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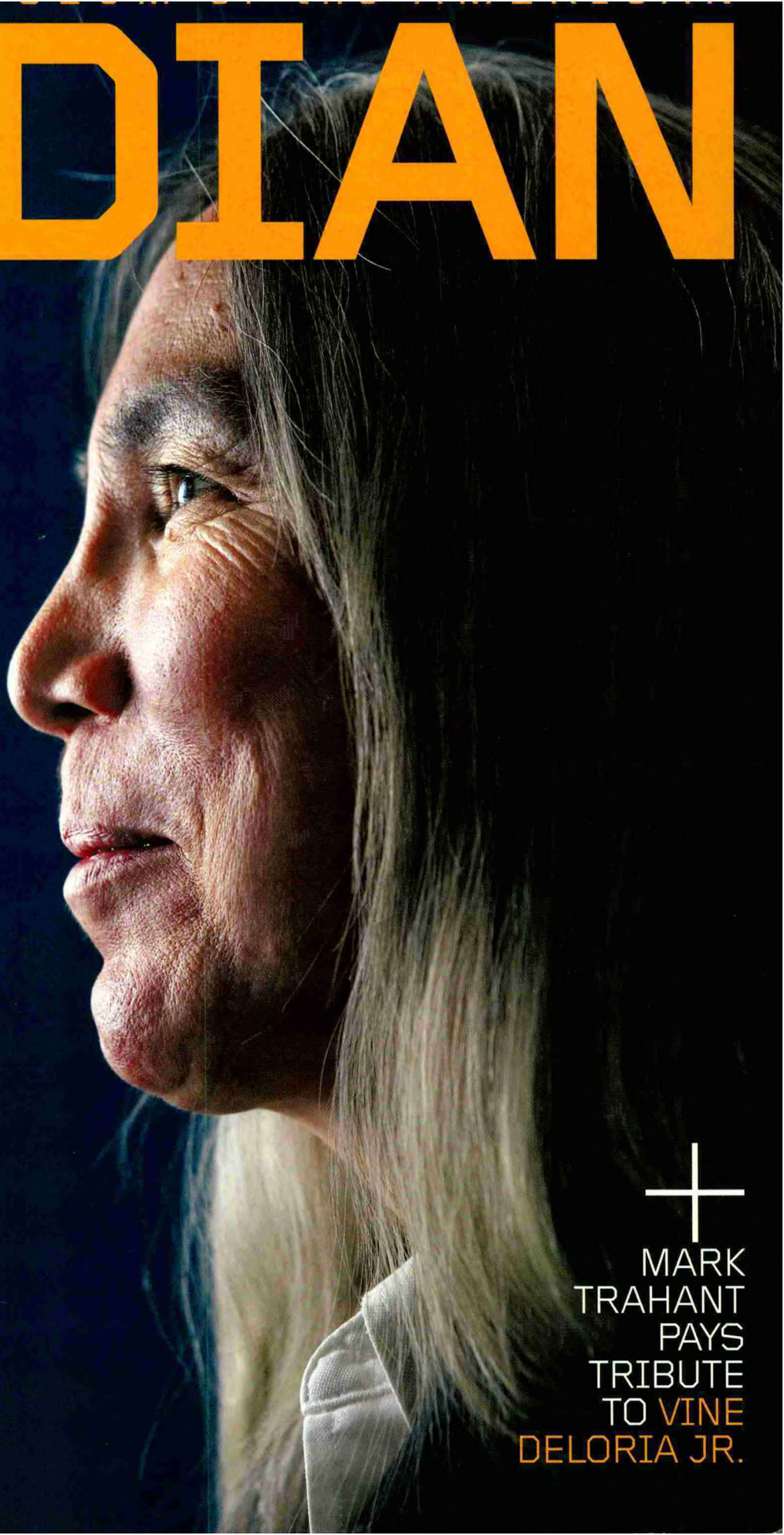

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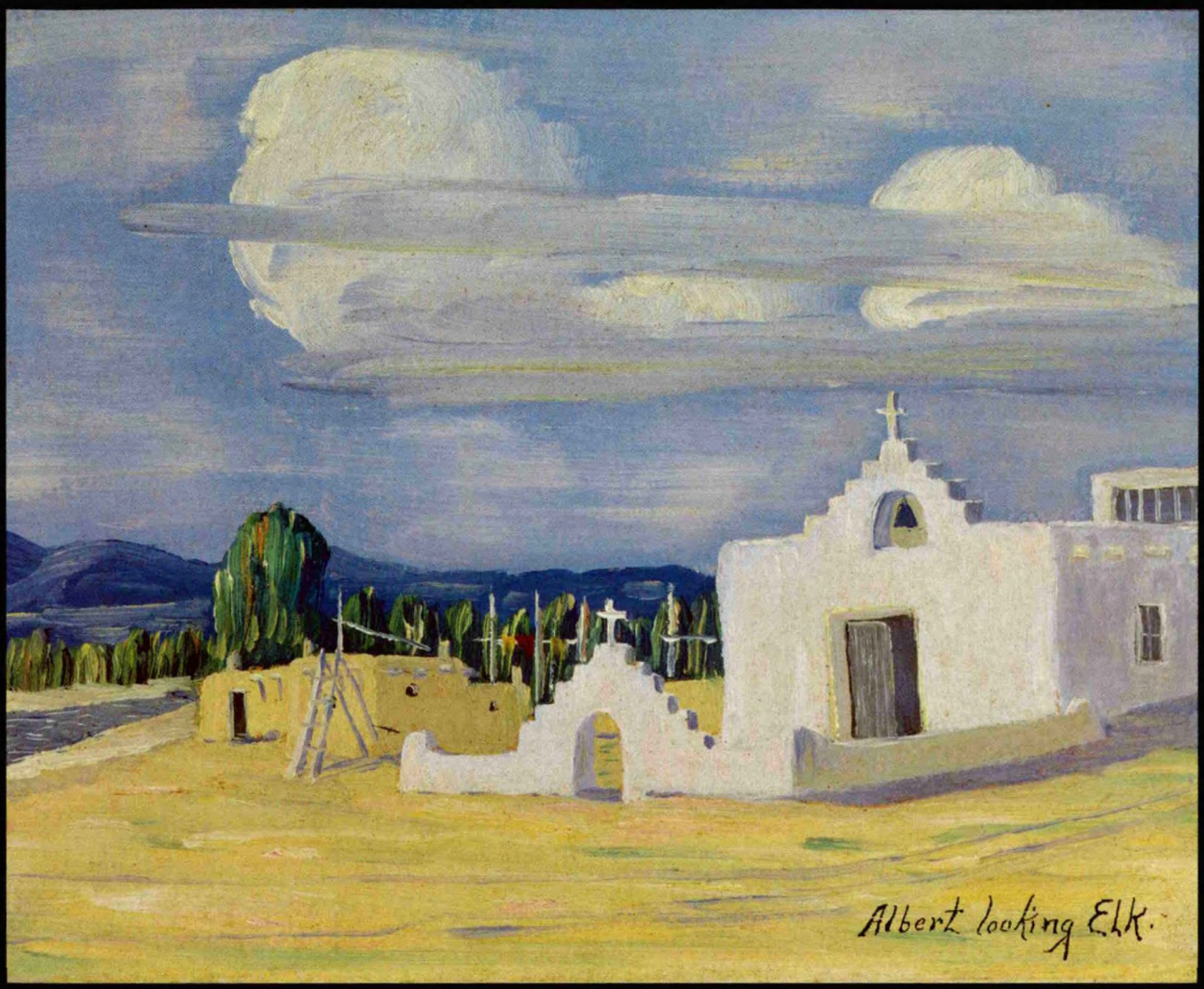

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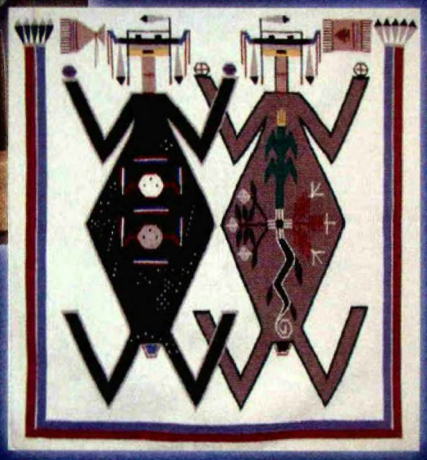

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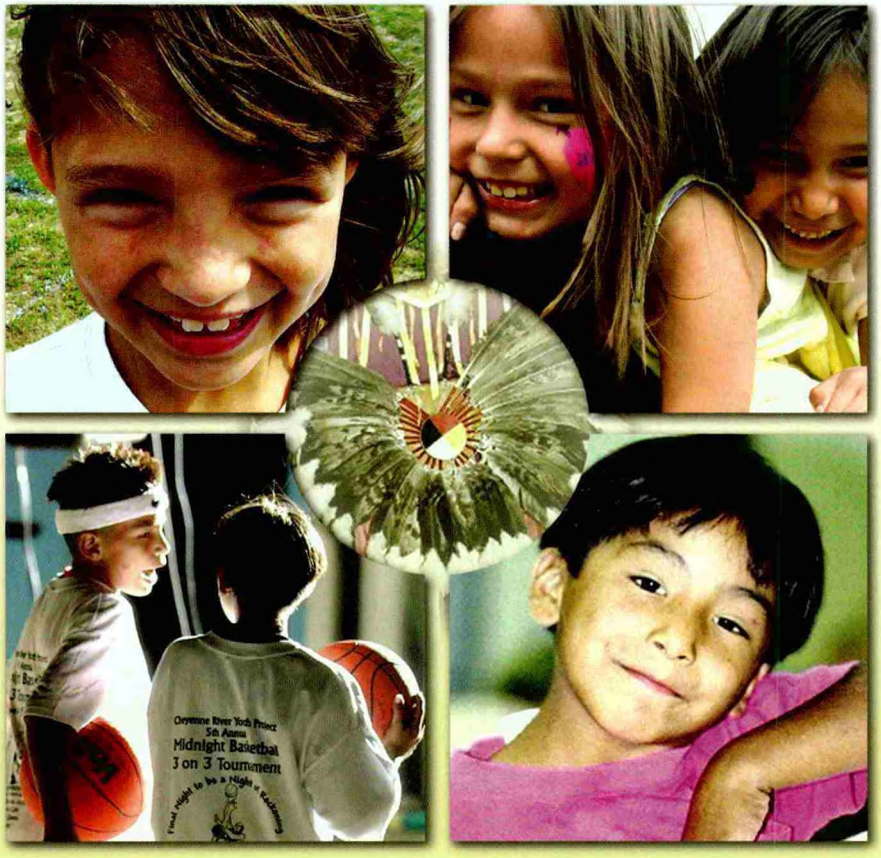

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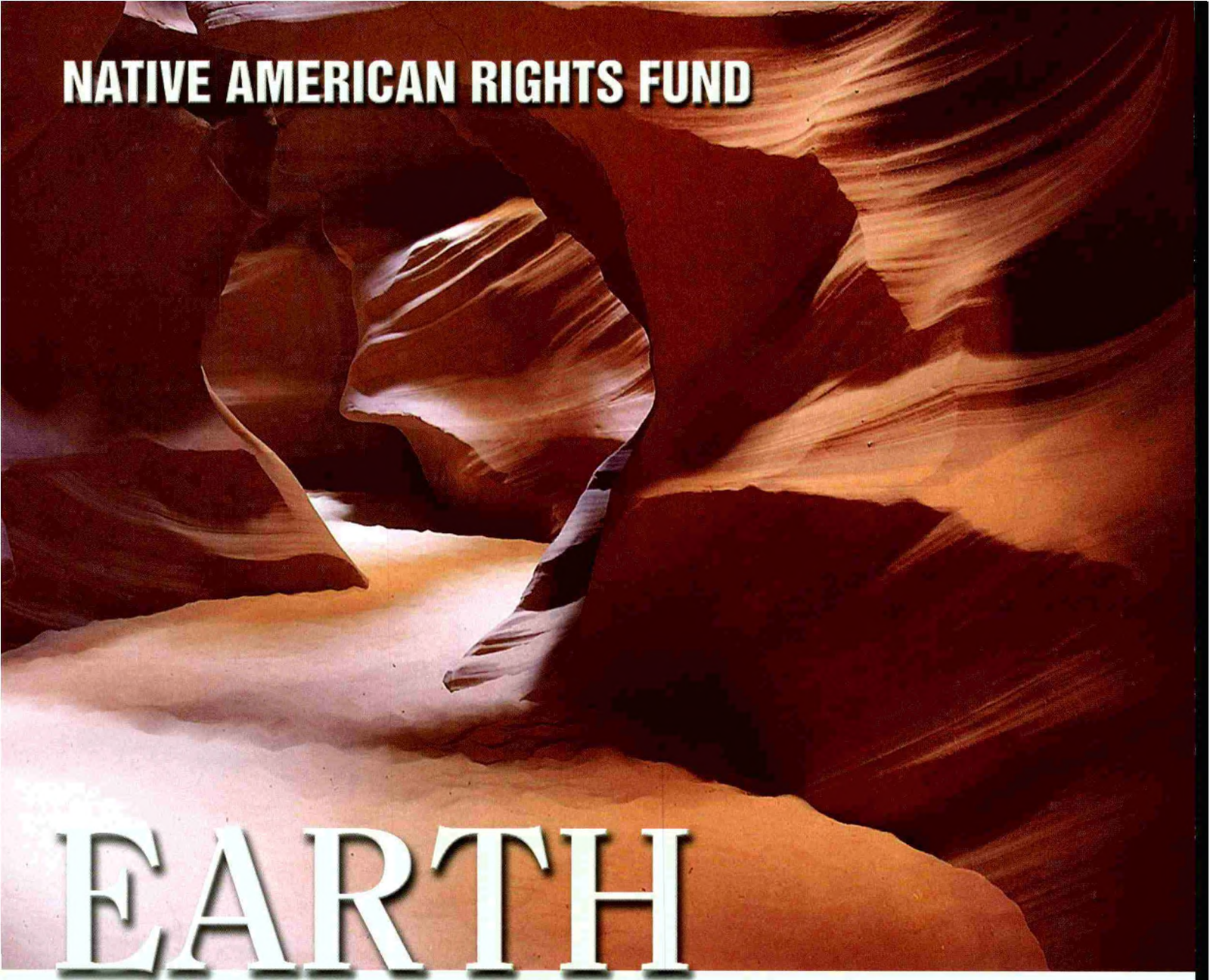

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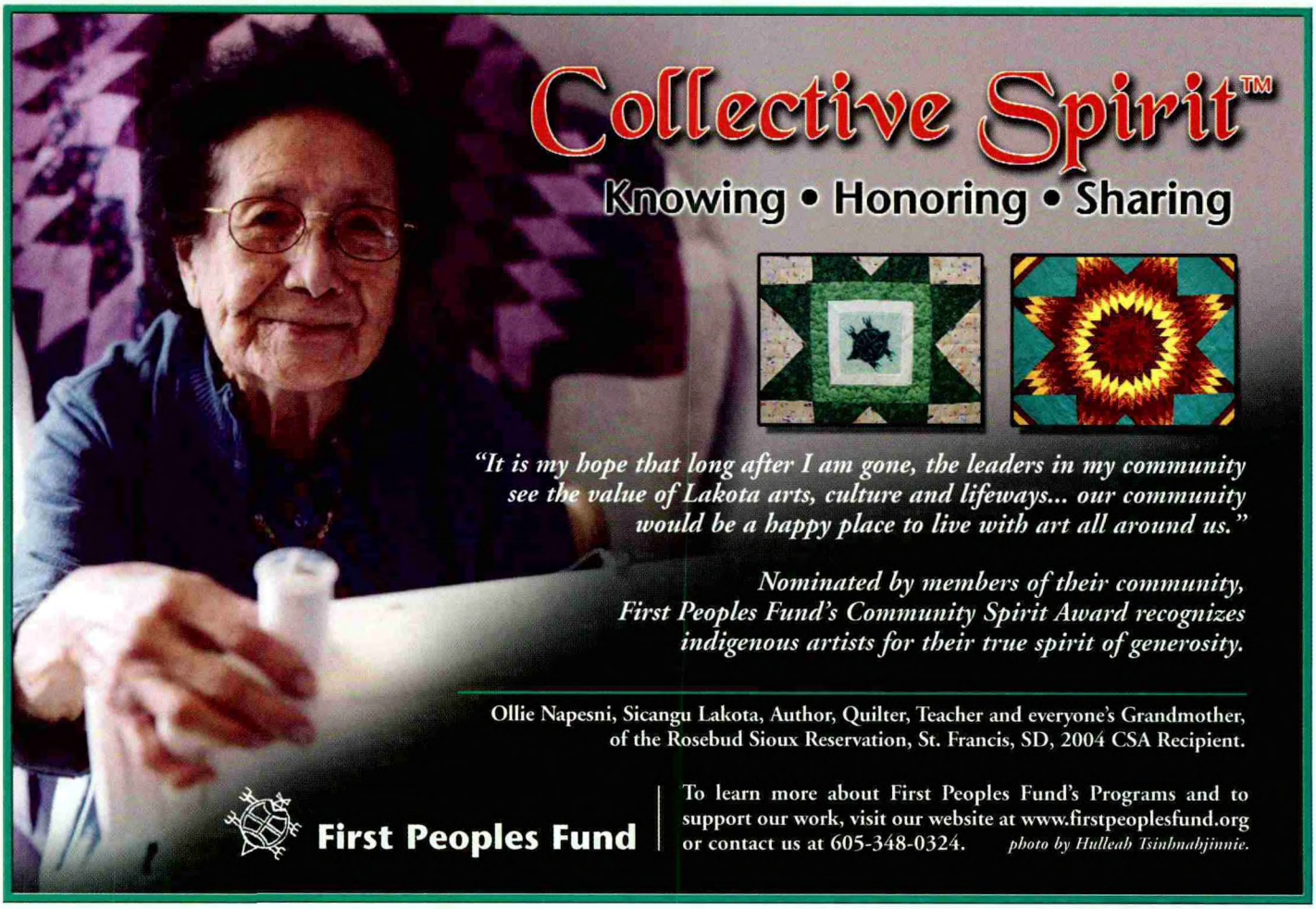

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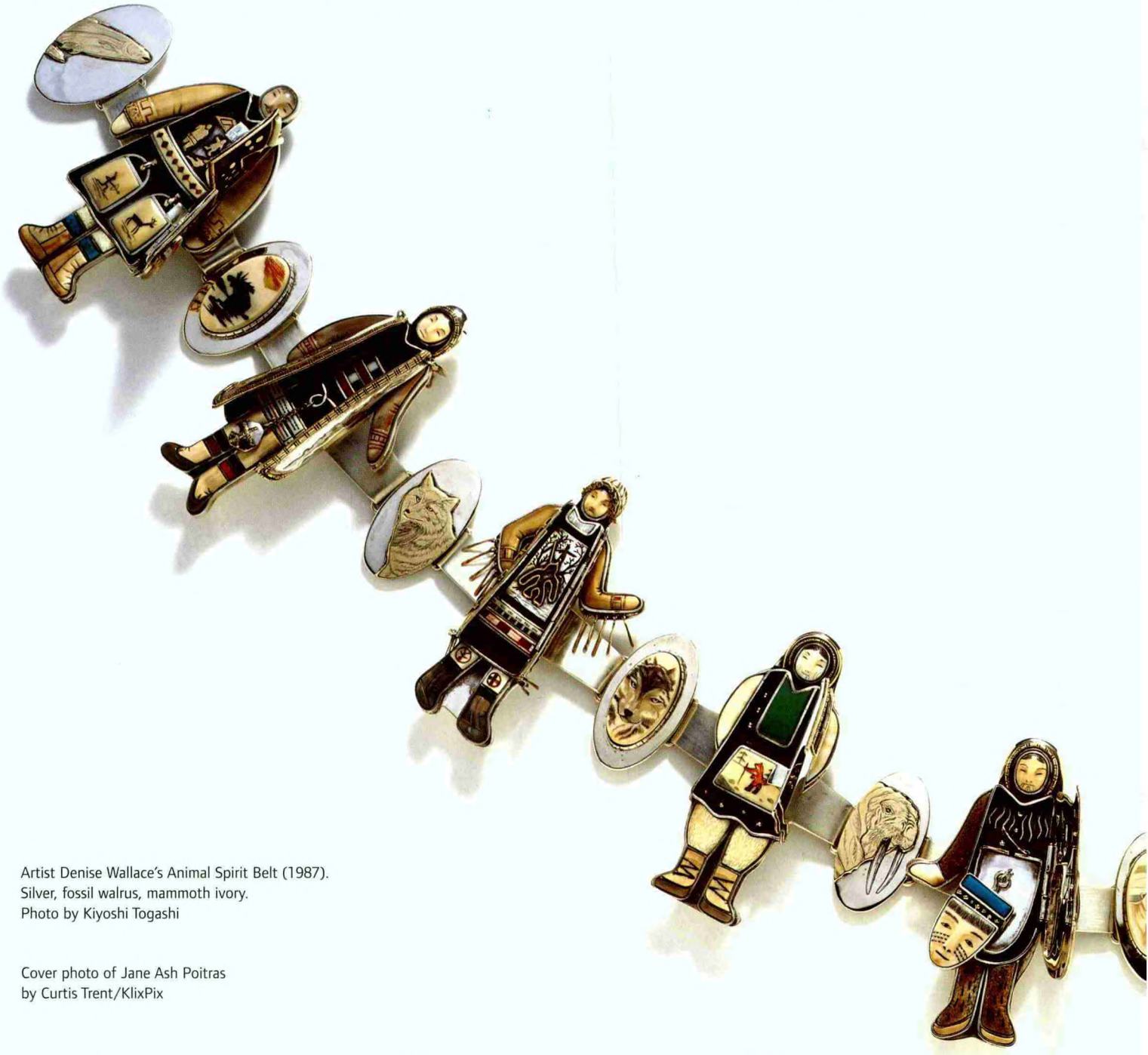

Artist Denise Wallace's Animal Spirit Belt (1987). Silver, fossil walrus, mammoth ivory. Photo by Kiyoshi Togashi

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LEGACY

Vine Deloria Jr.

BY MARK N. TRAHANT
PHOTOS BY CHRISTOPHER RICHARDS

1933-2005

AS AN ACTIVIST, AN ORGANIZER, EXECUTIVE DIRECTOR OF THE NATIONAL CONGRESS OF AMERICAN INDIANS, COLLEGE PROFESSOR, HISTORIAN, LAWYER, AND AUTHOR OF SOME 20 BOOKS – VINE DELORIA JR. LIFE'S WORK HELPED CHANGE THE VERY PERCEPTION OF WHAT IT MEANS TO BE AN AMERICAN INDIAN IN WESTERN SOCIETY.

Consider the telling of American Indian history a generation ago. The literature was packed with stories that went something like this: Once there was a great chief—say, Chief Joseph—who led his people past danger and outmaneuvered the powerful U.S. Army. But instead of a climactic victory, Chief Joseph almost reached Canada. Almost. The Nez Perce people almost won. And the American Indian leader was almost great. Boil it down, story after story, and the condensed version of Native history was reduced to an "almost" narrative.

American Indians were included in America's master narrative only in the context of failure. Stories of dreams or successes were limited by that "almost," and the rich, complex narrative of history was reduced to stories that were flattened by each telling, pounded into a thin, aluminum-like sheet that masked the truth.

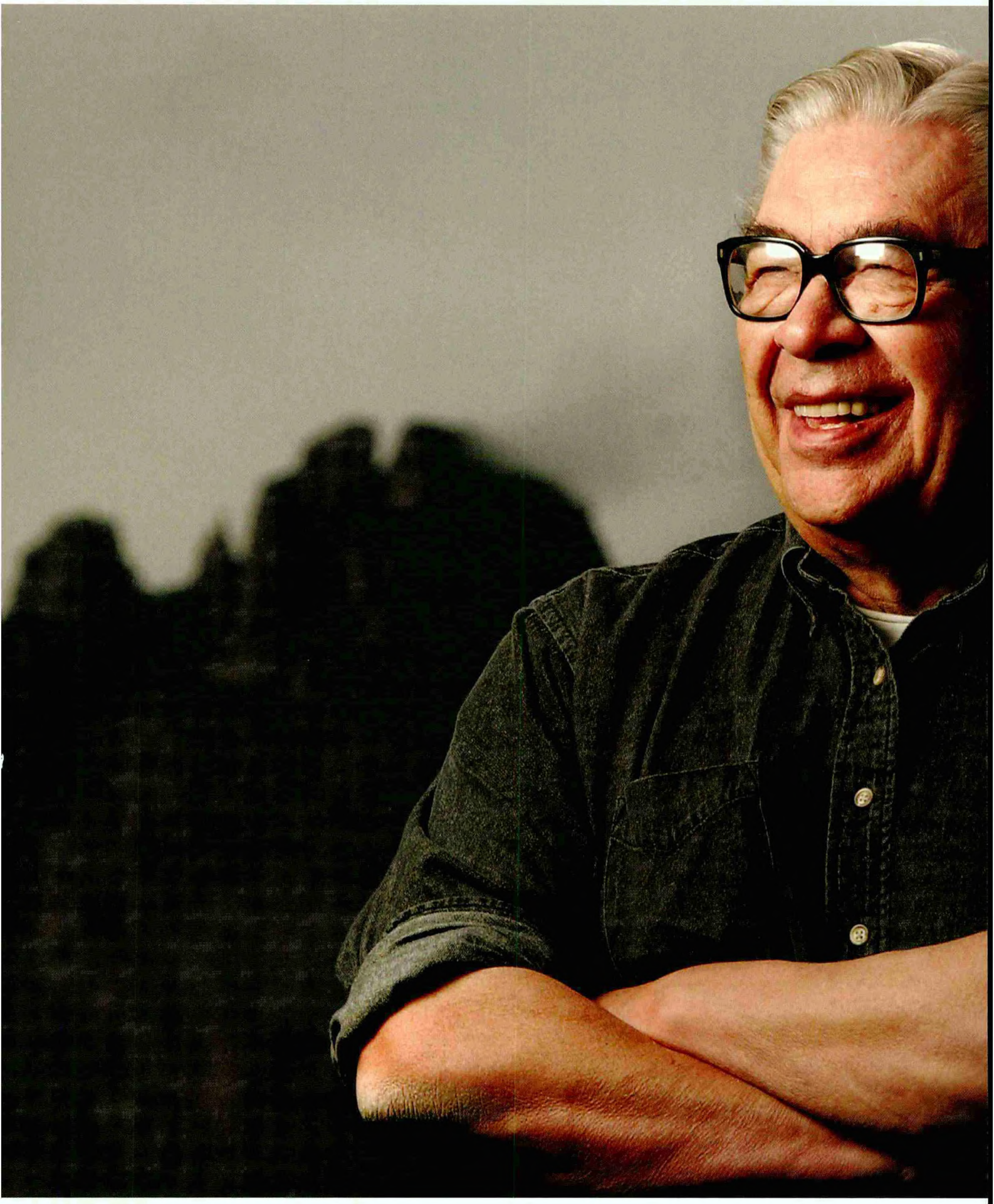
But in the late 1960s readers were introduced to another form, stories that took that old, flat American Indian history and crumpled it until the dimensions were recognizable and honest.

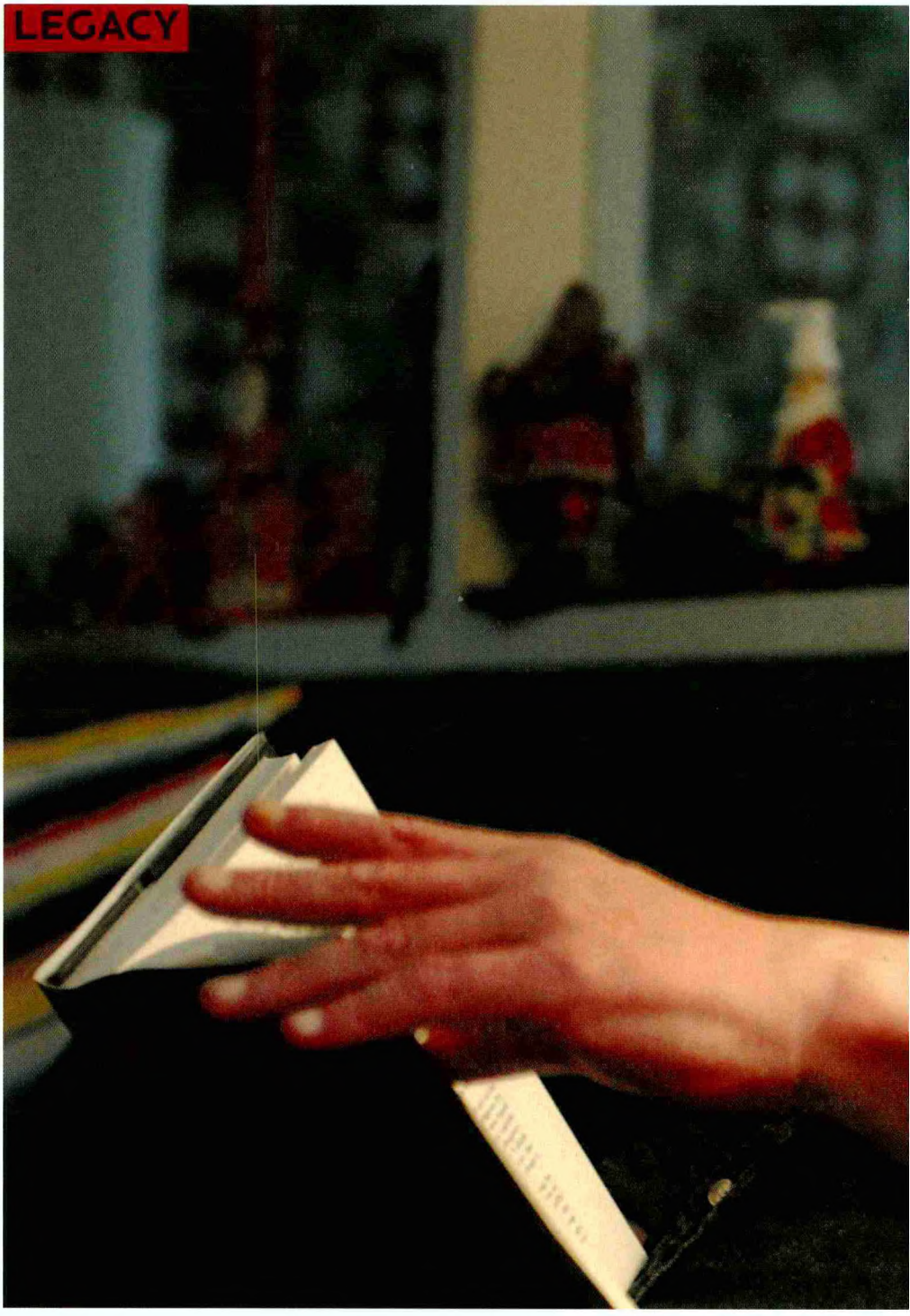
"Most books about Indians cover some abstract and esoteric topic of the last century. Contemporary books are predominately by whites trying to solve the 'Indian problem.' Between the two extremes lives a dynamic people in a social structure of their own to be freed from cultural expression," wrote Vine Deloria, Jr. in his 1969 book, *Custer Died For Your Sins: An Indian Manifesto.*

Deloria's version of a dynamic people included the radical idea that "one of the best ways to understand a people is to know what makes them laugh. Laughter encompasses the limits of the soul. In humor, life is redefined and accepted." Here was a book about American thought, policy, and history that devoted an entire chapter to humor, words that should have destroyed the stereotype of the wooden Indian.

Custer Died For Your Sins was a manifesto—it demanded the right of American Indians to control their image in rich detail. And "manifesto" was precisely the right word—a declaration of principles, policies, or intentions in a political context. Custer was a dual manifesto: To American Indian readers it was a call to arms, a plea to recognize the superiority of tribal philosophies, political systems, and religions. As Deloria wrote, "There is more to the story than that. Indian people today have a chance to re-create a type of society for themselves, which can defy, mystify, and educate the rest of American society. Yet they mill around like so many cattle, not bringing to the surface the greatness that is in them." The manifesto to white readers was a call for understanding, "to give some idea to white people of the unspoken but often felt antagonisms I have felt in Indian people toward them, and the reasons for such antagonism." Or the manifesto was a warning because "we shall wear down the white man and finally outlast him."

The significance of Deloria's manifesto and, more than that, his life's contributions are greater than can be expressed, especially



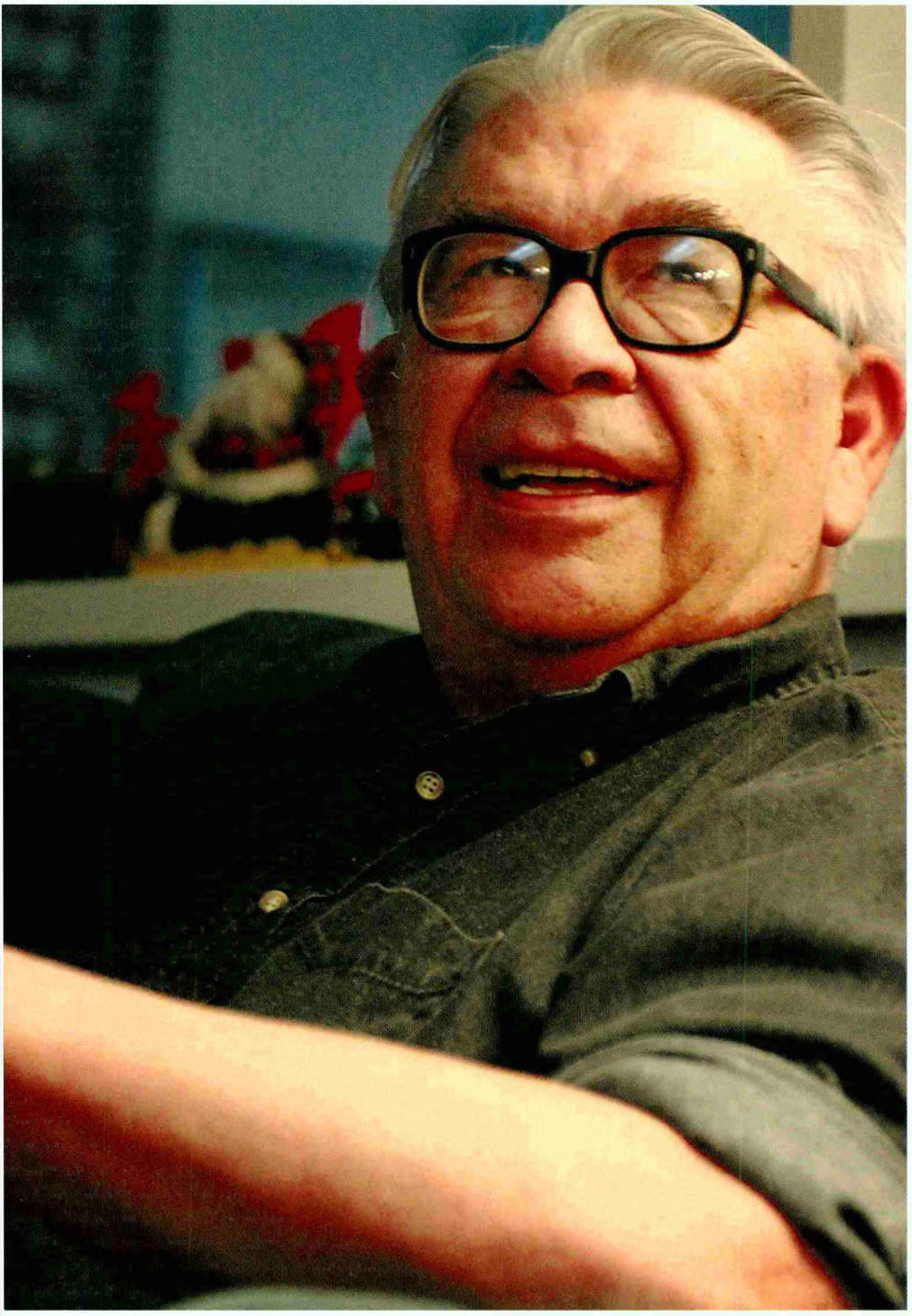


"Indian people today have a chance to re-create a type of society for themselves, which can defy, mystify, and educate the rest of American society. Yet they mill around like so many cattle, not bringing to the surface the greatness that is in them."

so soon after his death last November. He was 72. "I was born in Martin, a border town on the Pine Ridge Reservation in South Dakota, in the midst of the Depression," he wrote. When he was one year old, the Indian Reorganization Act was enacted by Congress. That law was supposed to require recognition of tribal ceremonies and practices. "My earliest memories are of trips along dusty roads to Kyle, a small settlement in the heart of the reservation, to attend dances" where people danced "as if the intervening 50 years had been a lost weekend from which they had fully recovered. I remember best Dewey Beard, then in his late 80s, and a survivor of Little Big Horn. Even at that late date Dewey was hesitant to speak of the battle for fear of reprisal. There was no doubt, as one watched the people's expressions, that the Sioux had survived the greatest ordeal and were ready to face whatever the future might bring."

Another childhood memory "was visiting Wounded Knee where 200 Sioux, including women and children, were slaughtered in 1890 by troopers of the Seventh Cavalry in what is believed to have been a delayed act of vengeance for Custer's defeat. The people were simply lined up and shot down … the wounded were left to die in a three-day Dakota blizzard, and when the soldiers returned to the scene after the storm some were still alive and were saved. The massacre was vividly etched in the minds of many of the older reservation people, but it was difficult to find anyone who wanted to talk about it," Deloria wrote in *The New York Times Magazine* in March 1970. "Many times, over the years, my father would point out survivors of the massacre, and people on the reservation always went out of their way to help them."

Deloria's childhood was rich with the experiences of leadership. "As long as any member of my family can remember, we have always been involved in the affairs of the Sioux tribe," he wrote. "My great-grandfather was a medicine man named Saswe of the Yankton Tribe of the Sioux Nation. My grandfather was a Yankton chief who was converted to Christianity in the 1860s. He spent the rest of his life as an Episcopal mis-



sionary ... my father was an Episcopal missionary for thirty-seven years in South Dakota." Deloria says he too considered the ministry until he watched his father's frustrations grow within the church and concluded that the institution was "totally irrelevant to Indian needs." Instead, he found his own relevance, as an activist, an organizer, executive director of the National Congress of American Indians, college professor, historian, lawyer, and author of some 20 books.

Deloria's influence went far beyond the printed pages, however. Consider his criticism of the field of anthropology. "Every summer when school is out a veritable stream of immigrants head into Indian country. Indeed the Oregon Trail was never so heavily populated as are Route 66 and Highway 18 in the summer time. From every rock and cranny in the East, they emerge, as if responding to some primeval fertility rite, and flock to the reservations," Deloria wrote in *Custer Died For Your Sins*. "They" were the "anthros," creatures that could be identified on reservations by their cultural gear—"a camera, tape recorder, telescope, hoola hoop and life jacket all hanging from his elongated frame."

"The fundamental thesis of the anthropologist is that people are objects for observation, people are then considered objects for experimentation, and for eventual extermination," Deloria wrote. He dismissed "pure research" and urged anthropologists to help tribes instead of preying on them.

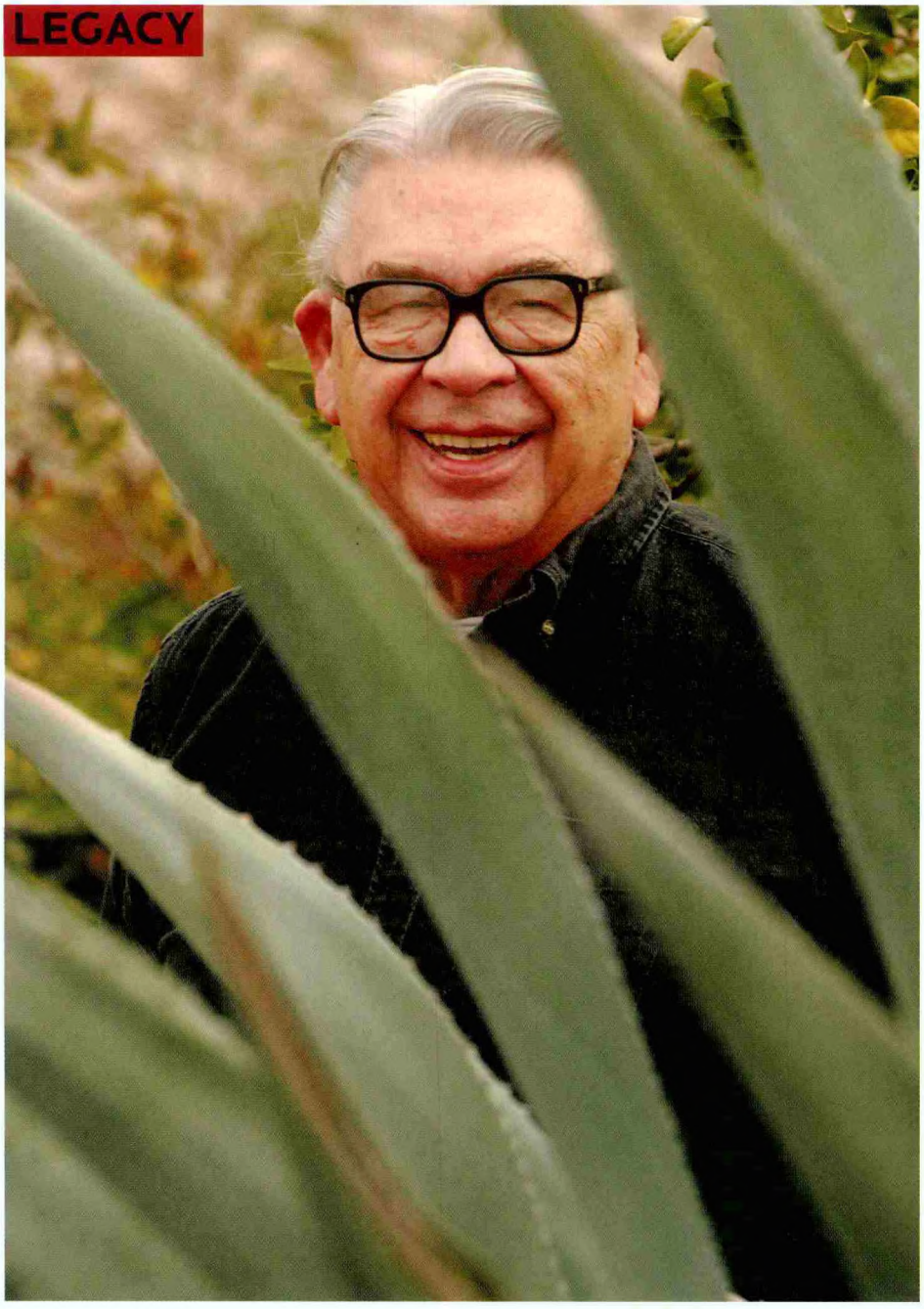
But anthropology did change. "Deloria did not totally succeed in keeping us away; in fact social scientists flocked to reservations to document the phenomenon of the new Pan-Indianism. He did, however, impose a test on us—a new standard, which those of us who would persevere had to meet. *Custer Died For Your Sins* became our primer for how not to behave, conjuring up the ultimate image of the tiresome meddler we dreaded and desperately hoped to avoid," wrote Elizabeth Grobsmith in the book *Indians & Anthropologists: Vine Deloria Jr. and the Critique of Anthropology*.

The new standards, to varying degrees, were part of a larger reform of anthropology itself that began not long after *Custer Died For Your Sins* was published. Anthropologists developed new codes of ethics about their very methods of research and conduct (with much debate and dissent). In the decades following his manifesto, Deloria said the attitude of American Indians toward social scientists changed, too. He described the "useful" work of anthropologists developing background in fishing rights cases or on behalf of Native communities seeking federal recognition.

But in his review of what's occurred since Custer, Deloria challenged anthropology to rethink its mission—actually to reverse that mission. Why not, he asked, use the values, behaviors, and institutions of tribal peoples to investigate the shortcomings of Western society?

Perhaps another measure of the way Deloria changed anthropology is the very creation of the National Museum of the American Indian in Washington, D.C.

"He was a charter member of the National Museum of the American Indian's Board of Trustees and previously had served for years on the Heye Foundation Museum of American Indian Board," said Rick West, National Museum of the American Indian director. "He was the first charter Trustee of the National Museum of the American Indian that the board, fittingly, chose to bring back onto the board following his initial term. He was the driving force behind and



articulator of most of the fundamental initial National Museum of the American Indian policies on collections management, research, and repatriation."

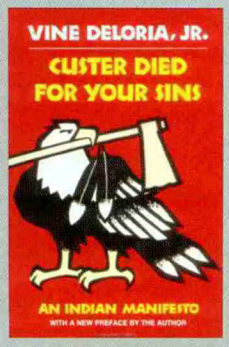
A year ago, the newspaper *Indian Country Today* announced it was honoring Deloria with its vision award because he reflected "the highest qualities and attributes of leadership defending the foundations of American Indian freedom."

In an essay for that newspaper, Phil Deloria wrote about his father and how he approached writing and thinking as craft. "Like any good writer, he stuck to his schedule relentlessly, thinking through his arguments while playing solitaire, and then churning out up to 10 pages a night." The thought process was as careful. "The library always helps me to see just how wide-ranging he really is. Vine Deloria does not limit his thinking. He is constantly engaging in ideas. Often these are new ideas, but just as often they are old—traditional knowledge or thoughts once recorded and then passed by. Even his engagements with what seem whimsical turn out to be parts of the habits of a disciplined mind."

There is no "almost" in this story. Only the narrative of a disciplined writer with a disciplined mind who forever changed the stories told by and about American Indians.

Mark Trahant (Shoshone-Bannock) has been a journalist covering Indian Country for 30 years. He is currently editor of the editorial pages at The Seattle Post-Intelligencer.

THE BOOKS OF VINE DELORIA JR.



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(Source: Native American Authors Project; The Internet Public Library)

Modern Traditions

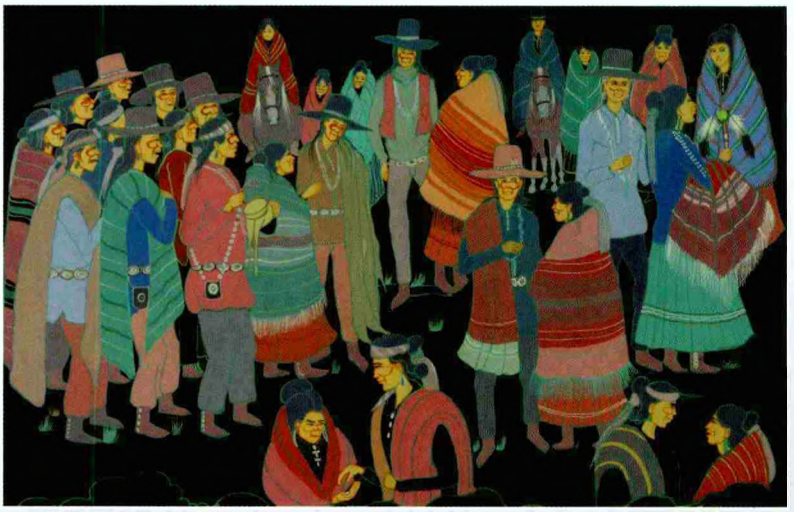
contemporary twentieth century paintings and select ceramics

"Coyote Koshares" Harry Fonseca

"Untitled" Juane Quick-to-see-Smith

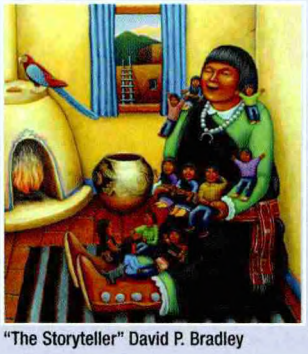
A glimpse of American Indian art movements from reservation based Artist Hopid to Santa Fe —an opportunity to purchase work created between 1970 and 1996

David P. Bradley
Quick-to-see-Smith
Harry Fonseca
Dan Namingha
Andy Tsinajinnie
Michael Kabotie
Milland Lomakema
Neil David, Sr.
Delbridge Honanie
Darren Vigil-Gray
Beatien Yazz
Thomas Polacca
Blue Corn



"Navajo Squaw Dance" Andy Tsinajinnie

"Germination" Milland Lomakema



"The Storyteller" David P. Bradley

"Untitled" Dan Namingha

"Buffalo Dancers" Neil David, Sr.

Blue Corn

Michael Kabotie—new paintings, jewelry in gold & silver

Michael Kabotie

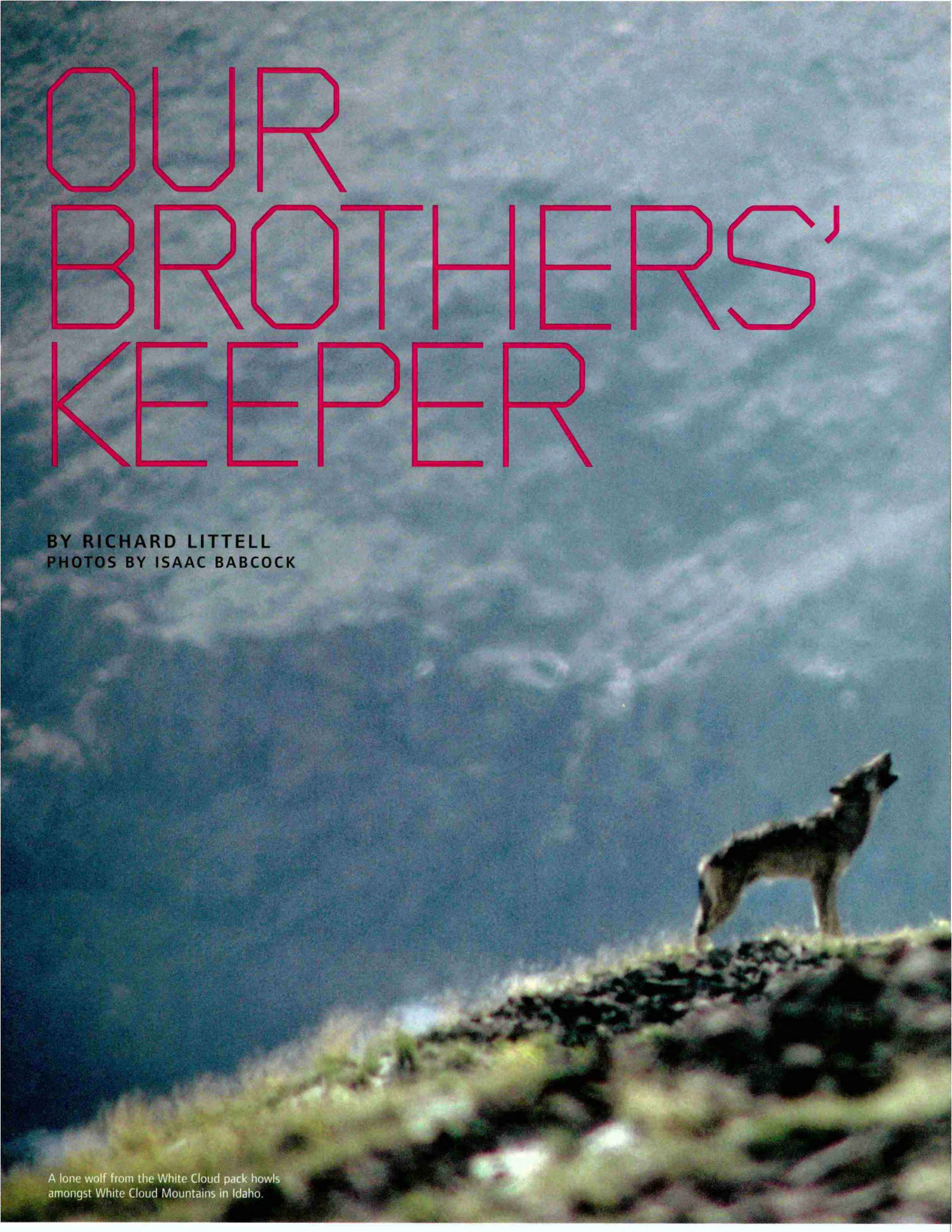
Michael Kabotie

del Rio Gallery

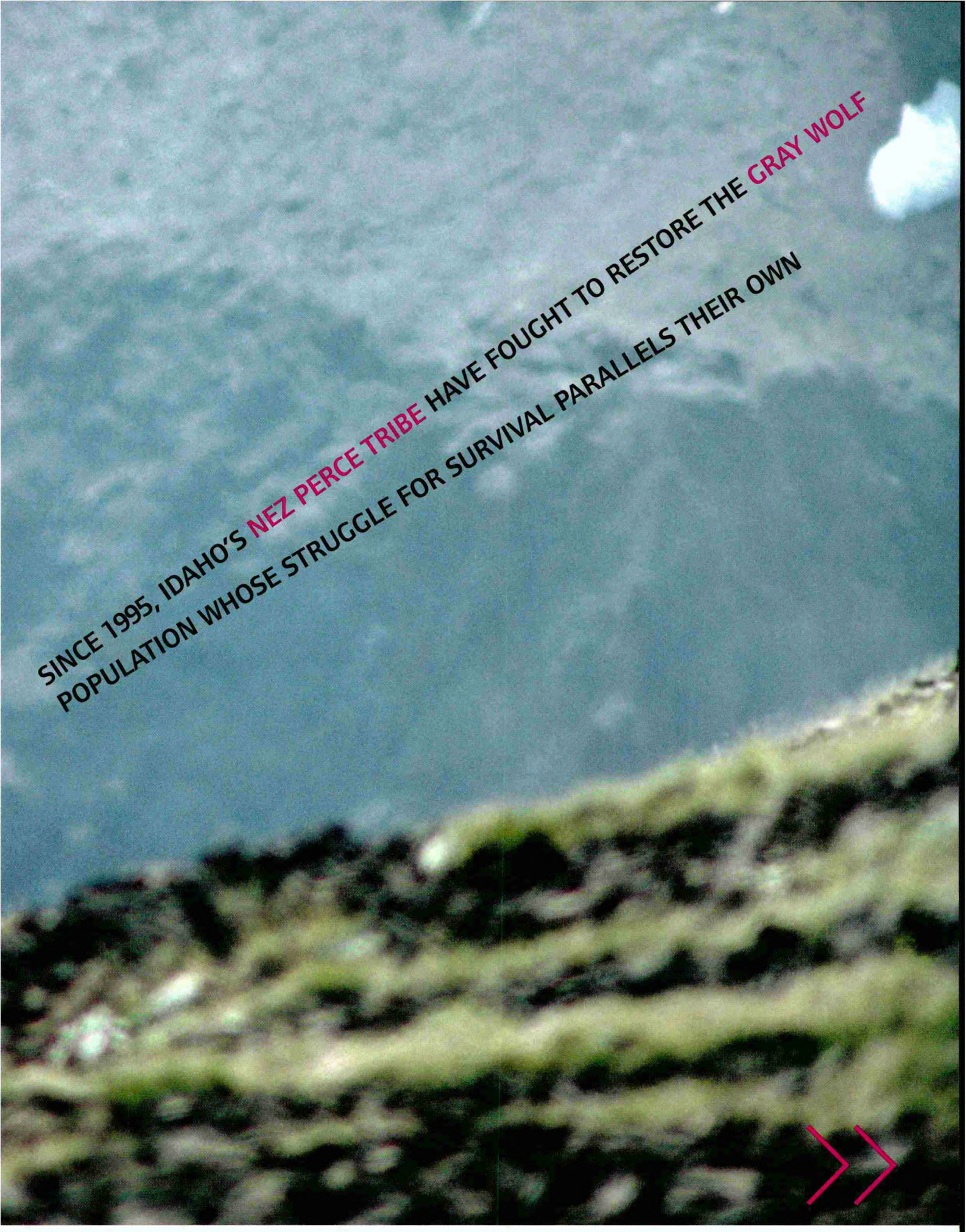
312 N Sitgreaves St Flagstaff AZ 86001 by appointment 928.213.9025 www.delriogallery.com

OUR BROTHERS' KEEPER

BY RICHARD LITTELL
PHOTOS BY ISAAC BABCOCK



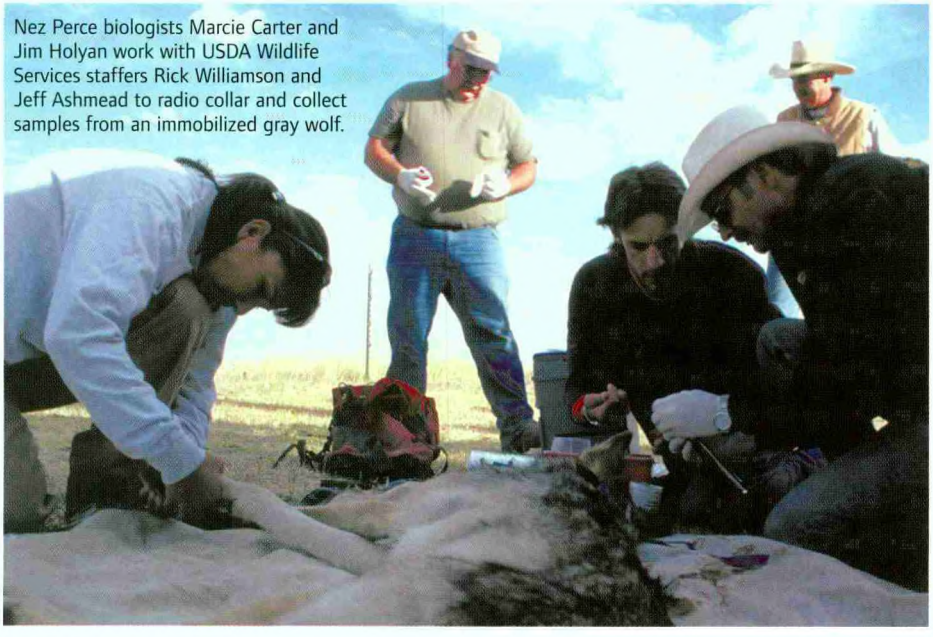
A lone wolf from the White Cloud pack howls amongst White Cloud Mountains in Idaho.



SINCE 1995, IDAHO'S NEZ PERCE TRIBE HAVE FOUGHT TO RESTORE THE GRAY WOLF POPULATION WHOSE STRUGGLE FOR SURVIVAL PARALLELS THEIR OWN

Nez Perce Tribe wildlife biologist Marcie Carter (left), and USDA Wildlife Services Rick Williamson immobilize and transport a wolf back to the team's support truck to be catalogued and fitted with a radio collar.

Under the Nez Perce tribe's care, the new gray wolves have thrived, growing in number from the 35 released in 1995-96 to 525 in mid-2005.



Nez Perce biologists Marcie Carter and Jim Holyan work with USDA Wildlife Services staffers Rick Williamson and Jeff Ashmead to radio collar and collect samples from an immobilized gray wolf.

"C A'YA H'IMIIN," SAID ALLEN Pinkham Sr., speaking in the traditional language of the Nez Perce people. He repeated his statement, this time in English: "Then there will be no more wolves."

Speaking in 2003 at the tribe's headquarters in Lapwai, Idaho, Pinkham, the Nez Perce tribe's former chairman, warned the council about a threat to the wolves that the Nez Perce had been managing—and protecting—since 1995. The threat: The tribe would lose its role in wolf management. If that happened, Pinkham said, "Idaho's wolves will become extinct again." As Pinkham knew, many Idaho citizens liked to hunt and trap wolves. So Pinkham feared that if the tribe lost its ability to protect wolves, the wolves would be killed and, in a repeat of history, exterminated.

When Idaho eliminated its last wolf in the 1930s, its action was part of a long tradition of demonizing wolves. Clerics in ancient Europe preached that the wolf was a creature of the Devil. Kings in medieval England offered rewards to subjects who killed wolves. In modern times, even such a famed natural-

NEZ PERCE TRIBE

Front door of the Nez Perce Tribe Wolf Recovery Center

ist as President Theodore Roosevelt was convinced that the wolf is a "beast of waste and desolation."

By the time wolves were extinct in Idaho, they had been virtually eliminated from the rest of the continental United States.

The wolves' comeback in Idaho resulted from a federal statute. In 1973, Congress enacted a law requiring the federal government to protect endangered species (such as wolves) and restore them to their traditional habitat. So in 1995, the U.S. Fish and Wildlife Service undertook to capture gray wolves in Canada and release them into Idaho (and two nearby states).

The agency envisioned that state wildlife officials would manage the wolves. But Idaho's then-governor, Phillip Batt, who threatened to call out the National Guard to stop the reintroduction, refused to let state agencies manage the wolves; and groups such as the Central Idaho Anti-Wolf Coalition, which claimed 1,100 members, held town meetings throughout rural Idaho, thus reigniting citizens' traditional animosity toward wolves.

"The issue was too hot to handle," said Ed Bangs, the plain-speaking chief of the federal government's wolf-reintroduction team. That's when the Nez Perce came forward, saying, as Bangs put it, "We'll be glad to handle it."

Bangs quickly recognized that the tribe "had a good plan for wolf management" and had "hired top-notch people to run the program—the Service couldn't have hired anyone better." So the U.S. Fish and Wildlife Service "contracted them to manage the program."

The Nez Perce tribe's management program fulfilled Bangs' high expectations. After the newly introduced wolves were released into Idaho's mountainous wilderness areas, the tribe used modern techniques to manage them. Each wolf had been fitted with a radio-controlled collar that identified each wolf with its own number. Using fixed-wing aircraft and helicopters, Mike Jimenez and Curt Mack, the leaders of the tribe's wolf-recovery program, regularly surveyed each pack. Injured or isolated wolves could be removed or relocated by air.

In rural Idaho towns, the tribe conducted seminars that helped nervous citizens to overcome their fears and hostilities toward wolves.

The tribe aided pro-wolf groups in providing monetary compensation to landowners whose livestock had been killed by rogue wolves.

The tribe also cooperated with federal officials in tracking, relocating, and removing rogue wolves that attacked citizens' livestock.

"Today the Nez Perce people draw parallels between the wolf's fate and their own. Both were deprived of habitat necessary for their traditional means of support, and both were systematically driven off their land at a great cost of life."

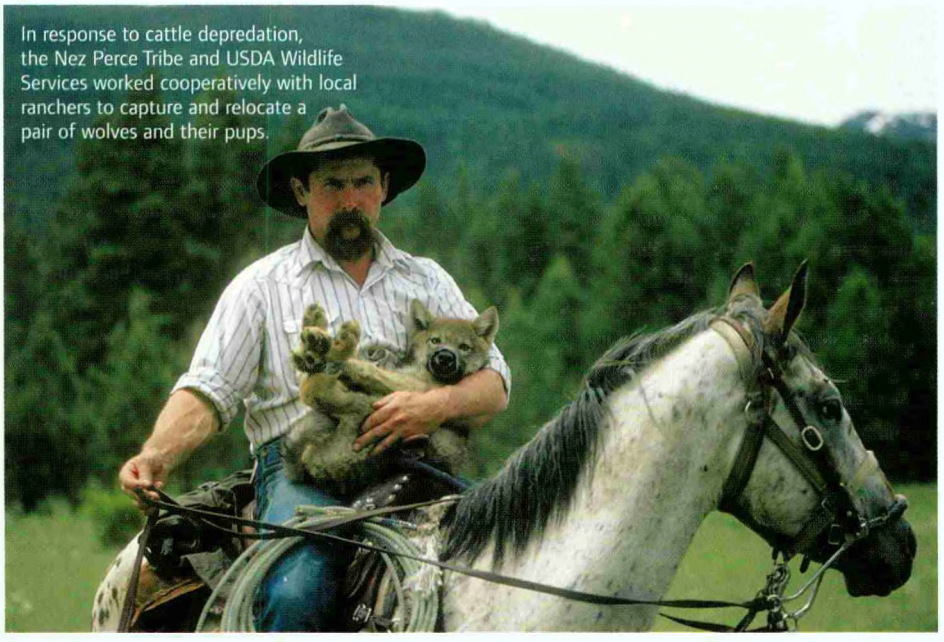
The Nez Perce, like the wolf, once inhabited vast territories in the American West. When the first European Americans ventured west, the tribe occupied 13 million acres in what is today north-central Idaho, northeastern Oregon, and southeastern Washington.

In 1805, the tribe provided Lewis and Clark's cold, hungry, and disoriented soldiers with food, fuel, horses, advice, and guides. In gratitude for this help, Lewis and Clark, on behalf of the U.S. government, entered into a "peace and friendship" agreement with the Nez Perce.

After Lewis and Clark's agreement, the federal government and the tribe entered into treaties in which the Nez Perce ceded millions of acres of tribal lands to the federal government. In return, in the Treaty of 1855, the government promised to protect the tribe's reserved lands.

But when gold was discovered on tribal territory in the 1860s, 50,000 miners poured onto the Indians' lands. In the Treaty of 1863, the government sought to justify the miners' presence by diminishing the reservation to a tenth of its size. Today, about 2,000 members of the tribe live on a 760,000-acre reservation in central Idaho.

In 1999, the Harvard Project on American Indian Economic Development's Honoring Nations Program at Harvard University's John F. Kennedy School of Government honored the Nez Perce with an award for the tribe's work with the wolves. "Today the Nez



In response to cattle depredation, the Nez Perce Tribe and USDA Wildlife Services worked cooperatively with local ranchers to capture and relocate a pair of wolves and their pups.

A yearling wolf from the Chamberlain Basin pack near the heart of central Idaho's Frank Church River.

"I had the opportunity to welcome [the wolves] back to the land here. I sang one of our religious songs to welcome them back. Then I looked into the cage and spoke to one of the wolves in Nez Perce; he kind of tilted his head, like he was listening. That felt so good. It was like meeting an old friend."

Perce people draw parallels between the wolf's fate and their own. Both were deprived of habitat necessary for their traditional means of support, and both were systematically driven off their land at a great cost of life," said the members of the Honoring Nations Board, who delivered the award.

In 1995, when the Nez Perce proposed to manage the new wolves, they were motivated by more than the injustices both had suffered. The Nez Perce and other Native Americans value wolves for both cultural and religious reasons. Indeed, as the board members of the Honoring Nations Program board stated when they presented the award, the tribe's "Wolf Recovery Program is . . . an investment in culture, community, and nationhood."

Culturally, Native peoples recognize a kinship with wolves. In fact, they learned hunting skills from wolves. Wolves and Cree people in Alberta maneuvered buffalo out onto lake ice, where the big animals lost their footing and were more easily killed. In Arizona, Pueblo people and wolves ran deer to exhaustion. Wolves and Shoshoni people lay flat in the prairie grass of Wyoming and waved objects that enticed curious antelope close enough to be killed.

Native peoples expressed their bond with wolves in many ways. The Pawnee identified so closely with the wolf that their hand signal for the wolf was the same as the hand signal for Pawnee.

Native peoples also admire wolves' loyalty to their family and pack. Alpha wolves traditionally take the role of provider for the larger community of the pack. Those wolves live in a manner that makes the pack strong. They provide food for the entire pack, even the sick

and old. They see to the education of all the pack's young, not just each individual wolf's own progeny. And Alpha wolves defend the entire pack's territory against other wolves.

The Nez Perce people share this traditional regard for wolves. As Jaime Pinkham, the tribe's former natural resources director, said, "The wolf is regarded as an equal, a brother." Horace Axtell, a tribal elder, tells how he experienced this filial sensation at an airport ceremony in 1995, when the U.S. Fish and Wildlife Service flew in the first gray wolves from Canada. Axtell recalled, "I had the opportunity to welcome [the wolves] back to the land here. I sang one of our religious songs to welcome them back. Then I looked into the cage and spoke to one of the wolves in Nez Perce; he kind of tilted his head, like he was listening." Axtell smiled. "That felt so good," he said. "It was like meeting an old friend."

For many Nez Perce, spiritual beliefs infuse their daily lives. Although raised as a Christian, tribal elder Axtell later embraced the practices of the Seven Drum creed and its concept of the Circle of Life. That concept, he explained, recognizes that "the Creator made it possible for the tribe to be spiritually connected to all living things, animals and plants." As Axtell observed, "We feel we are all connected." That spiritual connection was extinguished when wolves were exterminated.

Horace Axtell still conducts religious gatherings on Sunday, when Seven Drum members sing traditional prayer songs and venerate the Circle of Life.

One part of Seven Drum's spiritual connection between the Nez Perce and all living things is the belief in a legendary ritual, which Axtell calls "a vision quest," for the *wyakin*, a spiritual guide who can advise and protect a person throughout life.

Traditionally, in order to meet the *wyakin*—usually an animal, frequently a wolf—a Nez Perce child of 10 or 12 was taken to an isolated mountain place where the child remained alone, with only water for sustenance, until the wyakin appeared in a vision or dream.

Axtell said, "There is still a belief that *wyakin* still have power, although it's not a subject that's much discussed—and the practice has withered among today's youth."

The tribe's Wolf Recovery Program "has been a success," said Keith Lawrence, the current director of the Nez Perce program. Under the tribe's care, the new wolves have thrived, growing in number from the 35 released in 1995-96 to 525 in mid-2005.

Because of the acclaim for the tribe's accomplishments, the tribe and Idaho State authorities were able to reach an accommodation that enabled both to share in wolf management. The state's governor, Dirk Kempthorne, wrote the tribe on December 13, 2001, saying that he regarded the Nez Perce as one of the "partners in the region who share a stake in the wolf issue."

On April 7, 2005, the governor signed a formal Memorandum of Agreement that granted the tribe, which had been managing wolves throughout the entire state, the right to continue to manage them in the vicinity of tribal lands—half of the state's wolf population. The state will take over management of the remaining wolves.

The Nez Perce take pride in the recognition of its role in aiding wolves to regain their rightful place in Idaho's habitat. As Wildlife Program director Keith Lawrence observed, "Being Nez Perce entails respecting and celebrating wolves. This aspect of Nez Perce culture had languished as local populations of wolves disappeared but it has been refreshed through wolf introduction," he explained. "Today, wolf legends that had been sequestered within families are shared widely in the tribe, baby naming ceremonies include wolf names, and dancers are once again using wolf pelts as part of their regalia."

In helping the wolves restore themselves to their rightful place, the tribe has helped itself, too. "Although they welcome the wolves' return," Lawrence recognized that "the Nez Perce do not forget the injustices inflicted on both wolves and the Nez Perce." It will take more than the wolves' return to right the wrongs of the past. But in helping the wolves to restore themselves to their rightful place, the tribe has helped itself too. "Thus," as Lawrence observed, "it is not surprising that the wolf's recovery is intertwined in many tribal members' minds with Nez Perce survival and resurgence."

Richard Littell is a writer and lawyer in Washington, D.C.

BY ALETA M. RINGLERO

TRUE COLORS

ARTIST AS ADVOCATE: FOR OVER 20 YEARS, **JANE ASH POITRAS'** POLITICALLY-CHARGED PAINTINGS HAVE BLAZED NEW TRAILS FOR CONTEMPORARY NATIVE ART. HER VISCERAL MIXED MEDIA IMAGES CHALLENGE STEREOTYPES AND AWAKEN US TO THE HUMAN CONDITION.

PORTRAITS BY CURTIS TRENT/KLIXPIX

JANE ASH POITRAS IS A WOMAN OF SOCIAL CONVICTIONS RECOGNIZED AS MUCH FOR HER POLITICAL STANCE AS FOR THE ART SHE CREATES. FOR OVER 20 YEARS, SHE HAS ADDRESSED ISSUES OF NATIVE RIGHTS IN PAINTING AND MIXED-MEDIA WORKS.

Because she resides in Edmonton, Jane is perhaps more familiar to audiences in Canada. Nonetheless, recognition for Poitras' art is reflected in the international museums and private galleries that include her work in their permanent collections. Some of the many institutions that display her work include the Brooklyn Museum, Brooklyn, N.Y.; Heard Museum, Phoenix, Ariz.; National Gallery of Canada, Ottawa; Canadian Museum of Civilization, Hull, Quebec; Art Gallery of Ontario, Toronto; and the Royal Bank of Canada. Poitras has received numerous accolades and acknowledgments over her long career. In January 2006, Poitras, with 13 others, received the National Aboriginal Achievement Award at the Queen Elizabeth Theatre in Vancouver, British Columbia, a recognition that honors Canada's First Nations, Inuit, and Metis peoples.

Poitras was born in Alberta of Cree and Chipewyan ancestry. An orphan at an early age, she grew up outside the cultural communities of her Aboriginal parents until reintroduced as an adult. After earning two undergraduate degrees from the University of Alberta, a bachelor of science in microbiology in 1977 and a bachelor of fine arts in 1983, Poitras continued her education in New York City, where she drew the attention of the art market while still a graduate student. In 1985, she earned a master of fine arts degree in printmaking from Columbia University.

Like many artists of color who came to an awareness of political issues surrounding ethnicity, cultural identity, and race during the social upheaval of the civil rights era, Poitras maintains a didactic stance in her artwork, addressing themes of primitivism, acculturation, and colonialism. With text-laden images that evoke the activist pan-Indian art of the

[Fig. 4.] *Two Dollars Please*, 2004, mixed-media on canvas, 20 x 30 in., image courtesy of artist

[Fig. 3.] *Buffalo Seeds*, 2004, mixed-media on canvas, 8 x 5 ft., image courtesy of artist

late 1960s, Poitras links older indigenous styles with postmodern criticism and inquiry. She has returned with numerous variations to this format, in a style that has become a signature look for her art.

Incorporated in her early canvases, and later in collage, photo transfer, and mixed-media on paper, Poitras invigorates transparent linear outlines with cursive texts in a distinctive mode that immediately draws comparison with the work of American artist Robert Rauchenberg and First Nations artists Norval Morrisseau (Ojibwe) and Carl Beam (Ojibwe). As early as 1986, however, Poitras' landscapes for the exhibition *Stardusters*, organized by the Thunder Bay Art Gallery, Ontario, strongly demonstrated her engagement with nonrepresentational abstraction. Of the *Stardusters* paintings, exhibition curator Garry Mainprize noted, "Compared to her early coloured etchings, the overall texture and composition of these much larger oil paintings have been reduced to their bare essentials." The color-rich intensity of the paintings displayed an uncompromising aggressiveness in her approach, a style she later discarded for the literal format that her work integrates today.

By 1992, two exhibitions, *Indigena: Contemporary Native Perspectives* at the Canadian Museum of Civilization and *Changers: A Spiritual Renaissance*, an exhibition of Native women organized by the National Indian Arts and Crafts Corporation in Canada, had unveiled Poitras' stylistic shift to free-form writing in hand-scripted text and stencil lettering. Marilyn MacKay, chair and associate professor at Nova Scotia College of Art and Design, observed in a review of the exhibition, that Poitras pursued a "bitter indictment of the federal government's scheme 'to deal with the Indian.'"

In the recent exhibition *Consecrated Medicine*, Poitras reveals her science training and background in microbiology. Immersed with color-saturated paper on canvas are embellished floral motifs, overlapping geometric forms, animals, birds, and the unmistakable 19th-century historical photographs of explorer-photographer John K. Hillers. Poitras incorporates Hillers' views in a familiar format used in her earlier works, which included images by other western photographers, including E. A. Bonine, Frank A. Russell, and the oft-maligned Edward S. Curtis. All reappropriated, the photographic combinations reflect

[Fig. 2.] *Return to Your Roots, Shaman Never Die*, 1989, mixed media, triptych, image courtesy of artist

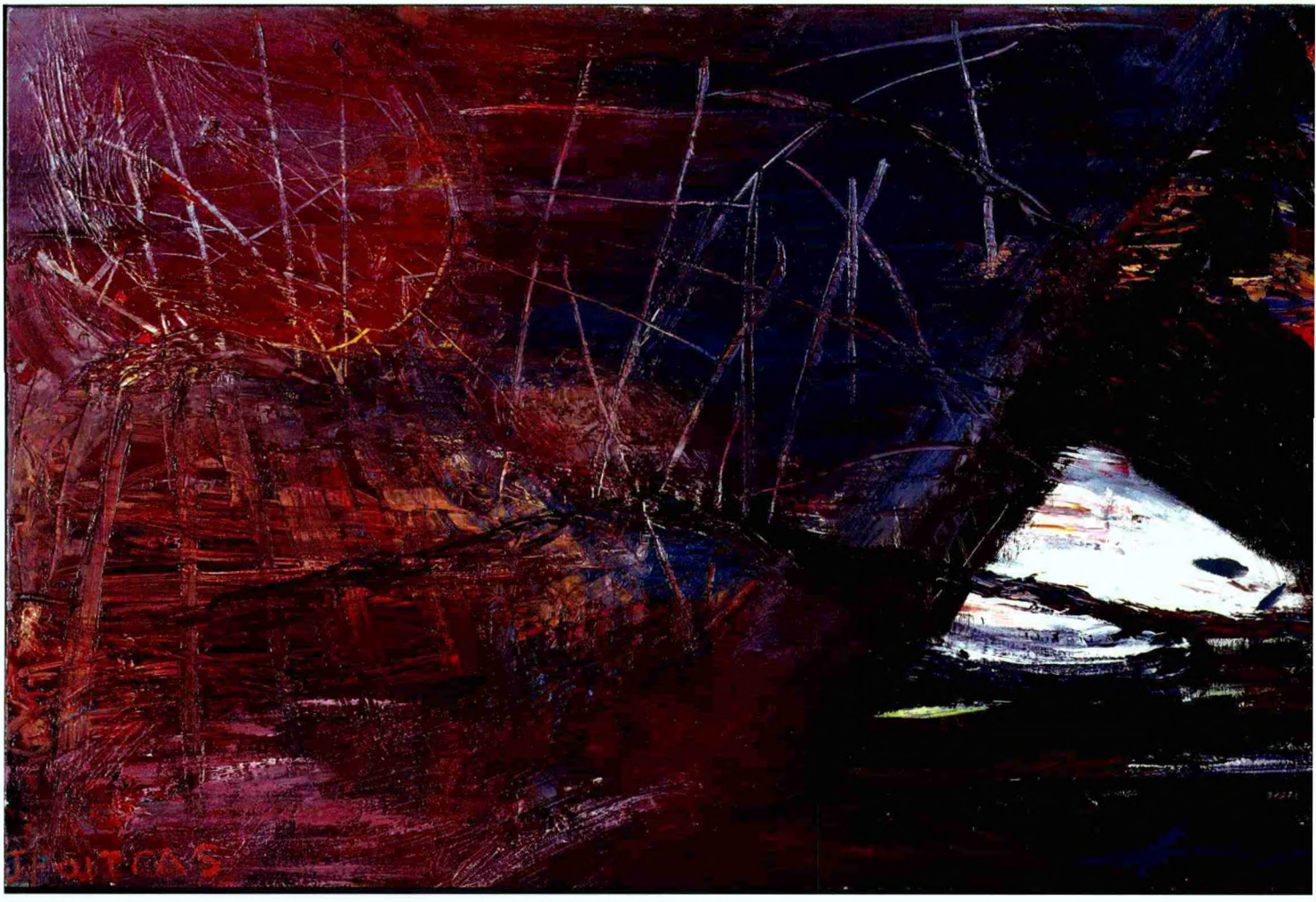
Poitras' ongoing dissatisfaction with the state of indigenous people, and they produce visual contrast to her notion of spirituality and tradition. However, Poitras raises troubling questions with her reappropriation of historic photographs of the Native subject, a contested view perceived by some as privileging contemporary Indian use over the non-Indian photographer when removed from historic context. By continuing to confront the issue of representation of indigenous groups in use of the photographs, Poitras is doing her job—to draw attention and awaken the public to questions of the human condition.

How to adequately respond to the artist's reappropriation of Native subjects in photography is a disputed issue under critical discussion. In Poitras' work, references to pan-Indianism and spirituality blend the artist's humanist and retro-political stance, raising a second issue: Why do some indigenous issues continue to remain uncontested and unresolved? The illumination of dilemmas faced by other tribal communities dominate Poitras' vision. She is a passionate artist whose understanding of indigenous spirituality is acknowledged in an emotional display of themes that are visceral, complex, and, ultimately, highly personal.

FEATURED WORK

[Fig. 1.] ***Entrance to My Homeland***, 1985, oil on canvas, 24 x 44 in., collection of Gerald and Gwen Kirkpatrick, image courtesy of Thunder Bay Art Gallery, Ontario, Canada

Poitras' art incorporates different notions of the traditional in an expressionistic approach reflected in the variety of production modes she employs. Although grounded in references to Der Blaue Reiter, a group of artists who came together in 1911-12 to promote the cause of German Modernism, and through influences of Russian artist Wassily Kandinsky, the homage, a visual quote, and the repetition of Native and European-Anglo art form retain a distinctive character that underlies the nature of evolving art. One can logically ask if Poitras' themes foster a suggestion of universalism toward political issues addressing indigenous groups. Conversely, does the marketing of differences by perceptive culture brokers create more divisiveness that, in turn, overshadows the importance of quality in the judgment of art? It is a dilemma the artist broaches and the discipline shies from addressing. For Poitras, art is the means to draw



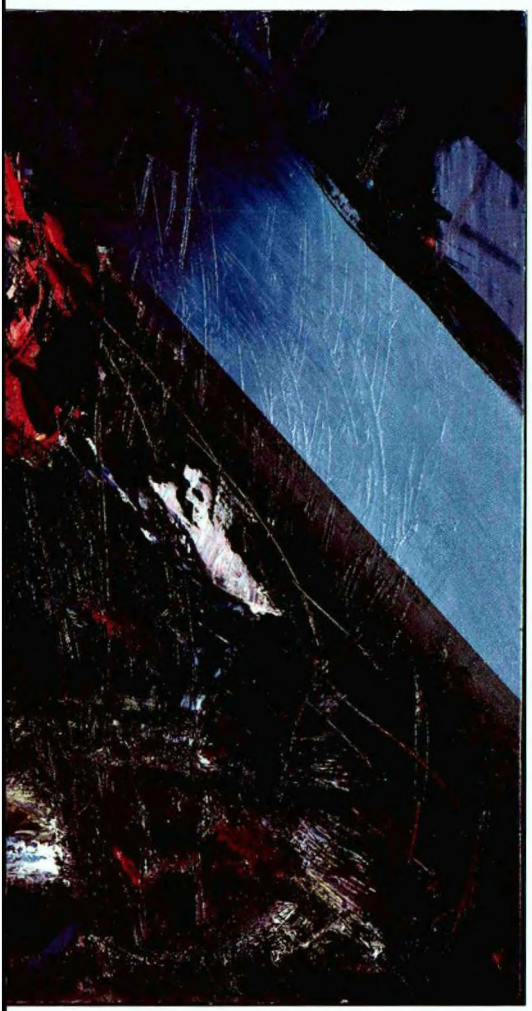
[Fig. 1.] *Entrance to My Homeland*, 1985, oil on canvas, 24 x 44 in., collection of Gerald and Gwen Kirkpatrick, image courtesy of Thunder Bay Art Gallery, Ontario, Canada

into the spotlight indigenous causes of which she is both celebrant and visual advocate.

[Fig. 2.] ***Return to Your Roots, Shaman Never Die***, 1989, mixed media, triptych, image courtesy of artist
Poitras links idea and image, drawing from a world made accessible through media, computers, and both Western and indigenous sources. Like many Native urban dwellers who desire to know the ways of vanished ancestors, Poitras, with her examination of the past, makes uncomfortable connections to disparate worlds. Formulating new structures and identities, which are always the practice of selective borrowing, Poitras merges expectations of tribal arts as passive, internal, and grounded in positive stereotypes of a mythic past with a call to action for the preservation of indigenous language and culture.

[Fig. 3.] ***Buffalo Seeds***, 2004, mixed-media on canvas, 8 x 5 ft., image courtesy of artist
Buffalo Seeds is a large-scale mixed-media work from the touring exhibition *Consecrated Medicine*. Along with floral and bison forms are three photographs by 19th-century historical photographer John K. Hillers and illustrations of human skeletal remains. The leitmotif of tragedy and the organic reappears in the juxtaposition of images as Poitras creates a vibrant mix of signs and symbolic extinctions in which Western and Aboriginal ways divide, overlap, and collide. Although the exhibition is an examination of the "secrets of plants" and other ways of Aboriginal plant use, Poitras' political stance overlays the composition with themes of loss: of knowledge, including the lost name of photographer Hillers, and of relationships of two centuries by contemporary First Nations communities.

[Fig. 4.] ***Two Dollars Please***, 2004, mixed-media on canvas, 20 x 30 in., image courtesy of artist
Two Dollars Please is Poitras' commentary on southwestern commercialism and the tourist trade. Commercial print and postcard images of Natives standing by the roadside or at rest stops or railroad stations were commonplace in the Southwest. Anglo interest in "Indian Country" was captured in souvenir photographs of tribal peoples, beginning with the arrival of the railroad. The encounter was not always one-sided, however, as some Natives would request payment in exchange for the photograph. Here, the little Navajo girl stands beside a sign commenting on her commodified status, a signifier of both the Southwest and the Navajo. Nevertheless, the child is also generating a meager income for her family, a reality of the tourist trade for many Navajo in a post–Bosque Redondo society.



As pointed out by Navajo photography scholar, James Faris, the Bosque Redondo forced removal and internment of the Navajo by Kit Carson in New Mexico forever altered the culture and tribal arts through Spanish and Pueblo influence. Some of these changes included wool textile manufacture and the introduction of silversmithing. The influences of the post-Bosque Redondo era for the Navajo was one of tremendous social, economic, and cultural upheaval, as well as the rise of new forms of artistic creativity. With the imposition of southwestern and First Nations forms and motifs, suggesting that universal themes are balanced and even shared, the actuality is as disparate as individual events and histories.

Aleta M. Ringlero (Pima) is an art historian and faculty associate at Arizona State University, West. She has published in exhibition catalogues on 19th-century American Indian photographs including *Only Skin Deep: Changing Visions of the American Self* and *The Schwemberger Photographs: An Acquisition from the Franciscan Southwest Mission*. Ringlero is curator of contemporary art for Casino Arizona at Salt River, Scottsdale, Ariz.

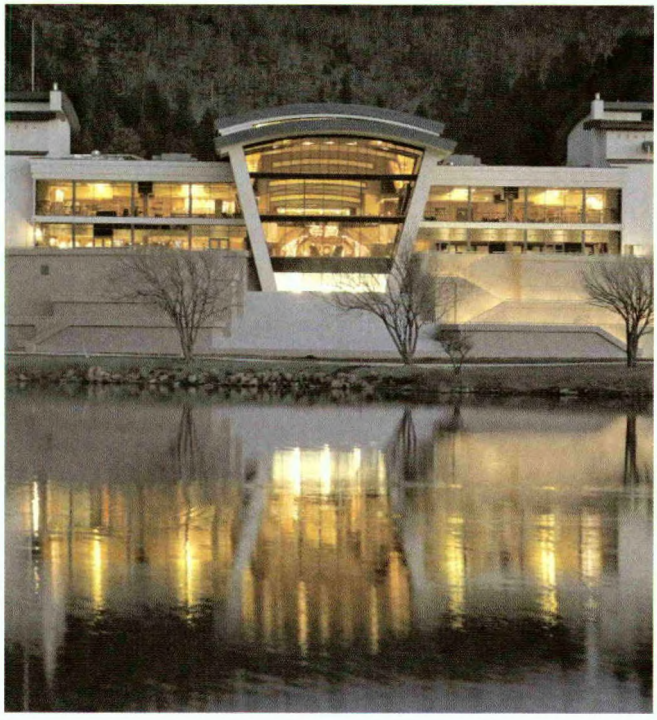
INN OF THE MOUNTAIN

The statues of the four crown dancers and the clown created by Frederick Peso (Mescalero Apache) stand in the circle drive of the entrance to the Inn of the Mountain Gods. The bronze statues weigh approximately 2000 pounds each and stand about 15 feet tall. The clown weighs about 600 pounds and stands about 6 feet tall.

BY LYN KIDDER

SNOW COVERED THE FOUR GODS

15-foot-tall bronze statues of the crown dancers as Mescalero Apache tribal medicine man Paul Ortega gave a traditional blessing to open the $215 million Inn of the Mountain Gods Resort in Mescalero, N.M. in March 2005. "We didn't mind," Ortega remembers. "It seemed to bring all of us, tribal members and guests, together. In New Mexico – or anywhere in the desert – rain and snow are always a blessing." »



PHOTOS COURTESY INN OF THE MOUNTAIN GODS

TOP: Luxuriously-appointed rooms overlook breathtaking views of Lake Mescalero and the Sacremento Mountains. ABOVE: A medicine basket-shaped fountain astounds many guests with its beauty in the inn's lobby. The medicine basket plays a very important role during puberty rites ceremonies for young Apache girls coming into womanhood.

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> "WHEN WE WERE PLANNING THE RESORT, THE TRIBE WANTED TO FEATURE ORIGINAL ART THAT WOULD LINK THE PRESENT TO OUR HERITAGE. IT'S UNUSUAL FOR A RESORT TO FEATURE SO MUCH ORIGINAL ART – IT'S ALMOST LIKE A MUSEUM."
>
> – GALLERY MANAGER LOREE BELIN MARIN (MESCALERO APACHE)

The crown dancers, who are also called mountain gods, and Sierra Blanca's 12,003-foot peak are symbols in the Mescalero culture. Years ago, the Apache traveled throughout what are now Arizona, Texas, and northern Mexico, but the forests around the peak of *Dzil gais' ání* (literally, "mountain with snow on top"), the mountain's Apache name, was where they went to hunt and to escape the heat of the surrounding desert.

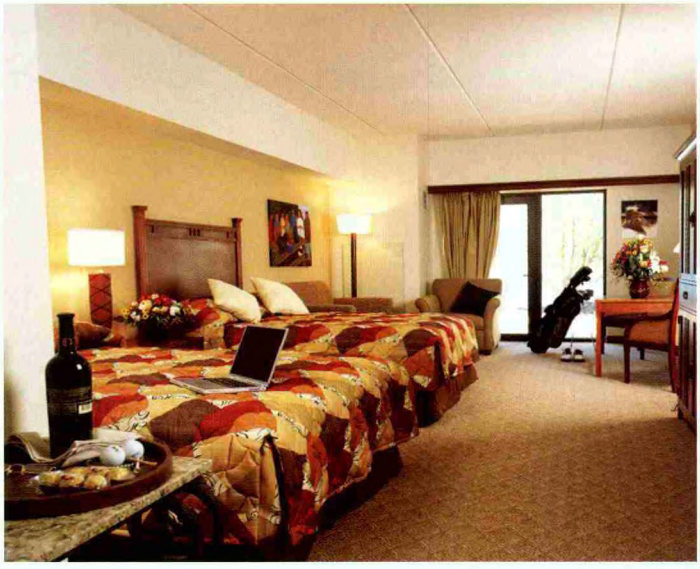
Both cultural icons preside over the resort – the often snow-covered mountain towers on the opposite shore of Mescalero Lake, and the statues of the mountain gods dominate the resort's entrance. "We believe that the mountain gods act as a connection between the Great Spirit and the Apache people," says sculptor Frederick Peso (Mescalero Apache), who created the statues in the Santa Fe foundry of well-known sculptor Allan Houser, himself a Fort Sill Chiricahua Apache.

The legend of the mountain gods tells of two young Apache men, one disabled and one blind, who were left in a cave as their people fled from an enemy. "Just when the men feared that they'd been abandoned, the four crown dancers and the smaller clown figure appeared to them, and sang and danced around them for four nights," Peso says. He adds, "You see the clown figure in many Pueblo cultures as well. Because he's small and comical, he can get away with pointing out people's shortcomings."

"At last, the clown touched the wall of the cave with his feather, and an opening appeared." When the gods led the young men – now healed and dressed in the finest buckskin – out of the cave, they saw their people in the distance, coming to rescue them. When they turned back to the cave and the mountain gods, the mysterious figures had vanished.

Apache art and culture are evident throughout the luxurious 273-room resort. The marble central staircase spirals around a large fountain shaped like a traditional medicine basket. Niches in the wall behind the staircase display a medicine man's tools: yellow cattail pollen, deer-hoof rattles, tobacco, and eagle feathers. Framed reproductions of Apache weapons and regalia hang above the lobby's copper and stone fireplaces. In addition to Houser's monumental sculptures, the

> IN MY BLESSING, I ASKED ALL THE POWERS OF THE EARTH TO HELP US... WE ARE A PART OF ALL THAT IS AROUND US, AND IT IS OUR PLEASURE TO SHARE THIS BEAUTY WITH OUR FELLOW HUMAN BEINGS."
>
> **– MESCALERO APACHE TRIBAL MEDICINE MAN PAUL ORTEGA**



TOP: Guests can enjoy a spectacular view of Sierra Blanca while enjoying fine dining at the inn's Wendell's Steak and Seafood Restaurant.
ABOVE: The decor of the 237 luxury rooms and suites offer a comfortable setting to those who seek a connection to the Southwest.

hallways and guest rooms are decorated with paintings and sculpture by the 50 members of the Mescalero Apache Art Guild, whose works are sold in the gift shop/gallery.

"When we were planning the resort, the tribe wanted to feature original art that would link the present to our heritage," gallery manager Loree Belin Marin (Mescalero Apache) says. "It's unusual for a resort to feature so much original art – it's almost like a museum." A painter herself, Marin's series of paintings of the four elements of nature hangs at the resort's main entrance. Sculptor and painter Jordan Torres (Mescalero Apache), whose work has been shown at Santa Fe's prestigious Indian Market, exhibits at the resort's gallery in addition to working in the inn's maintenance department.

The new Inn of the Mountain Gods replaces the original inn, which was built on the same site in Mescalero in 1975. The original golf course, designed by renowned golf course architect Ted Robinson, winds along the shore of the lake, which is stocked for fishing with trout from the tribe's hatchery. Local guides escort hunters for elk, deer, black bear, and turkey, and guests can also explore the surrounding mountains on horseback. The resort has an indoor swimming pool and health club.

In winter, nearby Ski Apache provides skiing and snowboarding on trails named Geronimo, Mescalero, and Apache Bowl. Nonskiers enjoy the view from the top by taking a scenic ride on the gondola – the only one in the state. While on the mountain, watch for Ross Anderson (Cheyenne/Arapaho/Mescalero Apache). Professional speed skier Anderson, who has been clocked at 148 mph, trains at Ski Apache and serves as the ski area's spokesperson.

The inn's fine dining restaurant, Wendell's Steak and Seafood Restaurant, offers a spectacular view of Sierra Blanca from both the dining room and the terrace. The lunch menu includes blue corn nachos, grilled salmon BLTs, and venison with a wild boar cream sauce. Dinner features certified Angus beef and seafood entrees of lobster, prawns, crab, and trout. The wine list highlights New Mexico wines. The restaurant is named for the late Wendell Chino, Mescalero Apache tribal president for nearly 40 years.

More casual dining is found at the Gathering of Nations Buffet, with offerings from six different buffets – Mexican, Asian, Italian, and classic American – for one price.

The resort's 40,000-square-foot conference center can be divided into nine rooms and accommodates up to 3,000 people. It is the venue for concerts by artists such as Dwight Yoakam, Brooks and Dunn, and the Charlie Daniels Band.

Medicine man and former tribal president Paul Ortega is proud of the Apache people's accomplishments. "Our primary concern was to create jobs for Mescalero people," he says. The Inn of the Mountain Gods employs 1,100, nearly 40 percent of whom are tribal members.

"In my blessing," Ortega recalls, "I asked all the powers of the earth to help us – the beings that fly, the beings that live upon the mountains and under the ground. We are a part of all that is around us, and it is our pleasure to share this beauty with our fellow human beings."

Lyn Kidder writes about travel and interesting people in the American West. She is the author of two books about Alaska, *Tacos on the Tundra* and *Barrow, Alaska from A to Z*.

Building upon 2,000-year-old traditions of carving and incising walrus ivory, **Denise Wallace (Chugach Aleut)** and her husband Samuel have created contemporary Arctic artforms. Janet Catherine Berlo examines the influences and inspirations the Wallaces use to open windows to the heritage of an Alaskan Native past and to the splendors of storytelling through their exquisite, modern jewelry.

PHOTO BY TOBY HOOGS

VOICES OF HER ANCEST

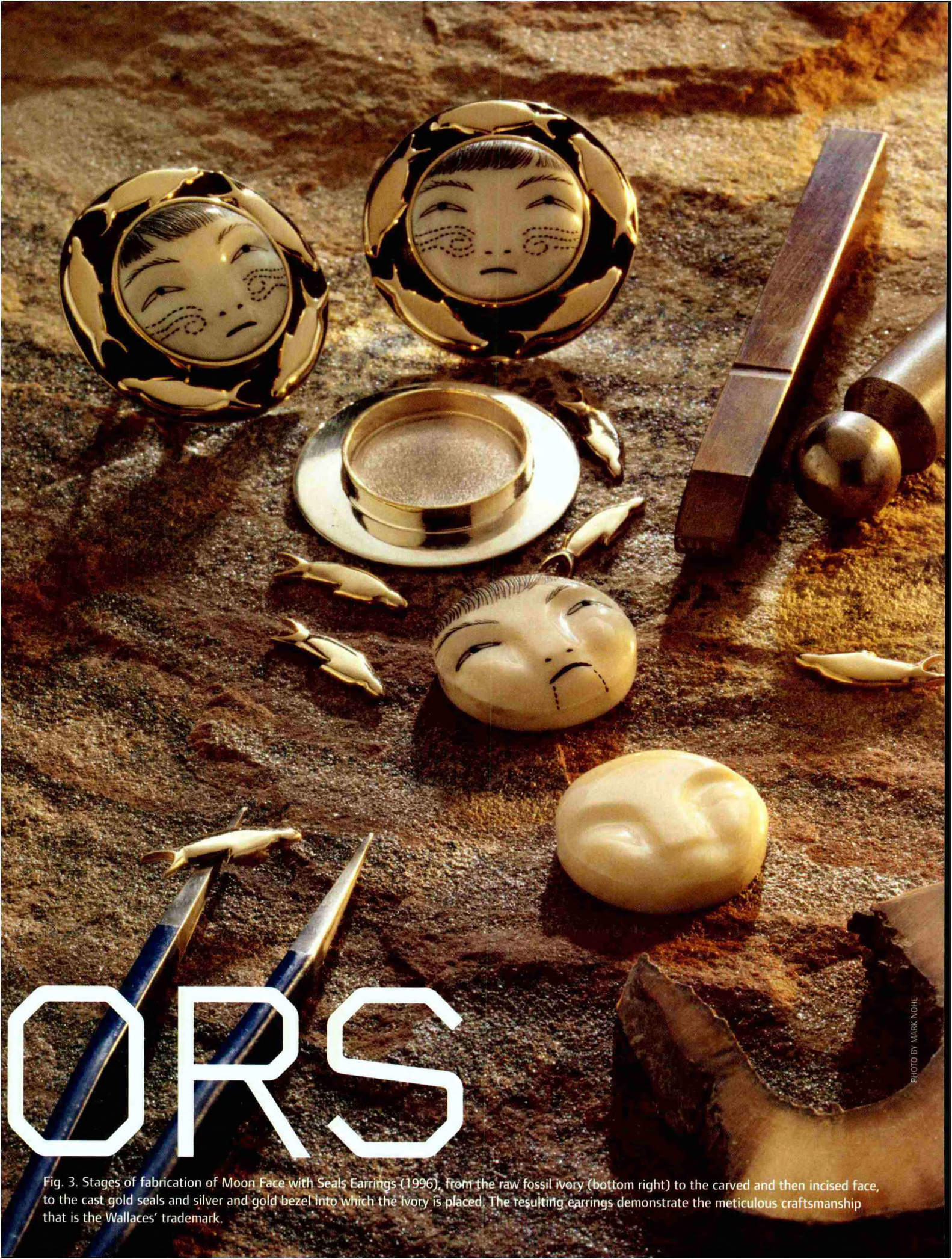


Fig. 3. Stages of fabrication of Moon Face with Seals Earrings (1996), from the raw fossil ivory (bottom right) to the carved and then incised face, to the cast gold seals and silver and gold bezel into which the ivory is placed. The resulting earrings demonstrate the meticulous craftsmanship that is the Wallaces' trademark.

NATIVE AMERICAN JEWELRY TRADITIONS have an ancient legacy, especially in the Southwest, where fine ornaments of turquoise and shell dating from prehistoric times were the precursors of the modern lapidary and metal-working traditions of the Navajo and Pueblo peoples. So it was a surprise in 1984 when a young artist of Alaskan Native heritage began to win major prizes at Santa Fe Indian Market for jewelry that, while exhibiting technical excellence, exquisite design, and stunning originality, didn't fit into any recognizable categories. That year, Denise Wallace (Chugach Aleut) won a First Prize Award, a Best of Class in Contemporary Jewelry, and a Best of Division. The next year's Indian Market brought five more awards, including the Otero Award for Creative Excellence in Any Category. By 1988, she had won so many awards that she stopped entering Indian Market, and her jewelry took its place in an international marketplace.

Today Denise Wallace, with the help of Samuel Wallace, her husband and working partner, is widely recognized as one of the finest contemporary Native jewelers. Their work is the subject of both a major museum exhibition at the Smithsonian's National Museum of the American Indian (NMAI), George Gustav Heye Center in New York City (March 2 to July 23, 2006) and a handsomely photographed and impeccably researched book, *Arctic Transformations: The Jewelry of Denise and Samuel Wallace* (by Lois Sherr Dubin, photography by Kiyoshi Togashi, Easton Studio Press, 2005). Since much of their most ambitious work is in private collections, this traveling exhibition provides a rare opportunity to see a large number of unique and beautiful examples of the jeweler's art, including all 16 of the figural belts that have brought the Wallaces great acclaim *(Figs. 1, 2, 4)*.

The Wallaces' work represents a merging of traditions – not only the traditions of Denise's ancestral Chugach Aleut people of Alaska and their neighbors, but traditions of jewelry-making she learned at the Institute of American Indian Art in Santa Fe (where she was a student from 1979 to 1981), and traditions she learned from Pueblo and Navajo colleagues while selling her first attempts at jewelry under the portals of the Palace of the Governors in Santa Fe in the early 1980s.

Cross-cultural interchange and translation have been a central feature of life in coastal Alaska for centuries – from ancient exchange among Siberian Eskimo, Alaskan Eskimo, Alutiiq, Athabaskan, and Northwest Coast peoples, to the successive influences of Russian and Euro-American culture in the last three centuries. Denise Wallace's acts of translation across media, time, and culture are dynamic and poetic. In a 1999 video about Chugach Aleut identity, Rhoda Moonin, an Alutiiq language teacher, said, "When we speak our language, we hear our ancestors' voices." The ancestors' voices also speak poignantly through the visual virtuosity of their descendant, Denise Hottinger Wallace.

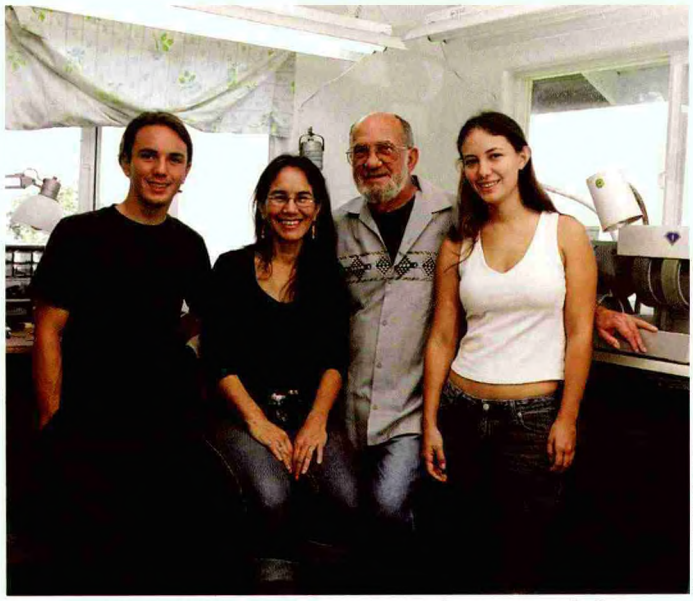


PHOTO BY TOBY HOOCS

Denise and Samuel Wallace in their studio in Hilo, Hawai'i with their children, David and Dawn.

Animal Spirit Belt (Fig. 1) illustrates her creative translation of ancient arctic tradition into a modern idiom. Native people of arctic Alaska have been carving and incising walrus ivory for more than 2,000 years. In the historic period, incised tusks depicting hunting, fishing, dancing, and other activities were common, as were dance masks bedecked with feathers, beads, and other additions. In this belt, Wallace has fused these traditions, making a work of art in which the scrimshaw (incising the ivory with a sharp tool and filling the incision with a dark ink or carbon to make a contrasting image) is done on the ivory and replicated on cutouts on the triangular silver plaques that hold the ivory faces.

When I first interviewed the artist in her Santa Fe studio in 1993, all those ribbons from Indian Market and other competitions from the 1980s were stuffed in a paper bag in the corner – they seemed to mean little to her, though her delicate facial features became animated when she talked about the work itself. "I like the technology of

MOST COLLECTORS VIVIDLY REMEMBER the first time they saw a Denise Wallace piece and knew they had to have one. Roslyn Tunis, the curator of *Arctic Transformations*, describes seeing the work at Indian Market in 1986, buying a piece for herself, and holding sell-out exhibits of the work in her New York gallery for the next three years.

PHOTO BY ADDISON DOTY

FIG. 5. BIRD-MAN SPIRIT MASK NECKLACE (1998).
Sterling silver, gold, fossil ivory, variscite (a rare green mineral, here used to advantage to indicate the green paint of Koniag Eskimo masks). The face detaches to reveal tiny figures of birds and winged humans cut into the blackened silver support beneath.

FIG. 1. ANIMAL SPIRIT BELT (1987).
Silver, fossil walrus, mammoth ivory. The individual pieces of the belt detach to become brooches, a signature feature of the Wallaces' most complex pieces.

PHOTO BY KIYOSHI TOGASHI

BOB LANSING

Seed Pot
by Bob Lansing

Fettish Bear
by Dan Lansing

Bob Lansing's sons, Tyler and Dan, are following a family tradition and apprenticing with their father.

Corn Bowl
by Tyler Lansing

Each piece of pottery made by Bob Lansing is first wheel thrown by the artist. After his thrown pots are bone dry, he coats them with layers of colored slip. He then scratches or etches designs through the individual layers with a simple carbide stylus or exacto knife. By etching with varying pressures, a particular scratch will expose the colors he wishes or in some cases, the base clay, which is typically white or red. The control required to achieve the level of detail in a Bob Lansing pot is nothing short of miraculous, for a single mistake could ruin the piece. Now for the best part; he etches these designs using no pattern, no preliminary sketch to layout the design and no paper sketch to go by. He etches these designs straight from his mind to the vessel. If you own a piece of Bob Lansing pottery, you own a miracle.

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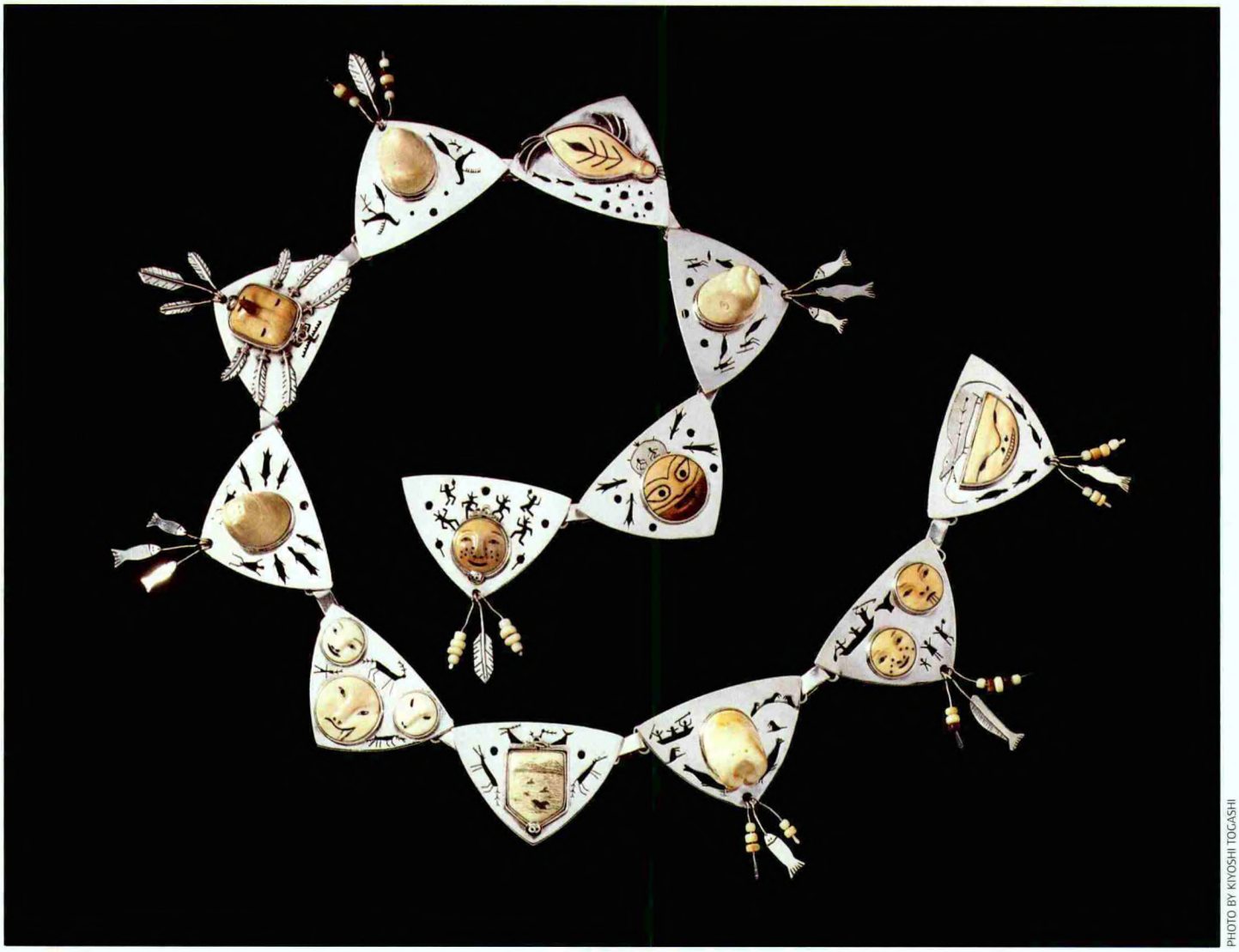

PHOTO BY KIYOSHI TOGASHI

FIG. 4. CROSSROADS OF CONTINENTS BELT (1990).

Fossil ivory, sterling silver, gold, semiprecious stones. The costume of each figure hinges open to reveal masks or complex scenes beneath. The figures (which can be removed and worn separately as pendants) are interspersed with oval medallions that depict arctic animals.

making things work," Denise Wallace said then. "The intricacy and the movement. My husband cuts and polishes the stones, but I like the fabrication of the metalwork, and the scrimshaw." Figure 3 illustrates the sequence of procedures and some of the tools needed to transform an ancient tusk and precious metals into fine custom earrings. The ivory medallions depict the tattooed faces of Alaskan Native women, and allude to legends about the woman in the moon.

Most collectors vividly remember the first time they saw a Denise Wallace piece and knew they had to have one. Roslyn Tunis, the curator of *Arctic Transformations*, describes seeing the work at Indian Market in 1986, buying a piece for herself, and holding sell-out exhibits of the work in her New York gallery for the next three years. I saw a small show of her works in Images of the North Gallery in San Francisco in 1989, and knew that even if I could afford only the most modestly priced pair of earrings, I would indeed be taking something home. Other collectors have supported the major works for which the Wallaces are best known: the storytelling belts.

These complex works of art are stories in visual form – and Wallace characterizes herself as a storyteller. The *Women of Power Belt (Fig. 2)* relates the story of women's powers in the Arctic: The female shamans of legend who could transform themselves into sea otters, or visit the undersea world to ensure that Native hunters and fishermen would have access to the sea's bounty. Just as parts of them move and transform, revealing different views of humans and animals, so too do these works open windows onto the Alaskan past.

The Smithsonian Institution has long been an influence on Wallace's work. Two important traveling exhibitions organized by the Smithsonian, and their catalogues, *Inua: Spirit World of the Bering Sea Eskimo* (1982) and *Crossroads of Continents* (1988), transformed her appreciation of her Native Alaskan artistic heritage. Inua caused her to incorporate Yup'ik and other Alaskan mask forms into her art. When viewing *Crossroads of Continents,* she was awed by the complexity of the clothing traditions of Siberian and Native Alaskan peoples, and was inspired to respond to the impressive display in her own

PHOTO BY ADDISON DOTY

FIG.7. SEDNA BELT BUCKLE (1994).
Sterling silver, gold and fossil ivory. This buckle masterfully depicts the transformation of Sedna, the Inuit Goddess of the Sea. The central face (left) shows the female face with her long flowing hair and (right) a seal/otter. Her body is transformed as a seal (left) and as a walrus (right) where the human figure is etched within the ivory-like pictographs. Animals swim around the border.

PHOTO BY KIYOSHI TOGASHI

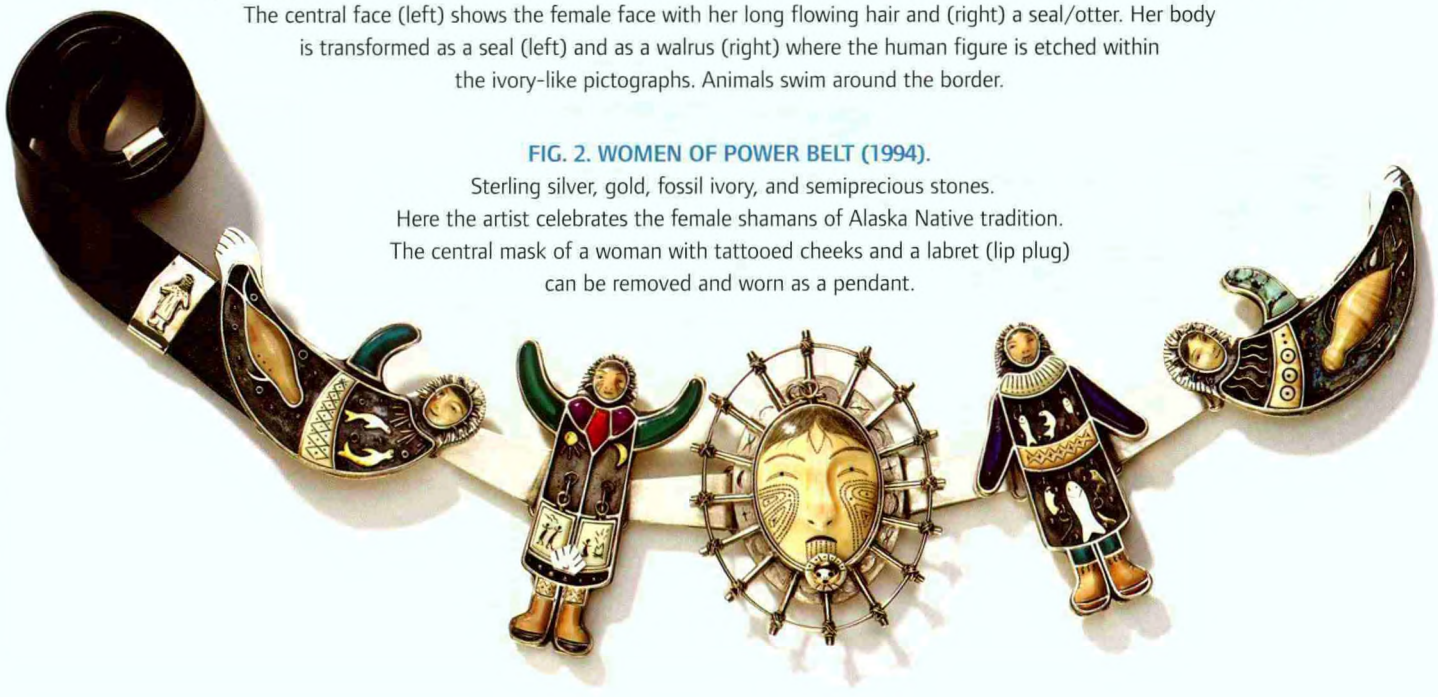

FIG. 2. WOMEN OF POWER BELT (1994).
Sterling silver, gold, fossil ivory, and semiprecious stones. Here the artist celebrates the female shamans of Alaska Native tradition. The central mask of a woman with tattooed cheeks and a labret (lip plug) can be removed and worn as a pendant.

eloquent manner: by fashioning a belt that honored the clothing traditions of 10 northern tribes, from the Siberian Nanai in the west to the Alaska Tlingit in the east *(Fig. 4)*. Construction of such elaborate belts typically takes from 1,000 to 1,500 hours; this one took 2,500 hours and is the crowning achievement of Denise and Samuel's collaboration. It is the only one that remains in their own collection.

The *Bird-Man Spirit Mask Necklace (Fig. 5)* is a contemporary translation of a Koniag Eskimo mask that graced the cover of the *Crossroads of Continents* catalogue, and that fascinated the jewelers when they saw it in the exhibition. The green paint on the face and attached wooden roundels of the historic mask is here miniaturized and transformed by Sam Wallace's choice of apple green variscite as the stone to inset in the silver bezels. Curving pieces of silver wire lashed together with gold wire of a smaller gauge recall the bent wood and sinew lashing of the 19th century mask. The chain of the necklace was meticulously fashioned of 15 roundels of silver and ivory alternating with 14 roundels of silver and gold. These set up a pleasing rhythmic contrast to the silver, ivory, and variscite roundels of the pendant.

The Wallaces lived and worked in Santa Fe for 22 years. But after Denise visited Hawai'i as one of the members of *This Path We Travel*, a Native artists' collaboration sponsored by NMAI in 1995, and fell in love with the peace and lush beauty of the islands, the Wallaces moved to Hilo, Hawai'i in 1999. Writing from their home there, Denise Wallace told me in December 2005, "My husband and I both had imagined this book and exhibition as a fantasy, but never did we imagine that it would be this beautiful and extensive." She credits author Lois Dubin and curator Roslyn Tunis with "working on this project with grace, affection, and scholarly understanding."

Having been amazed by *Arctic Transformations* when I saw it at the Heard Museum in Phoenix last October, I suggested that even the artists themselves must have been impressed with their prodigious output over the last 20-plus years, when viewing it all in one place. Denise responded, "I was completely overcome the first time I saw the pieces all together. Sam, too, was moved emotionally. We spend an extended period of time working on pieces and then they leave us, so to be reunited with them is like seeing one's children again. The feeling is one of examination – 'How did we do that? Oh, look at the stones we used!' – and affection – 'So nice to see you again! So happy that you are bringing people together.'"

Indeed, this exhibition is bringing people together, in admiration of the Wallaces' creativity, and that of the indigenous peoples of the north who continue to inspire their astonishing artistry. ❋

Janet Catherine Berlo is professor of Art History at the University of Rochester and a well-known scholar of Native North American art.

CATALOGUE INFORMATION AND HOW TO PURCHASE ARCTIC TRANSFORMATIONS: The Jewelry of Denise and Samuel Wallace by Lois Sherr Dubin, photography by Kiyoshi Togashi. Published by Easton Studio Press/Theodore Dubin Foundation, 2005. Hard Cover, Full Color, 240 pages. 254 plates. $60.00 USD; $75.00 CDN. To order: call CDS at 800-343-4499 (U.S.); U. of Toronto Press at 800-565-9523 (Canada). Online: www.amazon.com, bn.com, powells.com, cdsbooks.com

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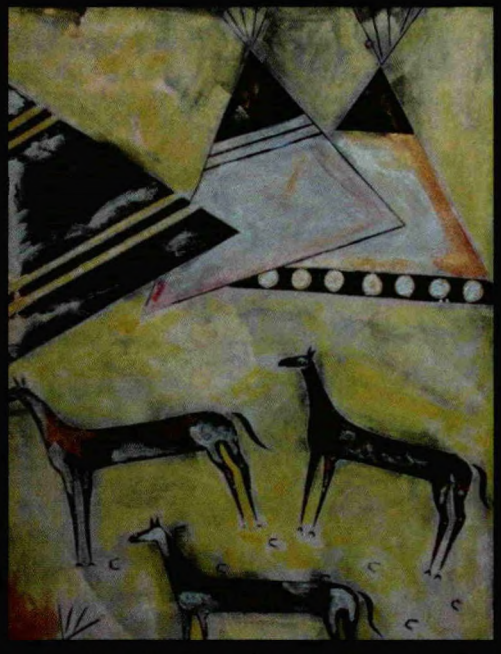

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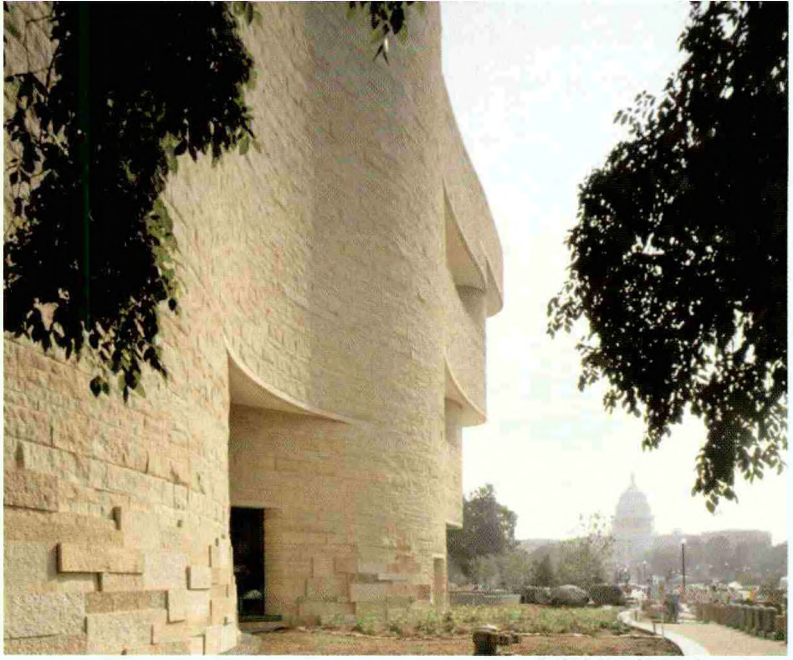

PHOTO BY ROBERT C. LAUTMAN

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INTRODUCING
COASTAL MOONS

ABOUT THE ARTIST

Maynard Johnny, Jr., was born April 4, 1973, in Campbell River, B.C. He is of Kwakwaka'wakw and Coast Salish descent, inheriting a unique blend of culture and tradition. Having lived in both Canada and the United States, Maynard is influenced by the Native cultures of both countries.

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This magnificent new textile, the result of a collaboration between the Smithsonian's National Museum of the American Indian and Pendleton Woolen Mills, will quickly become a collector's item. Called "Coastal Moons," the blanket features variations of the moon as designed by artist **Maynard Johnny, Jr.** (Kwakwaka'wakw and Coast Salish). Appropriately, the blanket also celebrates our newest exhibition, *Listening to Our Ancestors: The Art of Native Life along the North Pacific Coast*, which opens in early February 2006. Each blanket is crafted of 100 percent pure virgin wool with a cotton warp and measures 64 x 80 inches. They are uniquely beautiful and will go quickly. Order yours today.

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FEBRUARY • MARCH • APRIL

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

PHOTO BY WALTER LARRIMORE

Tsimshian (Chilkat) blanket, 19th century. Alaska. From exhibition *Listening to Our Ancestors: The Art of Native Life Along the North Pacific Coast.*

EXHIBITIONS

OUR UNIVERSES: TRADITIONAL KNOWLEDGE SHAPES OUR WORLD

Fourth level

This exhibition explores tribal philosophies and worldviews, annual ceremonies, and events. Come and learn about the Denver March Powwow, Day of the Dead, and the North American Indigenous Games. The Mapuche (Chile), Lakota (South Dakota), Quechua (Peru), Yup'ik (Alaska), Q'eq'chi Maya (Guatemala), Santa Clara Pueblo (New Mexico), Anishinaabe (Manitoba), and Hupa (California) are the featured communities. Objects on display include beadwork, baskets, and pottery.

OUR PEOPLES: GIVING VOICE TO OUR HISTORIES

Fourth level

This exhibition focuses on historical events as told from a Native point of view and features 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. It includes a spectacular "wall of gold" featuring figurines dating prior to 1491, along with European swords, coins, and crosses made from melted gold.

OUR LIVES: CONTEMPORARY LIFE AND IDENTITIES

Third level

This exhibition concentrates on contemporary life, while demonstrating that indigenous cultures are still strongly connected to their ancestral past and communities. It includes objects from the urban Indian communities of Chicago (Illinois), Igloolik (Nunavut), Saint-Laurent (Manitoba), Campo Band of Kumeyaay (California), Kalinago (Dominica), Yakama Nation (Washington), Pamunkey (Virginia), and Kahnawake (Québec) communities.

LISTENING TO OUR ANCESTORS: THE ART OF NATIVE LIFE ALONG THE NORTH PACIFIC COAST

Through January 2, 2007

Changing Exhibitions Gallery, Third level

This exhibition features more than 400 ceremonial and everyday objects made by members of 11 Native communities in Washington state, British Columbia, and Alaska. Brilliantly colored ceremonial masks, delicately woven blankets, spoons carved from mountain goat horns, other historical objects, and an array of public programs demonstrate the vibrant cultures and rich artistic traditions of North Pacific Coast peoples.

WINDOW ON COLLECTIONS: MANY HANDS, MANY VOICES

Third and Fourth levels

This exhibition of almost 3,500 items from the museum's collection highlights the breadth and diversity of Native American objects, including animal-themed figurines, beadwork, containers, dolls, peace medals, projectile points, and *qeros* (cups for ritual drinking).

NMAI'S SIGNATURE FILM

Daily screenings

Rasmuson Theater

A Thousand Roads (2005, 43 min.) United States. Director: Chris Eyre (Cheyenne/Arapaho). Writers: Joy Harjo (Mvskoke/Creek) and Scott Garen. Produced by Scott Garen and Barry Clark for the Smithsonian's National Museum of the American Indian. Executive Producer: W. Richard West Jr. (Southern Cheyenne). "Though we journey down a thousand roads, all our roads lead home." An emotionally engaging film, *A Thousand Roads* is a fictional work that illustrates the complexity and vibrancy of contemporary Native life by following the lives of four Native people living in New York City, Alaska, New Mexico, and Peru. Free; no tickets required. For ages 12 and up. Daily show times are subject to change. Please visit the Welcome Desk the day of your visit to obtain schedule information.

PUBLIC PROGRAMS

For a complete schedule of public programs, visit www.AmericanIndian.si.edu. Programs are subject to change.

MARCH IS WOMEN'S HISTORY MONTH

NATIVE CRAFTS DEMONSTRATION THE ART OF TLINGIT WOMEN'S WEAVING

March 3-5, 11 a.m., 1 and 3 p.m.

Potomac

Renowned Tlingit weavers Marie and daughters Shelley Laws and Teri Rofkar, from Sitka, Alaska, create the traditional Chilkat and Raven's Tail robes and other Tlingit dance regalia and discuss the weaving arts of Tlingit women.

NATIVE FILM SINGING OUR STORIES

Saturday, March 5, noon, Rasmuson Theater

Singing Our Stories (1998, 60 min.) Canada. Writer, director, and producer: Annie Fraziér Henry (Blackfoot/Sioux/French). Co-produced by the National Film Board of Canada and the Banff Centre for the Arts. This documentary

explores the lives and musical roots of Aboriginal women from across North America, including performances by Walela, Ulali, the Monk-Sanders Family Singers, the Zuni Olla Maidens, the 'Namgis Traditional Singers from the North Pacific Coast, and more.

NATIVE THEATER
WHEN MY SPIRIT RAISED ITS HANDS: THE STORY OF ELIZABETH PERATROVICH AND ALASKA CIVIL RIGHTS
Thursday and Friday, March 16 and 17, 10:30 a.m.* and 12:30 p.m.
Saturday, March 18, 12:30 p.m. and 3:30 p.m.
Rasmuson Theater

This one-woman play, written and performed by Tlingit actress Diane E. Benson, is a tribute to famed Alaskan civil rights leader Elizabeth Peratrovich. With courage, vision, and tenacity, Peratrovich worked tirelessly with her husband and members of the Alaska Native Brotherhood and the Alaska Native Sisterhood for equal rights for Alaska Natives. In the 1940s, in Alaska, many stores and restaurants had signs in their windows that read "No Alaska Natives allowed." Through Peratrovich's leadership, landmark anti-discrimination legislation was passed in Alaska on Feb. 16, 1945. Immediately following the performances on Mar. 17 at 12:30 p.m. and Mar. 18 at 3:30 p.m, Benson will also perform *River Woman: A Story of Life on the River,* a short 10-minute monologue about life at a fish camp (where Alaska's Native people go to harvest fish for their families). Discussion to follow performances.

**The 10:30 a.m. performances are for school groups only, and reservations are required. Call (888) 618-0572.*

FAMILY DAY
TLINGIT WOMEN'S WEAVING TRADITIONS
Saturday, March 18, 10:30 a.m. to 3 p.m.

Learn about the basket-weaving techniques of Tlingit women of the North Pacific Coast. Learn about Tlingit women's weaving traditions and techniques as you create your own mat or basket.

NATIVE WRITERS
NORA MARKS DAUENHAUER, WITH RICHARD DAUENHAUER
Wednesday, March 22, 6:30 p.m.
Rasmuson Theater

Nora Marks Dauenhauer and her husband Richard Dauenhauer are the co-authors of several collections of Tlingit oral stories, culture and grammar, which have been published by the University of Washington Press or the Sealaska Heritage Institute. Nora Dauenhauer was one of the recipients of the 2005 Community Spirit Award, which is issued by the First Peoples Fund, a Native American non-profit organization that supports the arts. Moderator: Suzan Shown Harjo (Cheyenne and Hodulgee Muskogee). Book signing and a reception follow. Please enter the museum at the south entrance on Maryland Avenue near 4th Street and Independence Avenue, S.W.

NATIVE THEATER
STONE HEART
Saturday April 8, 2:00 p.m.
Monday, April 10, 10:30 a.m. and 1:30 p.m.
Tuesday, April 11, 10:30 a.m.
Rasmuson Theater

Stone Heart. (2004) United States. Writer: Diane Glancy (Cherokee). Produced by Native Voices at the Autry. This play tells the story of Lewis and Clark's 1804-'06 Corps of Discovery journey through the eyes of Sacajawea and York, the Shoshoni woman and the black slave, respectively, who courageously traveled to the western sea and back on a perilous journey of the heart.

ENVIRONMENTAL FILM FESTIVAL
IN THE NATION'S CAPITAL

2006 ENVIRONMENTAL FILM FESTIVAL IN THE NATION'S CAPITAL

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

Friday, March 24, 6:30 p.m.
Saturday, March 25, 3 p.m.
Rasmuson Theater

Two Winters: Tales From Above The Earth
(2004, 27 min.) Canada. Director: Carol Geddes (Tlingit). The Tutchone people of the Yukon tell of the year when winter lasted almost two years, when in the early 1800s a volcanic eruption in Indonesia darkened skies around the world. This animation tells how one group of indigenous people in Northern Canada struggled to survive a year with no summer. *In Tutchone with English subtitles.*

Ekospi Namew: At The Time Of The Sturgeon
(2003, 60 min.) Canada. Writer, director, and producer: Dennis Jackson (Cree). Editor: Melanie Jackson (Metis/Saulteaux). Executive producer: Doug Cuthand (Cree). The Cree people of northern Saskatchewan have lived along the Churchill River for hundreds of years, managing the river's fragile ecosystem to sustain their traditional way of life. Local elders remember when the water ran red from the abundance of sturgeon, one of their traditional foods, and fish weighed 130 to 1,150 pounds. Mining interests built dams on the Churchill River in the 1920s, changing the ecosystem forever. This documentary examines the cultural and environmental impact of the dams, sharing firsthand accounts from the Cree people living along the riverbanks as they consider how the community, the sturgeon, the land, and the dams can co-exist in the future. A discussion with Dennis and Melanie Jackson follows the screening.

ABOVE: Nazca stirrup-spout bottle in the form of a burden bearer, AD 100–600. Nazca Valley, Department of Ica, Peru. Molded and painted ceramic (11/2597). LEFT: Standing clown figure, 2005. Made by Lisa Holt (Cochiti, b. 1980) and Harlan Reano (Santo Domingo, b. 1978). Albuquerque, NM. Modeled and painted ceramic (26/5237). Both are part of the exhibition *Born of Clay: Ceramics from the National Museum of the American Indian.*

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

SPECIAL EVENTS

ANIMATION CELEBRATION
Tuesday-Friday, Feb. 21-Feb. 24, 2 p.m.
Education classroom, second floor
View screenings of the short, entertaining children's animation stories *How the Red Bird Got His Color, Day and Night, The Beginning They Told,* and *Northern Ice, Golden Sun.* After viewing these lively animated films, participate in an exciting hands-on children's workshop based on the films. Ages 7 and up. Pre-registration required. Call (212) 514-3714.

EXHIBITIONS

BORN OF CLAY: CERAMICS FROM THE NATIONAL MUSEUM OF THE AMERICAN INDIAN
Through May 2007
This exhibition features more than 300 works from the museum's collection of pottery from the Andes, Meso-America, and the eastern and southwestern regions of the U.S. – from the brilliantly colored works of the Nazca of Peru to delicately modeled and engraved Caddoan bottles from Louisiana and Arkansas. The survey also features an example from among the earliest ceramics from the Western Hemisphere – a female figurine from Valdivia, Ecuador, dating to 3000-1500 B.C. – as well as works from the late 20th century A.D.

FIRST AMERICAN ART: THE CHARLES AND VALERIE DIKER COLLECTION OF AMERICAN INDIAN ART
Through May 28
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 exhibition emphasizes the Native voice and reveals the way Native peoples see the world through their objects.

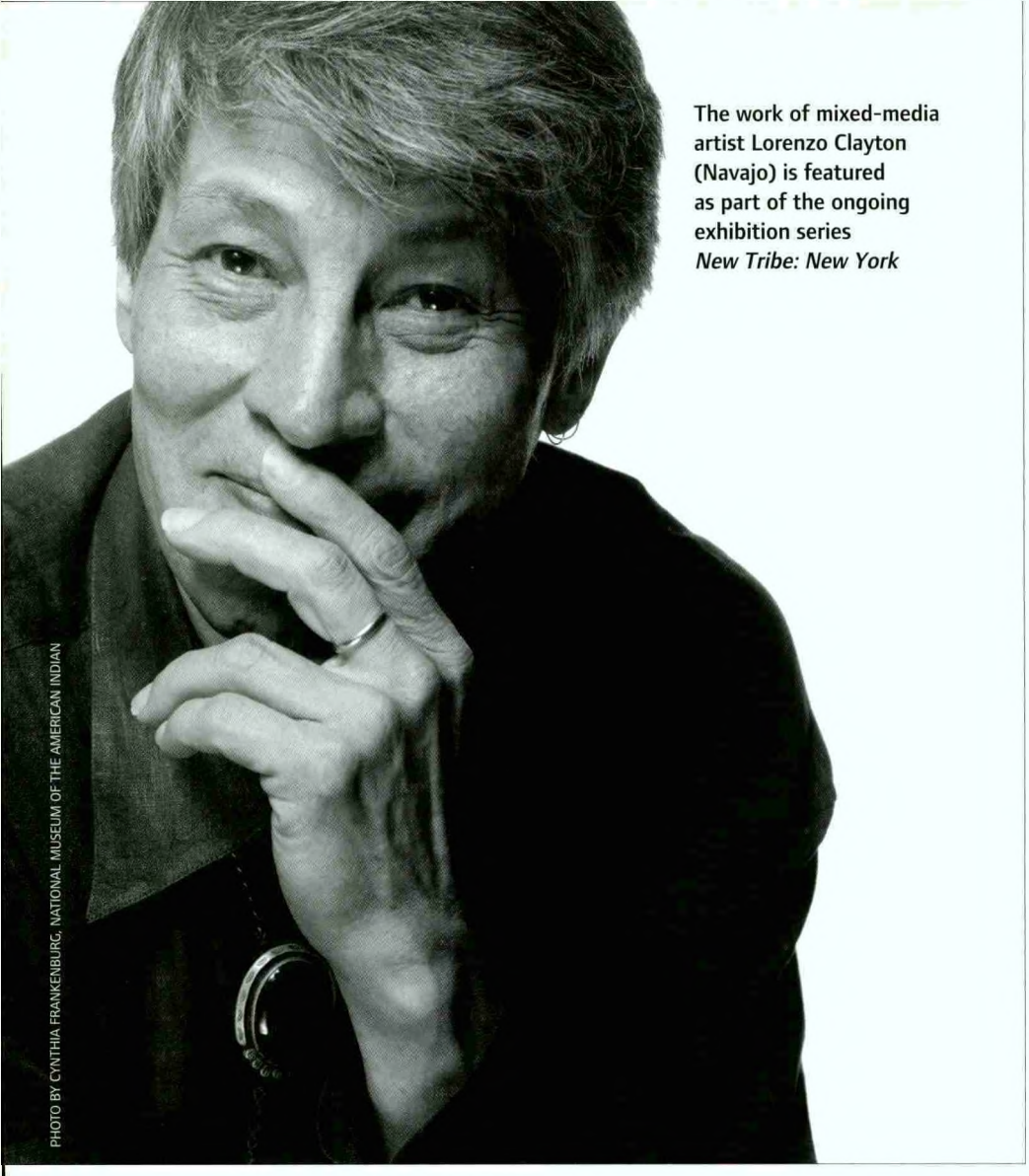


PHOTO BY CYNTHIA FRANKENBURG, NATIONAL MUSEUM OF THE AMERICAN INDIAN

The work of mixed-media artist Lorenzo Clayton (Navajo) is featured as part of the ongoing exhibition series *New Tribe: New York*

NEW TRIBE: NEW YORK
Through April 9

An exhibition of Lorenzo Clayton's (Navajo) large-scale assemblages and mixed-media works on paper comprises the final installation of *New Tribe: New York.* Clayton, who currently teaches print-making at The Cooper Union in New York City and at the Parsons School of Design, believes that the Manhattan area radiates a powerful, urban spirituality stemming from its immense cultural diversity. In *Expeditions of the Spirit,* part of the ongoing *New Tribe: New York* exhibition series, Clayton expresses this influence in large installations as well as in intricate works on paper dating from the early 1980s, all of which interweave religious and philosophical worldviews.

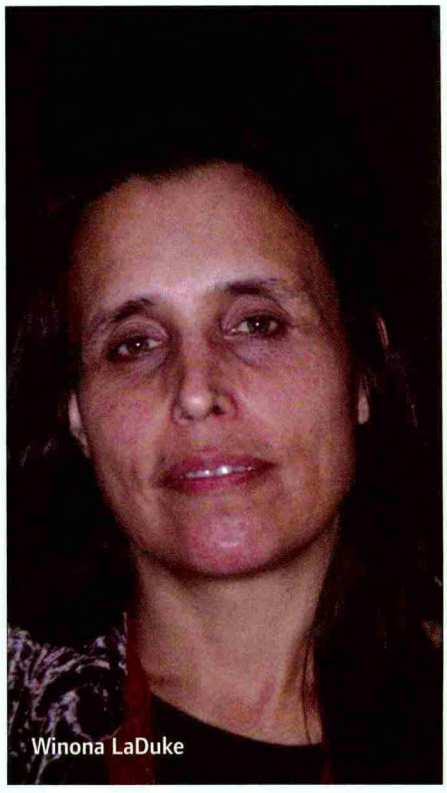
ARCTIC TRANSFORMATIONS: THE JEWELRY OF DENISE AND SAMUEL WALLACE
Thursday, March 2-Sunday, July 23

The 25-year retrospective of jewelry artists Denise (Chugach Aleut) and Samuel Wallace includes 150 works created from silver, gold, fossil ivory, and semiprecious stones, and features 16 intricate belts from early in the artists' careers. The elaborate pieces refer to traditional images from Denise Wallace's Native heritage, as well as to contemporary issues and sources.

PUBLIC PROGRAMS

CHILDREN'S STORYBOOK READINGS AND WORKSHOP
Saturday, March 11, noon
Resource Center, second floor

Enjoy the readings of *On the Cliffs of Acoma,* by John Dressman, illustrations by Glen Strock; *Earth Daughter: Alicia of Acoma Pueblo,* by George Ancona; and *Grandmother Spider Brings the Sun,* by Geri Keams, illustrated by James Bernerdin. After the readings, learn to make a clay coil pot. The workshop portion of the program is on a first-come, first-served basis.



Winona LaDuke

PHOTO BY RANDALL DENNING

WOMEN'S HISTORY MONTH LECTURE
Winona LaDuke and Gail Small
Thursday, March 16, 6 p.m.
Auditorium

Author/activist Winona LaDuke (Mississippi Band Anishinaabeg) joins lawyer Gail Small (Northern Cheyenne) in a lively dialogue about their commitment to protect Native lands from environmental abuse. Both women are featured in the NMAI's presentation of *Homeland: Four Portraits of Native Action* being screened on Saturday, March 18. The lecture will be followed by a signing session for LaDuke's latest book, *Recovering the Sacred.*

ART TALK
Friday, March 24, noon to 1 p.m.
The Screening Room, second floor

Join artists Barry Ace (Odawa) and Maria Hupfield (Anishinaabe) as they discuss their work, currently being featured in *Playing Tricks* at the American Indian Community House gallery. Visit www.aich.org for more details.

BEADED ROSETTE WORKSHOP
Thursday, March 30, 4:30 to 7:30 p.m.
Education Classroom, second floor

Learn to make beaded rosettes using the two-needle flat stitch in this hands-on workshop conducted by Amy Tall Chief (Osage). Ages 16 and up. Materials fee is $10 ($8 for members). Pre-registration is required. Call (212) 514–3714.

PEYOTE STITCH WORKSHOP
Sunday, April 2, 10:30 a.m. to 1:30 p.m.
Education Classroom, second floor
Join beader Amy Tall Chief (Osage) as she conducts a hands-on beading workshop focusing on the peyote stitch. Ages 16 and up. Materials fee is $10 ($8 for members). Pre-registration is required. Call (212) 514–3714.

NATIVE THEATER: STONE HEART
Thursday, April 6, 6 p.m.
Auditorium
Stone Heart. (2004) United States. Writer: Diane Glancy (Cherokee). Produced by Native Voices at the Autry. In this exciting new play about betrayal and choice, the story of Lewis and Clark's 1804-'06 Corps of Discovery journey is retold through the eyes of Sacajawea and York, the Shoshoni woman and the black slave, respectively, who courageously traveled to the western sea and back on a perilous journey of the heart.

CHILDREN'S STORYBOOK READING AND WORKSHOP
Saturday, April 8, noon
Resource Center, second floor
Join author Susan Secakuku (Hopi) as she reads from her book *Meet Mindy: A Native Girl from the Southwest*, a rich story about a young Hopi girl; photographs by John Harrington. Secakuku will also read from *The Butterfly Dance*, by Gerald Dawavendewa, a tale of a young Hopi girl who is getting ready to perform her first butterfly dance.

MAPUCHE STIRRUP POTTERY WORKSHOP
Thursday, April 27, 4 to 8 p.m.
Education Classroom, second floor
This workshop will begin with an engaging discussion of Mapuche stirrup pottery in the museum's ceramics exhibit *Born of Clay* with Angela Friedlander (Métis). The program will conclude in the classroom as participants learn to make clay stirrup vessels. Pre-registration required. Call (212) 514-3714.

AT THE MOVIES

The annual series of New York premieres and cinema classics celebrates the work of Native Americans in the movies – directors, actors, writers, and community activists. Screenings in April will be presented in cooperation with the fourth Tribeca Film Festival, April 21 to May 1. For reservations and program information, go to www.nativenetworks.si.edu or contact fvc@si.edu.

Saturday, March 18, 2 p.m.
Auditorium

Homeland: Four Portraits of Native Action
(2005, 90 min.) United States. Roberta Grossman. Produced by Katahdin Productions. These inspiring stories feature six Native American activists working to protect Indian lands, preserve their sovereignty, and ensure the cultural survival of their people: Gail Small (Northern Cheyenne), Evon Peter (Gwichín), Mitchell and Rita Capitan (Navajo), Barry Dana (Penobscot), and Winona LaDuke (Mississippi Band Anishinaabeg). From Alaska to New Mexico to Maine, these leaders and their communities are rejecting multinational energy companies and fighting the rollback of 30 years of environmental laws. Discussion follows with the director and environmental activists LaDuke and Small.

FILM AND VIDEO SCREENINGS

Daily at 10:30 a.m. and 1 p.m. Repeated on Thursdays at 5:30 p.m.
The Screening Room, second floor
Tuesday, February 7-Sunday, March 5

Wapos Bay: There's No 'I' in Hockey
(2005, 24 min.) Canada. Dennis Jackson (Cree). Produced by the National Film Board of Canada. A lesson in sharing and cooperation is learned when a visiting hockey team with a girl captain flies into the northern community of Wapos Bay for a tournament. This claymation feature is the award-wining pilot for a new series produced for Canada's Aboriginal Peoples Television Network. New York premiere. *In English and Cree with English subtitles.*

Tales of Wesakechak: How Wesakechak Got His Name
(2002, 14 min.) Canada. Gregory Coyes (Métis Cree) and George Johnson. *Stories from the Seventh Fire* series. In Anishinaabe tales, before people lived on Turtle Island (North America), the Creator put the trickster Wesakechak in charge. When Wesakechak tries to get a new and better name, he learns that important names are given for a reason.

Messenger
(2004, 26 min.) United States. Joseph Erb (Cherokee). In a traditional Cherokee tale, an owl heralds the death of a loving father. Afterward, the grieving daughter marries a mysterious hunter, bringing more misfortune to the family. New York premiere. *In Cherokee with English subtitles.*

Raven Tales: How Raven Stole the Sun
(2004, 23 min.) United States/Canada. Chris Kientz (Cherokee) and Simon James (Kwakwaka'wakw). An award-winning computer animation based on a traditional tale from the North Pacific Coast brings to life the comic and creative interaction of Eagle, Frog, and Raven at the beginning of time – and how Raven brings daylight into the world.

Continued »

WORKS OF CLAY
Monday, March 6-Sunday, April 2

Maria and Julian's Black Pottery
(1938/1977, 11 min.) United States. Silent; in B&W. Arthur Baggs. Maria and Julian Martinez of San Ildefonso Pueblo make the famed "black on black" pottery, an ancient technique revived by these potters.

Clay Beings
(2003, 28 min.) United States. Nora Naranjo-Morse (Santa Clara). Produced by the School of American Research in Santa Fe, N.M., Pueblo, Navajo, and Hopi clay artists join in a joyous collaboration, making Moon Coming at Evening – a giant storyteller figure. Each artist brings his or her personal style and technique, as well as clay from his or her home, lending a fresh spirit of vitality and sharing to an ancient art form.

A SENSE OF NATIVE PLACE
Monday, April 3-Sunday, April 30

Raven Tales: How Raven Stole the Sun
For description, please see entry under Feb. 7 to March 5.

T'lina: The Rendering of Wealth
(1999, 51 min.) Canada. Barb Cranmer ('Namgis). Traditional oolichan fishing is of great importance to the Kwakwaka'wakw and other First Nations of the North Pacific Coast. *T'lina*, the oil derived from the fish, is an important food, a valuable trade item, and a cultural symbol of wealth. Combining footage of a contemporary fish harvest with archival images, the film reflects on the uncertain future of this vital practice.

ESPECIALLY FOR KIDS
On Tuesday, Feb. 21 through Friday, Feb. 24, an Animation Celebration Workshop for ages 7 and up is offered daily at 2 p.m. For description, please see Special Events.

Daily at 10:30 a.m. and 11:45 a.m.
The Screening Room, second floor

Monday, March 6-Sunday, April 2

Vnoksetv/Greedy
(2003, 5 min.) United States. Produced by the American Indian Resource Center, Tahlequah, Okla. A claymation by Muscogee Creek schoolchildren tells a traditional Creek story. *In Creek with English subtitles.*

Box of Daylight
(1990, 9 min.) United States. Janet Fries. Produced for the Sealaska Heritage Foundation. The Naa Kahidi Theater of southeastern Alaska presents the Tlingit story of how Raven brought daylight to the world.

Qulliq
(1992, 12 min.) Canada. Susan Avigaq (Inuk), Madeline Ivalu (Inuk), Mathilda Hanniliqq (Inuk), Martha Maktar (Inuk), and Marie-Hélène Cousineau for the Arnait Video Workshop. Inuit of northern Quebec recreate times past, including the building of an ice house, women using a seal oil lamp, and other home-based activities.

The Legend of Quillwork Girl and Her Seven Star Brothers
(2003, 14 min.) United States. Steve Barron. Courtesy of Hallmark Entertainment. Actors: Teneil Whiskeyjack (Saddle Lake First Nation) and Michelle Thrush (Cree). This Cheyenne legend about a skillful girl and her brothers explains how the Big Dipper originated. A selection from Hallmark's award-winning television feature *Dreamkeeper.*

Onenhakenra: White Seed
(1984, 20 min.). United States. Frank Semmens, for the Akwesasne Museum. Mohawks of the Akwesasne Reserve share their views on corn and show the making of traditional corn soup and cornhusk dolls.

Monday, April 3-Sunday, April 30

Creation
(1992, six min.) United States. Produced by the Indian Island Intermediate School in Maine. An animation made by Penobscot children tells of the creation of the world.

Music and Dance of the Senecas
(1980, 11 min.) United States. Produced by the Seneca Nation of Indians with the New York State Dept. of Education. Seneca educator Midge Dean shows children how Seneca musical instruments are used and then takes the children to hear a group of singers and learn a Seneca social dance.

Tales of Wesakechak: The First Spring Flood
(2002, 14 min.) Canada. Producers: Gerry Cook, Ava Karvonen, Gregory Coyes (Métis Cree), and George Johnson. Stories from the *Seventh Fire* series. For the Anishinaabe peoples, in the time before people lived on Turtle Island (North America), the Creator put the trickster Wesakechak on Earth to take care of all the creatures. When Wesakechak is tricked by the jealous spirit Machias, his friends come to his aid.

First Steps
(2003, 24 min.) Canada. Neil Diamond (Cree) and Philip Lewis. From the *Dab Iyiyuu/Absolutely Cree* series. A Cree community in Northern Ontario observes the traditional celebration of the "first steps" of its very young children. The documentary contains an enactment of a traditional Cree tale. *In English and Cree with English subtitles.*

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Kathy Marianito, with one of her silk masterpieces, is the great, great granddaughter of the Navajo leader Manuelito and his wife Juanita.

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TRADING POST

Statement of Ownership, Management, and Circulation

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Smithsonian
National Museum of the American Indian

MUSEUMGUIDE

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

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

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

PHONE: (202) 633-1000
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. Advance timed entry passes are no longer required. Join the "general entry" line at the museum's east entrance from 10 a.m. to 5:15 p.m. daily. (Please note: wait for entry may range from 10 minutes to one hour.)

GROUP ENTRY:

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

NMAI IN NEW YORK CITY

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

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.

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

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Cliff Fragua (Jemez Pueblo)
2005 IACA Artist of the Year

Established in 1974, the Indian Arts and Crafts Association (IACA) has a membership of artists, businesses, museums, associations, government agencies, collectors and individual supporters – all working together to promote and protect the arts of the American Indian.

IACA PROGRAMS INCLUDE:

Artist of the Year Competition – juried competition open to IACA Artist Members

World's Only Wholesale Trade Show – exclusive to American Indian Arts and Crafts

Membership Directory – available in book format and online

Educational Programs – IACA offers more than 20 educational publications as well as seminars for artists, retailers and the public

Past IACA Artist of the Year winners (L-R): Bruce Contway (1998), Al Joe (2001), Lorraine Caté (2003), Jesse T. Hummingbird (1996), Mary Small (2002), Charles Pratt (2004).

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Artist of the Year Competition, Banquet and Educational Seminars.
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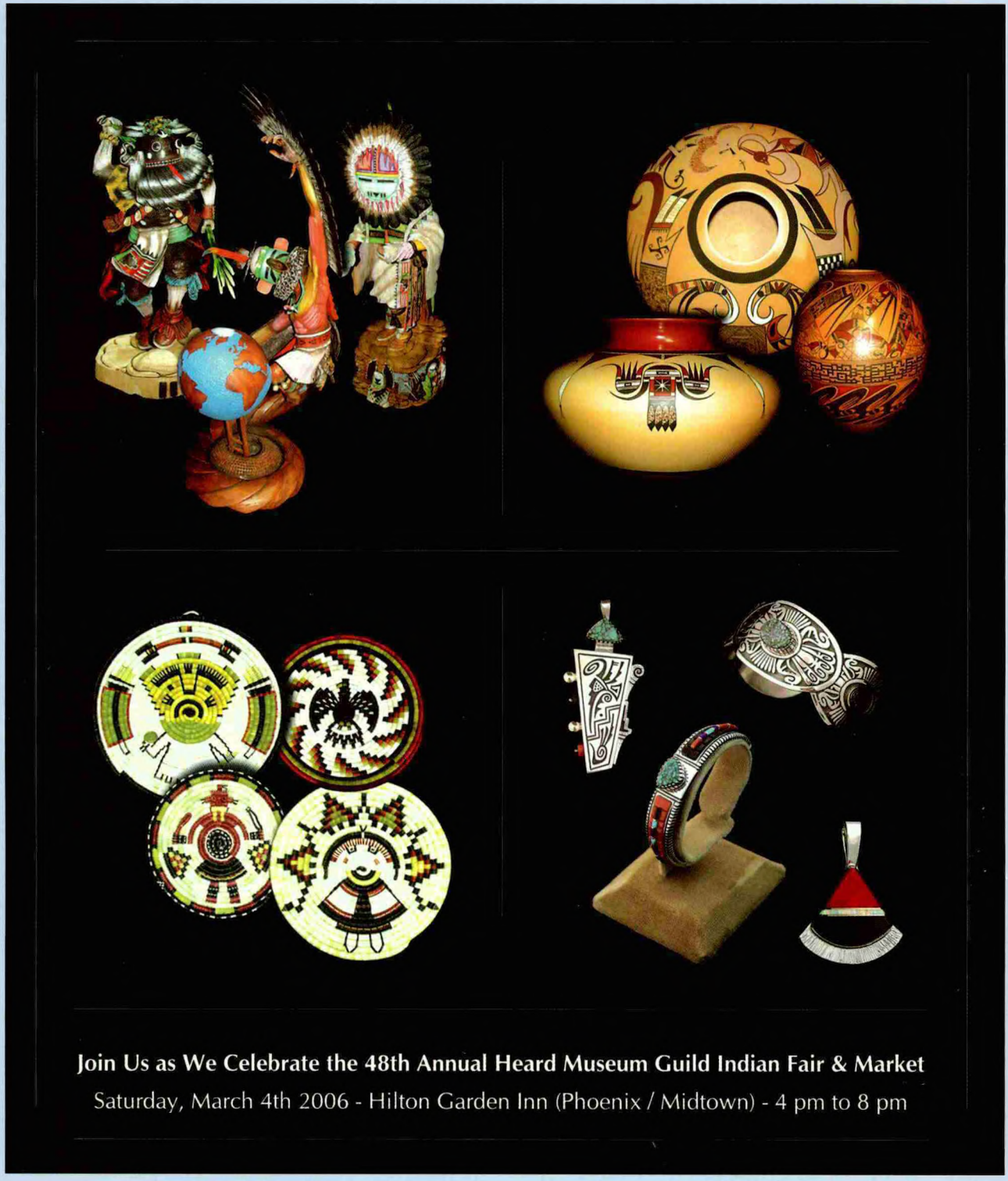

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