

NATIONAL MUSEUM of the AMERICAN INDIAN

SPRING 2005

SPECIAL FEATURE VISITORS WELCOME

NATIVE TRAVEL
DESTINATIONS

ALANIS
OBOMSAWIN
AN INTERVIEW
WITH THE
FIRST LADY OF
NATIVE FILM

THE
PIONEERING
WORK OF
HARRY
FONSECA

MARK
TRAHANT
SACRED
PLACES
SACRED
STORIES

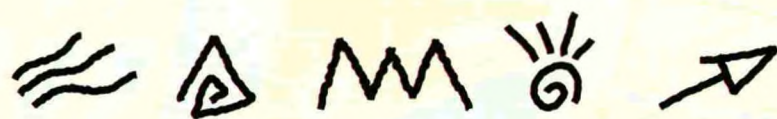
BEN
NIGHTHORSE
CAMPBELL
A TRIBUTE

PATRICIA MICHAELS

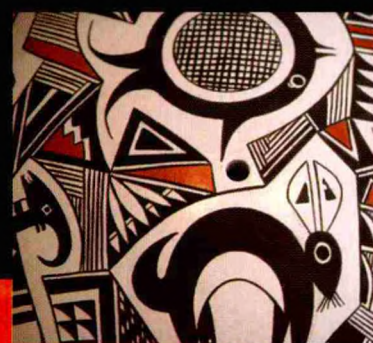
INSPIRED
BY THE PAST
TO CREATE
FASHION'S
FUTURE



Smithsonian
National Museum of the American Indian



River Trading Post



Arts of Native America
www.rivertradingpost.com

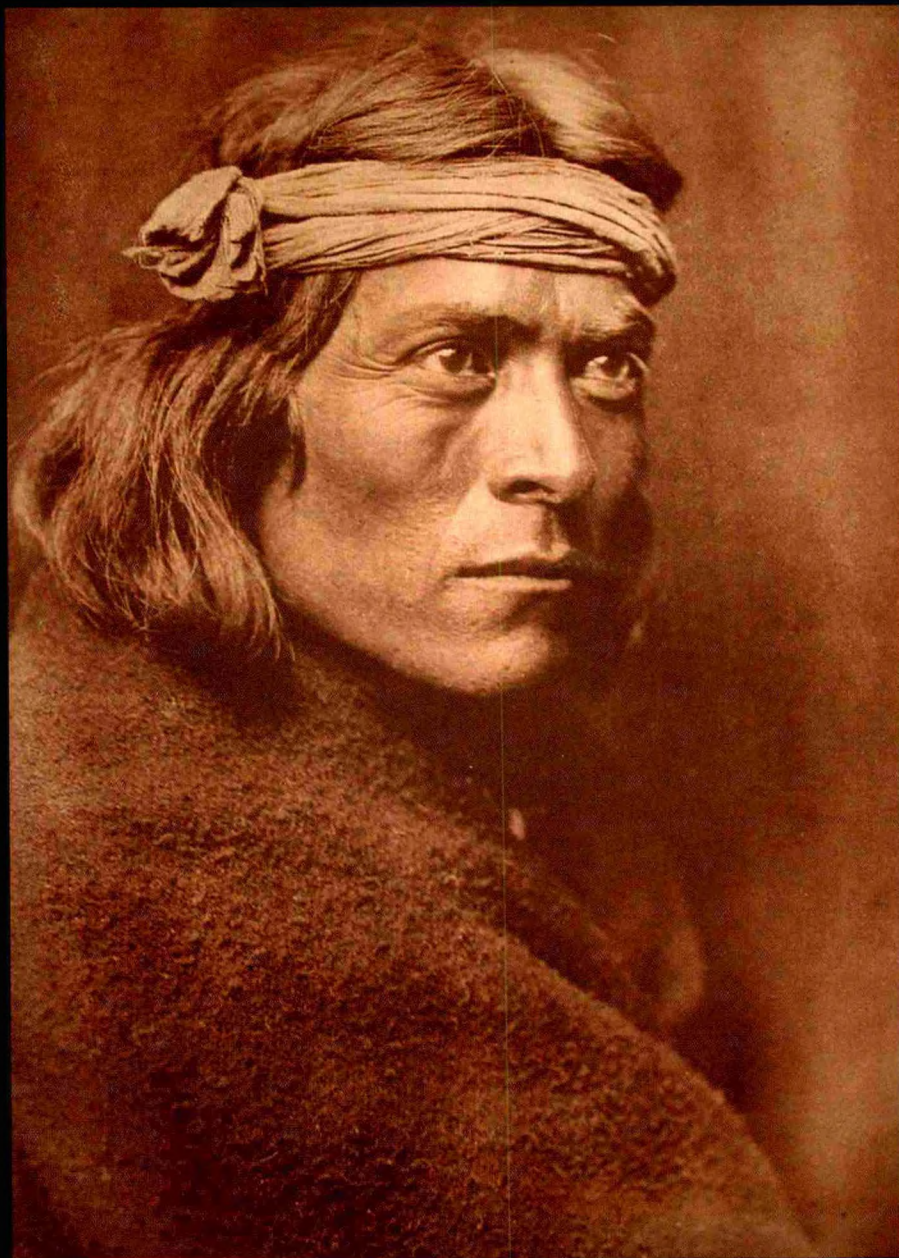
314 N. River Street
Dundee, IL 60118
847.426.6901

610 B. Canyon Road
Santa Fe, NM 87501
505.982.2805

7140 E. 1st Avenue
Scottsdale, AZ 85251
480.444.0001

Toll Free: 866.426.6901

FLURY & COMPANY



Zuni Governor, 1925

Specializing in the vintage photography of Edward S. Curtis
and fine antique Native American art objects.

322 First Avenue South, Seattle, Washington 98104 • 206/587-0260 TEL • 206/382-3519 FAX
www.fluryco.com • curtis@fluryco.com



GET AMERICAN INDIAN MAGAZINE

ONLY \$20

Purchase a 12-month Charter Membership to the National Museum of the American Indian for only \$20 and get 4 quarterly issues of American Indian Magazine.

**VISIT WWW.AMERICANINDIAN.SI.EDU
OR CALL 1-800-242-NMAI (6642)**

Steve Getzwiller

Classic & Contemporary Amerind Art, Inc.



Master Weaver – Lucy Begay

"THE NAVAJO CHURRO COLLECTION"
Contemporary Masterpieces of Navajo Weaving

ANTIQUE NAVAJO TEXTILES & OTHER
SELECT AMERICAN INDIAN ARTFORMS

NIZHONI RANCH GALLERY - ESTABLISHED 1972

Sonoita, Arizona | www.navajorug.com | getzwiller@theriver.com

For further information call 800.737.2579

NYC 2005

An Extraordinary Showing of Pueblo Pottery & Jewelry

Our 4th Annual Exhibition & Sale

April 29 to May 1, 2005

Guest Artists' Opening Reception April 29

Susan Folwell (Santa Clara)

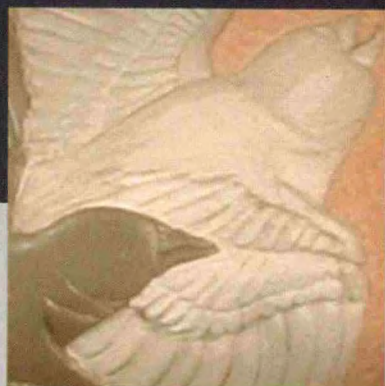
Jennifer & Mike

Moquino (Santa Clara)

Sonwai (Hopi)



The Beacon Hotel
75th & Broadway
New York City, NY



Native American Collections
303.321.1071
www.nativepots.com

King Galleries of Scottsdale
480.481.0187
www.kinggalleries.com

Faust Gallery
480.946.6345
www.faustgallery.com

CONTENTS

SPRING 2005

VOL. 6 NO. 1



COVER PHOTO OF
PATRICIA MICHAELS
BY LARRY PRICE

42

42 COVER STORY

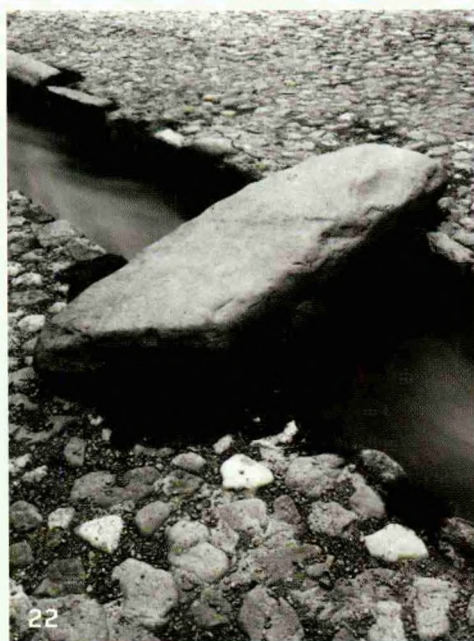
Patricia Michaels (Taos Pueblo), a couturiere from Taos, N.M., is passionate about fashion. Jason Ryle (Saulteaux) describes her place in the fashion world as that of a teacher and an artist inspired by the history of Native Americans and of her own experiences.

8 BIG BEN

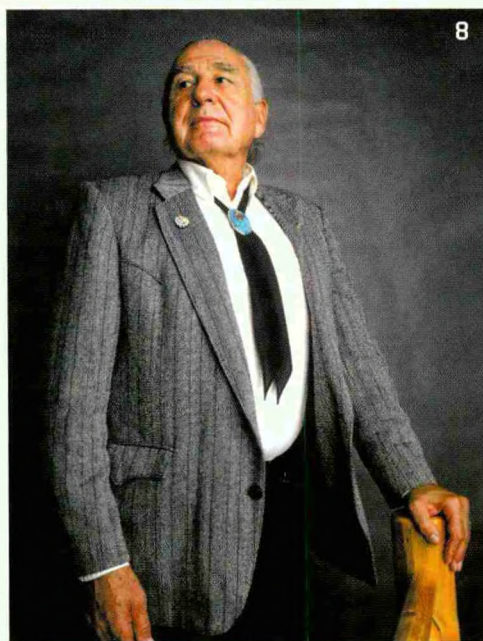
Last year, Sen. Ben Nighthorse Campbell (Northern Cheyenne) announced his retirement from a 23-year career in public service. At the time, Campbell was the only American Indian serving in the U.S. Senate. A pinnacle in Campbell's political career was the introduction of legislation to Congress to establish the National Museum of the American Indian. Steve Maxwell writes about Campbell's dedication to making differences in the world.

10 VISITORS WELCOME

Sheri L. Ziemann explains the recent boom in tribal tourism by interviewing experts like Elena Ortiz-Junes (San Juan Pueblo), Donna Wilkie (Makah), Dyani Bingham (Assiniboine/Blackfeet/Metis), Randy Kapashesit (Cree), Ginger Sunbird Martin (Pima), and C. E. Tsosie (Picuris Pueblo). Tribal business ventures like the Santa Ana Pueblo (Hyatt Tamaya Resort and Spa), the Picuris Pueblo (Hotel Santa Fe), and the Cree (Cree Ecolodge) acknowledge the timelessness of Native cultures and values in modern settings. Maureen Littlejohn and Lyn Kidder reveal amazing destinations developed by the Achuar (Kapawi Ecolodge and Reserve) in Ecuador and the Acoma (a 1,000-year-old community) in New Mexico.



22



8

22 TRAVELING IN STYLE

Throughout history, Native peoples have travelled and conducted trade across the Americas. Emory Dean Keoke and Kay Marie Porterfield look at inventions like bridges, maps, and lighthouses that helped make the journeys more comfortable and efficient. Today, much of the U.S. Interstate system follows the original routes chosen by Indian experts.

32 CREATING SACRED STORIES

Mark N. Trahant's personal journey of growing up on the Shoshone-Bannock Reservation in Idaho reveals how story is connected to land and how stories of place become part of a community's identity. Sometimes the stories are fond recollections and sometimes the stories are tales of loss.

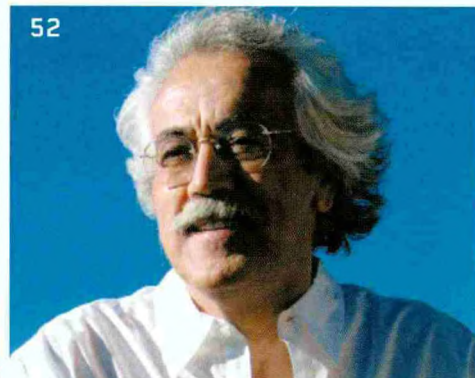
36 ALANIS OBOMSAWIN

"Documentary filmmaking is the voice of the people," says Alanis Obomsawin (Abenaki). Micol Marotti interviews Obomsawin about her career and how award-winning films like *Kanehsatake: 270 Years of Resistance* and *Richard Cardinal: Cry from the Diary of a Métis Child* compelled audiences to bring about social change.

52 HARRY FONSECA

After the commercial success of the Coyote figure in the 70s, Harry Fonseca (Nissinan Maidu) sought challenges beyond the figural style. Aleta Ringlero (Pima) examines the influences that helped establish the painter as an important force in the world art market.

CONTENTS



Statement of Ownership, Management, and Circulation

(Required by 39 USC 3685)
1. Publication Title: National Museum of the American Indian
2. Publication No.: 1528-0640
3. Filing Date: November 15, 2004
4. Issue Frequency: Quarterly
5. Number of Issues Published Annually: four
6. Annual Subscription Price: \$20 minimum membership
7. Complete Mailing Address of

Known Office of Publication: 4th and Independence Ave SW, NMAI MRC 590, Washington, D.C. 20024.
8. Complete Mailing Address of Headquarters or General Business Office of Publication: Same as in line #7.
9. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor: Same as in line #7.
10. Owner: Smithsonian Institution,

National Museum of the American Indian, 4th and Independence Ave SW, NMAI MRC, 590, Washington, D.C. 20024.
11. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities: None.
12. Tax Status (For completion by non-profit organizations authorized to mail at special rates): 501-C-3,

has not changed in preceding 12 months.
13. Publication Title: National Museum of the American Indian.
14. Issue Date for Circulation Data Below: Summer 2004.
15. Extent and Nature of Circulation: Average number of copies each issue during preceding 12 months; actual number of copies of single issue published nearest to filing date:
A. Total number of copies (net

press run): 54,000; 54,000
B. Paid and/or requested circulation:
(1) Sales through dealers and carriers, street vendors, and counter sales (not mailed) 0.0.
(2) Paid or requested mail subscriptions (include advertiser's proof copies and exchange copies): 47,211; 49,494.
C. Total Paid and/or Requested Circulation: 47,211; 49,494.
D. Free Distribution by Mail:

1027, 1036.
E. Free Distribution Outside the Mail: 5,762; 3,470.
F. Total Free Distribution (Sum 15d and 15e.): 6789; 4506.
G. Total distribution (Sum 15c and 15f): 54,000; 54,000.
H. Copies not distributed: 200; 200.
I. Total (sum of 15g and h): 54,200; 54,200.
J. Percent paid and/or requested circulation (15c/15g x 100): 88%;

92%.
16. Publication of Statement of Ownership: Required. Will be printed in Jan 2005 Spring 2005 issue.
17. Signature and Title of Editor, Publisher, Business Manager, or Owner: Edison R. Wato, Jr., Business Manager/Member Services Manager. Date 15 Nov 2004.
PS Form 3526, October 1999

AMERICAN INDIAN

DIRECTOR
W. Richard West, Jr.
(Southern Cheyenne)

PUBLISHER
Elizabeth Duggal

EDITOR-IN-CHIEF
Thomas W. Sweeney
(Citizen Potawatomi)

MANAGING EDITOR
Millie Knapp
(Kitigan Zibi Anishinabe)

**ADMINISTRATIVE
COORDINATOR**
Leonda Levchuk (Navajo)

ART DIRECTOR
David Beyer (Cree)
x2idea Inc., Toronto
david@x2idea.com

CALENDAR EDITORS
Rachahd Garguilo
Amy Drapeau

DESIGNER
Troy Beyer (Cree)

**MEMBERSHIP/CIRCULATION
MANAGER:**
Edison R. Wato, Jr. (Zuni)

ADVERTISING SALES
Knapp Media Inc.
Jamie Hill (Mohawk)
Tel. 866-868-7792
www.knappmedia.com

National Museum of the American Indian (ISSN 1528-0640, USPS 019-246) is published quarterly by the Smithsonian National Museum of the American Indian (NMAI), 4th and Independence Ave SW, Washington, D.C. 20024. Periodical postage paid at Washington, D.C., and at additional offices. *National Museum of the American Indian* is a benefit of NMAI Membership and constitutes \$8 of an individual's annual membership. Basic membership begins at \$20. Articles may be reprinted at no charge provided that bylines are retained and the name "Smithsonian National Museum of the American Indian" is fully credited.

Letters to the Editor are welcome and may be mailed to NMAI, Office of Public Affairs, P.O. Box 23473, Washington, D.C., 20026-3473 or an email may be sent to aiditor@nmai.si.edu. Or, you may call NMAI's Public Affairs office at 202-633-6985, fax 202-633-6920, Attn. Public Affairs.

To submit a change of address, please call our Membership Help Line toll free at 1-800-242-NMAI (6624), Monday - Friday, 7AM to 5PM ET, weekends 9AM to 5PM, or email aimember@nmai.si.edu. Please be sure to include both your old and new address. NMAI Charter Members can update their address online by visiting www.AmericanIndian.si.edu and clicking on SUPPORT. You may also mail your address change to: NMAI, Member Services, P.O. Box 23473, Washington, D.C., 20026-3473.

Back Issues of *National Museum of the American Indian* are \$5.00 per copy, subject to availability. To order, please call our Membership Help Line toll free at 1-800-242-NMAI (6624) or send an email to aimember@nmai.si.edu. Or you may write to us at NMAI, Member Services, P.O. Box 23473, Washington, D.C., 20026-3473.

To become an NMAI Charter Member or renew an existing membership, please visit www.AmericanIndian.si.edu (click on SUPPORT) or call 1-800-242-NMAI (6624). Or, you may write to us at NMAI, Member Services, P.O. Box 23473, Washington, D.C., 20026-3473.

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

Circulation Inquiries: For Circulation/Membership questions, please call Member Services at (800) 242-NMAI (6624), or fax (202) 633-6920, Attn. Member Services, or email aimember@nmai.si.edu



*Remembering the past...
Looking ahead to the future.*



TEMECULA • CALIFORNIA



When history looks back Senator Ben Nighthorse Campbell will be recognized as one of the key individuals who helped rekindle a celebration of the rich and diverse qualities of Native cultures.



BY STEVE MAXWELL

BEHIND THE NATIONAL MUSEUM of the American Indian and its role as an engine of renewal for Native cultures across the Americas, you'll find a small group of individuals who rarely get the attention they deserve. These are the visionaries, the leaders with the courage to gaze beyond the ordinary and a willingness to roll up their sleeves and make good things happen. Ben Nighthorse Campbell, recently-retired U.S. senator for Colorado, is one such person. His dedication and unwavering efforts have something to teach everyone interested in reaching higher, growing personally, and making an enduring difference in the world.

In March 2004, Campbell announced his retirement from a career in public service that began 23 years ago. Friends and colleagues from both political parties were quick to express surprise and disappointment at the announcement, and with good reason. Campbell was the only American Indian who has served in the U.S. Senate and has been a remarkable example of what a focused individual can accomplish, both personally and in service of Native peoples as well as the United States as a whole.

Born in 1933, the senator inherited a rich cultural heritage from his father, Albert Campbell, a Northern Cheyenne from Montana. From this beginning, Campbell has woven himself into the fabric of mainstream America through his many professional contributions of leadership, statesmanship, and insight. At the pinnacle of his political

career you'll find the National Museum of the American Indian. "This is the crown jewel of my legislative career," he explains.

Campbell combines a love of artistic expression, a taste for high adventure, a high level of personal discipline, and the consistent imperative to achieve in the public arena. His accomplishments include medal-winning military service in Korea; more than 200 awards for his jewelry designs; and recognition as Senator of the Year in 1997 by the National Police Association. He was also captain of the U.S. Olympic judo team; recipient of the U.S. Capitol Police Service Award; the first American Indian to chair the Senate Committee on Indian Affairs; recognized gatekeeper for accountability in federal spending; warrior against illegal drug use; champion of natural resource policy; member of four key Senate committees; and chair of the Helsinki Commission, the international environmental watchdog organization.

One of the recurring values held by many Native cultures is a reverence for the past and the ancestors. This connection is precious, providing an inheritance of life, culture, and wisdom that moves forward as we play our own roles in history. When history looks back at today's revitalization of Native nations and cultures, Campbell will be recognized as one of the key individuals who helped rekindle a celebration of the rich and diverse qualities of Native cultures across the Americas. *

PHOTO: JOHN HARRINGTON

VISITORS WELCOME

BY SHERI L. ZIEMANN

FROM THE JUNGLE TO THE DESERT, THE PLAINS TO THE FAR NORTH, VIBRANT AND VARIED NATIVE COMMUNITIES IN EVERY CORNER OF THE AMERICAS ARE INVITING TRAVELERS TO SHARE THE RICHNESS OF THEIR CULTURES AND THE BEAUTY OF THEIR LANDS. HERE ARE JUST A FEW OF THEM.

RECENT YEARS HAVE SHOWN A BOOM in Native American tourism, with tribal communities delving into hospitality and other tourism opportunities that provide economic development. These endeavors give Native nations the chance to tell their stories while creating thousands of jobs and generating significant revenues. The Seattle-based *Puget Sound Business Journal* reports impressive growth in tribal enterprises, with particular attention to tourism-based Native-owned businesses in Washington state: the Confederated Tribes of the Chehalis Reservation began construction on a new 70-room hotel as part of their Lucky Eagle

Casino in Rochester; a new 92-room hotel and conference center was opened by the Squaxin Island Tribe adjacent to their Little Creek Casino in Shelton; and the Kalispel Tribe has created more than 100 jobs at its 59,000- square-foot entertainment and meeting facility at Northern Quest Casino and Entertainment Complex. These projects create employment opportunities for Native and non-Native residents.

Leaders like Elena Ortiz-Junes, Donna Wilkie, Dyani Bingham, Randy Kapashesit, and Ginger Sunbird Martin have created effective tribal tourism models. "People have come to visit New Mexico for so long; the

Natives here see tourism as a chance to take advantage of their land without giving up control," says Elena Ortiz-Junes (San Juan Pueblo), tourism consultant and daughter of renowned anthropologist Alfonso Ortiz.

Ortiz-Junes decided to become a tourism consultant – starting Destination 505 with partner Jennifer White (Osage) – when she saw tribes like the San Juan Pueblo, Navajo, and Apache involved in tourism showing a sense of pride in their art, history, and culture.

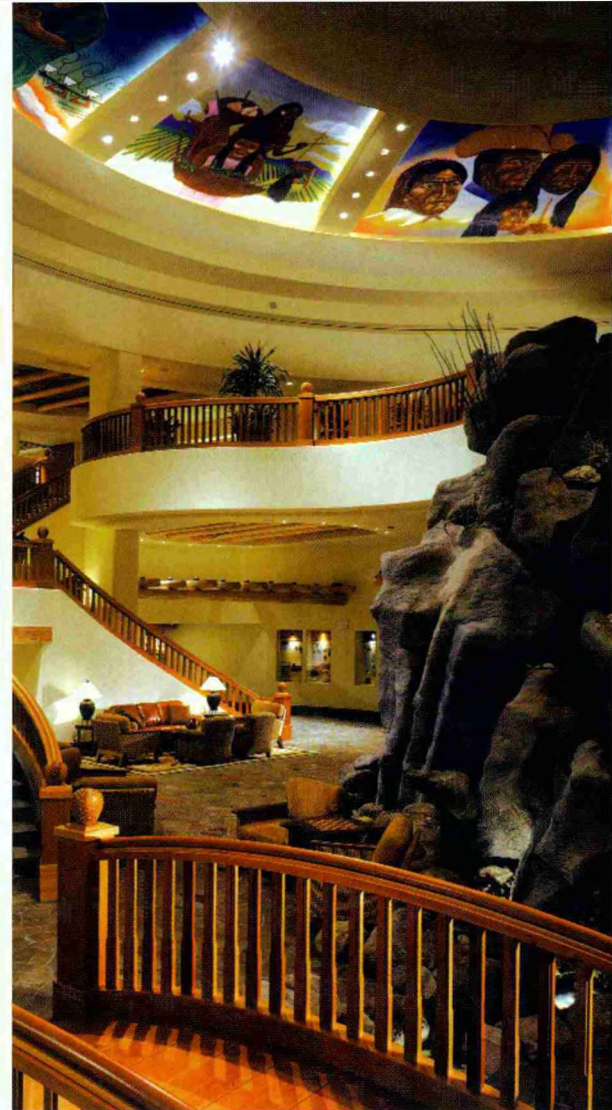
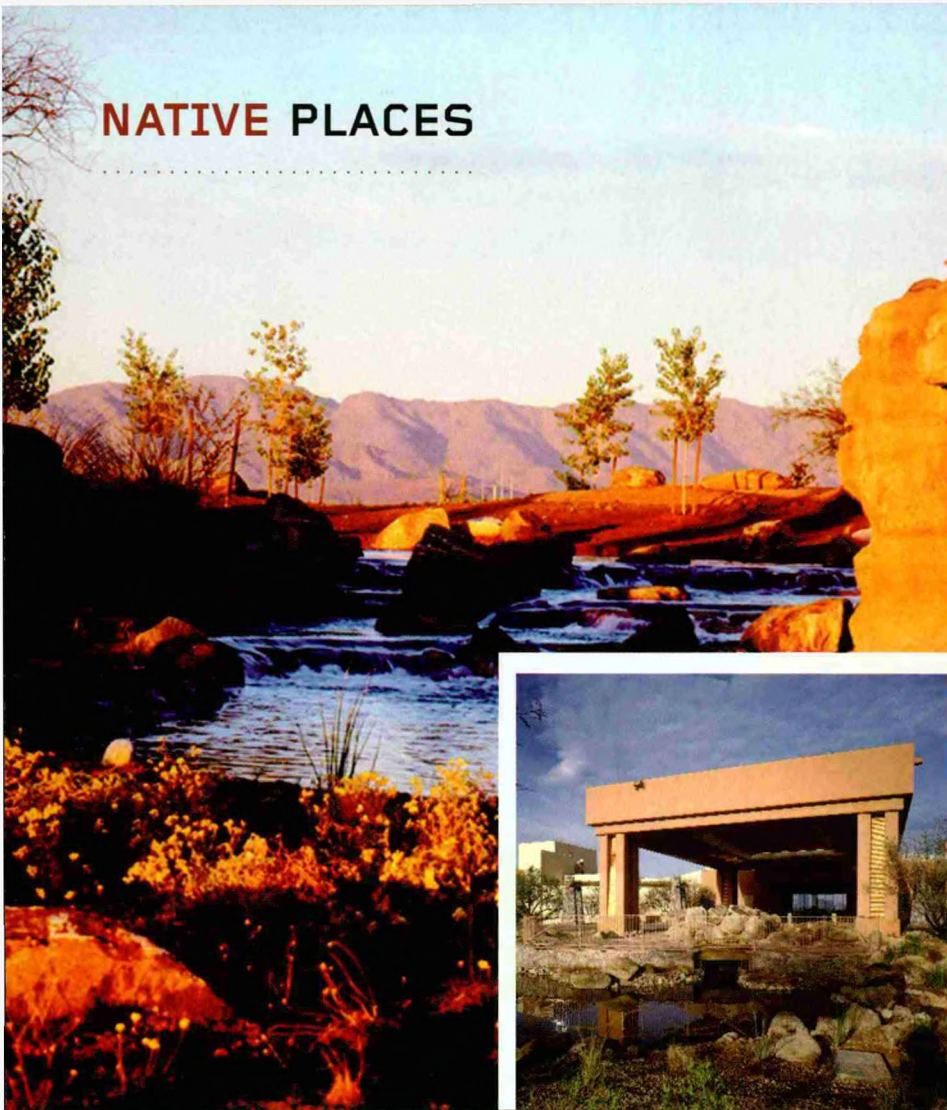
A member of the Picuris Pueblo tribe (located in the mountains between Santa Fe and Taos), C. E. "Cat" Tsosie is delighted with

FACING PAGE: Kapawi Achuar guide Kristof in a kapok tree in the jungles of Ecuador
(See page 20 for more about the Kapawi Ecolodge)



PHOTO: DANIELLE HAYES

NATIVE PLACES



the partnership the Picuris have formed with Santa Fe Hospitality (the corporate entity established by hotelier Paul Margetson). Together they created the majority Native-owned Hotel Santa Fe in New Mexico. "We knew 14 years ago that it was a risk, taking our business development off the reservation and partnering with a nontribal entity to generate revenue. We wanted to create a tourism opportunity and knew nothing about that business. This year we expect revenues in six figures," says Tsosie.

The Santa Ana Pueblo's partnership venture with hospitality giant Hyatt Hotels and Resorts created the Hyatt Tamaya Resort and Spa, in which 1,200 tourism jobs were created for the Santa Ana Pueblo people, including management and leadership training. The tribe uses the tourism-generated revenues for adult education, scholarships, language preservation, computer literacy, tribal housing, a senior center, and burial assistance for approximately 95 percent of the tribe's members who still live on the Pueblo.

Donna Wilkie (Makah) has worked in the tourism industry for nearly 15 years, and in

2000 she started her own tribal tourism consulting business, focusing primarily on the Olympic Peninsula tribes via the Olympic Association of Tribal Tourism in Washington. This consists of the eight tribes of the peninsula: Quinalt, Quileute, Hoh, Makah, Lower Elwah, Jamestown S'Kallam, Skokomish, and Squaxin Island. The goal of the Olympic First Nations Trail project is to connect the Native communities of the Olympic Peninsula with shelters, kiosks, and interpretive signs along U.S. Highway 101 and roads that lead to these nations. Wilkie states that her job is to organize the tribes with tourism as their economic factor. There is strong support by visitors and tourists to connect all the tribes and towns on the peninsula with hiking trails. "This is a pilot project to organize Washington tribes geographically," says Wilkie. "I am very excited about working on this."

These facilities also benefit the entire Olympic Peninsula economy. "Once the tribal kiosks are completed over the next three years, we plan to have social events at the kiosks. Art shows and similar events from

one Native community to another will be scheduled throughout the five-month season," says Wilkie. The peninsula is the home of the Olympic National Park, where millions visit every year.

IN THE HEART OF THE SONORAN Desert, the Sheraton Wild Horse Pass Resort and Spa in Phoenix's Gila River Indian Community offers an experience of a blend of Pima and Maricopa cultures. Details in art, architecture, and legends of the two nations are celebrated throughout. Ginger Sunbird Martin (Pima), the resort's cultural theme leader, says that "years ago, the [Pima] tribe had only the Gila River Arts and Crafts Center. It was a small restaurant and museum and offered the only point of reference for a tourist to see our culture."

The resort is one of the first business ventures the tribal leaders attempted with revenues from casinos and the Lone Butte Industrial Park. "What's important is that we're in control. We can tell our story the way it really is," says Martin about the tribe's complete ownership.



FACING PAGE: Sheraton Wild Horse Pass Resort and Spa, Gila River Indian Community.

THIS PAGE: Massive carvings gaze out to Sequim Bay at this interpretive shelter at the Jamestown S'Klallam Tribal Center.

Below, from left: Squaxin dancer; Warm House restaurant on the shores of Neah Bay; Totem, Tillicum Village.

PHOTO: TORMOD HELLMIG

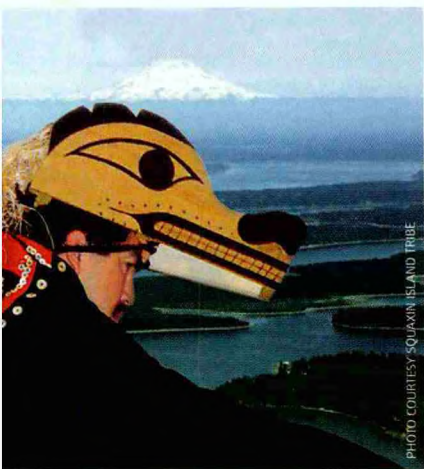


PHOTO COURTESY SQUAXIN ISLAND TRIBE

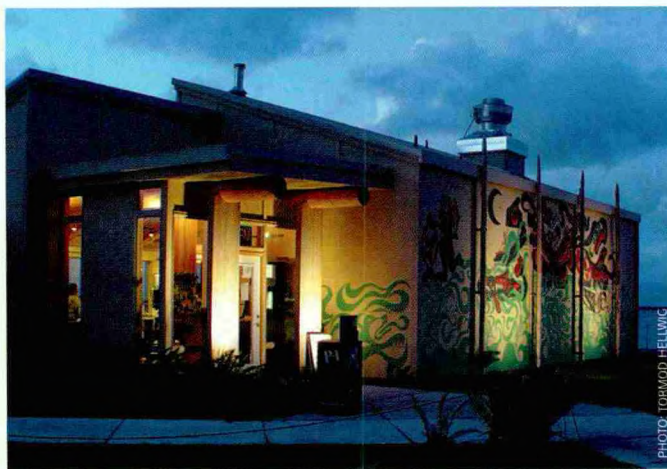


PHOTO: TORMOD HELLMIG



PHOTO COURTESY SQUAXIN ISLAND TRIBE

FARTHER NORTH, THE SUQUAMISH and S'Klallam communities welcome visitors to powwows and canoe-making demonstrations and races. The remains of Chief Seattle are buried in the town of Suquamish, a small town just 18 miles from the city that bears his name, according to Grant Griffin, executive director of the Kitsap Peninsula Visitor and Convention Bureau. Whaling Days with outrigger canoes and other boats takes place in July, and in August the communities celebrate Chief Seattle Days.

Nearly every day, the Tillicum Village on Blake Island holds events. A dinner theater's menu includes dishes like salmon smoked on cedar planks, while songs, reenactments in authentic clothing, and dances take place in a longhouse.

Blake Island features a state park. "The presentations are not exploitive – they're historically accurate," says Griffin. "You won't find tomahawks in the souvenir shops, because they weren't a part of this culture."

IN ANOTHER PART OF NORTH AMERICA, the tiny island town of Moose Factory, Ont., sits within the James Bay sub-Arctic region. The communities of Moose Factory and Moosonee have a total population of 5,500. Moosonee is on the mainland, situated at the northern end of the Ontario Northland Railway, some 186 miles north of Cochrane, Ont. Moose Factory Island is located on the Moose River, about 2 miles from Moosonee.

NATIVE PLACES



Cree Village Ecolodge

PHOTO: PAUL LANTZ

The MoCreebec community opened the Cree Village EcoLodge in July 2000. The community members created a year-round, extended-stay tourism opportunity. Passengers on the Ontario Northland Railway usually returned home on the same train later that day, according to Randy Kapashesit, chairman of the EcoLodge's board of directors and chief of the MoCreebec Council of the Cree Nation. Until the ecolodge was established, there was nowhere to stay overnight.

"We found that existing users help to fill trains during the season (end of June through Labor Day), but to make our property successful, we had to attract a year-round market," says Kapashesit. "We're interested in attracting the ecotourism market; it's in line with our values and long-term goals, not just to satisfy the ecotourism world but also to acknowledge the timelessness of our culture and values in a modern building."

The ecolodge design resembles a traditional Cree dwelling and uses environmentally friendly materials like birchwood window blinds and organic wool comforters. "Once upon a time we would have used a spruce floor. Instead we've considered hospitality issues and use organic wool carpeting," says Kapashesit.

The Tidewater Provincial Park waits for exploration just across the Moose River from the ecolodge. Visitors spot seals and beluga whales just a short boat ride away in the salt water of James Bay. Adjacent river systems teem with fish and wildlife like moose and caribou, pike and trout, and geese and hundreds of other migratory birds.

THE MONTANA TRIBAL TOURISM Alliance, a nonprofit corporation, was designed to jumpstart tribal tourism development on the beautiful but sometimes isolated seven Indian reservations of Montana. MTTA Executive Director Dyani Bingham (Assiniboine/ Blackfeet/Metis) compiled tribal tourism information into a clearinghouse

for American Indian entrepreneurs and for Montana's visitors. "Opportunities passed by because the tribes were not coordinated for tribal tourism, historical interpretation, and small business development," says Bingham. She points out that 13 percent of Montana's visitors go to Native American sites every year, according to an Institute for Tourism and Recreation Research survey.

Bingham believes the number of visitors will grow with more communication, marketing, and planning for tribal tourism. For packaged tours, MTTA develops training and marketing. "Packaged tours are great because they bring in a variety of partners, are designed to play upon the strengths of a community, and allow the community to go at their own pace," says Bingham. MTTA's Web site, www.bigskytribes.com, has a calendar of events, a visitor's gallery, and a recommended book list about Montana's tribes. MTTA has taken a leadership role to represent American Indian interests in the Lewis and Clark Bicentennial Signature events through the summer of 2006 in Montana.

In Pablo, the first Gathering of Artists, which it is hoped will become an annual event – an arts and crafts market for American Indian artists of Montana – offered low-cost spaces for craftspeople. Last summer's well-attended gathering, hosted by the People's Center, was an eye opener for Bingham. "There is a definite interest in Indian art in Montana. But the market and the artists need more opportunities to create a permanent place for Indian artists in Montana's economy," she says. "The process of developing tribal tourism takes time. A lack of infrastructure makes it hard to be market ready," Bingham continues. "Yet it is important for the tribes to play upon their strengths: vibrant cultures, history, art, and beautiful scenery. Many cultural treasures exist here."

Each reservation in Montana is unique and has its own attractions. Many scenic wonders and guided tours are found on the

Blackfeet Reservation, which borders Glacier National Park. The Museum of the Plains Indian, St. Mary Lake, and Camp Disappointment await visitors in the western part of the state. To the south, the Flathead Reservation, home of the Salish, Kootenai, and Pend d'Oreille (Kalispell) tribes, welcomes visitors to the People's Center, a museum, gift shop, and gallery in Pablo; the Best Western KwaTaqNuk Hotel on the shores of Flathead Lake in Polson; a historic Catholic church in St. Ignatius; and the 18,000-acre National Bison Range.

In eastern Montana lies the Crow Reservation, near the Bighorn Canyon National Recreation area, Yellowtail Dam, Little Bighorn Battlefield National Monument, Apsaalooke Tours, and Chief Plenty Coups State Park. The teepee capital of the world is located at Crow Agency during the annual Crow Fair, which takes place the third week in August. Bordering the Crow Reservation, the Northern Cheyenne Reservation's painted hills glow at sunset while local wranglers at F Heart Ranch or Cheyenne Trailriders take visitors horseback riding.

Up north, Rocky Boy's Reservation, home of the Chippewa Cree, nestles amidst the Bear Paw Mountains, where visitors enjoy winter recreation and limited hunting. Nearby, Snake Butte, a bison range, and the Little Rocky Mountains border the Fort Belknap Indian Reservation. The Assiniboine tribes call Fort Belknap home. In northeastern Montana, the Assiniboine and Sioux tribes of the Fort Peck Indian Reservation hold many powwows and an annual rodeo.

Today's Native tourism facilities enrich all participants. Syreeta Menchago (Santa Ana Pueblo), Tamaya's cultural representative, sums it up: "The best part of the job is teaching people how we live. This way, people won't think we're all alike." ❁



MONTANA TRIBAL TOURISM ALLIANCE WEB SITES

Crow Nation www.crownations.net
 Apsaalooke Tours
www.lbhc.cc.mt.us/atours/index
 Blackfeet Nation www.blackfeetnation.com
 Town of Browning www.browningmontana.com
 Salish and Kootenai www.cskt.org
 The People's Center www.peoplescenter.org

Fort Belknap Indian Community Council
www.fortbelknapnations-nsn.gov
 Fort Peck Tribes www.fortpecktribes.org
 F Heart Ranch www.fheartranch.com
 Montana Tribal Tourism Alliance
www.bigskytribes.com

CLOCKWISE FROM TOP LEFT: North American Indian Days, Blackfeet Indian Reservation; buffalo herd, Fort Belknap Indian Reservation; Horseback riding on the northern Cheyenne Indian Reservation; The annual Custer's Last Stand Reenactment, Hardin, Mont.

PHOTOS COURTESY TRAVEL MONTANA

NATIVE PLACES

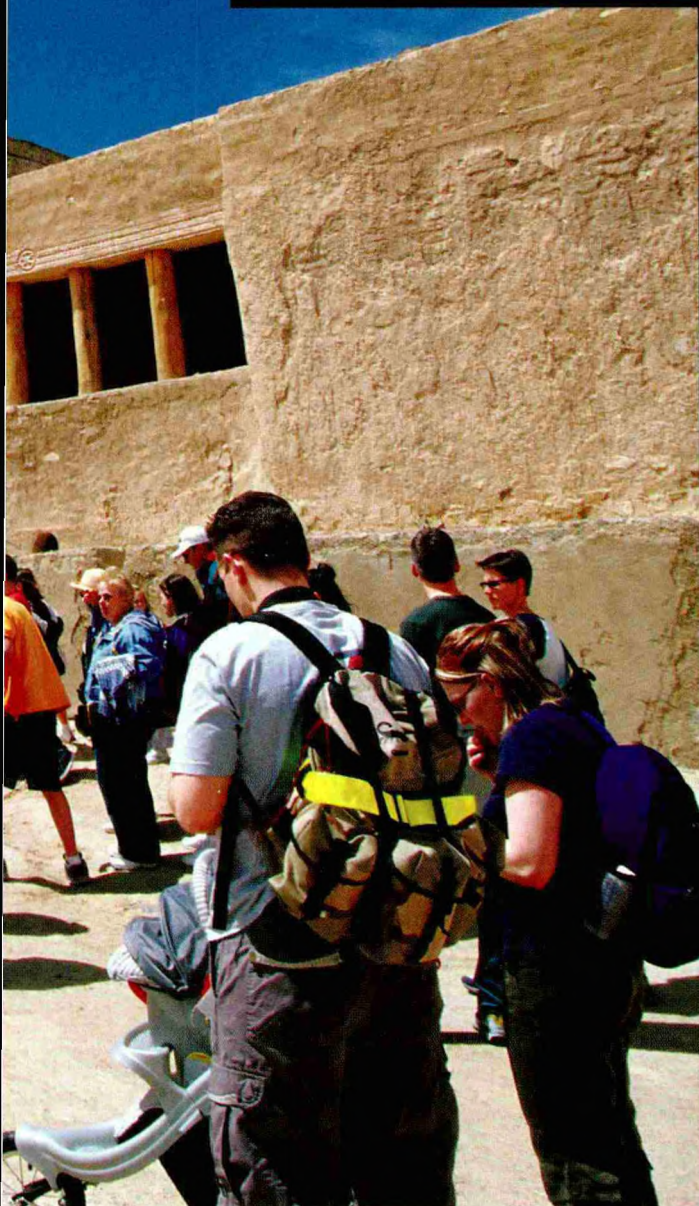
AGE BECOMES HER

AT 1,000 YEARS OLD,
ACOMA IS NORTH AMERICA'S
OLDEST CONTINUOUSLY
INHABITED COMMUNITY

SAN ESTEBAN
DEL REY
MISSION
NO PHOTOGRAPHY
IN THE CEMETERY
THE

BY LYN KIDDER | PHOTOS BY FREDERIC MORAS

NEW MEXICO | ACOMA PUEBLO



"IF YOU'RE AFRAID OF HEIGHTS, DON'T GO DOWN THE Stairway Trail," says Geri Tsethlikai, our Acoma guide. A shuttle bus brought us to the 1,000-year-old village, but in the 1950s, there was no road to the top of the 370-foot-high mesa. Before then, coming to Acoma Pueblo meant climbing.

As we follow Tsethlikai down the narrow street, she tells us that the original houses were three or four stories tall. "They stored food on the first floor, which was the coldest," she says. "The kitchen was always on the top floor, so the smoke could escape. There were no doors or windows on the lower level – they entered the house by ladder."

Acoma is the oldest continuously inhabited community in North America, although only a few people now live there full time. "The old place is very valuable," says Fred S. Vallo, Sr., Pueblo of Acoma's governor. "We go there to renew ourselves. On the other hand, we've diversified our economy and provided jobs for tribal members in our various enterprises."

Guests call the 133-room Sky City Hotel (located along I-40 about 10 miles from the mesa) an "oasis in the desert," says Juanita Johnson, hotel manager. The Southwest decor is enhanced with furniture built by Acoma woodworkers. The hotel, with its pool, hot tub, and exercise room, serves as a base for exploring the Four Corners area or as a welcome stop for travelers crossing northern New Mexico.

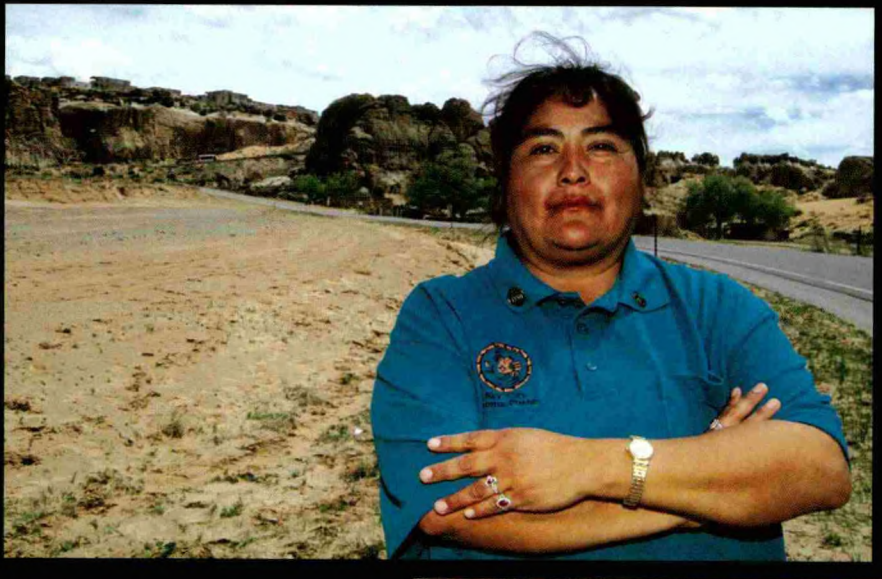
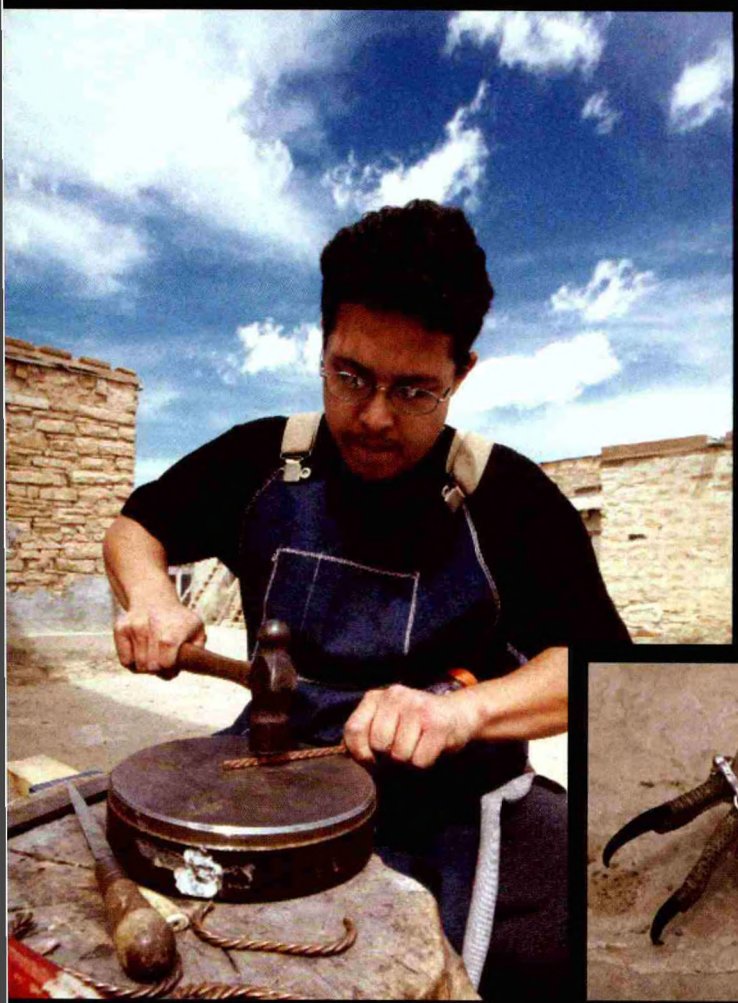
"The water in the hotel's rotunda fountain pours through concrete pots that are replicas of traditional pottery," Johnson explains. "Delores Aragon, one of our best-known potters, painted them."

The Huwak'a Restaurant menu serves traditional favorites like blue corn enchiladas, frybread tamales, and green chile stew. The large Pueblo-style dining room displays examples of Acoma pottery in *nichos* – arched, recessed spaces in the walls.

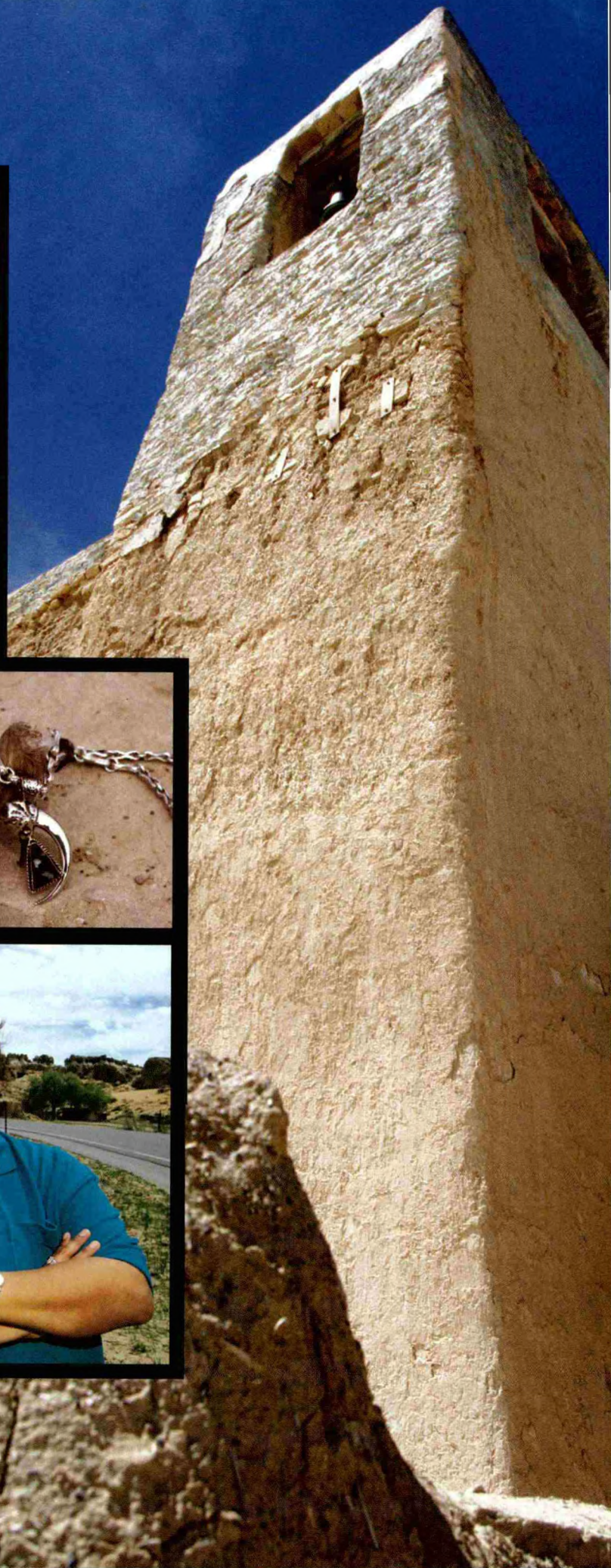
Acoma pottery and jewelry are for sale at the Sky City Cultural Center, at the base of the mesa. The snack bar serves breakfast and

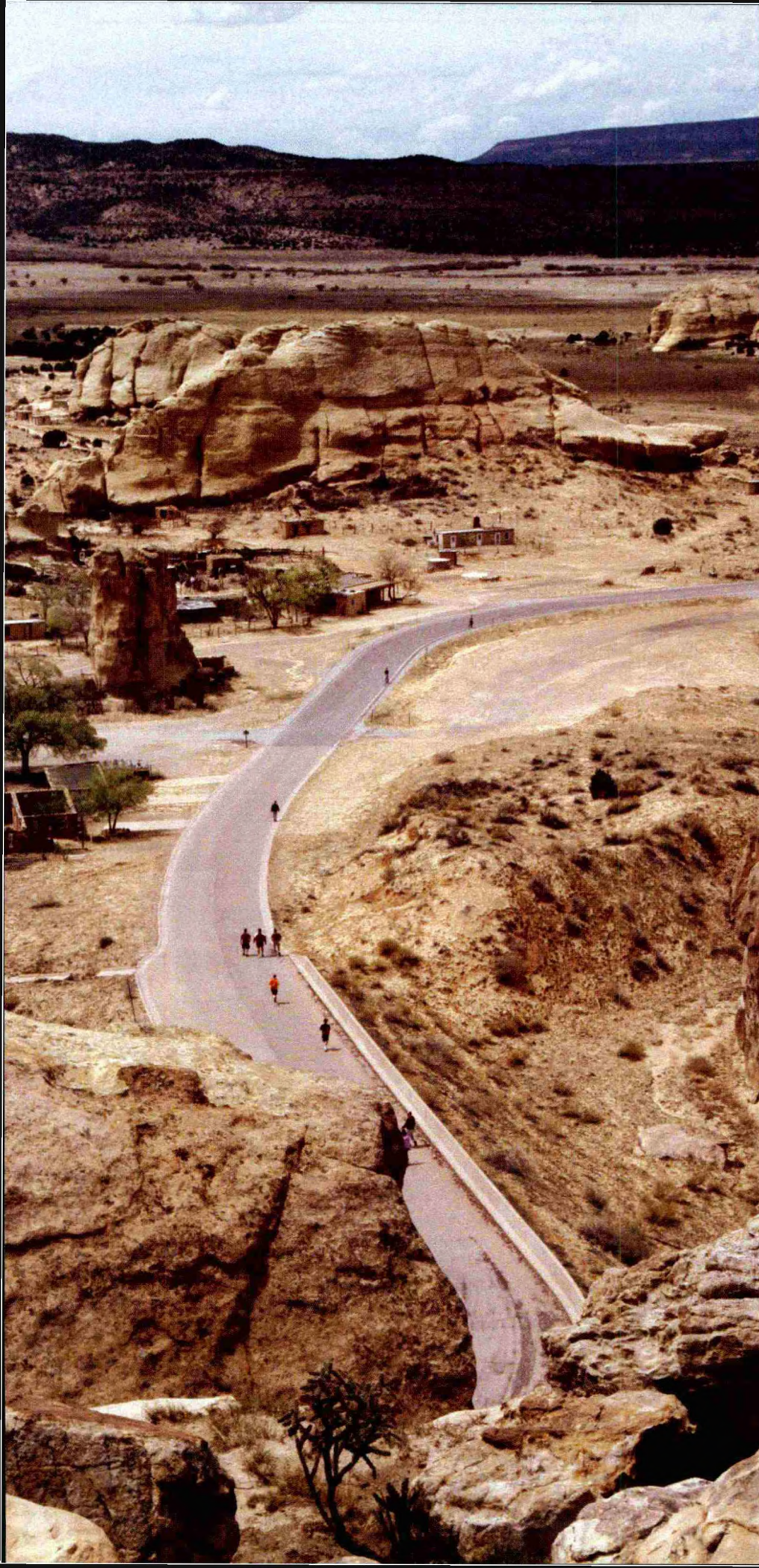
Left: San Esteban del Rey Mission, built in 1629 and completed in 1640 – 20 years after the pilgrims landed. Above: Traditional potter Donna Chee shapes pots from clay she dug herself.

NATIVE PLACES



Clockwise from top left: Metalsmith Dyaami Lewis (Acoma) at work. The bell tower of the Mission; A necklace with eagle claw made by Dyaami Lewis; Tour Guide Geri Tsethlikai(Acoma)





Detail of a carved beam at the Mission.

lunch and – when the weather's good – fresh frybread cooked over an open fire.

Many jewelers and potters offer their work for sale during the tour, setting up a table outside their family homes. The high-quality Acoma pottery has been a source of income for more than a century, and Donna Chino, whose mother and grandmother were potters, continues the tradition. "I made my first piece of pottery when I was four years old," she says. "Seeing my mother and my grandmother working every day, I wanted to do it, too." Chino digs the clay, makes her paints from sandstone and wild spinach, and paints with a yucca stem. "I do everything as they showed me," she says. "I haven't changed a thing."

Acoma is one hour west of Albuquerque on I-40. The Sky City Hotel and Conference Center and the Sky City Travel Center are at Exit 102. The Pueblo of Acoma is 11 miles south of the interchange. Tours of the Pueblo are given all day, every day of the year except June 24 and 29, July 10–13, and the first or second weekend of October. Last tours are given at 4:30 p.m. in winter and 7 p.m. in summer. Admission is \$10 for adults, \$6 for children. A \$10 camera permit is issued to those wanting to take photos. No filming or videotaping is allowed.

Acoma Tourist Visitor Center/ Sky City Cultural Center
800-747-0181

Sky City Hotel and Conference Center, Huwak'a
Restaurant 888-SKY-CITY (759-2489)



ECUADOR | KAPAWI ECOLODGE AND RESERVE

INTO THE GREEN



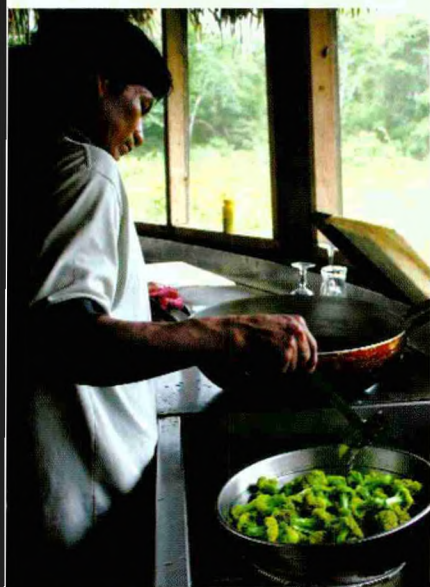
Stepping off the 12-seat airplane onto a dirt runway two degrees above the equator, visitors pause to gaze at the Ecuadorian jungle before exchanging greetings

with the lodge's welcoming party. Philodendron leaves the size of elephant ears, tangerine-toned bromeliad blooms, and brilliant blue morpho butterflies big as a bread slice beckon as the guests walk to a small wooden pier. The hot, moist air hangs like a curtain, and the drone of cicadas is almost as loud as the Cessna's twin propellers were during the 90-minute flight from Quito.

After a 10-minute motorized-canoe ride, the group arrives at Kapawi Ecolodge and Reserve, located near the Peruvian border on the Capahuari River, a tributary of the Pastaza River in Ecuador's Northern Amazon Basin. The lodge is a cooperative venture between the Achuar ("the people of the palm"), a 4,500-member tribe that first had contact with the outside world in the late 1960s, and Canodros, an Ecuadorian tour operator. There are no roads. Transportation is by canoe or foot. The closest town is a two-week hike away.

The lodge, which sits on stilts overlooking a lagoon, has 20 double-occupancy guest huts and two larger structures with dining, library, and bar facilities. Each building's design emulates typical Achuar architecture: thick layers of tagua palm leaves cover the roof, and the supporting balsamo beams are lashed together with vines. Guestrooms have a deck, a bathroom with shower (with solar-heated water), and light fixtures powered by

BY MAUREEN LITTLEJOHN | PHOTOS BY DANNIELLE HAYES



Kapawi staff give guests a complete experience of Achuar culture, from the astonishing flora and fauna of their extraordinary homeland, to the warmth of their hospitality. A visit to the Kapawi Ecolodge promises a truly once-in-a-lifetime experience for travelers seeking an exotic adventure.

solar-generated electricity.

Visits range from three days to a week, and packages include delicious meals (breakfasts include eggs and cereal, and lunch and dinner feature four-course meals with soup, salad, main dish of chicken, beef or fish, and dessert), accommodation, and flights from Quito or Guayaquil. Summer is high season; wet months are February to May. The aver-

age year-round temperature is 75 to 85 degrees Fahrenheit.

At 6 a.m. a wake-up knock summons guests to join outings such as a canoe ride to watch for pink river dolphins or macaws at a nearby salt lick. Guided tours seek out medicinal plants, howler monkeys, tapirs, capybaras (the world's largest rodent, the size of a sheep), leaf-cutter ants, and caimans

(members of the crocodile family that can grow up to 20 feet long).

On excursions to nearby communities, visitors are introduced to Achuar culture, including pottery making, gardening, hunting (with a blowpipe), family life, and spirituality. One day Celestino Antik (Achuar), a 29-year-old guide, takes a group to his village, Kusutkau. Before setting foot in the six-



Kapawi guests on a bird-watching outing

hut enclave, he outlines proper Achuar etiquette. “*Winajai* means ‘Hello, I am entering the house.’ *Wiahai* means ‘OK, I am leaving’ and *makete* means ‘thank you.’ “*Makete* is important to say when offered *chicha* (a porridgelike drink made from manioc, a root vegetable) poured into café au lait-size pottery bowls called *pinink* and offered by the woman of the house.

The group enters the home of Wampiur Pitiur and his wife, Maria Antik, who is also Celestino’s sister. Wampiur sits on a carved

wooden stool, wearing jeans, a T-shirt, and a yellow and red toucan-feathered headpiece. His face is painted with black geometric designs. The two Achuar men engage in *yaitias chicham* – a slow, ritual exchange of news – while Maria hands out bowls of *chicha*. While Celestino translates, Wampiur tells the group of his culture and traditions. The headpiece, he explains, is made from the feathers of birds he has hunted; his face markings are purely decorative.

Before the visitors depart, the women lay

out hand-coiled pottery bowls, woven headbands, palm combs, and necklaces made of seeds, shells, and piranha teeth, all for sale. “*Makete. Wiahai*,” the guests say as they leave the house, pottery tucked under their arms, new jewelry around their necks, and big smiles on their faces. ✱

Contact Kapawi Ecolodge and Reserve at www.kapawi.com and www.canodros.com.



KAPAWI ECOLODGE AND THE ACHUAR

In 1991 an alliance called FINA (Achuar Federation of Ecuador) was formed to fight off encroaching oil companies that threatened Achuar territory (2,702 sq. mi.) with pollution and destruction. In 1993 FINA approached Canodros (which also conducts cruises to the Galapagos Islands) to build a sustainable lodge that would provide an ecofriendly jungle experience and a way to make known the Achuar’s situation and help preserve their way of life. Completed in 1996, Kapawi Ecolodge provides the Achuar with hotel operation training, and they will take over completely in 2011. Kapawi Ecolodge is the recipient of the 2000 Conservation International Ecotourism Excellence Award.

KENNETH JOHNSON

MUSCOGEE/SEMINOLE METALSMITH

SUNSPIDER SERIES

dramatic three inch wide silver cuff set with black diamonds and ruby



studio 505-473-5365 • www.kennethjohnson.com

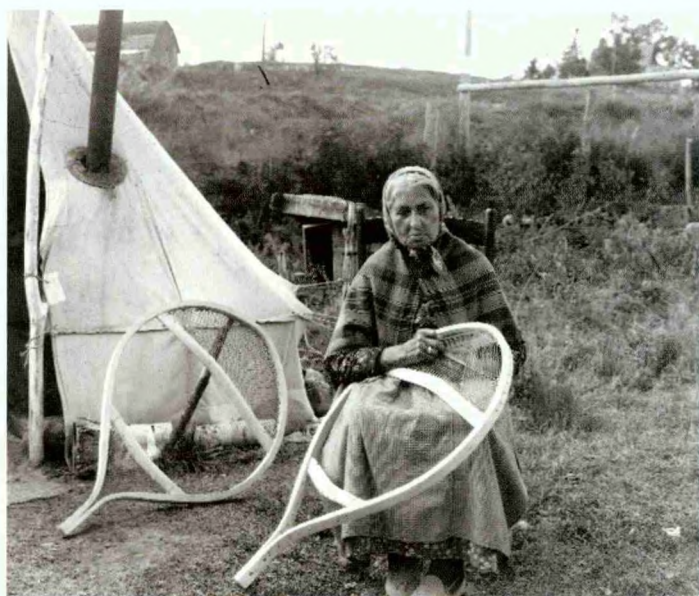


PHOTO BY CANADIAN NATIONAL RAILWAYS

SNOWSHOES

North American Indians of the Northeast, sub-Arctic, and Northern Woodland culture areas invented snowshoes so that they could travel on top of the snow in the winter — a much easier method than shoveling it to break a trail. They bent wood to form a frame and filled it with netting made from sinew. Then they fastened the snowshoes to their feet with leather. Modern snowshoes retain the design of this ancient American Indian invention.

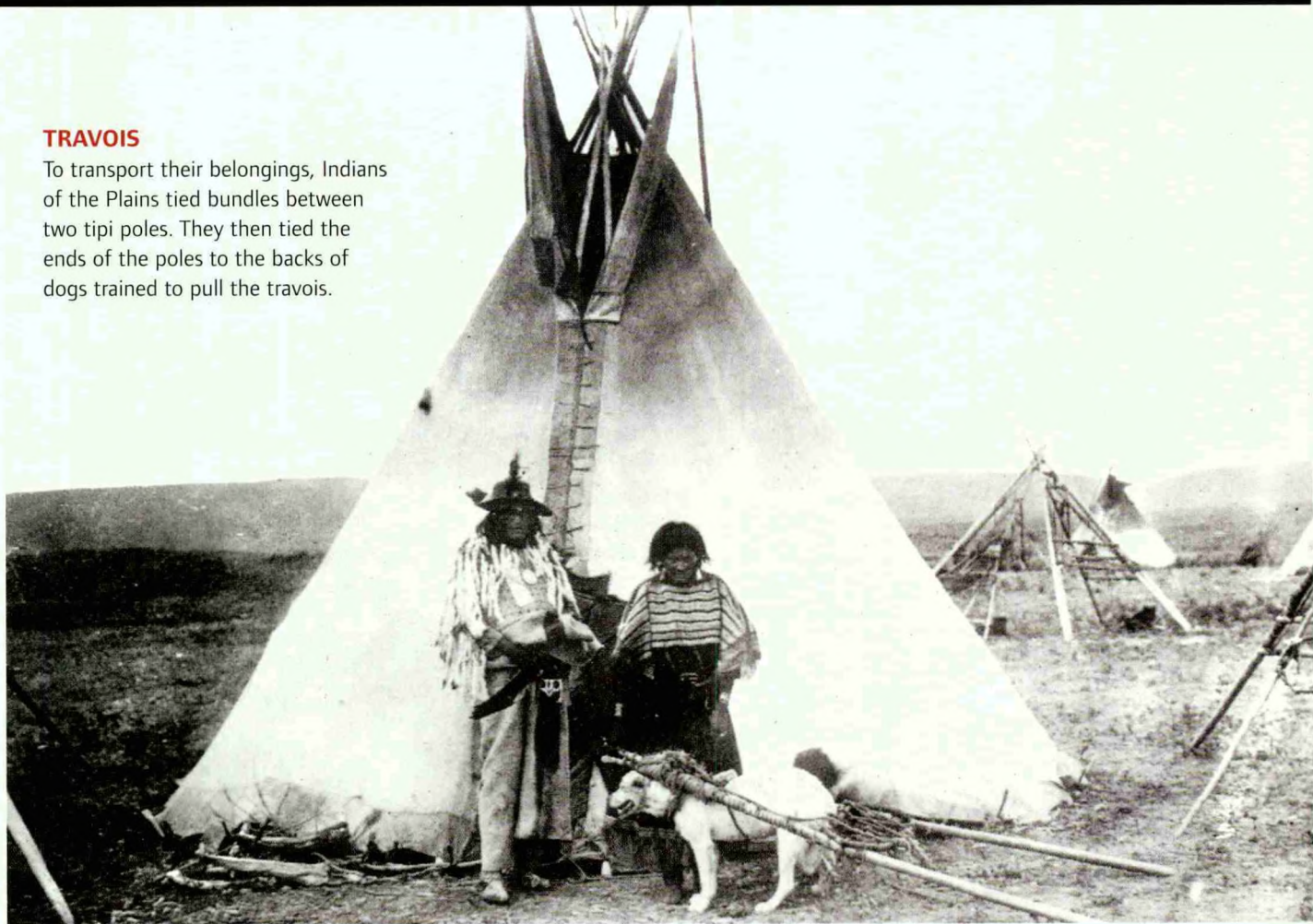
TRAVELING

Traveling and cultural tourism have long been central to American Indian life. Throughout the Americas, Indians walked in search of food and agreeable climates. Besides traveling to hunt, Native people journeyed to trade goods with other tribes. They built an extensive network throughout the American continent and made pottery, jewelry, and art to trade with visitors from many miles distant. They exchanged ideas, technologies, and culture as well.

BY EMORY DEAN KEOKE AND KAY MARIE PORTERFIELD

TRAVOIS

To transport their belongings, Indians of the Plains tied bundles between two tipi poles. They then tied the ends of the poles to the backs of dogs trained to pull the travois.



IN STYLE



TOBOGGANS

The Anishinabe people of the upper Midwest made flat narrow sleds for winter travel. They made these toboggans by boiling strips of wood and bending them. Both people and dogs pulled the toboggans. Today toboggans are used mainly for recreation.



PHOTO BY DR. VICTOR WOLFGANG VON HAGEN

TUMLINES

American Indians wore straps worn across the forehead to support heavy burdens carried on their backs. In North America, Indians used tumplines as they portaged canoes between rivers.



PHOTO BY NMAI PHOTO SERVICES STAFF

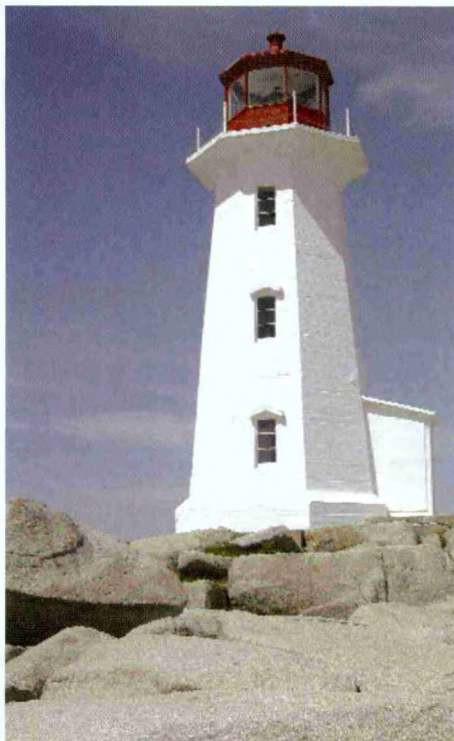


CRAMPONS

American Indians who lived in the Arctic attached crampsons to the bottom of their mukluks to keep themselves from slipping on ice. In about 1000 B.C. they began attaching small pieces of ivory or bone to the soles of their mukluks.

CRADLEBOARDS

Many Indian infants in North America and the Andes of South America traveled in cradleboards. Some parents wove the baby carriers like baskets; others tied sticks together with sinew to form a rigid frame. Babies rode in a soft pouch made of leather. The boards could be worn like a backpack or leaned against a solid surface when the family stopped to rest.



LIGHTHOUSES

Along the coast of what is now the Yucatan Peninsula, the Maya built stone lighthouses to warn their ocean-going traders of reefs near the shore. The stone structures contained niches for fires — the equivalent of today's electric beacon.

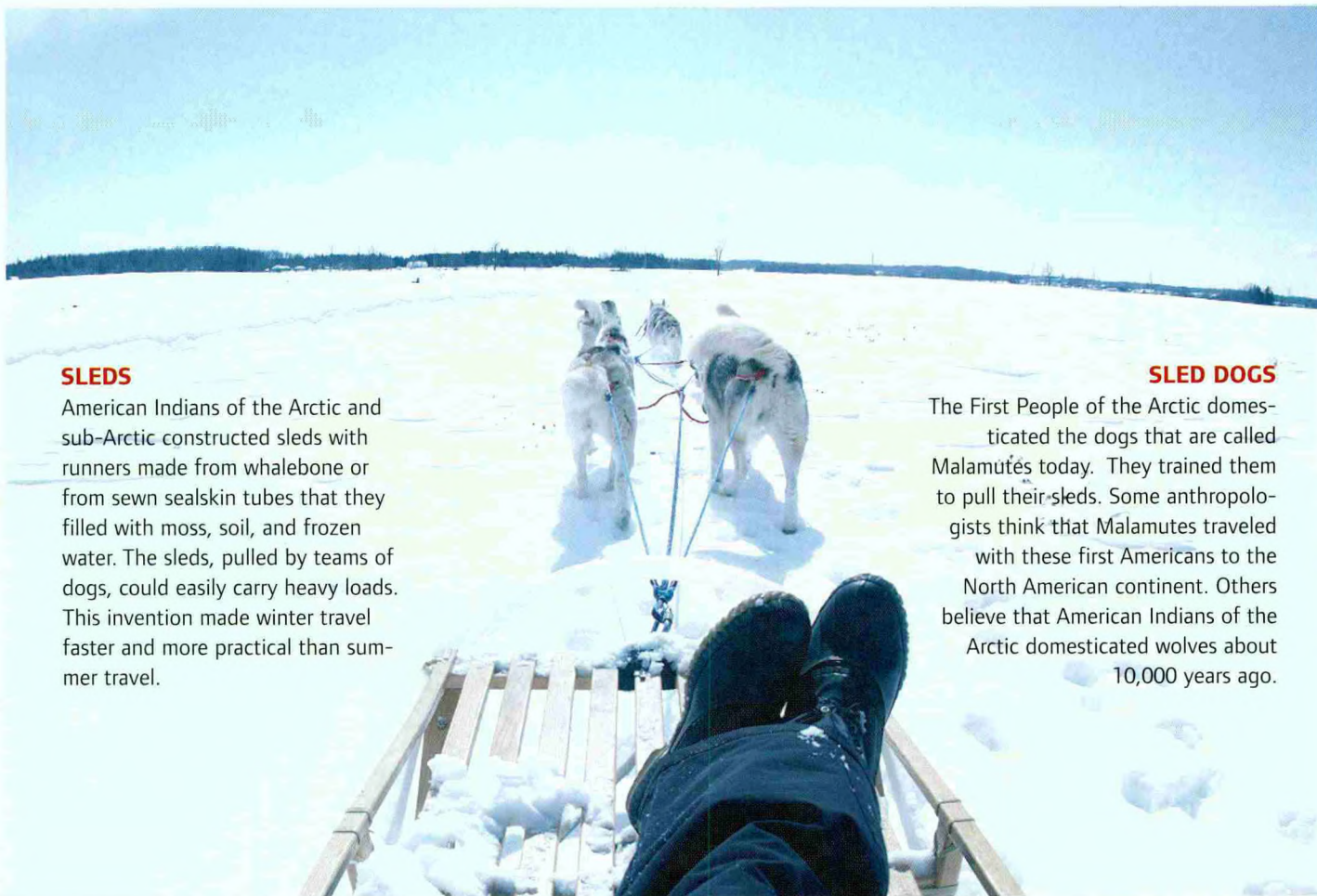
HARBORS

Maya sea traders used areas with naturally sheltered bays as headquarters for their operations. The port cities they established had piers and docks. American Indian engineers built a breakwater with stone slabs set into the ocean floor 120 feet from the shore to create an artificial harbor in Cerritos, Mexico.



PHOTO BY DAVID HEALD

TRAVELING IN STYLE



SLEDS

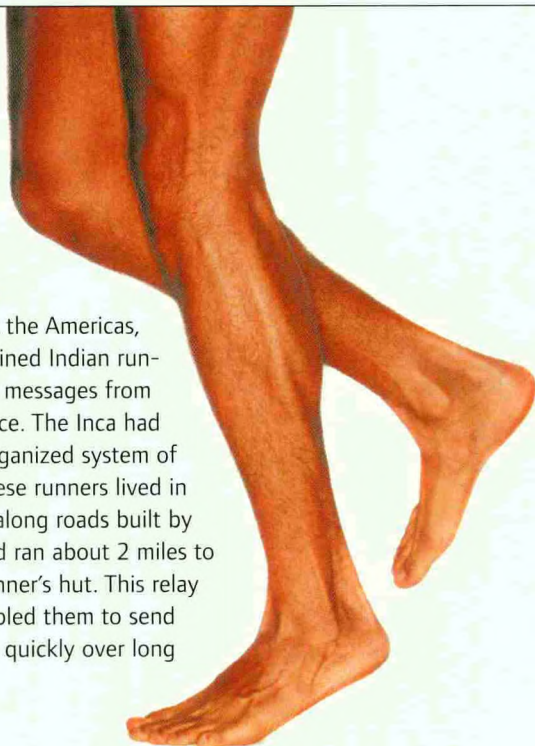
American Indians of the Arctic and sub-Arctic constructed sleds with runners made from whalebone or from sewn sealskin tubes that they filled with moss, soil, and frozen water. The sleds, pulled by teams of dogs, could easily carry heavy loads. This invention made winter travel faster and more practical than summer travel.

SLED DOGS

The First People of the Arctic domesticated the dogs that are called Malamutes today. They trained them to pull their sleds. Some anthropologists think that Malamutes traveled with these first Americans to the North American continent. Others believe that American Indians of the Arctic domesticated wolves about 10,000 years ago.

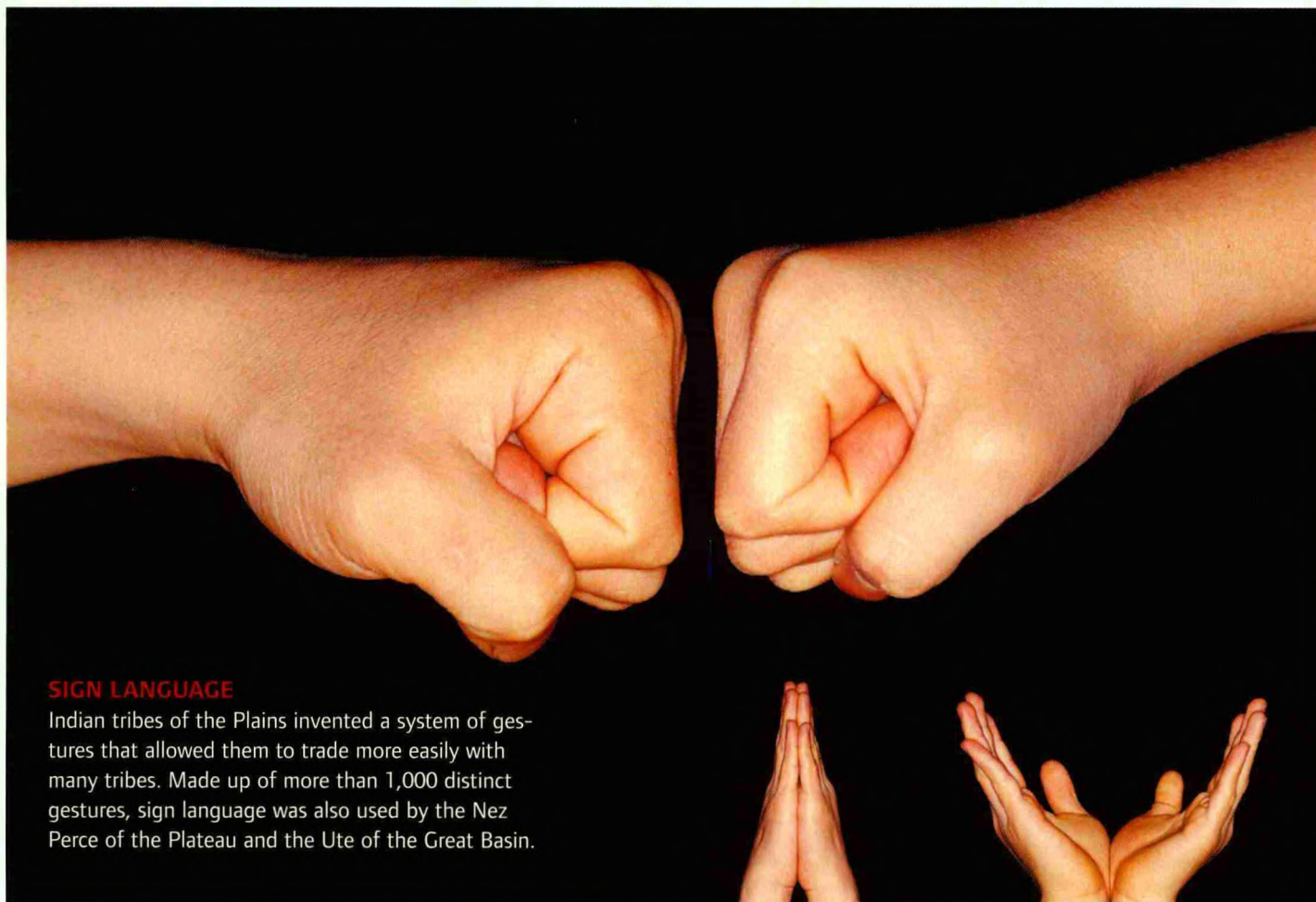
RUNNING

Throughout the Americas, specially trained Indian runners carried messages from place to place. The Inca had the most organized system of runners. These runners lived in stone huts along roads built by the Inca and ran about 2 miles to the next runner's hut. This relay system enabled them to send information quickly over long distances.



ROADS

The most extensive Native road system was that of the Inca, comprising about 140,000 miles of roads. It included bridges, tunnels, and paved causeways. The Maya of Mesoamerica also built roads and paved them with limestone. The Anasazi of North America built about 500 miles of curbed roads in the New Mexico region. The Hopewell people built a perfectly straight, 60-mile-long road between 100 B.C. and 400 A.D. in what is now Ohio.



SIGN LANGUAGE

Indian tribes of the Plains invented a system of gestures that allowed them to trade more easily with many tribes. Made up of more than 1,000 distinct gestures, sign language was also used by the Nez Perce of the Plateau and the Ute of the Great Basin.



MAPS

Indians usually shared directions orally, but sometimes they drew them. Map Rock, near Boise, Idaho, shows petroglyphs of the Snake and Salmon Rivers and their tributaries. The first historic Native North American map was drawn by Miguel, a Plains Indian. He made a map for Spaniards that showed trails, rivers, and villages over a large area of the south central plains.



MONEY

In about 1000 B.C. Indians of Southern California began making uniform shell disks that they used as money. The Aztec used cacao beans as a medium of exchange. Native traders of Ecuador and western Mexico used T-shaped copper coins.

PHOTO BY NMAI PHOTO SERVICES STAFF

TRAVELING IN STYLE

TRAILS

North American Indians cleared an extensive network of trails throughout the continent. The Iroquois trail network ran from Canada to the Carolinas. An Indian trail from Missouri to New Mexico later became the Santa Fe Trail.

TRAIL MARKERS

Indians of North America marked their trails with piles of stones and with signs carved into tree trunks. They also tied branches of saplings so that, as the trees grew, they would form a shape that alerted travelers to the trail's location.

TRAVEL ROUTES

American Indians were such experts at choosing where to locate trails and roads that many modern highways — including much of the U.S. Interstate system — follow the original routes that they laid out.



CHRIS RAINIER/CORBIS

BRIDGES

The Inca of South America invented various types of bridges, including suspension, cantilevered, and pontoon. American Indians of the North American Southeast built wide wooden bridges from planks.



FREDERICK STARR COLLECTION

CANALS

North American Indians who lived in the Florida area built canals that gave them easy access to the ocean. Built in circa A.D. 200 near Lake Okeechobee, one of these canals used a system of locks to raise and lower water levels. A century earlier, Native people of central Mexico began creating artificial islands for growing crops. They used the canals that separated the islands to ship food to markets in nearby cities.



KAYAKS

The Inuit stretched seal or walrus skin on frames they made from wood and whalebone. They moved these highly maneuverable, one-person boats through the water with double paddles — another American Indian invention.



INFLATABLE RAFTS

The Inca gathered guano (fertilizer from bird droppings) from coastal islands. In order to float the heavy loads to the mainland, they filled sealskins with air and tied them to the underside of rafts, thus inventing the pontoon boat.

OCEANGOING RAFTS

South American traders traveled across the ocean to Mexico on rafts that they made from balsa wood. They used cotton sails to catch wind that sped the rafts across the water. Maya traders also used large wooden rafts to trade with Indians of the Caribbean.

REED BOATS

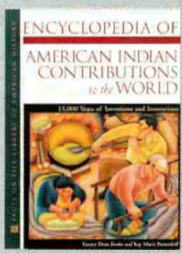
Along the coast of Peru, Indians traveled near the shore on boats made of tied bundles of reeds. Because these boats pointed upward at the back and front, they rode atop the waves, much as modern surfboards do.



PHOTO BY FREDERICK JOHNSON

CANOES

American Indians used dugout canoes made from large hollowed logs. In the early 1500s, the Indians of the Northeast constructed canoes made from birch or elm bark over a white cedar frame. Because these canoes were light enough to be portaged across the land between streams and rivers, the Indians were able to develop a network of river routes that stretched for hundreds of miles.



Emory Dean Keoke and Kay Marie Porterfield are the authors of *American Indian Contributions to the World: 15,000 Years of Inventions and Innovations* (Checkmark Books, an imprint of Facts on File, Inc., 2003) and *American Indian Contributions to the World*, a five-volume set written for grades 3 to 6 (Facts on File, Inc., 2005).



NATIONAL MUSEUM OF THE AMERICAN INDIAN

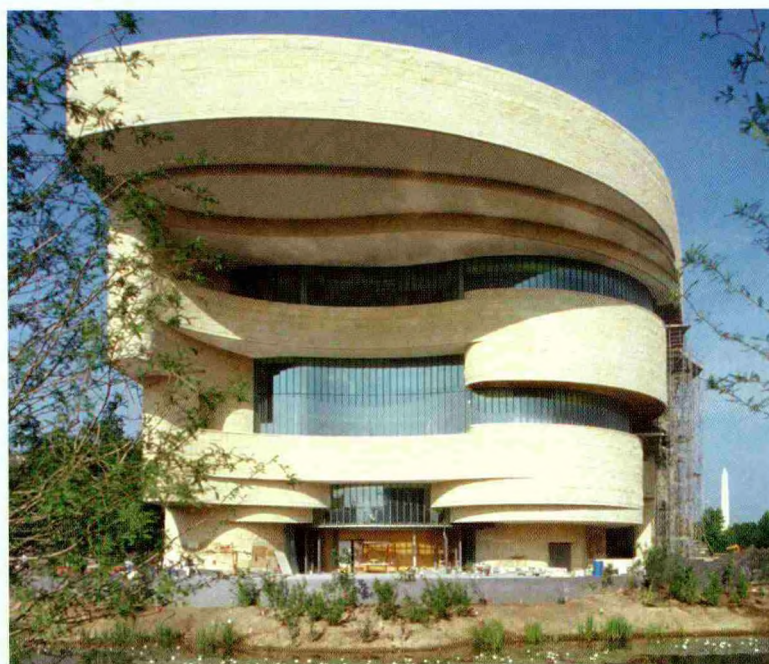


PHOTO BY ROBERT C. LAUTMAN

VISIT

as a Charter Member, and enjoy *preferred access* to the new Museum.*

JOIN or give a GIFT MEMBERSHIP

for as little as \$20 by visiting www.AmericanIndian.si.edu and clicking on SUPPORT, or by calling 1-800-242-NMAI (6624).

CELEBRATE

as a Charter Member throughout the year. Charter Members will receive many valuable benefits.

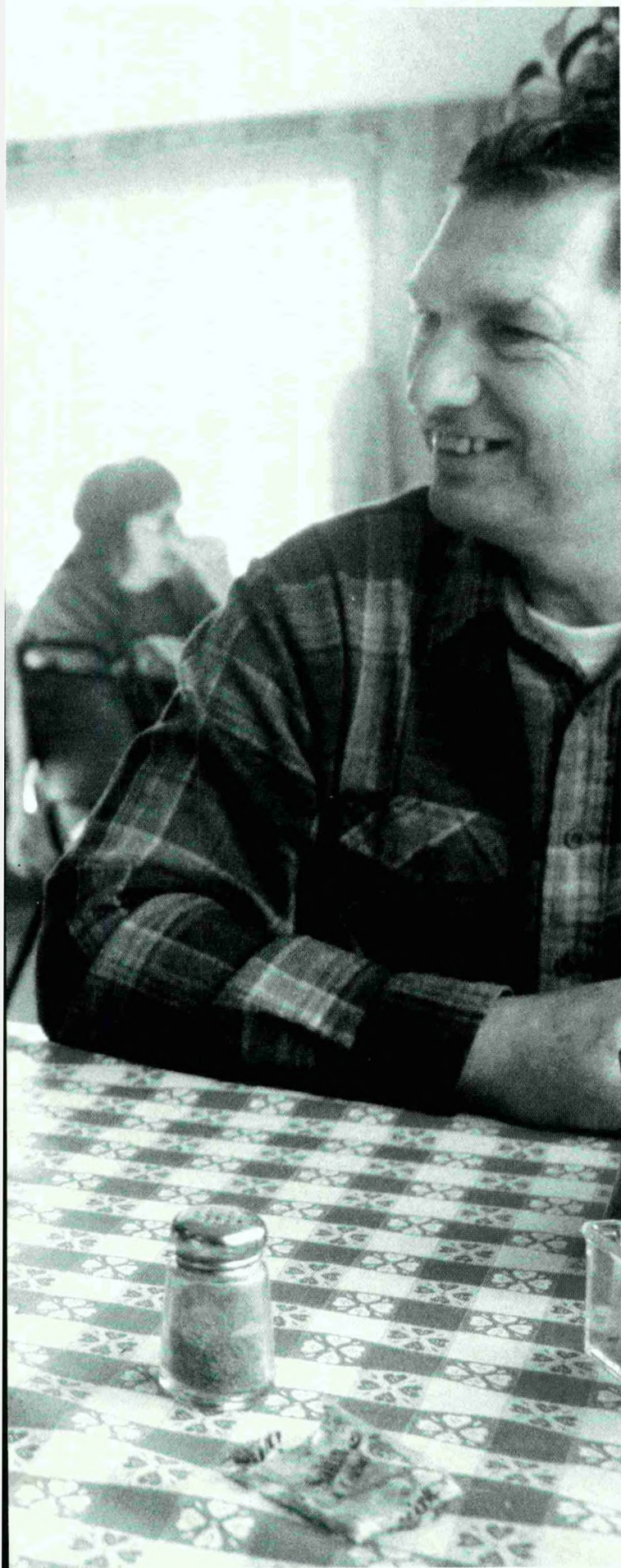
*Non-members can obtain Timed Entry Passes for a service fee by visiting www.tickets.com or by calling 1-866-400-NMAI (6624). For information, visit www.AmericanIndian.si.edu.



Smithsonian
National Museum of the American Indian







CREATING SACRED PLACES

THE INTERSECTION BETWEEN OUR
STORIES AND THE PLACES THEY
ARE TOLD BECOME AN INTRINSIC
PART OF OUR IDENTITY

BY MARK N. TRAHANT

WHEN I WAS A TEENAGER MY FRIENDS and I would occasionally go to a place on Idaho's Shoshone-Bannock Reservation called "the Cedars." It was a lonely place — a place of stories and of reverence. It was the intersection of Land and Story; somewhere we'd go and listen to epic adventures involving the People Who Came Before.

Some of the stories I heard were probably a hundred years old; others might have originated more than a thousand years ago. It doesn't matter to me when the stories took place. It does matter that they had a connection to a single place and that they were passed along to future generations. Consider that very intersection, where a land's tale becomes part of a community, tribal, or family identity.

I can and will take my two boys to the Cedars, and I'll try to remember what I was once told. But is that the end? Have our stories ended in another time? I think not. I believe there are still chapters to unfold and stories to be told from a special place.

When I started thinking about stories of place that come from the last couple of generations, my first thoughts took me to "the Store."

PHIL SCHERMEISTER/CORBIS



When I was a kid, one of my favorite adventures was to tag along with my father or grandfather when they went to the old Evans Trading Post — “the Store” — for coffee. This was where you could buy bread or beaded moccasins, where you could tell Mr. Evans to put the goods “on the account” and pay later, and where folks gathered for a slow cup of coffee. Mostly, men would sit at a long bar for hours at a time, sipping coffee and swapping stories. The regular customers, like my folks, had mugs with their names on them hanging on pegs on the wall, so they could walk in, grab the cup, and pour their own. The stories were sometimes news, occasionally history, often gossip. It did not matter what the stories were about; the fun was in the way people told stories, not in the particulars of any narrative.

As great as the stories were, Evans Trading Post doesn’t make it as a new-century sacred place. But it does, perhaps, illustrate the difference between a sacred place and a historical marker. “The Store” should have such designation; it was an important gathering spot for people and their stories.

But something happened to the place where people gathered with their names on their own mugs. The mugs have become exhibits, no longer used as punctuation in the telling of stories. “The Store” was sold, resold, and sold again. Folks gathered elsewhere for coffee, and what is now called “The Corner Merc” remains a wonderful old store with a fabulous history.

So if Evans Trading Post is not the modern, connected, sacred place, it might still, one day, become that. We shall see. It all depends on what stories continue to be told.

But what else is out there? Where might Story and Place connect? I know one story I will tell my children. It’s a family story, about land — and loss. During World War II, my grandfather volunteered for the Navy. He was sent on a ship to the Pacific. My grandmother worked in a munitions plant for part of the war in Pocatello, but eventually she moved to Chemewa Indian School, where she worked (and juggled four boys) for the remainder of the war.

My grandfather’s 160-acre allotment was in an area

of the Fort Hall Indian Reservation called the Michaud Flats. It was good farmland, although my grandfather wasn’t much of a farmer — he mostly leased his land to larger-scale operations. But when World War II started, the U.S. Army had other plans for this flat, sandy soil. It would make a perfect air base.

The land was condemned and my grandfather was given a check — and a promise. He was told that at the end of the war, once victory was achieved, he could buy his own land back.

My grandparents believed this promise. The government check was kept in a safe place and remained uncashed during the war years. My grandparents told me they wanted the land back, not the money.

After the war, however, the Army sold the base to the city of Pocatello for one dollar. This is now the Pocatello Airport. The idea that government takes away Indian land is personal in our family, not just something that happened in another time to some other people.

A couple of years ago I was reading a history of the Pocatello Army Air Base published in the *Idaho State Journal*. The newspaper said: “Sixty years ago the land 7 miles northwest of Pocatello known as the Michaud Flats was nothing more than sagebrush, part of the Fort Hall Reservation. Then two Army engineers made an inspection of the site and worked on the construction of a U.S. Army Air Base started in May 1942.”

Nothing more than sagebrush. A part of the reservation.

But for me and my family, this is the intersection of a sacred place with a story of loss. My grandparents were never bitter. It was all a matter of fact, something that happened; a story to be told.

My family and I occasionally land at Pocatello Airport. They know the story (and are probably tired of hearing it). We know this land represents an unjust loss. We know that stories of land loss and corruption are recent history, not just relics from past centuries. We know the land has stories to tell.

Still.✱

Mark Trahant (Shoshone-Bannock Tribes of Idaho) is editor of the editorial page at the *Seattle Post-Intelligencer*. He and his family live on Bainbridge Island, Washington.

“ I KNOW ONE STORY I WILL TELL MY CHILDREN. IT’S A FAMILY STORY, ABOUT LAND – AND LOSS. ”



NATIONAL MUSEUM *of* THE AMERICAN INDIAN
NATIONAL POWWOW

Aug. 12-14, 2005
MCI Center
Washington, D.C.



Powwow Hotlines:
(877)830-3224
or (301)238-3023

Smithsonian
National Museum of the American Indian

www.AmericanIndian.si.edu

Alanis Obomsawin

In a long and celebrated career, this award-winning filmmaker has given an eloquent voice to Native people fighting oppression

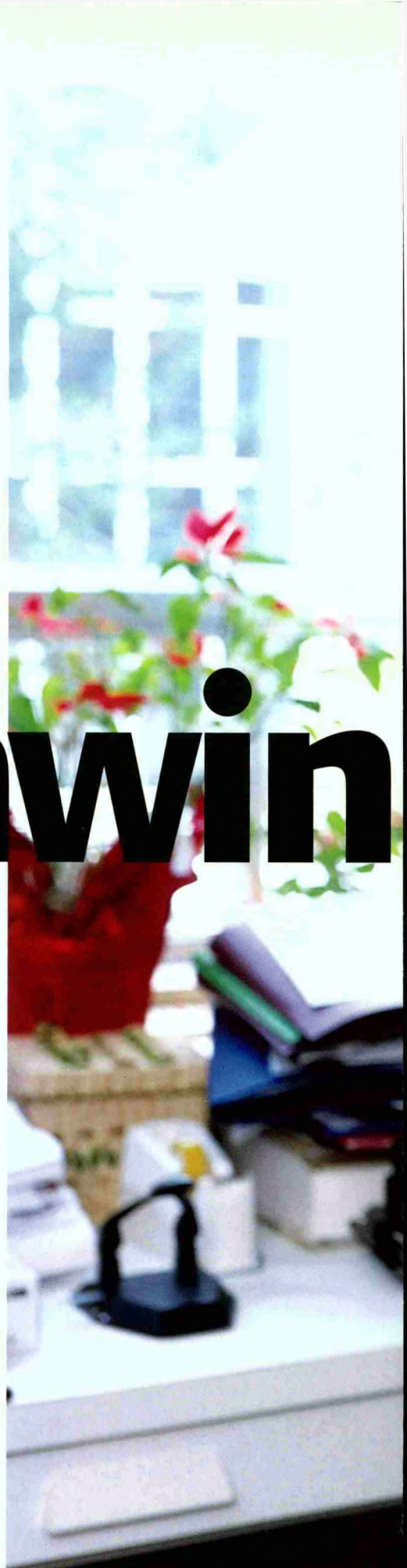
INTERVIEW BY MICOL MAROTTI

ALANIS OBOMSAWIN RECENTLY RECEIVED the prestigious Pioneer Award for nonfiction filmmaking at the 2004 International Documentary Association gala in Los Angeles. Her point-of-view style of documentary filmmaking focuses on the struggles of Native people in Canada. The award-winning film *Richard Cardinal: Cry from the Diary of a Métis Child* (1986) compelled audiences to bring about social change.

The winner of 18 international awards, *Kanehsatake: 270 Years of Resistance* (1993) is the first in a four-part series about the 1990 Oka crisis, chronicling the confrontation between Mohawk people and the Canadian government. *My Name is Kahentiiosta* (1995), *Spudwrench – Kahnawake Man* (1997), and *Rocks at Whiskey Trench* (2000) complete the series.

Born in New Hampshire on Abenaki Territory, Obomsawin moved to the Odanak Abenaki Reserve in Quebec when she was six months old. Here she learned Abenaki Nation history. In the 1960s, she began performing and songwriting, eventually touring in the United States, Canada, and Europe for humanitarian causes. The National Film Board took notice of her unique style of incorporating oral history into song and invited her to make films about her Native culture.

Obomsawin won Canada's two top awards: the Order of Canada and the Governor General's Performing Arts Award. She holds many honorary degrees and is a board member of the Aboriginal Peoples Television Network and the Public Broadcasting Association. She also sits on an advisory committee for Multiculturalism and Issues of Equity at Concordia University.



“

THE MEMORY
OF TERRIFIED
WOMEN AND
CHILDREN,
PELTED BY
ROCKS AS THEY
TRIED TO
ESCAPE THE
CANADIAN
ARMY'S
ADVANCE ON
KANEHSATAKE,
HAUNTED ME.
THEIR STORIES
HAD TO BE
TOLD.

”



Alanis Obomsawin

AMERICAN INDIAN: You recently marked another important milestone in your career. You've just returned from Los Angeles after accepting the 2004 International Documentary Association Pioneer Award on December 10. What does this award mean to you?

ALANIS OBOMSAWIN: I'm usually so preoccupied with making the film that when someone recognizes me for doing what I love, it's rewarding. The films are a record of who we are as a people. The Pioneer Award is significant because it is not just given to me; it is recognition for all of our people.

AI: You have often been a solitary voice in the filmmaking world for the equitable rights of Native peoples, and you have been unapologetic to your critics about your point-of-view documentary film style. Why did you choose this medium?

AO: Documentary filmmaking is the voice of the people; the sound of one person telling another person their stories. My filmmaking process is lengthy because I'm also trying to understand their point of view. When I first meet the person, I bring only a tape recorder. I spend hours listening to get to the heart of the story. Once I know what the story is, I discuss the filming of the interview with my crew. I'm so moved by how people survive all kinds of situations and how generous they are with their stories. Many of these people have not been heard, or their stories have been unintentionally distorted by the media. It's important to stay true to that person's voice.

AI: You have been a longtime producer with the National Film Board of Canada. How did the NFB affect your style of filmmaking?

AO: I would not be here today without the NFB. The NFB is an organization with a 65-year history and mandate to promote culture and to make socially relevant films. They helped me gain the discipline and technique that I needed to include our peoples' culture as a distinct part of Canada's history. It is important for young people to be offered alternative viewpoints, especially young people who think they do not have a future. When I started in the 1960s, I sang with groups about our Abenaki culture at schools. In 1964, I was already a fashion model but I was also doing things like preparing soup on TV and selling my recipes for 25 cents to raise money for a swimming pool for the Odanak Reserve.

It was during this time that I met a filmmaker named Ron Kelly. His film short, *Alanis*, caught the eye of Joe Koenig and Bob Verrall at the



NFB. They asked me to consult with them. After my first consulting project, we moved on to create educational kits — traditional stories on film comprising 35mm film strips and sound recordings on tape. They were used in schools to teach Native history and culture. It was a wonderful tool because I worked with the Native communities near Montreal to create it.

I realized that film was an effective tool for communicating and preserving oral history and that it could also affect social change. After that, they couldn't stop me! To the NFB's credit, they have never censored my films.

AI: In the Oka crisis film series, as well as in *Is the Crown at War With Us?* and *Our Nationhood*, you follow different Native communities' land rights struggles. Why is it important to keep these issues in the public eye?

AO: The Oka crisis was a major turning point in Native relations with the government. I was right in the middle of it, watching it unfold. *Kanehsatake* was a hard, draining film to make because I witnessed

“

DOCUMENTARY FILMMAKING IS THE VOICE OF THE PEOPLE – THE SOUND OF ONE PERSON TELLING ANOTHER PERSON THEIR STORIES. MANY OF THESE PEOPLE HAVE NOT BEEN HEARD, OR THEIR STORIES HAVE BEEN UNINTENTIONALLY DISTORTED BY THE MEDIA. IT'S IMPORTANT TO STAY TRUE TO THAT PERSON'S VOICE.

”

every tense moment of the 78-day standoff. When I finished it, I felt I had to also tell Kahenttiosta's story because even though the standoff was over, the struggle and conflict were continuing. Kahenttiosta was detained an extra four days in jail because the prosecutor did not accept her Aboriginal name. After that film, I went back to Kanehsatake again to tell Randy Horne's story. The memory of terrified women and children, pelted by rocks as they tried to escape the Canadian Army's advance on Kanehsatake, haunted me. Their stories had to be told. Only after *Rocks at Whiskey Trench* did I feel free to move on to another subject. Once people all over Canada saw what happened, they acted to change things. Many members of the government decided to review their procedures. Dialogue opened up on Native relations.

AI: How do you come to choose the stories that you focus on?

AO: I like to tell the story that hasn't been told. We grew up with Hollywood versions of Native history. Native people were either shot at and killed, in cowboy-and-Indian movies, or depicted as dim-witted people. We became invisible. It's not enough to talk about the history; you have to recognize the social and political context. Sometimes you know that a person has not been given an opportunity to tell their story. There have been some cases where my original intent was not to do a film. This happened with my film about Richard Cardinal.

AI: Let's discuss *Richard Cardinal: Cry from a Diary of a Métis Child*. The film is a shocking and poignantly beautiful tribute to a teenage boy who commits suicide at age 17 after being relocated to more than 28 foster homes. It is because of your film that Canada's social services system was re-evaluated in the treatment of Native children. Do you think that the government's actions represent a hopeful sign that things can improve?

AO: Richard's story still affects me today. This is an example of a film that I did not set out to make. I was in Alberta researching and shooting another film. I watched the news and heard the report that a young Native boy had hung himself. The reporter interviewed Richard's last foster parents. They were so upset and disturbed by his death. I decided to talk to them because I didn't want them to regret having taken



him in. They had heard about a need to take in Native children and they decided to help by becoming foster parents. What they didn't know was that Richard had had 27 other foster homes before he arrived. He desperately sought information on his family. The social workers told him that they had no records of where he came from or where his siblings were.

During this time, journalists who first reported Richard's death were pushing for an inquiry. They had a five-day inquiry that I went to. We learned that Richard's social worker was responsible for 100 other cases with placements in an area spanning more than 200 square miles. It became apparent what the problem was: the social workers couldn't handle the workload. After the inquiry, I went to visit Richard's foster parents, who were still haunted by his death. I felt that Richard's voice had not been heard during the process. I didn't want him to be forgotten. I set out to document Richard's life with his brother, Charlie.

At a screening in Edmonton, many of the social workers came to see the film. They were very nervous that I would blame them in the film,

filmography

Charley Squash Goes to Town, 1969

Christmas at Moose Factory, 1971

Sounds of Our People (a series of six films are part of this collection: Old Crow, Cold Journey, Gabriel Goes to the City, Amisk, Mother of Many Children, and Cree Way), 1976

Amisk, 1977

Mother of Many Children, 1977

Canada Vignettes:
Wild Rice Harvest Kenora, 1979

Canada Vignettes:
June in Povungnituk, Quebec Arctic, 1980

Luna, Luna, Luna, 1981

Incident at Restigouche, 1984

Richard Cardinal:
Cry from a Diary of a Métis Child, 1986

Poundmaker's Lodge:
A Healing Place, 1987

No Address, 1988

A Way of Learning, 1988

Le Patro Le Prévost:
80 Years Later, 1991

Walker, 1991

Kanehsatake:
270 Years of Resistance, 1993

My Name Is Kahentiiosta, 1995

Spudwrench, 1997

Rocks at Whiskey Trench, 2000

Is the Crown at War with Us?, 2002

Our Nationhood, 2003



Incident at Restigouche



PHOTOS COURTESY OF THE NATIONAL FILM BOARD OF CANADA

Q + A Alanis Obomsawin

but they were relieved when they saw it. Government officials heard about the film and requested copies of it.

Because of Richard's story, the Alberta government instituted a special registry for both adopted and foster children to be able to track down birth parents and other family members. The government also reviewed the workload for social workers and restricted their area of responsibility.

AI: Describe for us your childhood. How has the Abenaki culture affected your work? Who were your mentors?

AO: It was very difficult for me when we moved to Trois Rivières in Quebec because the culture shock was so great. I had little knowledge of French or English, and I was bullied at school. I learned early that I liked to tell stories. There were people in my family like my mother's cousin

Theo, who lived on the reserve and told stories of my history. My Aunts Helen and Jesse, both of whom were basket makers on the reserve, were very important in my life, too. They really loved me. The time that I spent with them gave me a sense of comfort and a sense of self.

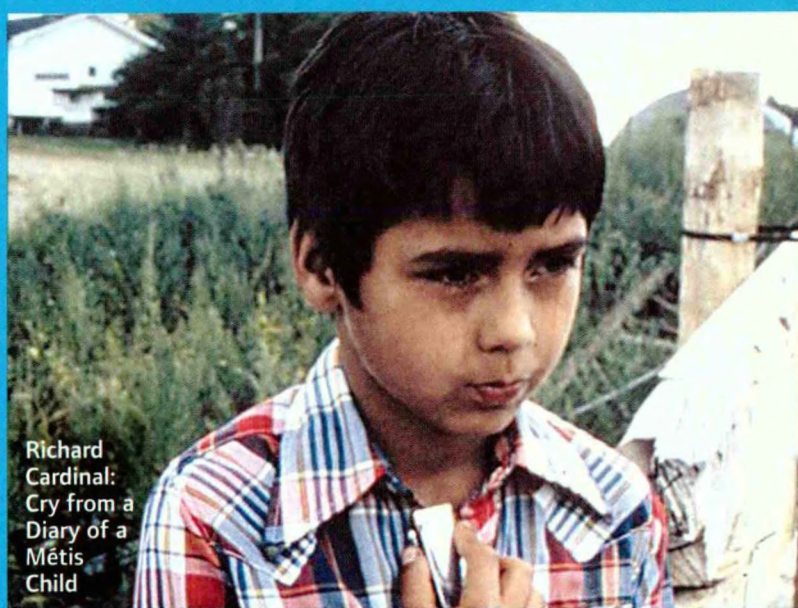
AI: There are many opportunities now for Native filmmakers that did not exist when you began your career. How do you think the filmmaking landscape has changed for Native filmmakers?

AO: There's no comparison to when I started. There are many wonderful programs, not just for filmmakers but also for Native artists and singers in Canada. We have Aboriginal Peoples Television Network, radio stations like Aboriginal Voices Radio, and Native film festivals like ImagineNATIVE.

AI: What future projects are you working on?



Our Nationhood



Richard Cardinal:
Cry from a
Diary of a
Métis
Child



Is the Crown at War With Us?



Kanehsatake: 270 Years of Resistance

AO: I'm working on a project about my people, the Abenaki. As part of this film I wrote an Abenaki children's story set in the animal world... so there are bears and a turtle that figure prominently. It is a live-action film with young people ages 6 to 13 years old playing the roles. Although it will be part of the larger film on the Abenaki, I think it can stand on its own as a film short.

AI: What would you like people to say about Alanis Obomsawin?

AO: I feel honored that I was chosen to do this type of work. It is a privilege to spend time with people and hear their stories. Knowing our history means knowing who we are and what our future will be. I think our future is hopeful. The Native people will have their place again. ✱

Micol Marotti is a producer and freelance writer based in Toronto, Ont.

PATRICIA MICHAELS

FASHION FORWARD DESIGNS INSPIRED BY
CENTURIES-OLD GARMENT-MAKING TRADITIONS



PHOTOS BY LARRY PRICE
STORY BY JASON RYLE

"MY FASHION IS A VEHICLE to build awareness about Native Americans," says designer Patricia Michaels (Taos Pueblo). "Whoever wears my pieces — be they Native American or not — is teaching about our history and especially about our contemporary lives that we are still here." The couturiere from Taos, N.M., is passionate about fashion. "But I'm not doing anything new," she says, "I'm just reviving what Native Americans have done in the past for centuries; creating new applications to garments and experimenting with new materials."

Michaels sees her place in the fashion landscape as that of a teacher inspired by her experiences and the history of Native Americans. While at her first job in the costume department at the Sante Fe Opera

in 1986, she became intrigued with pre-Columbian Native trade. "Taos Pueblo was a large trade center before the Europeans," she states. "Some of the items widely traded were garments that creatively expressed cultures or personal creativity."

Her resolve to pursue her own designs was compounded when she was working part-time in the Anthropology Department at the Field Museum while a student at the Chicago Art Institute. Exposed to the museum's entire collection, Michaels was awestruck by the centuries-old multicultural garment designs she saw regularly. "That time taught me not to have fear of new ways of approaching the fabrication of a garment," she says. "By studying the clothes in the museum, I learned



PATRICIA MICHAELS FELTED SERIES
Silk long-sleeved jersey with silk and
wool-felted flower. Felted wool chain.

ITALIAN TAILOR COLLECTION

Black fox fur and chenille wool
jacket and skirt.



THE CIRCULAR DRESS SERIES

Patricia Michaels industrial hand-painted China silk Apache basket motif dress.



“

BY STUDYING
THE CLOTHES
IN THE MUSEUM,
I LEARNED
THERE ARE
MANY WAYS TO
USE A FEATHER,
LEATHER, OR
WOOL

”

there are many ways to use a feather, leather, or wool; they are not only for headpieces, fringe, or rugs.”

Michaels’ designs are contemporary high fashion, often laden with cultural significance reflecting her sensibilities. One of her wedding dress designs features two molded objects covered in silk, inspired by Apache baskets, that are affixed to the hips to represent the history — and misconceptions — that Native women carry with them. “Traditionally, Native women have had a prominent voice,” she says. “Today there is a misconception that we have lost our influence and this voice in our communities. But this is not true. We are still vital in the family structure and are still the listeners. We still carry our cultures and traditions with us. The world today lacks the ability to hear what an old culture is saying. Our culture is a gift. We maintain it the best we can and then hand it down with new knowledge.”

Another gown features an oversize fingerprint on the front with a Certificate of Indian Blood number printed on the reverse. The anonymous number — given by the United States Government to some registered Native Americans — contrasts with the eye-catching design that emphasizes the wearer’s individuality. Despite the freedom and control she



PATRICIA MICHAELS
LEATHER MESH

Leather mesh tank top and
an Apache print rayon silk
blend wraparound skirt.

PATRICIA MICHAELS PATENT SILK

Plastic and hand-painted black pearl silk rain-coat. Silk and wool-felted hair accessory.



“

TRADITIONALLY,
NATIVE WOMEN
HAVE HAD A
PROMINENT
VOICE. WE STILL
CARRY OUR
CULTURES AND
TRADITIONS
WITH US

”

“

DESIGNING IS
ALL I CAN DO
FOR MY PART TO
SHOW THAT WE
ARE STILL
VIBRANT AND
STILL ALIVE

”

says that designing allows her, she does not employ ceremonial symbols or meanings in her designs, stating: “They’re not rightfully mine to use.”

As a couturiere, Michaels designs to suit her clients. She often changes her designs to fit a client’s personality. “I want people to feel inclusive in the design process,” she says. “Personality can change the meaning and look of a garment. I may use more fabric or a different color to reflect the person I’m designing for.” Her clients are women of all ages. Although she designs primarily for women, Michaels has maintained a small but growing collection for men and is beginning work on a ready-to-wear collection for both women and men.

Some garments can take up to three months to put together. Color features prominently in her designs. “The detail and work can be strenuous, so the colors and tones can keep designing fun,” she laughs. “Native cultures have a lot of color; it’s not often you’ll see a lot of Native people wearing all black.”

Michaels works in and sells from her showroom in Taos, which she opened in 2003. “Native Americans still have so much more to show about who we are,” she says. “Designing is all I can do for my part to show that we are still vibrant and still alive.”*

Patricia Michaels’ studio and showroom are located at 122 Kit Carson Road in Taos, N.M. www.pm-pm.org



MEN'S ATTIRE
Silk linen shirt and
silk linen kilt.

Every Child Deserves a Chance

Futures for Children®

provides that chance through education, mentoring, and leadership



Since 1968, Futures has connected mentors with more than 12,000 American Indian students, building relationships that provide educational encouragement and cross cultural learning

50% of American Indian children drop out of school nationally 95% of Futures for Children students are promoted or graduate

It works because of you

www.futuresforchildren.org (800) 545-6843 9600 Tennyson St. NE, Albuquerque, NM 87122

Yes! I want to mentor an American Indian child

- ☐ I would like to mentor a: ☐ Boy ☐ Girl ☐ Either
- ☐ I prefer a child from the following tribe:
- ☐ Hopi ☐ Navajo ☐ Pueblo ☐ Where needed most
- ☐ School grade level preference _____ ☐ No preference
- Payment Options: ☐ \$35 monthly ☐ \$420 annually
- ☐ Enclosed is my donation to the Mentor Recruitment Fund
- ☐ I want to make a donation of \$ _____
- ☐ Corporate matching gift program (please check with your company for process)
- ☐ Enclosed is my check, payable to Futures for Children
- ☐ Bill my gift to my credit card: ☐ VISA ☐ MC ☐ AMEX

Card No. _____

Exp. Date _____

Signature _____

Name _____

Address _____

City _____ State _____ Zip _____

Home Phone _____ E-Mail _____



COME EXPLORE

Washington State's Secret Treasure

360.432.3851




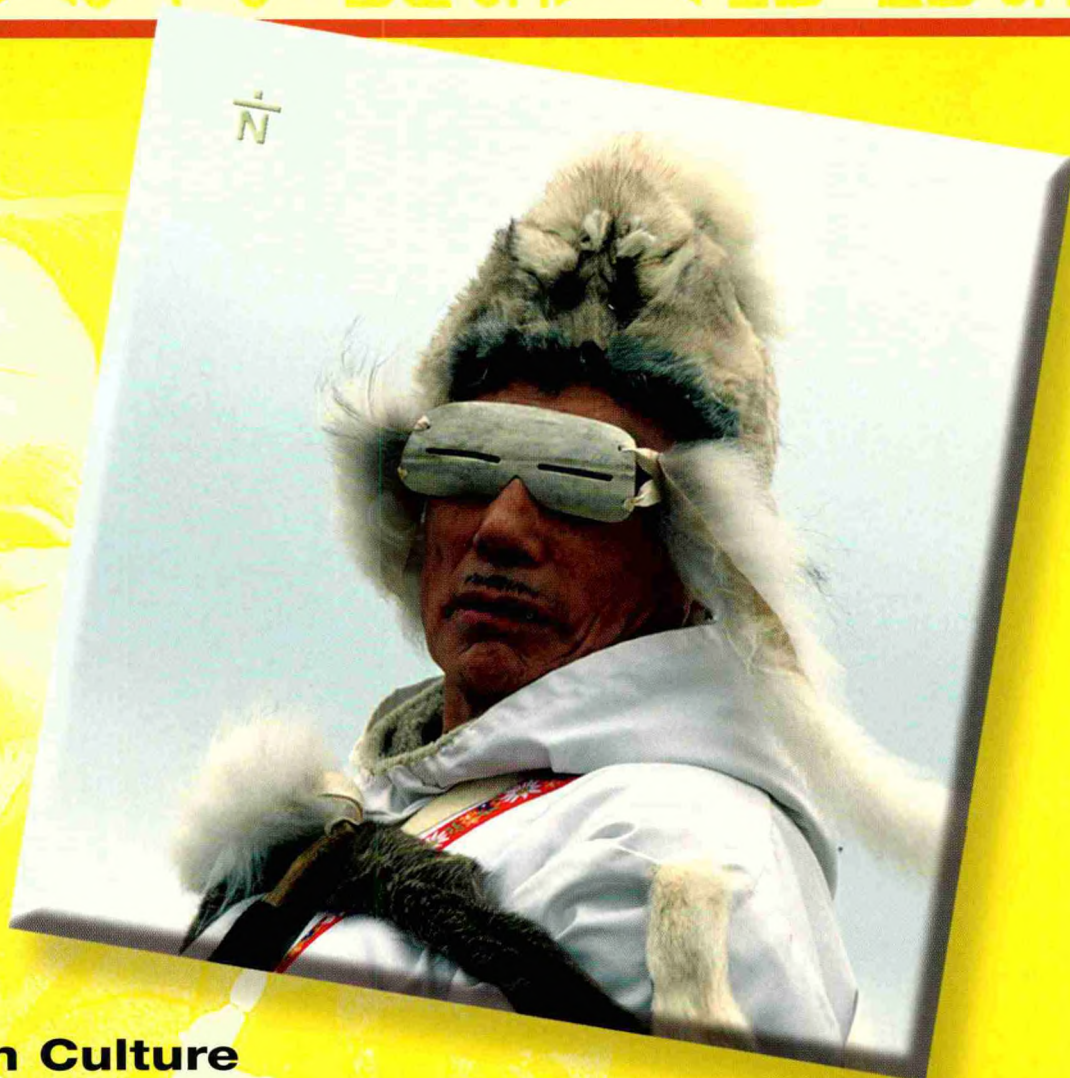
SQUAXIN ISLAND TRIBE

MUSEUM • LIBRARY • RESEARCH CENTER

Nunavut

CANADA'S ARCTIC

UNTAMED  UNSPOILED  UNDISCOVERED



Uncommon Culture

Even in the land of traditional clothing, midnight sun, northern lights, icebergs, polar bears and whales...

A smile is still a smile — even when looking at a herd of musk ox.

Dinner — be it arctic char or caribou stew — still tastes better when it's shared.

And laughter still makes eyes shine — even when they're looking at you through caribou sunglasses.

Come — experience our uncommon culture, and discover what we have in common.



3 HOURS FROM ...

OTTAWA  MONTREAL  EDMONTON  WINNIPEG

Visit our website www.NunavutTourism.com and Explore Canada's Arctic.
Toll Free in North America 1-866-NUNAVUT (686-2888)





HARRY FONSECA

This fiercely independent and varied artist refuses to let others dictate what is Indian, what is authentic and what defines the traditional in his work

HARRY FONSECA IS A PAINTER'S PAINTER. By the late 1970s, Fonseca had produced an icon for Southwestern art with his mischievous and randy creation, the Coyote, a figure drawn from the mythology of the Maidu. The character's enormous popularity emerged alongside public interest in the regional Santa Fe style in architecture and interior decor during the mid-1980s. Because of the commercial success of Coyote, Fonseca desired other challenges and soon demonstrated that the figural style was only one facet of his versatile approach. Influenced by rock art from northern California, the Southwest, and world travels, Fonseca introduced two powerful bodies of work - *Stone Poems* and the enigmatic *St. Francis* series. The large-scale canvases were exhibited internationally in Japan and Germany and established the painter as an important force in the elite and competitive world art market.

BY ALETA RINGLERO

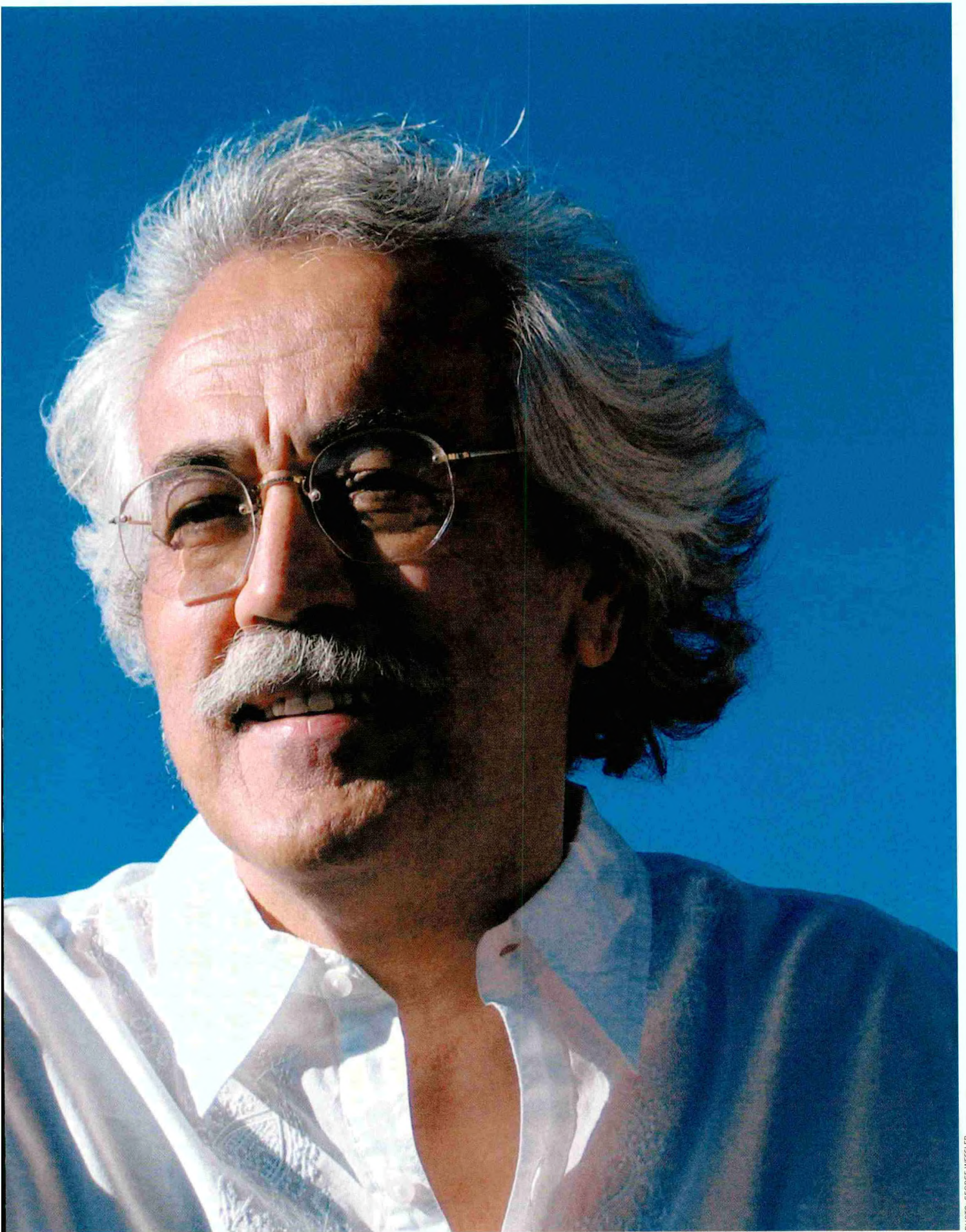


PHOTO: GEORGE WESSLER



PHOTO COURTESY OF THE ARTIST. COLLECTION OF CASINO ARIZONA AT SALT RIVER, SCOTTSDALE

VARIATIONS ON A THEME #13, ACRYLIC ON CANVAS, 1990

Variations on a Theme #13 draws together the familiar textile pattern of a Navajo chief's blanket in combination with the action painting drip technique made popular during the early 1950s. Fonseca's aggressive vision on unstretched canvas presents a formalist statement in his use of line and gesture through pigment splayed across the canvas surface. The artist constructs a minimalist composition with enormous energy and power achieved through broad brush strokes and bold, horizontal bands in a vivid palette of red, blue, and black on white. The striking canvas is one of a pendant pair from works by Fonseca on exhibit in Casino Arizona, Scottsdale.

With the onset of a new millennium, Fonseca's new work reflects a mature style that defies simple classification. Fonseca's vision is influenced by a range of sources from the ultraradical to the dynamic tribal arts of non-Western cultures including African masks, Indonesian carving, and batik. However, it is abstraction and the nonrepresentational techniques pioneered by the New York School of abstract expressionism that articulate the intensity of Fonseca's painting approach.

On unstretched canvases, the artist demonstrates formalist intent, revealing an edginess and vigorous handling of the brush as he contends with the properties of pigment, line, color, and texture. Fonseca is the first to acknowledge that the current paintings unveil their origins in earlier styles. He notes that the progression is integral to his inevitable growth as he ventures in other directions not always identi-

fied with American Indian art. While the contested arena of Native art remains politicized over issues of authorship and representation, Fonseca is not content to let others dictate what is Indian, what is authentic, and what defines the traditional in his work. Do not expect the status quo from the painter for whom art is a profession, not a lifestyle. "The task of the painter is honesty," Fonseca remarks. The quest for self-exploration is one he is yet to exhaust.

Harry Fonseca (Nissinan Maidu) received an MFA degree in painting from California State University, Sacramento. He resides and maintains a studio in Santa Fe, NM. ✻

Aleta Ringlero (Pima) is an art historian in 20th-century American Indian art and a consultant in art acquisitions to casinos and architectural firms in the Southwest and California.



< WILD CHERRIES

ACRYLIC ON CANVAS, GOLD AND SILVER
FOIL PAPER, GLITTER, 2004

Wild Cherries locates Coyote and his partner, Rose, in site-specific reference to the central rotunda of Casino Arizona at Salt River. Acknowledging the positive economic force for change that Indian gaming has created among tribal communities, Fonseca celebrates the casino's art patronage through the antics of his mischievous pair. In one of two canvases commissioned by the casino, the furry critters challenged the artist in unexpected ways. Fonseca found he had become "a little rusty" drawing Coyote, a subject he had not tackled in 10 years. "I realized I had to discover what the reaction was when someone hit a jackpot – and then translate those gestures to animate Coyote." Searching for authenticity, Fonseca undertook several trips to observe casino patrons in action. The result of his meticulous attention to detail is evident in the joyful appearance of the ultimate lucky pair.

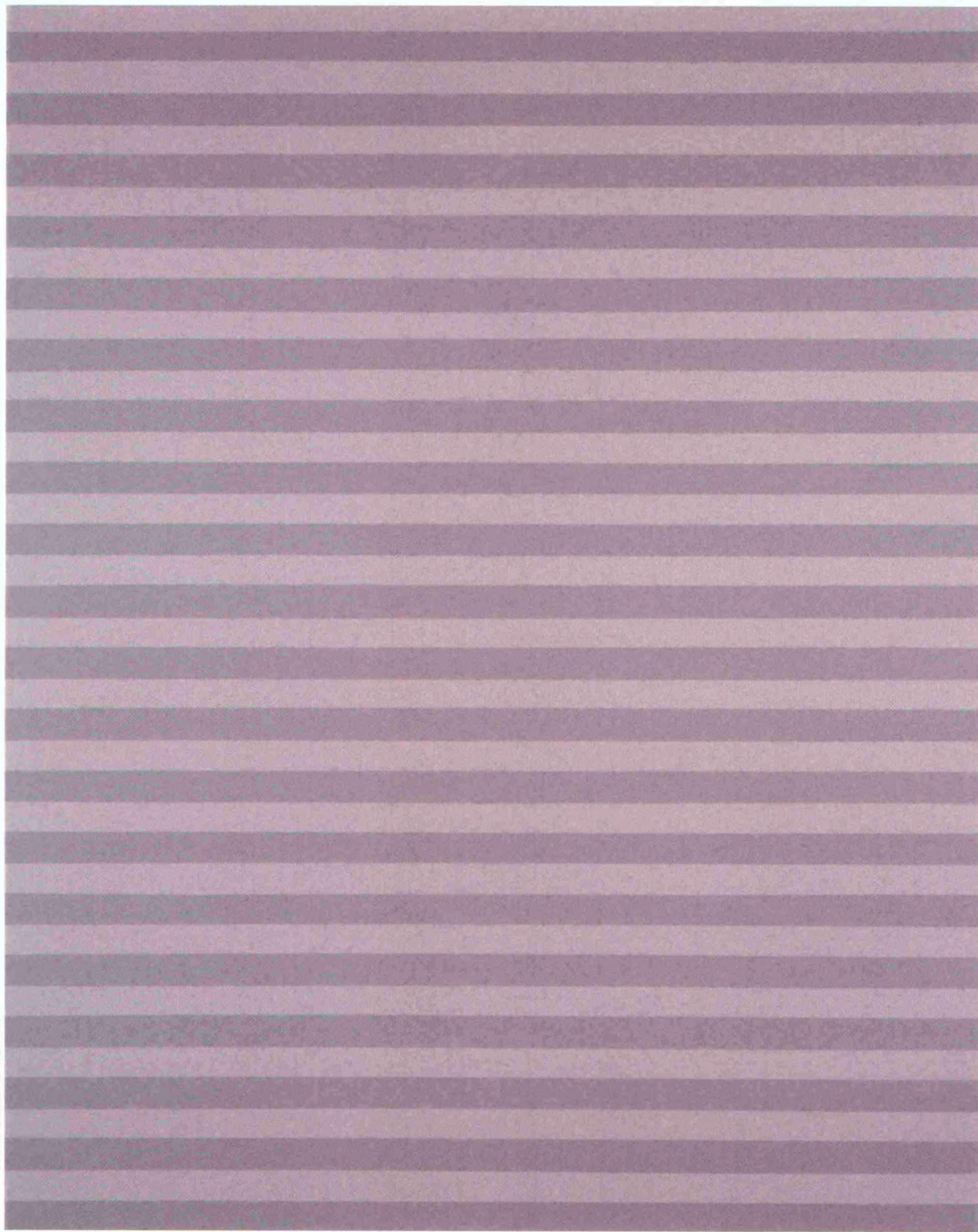


< STUDY FOR SPRING (DETAIL)

THE FOUR SEASONS, ACRYLIC ON PAPER, 2003. COLLECTION OF AUTHOR

Fonseca never overlooks the primary forces of earth, light, water, and fire. A detail from one study for the four-panel series *The Four Seasons* reveals Fonseca working with a brighter tonal palette as he layers pigment on pigment. Signaling the awakening forces of nature with the brilliant color scheme, Fonseca's combination dazzles the eye. The drip sequence layers pigment-building texture from the canvas surface outward. The effect constructs an energetic and dynamic composition. *The Four Seasons* series announces yet another radical shift in Fonseca's evolution, clearly showing the abandonment of his earlier figural style in favor of the action-drip technique. The series was exhibited in a one-man show at the National Museum of the American Indian's George Gustav Heye Center in New York City.

Fonseca 03



GRAY #2, acrylic on canvas, 2000

Parallel horizontal bands and subdued color reveal Fonseca's total shift in a new stylistic direction. Although recognizable elements of Fonseca's interest in the horizontal form remain, the overall composition of *Gray #2* concentrates on a dramatic and observable transformation in linear structure and muted palette. Fonseca's attention is directed to the difficult task of handling the tonal monochromatic gray-on-gray scheme. The canvas is representative of the painter's intense focus on a systematic investigation of color and its subsequent properties as light engages the canvas surface. Austere and serene in its presentation, the painting evokes a meditative quality that contrasts with his earlier action-oriented, gestural forms. Fonseca emphasizes, however, "The linear form is directly linked to my earlier compositions. The works of the past enable me to proceed in unexpected directions in my painting."

HELP YOURSELF WHILE HELPING THE NATIONAL MUSEUM OF THE AMERICAN INDIAN!



BECAUSE OF YOU, we were able to build the Smithsonian's National Museum of the American Indian (NMAI), which opened to the public on September 21, 2004. Now your continued support remains as critical as ever so that we can offer programs to future generations. As you begin your 2005 financial planning, you will want to consider the gift opportunities listed below that will benefit you and provide support for the NMAI.

■ **Cash Donation** You can write a check to the NMAI. Or you can make a donation online with your credit card by going to the NMAI Web site at www.AmericanIndian.si.edu and clicking on "Support." Your gift could be worth even more if your employer matches your charitable gift. If your employer has a matching gift program, simply enclose a form with your check, and we will do the rest.

■ **Securities** You can contribute appreciated securities (stocks, bonds, and mutual funds) that you have owned for more than one year to the NMAI, avoid paying tax on the capital gains, and receive an income-tax deduction for the value of the securities at the time of the donation.

■ **Gift Annuities** You can use cash, securities and/or your credit card to establish this gift opportunity, which will provide you and/or a loved one with income for life, part of which is tax-free, while helping the NMAI fulfill its mission. The chart at right provides a sample of the annuity rates the NMAI offers.

AGE WHEN ESTABLISHED	ANNUITY RATE	ANNUAL PAYMENT BASED ON \$10,000 MINIMUM GIFT
60	5.7%	\$ 570
65	6.0	\$ 600
70	6.5	\$ 650
75	7.1	\$ 710
80	8.0	\$ 800
85	9.5	\$ 950
90 & over	11.3	\$1,130



Smithsonian
National Museum of the American Indian

NAME _____

ADDRESS _____

CITY, STATE AND ZIP _____

TELEPHONE _____ FAX _____

E-MAIL _____

All inquiries are confidential, and the information we provide to you is for illustrative purposes only.

**Yes, I want to support the Smithsonian's
National Museum of the American Indian.**

Please send me the following information:

- ☐ I would like to receive the wording to name the NMAI beneficiary of my Will, trust, retirement plan, or life insurance policy.
- ☐ I have already named the NMAI as beneficiary of my Will, trust, retirement plan, or life insurance policy.
- ☐ Please send me instructions for making a gift of appreciated securities.
- ☐ Please send me information about a gift that will provide me with income based on the following information. Birth date(s) of individual(s) to receive income (month/day/year) _____ and _____. \$ _____ cash, or \$ _____ credit card, or \$ _____ in appreciated securities that I purchased for \$ _____.

Please mail coupon to: Todd Cain, development officer, Smithsonian National Museum of the American Indian, PO Box 23473, Washington, DC 20026-3473; fax to 202-633-6920. Call 202-633-6936, or e-mail plannedgiving@si.edu.

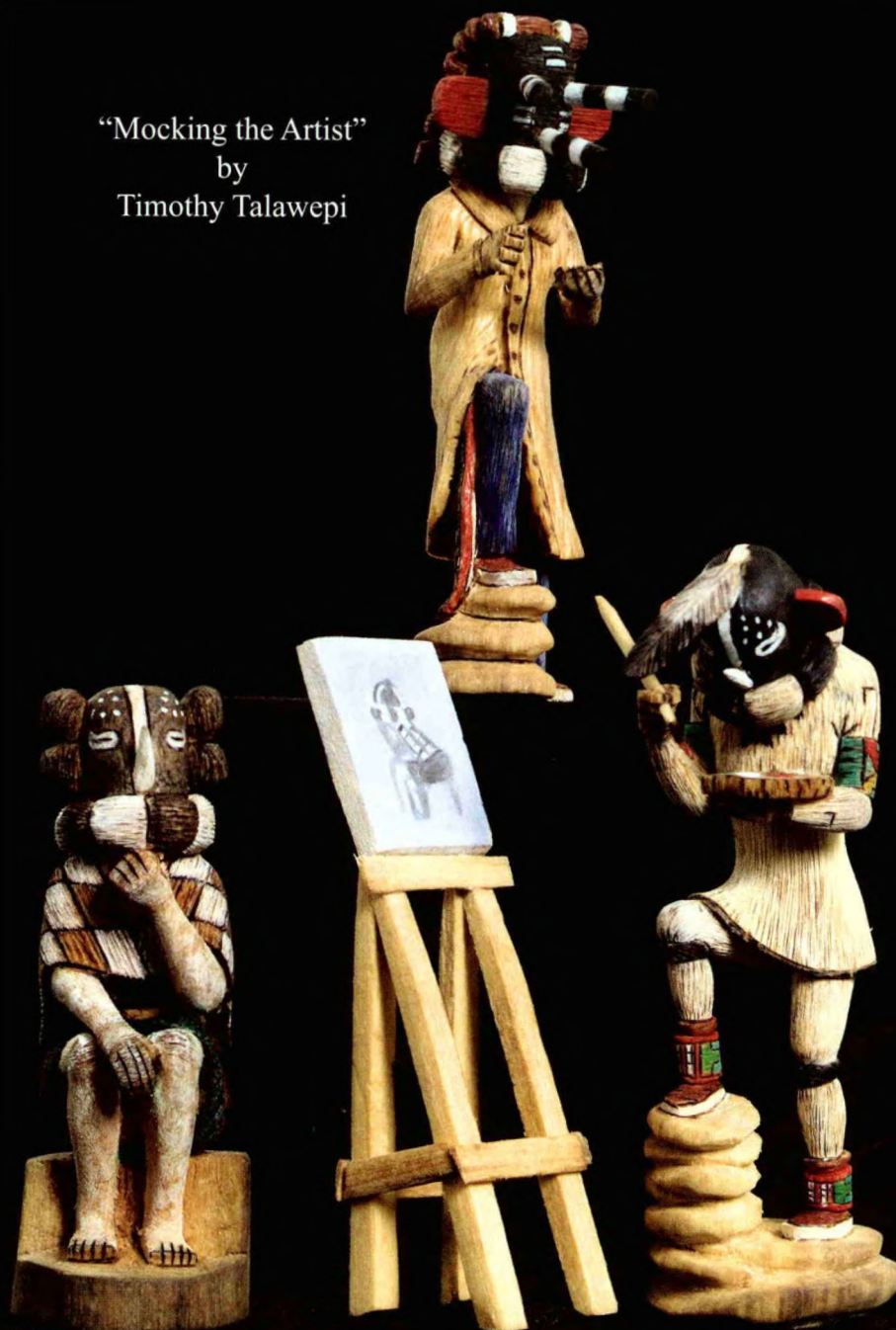
Wright's Indian Art

Supporting Native Arts since 1907

Featuring artists such as:

KENNETH AGUILAR
RICHARD BEGAY
HERBERT BEGAYE
VERNON BEGAYE
ARLAND BEN
JOE BEN, JR
ROLAND BRADY
DELBERT BUCK
JOE CAJERO, JR
CAROLINE CARPIO
FRANKLIN CARRILLO
DANIEL CHATTIN
JOVANNA POBLANO
CHEAMA FAMILY
JOSEPH CORIZ
NUVADI DAWAHOYA
MAMIE DESCHILLIE
PRESTON & DEBORAH DUWYENIE
MICHAEL DUKEPOO
ELK WOMAN-KATHY WHITMAN
JOLENE EUSTACE
FRAGUA SISTERS
CLIFF FRAGUA
MARK WAYNE GARCIA
CHEYENNE HARRIS
TOMMY JACKSON
AL JOE
TONY JOJOLA
WILMER KAYE
MICHAEL LITTLE ELK
NA-NA-PING, MICHAEL GARCIA
FORREST NARANJO
NAVEEK
BEN NELSON, AHN-HIA-OHM
GIBSON NEZ
JANICE ORTIZ
PAHPONEE
MYRON PANTEAH
LONN PARKER, JR
POLEYESTEWA
DYLAN POBLANO
QUAM FAMILY
DANNY ROMERO
SHANA & PATRICK RUSTIN
DEBORAH SILVERSMITH
ROY TALAHAFTEWA
SUE & TOM TAPIA
LYNDON B. TSOSIE
KATHLEEN & ADRIAN WALL
WES WILLIE
ALICE YAZZIE
LEO YAZZIE
ROSIE YELLOWHAIR
STEVE YELLOWHORSE

"Mocking the Artist"
by
Timothy Talawepi



Knife-cut pieces shown are all approx 4" high

1100 San Mateo NE • Albuquerque, NM 87110
866-372-1042 • 505-266-0120 • fax 505-266-0101
www.wrightsgallery.com email: info@wrightsgallery.com



CALENDAR OF EVENTS

FEBRUARY • MARCH • APRIL



Ivory polar bear, by Moses Pungowiwi (Siberian Yupik), on display as part of the exhibit, *Window on Collections*

PHOTO: ERNEST ANDRUSO

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

EXHIBITIONS

OUR UNIVERSES: TRADITIONAL KNOWLEDGE SHAPES OUR WORLD

Fourth level

Tribal philosophies and worldviews, annual ceremonies, and events are highlighted in exhibits on the Denver March Powwow, Day of the Dead, and North American Indigenous Games. Featured communities are Mapuche (Chile), Lakota (South Dakota), Quechua (Peru), Yup'ik (Alaska), Q'eq'chi Maya (Guatemala), Santa Clara Pueblo (New Mexico), Anishinaabe (Hollow Water, Manitoba), and Hupa (California). Objects on display include beadwork, baskets, and pottery.

OUR PEOPLES: GIVING VOICE TO OUR HISTORIES

Fourth level

Historical events told from a Native point of view feature the Eastern Band of the Cherokee Nation (North Carolina), Tohono O'odham (Arizona), Kiowa (Oklahoma), Tapirapé (Brazil), Wixarika (Mexico), Ka'apor (Brazil), Seminole (Florida), and Nahua (Mexico) communities. One display highlights a spectacular "wall of gold," figurines dating from before 1491 along with European swords, coins, and crosses made from melted gold.

OUR LIVES: CONTEMPORARY LIFE AND IDENTITIES

Third level

Objects from contemporary Native communities demonstrate that indigenous cultures are still strongly connected to their ancestral past and communities. Featured are the urban Indian community of Chicago (Illinois), along with Igloodik (Nunavut), Saint-Laurent (Manitoba),

Campo Band of Kumeyaay (California), Kalinago (Dominica), Yakama Nation (Washington), Pamunkey Indian Tribe (Virginia), and Kahnawake (Quebec) communities.

NATIVE MODERNISM: THE ART OF GEORGE MORRISON AND ALLAN HOUSER

Third level

Approximately 200 drawings, paintings, wood collages, and sculptures are showcased from the remarkable careers of George Morrison (Grand Portage Chippewa, 1919–2000) and Allan Houser (Warm Springs Chiricahua Apache, 1914–1994). Most of the works are on loan from private and public collections.

WINDOW ON COLLECTIONS: MANY HANDS, MANY VOICES

Third and fourth levels

Nearly 3,500 items from the museum's collection show the breadth and diversity of Native American objects, including animal-



The Jewelry of Ben Nighthorse on exhibit through April 3, 2005

themed figurines, beadwork, containers, dolls, peace medals, projectile points, and *qeros* (cups for ritual drinking).

THE JEWELRY OF BEN NIGHTHORSE Sept. 25, 2004, through April 3, 2005 Fourth-level conference rooms

Curated by the Center for Southwest Studies at Fort Lewis College, Colorado, this exhibition highlights the role of Ben Nighthorse Campbell as a Native American jewelry artist.

PUBLIC PROGRAMS

MONTHLY PROGRAMS

All programs are held in the Elmer and Mary Louise Rasmuson Theater on the first level of the museum. For evening programs (with asterisks, below), please enter the museum at the south entrance on Maryland Avenue near 4th Street and Independence Avenue SW. Besides these upcoming monthly public programs, additional programs will be held. For a complete schedule, visit www.AmericanIndian.si.edu.

NATIVE WRITERS

All Native Writers programs are followed by a reception and book signing and are moderated by Suzan Shown Harjo (Cheyenne/Hodulgee Muscogee).



Wilma Mankiller Feb. 2, 6:30 p.m.*

The first woman elected principal chief of the Cherokee Nation of Oklahoma, Wilma Mankiller (Cherokee) discusses her new book, *Every Day Is a Good Day: Reflections by Contemporary Indigenous Women* (Fulcrum), which profiles the lives and work of 19 contemporary Native women leaders and activists.

PERFORMING ARTS

Santee Smith

Feb. 18 and 19, 7:30 p.m.*

Dancer and choreographer Santee Smith (Mohawk) and her dancers bring her work *Kaha:wi – She Carries* to Washington for the first time.



IN HONOR OF WOMEN'S HISTORY MONTH

NATIVE WRITERS

Susan Power

March 2, 6:30 p.m.*

Susan Power (Yanktonai Dakota) will discuss her most recent book, *Roofwalker* (Milkweed, 2002) and her career in creative writing.

PERFORMING ARTS

Delphine Tsinajinnie and Georgia Wettlin-Larsen

March 17 and 18, noon

March 19, 1 and 3 p.m.

Singers Tsinajinnie (Navajo) and Wettlin-Larsen (Assiniboine-Nakota) present an array of traditional songs with the accompaniment of hand drums, rattles, and other percussion instruments.

Annie Humphrey

March 19, 2 and 4 p.m.

Singer-songwriter Annie Humphrey (Anishinaabe) presents award-winning songs that address women's issues, the environment, and the struggles, aspirations, and dreams of contemporary women.

NATIVE FILM + VIDEO

March 6 and 8, noon

HOZHO OF NATIVE WOMEN (1997, 28 min.) United States. Producers: Beverly R. Singer (Tewa/Diné) and George Leong. Director: Beverly R. Singer. Produced by Rosenda Reins Productions; University of Oklahoma Native Women & Wellness Conference. Four women in grassroots programs concerned with healing tell their stories.

THE RIGHT TO BE (1994, 27 min.) United States. Director: Harriett Skye (Standing Rock Sioux). Reflections on a life of difficulties and achievements by a mature Lakota woman.



www.dcenvironmentalfilmfest.org
MARCH 10-20, 2005

2005 ENVIRONMENTAL FILM FESTIVAL IN THE NATION'S CAPITAL

MARCH 11 AND 12

For a complete Environmental
Film Festival schedule, visit
www.dcenvironmentalfilmfest.org.

MARCH 11, 6:30 P.M.*

TALES OF WESAKECHAK:

The First Spring Flood (13 min.) and
OKIMAH (51 min.)

MARCH 12, NOON

Collection of Short Documentaries

PUNALKA: EL ALTO BIOBIO (26 min.)

ESTA TIERRA ES NUESTRA/THIS
LAND IS OURS (11 min.)

LA LUCHA DEL AGUA/WATER AND
AUTONOMY (14 min.)

PAATUWAQATSI: WATER, LAND,
AND LIFE (20 min.)

Discussion with Victor Masayesva, Jr.
(Hopi), director of *Paatuwaqatsi* to
follow screening.

EDUCATORS!

Take your students on an electronic
field trip to the museum on
March 22, 2005.

To register for the live broadcast
and pre-show lessons for the
classroom, visit the Web site of our
partner, Ball State University,
at www.bsu.edu/ef.

SAVE THE DATE!

NMAI NATIONAL POWWOW:
Aug. 12-14, 2005
MCI Center, Washington, D.C.



Smithsonian National Museum of the American Indian

EDITORIAL BOARD

Tim Johnson (Mohawk)
Karen Lincoln Michel
(Ho-Chunk)
José Barreiro (Taino)
Leslie Logan (Seneca)
Liz Hill (Red Lake
Ojibwe)
Charlotte Heth
(Cherokee)

James May
(Keetoowah Band of
Cherokee)
Luci Tapahonso (Navajo)
Mark Trahant
(Shoshone-Bannock)
Russ Tall Chief (Osage)

EDITORIAL COMMITTEE

Thomas W. Sweeney
(Citizen Potawatomi)
Millie Knapp
(Kitigan Zibi
Anishinabe)
Terence Winch
Bruce Bernstein
Ramiro Matos (Quechua)
Gabrielle Tayac
(Piscataway)

Gerald McMaster
(Plains Cree)
Marty Kreipe de Montaña
(Prairie Band
Potawatomi)
Helen Scheirbeck
(Lumbee)
Edison R. Wato, Jr. (Zuni)

BOARD OF TRUSTEES

Dwight Gourneau, Chair
(Turtle Mountain Chippewa)
James A. Block
Mark F. Brown (Mohegan Tribe
of Connecticut)
Lonnie Bunch, III
Sheila P. Burke
Peggy Cooper Cafritz
Charles M. Diker
Keller George
(Oneida Indian Nation)
Brian C. McK. Henderson

Norbert Hill, Jr.
(Oneida Indian Nation)
Hon. Daniel K. Inouye
Valorie Johnson
(Seneca-Cayuga of
Okla./Eastern Band of
Cherokee)
Charlene Jones
(Mashantucket Pequot)
Julie Johnson Kidd
Hartman Lomawaima (Hopi)
Henrietta Mann (Southern
Cheyenne)

Nancy Fields O'Connor
(Shawnee/Crow)
Allen Pinkham (Nez Perce)
Mari Carmen Serra Puche
Lawrence M. Small
Faith Smith
(Lac Courtes Oreilles Ojibwe)
Wayne J. Stein
(Turtle Mountain Chippewa)
David Hurst Thomas
Della Warrior
(Otoe-Missouria)
Rosita Worl (Tlingit)

GEORGE GUSTAV HEYE CENTER BOARD OF DIRECTORS

Valerie T. Diker, Co-chair
Charles M. Diker, Co-chair
Barbara H. Block
James A. Block
Wahleah Faulkner Davis
(Cherokee)
Lois Sherr Dubin
John L. Ernst
Margot P. Ernst

George Gund III
Brian C. McK. Henderson
Bradford R. Keeler (Cherokee)
Francesca Kress
Janet C. Krissel
Emily Fisher Landau
Andrew Lee (Seneca)
Ellen Liman

Nancy Fields O'Connor
(Shawnee/Crow)
William A. Potter
Wilbur L. Ross, Jr.
Jane F. Safer
Bernard Selz
Howard Teich

NATIONAL COUNCIL

James A. Block, Co-Chair
Robert N. Snyder, Co-Chair
Randall L. Willis, Vice-Chair
(Lakota/Oglala Sioux)
Lawrence M. Small,
Honorary Chair
Prof. Robert McC. Adams
Elizabeth M. Alexander
Uschi Butler
Peggy Cooper Cafritz
Vincent R. Castro
Richard Cohen
Lynn G. Cutler
Charles M. Diker
John L. Ernst
Jayne Fawcett
(Mohegan Tribe of
Connecticut)

Keller George
(Oneida Indian Nation)
John Guevremont
(Mashantucket Pequot)
George Gund III
LaDonna Harris (Comanche)
Brian C. McK. Henderson
Willie Hensley
I. Michael Heyman
Gene A. Keluche (Wintun)
Julie Johnson Kidd
Gale G. Kohlhaugen
Steven W. Kohlhaugen
Bruce S. Lane
Dorothy McSweeney
William F. McSweeney
Eugene Mercy, Jr.
Constance Berry Newman

Marilyn Norris
Robert Redford
Alice Rogoff Rubenstein
Sargent Shriver
Albert H. Small
Catherine Ann Stevens
Eugene V. Thaw
Stewart L. Udall
C. Howard Wilkins, Jr.
Teresa L.M. Willis
(Yakama/Cayuse/Nez Perce)

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

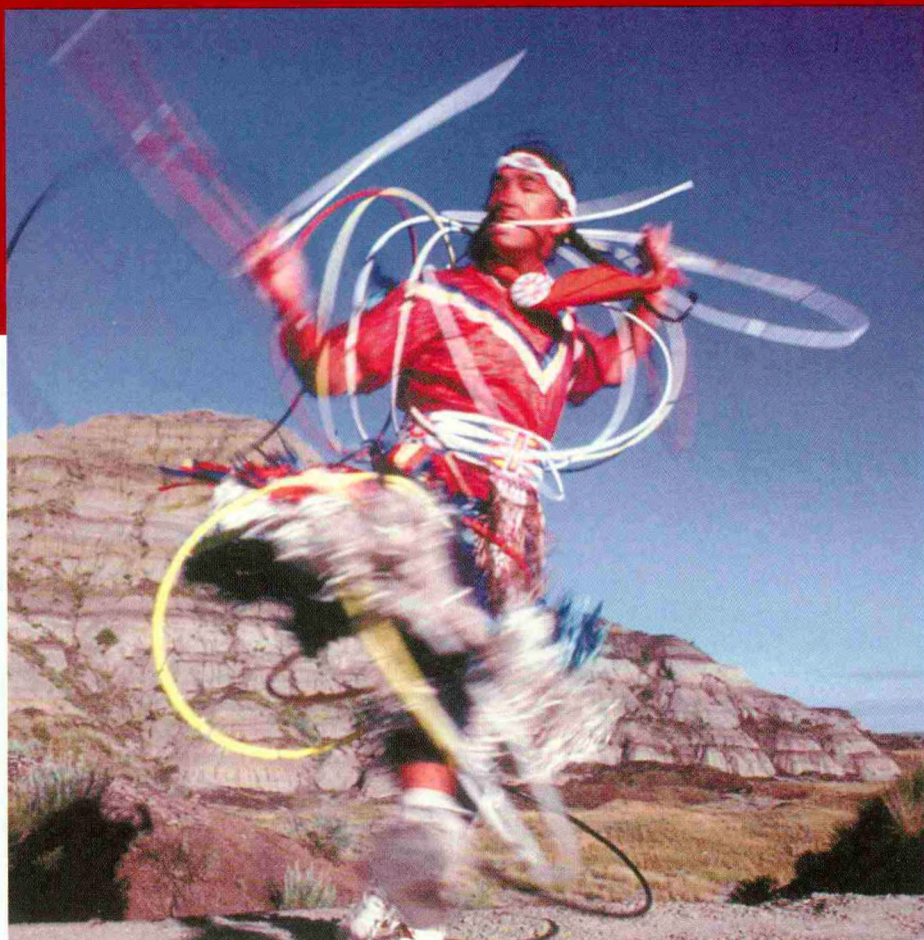
EXHIBITIONS

FIRST AMERICAN ART: THE CHARLES AND VALERIE DIKER COLLECTION OF AMERICAN INDIAN ART THROUGH APRIL 9, 2006

This collection celebrates the rich aesthetics of North American Native peoples through the display of more than 200 objects from the private collection of Charles and Valerie Diker. The organization of the exhibition is based on discussions about the Diker collection with contemporary artists and scholars. The presentation emphasizes the Native voice and reveals the way Native people see the world through their objects.

NEW TRIBE: NEW YORK Jan. 29, 2005–April 9, 2006

This exhibition series features the works of Mario Martinez (Yaqui); his installation will be on display through May 8, 2005. Displayed alongside six new works are 15 retrospective works by Martinez from various private and public collections. The artist has also chosen significant Yaqui objects and images from the museum's collection to include in this installation. Martinez's works are densely layered surfaces and rich palettes that connect cosmic images, abstractions of animal and plant life, and Yaqui traditions. Focusing on mid-career, New York-based Native artists, the series then will continue with installations by Spiderwoman Theater (Kuna/Rappahannock), Alan Michelson (Mohawk), and Lorenzo Clayton (Navajo/Diné).



Kevin Locke performs Saturday, February 26

GEORGE CATLIN AND HIS INDIAN GALLERY

Feb. 26–Sept. 4, 2005

Organized by the Smithsonian American Art Museum, this exhibition will present more than 100 works by George Catlin (1796–1872), a lawyer turned painter who decided that he would devote his life to recording the life and culture of American Indians of the Plains.

The exhibition, organized chronologically, tells the story of Catlin's epic journeys across the Plains following the Lewis and Clark trail. The exhibition and accompanying book describe, for the first time, Catlin's connections to the Smithsonian Institution.

PUBLIC PROGRAMS

GALLERY DISCUSSION

Monday–Friday at 2 p.m.

Rotunda

Meet one of the museum's cultural interpreters for an informal gallery talk.

FROM THE SHELVES OF THE RESOURCE CENTER TO THE CLASSROOM: STORY- BOOK READING AND WORKSHOP

Every second Saturday

Listen to the readings and then participate in a workshop immediately afterward.

CURATOR LECTURE

Feb. 26, 2 p.m.

Collector's Office, second floor

GEORGE CATLIN AND HIS INDIAN GALLERY

Join the curator in an in-depth discussion on the life and works of George Catlin.

KEVIN LOCKE TRIO

1 and 3:30 p.m.

Saturday, February 26

Rotunda

Kevin Locke (Lakota) is a renowned flute player from the Standing Rock Sioux Reservation. He was awarded a National Heritage Fellowship by the National Endowment for the Arts, which recognized him as a "Master Traditional Artist." Kevin will be joined by traditional dancers and drummers.

LECTURE

Wilma Mankiller

March 24, 6 p.m.

Auditorium

Every Day Is a Good Day lecture and book signing

In celebration of Women's History Month, the author, activist, and former principal chief of the Cherokee Nation, Wilma Mankiller (Cherokee), shares insights and stories from her latest book, *Every Day Is a Good Day: Reflections by Contemporary Indigenous Women*. Her lecture will be followed by a book-signing session.

MASTER OF THE LOOM

April 14 and 15, 10 a.m. to noon

and 1 to 3 p.m.

Rotunda

Weaving Demonstration by Miguel Andrango (Quichua)

Master weaver Miguel Andrango (Quichua) will demonstrate the tradition of backstrap weaving from the Andean highlands of northern Ecuador. Andrango is founder of the Tahuantinsuyo Weaving Workshop program in his community of Otavalo, Ecuador.

FILM AND VIDEO

DAILY SCREENINGS

Daily at 1 and 3 p.m. and Thursdays at 5:30 p.m.

The Screening Room, second floor

ESPECIALLY FOR KIDS

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

The Screening Room, second floor

For more information go to www.nativenetworks.si.edu.

EDWARD S. CURTIS | GOLDTONES



Oasis in the Badlands, Vintage goldtone. 1904, 11 X 14 inches

Edward S. Curtis pioneered the photographic process called goldtone, a photographic process on glass with a gold metallic backing. Quintana Galleries has obtained a rare collection of over 20 vintage goldtone photographs. For information on the collection call or visit our website at www.quintanagalleries.com

QUINTANA GALLERIES

120 N.W. Ninth Avenue, Portland, OR 97209 (800) 321-1729



Smithsonian
National Museum of the American Indian

The Office of External Affairs has moved!

National Museum of the American Indian

New Address: Smithsonian Institution
Office of External Affairs
National Museum of the American Indian
4th Street and Independence Avenue, S.W.
MRC 590 PO Box 37012
Washington, DC 20013-7012

General Museum Information: (202) 633-1000
Office of External Affairs: (202) 633-6980
Now on the National Mall

MUSEUM GUIDE

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

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

LOCATION: 4th St. and Independence Ave. SW, Washington, D.C. 20024 (Located on the National Mall between the Smithsonian's National Air and Space Museum and the U.S. Capitol)

PHONE: (202) 633-1000

www.AmericanIndian.si.edu

NEAREST METRO STATION

L'Enfant Plaza (Blue/Orange/Green/Yellow lines). Take the Maryland Avenue exit.

ADMISSION: Free to the public, but timed passes are required. Up to 10 passes may be reserved in advance at www.AmericanIndian.si.edu or www.tickets.com or by calling 1-866-400-NMAI (6624). Passes may also be obtained at the museum on the day of your visit. At the east entrance at 10 a.m., museum staff begin distributing a limited number of timed passes on a first-come, first-served basis. There is a limit of six same-day passes per adult. NMAI cannot guarantee entry to visitors arriving more than 30 minutes after their pass time.



NMAI IN NEW YORK CITY

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

The museum offers two shops – the Gallery Shop and the Museum Shop. The Gallery Shop (on the main level) features a large collection of books on Native cultures, including catalogs from current and past exhibitions as well as authentic pottery, handcrafted Native jewelry, and traditional and modern Native music recordings. The Museum Shop (on the lower level) has a huge variety of children's books, educational and exhibition-related posters, toys, holiday gifts, souvenirs, and musical instruments. Open daily 10 a.m.–5 p.m. Call (212) 514-3766 for more information.

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

Call (212) 514-3700 for more information. For program updates call (212) 514-3888 or www.AmericanIndian.si.edu click events. For Film and Video updates call (212) 514-3737 or visit www.nativenetworks.si.edu.



ART AUCTION • ART COMPETITION
YOUTH ART • DANCE COMPETITION • STORYTELLING



RED EARTH

NATIVE AMERICAN

CULTURAL FESTIVAL

JUNE 3, 4 & 5

2005

STATE FAIRGROUND, OKLAHOMA CITY, OK

ART AUCTION
THURSDAY EVENING

ART MARKET

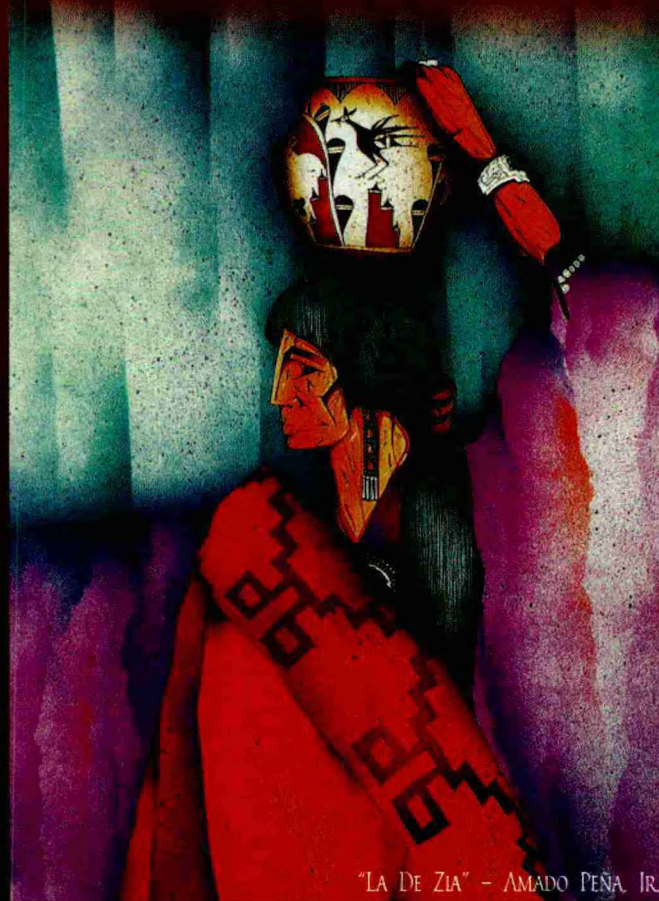
FRIDAY & SATURDAY 10 AM - 7PM
SUNDAY 11 AM - 5 PM

GRAND ENTRIES

FRIDAY NOON & EVENING
SATURDAY NOON & EVENING
SUNDAY NOON

DANCE COMPETITIONS
DAILY

RED EARTH OFFICES & MUSEUM
2100 NE 52ND ST.
OKLAHOMA CITY, OK 73111



"La De Zia" - AMADO PEÑA, JR.

WWW.REDEARTH.ORG • TEL. 405.427.5228

McGEE'S



INDIAN ART

The Very Best in Hopi Kachinas, Pottery, Baskets, & Jewelry



visit our online gallery for premier selections
www.ancientnations.com

HWY 264 / MP 403 | PO Box 607 | Keams Canyon, AZ 86034

Toll Free: 1.800.854.1359 | Fax: 1.928.738.5250