indians were elected selectmen to the Stockbridge Town Council.

Despite the Stockbridge service in the Continental Army and guarantees of friendship and alliance, extreme land pressures continued after the Revolution. In 1785, the Stockbridge Indians were "encouraged" to seek refuge in Oneida Country in central New York. With the construction of the Erie Canal after the War of 1812 and the rapid non-Indian settlement that resulted, the Stockbridge Indians were once again forced to migrate. They eventually resettled their community in Michigan Territory, now Wisconsin.

Today, this federally recognized American Indian nation – the Stockbridge-Munsee Band of Mohican Indians – is located in Bowler, Wis. Yet their presence is still being felt in their Hudson Valley homeland. American Indians have initiated an annual intertribal powwow, now it its 16th season, at Putnam County's Veterans Memorial Park, dedicated to the memory of the region's great Wappinger *sachem* Daniel Nimham.

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

This monument, a boulder of fieldstone conglomerate with an attached bronze plaque, is located in Indian Field, Van Cortlandt Park, Bronx, New York, and honors the Stockbridge Indians who fought and died at the Battle of Kingsbridge, also known as Cortlandt's Ridge. It reads: "August 31, 1778 upon this field Chief Nimham and seventeen Stockbridge Indians as allies of the Patriots gave their lives for liberty." The monument was erected by the Bronx Chapter of the Daughters of the American Revolution and dedicated on Flag Day on June 14, 1906. The monument was restored by the New York City Parks Monument Conservation Program in the summer of 2016.



PHOTOS BY THERESA BARBARO

A LIGHT AT THE MUSEUM:
BRINGING A MASSIVE BRONZE TO LIFE

The sculpture, reaching nearly 20 feet to the top of the fourth floor alcove ceiling, provides a popular resting and rendezvous place for visitors to the National Museum of the American Indian in D.C. Now the sculpture and surrounding walls will also be enhanced with light and animated projections.

The landmark, the 2,200-pound tableau *Allies in War, Partners in Peace,* is a gift from the Oneida Indian Nation of New York. Originally presented to the Museum in 2004, it commemorates the aid the Oneida people gave to George Washington and his struggling Continental Army during the early days of the American Revolution. This fall, the Museum will install an interpretive surround, enhancing the storytelling of the statue with light, sound and projected imagery. The production was made possible by generous support from the Oneida Indian Nation.

The installation, the work of Utah-based sculptor Edward Hlavka, features three figures from the Revolutionary War, the Oneida chief Shenendoah, the Oneida woman Polly Cooper and George Washington himself. They stand under a towering White Pine tree, emblem of the Great Law of Peace uniting the nations of the Haudenosaunee or Iroquois Confederacy. The Peacemaker who forged the confederacy buried weapons of war beneath the roots of a white pine, and they are visible in the sculpture.

Intricate details of Oneida culture and history abound in the assemblage, such as a turtle, wolf and bear representing the three Oneida clans, and an eagle in the top branches of the pine, poised to warn the Nations of approaching perils. The tableau is so rich that the noted art critic, and at the time deputy assistant director of the Museum, Gerald McMaster said soon after the work's unveiling in 2004, "We'll have to ensure that an interactive display is nearby to point out these many, many details."

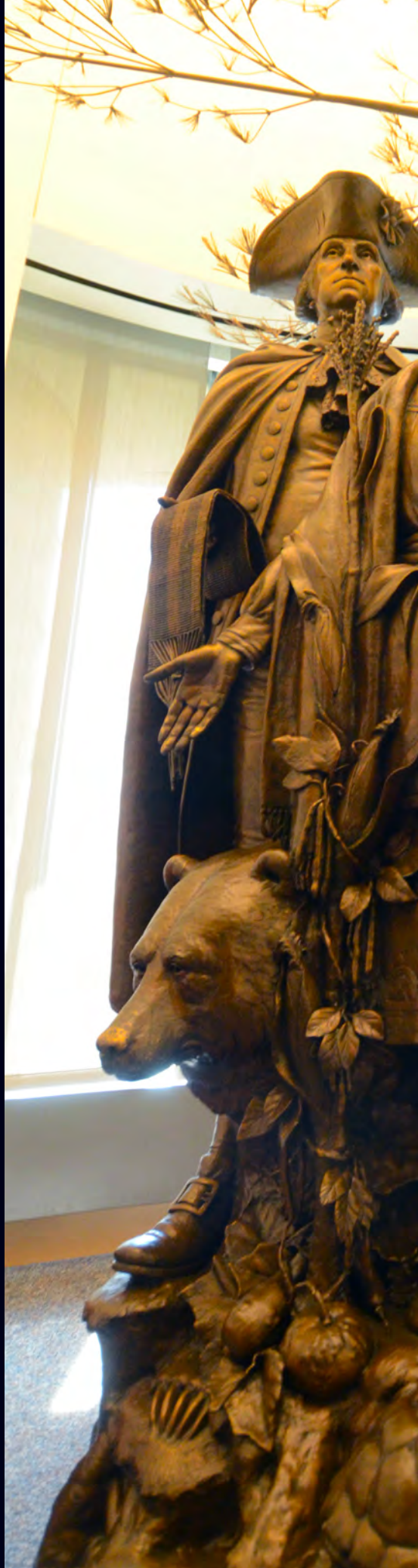
This explanatory work will now fall to the sound, light and projected imagery display. It will tell the story of Polly Cooper, who accompanied a group of fellow Oneidas as they walked the 400 miles from their Central New York home to the Continental Army winter quarters at Valley Forge, Pa., during the harsh winter of 1777-78, bringing vital supplies. Cooper remained to aid the troops. The display will also explain the central role of the diplomat chief Shenendoah, also known as Skenandoah or Oskanondonha. The keeper of the wampum and its diplomatic record, he was instrumental in bringing the Oneidas to side with the colonials during the Revolution. A wampum belt appears in the statue in the hands of George Washington.

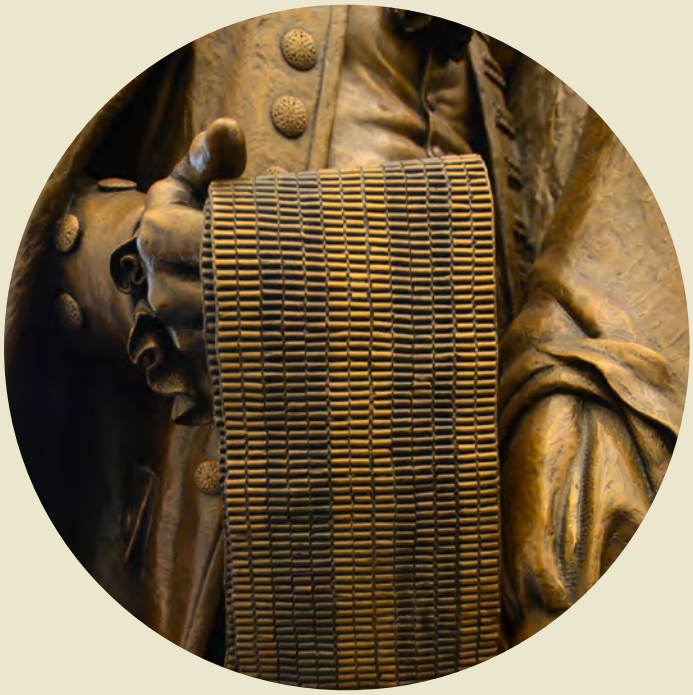
"We wanted a statue that would tell the story of how the Oneidas embraced the colonist's cause of freedom, fighting beside their colonial friends and aiding them in their time of need," says Keller George, Wolf Clan representative to the Oneida Nation's Council and member of the Museum's National Council.

The new surround will do more than tell this story, however. Imagine the huge statue glowing in soft light as a voice fills the space, speaking in the Oneida language: "Let us come together in one mind and spirit. As one we give thanks for all that surrounds us." The warm hues of light surrounding the sculpture fade into video: images of people dancing around a council fire with smoke curling skyward and forming dreamlike images to illustrate the storyteller's oration. Stylized views of the earth, sky and water – the natural landscape as known by the Oneida people – are projected onto the curved walls of the space. An animated film in English then showcases the individual symbols and figures embedded within the sculpture.

As part of the Museum's unveiling of the enhancements, cultural interpreter staff will assist visitors in learning about the significance and detail of the sculpture. Says cultural interpreter Michaela Pavlat, a member of the Sault Ste. Marie Tribe of Chippewa Indians, "I look forward to sharing the history and symbolism represented in this sculpture with our guests from all over the world."

Dennis Zotigh (Kiowa/San Juan Pueblo/Santee Dakota Indian) is a writer and cultural specialist at the Smithsonian National Museum of the American Indian in Washington, D.C.





NATIVE AMERICAN HISTORY IS AMERICAN HISTORY

The concept figuratively, and now literally, comes to life as part of *Allies in War, Partners in Peace*. The sculpture is a gift of the Oneida Indian Nation of New York; the text panel reads:

This statue honors the alliance between the Oneida Indian Nation and the United States during the American Revolution. General George Washington stands alongside the Oneida diplomat Oskanondonha, or Skenandoah, and Polly Cooper, an Oneida woman who came to the aid of Washington's starving troops at Valley Forge, in 1777–78.

The Oneida are one of the six nations of the Haudenosaunee (Iroquois) Confederacy of present-day New York State and parts of Canada. While other Indian Nations sided with Britain in the Revolution, The Oneida supported the United States. Washington holds a symbol of that bond – the Two-Row Wampum Belt, made of beads woven to record a pledge of non-interference in each other's affairs. Polly Cooper holds corn to symbolize the four hundred-mile journey a group of Oneidas took to provision the U.S. Army. Oskanondonha's pipe is an emblem of his role in forging the nation-to-nation alliance with the United States. The white pine tree represents the peace that was established long ago among the five original Haudenosaunee Nations by burying the weapons of war beneath its roots. The turtle, wolf and bear represent three Oneida clans.

The Nation to Nation *exhibit in the next gallery explores the history of diplomatic relations and treaty making between American Indian Nations and the United States.*

Throughout the Museum's adjacent *Nation to Nation* exhibition are nine wampum belts representing the agreements of seven tribes, including a replica of the wampum belt that George Washington commissioned to ratify the 1794 Treaty of Canandaigua between the Iroquois and the newly-established United States.

PHOTOS BY PATRICK G. RYAN

PHOTO BY KEVIN WOLF/AP IMAGES

IN THEIR OWN VOICES

PLANNING THE NATIONAL NATIVE AMERICAN VETERANS MEMORIAL

BY REBECCA HEAD TRAUTMANN AND HERMAN VIOLA

THE American Indian veteran, now a colonel in the U.S. Army, began to tear up as she told us about an encounter with members of the Afghan National Security Forces in Afghanistan. As they shared a meal with her, they asked about her ethnicity. When she said she was an Indian, they immediately assumed she was from India. "No," she told her interpreter, "not India." They still failed to understand until one man exclaimed that she was a "Red man." After briefly chatting among themselves, they were still puzzled and said, "We thought they wiped you all out." The colonel began crying as she recalled that moment. "This is why this memorial is so important," she said. "You are educating other cultures, other people around the globe that will come to this memorial."

LEFT: Navajo Code Talker Thomas Begay greets the Native American Women Warriors color guard, Veterans Day 2016.

BELOW: Vietnam Era Veterans Inter-Tribal Association Color Guard, National Powwow, Washington, DC, 2007.


ARAPAHO

PHOTO BY ERNEST AMOROSO

Kiowa Battle Dress, ca. 2000, and belt with drop, 2006. Made by Vanessa Jennings (Kiowa, b. 1952). Oklahoma. Rainbow selvage red and blue wool, imitation elk teeth (bone), brass sequins, brass bells, military patches, ribbons, thread, dyed tooling leather, German silver conchos, spots and buckle. 26/5646

We witnessed this story in Lawton, Okla., in a consultation with Comanche and Kiowa veterans, part of planning for the National Native American Veterans Memorial. Between October 2015 and June 2017, Kevin Gover, director of the National Museum of the American Indian, and staff travelled across the United States for 35 meetings with Native veterans.

The meetings are the first phase of preparations for a Congressionally mandated National Native American Veterans Memorial, scheduled for dedication on Veterans Day 2020 on the National Mall grounds of the National Museum of the American Indian. The gathering that day will surely remind us of the remarkable procession of Native people at the opening of the Museum itself in 2004. The recent consultations with Native American veterans, their families and supporters of those who serve constitute a massive effort undertaken to ensure that the feedback, advice and stories of these communities become the core of the development and design process.

Beyond sharing plans for the memorial, we hoped to better understand the experiences of Native veterans and their reasons for serving, as well as to ask for their recommendations and support for the project. Their input has clarified the story the Memorial needs to convey to the public about Native peoples' distinct legacy of military service.

Many people, when they learn of this history, wonder why American Indians choose to serve a country that has betrayed its promises to them and treated them so poorly. We heard again and again about a feeling of responsibility, even a sacred responsibility, to protect one's homeland, family, community and cultural traditions. At an April 2017 consultation in Ignacio, Colo., one veteran commented that Native peoples' great-great-grandparents' bones are in this land that they live on, so they are committed to protecting and defending that land.

In the discussions, certain universal themes came through clearly. The memorial should be inclusive, honoring all Native veterans, including American Indian, Alaska Native and Native Hawaiian men and women from all branches and eras of service. The meeting

HONORING OUR NATIVE AMERICAN VETERANS

PROUD SUPPORTER OF THE NATIONAL NATIVE AMERICAN VETERANS MEMORIAL

Smithsonian
National Museum of the American Indian

Eastern Band of Cherokee river cane basket, 1900-1920, attributed to Nancy George Bradley (1881-1963) and Henry Bradley (1883-1965). 24/6886

HONORING OUR NATIVE AMERICAN VETERANS

PROUD SUPPORTER OF THE NATIONAL NATIVE AMERICAN VETERANS MEMORIAL

Smithsonian
National Museum of the American Indian

Oglala Lakota Veterans Honoring Quilt, ca. 2008. 26/7045

PHOTO BY CHUCK BOERS

Desert Thunder, an all-Cherokee drum group. Al Taqaddum Air Base, Iraq, 2004. During the Iraq War, the 120th Engineer Combat Battalion of Okmulgee, Oklahoma, hosted a powwow at Al Taqaddum Air Base near Fallujah, Iraq, on Sept. 17 and 18, 2004, to offset pangs of homesickness. "The beat of the drum is a part of the heartbeat of a Native American," said Sergeant Debra Mooney (Choctaw), who planned the event.

attendees wanted the families of those who served to be recognized and honored, and they wanted the Memorial to convey a sense of healing and spirituality.

Healing is especially important to the veterans. We heard many times that the experience of visiting the Memorial should be a healing one for veterans and their families as well as for younger service members returning home. We heard many expressions of the pain and sorrow veterans still feel about their experiences and about the need for healing as part of memorializing their service.

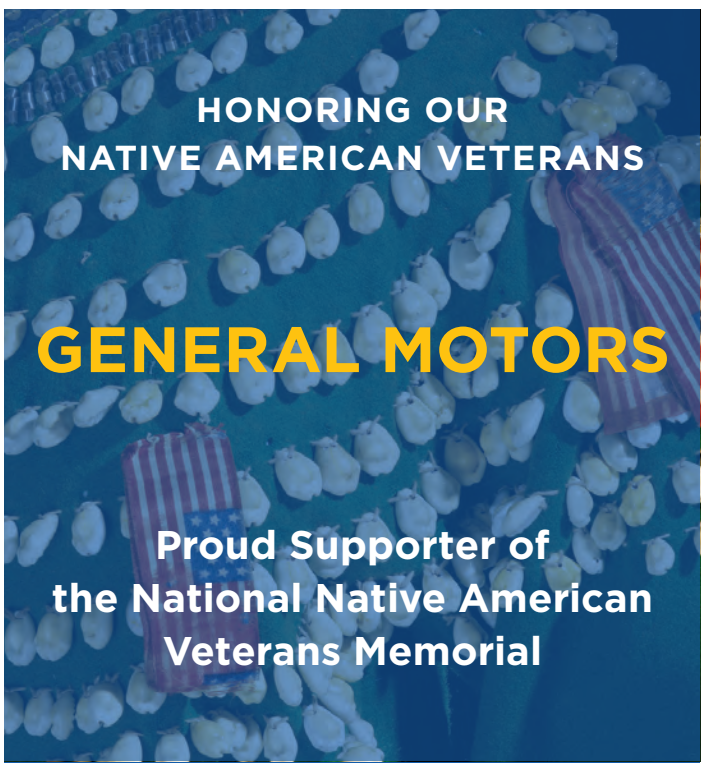
It was also inspiring to see the ways veterans are recognized and honored in their home communities, through tribal veterans' memorials and exhibitions in tribal museums and community centers. It is clear to us that this extraordinary tradition of service needs to be better known and appreciated on a national scale.

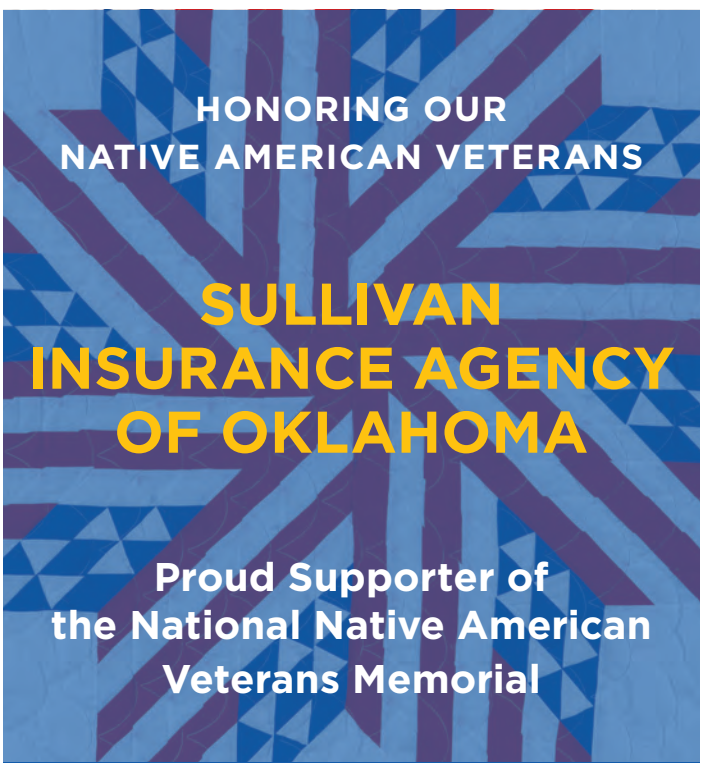
Such personal feedback from the memorial consultations and discussions with the advisory committee have directly informed the design goals and principles established for the design competition, which is being announced on Veterans Day this November. These conversations will directly shape what the artists, architects and designers will be asked to accomplish in their designs and will inform the criteria against which those designs will be evaluated.

The memorial design selection is to be announced in the summer of 2018. Although the jury must currently remain unnamed, it is a distinguished group of experts that includes American Indian, Alaska Native, Native Hawaiian and non-Native artists, architects and cultural professionals.

In addition to the design competition, the Memorial project features two key outreach components: a collaboration with the Veterans History Project at the Library of Congress and a national traveling exhibition. The goal of the unique collaboration between these two major Washington, D.C., institutions is to collect, preserve and make accessible the oral histories of Native veterans. A similar effort of national scope, *Patriot Nations: Native Americans in Our Nation's Armed Forces* is now circulating (at no charge) to appropriate facilities across the country to help reach audiences where they live and provide this often-unknown history. The Museum's outreach will continue with an array of film programs, talks and symposia throughout the memorial's design and construction phases. To learn more, visit nmai.si.edu/NNAVM.

Continued on page 50





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
AmericanIndian.si.edu/NNAVM

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 Society) ceremonial near Anadarko, Okla., 2006. NMAI

National Native American Veterans Memorial Advisory Committee

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Colorado
Air Force, Korea

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Oklahoma
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Marshall Gover
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Chairman Arlan D. Melendez
Reno Sparks Indian Colony
Nevada
Marine Corps, Vietnam

Debra Kay Mooney
Choctaw
Oklahoma
Army, Iraq

Nancy Tsoodle Moser
Kiowa
Oklahoma
Military Family,
Coast Guard Civilian

Elaine Peters
Ak-Chin
Arizona
Marine Corps

Our just completed first phase included 35 consultations in 16 states and the District of Columbia (see map, facing page). The goal was to visit at least once each of the 12 geographic regions of the country as identified by the National Congress of American Indians and the Bureau of Indian Affairs. We wanted to reach as many communities and speak with as many Native veterans and tribal leaders as possible. We visited several regions more than once. At every gathering, we were met with warmth, gratitude and deep appreciation as the veterans learned, many for the first time, that the United States was at last recognizing their patriotism and bravery.

Members of the esteemed Memorial advisory committee also attended many of the consultations, including co-chairs Jefferson Keel, Lt. Governor of the Chickasaw Nation and former U.S. Senator Ben Nighthorse Campbell (Northern Cheyenne).

Sen. Campbell echoed the sentiments of most of the Native veterans we met: "Yes, I am American and I am Indian and I am a vet. I believe I was compelled to serve to honor the warrior tradition which is inherent to most Native American societies – the pillars of strength, honor, pride, devotion and wisdom."

Rebecca Head Trautmann is project coordinator for the Museum's National Native American Veterans Memorial Project and a researcher and curator of contemporary art.

Dr. Herman Viola serves as the project's senior advisor and is curator emeritus at the Smithsonian's National Museum of Natural History.

SAVE THE DATE: NOVEMBER 11, 2017

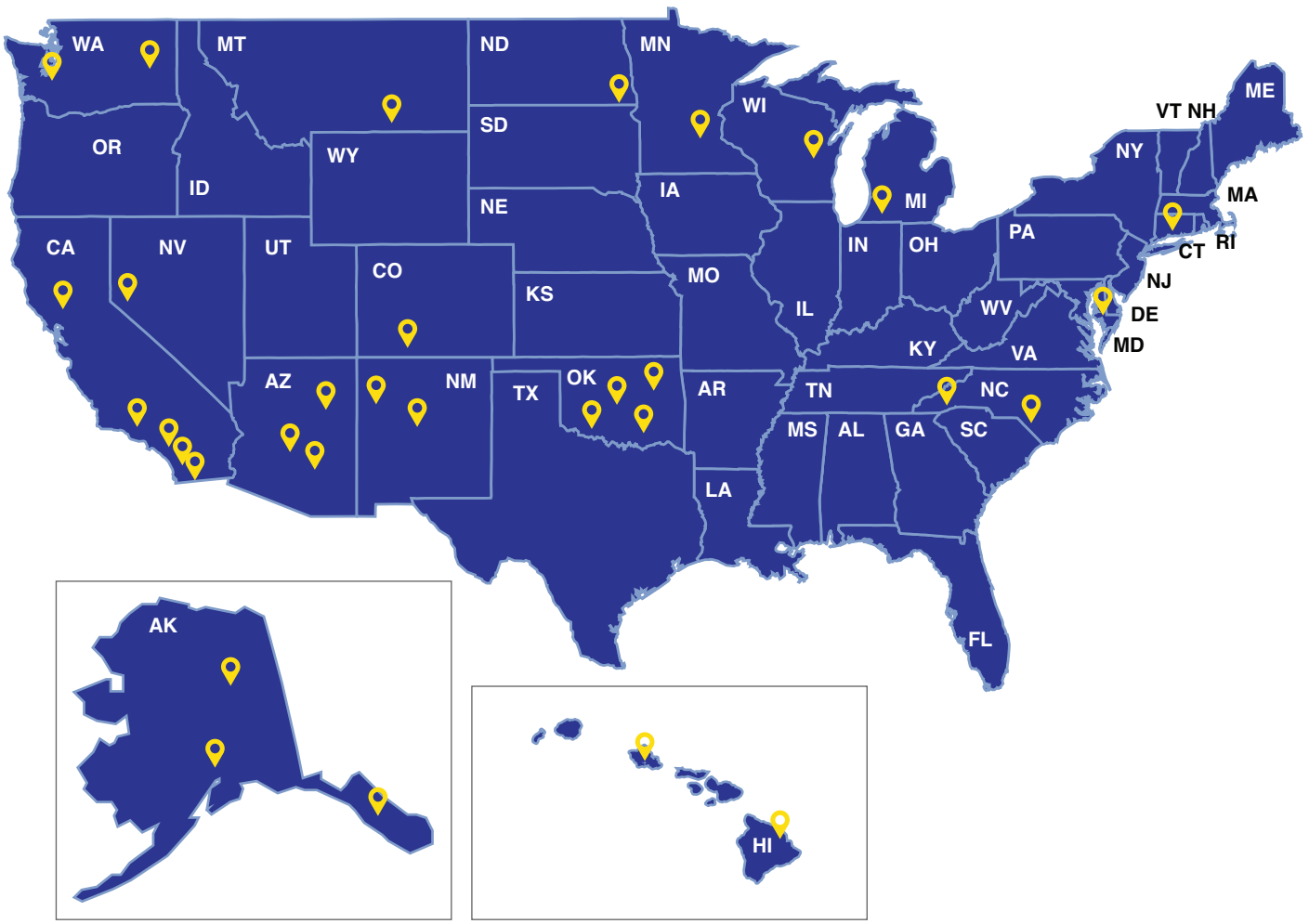
The design competition for the National Native American Veterans Memorial opens Veterans Day 2017.

This will be an open, juried, two-phase design competition. As of November 11, 2017, applicants will find more information and design guidelines on the project's website: nmai.si.edu/nnavm.

Please note that no phone calls or email inquiries regarding the application process will be responded to until this time.

NATIONAL NATIVE AMERICAN VETERANS MEMORIAL

Project Consultations 2015–17
Memorial Host Communities and Locations



National Native American Veterans Memorial Consultations

AK Alaska Federation of Natives Annual Convention, Fairbanks
Alaska Native Heritage Center, Anchorage
Sealaska Heritage Institute, Juneau

AZ Gila River Indian Community
Hopi Tribe
National Indian Gaming Association Convention, Phoenix

CA Agua Caliente Band of Cahuilla Indians
Colusa Indian Community and California Nations Indian Gaming Association
National Congress of American Indians Annual Convention, San Diego
San Manuel Band of Mission Indians
Southern California American Indian Veterans Association

CO Southern Ute Indian Tribe

CT Mohegan Tribe

DC Midwest Alliance of Sovereign Tribes
National Museum of the American Indian
United Southern and Eastern Tribes Veterans Affairs Committee
VA Office of Tribal Government Relations

HI Hilo
Honolulu

MI Pokagon Band of Potawatomi

MN Shakopee Mdewakanton Sioux Community

MT Crow Nation

NC Eastern Band of Cherokee Indians
Lumbee Tribe of North Carolina

ND Sisseton Wahpeton Sioux Tribe

NM Navajo Nation
Pueblo of Laguna and Pueblo of Tesuque

NV Reno-Sparks Indian Colony

OK Cherokee Nation
Cheyenne and Arapaho Tribes
Choctaw Nation
Comanche Nation

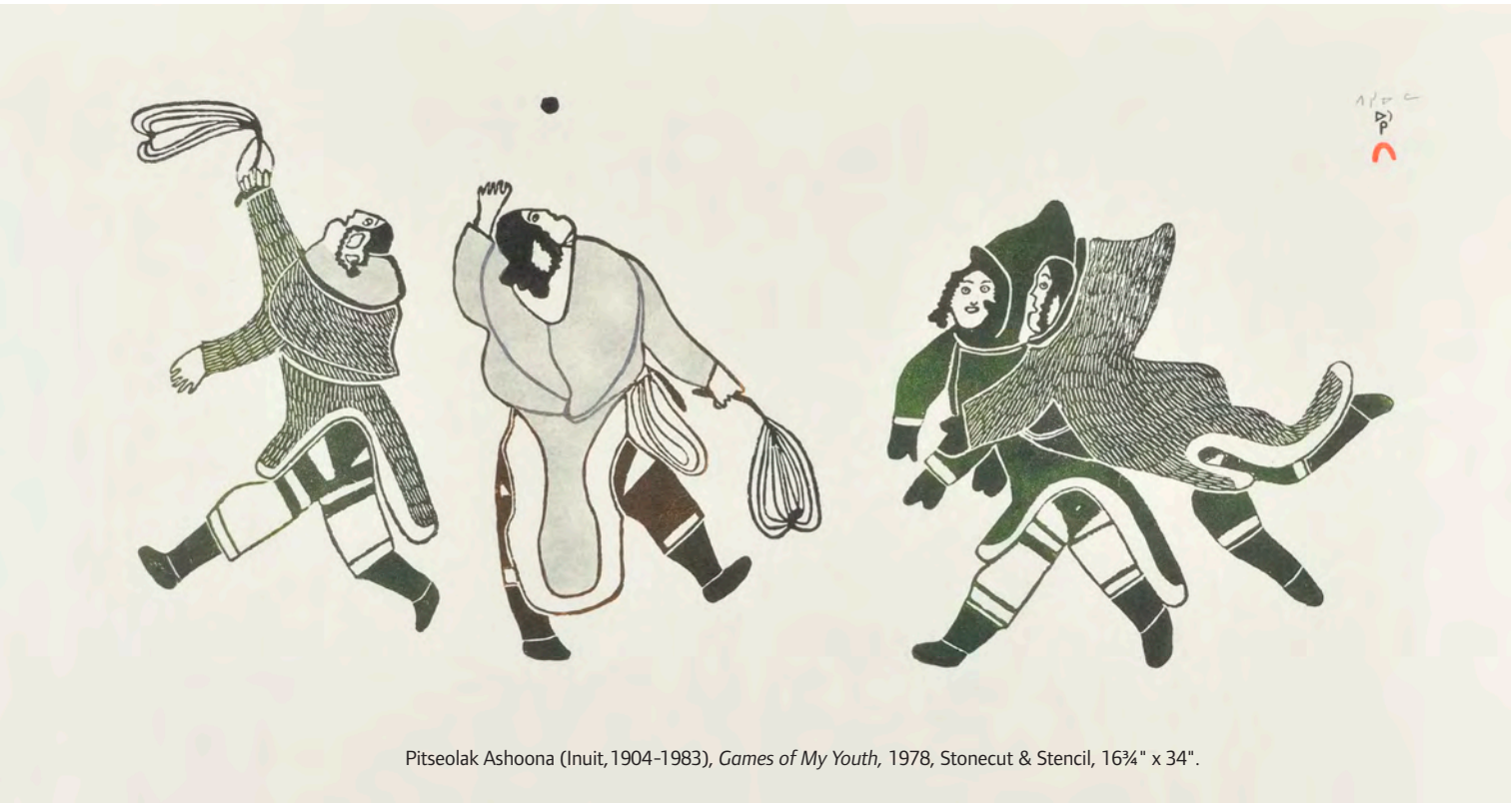
WA National Congress of American Indians Mid Year Conference, Spokane
Suquamish Tribe

WI Oneida Nation

Smithsonian
National Museum of the American Indian

www.nmai.si.edu/nnavm

IT'S JUST BETWEEN US



Pitseolak Ashoona (Inuit, 1904-1983), *Games of My Youth,* 1978, Stonecut & Stencil, 16¾" x 34".

COURTESY DORSET FINE ARTS

BY JOSHUA VODA

Three female artists representing three generations of one Inuit family present an unforgettable counterpoint on the development and current life of contemporary indigenous women.

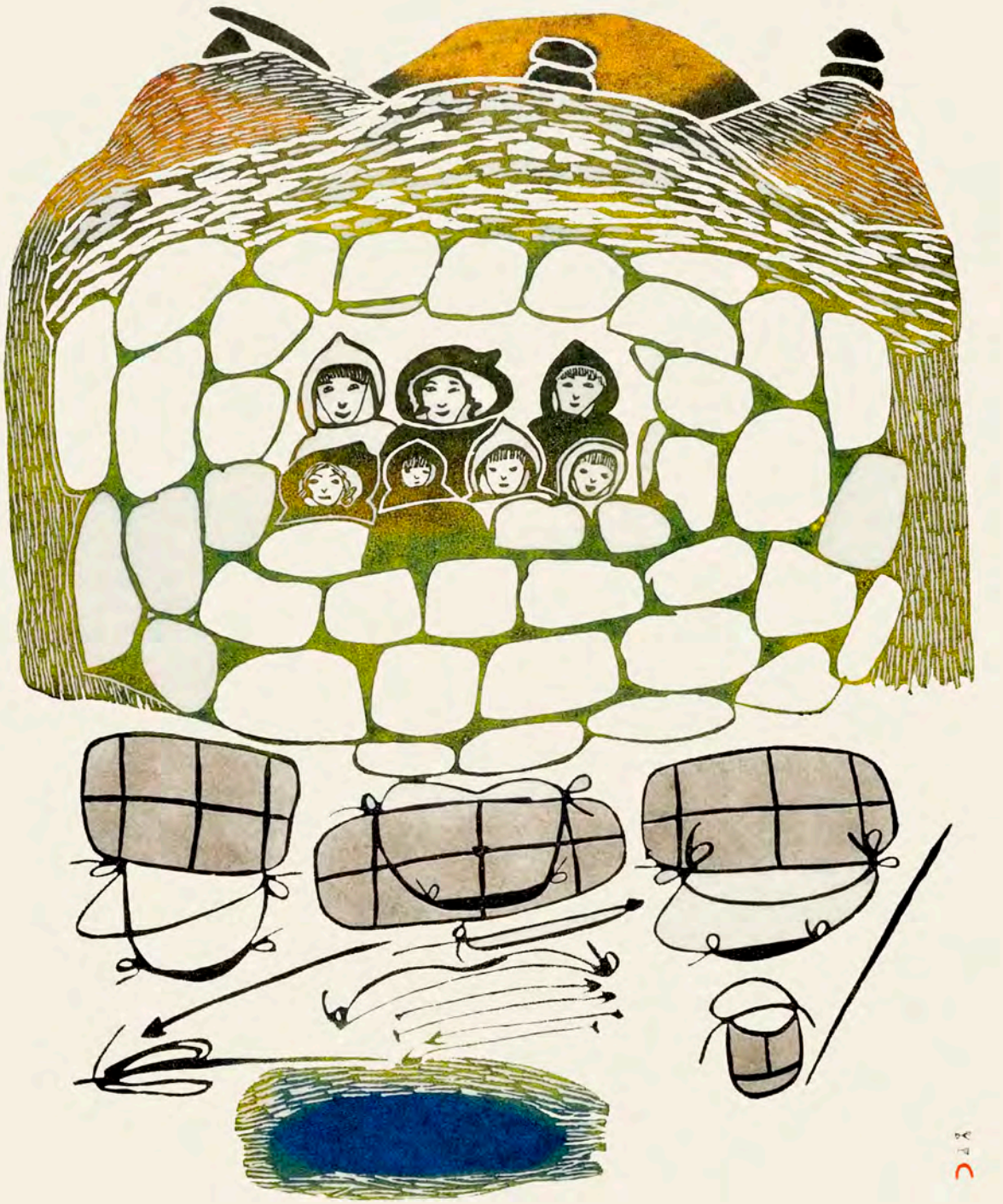
These women are a grandmother, Pitseolak Ashoona (1904–83), her daughter Napachie Pootoogook (1938–2002) and her granddaughter Annie Pootoogook (1969–2016), of Cape Dorset, Nunavut, Canada. The three artists are the subject of *Akunnittinni: A Kinngait Family Portrait,* an exhibition of their prints and drawings, originally organized by the IAIA Museum of Contemporary Native Arts (MoCNA) in Santa Fe, N.M., and currently on view at the Smithsonian's National Museum of the American Indian in New York. This collection of 18 works strikes what curator Andrea Hanley (Navajo), MoCNA membership and program manager, calls a "visual conversation" between the family members.

"We really wanted to get a broad range of what it is to be a contemporary indigenous woman, and for me, I really feel this exhibition is contemporary indigenous feminist discourse at its truest and finest," says Hanley. "You get a sense of what it is – the struggle, the resilience and the strength of these women. Most importantly, you can see the family and the connections between these people and this family voice coming through this tribal context."

The idea for the exhibition formed when Hanley took a business trip to New York City with Patsy Phillips (Cherokee), MoCNA director. There they met with Hanley's longtime friend, retired teacher and Native art collector Edward Guarino, to look at his vast collection of works by Inuit artists. Guarino has collected Native art for nearly 40 years and began to focus specifically on Inuit art around 20 years ago when he first chanced on the art of Janet Kigusiuq, an artist from the area of Baker Lake, Canada. She amazed him, he says, with her use of the Inuktitat language, multiple perspectives and the sense of life and movement she created.

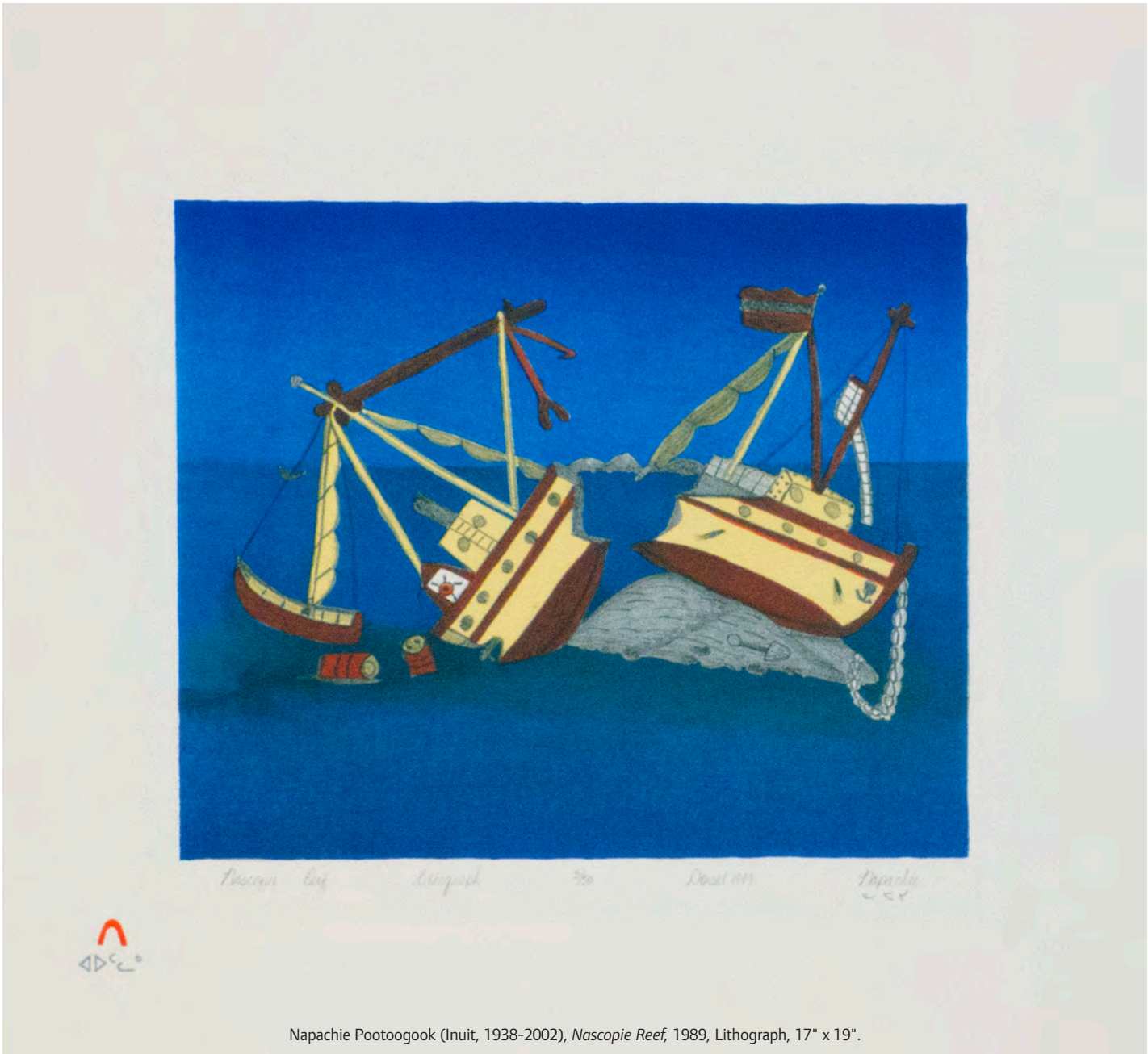
"I have more works by Janet Kigusiuq than any other [Inuit] artist, but over the years I sort of flipped and am more interested in works from Cape Dorset nowadays," says Guarino.

As Hanley and Phillips continued to look through Guarino's collection (much of which was stored in archival boxes under his bed, in true New York apartment fashion), it became clear they wanted to do a show that concentrated on Pitseolak Ashoona, Napachie Pootoogook and Annie Pootoogook. Even before seeing Guarino's collection, Hanley had particularly admired Annie's work. Eventually they chose six works each for Napachie and Annie. But for Pitseolak Ashoona, they reached out to Will Huffman, marketing manager at Dorset Fine Arts in Toronto, Canada, the marketing division of West Baffin Eskimo



Pitseolak Ashoona (Inuit, 1904-1983), *Family Camping In Tuniq Ruins,* 1976, Stonecut & Stencil, 33¾" x 24¾".

COURTESY DORSET FINE ARTS



Napachie Pootoogook (Inuit, 1938-2002), *Nascopie Reef,* 1989, Lithograph, 17" x 19".

COURTESY EDWARD J. GUARINO COLLECTION

Co-operative. Located in Cape Dorset, the co-operative is unique among the Arctic co-operatives for its focus on the arts and artists of its community.

"The bulk of what we do is promotion, distribution and advocacy around this work, but behind the scenes we have works-on-paper specialists and access to historians who deal with [Inuit content] in a scholarly way, in a curatorial way," says Huffman. "So when Andrea called us to talk about what she was interested in doing, basically we had the ability to take that curatorial premise and work with our professionals to see how we could best complement and bookend the Annie and Napachie works."

Guarino is quick to credit Dorset Fine Arts and the West Baffin Co-operative for keeping the practice of Inuit art strong.

"There is no art scene in Cape Dorset as we would know it, let's say like the Chelsea [New York City] art scene – it doesn't exist," he says. "But artists have Dorset Fine Arts supporting them, promoting them, and that doesn't exist in other arctic communities, and in those communities, art has almost shriveled to a trickle."

Once the 18 works in total were chosen, Hanley searched for an Inuktitut word that connected them together. *Akunnittinni,* which translates in English loosely to "between us," was the most accurate representation of how she felt the works communicated with each other. Each artist's set offers very different messages about Inuk life and culture.

"Pitseolak's work is more romanticized; it tells the story of how life used to be in a

creative, positive light," says Phillips. "Napachie's is of the past, but concentrates on the darker side [of the culture], and Annie's is more current to how life is today. That's how I see the dialogue between the three, and also I think it's generational. You know when [Pitseolak] was alive, it was at a time when you didn't really speak about the bad side of your culture, and the next generation was able to [more freely]."

In *Akunnittinni,* the unbridled romanticism of Pitseolak Ashoona, who had 17 children, is illustrated primarily through images of family and motherhood in works such as *Family Camping in Tuniq Ruins* or whimsical remembrances such as *Games of My Youth.* The matriarch centered on optimism and positivity in her work, a practice which began mid-life for her in the 1960s, with the encouragement and support of the West Baffin Co-op. A prolific artist, her overall oeuvre includes some 9,000 works.

Napachie Pootoogook's exploration of Inuit culture takes a very different turn and is markedly noticeable among the works in *Akunnittinni.* In particular, past subjugation of women is brought to the forefront in works such as *Whaler's Exchange, Trading Women for Supplies* and *Male Dominance.* One work even examines the devastating effects of historical famine in Inuit communities. In *Eating His Mother's Remains,* a man resorts to cannibalism in the throes of extreme hunger.

"What attracted me to [Napachie's] works is that the artist was doing something that basically no other Inuit artist was doing and to a large extent many indigenous artists don't do," says Guarino. "She was presenting aspects of her culture that [many] would prefer not to be out there in the world, but she felt it was important. Napachie wanted to present the darker aspects and felt they needed to be recorded, such as the treatment of women, and her drawings portrayed these things graphically."

Huffman adds, "I think this is a cathartic way of dealing with some of the very dark moments that have been part of Inuit history. But also this really does speak to the idea of 'what does that white, southern colonial intervention look like?', and as far as I'm concerned, it plays itself out in Napachie's work more than anybody's."

Annie Pootoogook's work is often also known for not shying away from controversial

COURTESY EDWARD J. GUARINO COLLECTION

Annie Pootoogook (Inuit, 1969–2016), *A Portrait of Pitseolak,* 2003-04, Pencil Crayon, Ink, 26" x 20".

topics. Though not showcased in this exhibition, her works have approached serious issues such as alcoholism and domestic violence. Her modern emphasis also marks a departure in much of the traditional Inuit body of work. In *Akunnittinni,* her works underscore day-to-day contemporary Inuit life. The heartfelt scenes of *Couple Sleeping* and *Drinking Tea* are powerful in their exquisite embrace of the ordinary, but perhaps most endearing of her works in the show are *A Portrait of Pitseolak* and *Pitseolak's Glasses.*

"I'm so delighted these are being exhibited together," says Guarino. "They've been exhibited separately, but not together. … Pitseolak was known for her iconic black-rimmed glasses. On the one hand, you have a figurative representation of her grandmother, but then there is a print of just the grandmother's glasses on the other hand. It's a still life, but also a symbolic portrait. Those are the things that fascinated me."

According to Huffman, exhibitions such as *Akunnittinni* serve a much-needed function within the broader art discourse.

"An important part of [Dorset Fine Art's] mandate is to promote actively curatorial and scholarly investigation, so we are able to situate this work the same way the rest of art history functions," he says. "You can read lots of books about lots and lots of movements and their context in the contemporary art world, but we need to do more of that in terms of the Inuit art perspective."

Akunnittinni: A Kinngait Family Portrait runs through Jan. 8, 2018, at the National Museum of the American Indian's George Gustav Heye Center in New York.

Joshua Voda is the public affairs specialist for the National Museum of the American Indian in New York.

EXHIBITIONS + EVENTS CALENDAR

SEPTEMBER/OCTOBER/NOVEMBER 2017

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

AMERICANS
OPENING FALL 2017

PATRIOT NATIONS: NATIVE AMERICANS IN OUR NATION'S ARMED FORCES
THROUGH JANUARY 2018

THE GREAT INKA ROAD: ENGINEERING AN EMPIRE
THROUGH JUNE 2020

NATION TO NATION: TREATIES BETWEEN THE UNITED STATES AND AMERICAN INDIAN NATIONS
THROUGH DECEMBER 2021

PUBLIC PROGRAMS

Sones de Mexico Ensemble.

PHOTO COURTESY OF THE ARTISTS

LUMBEE NATION FESTIVAL
Friday, Sept. 8 and Saturday, Sept. 9
10:30 a.m. – 5 p.m.
Museum-wide
Join the Lumbee Nation of North Carolina as they celebrate their first cultural festival at the National Museum of the American Indian. This unique celebration of Lumbee traditions will showcase storytelling, music, social dances, pine needle basketry, patchwork quilting and more.

HISPANIC HERITAGE MONTH PROGRAM
UK'U'X ULEW: HEART OF THE EARTH
Saturday, Sept. 16 and Saturday, Sept. 17
11 a.m. – 5 p.m.; dance presentations at 12 p.m. and 3 p.m.
Potomac Atrium
Grupo Sotz'il will present *Uk'u'x Ulew: Heart of the Earth*, a 60-minute Kaqchikel Maya contemporary music-dance program. This interactive experience, which also includes educational programs between dance performances, reflects the environmental issues facing humanity today.

The presentation of Uk'u'x Ulew: Heart of the Earth *was made possible by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation, and with special thanks to the International Mayan League.*

nefa
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SONES DE MEXICO ENSEMBLE: A CONCERT FOR TOMORROW'S ANCESTORS
Saturday, Nov. 4
3 p.m.
Potomac Atrium
The Sones de Mexico Ensemble will perform a classic repertoire of Mexican folk genres including *huapango, gustos, chilenas, son jarocho* and more. This program is a special collaboration to bring together the remembrance of Day of the Dead with the contemporary focus of Native American Heritage Month.

This program is presented in collaboration with the Smithsonian Latino Center.

Grupo Sotz'il will present *Uk'u'x Ulew: Heart of the Earth* as part of the Hispanic Heritage Month Program.

IMAGE COURTESY OF GRUPO SOTZ'IL

EXHIBITIONS + EVENTS CALENDAR

SEPTEMBER/OCTOBER/NOVEMBER 2017

NATIONAL NATIVE AMERICAN VETERANS MEMORIAL

CELEBRATE VETERANS DAY WITH PROGRAMS HIGHLIGHTING THE NATIONAL NATIVE AMERICAN VETERANS MEMORIAL

NATIVE AMERICAN WOMEN WARRIORS HONOR GUARD PRESENTATION
Saturday, Nov. 11
Time TBD; check AmericanIndian.si.edu
Potomac Atrium
Founded in 2012 by Mitchelene BigMan (Crow/Hidatsa/Gros Ventre/Northern Cheyenne), the Native American Women Warriors organization raises awareness about Native American women veterans and provides support services in health, employment and education. Charly Lowry (Lumbee) will also perform patriotic songs.

This program is made possible by the generous support of Bank of America.

Bank of America

MVSKOKE ETVLWV: MUSCOGEE CREEK NATION FESTIVAL
Thursday, Nov. 16, Friday, Nov. 17 and Saturday, Nov. 18
10 a.m. – 5:30 p.m.
Museum-wide
The Muscogee (Creek) Nation will celebrate its tribal history, heritage and culture with three days of performances, music, hands-on activities, an art market and demonstrations.

FAMILY FUN FRIDAY
Friday, Nov. 24
10 a.m. – 4 p.m.
Museum-wide
A unique family celebration of Native American Heritage Day showcasing different ways that Native people give thanks. Interactive programs include films and storytelling.

2017 NATIVE ART MARKET
Saturday, Dec. 2 and Sunday, Dec. 3
10 a.m. – 5:30 p.m.
Potomac Atrium

The Museum's annual Native Art Market offers one-of-a-kind traditional and contemporary items directly from the artisans. More than 30 Native artists from North and South America will participate in this weekend market featuring a wide selection of handcrafted items for purchase, including jewelry, beadwork, pottery, prints and sculpture.

PHOTO BY KEVIN WOLF/AP IMAGES

RIGHT: The Native American Women Warriors with founder, Mitchelene BigMan (Crow/Hidatsa/Gros Ventre/Northern Cheyenne), right, salute during *The Star-Spangled Banner.*

BELOW: The Holiday Art Market offers a unique shopping opportunity for visitors to purchase traditional and contemporary works by some of the finest Native artists, all selected through a competitive application process.

PHOTO BY KATHERINE FOGDEN

PHOTO ©DAVID SUNDBERG/ESTO

EXHIBITIONS + EVENTS CALENDAR

SEPTEMBER/OCTOBER/NOVEMBER 2017

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

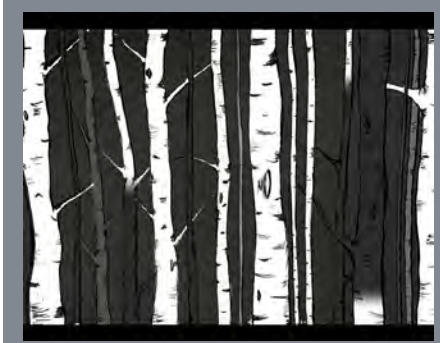


IMAGE COURTESY OF THE ARTIST

Julie Nagam, *Our future is in the land: if we listen to it,* 2017 (detail). Installation with digital video projection, sound, paint. Collection of the artist.

TRANSFORMER: NATIVE ART IN LIGHT AND SOUND
OPENING NOV. 10, 2017

AKUNNITTINNI: A KINNGAIT FAMILY PORTRAIT
THROUGH JAN. 8, 2018

CERAMICA DE LOS ANCESTROS: CENTRAL AMERICA'S PAST REVEALED
THROUGH OCTOBER 2018

CIRCLE OF DANCE
THROUGH APRIL 2019

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

PUBLIC PROGRAMS

Basket of cacao pods and chocolate.

PHOTO BY HAYES LAVIS

CELEBRATE HISPANIC HERITAGE MONTH: THE STORY OF CHOCOLATE
Saturday, Sept. 16 and Sunday, Sept. 17
11 a.m. to 4 p.m.
Museum-wide
Join us as we celebrate one of the world's most beloved foods, chocolate! Explore the history of this unique delicacy in Meso-American culture by grinding cacao beans, creating a pottery design with Maya glyphs and learning about the science, art and cultural traditions surrounding chocolate. Participate in an interactive mural painting that shares the story of cacao, enjoy the music of the marimba and make a decorative plate to take home.

VoCA ARTIST TALK: MARIO MARTINEZ
Thursday, Oct. 12
6 p.m.
Diker Pavilion
VoCA (Voices in Contemporary Art) presents contemporary abstract painter Mario Martinez (Yaqui) and Steven O'Banion, director of conservation at the Glenstone Museum in Maryland, as they discuss the artist's life, work and personal philosophy. This dialogue is part of the third season of the CALL/VoCA Talks series, hosted in partnership with the Joan Mitchell Foundation's Creating a Living Legacy (CALL) Program. These programs highlight the innovative CALL initiative while underscoring the crucial need for dialogue with artists about the production, presentation and preservation of their work.

VoCA is a nonprofit arts organization that promotes collaborative, interdisciplinary dialogue around the preservation of contemporary art. For more information, please visit www.voca.network or email program manager Margaret Graham at margaret@voca.network.

A member of Grupo Los Tecuanes (Mixtec) demonstrates the art of frothing chocolate.

PHOTO BY HAYES LAVIS

Joaquin Alejandro Newman (Yaqui/Mexica) demonstrates an interactive mural depicting the process of turning Cacao into chocolate.

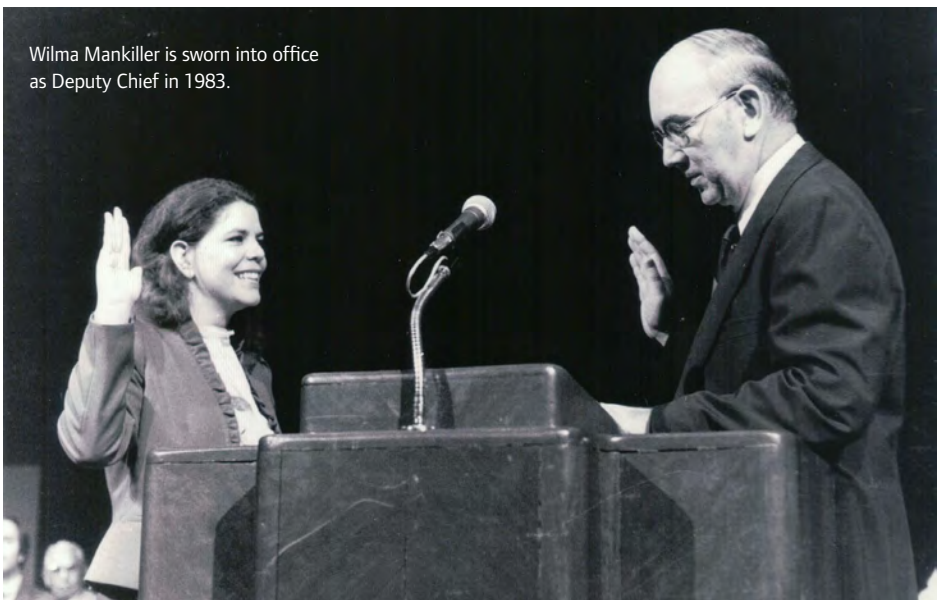
PHOTO BY HAYES LAVIS

An *ofrenda* will be on view to celebrate The Day of the Dead.

PHOTO BY HAYES LAVIS

The Warriors of AniKituhwa

PHOTO COURTESY OF THE ARTISTS



Wilma Mankiller is sworn into office as Deputy Chief in 1983.

PHOTO COURTESY OF WILMA MANKILLER FOUNDATION

DIA DE LOS MUERTOS/DAY OF THE DEAD
Saturday, Oct. 28
12 p.m. – 5 p.m.
Museum-wide
Enjoy a family-friendly annual celebration of *El Dia de los Muertos,* or The Day of the Dead. Traditional dances honoring the ancestors will be performed by Cetiliztli Nauhcampa, and a community *ofrenda* will be on view. Hands-on activities include decorating paper skull masks and skeleton puppets and painting plaster skulls.

CURATORS CONVERSATION
Thursday, Nov. 9
6 p.m.
Diker Pavilion
Museum associate curator Kathleen Ash-Milby (Navajo) and guest co-curator David Garneau (Métis) discuss the exhibition *Transformer: Native Art in Light and Sound.* The exhibition presents the work of ten artists who use light, digital projection and experimental media to explore tradition and narrative.

Transformer: Native Art in Light and Sound *and related programming are made possible through the generous support of the members of the New York Board of Directors of the National Museum of the American Indian.*

CELEBRATE NATIVE AMERICAN HERITAGE MONTH AT THE MOVIES
Thursday, Nov. 16
MANKILLER
6 p.m.
Auditorium
Valerie Red-Horse Mohl, acclaimed filmmaker of Cherokee ancestry, explores the life of Wilma Mankiller, the first female Principal Chief of the Cherokee Nation. Mankiller's humble leadership style and innate strength reminds audiences of the true meaning of leadership.

At the Movies *is made possible with public funds from the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.*

CELEBRATE VETERANS DAY: THE NATIONAL NATIVE AMERICAN VETERANS MEMORIAL
Saturday, Nov. 11
Times TBD; visit AmericanIndian.si.edu Rotunda
Join the Museum for a special Veterans Day program featuring the Native American Women Warriors and the Warriors of AniKituhwa. The Native American Women Warriors organization raises awareness about Native American women veterans and provides support services in health, employment and education. The Warriors of AniKituhwa have been designated as official cultural ambassadors by the Tribal Council of the Eastern Band of Cherokee Indians.

This program is made possible by the generous support of Bank of America.

Bank of America

2017 NATIVE ART MARKET
Saturday, Dec. 2 and Sunday, Dec. 3
10 a.m. – 5 p.m.
Diker Pavilion
The Museum's annual Native Art Market offers a unique shopping opportunity for visitors to purchase traditional and contemporary works – including silver and semiprecious jewelry, ceramics, fine apparel, handwoven baskets, traditional beadwork, dolls, paintings, prints and sculpture – by some of the finest indigenous artists of North and South America.

ART MARKET PREVIEW PARTY
Friday, December 1, 2017
Art Talk: 4 p.m. and Preview Party Reception: 4:30 p.m. –7:30 p.m.
Purchase tickets online: AmericanIndian.si.edu/artmarket

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National Museum of the American Indian

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WASHINGTON, D.C.

HOURS: 10 a.m.–5:30 p.m. Free admission.

DINE AND SHOP: Eat in the critically acclaimed Mitsitam Native Foods Cafe, open daily 11 a.m.–3 p.m.; closed Dec. 25. The Mitsitam Espresso Coffee Bar is open daily 10 a.m.–5 p.m. The Roanoke Museum Store is open daily from 10 a.m.to 5:30 p.m.

TOURS: Daily gallery highlights tours led by museum Cultural Interpreters; visit the Welcome Desk the day of your visit for seasonal tour times. The imagiNATIONS Activity Center is open every day except Mondays.

Please note: Groups (e.g., school or home school classes, daycare, camp or scout groups, etc.) are required to schedule an entry time 48 hours in advance and must be preschool to third grade only. Contact Group Reservations at 202-633-6644.

LOCATION: Located on the National Mall between the Smithsonian's National Air & Space Museum and the U.S. Capitol Building (4th Street and Independence Ave, SW, Washington, DC 20013)

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

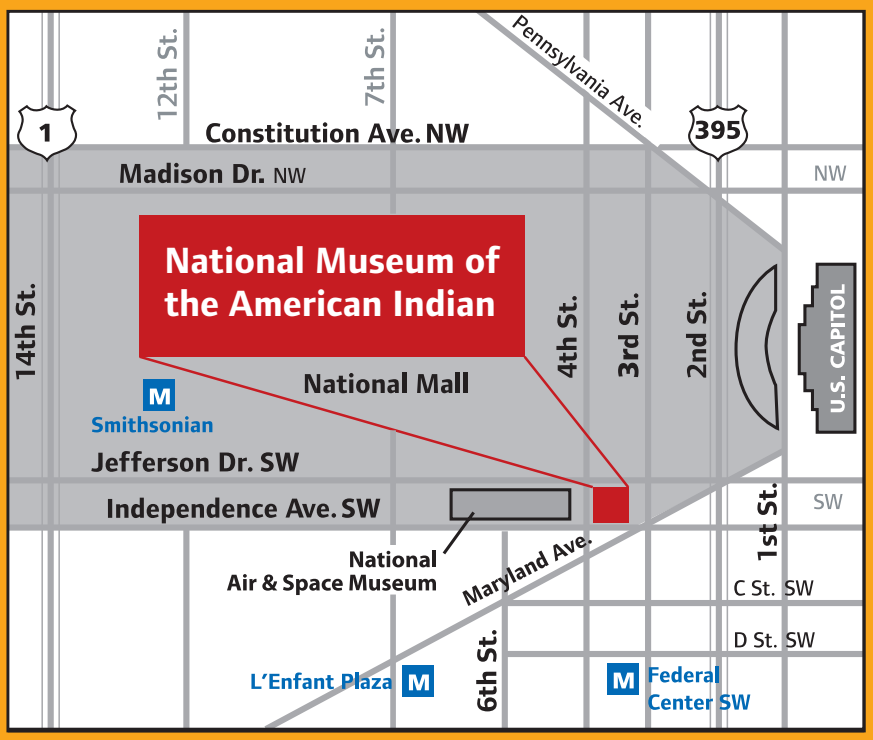
PARKING: The Museum does not have parking.

PHONE: 202-633-1000

TTY: 202-633-5285

GENERAL INQUIRIES: nmai-info@si.edu

GROUP ENTRY: All groups of ten or more are strongly encouraged to reserve entry by contacting the Group Reservations Office via phone (202-633-6644; toll-free 888-618-0572; TTY [non-voice] 202-633-6751) or email nmai-groupreservations@si.edu. Please note that there is no check room for coats or other personal items.



NEW YORK CITY

HOURS: 10 a.m.–5 p.m. daily, Thursdays to 8 p.m. Open 10 a.m.–5 p.m. on Thanksgiving; closed on Dec. 25. Free admission.

SHOP: The Gallery Shop is open daily 10 a.m.-5 p.m.; call 212-514-3767 for more product information.

TOURS: The Museum offers daily public tours and gallery programs by Cultural Interpreters and Museum Ambassadors. For group tours, call 212-514-3794.

LOCATION: Located on the south side of Bowling Green, in lower Manhattan, adjacent to the northeast corner of Battery Park. (One Bowling Green, New York, NY 10004)

NEAREST SUBWAY STOP and BUS: 4 and 5 trains to Bowling Green; 1 train to Rector Street or South Ferry; R (& W on weekdays) trains to Whitehall Street; J & Z trains to Broad Street; 2 and 3 trains to Wall Street. BUS: M5, M15, M20.

PARKING: The Museum does not have parking.

PHONE: 202-514-3700

GROUP ENTRY: For group tours, call 212-514-3794. For adult group tours only, email nmai-ny@si.edu. Teachers can reserve group entry and guided school tours via an online request (or by contacting nmai-ny-education@si.edu or 212-514-3705).

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

A gift in honor of a loved one

As someone who values education more highly than anything else, **Mary Hopkins** finds that the Smithsonian offers wonderful learning opportunities through its exhibitions, publications and travel programs. "I am always seeking new things to see, do and learn," says Mary, who recently traveled to China and Tibet with Smithsonian Journeys.

"This legacy is a wonderful way for me to honor my husband, who was part Choctaw Indian."

Her late husband, Homer, shared her love of travel, and she fondly recalls visiting Native lands with him to learn about different tribes and cultures. "I wanted to make a gift in my husband's memory, but it was hard to come up with a concrete tribute," reflects Mary. That is why, with guidance from the Smithsonian's planned giving staff, she decided to pay tribute to her husband and support education with a bequest to endow internships at the National Museum of the American Indian.

"This legacy is a wonderful way for me to honor my husband, who was part Choctaw Indian, and to support the educational opportunities that I treasure at the Smithsonian," remarks Mary. "This gift really hits the nail on the head."

Smithsonian
National Museum of the American Indian

For more information, contact
National Museum of the American Indian
PO Box 23473 | Washington, DC 20026
(202) 633-6980 | NMAI-LegacyGiving@si.edu

SUGGESTED BEQUEST LANGUAGE

We suggest using the following language to name the NMAI as a beneficiary of your will or trust. When completing retirement plan and life insurance beneficiary forms, you will want to be sure to use the correct legal name of the NMAI, as well as the federal tax identification number listed below.

I hereby give, devise and bequeath _____ *(specific dollar amount, percentage, or percentage of the residue of my estate)* to the Smithsonian National Museum of the American Indian located at 4th Street and Independence Avenue, SW, MRC 590, Washington, DC 20560-0590. The National Museum of the American Indian's federal tax identification number is 53-0206027.

- ◯ I would like more information on making a bequest to the NMAI.
- ◯ I have included a gift to the NMAI in my will or other estate plan.

Your name(s) _____

Address _____

City _____

State _____ Zip _____

Phone _____

Email _____