NATIONAL MUSEUM of the AMERICAN

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SPRING 2007

TAMARA PODEMSKI
SAULTEAUX ACTRESS SHINES BRIGHTLY AT SUNDANCE

DANE-ZAA ARTIST BRIAN JUNGEN

MASTER BEADWORKER JOYCE GROWING THUNDER SEWS UP HER PLACE IN HISTORY

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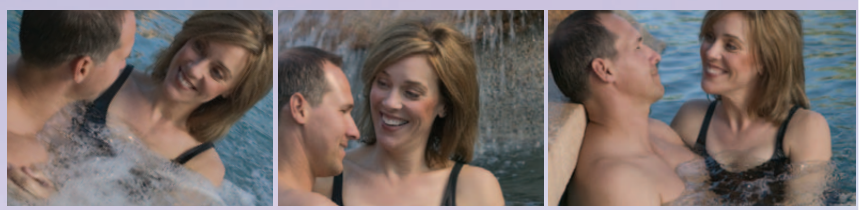

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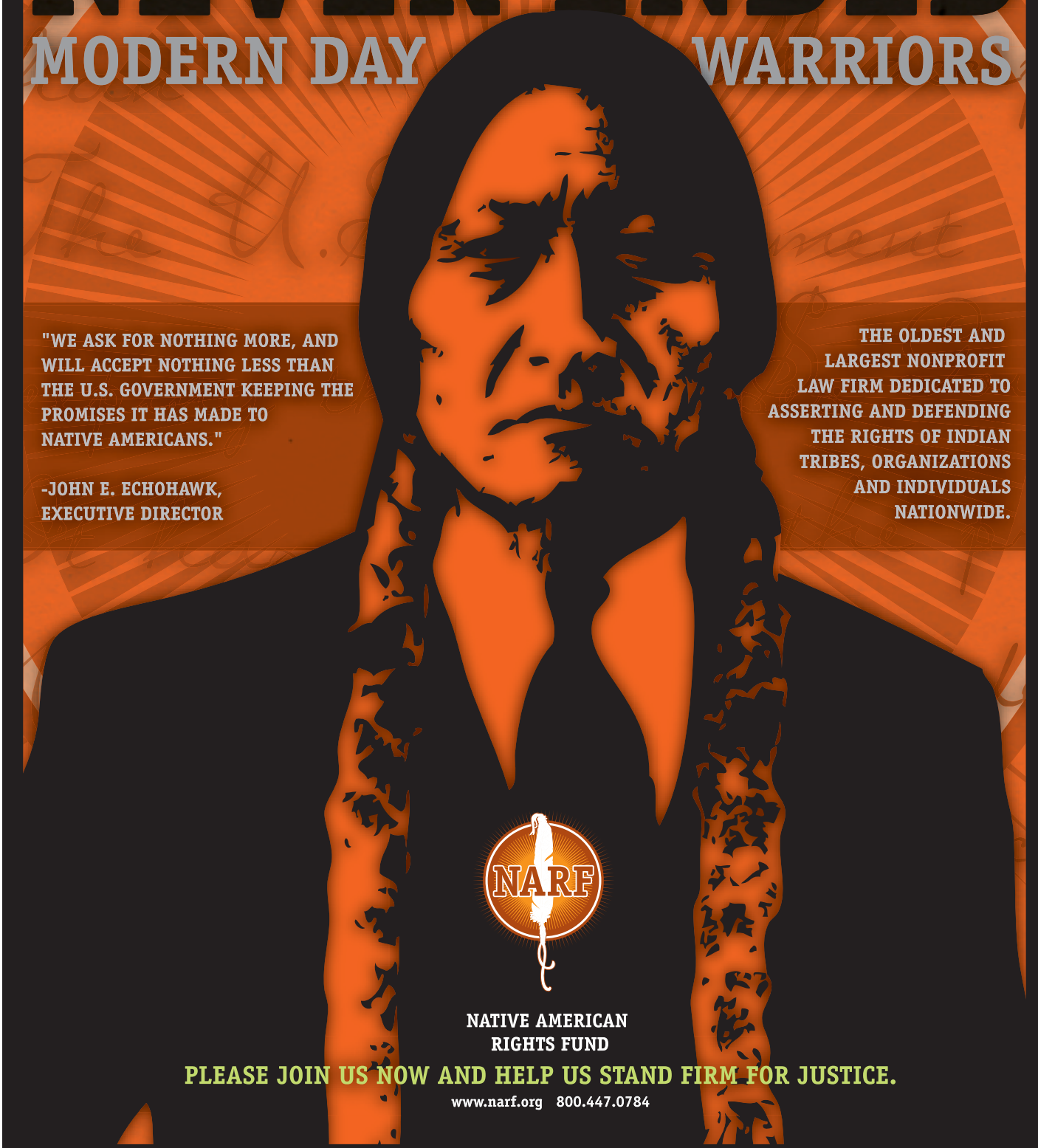

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Eagle Spirit Gallery

PICTURESQUE GRANVILLE ISLAND provides the perfect setting for the Eagle Spirit Gallery, where land, sea and beautiful art come together. The Gallery boasts an impressive collection of Northwest Coast Native and Inuit art, including pieces such as hand-carved masks, bentwood boxes, argillite stone carvings, glass sculptures, totem poles, bronzes and original paintings. Each piece is uniquely crafted using contemporary form and material reflective of traditional creations.

Many renowned Northwest Coast artists such as Robert Davidson, Elsie John, Klatle-Bhi, Ray Natrall, Susan Point, Moy Sutherland, Carl Stromquist and Jordan Seaward showcase their work at the gallery. The gallery is excited about displaying the work of Haida artist Lyle Campbell, whose wonderful prints, paintings, masks and jewellery are featured, as well as his impressive 10 foot totem carving. Also, Terry Starr, a talented Tsimshian artist periodically carves and paints in the gallery. Call the gallery to inquire about the schedule.

Salish artist Francis Horne Sr., a master carver with over 35 years of experience, showcases unique, one of a kind pieces of North West Coast art and exhibits his work exclusively through Eagle Spirit Gallery.

The gallery is also pleased to now feature Larry Rosso's fine works which include bentwood boxes and carved wood panels. Also presented are beautiful examples of arctic sculpture carved from green serpentine stone. This traditional art of the Inuit people continues to evolve through works by artists such as Nuna Parr and Aqjangajuk Shaa, both from Cape Dorset.

'Lax skiik' or 'Eagle Spirit,' a painting by Kwakwaka'wakw artist Lawrence Wilson, was purchased by the gallery's director Robert Scott and inspired the name of the gallery which opened thirteen years ago.

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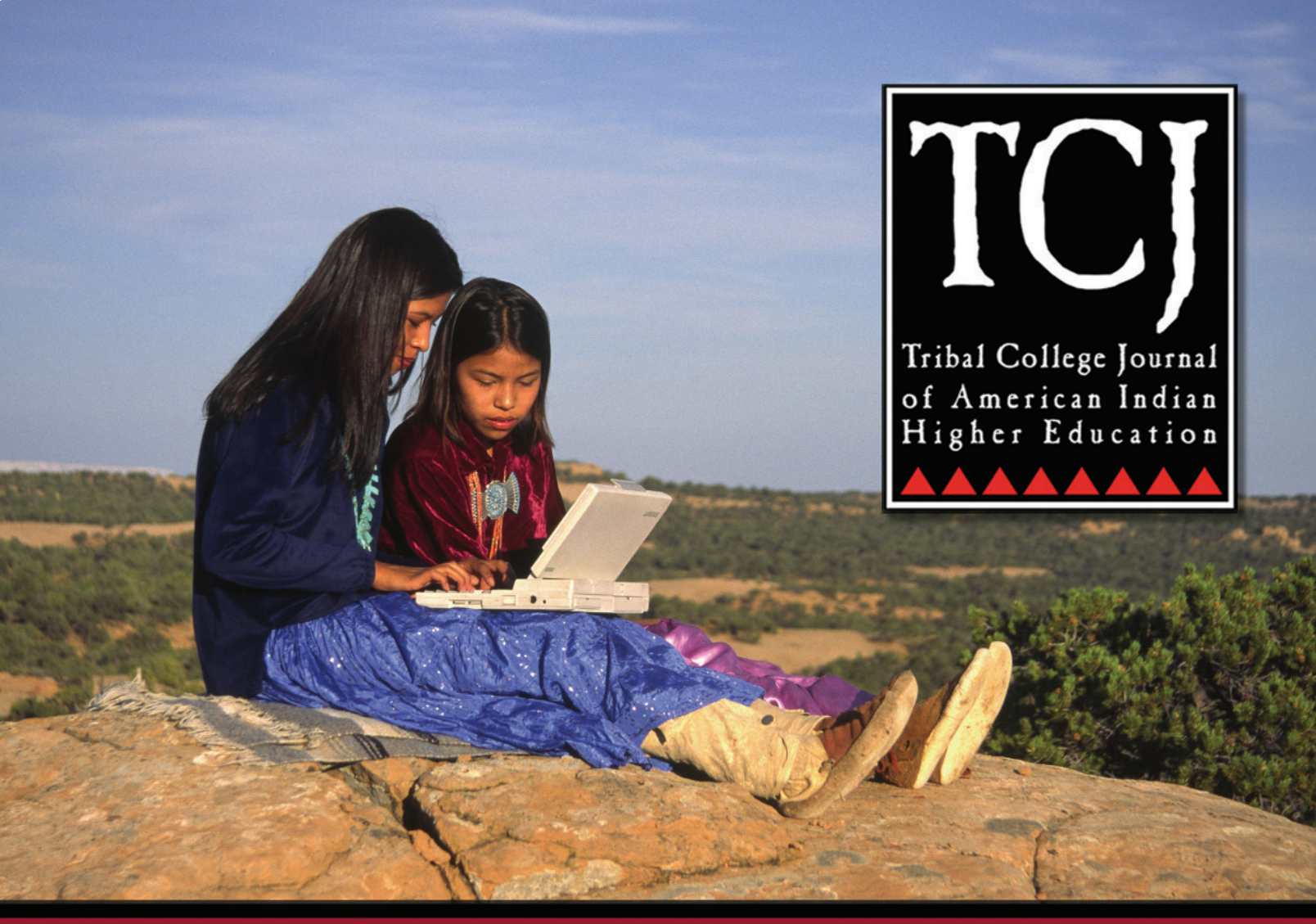

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COVER PHOTO OF TAMARA PODEMSKI BY SUZANNE MCLAREN


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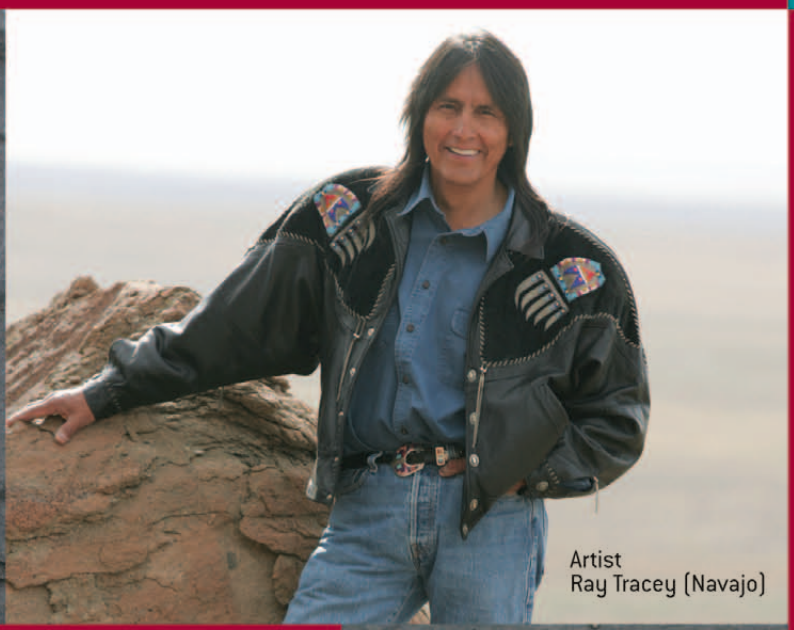

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Ray Tracey (Navajo)

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Smithsonian
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NMAI Director Rick West (far left photo, second from right), at the IAIA Museum in Santa Fe, N.M., chats with (l-r) Paula Rivera, IAIA museum registrar; Joseph Sanchez, IAIA museum curator; Patsy Phillips, NMAI development officer, and John Grimes, IAIA museum director.



PHOTOS BY SARA STAHAS/KLIXPIX

Dear Friends and NMAI Members:

If you thought we were finished building the Smithsonian's National Museum of the American Indian (NMAI) when we opened our doors on the National Mall on that glorious day in September 2004, you would be mistaken. Building a museum like ours takes more than the proverbial bricks and mortar. It involves growing our collections, presenting programs, sponsoring events, and nurturing our relationships with the Museum's community of members, benefactors, visitors and staff, and with Indigenous and non-Indigenous communities. At our special institution, we are not just about erecting buildings – on a much deeper level, the NMAI is in the business of constructing new ideas.

Now that our three physical sites – the Mall Museum, the George Gustav Heye Center, and the Cultural Resources Center – have been established, we turn our attention to building the "Fourth Museum." That is the museum-without-walls of outreach initiatives, a commitment made at the inception of this institution. Through technology, distance education, publications, and our interconnections with Indigenous communities everywhere, we can share our cultural and educational riches with Native and non-Native peoples around the world, especially those who are unable to visit the Washington metropolitan region or New York City. This is the part of our mission I find the most compelling. It is through that Fourth Museum, in tandem with our three physical sites, that the NMAI can play a dynamic role in the arena of civic engagement, placing us smack in the middle of the marketplace of ideas.

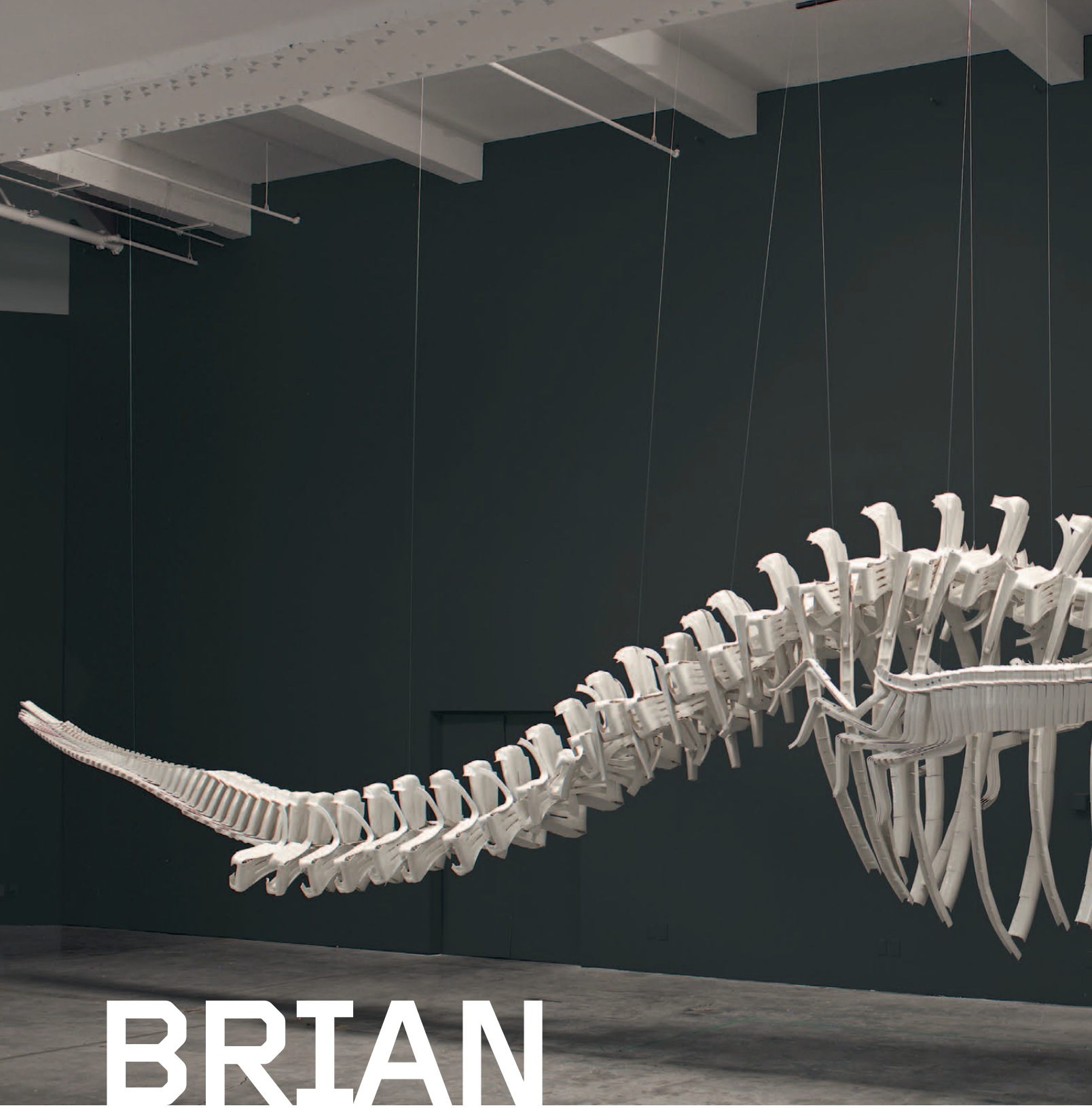
One of our cornerstone ideas, if you will permit me to extend the metaphor, is that no understanding of the history of the Americas can even be attempted without first coming to terms with the history of the Indigenous people of our hemisphere. Let me give you a brief illustration of what I'm getting at here. Just before Thanksgiving this year, we ran newspaper ads in which we presented a faux menu listing some of the traditional dishes – turkey, cranberry sauce, sweet potatoes, corn bread, and pumpkin pie – of the annual meal that Americans enjoy so much. The "menu," however, was more of a history lesson in which we succinctly delineated the Native origins of each of these foods. We also noted that for Native communities, thanksgiving feasts and celebrations are part of deeper traditions that extend throughout the year. We ended the ad with an invitation: "Open a new door to the Americas – Come to the Smithsonian's National Museum of the American Indian."

Through technology, distance education, publications, and our interconnections with Indigenous communities everywhere, we can share our cultural and educational riches with Native and non-Native peoples around the world...

In December, we ran an ad illuminating Native American gift-giving traditions and the Mesoamerican origins of one of the most beloved symbols of the holiday season – the poinsettia, a symbol of purity the Aztecs named *cuetlaxochitl*. The ad also extended our Season's Greetings to the public and invited them to join us at the Museum for our many Holiday Week activities.

On a more personal note: Some of you may have heard or read that I will be leaving the Museum as of November 2007, after 17 years as the NMAI's founding director. As I'm sure you can imagine, leaving a job that has been the defining endeavor of my life is profoundly emotional. I am consoled by the realization that I will always be connected to the National Museum of the American Indian, wherever life's path takes me. I am committed to this dynamic institution and community that we have established together. So I will continue to work with the Museum at every opportunity, opening hearts and minds to the realities of the American Indian experience and to the stunning creative expressions of our diverse cultures. For me, the NMAI is not merely a place to work or visit – it is an idea about who we are as a people. An idea whose time has come. ✱ *– W. Richard West, Jr.*

W. Richard West, Jr. (Southern Cheyenne and member of the Cheyenne and Arapaho Tribes of Oklahoma) is the Founding Director, National Museum of the American Indian.



BRIAN JUNGEN

Cetology

2002, plastic chairs, 159 x 166 x 587 in., collection of the Vancouver Art Gallery, purchased with the financial support of the Canada Council for the Arts Acquisition Assistance Program and the Vancouver Art Gallery Acquisition Fund, 2003,

PHOTO BY TREVOR MILLS, VANCOUVER ART GALLERY

IN THE CONTEMPORARY ART WORLD, BRIAN JUNGEN is a rising star. Since graduating from Canada's Emily Carr Institute of Art and Design in 1992, the Vancouver-based artist has steadily built an eclectic body of work that evokes his Dane-zaa culture while pushing the boundaries of Native art. Born and raised in Fort St. John, a remote logging town in the interior of northern British Columbia, the 36-year-old Jungen now finds himself at the forefront of today's art scene and has exhibited extensively around the

BY JASON RYLE

world. With recent shows at London's Tate Modern in May 2006 – arguably one of the planet's most significant contemporary art galleries – and New York City's New Museum of Contemporary Art in December 2005, his work collectively challenges traditional conceptions of Native art while cleverly subverting its stereotypes.

His alma mater, one of Canada's most prestigious art schools, is named after Emily Carr, one of that country's best-known artists. As a member of the famed Group of Seven, who changed Canada's artistic landscape in the 1920s, Carr often painted the totem poles of British Columbia's Northwest Coast tribes in an effort to preserve what she believed to be a dying culture. Almost 90 years later, Jungen stands as a testament not only to the vitality and perseverance of Native cultures but also to the evolution of indigenous artistic expression.

"My work is not about my personal relationship to these [Native] traditions," Jungen told *The Walrus* magazine (Canada's equivalent to *The New Yorker*) in its February 2006 issue, "but about the interface of traditions with wider contemporary culture. I am interested in the role of Native art in culture rather than in an interpretation of that culture."

Jungen works from a diverse, and often unexpected, palate of media to create a broad range of art that spans textiles, illustrations,

BRIAN JUNGEN

ABOVE (L-R):

Prototype for New Understanding

#18, 2004, Nike Air Jordans, 26 5/8 x 18 x 7 3/4 in., private collection, West Vancouver

#9, 1999, Nike Air Jordans, human hair, 23 3/4 x 10 x 5 in., collection of Greg and Lisa Kerfoot, West Vancouver/Whistler

#8, 1999, Nike Air Jordans, human hair, 23 x 7 x 15 in., collection of Colin Griffiths, Vancouver

#3, 1999, Nike Air Jordans, 11 x 5 1/8 x 9 3/8 in., collection of the Vancouver Art Gallery, purchased with the financial

sculptures, and site-specific installations. Often he relies on the art tradition of "found objects" – an art form popularized by the likes of Andy Warhol and Marcel Duchamp – using cafeteria trays, leather sofas, baseball bats, plastic lawn chairs, and, perhaps most famously, Nike Air Jordan running shoes in his work.

Growing up in the interior of British Columbia, Jungen developed an innate interest in architecture and the inner structure of objects. As his art evolved, his strategy of exposing physical interiors became a comment on social and cultural issues. This interest manifested itself in a series of 23 pieces, known collectively as *Prototype for New Understanding,* in which Jungen disassembles the Nike Air Jordan trainer, named after basketball star Michael Jordan, and reforms them as Northwest Coast–style masks to call into question stereotypical portrayals of Aboriginal cultures and to make a comment on global consumerism and the use of cheap Third World labor. The likeness to the traditional wooden masks – in detail, form, and color palate – is striking.

"Nike Air Jordans were the perfect product to address what I wanted to talk about," Jungen said in an interview with the Canadian Broadcasting Corporation. "I wanted to address commercialism and the fetishization of sneakers and of Aboriginal art. It was interesting to see how by simply

PHOTOS BY TREVOR MILLS, VANCOUVER ART GALLERY

support of the Canada Council for the Arts Acquisition Assistance Program and the Vancouver Art Gallery Acquisition Fund, 1999

#5, 1999, Nike Air Jordans, human hair, 22 x 27 x 5 in., collection of Douglas Coupland, Vancouver

ABOVE RIGHT (L-R):

Collective Unconscious
2005, carved baseball bat, artist proof, 33 x 3 in., produced with support from the Province of British Columbia Spirit of BC Arts Fund

First Nation, Second Nature
2005, carved baseball bat, artist proof, 33 x 3 in., produced with support from the Province of British Columbia Spirit of BC Arts Fund

Work to Rule
2005, carved baseball bat, artist proof, 33 x 3 in., produced with support from the Province of British Columbia Spirit of BC Arts Fund

manipulating the Air Jordan shoes you could evoke specific cultural traditions whilst simultaneously amplifying the process of cultural corruption and assimilation. The Nike mask sculptures seemed to articulate a paradoxical relationship between a consumerist artifact and an 'authentic' Native artifact."

In one of his most dramatic pieces, Jungen created the gigantic *Cetology* using plastic lawn chairs. The largest of three similar sculptures, *Cetology* is a shockingly realistic representation of a blue whale's skeleton. From afar, the sculpture seems more suited to a natural history museum than a contemporary art gallery. On closer inspection, however, Jungen's achievement becomes evident as the plastic chairs, some of which still bear their original price-tag stickers, become recognizable. With this piece, Jungen leaves the door open to interpretation. It can be read as a critique of consumerism to modern whaling practices or as a comment on museum culture and presentation.

Jungen's subtlety as an artist who creates "Native art" reveals itself perhaps most delicately in his series of three carved wooden baseball bats. Onto the hitting end of each bat, he carved the title of the work, the mirror-image script mimicking Northwest Coast Aboriginal motifs and the artistic styles found in totem poles and batons. Together the pieces challenge the viewer to re-examine the definition of Aboriginal art, designs, and artifacts. ✱

Jason Ryle (Saulteaux) is a writer and filmmaker based in Toronto, Ont.

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Published to commemorate the exhibition *Brian Jungen* at the Vancouver Art Gallery, this comprehensive coffee table book brings together Jungen's early drawings, famous pieces, and new creations in one dramatic volume. It marks the first such publication of Jungen's work. Published by the Vancouver Art Gallery and Douglas & McIntyre (2005). For order information, please visit www.douglas-mcintyre.com Cover image photo courtesy of Douglas & McIntyre.

Santa Fe Indian Market

Where Native Art Meets the World!

In 2000, Indian Market history was made when Jamie Okuma *(Luiseno / Shoshone-Bannock)* won Best of Show at the age of 22. So, how do you out do yourself when you're the youngest Best of Show recipient, ever? You win it again in 2002! She has won major awards every year since (*Dante II* won Best of Class for Beadwork in 2006, shown at right), but her extraordinary talent was first recognized in Santa Fe, helping catapult her career to the next level…

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All events take place in Santa Fe, NM

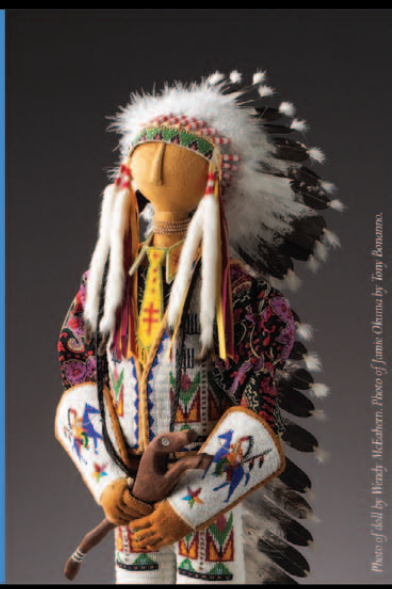

Photo of doll by Wendy McEahern. Photo of Jamie Okuma by Tony Bonanno.

SWAIA

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The Santa Fe Indian Market is made possible in part by NM Arts, a division of the Dept. of Cultural Affiars, and the National Endowment for the Arts. Partially funded by the City of Santa Fe Arts Commision and the 1% Lodgers' Tax.

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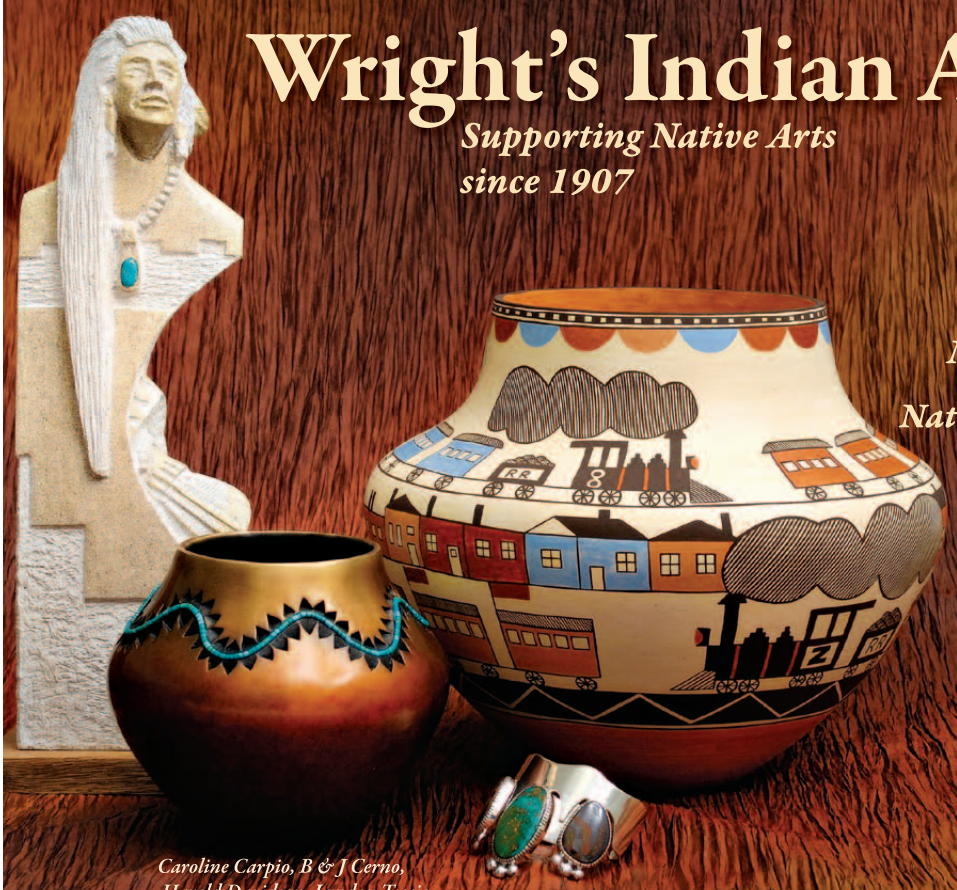

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TAMARA PODEMSKI WAS AS SURPRISED AS ANYONE WHEN SHE WON THE SPECIAL JURY PRIZE FOR ACTING AT THIS YEAR'S SUNDANCE FILM FESTIVAL FOR HER STAR TURN IN STERLIN HARJO'S **FOUR SHEETS TO THE WIND**.

BY JASON RYLE

"MY PHONE'S BEEN RINGING OFF THE HOOK," LAUGHS Tamara Podemski (Saulteaux). "It's been an overwhelming and incredibly positive experience." Five days earlier – on January 27, 2007 – the Toronto-based actress and singer won a Special Jury Prize for Acting at the Sundance Film Festival, one of two acting awards given at the prestigious festival and a first not only for a North American Indian but also for a Canadian actress. The Jury for the Independent Film Dramatic Competition – which does not bestow an acting prize annually but rather awards one at its discretion – acknowledged Podemski "for a fully realized physical and emotional turn" as Miri Smallhill in the dramatic feature *Four Sheets to the Wind*.

Shot entirely on location in Oklahoma, *Four Sheets to the Wind* is the debut feature from Sterlin Harjo (Seminole/Creek) and has the distinction of being made almost entirely by a Native American production crew. The film tells the story of Cufe Smallhill (played by Plains Cree actor Cody Lightning), a young man looking for meaning in his life after the death of his father. Podemski plays Cufe's sister, a young woman whose struggles with her personal demons often lead to destructive results.

Native American films have long been a part of the Sundance Film Festival, an annual celebration of independent cinema that draws thousands of people – from movie stars to fans – to Park City, Utah, a small ski town nestled in the Rocky Mountains. This year marked a milestone, as two feature-length films made by Indigenous directors – Harjo's *Four Sheets to the Wind* and Taika Waititi's (Te Whanau-a-Apanui) *Eagle vs. Shark* – were in official competition for the first time.

MARK MAINZ, GETTY IMAGES

Podemski was on her way back to Toronto the day of the awards when she received a call from Sundance officials informing her of her win. "I was alone at the Denver airport and I started to cry," she remembers. "When it happened I felt every possible emotion. I went from crying to laughing and disbelief." She returned to Utah on the first available flight and had to keep her win a secret from her friends and colleagues until the awards presentation.

The significance of her prize is not lost on Podemski. "This award will have the greatest impact on my life and career to date," she says. "I'm at an age and level of awareness where I'm able to identify and embrace the positive elements of this win and use them to empower me. I'm ready to take this recognition and put my talent to work."

A professional entertainer her entire adult life, Podemski's proverbial big break came early in her 20s when she starred as Maureen in the Broadway production of *Rent*. Already a seasoned performer on Canadian television, Podemski's 2006 album – called *Tamara* – won three Canadian Aboriginal Music Awards, including Female Artist of the Year. With her latest accolade, Podemski's star shines brighter.

"I'm forever grateful to Sterlin for creating this heart-breaking role and for trusting me with her," Podemski says. "I hope people realize this award is a reflection and result of an incredible script, a phenomenal cast, and a beautiful vision. I am only as good as this film is."

For additional information please visit www.tamarapodemski.com

PHOTOS COURTESY OF THE NICARAGUA TOURISM BOARD

Members of Nicaragua's Ballet Folklórico perform an indoor version of *El Gueguense* in Washington, D.C. in November 2006.

EL GUE

BY TONY REICHHARDT

IT'S PART PARABLE and part street carnival, a jab at authority so slyly on target it's a wonder the authorities ever let it be performed. Written in a hybrid of Spanish and Nahuatl, with a bit of Mangue (and lots of dirty jokes) thrown in, it was originally performed centuries ago by Indians, or *mestizos,* or maybe people who didn't think of themselves as belonging to either of those broad categories. In short, the Nicaraguan historic comedy *El Gueguense* has all the ironies and complexities of the great cultural and demographic mash-up that began with the European arrival in 15th-century America and continues to this day. You can dance to it, too.

»

GUENSE

NICARAGUA'S IRREVERENT TRICKSTER FIGURE SPEAKS VOLUMES ABOUT THE CENTURIES-OLD STRUGGLES OF ITS INDIGENOUS PEOPLES AGAINST OPPRESSION

DURING THE FEAST OF SAN SEBASTIAN, THE PLAY IS PRESENTED IN THE STREETS OF DIRIAMBA, A CITY OF ABOUT 35,000 PEOPLE IN NICARAGUA'S CARAZO PROVINCE. MASKED PERFORMERS, ACCOMPANIED BY DANCERS AND MUSICIANS, PARADE THROUGH TOWN, STOPPING TO RECITE THEIR LINES AND TRADE JOKES WITH THE CROWD LINING THE STREETS.

The festival of San Sebastian in Diriamba is one of Nicaragua's largest.

One of the earliest examples of a Native North American comedy, *El Gueguense* was proclaimed a masterpiece of the "Intangible Cultural Heritage of Mankind" in 2005 by the United Nations Educational, Scientific and Cultural Organization (UNESCO). The 20th-century Nicaraguan poet Pablo Antonio Cuadra called the play's wily antihero, *El Gueguense,* "the first character in Nicaraguan literature." In fact, most people in the country grow up knowing about him the way children in the United States learn about Johnny Appleseed or Br'er Rabbit.

Each year in mid-January, during the feast of San Sebastian, the play is presented in the streets of Diriamba, a city of about 35,000 people in Nicaragua's Carazo province. Masked performers, accompanied by dancers and musicians, parade through town, stopping to recite their lines and trade jokes with the crowd lining the streets. You might also see a staged version performed at the National Theater in the country's capital, Managua. But the number of Nicaraguans, particularly young Nicaraguans, who have actually seen *El Gueguense* performed is dwindling. And that has some in the country's arts community worried that this treasured piece of their cultural heritage will disappear.

Which is why, on a Saturday afternoon last October, I sat in a packed theater at the Smithsonian's National Museum of the American Indian in Washington, D.C., watching an excerpt from *El Gueguense* put on by Nicaragua's Ballet Folklórico. Dancers

PHOTOS COURTESY OF THE NICARAGUA TOURISM BOARD


PHOTO COURTESY OF THE NICARAGUA TOURISM BOARD

A masked man in character as *El Gueguense,* the trickster, is the center of attention at the annual festival in San Sebastian.

in brightly colored, hand-carved masks cavorted around the stage to the music of marimbas and flutes. Some were dressed as mules, or *machos*. Others looked like colonial-era Spaniards. And winding among them was El Gueguense himself, the old trickster.

The ballet company included *El Gueguense* in its program of 14 dances from Nicaragua in part to keep the ancient work alive for modern audiences. Even many of the company's young performers had known only vaguely of the play before beginning rehearsals, says Ronald Abud Vivas, founder and director of the 38-year-old Ballet Folklórico Nicaraguense. As part of their preparation, he says, the dancers studied the origins of the play and how it has been interpreted through the centuries.

The excerpt presented by the dance troupe, lively though it was, gave only a taste of the whole work, the plot of which goes something like this: The title character (the name may or may not derive from *huehue,* the Nahuatl word for "elder") is an older man brought before the colonial governor on various minor charges. In a series of comic exchanges, El Gueguense, who deals in contraband items, pretends not to understand the governor and twists his words around to insult him. Eventually the old man fools the authorities into thinking he's rich and arranges for one of his sons to marry the governor's daughter, the Lady Suche-Malinche (La Malinche was the Nahua woman who acted as interpreter to the Spanish *conquistador* Hernan Cortes). Meanwhile, a number of masked mules – perhaps representing the Native population oppressed by colonial rule – dance but never speak. As the play ends, El Gueguense has gained the upper hand and has navigated around the authorities' rules through trickery. Yet he remains wistful for bygone days, "the time of the blue thread" (perhaps a reference to a particular dye used in pre-Colombian Nicaragua), when life was better. "Let me recall old times, that I may console myself with that," he says in one of the play's closing lines.

As to what this allegory means, scholars have spent decades trying to figure that out. Most concede that some of the original meaning (or at least some of the subtleties) has likely been lost in the endless translation and reinterpretation of an evolving piece of street theater. The first to translate *El Gueguense* into English was the North American folklorist Daniel Brinton, who published his version in 1883. Brinton had gotten the text from a German linguist, Karl Berendt, who in turn received it from Juan Eligio de la Rocha, a lawyer and scholar in Nicaragua who had copied down the text as performed in the city of Masaya sometime after 1840.

By then, the play was at least 100 years old, and probably older. Les Field, a University of New Mexico anthropologist whose 1999 book *The Grimace of Macho Raton* examines the various meanings of *El Gueguense* to modern Nicaraguans, interviewed an indigenous scholar of the work named Flavio Gamboa, who was told by his own grandfather that the play was originally performed in Mangue, a language spoken in that part of Nicaragua at the time of European contact.

By the 18th century, though, many people of mixed Spanish-Native heritage had switched to speaking a hybrid of Spanish and Nahuatl, which became the common language in that part of Central America. The version of *El Gueguense* written down by Brinton is mostly in Spanish but has Nahuatl words sprinkled throughout.

This mixing of languages accounts for many of the double or triple entendres delivered by El Gueguense and his sons – most of them at the expense of the colonial authorities. Many are sexual in nature, as the old man jokes about who might be sleeping with whom. No one is spared his barbs, not even his own family. At one point, he calls his younger son, Don Ambrosio, an "evil-eyed brat." A few lines later, the son refers to his father as "you old humbug."

For audiences of the time, hearing such jokes may well have been cathartic. It would have been painfully evident to 17th-century Nicaraguans that the Spanish authorities and the Natives who worked for them held the reins of power. And it would have been a source of great pleasure to see those authorities ridiculed openly in the streets, if only once a year.

Jaime Serrano Mena, an architect in Diriamba who is among a small circle of modern scholars of Nicaragua's most famous theatrical work, thinks the governor in the play, whose name is Tastuanes, could well have been an Indian himself when the play was originally performed. In the colonial world, all aspects of culture were mixed – political power, economics, race, and sex. Through humor and suggestion, *El Gueguense* talks about all these things more honestly than do many other, more sober works of art. In that sense, the play is deadly serious in its aim. Field calls *El Gueguense* "a carnival not of play but of power."

Surprisingly, with its sometimes not-very-subtle lampooning of authority, the work was never permanently banned, even by the Spanish colonial authorities who were the target of much of its humor. Rather, *El Gueguense* became incorporated into the religious festival of San Sebastian. In the early 19th century, public performances were temporarily suspended because of the play's bawdy language and themes. But for the most part, says Serrano, it was allowed to be performed as a way for ordinary people to blow off steam and "protest" something they couldn't protest in more overt ways.

In a country that prizes poetry and art, *El Gueguense* survived as a symbol of the Nicaraguan people's humor and endurance in the face of often greedy or capricious rulers. In 1970, when the Somoza political dynasty was still in power, Pablo Antonio Cuadra wrote a short story called "Return, Gueguense," in which the old trickster appears in modern Managua to expose the same kind of hypocrisy and mistreatment that audiences had laughed at in the 17th century.

With political change again coming to Nicaragua this year – Sandinista President Daniel Ortega, who governed in the 1980s, was reelected in November – *El Gueguense* is sure to be interpreted in fresh new ways. Along with encouraging performances like the recent one in Washington, D.C., by the Ballet Folklórico, UNESCO's recognition will help in supporting the artisans and performers who have kept the work's tradition alive, including the mask makers who carve the distinctive heads seen weaving through the streets of Diriamba each January. So there's good reason to believe that El Gueguense will survive for another 300 years, dancing, joking, and winking to the crowd just as he's always done. ✱

Tony Reichhardt is a freelance writer in Fredericksburg, Va.

Tammy Garcia

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ONE BEAD AT A TIME

Though its exquisite beauty is undeniable, **Joyce Growing Thunder** says that her work is not necessarily created to please the eye, but for a higher purpose.

BY LESLIE LOGAN

When Joyce Growing Thunder was a little girl, her grandparents Josephine and Benji Gray Hawk took their most prized horse, tied a feathered war bonnet on its mane, and in a traditional giveaway celebration gave the horse to whoever could catch it. Now, more than 40 years later, Joyce, Assiniboine/Sioux from Fort Peck, Mont., honors her grandparents by beading a dress that tells the story of the Plains giveaway tradition, in which items of great value are given away in honor of a person or to celebrate an event. "They honored their grandkids this way," explains Joyce. "They would save and work all year for the next celebration and would think nothing of giving away horses, beaded outfits, and dresses of great value."

For the past year, Joyce has dedicated virtually every waking moment—rising daily at three or four in the morning to bead for 14, sometimes 16 hours a day, seven days a week—to work on the spectacular Sioux-style dress that is nothing short of a masterpiece. She calls it the *Give Away Horses* dress. The dress will be on display at the Smithsonian's National Museum of the American Indian in Washington, D.C. in a new exhibition opening March 24, *Identity by Design: Tradition, Change, and Celebration in Native Women's Dresses.*

STEVE SMITH/XLIXFIX

ONE BEAD AT A TIME

The exhibit will feature dresses and accessories from the Plains, Plateau, and Great Basin regions of the U.S. and Canada.

There are a lot of things special about the *Give Away Horses* dress beyond its aesthetic beauty and the fact that it will be on display for a national audience. For one, the dress and its 10 accompanying accessories have been a family effort that spans three generations of Growing Thunder women; five, if you count Joyce's long-passed Sioux grandmothers (Josephine Gray Hawk, Helen Walker, Elisabeth Jones, and Mary Buckles—two were adoptive grandmothers) who, Joyce says are always by her side, beading in spirit. Joyce picked up her beading and dressmaking skills from her Assiniboine and Sioux elders and, in turn, passed that knowledge down to her daughter Juanita, and her 17-year-old granddaughter, Jessica. Both are themselves award-winning artists for their quillwork, beadwork, and dolls and have each contributed highly detailed beaded and porcupine-quilled pieces to the outfit. The three women recognize the importance of keeping the Plains traditions of dressmaking, beadwork, and quillwork strong. "Our work keeps us closely tied to each other, our ancestors, our history, and our traditions," says Joyce.

The Growing Thunders would say that their work is not necessarily created to please the eye or to win critical acclaim; rather, their work is made with purpose and deliberation: to protect, preserve, and perpetuate Plains traditions, the values of family, and ancient art forms. The Growing Thunders' *Give Away Horses* dress is one such work with great purpose. "We make our traditions and culture live longer by creating work that tells our stories," Juanita relates.

The dress, made out of elk hides, is heavily beaded and, with all the accessories, weighs about 40 pounds. "The shape and cut of the dress are Sioux-style, but the color scheme is Assiniboine," says Juanita. "It reflects who we are." The yoke of the dress, which covers the chest and shoulders, depicts a war- bonneted horse. "War bonnets were worn to signify an

STEVE SMITH/KLIXPIX

honor or achievement," says Joyce. "So if you had a prized horse, you would tie a war bonnet on it to show its value."

The sheer volume of work that went into the outfit and the mastery of the Growing Thunders' beading and quillwork are staggering. The complete outfit includes the dress, leggings, moccasins, purse, quilled breastplate, belt, knife case, strike-a-light bag, awl case, band blanket, and hair ties. Many of the beaded or quilled accessories are remnants of another era. For instance, a knife case and awl case were used by women to carry tools for skinning and preparing animal hides; a strike-a-light bag contained all that was needed to start a fire. The Growing Thunders hope that by having their dress on display at the National Museum of the American Indian, the general public will better understand that there are important messages, such as the value of family, imbedded in Plains dresses. "Our culture and our past are important to us, and we continue to honor our families and maintain our way of doing these things, both by making and wearing the dresses," says Juanita.

Joyce herself has been particularly prolific, beading more than 500 pieces in her 56 years. The Southwestern Association for Indian Art (SWAIA), which organizes the annual Indian Market in Santa Fe, N.M., the country's largest Indian art show, has recognized Joyce and her work by awarding her Best of Show three times—a feat shared by no other Native artist. In June 2006, SWAIA awarded her the highly prized Lifetime Achievement Award, placing her in the company of notable artists such as the famed Warm Springs Chiricahua Apache sculptor Allan Houser, the widely acclaimed black-on-black potter Maria Martinez (San Ildefonso Pueblo), and R.C. Gorman (Navajo), whom *The New York Times* called the "Picasso of Indian art." At the awards presentation Bruce Bernstein, SWAIA board member and honoring committee chair, said that Joyce "single-handedly changed Indian Market from being a show of primarily Southwest Indian art and opened the door for Northern Plains artists to enter, show, compete, and be recognized."

When asked how it feels to be in the company of Houser, Martinez, and Gorman, she is characteristically humble and barely musters, "I've been doing this work for 40 years now, but I don't really feel like I am on their level." Her words trail off, and then she says, "But I'm glad to be there." She has always felt that she is carrying on the work of her grandmothers. "I feel like I've done a good deed keeping the beading and the dressmaking alive," she says. "I guess I'll be doing this until I can't do it anymore, like one of my grandmothers. She was on her deathbed and she was trying to finish this dress top—it was for one of her granddaughters. She worked on it until she couldn't work anymore. That's how I'm going to be," Joyce says with a broad, intent smile.

Leslie Logan (Seneca) is a freelance writer living in Akwesasne, N.Y., where she is the public information director for the St. Regis Mohawk Tribe.

IDENTITY BY DESIGN: TRADITION, CHANGE, AND CELEBRATION IN NATIVE WOMEN'S DRESSES

IDENTITY BY DESIGN:

TRADITION, CHANGE, AND CELEBRATION IN NATIVE WOMEN'S DRESSES

1

BY JASON RYLE

"I HOPE PEOPLE WILL SEE THAT THERE are meaningful details in each dress," says Emil Her Many Horses (Oglala Lakota), associate curator at the Smithsonian's National Museum of the American Indian (NMAI). "I want people to know that the design, cut, and materials can all mean something specific to the cultures the exhibition represents." Her Many Horses refers to *Identity by Design: Tradition, Change, and Celebration in Native Women's Dresses* exhibition at the NMAI on the National Mall opening March 24. Her Many Horses co-curated the exhibition with Colleen Cutschall (Oglala Lakota), professor of visual and Aboriginal art at Brandon University. The exhibition brings together a vast array of dresses and accessories from the Plains, Plateau, and Great Basin regions of the United States and Canada and highlights the evolution of Native women's traditional dresses from the nineteenth century to the present.

"Based on design features such as beadwork and the cut of the dress, one can tell the wearer's tribe, home community, and who the dressmaker was," Her Many Horses adds. "This has always been the case and continues to be so. The beadwork is essentially a dressmaker's signature." However, this skill—the ability to identify a region or maker—is not as common today, and much of the specific historical information has been lost. "At the time many of the older dresses in the exhibition were collected, only the location of where it was collected was recorded," Her Many Horses explains. "Traditionally, 'who' made it was just as significant."

Identity by Design explores the rich history and traditions of Native women dressmakers and shines a light on an aspect of Native American cultures that is often seen but not fully understood. Part of the exhibition explores the stages of life for Plains, Plateau, and Great Basin women, including the female puberty ceremonies where young girls are separated from the community to learn their responsibilities as women, and are taught the skills of quillwork and later beadwork that inform dress styles.

Today, Native women carry on the tradition of dressmaking and beadwork, mixing modern elements and uses with traditional design elements. Creativity has long been a facet of dressmaking. "As new trade materials found their way into Native artists' hands, they were incorporated with natural items, creating innovation of style," Her Many Horses says. "Even though new materials were introduced then and now, many traditional patterns are still being followed."

The dresses on display in the exhibition were worn on special occasions, such as social and community dances, or created for special events, such as honoring a death of a male relative or ceremonial rights of passage. All dresses reveal both a personal flair and a larger connection to the dressmaker's culture and history.

Identity by Design: Tradition, Change, and Celebration in Native Women's Dresses opens March 24 and runs through Jan. 2, 2008, at the National Museum of the American Indian in Washington, D.C.

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THE DRESSES

1 Sioux girl's dress, c. 1850, deer hide, elk teeth, and pony beads. T053776
This early-style Sioux girl's dress features design elements prevalent in the Plateau, Great Basin, and northern Plains areas. Made from the hide of two deer, and aptly known as a two-hide dress, the makers cleverly utilitized the hide in making the cape. The hind section of the deer was sewn across and folded forward forming a natural curve for the shoulders, and the deer's tail is still visible in the central yoke (chest area). Given the number of ivory elk teeth that adorn the garment, this dress would have belonged to a girl from a prominent family. "Each elk only has two natural ivory teeth," Her Many Horses explains. "Ivory teeth were highly valued as items of good fortune and long life, because these two teeth would be the part of the elk that lasted after all else had decayed." The approximately 150 teeth on this dress would have required 75 elk. The cape is adorned with "pony trader blue" beads, named after the first beads to be introduced to the Plains area, which were brought in on pack ponies.

2 Lakota beaded yoke dress, c.1850-1870, seed beads, sinew, hides, and tin cones, 050958
This Lakota two-hide dress demonstrates an evolution in dressmaking styles for the tribe. The central beaded detail mimics the deer-tail style of early two-hide Sioux dresses. Additionally, the gently curving beaded shoulder bands are inspired by the original hind-leg "pattern." The Lakota came to interpret the central beaded design feature as a turtle (an important health and fertility symbol for women) sitting by a lake's shoreline. The heavily beaded cape, traditionally done in blue rather than a rare yellow, represents the water, while the various design elements are intended to be clouds reflected in the lake. Heavily yoked dresses, in a style known as "lane" or "lazy stitch" beading, became distinctive of the Lakota and were reminiscent of early porcupine-quill designs. The tribe began to use smaller "seed" beads as traders brought new materials to the area.

3 Lakota, paint, muslin, red wool, and denim, 176078
As deer became increasingly scarce, Lakota dressmakers used trade materials such as muslin, red wool, and denim. "This dress depicts the warfare accomplishments of a warrior," Her Many Horses says. "A wife or mother wore this dress to honor the exploits of her deceased husband or son." While the dress was made by women, the actual painting of war deeds on such garments was left exclusively to the men. This pictographic style echoes artwork that adorned tipis. The denim side panels, known as gussets, are intended to represent deer legs. "Even though new materials were incorporated in dress designs the shape of the deer hide was still followed," Her Many Horses adds.

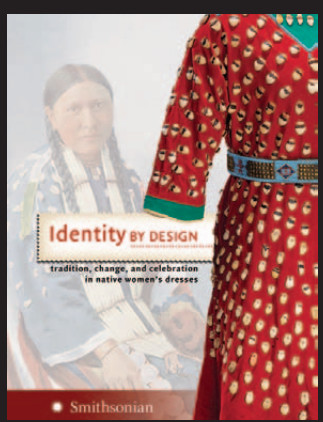
ONE BEAD AT A TIME

4 Cheyenne dentalium shell dress, ribbon, dentalium shells, and trade cloth, 064020
Trade wools from England became a popular item for Cheyenne dressmakers as deer hides became scarce. The unique rainbow pattern of the dress's selvage (bottom edge) would have revealed the fabric's quality and from which wool mill it was spun. The dentalium shells, traded from the West Coast, around the cape are indicative of northern Plains dress styles. "Dentalium shells were a valuable trade item," Her Many Horses says. "To wear a dress with this many shells depicted a woman of high social status."

5 Rebecca Brady/Jon Brady, Cheyenne, 1990s, Commercial hides, beads, ribbons, rhinestones, bone, wool, cowrie shells, and horsehair, 265186
Made by Rebecca Brady (Cheyenne/Sac and Fox/Pawnee/Oto, b. 1969) and Jon Brady (Arikara, b. 1976), this Cheyenne style garment is known as a three-hide dress. One deer hide was used for the separate top cape, and two additional hides were used for the front and back of the skirt. The longer fringe is a modern design feature influenced by the southern powwow dance style, in which the fringes of the dress sway in opposite directions. The cape shows three beaded horizontal bands (one across the top of the shoulders and one each running along the front and back), which are Cheyenne design motifs. "The dress reveals Rebecca's religious beliefs as a member of the Native American Church," Her Many Horses says. "The round beaded central piece shows a green peyote button—a symbol of God—surrounded by white water birds, which are believed to carry prayers to God." The beaded tipis depict a cross emerging from the top that is suggestive of the church's syncretism of Christian and Native American beliefs and practices.

6 O-o-be, Kiowa, 1895, Fort Sill, Oklahoma, photographer unknown
This unidentified teenage girl known as O-o-be, wears a three-hide Kiowa-style dress adorned with ivory elk teeth. The number of teeth and their value suggest the girl is from a prominent family. The dress is accessorized with silver work—a skill mastered by the Kiowa—including a long silver drop, the tip originally created for a horse's bridle.

7 Cheyenne child, 1915, Oklahoma, photo by Deaconess Harriet M. Bedell
Adult Cheyenne dress capes are typically designed with three beaded horizontal bands. Children's clothing, however, involved additional handwork. "Children were held in high esteem," Her Many Horses says. "This fully beaded cape is common of the often elaborate pieces of beadwork done for children."



A new NMAI book, *Identity by Design: Tradition, Change, and Celebration in Native Women's Dresses*, showcases the museum's world-renowned collection of Native American dresses. Edited by award-winning beadwork artist and NMAI curator Emil Her Many Horses (Oglala Lakota), the book presents a fascinating array of Native women's clothing from the Plains, Plateau, and Great Basin regions of the United States and Canada, dating from the 1830s to the present and including dresses, shawls, moccasins, belts, bags, and hair accessories.

In addition to superb color plates of the clothing, *Identity by Design* contains lively and perceptive essays by Her Many Horses, artist and professor Colleen Cutschall (Oglala Lakota), and scholar and author Janet Catherine Berlo. Striking historical and contemporary photographs depict Native life and Native women and their attire. The beautiful creations included in this book – whether made of deerhide embellished with beadwork and fringes or wool ornamented with silk ribbons and metal danglers – reveal the artistic vision of many individual makers as well as different regional styles and tribal designs. They also reflect Native history and identity during a time of intense social and cultural change.

The words, insights, and memories of a number of contemporary Native women artists who design and make dresses enrich the text of *Identity by Design* and add a fascinating new dimension to our understanding of this magnificent attire.

The book is available in the museum shops and bookstores everywhere, and from the NMAI Bookshop on the Web at: www.nmai.si.edu/subpage.cfm?subpage=shop

Opening March 24, 2007

IDENTITY by DESIGN

Tradition, Change, and Celebration in Native Women's Dresses

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www.AmericanIndian.si.edu

Smithsonian
National Museum of the American Indian

HIDDEN TREASURE

It takes some effort to reach Kah-Nee-Ta, the Confederated Tribes of Warm Springs resort in central Oregon, but the oasis waiting is worth the trip. Indeed, after the drive through the Cascade Range and around spectacular Mount Hood, travelers will find the road opening up onto a high desert landscape that sets them squarely within the American West. Horses, cattle, and sagebrush dot a flat plain that extends for miles. And before long, the basalt bluffs guarding the canyon in which the Kah-Nee-Ta High Desert Resort and Casino sits loom into view.

BY JEAN JOHNSON

BELOW: The Kah-Nee-Ta Lodge at sunset.
LEFT: The Lodge's three-story lobby fireplace features carved petroglyphs representing the seasons.

"We're off the beaten path, but our isolation is part of the appeal," says Garland Brunoe (Wasco/Chippewa), executive director of Kah-Nee-Ta. He adds that the Wasco, Warm Springs, and Paiute peoples are gathered under the umbrella of the Confederated Tribes. "All of us traditionally depended on the area's bounty of salmon, huckleberries, deer, and roots. That's why we named Kah-Nee-Ta after the Warm Springs woman who once owned the land around here."

I arrive at the resort near the Teepee Village on the banks of the Warm Springs River. In the summer, families can enjoy camping in the concrete-floored tipis or by staying in the lodge. Either way, an array of activities can be had: traditional salmon bakes, swimming in an Olympic-size hot springs mineral pool, horseback riding, and playing golf on the 18-hole course.

Rosemary Charley (Warm Springs), traditional greeter at Kah-Nee-Ta, clasps my hand lightly and draws my attention to a bas-relief dedicated to Coyote – the trickster in Pacific Northwest tribal lore – that runs the length of the registration desk. "Coyote is always up to something in our legends... you can see how vain he is and how when he tried to change his own image, it didn't come out right," Charley says, pointing to a section in the honey-colored wood where Coyote's head is nothing more than an exposed skeleton.

She leads me over to the lobby's massive three-story fireplace, where two four-foot-long logs blaze and a flurry of sparks rise on the smoke. There Charley points to four petrogylphs carved into the light gray edifice. "Each one represents a season using symbols traditional to our people," she says before suggesting we go see more petrogylphs in the Chinook Room, where dinner is being served.

"These symbolize the salmon and the water," Charley says, standing before designs in the dining room that speak of the Confederated Tribes' riverine world. She also nods toward the historic photographs of Celilo Falls. "That was our main fishery on the Columbia before waters rising behind the Dalles Dam inundated it 50 years ago. The dip nets here are how the men caught the salmon at Celilo," she says, pointing to two nets with hoops the size of bicycle tires

PHOTOS COURTESY OF KAH-NEE-TA HIGH DESERT RESORT & CASINO

ABOVE: Lillian Pitt, one of the Lodge's featured artists, poses with one of her bronze mask creations. INSET, TOP: Pitt's *Soft Grandmother Moon Stick Indian* mask, hand formed in clay and fired using traditional methods. INSET, BOTTOM: Pitt's *Wasco Stick Indian* mask.

PHOTOS BY DENNIS MAXWELL WWW.LIGHTPLAY-PHOTOS.COM

on 12-foot-long handles. Some local fishermen still use the method today and provide the fish for the traditional salmon bakes the resort holds for guests on the weekends from Memorial Day through Labor Day.s

With a cordial smile, Charley leaves me in the capable hands of longtime Kah-Nee-Ta waiter Sam Stites. I order salmon, which comes with a longhouse salad named after the ceremonial cedar lodges traditional to the Northwest nations. A generous offering of tart purple huckleberries gathered by Warm Springs women from Mount Adams bedecks the salad greens. "The young girls who go out with the older ladies have to learn all the right songs of thanks and celebration as well as how to store the berries for winter," says Stites. "So it's a learning experience for them."

After dinner, Brunoe shows me into the Juniper Room, where clay and bronze masks carved by internationally renowned local artist Lillian Pitt (Warm Springs/Wasco/Yakama) are mounted on the walls. "These are Stick Indians, mythological creatures that are important to our people," he says referring to the haunting faces of the intermediary spirits. "If you have a good heart and are lost in the forest, you'll hear them whistle like the wind blowing through the trees to guide you home. If the kids are bad, though, parents say, 'The Stick Indians will come and get you.'" Brunoe adds that Pitt's work is also on display in the Museum at Warm Springs and at Bonnie Kahn's Wild West Gallery in Portland.

A coral dawn heralds the day, rousing me after a night's rest in a very comfortable, very big bed. Soon it's time to steep myself in yet another aspect of the Warm Springs tradition – the healing waters that Native people in the region have frequented for thousands of years. I hop the resort's shuttle for the mile trip to the hot springs and find a soothing quiet within the confines of Spa Wanapine. The spa's massage includes a soak, and I ease myself into 130-degree mineral water renowned for its ability to soothe a range of maladies from dry hair to arthritis. I close my eyes and exhale.

"Medicine water – that's what the elders used to call the hot springs," says Jo Anna Wilson after escorting me from the waters to her massage table. "Now people who make the drive learn what Native people have

PHOTO COURTESY OF KAH-NEE-TA HIGH DESERT RESORT & CASINO

Part of the Resort's popular summertime activities include the annual traditional Salmon Bake.

always known: there's good medicine here."

Rejuvenated, I leave Kah-Nee-Ta behind and drive down the canyon 12 miles to the Museum of Warm Springs, a building of brickwork replicating traditional gathering-basket designs, with a circular basalt courtyard reminiscent of a drum's interior surrounding the entryway.

"The museum has made us aware of our own traditions and heritage," says Beulah Tsumpti (Warm Springs/Wasco), museum office manager. "It has made us realize how valuable we are as Native Americans with our unique culture."

The first exhibits testify to the seasonal rounds of fishing, gathering, and hunting that the people of the Three Confederated Tribes enjoyed until the westward expansion of American frontiersmen began taking its toll. Beaded buckskin dresses, corn-husk baskets, and the material trappings of a horse and canoe culture evince an intimate connection to the land. Then the displays take an abrupt turn as a room opens onto the era of dislocation fueled by the arrival of missionaries and the U.S. Army as well as the establishment of grim boarding schools. This unsettling period of history, though, eventually gives way to displays attesting to growing tribal empowerment, illustrating the resilience of the Warm Springs people and sending a message of hope for the future.

Rosalind Sampson (Warm Springs/Tyx Band), coordinator of the museum's educational outreach, explains, "Since 2007 is the 50th anniversary of the flooding of Celilo Falls, we'll be doing things like dip-net making and having traditional salmon bakes. Even though Celilo is gone, we still rely on the salmon." She says that the tribal council works closely with federal and state fisheries agencies as well as the Columbia River Inter-Tribal Fish Commission to ensure that tribal fishers continue to have access to the fishery. "We still use dip nets along with more modern methods, and we continue to fish at places like Shearers Falls on the Deschutes River not far from here."

Leaving the museum with the story of Celilo fresh in my mind, I head to the Columbia River, making a loop around Mount Hood on my way back to Portland. I drive north through the open spaces of the Warm Springs Reservation, and it's late when I reach The Dalles, a historic city on the Columbia. Celilo Falls is gone, but I stop at the Celilo Restaurant and Bar in nearby Hood River in the world-class Columbia Gorge National Scenic Area. A salmon dinner seems appropriate to the occasion. Savoring the fare, memories of Kah-Nee-Ta return – hospitable people, compelling art, healing water, and an enduring culture. ✱

Jean Johnson lived within Navajo and Hopi nations for a decade, holds a social/cultural history doctorate, and writes from her family home in Portland, Ore.

Find Out More:

Kah-Nee-Ta Resort and Casino
Tel. 800-554-4SUN
www.Kah-Nee-Taresort.com

Museum at Warm Springs
Tel. 541-553-3331
www.warmsprings.biz/museum

Bonnie Kahn's Wild West Gallery
Tel. 503-293-9414
www.bonniekahngallery.com

Lillian Pitt Exhibition of Sculpture in Glass, Bronze & Ceramic

- **Public Sculpture Unveiling**
  Friday, May 4, 2007
- **Artist Reception**
  Saturday, May 5, 2007, 5:00 p.m.
- **Northwest By Northwest Gallery**
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Kelvin Mockingbird
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DARK

When President Bush signed the *Trail of Tears Study Act* on December 1, 2006, it was both a national act of atonement and an indication of how far the country still has to go to face up to one of the most shameful episodes in U.S. history.

BY JAMES RING ADAMS

PAINTING BY ROBERT BARKER C. 1958, COURTESY OF THE FIVE CIVILIZED TRIBES MUSEUM

DAYS

The act is a step toward expanding the Trail of Tears National Historic Trail, first established in 1987 to commemorate the 1838 removal of the Cherokee Nation from its southeastern homeland to "Indian Territory" west of the Mississippi River. It directs the National Park Service to fill in the gaps in knowledge about both the Trail and the Removals.

The current 2,200-mile National Historic Trail left out two major routes traveled by the relocated Cherokees, and it overlooked the concentration camps into which the U.S. Army herded about 16,000 Cherokee men, women, and children after expelling them from their homes. The new act calls for a "feasibility and suitability study" of possible additions to the Trail, but it does not provide the authority or funding to add them. That would require another act of Congress.

Introduced by U.S. Rep. Zach Wamp, R-Tenn., the act is meant to expand knowledge and public awareness about this American experiment in "ethnic cleansing," but it focuses only on the Cherokee Nation, though the other nations of the southeastern Five Civilized Tribes – the Creek, Seminole, Chickasaw, and Choctaw – also endured harrowing expulsions. The relocation of tribes in the Old Northwest Territory, overlooked in many historic narratives of the Indian Removals, is a topic for another day. The Act does not touch on the elimination of the once-great Miami (Twightwee) Confederacy, the Shawnee, and related tribes from what are now the states of Ohio, Indiana, and Illinois.

Only now are important questions about the Removals getting attention from scholars. These questions touch on sensitive areas of race and the possibility that the Removals targeted not only the tribal nations but also

the then-growing frontier society in which European and Indian cultures and families blended. The controversy guarantees that this study is only just beginning.

The story of the Indian Removal Act of 1830 is familiar because of the intense political debate that surrounded passage of the act and the subsequent Supreme Court cases relating to it. Northern opposition to Jackson's bill, even among his own partisans, came within a vote of defeating it in an early procedural round in the House of Representatives. Suits against the State of Georgia's incursions in the Cherokee Nation prompted Supreme Court Justice John Marshall's famous decisions laying the groundwork for tribal sovereignty within the U.S. federal system. But the Executive Branch refused to support the Supreme Court, and as the Removals became federal policy, public opinion turned away from the Indian cause.

There are surprising gaps in the subsequent history. Dr. Duane H. King, a leading historian on Cherokee history, says, "the actual removal itself is not well known." When the National Park Service laid out the Trail of Tears National Historic Trail in response to the 1987 legislation, he said, the "route wasn't very well understood." Subsequent research by local and tribal historians, and to a great extent by King himself, has since fleshed out the record. In fact, a Park Service spokesman credits much of the new understanding of the trail to King, formerly with the National Museum of the American Indian and now executive director of the Southwest Museum of the American Indian.

In congressional debate on the study bill, which passed unanimously, Wamp highlighted two omitted routes, the 734-mile trek led by John Benge from Fort Payne, Alabama, to Oklahoma and the 765 miles traveled by the Treaty Party group led by John A. Bell. Wamp said the study would also include about 30 forts and "immigration depots" where the Cherokee families were gathered after the Army rounded them up from their homes.

The location of the routes is just the beginning of the controversy that still surrounds the Trail of Tears. Another unsettled question is the fatality rate. Although any number of dead would be an atrocity for a fundamentally vicious policy, the early estimates of 4,600, more than a quarter of the deportees, now seem exaggerated. But King criticizes a more recent estimate, based on Army reports, of about 500. This underestimation, he says, leaves out the high death rate from disease in the holding camps and after arrival in Oklahoma. His best estimate is about 2,000.

All these numbers leave out a true wild card – the resisters who managed to turn around and head back home. They could account for the larger part of the discrepancy between the number of those leaving the homeland and those arriving in Oklahoma. Demographic research, extrapolating birth and death rates to estimate the impact of genocidal policies on future generations, adds another dimension to the tragedy. A 1984 study by Russell Thornton of the University of Minnesota concluded that the "demographic devastation... was far more severe than has yet been realized. More than 10,000 additional Cherokees would have been alive during the period 1835 to 1840 had Cherokee removal not occurred."

Identity by Design

Unique and Stunning Blanket Makes Debut

The Smithsonian's National Museum of the American Indian (NMAI) is pleased to announce the third in a special series of blankets celebrating great Native design. This vibrant new blanket, based on collaboration between NMAI and famed Pendleton Woolen Mills, draws its floral inspiration from the beadwork of an early 20th century Nez Perce artist's dress. Crafted of 100 percent pure virgin wool, these lush, warm blankets are exceptionally beautiful, as well as practical. Over time they are likely to become collector's items.

These blankets will go quickly. Order yours today by phone or online. Proceeds from your order will help support important Museum outreach programs.

Your blanket specs
Size: 64" by 80"
100 % pure virgin wool with a cotton warp

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($205.00 plus $17.95 shipping and handling)

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Toll Free: 1-800-242-NMAI (6624)

This is one of many dresses featured in the NMAI exhibition *Identity by Design: Tradition, Change, and Celebration in Women's Dresses* (Washington, D.C. March 24, 2007–January 2, 2008)

Nez Perce two-hide style dress with fully beaded yoke, ca. 1920. 22/581.

Smithsonian
National Museum of the American Indian

Removals extended far beyond the Southeast. Attempts to expel Haudenosaunee (Iroquois) tribes along the route of the Erie Canal began in the 1820s, and the Miami and Wea expulsions in Indiana continued through the late 1840s. The tribes of the Midwest suffered several waves of expulsion, when white settlers began moving into the land they had been promised in Kansas.

If this much uncertainty remains about the relatively well-documented Cherokee experience, then the full horror of Indian Removals remains to be written. Because of armed resistance, for example, the death rate during the Creek and Seminole expulsion was significantly higher. A military detachment trying to round up Seminoles ran into an ambush on December 28, 1835, setting off the Second Seminole War. Over the next seven years of guerrilla conflict, the longest American war until Vietnam, the U.S. Army recorded about 1,500 dead, and the Seminole might have lost half their population.

Removals extended far beyond the Southeast. Attempts to expel Haudenosaunee (Iroquois) tribes along the route of the Erie Canal began in the 1820s, and the Miami and Wea expulsions in Indiana continued through the late 1840s. The tribes of the Midwest suffered several waves of expulsion, when white settlers began moving into the land they had been promised in Kansas.

Although the U.S. government's removal policy is justly laid at the feet of the frontier-hardened Gen. Andrew Jackson, it reached its deadliest intensity during the administration of the urbane Martin Van Buren. The U. S. Army's forced eviction of the Cherokee resisters, the vast majority of that Nation, began after Jackson left office. Removals in the North continued when the Whigs took the White House from Jackson's Democrat-Republicans, even though the Whig Party had arisen in part out of opposition to the Indian Removal Act.

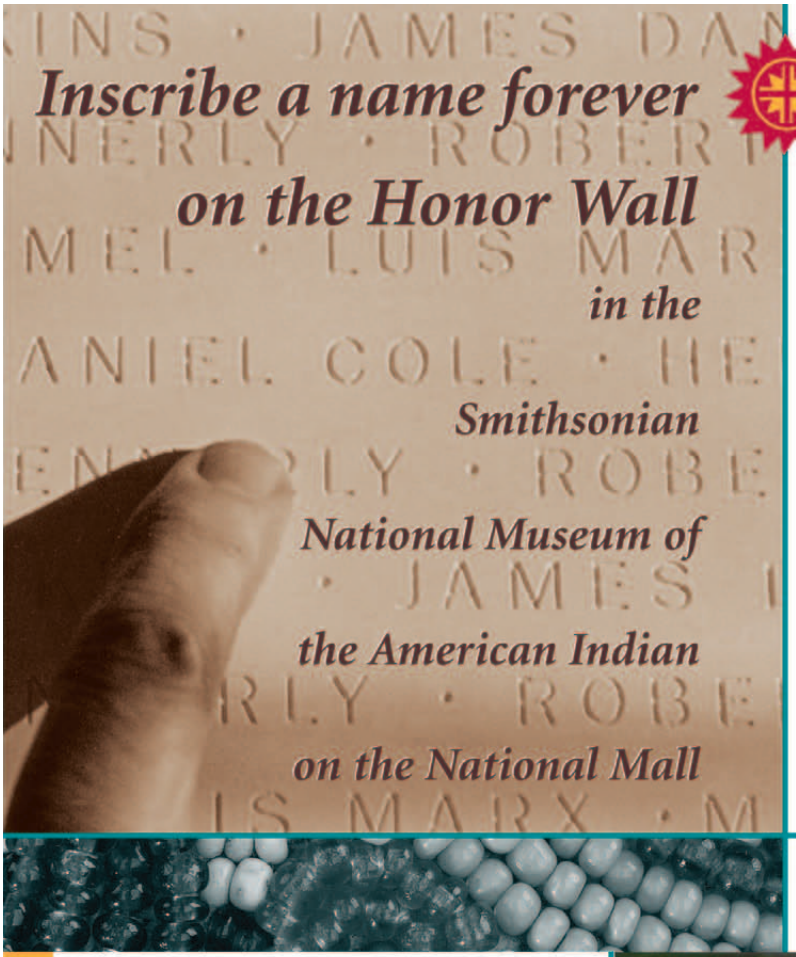
It's no surprise, given the hazy details, that historical interpretation of the Removals is now in a state of flux. But just as a return of repressed memories can trigger a crisis in one's psychological makeup, renewed awareness of these events is forcing a new understanding of U.S. history. This reevaluation entered a fascinating new phase in 2005 with publication of Thomas Ingersoll's "encyclopedic" study *To Intermix with Our White Brothers: Indian Mixed Bloods in the United States from Earliest Times to the Indian Removals* (University of New Mexico Press, Albuquerque).

Ingersoll focuses on the painful and hence ignored subject of the racial ideology of the Jackson era. The motive for the Removals, he argues, was not simply land lust or General Jackson's fears for national security. The Jacksonians, he says, saw white racial superiority as a unifying national theme, and thus the target of the Removals was not simply the self-governing tribal domain but also the frontier mixture of white and Indian populations. (A subsidiary policy of the time tried to detach "half-breeds" from their tribal connections, allowing them to remain behind.)

Ingersoll's volume, though substantial, only begins to touch on the topic. The European-Indian culture of the early frontier was an option for American development that Jackson brutally disrupted, even though he was close personally to some of its leading figures. Ingersoll lightly mentions some of the European Americans who understood and valued Native culture, men such as Daniel Boone, David Crockett, and Sam Houston. He gives somewhat more attention to advocates of a government policy of support for white-Indian intermarriage, significant figures such as Patrick Henry and Secretary of War William H. Crawford, but dismisses the proposed policy as "a pathetic joke." And he severely underestimates the demographic legacy of the mixed-race frontier culture. A Census study a decade ago concluded that if Indian ancestry were measured by the liberal standards applied to other National heritages, people claiming some Native ancestry would rank as the sixth largest ethnic group in the country.

This is a broad landscape for research and for meditation on the possibilities of American life, both past and present. ✱

James Ring Adams is a senior historian in the Research Office of the NMAI. He was previously associate editor of *Indian Country Today.* He holds a Ph.D. in the history of political theory from Cornell University.



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Native American Film + Video Festival

13th Festival Showcases Youth and Activism

PHOTO BY JAMES KINISTINO

Filmmaker and activist Klee Benally (Navajo) was one of many filmmakers in attendance. Benally directed *The Snowbowl Effect,* a documentary which makes the case against the expansion of the Arizona Snowbowl ski resort on the San Francisco Peaks.

BY JAMES ADAMS

Indigenous filmmakers received a major boost in prestige and exposure recently at the 13th Native American Film + Video Festival. The four-day event, held at the Smithsonian's National Museum of the American Indian's George Gustav Heye Center in New York City, screened 125 works ranging from three-minute videos to *The Journals of Knud Rasmussen,* the new feature-length film from Zacharias Kunuk (Inuk).

Participants came from Barrow on Alaska's North Slope to the Xingu Indigenous Park in Brazil's Amazon Basin. A delegation of Sa'ami students from Finland attended as observers, often wearing their traditional dress.

Indigenous political ferment bubbled up from the Andes and southern Mexico. Videos from the collective Ojo de Agua Comunicación project captured the recent street clashes in Oaxaca, Mexico; in an emotional panel discussion, one of its representatives said he faced an arrest warrant back home.

The festival received more than 550 entries and has a promising future, as "half of the entries were produced by people under 30," said festival founding director Elizabeth Weatherford, who also served as a juror for the World Documentary Competition at the 2007 Sundance Film Festival. She recalled that only a handful of Natives were making films when she started the festival in 1979. The 70 or so presenters who gathered from Nov. 30 to Dec. 3, she said, made up a good portion of the emerging Native filmmaking scene. "You are the cohort which will be working together and competing together for the rest of your lives," she told the filmmakers. ✱

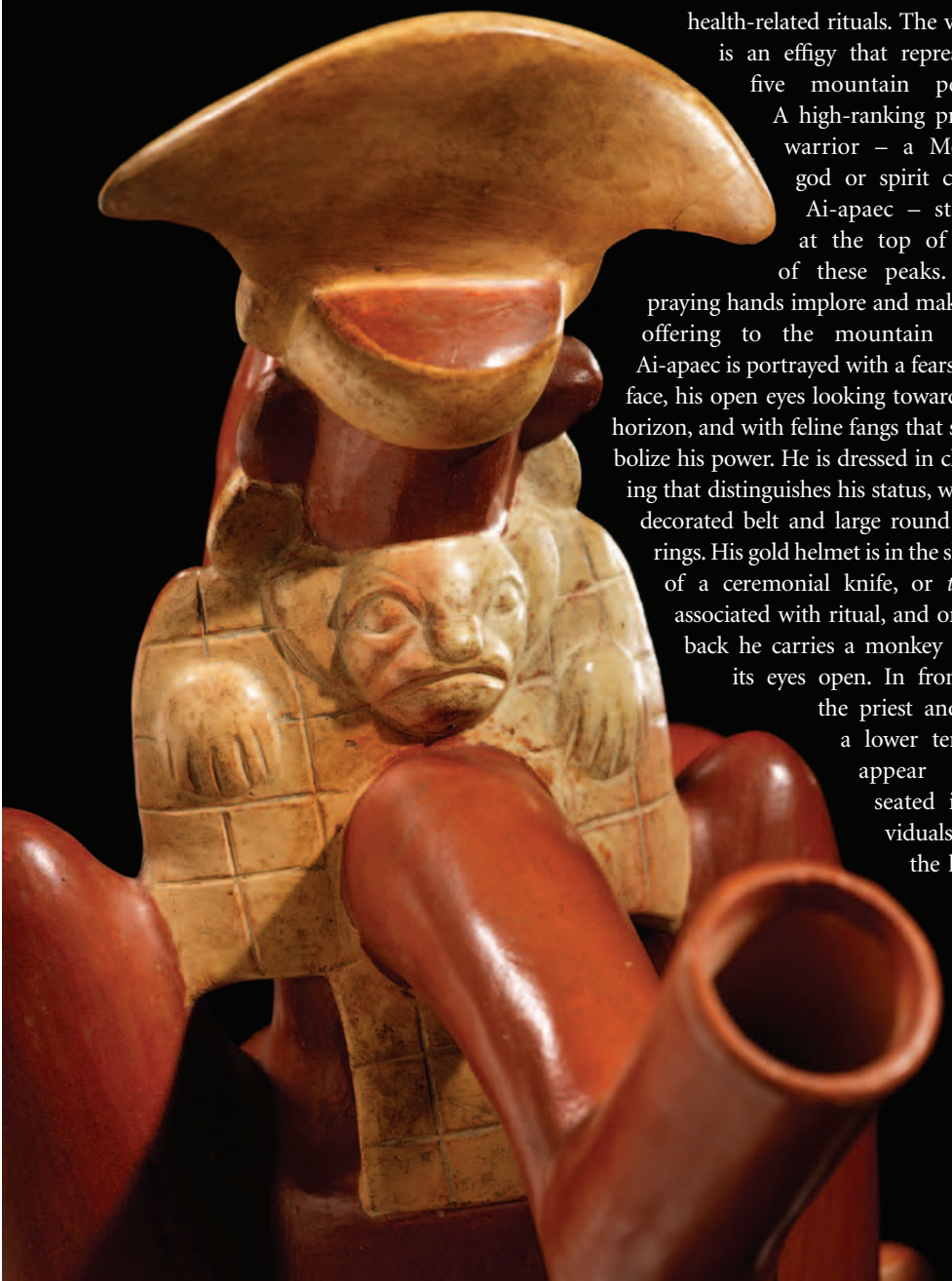
Vessel of Culture

Ceramic reveals pre-Hispanic Andean Life

BY RAMIRO MATOS (Quechua)

The societies that inhabited the majestic Andean mountains created complex myths and legends to explain their people's origins, their cosmologies, and even their destinies. In this universe, reality interacted with mystery, the supernatural with nature, and the human with the divine. Deities dwelled in the mountains, their untamable peaks and deep valleys making human beings look small, and men regarded their environment with great respect. The Staff God of the Chavín civilization (ca. 800 B.C.) of the north-central highlands of Peru is associated with the Andes. This god reached the pinnacle of his splendor during the Moche cultural period, from A.D. 200 to 400, along the northern coast of Peru, in the narrow valley between the mountains and the Pacific.

This Moche ceramic bottle is one of many pre-Hispanic objects in the National Museum of the American Indian's collection that speak to the history, cosmology, and everyday life of a people who did not have a writing system. This kind of bottle usually held seawater or a liquid made with coca leaves and flowers and was used in health-related rituals. The vessel is an effigy that represents five mountain peaks. A high-ranking priest-warrior – a Moche god or spirit called Ai-apaec – stands at the top of one of these peaks. His praying hands implore and make an offering to the mountain god. Ai-apaec is portrayed with a fearsome face, his open eyes looking toward the horizon, and with feline fangs that symbolize his power. He is dressed in clothing that distinguishes his status, with a decorated belt and large round earrings. His gold helmet is in the shape of a ceremonial knife, or *tumi*, associated with ritual, and on his back he carries a monkey skin, its eyes open. In front of the priest and on a lower terrace appear two seated individuals: on the left a naked prisoner tied with rope, ready to be sacrificed, and on the right a figure carrying a bag of goods for the ceremony and holding a gourd bottle containing ash to chew with the coca leaves. This second figure also wears ceremonial clothes and earflaps of gold. His face is painted with the eyes closed, for he is in a meditative state. The vessel is considered sacred and inhabited by supernatural beings. Andean ritual ceramics are rare, and the museum is privileged to include this one in our collection.



PHOTOS BY WALTER LARRIMORE, NMAI

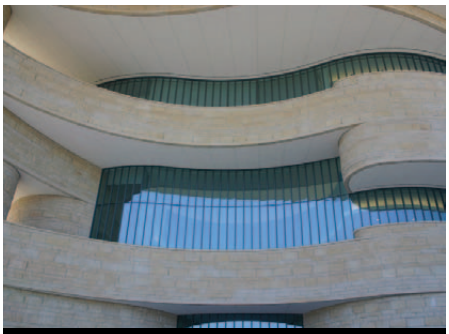
The Moche people still respect and adore the Andes. Ethnographic information and archaeological data show that the Moche universe of pre-Hispanic times, and of our own day, has its foundation in the mountains. Modern priests or shamans living in the area continue to practice rituals dedicated to the traditional gods and spirits. Priests give offerings to calm the gods' and spirits' rage, especially when people are advised of destructive phenomena such as El Niño, which brings torrential rains to the northern coast.

Moche pottery is famous for its extraordinary beauty. Its motifs are painted with great skill, using fine brushes. The modeling, too, is accomplished and realistic. Within the great variety of effigies made by Andean peoples and dedicated to the mountains, those made by Moche artists present extraordinary scenes of movement and activity. Artists added other components to complete those scenes – the prisoner taken for sacrificial purposes, sacred animals, or temples and sacred spaces called *waka* – but above all else, they sought to embody the spiritual and the natural world in their representations of the Andes and to convey the omnipresence of the mountains. ✱

Ramiro Matos (Quechua) is Emeritus Professor at the University of San Marcos, Peru, and currently associate curator at the NMAI.

EXHIBITIONS + EVENTS CALENDAR

MARCH / APRIL / MAY 2007



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

EXHIBITIONS

OUR UNIVERSES: TRADITIONAL KNOWLEDGE SHAPES OUR WORLD

Fourth level

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), Tapirape (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).

IDENTITY BY DESIGN: TRADITION, CHANGE, AND CELEBRATION IN NATIVE WOMEN'S DRESSES

NEW!

Opening March 24, 2007 through January 2, 2008

Changing Exhibitions Gallery

Third level

Dresses are more than simple articles of clothing for Native women – they are aesthetic expressions of culture and identity. Bringing together a vast array of dresses and accessories from the Plains, Plateau, and Great Basin regions of the United States and Canada, *Identity by Design* highlights Native women's identity through traditional dress and its contemporary evolution. This exhibition examines the individual, communal, and cultural identity of Native women, and explores how women, gifted with highly developed artistic skills, benefited not only their families, but the entire community.

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).

RETURN TO A NATIVE PLACE: ALGONQUIAN PEOPLES OF THE CHESAPEAKE

Second level

Learn about the Native peoples of the Chesapeake Bay region – what is now Washington, D.C., Maryland, Virginia, and Delaware – through photographs, maps, ceremonial and everyday objects, and interactives. This compact exhibition educates visitors on the continued Native presence in the region, and provides an overview of the history and events from the 1600s to the present that have impacted the lives of the Nanticoke, Powhatan, and Piscataway tribes.

PHOTO BY ERNEST AMOROSO

Tlingit culture meets Shakespeare in this unique performace of *Macbeth* at the Rasmuson Theater in Washington, D.C.

PUBLIC PROGRAMS

For a complete schedule of upcoming public programs, visit www.AmericanIndian.si.edu

All programs are free unless otherwise specified. Programs are subject to change.

For evening programs, please enter the Museum at the south entrance on Maryland Avenue near 4th Street and Independence Avenue, SW.

NATIVE THEATER: MACBETH
Thurs. to Sat., March 8 to 10, 7:30 p.m.
Thurs. to Sat., March 15 to 17, 7:30 p.m.
Sun., March 11, and Sun., March 18, 2 p.m.
Rasmuson Theater
For tickets, please call (202) 357-3030 or visit www.ResidentAssociates.org
Hailing from Juneau, Alaska, Perseverance Theatre has set their unique production of "the Scottish Play" in the context of Southeast Alaska's indigenous Tlingit culture, fusing Shakespeare's words with the language, music, dancing, and visual design of this rich and living culture. Directed by Anita Maynard-Losh, this production features an all-Alaska Native cast of performers and demonstrates Shakespeare's universality and the dynamism of today's Native theater movement. This production of Macbeth has been translated into the Tlingit language by Johnny Marks. Perseverance Theatre's production is part of *Shakespeare for a New Generation,* a national theater initiative sponsored by the National Endowment for the Arts in cooperation with Arts Midwest. Additional support provided by The Wallace Foundation, Sealaska Heritage Institute and the CIRI Foundation. Presented in partnership with The Smithsonian Associates. This production is part of the *Shakespeare in Washington* festival.

WOMEN'S HISTORY MONTH

March is Women's History Month. The following programs will be presented in celebration:

NATIVE FILM: NEW SHORT WORKS BY NATIVE WOMEN
Monday, March 26 through Saturday, March 31; daily at 12:30 and 3:30 p.m.
Rasmuson Theater
In honor of Women's Heritage Month, the Museum presents a program of short films written and directed by Native women who come from regions that span the Western Hemisphere.

NATIVE WRITERS: ELIZABETH WOODY
Wednesday, March 21, 6:30 p.m.
Rasmuson Theater
Elizabeth Woody (Navajo/Warm Springs/Wasco/Yakama) is the author of three books: *Hand Into Stone* (Contact II Publishing, 1998); *Luminaries of the Humble* (University of Arizona Press, 1994); and *Seven Hands, Seven Hearts* (The Eight Mountain Press, 1994), illustrated by Jaune Quick-to-See Smith (Salish/Cree/Shoshone). Woody received the 1990 American Book Award, Hedgebrook's J.T. Stewart Award, and the 1995 discretional William Stafford Memorial Award for Poetry from the Pacific Northwest Bookseller's Association. Program moderator: Suzan Shown Harjo (Cheyenne/Hodulgee Muscogee). Book signing and reception to follow.

NATIVE PERFORMANCE: THIRZA DEFOE
Saturday, March 24, and Sunday, March 25, noon and 3:30 p.m.
Rasmuson Theater
Award-winning actor and hoop dancer, Thirza Defoe (Ojibwe/Oneida Nation of Wisconsin), will perform hoop dancing, excerpts from the play *Stone Heart,* and tell traditional stories. Defoe starred as Sacajawea in the Native Voices at the Autry production of Diane Glancy's *Stone Heart,* which received rave reviews in Los Angeles, New York, and Washington, D.C. She also was the recipient of the Indigenous Heritage Festival's Award for Performing Arts in 2004. Defoe's film credits include *Road Reps* and PBS's Emmy-winning *People of the Forest.* Presented in celebration of the Museum's new exhibition, *Identity by Design* (opening March 24).

J. Carlos Peinado's (Mandan/Hidatsa) documentary, *Waterbuster*, explores the personal impact of the massive Garrison Dam project in North Dakota, constructed in the 1950s, which ultimately destroyed a self-sufficient American Indian community.

NATIVE WRITERS: LUCI TAPAHONSO
Wednesday, April 18, 6:30 p.m.
Luci Tapahonso (Diné) is professor of American Indian Studies and English at the University of Arizona and is the author of three children's books and five books of poetry. Tapahonso received the Mountain and Plains Booksellers Association's 1998 Award for Poetry for her book, *Blue Horses Rush In* (University of Arizona Press, 1997). She was also named 1999 Storyteller of the Year by the Wordcraft Circle of Native Writers. Tapahonso will discuss her new book, *A Radiant Curve,* which will be released this fall. Program moderator: Suzan Shown Harjo (Cheyenne/Hodulgee Muscogee). Presented in celebration of National Poetry Month. Book signing and reception to follow.

NATIVE THEATER: THE BERLIN BLUES
Saturday, May 5, 2 p.m. and 7:30 p.m.
Sunday, May 6, 2 p.m.
Author: Drew Hayden Taylor (Ojibwa). Director: Randy Reinholz (Choctaw). Executive producers: Jean Bruce Scott and Randy Reinholz; produced by Native Voices at the Autry. In this production, a large German conglomerate descends upon a small Canadian reserve with visions of building the world's largest Native theme park – to be called Ojibwa World – complete with bumper canoes, a medicine Ferris wheel, and *Dances With Wolves: The Musical! The Berlin Blues* cast includes Gil Birmingham (Comanche), Ellen Dostal, Yvonne Fisher (Cherokee), Michael Matthys, Delanna Studi (Cherokee), and Robert Vestal (Cherokee). *The Berlin Blues* will premiere in Los Angeles on March 1 and is the final installment of Taylor's "Blues Quartet" (*Bootlegger Blues, The Baby Blues, The Buz'Gem Blues,* and *The Berlin Blues*). The author, Drew Hayden Taylor, is originally from Curve Lake First Nation in Ontario and is an award-winning playwright, author, columnist, filmmaker, and lecturer. *The Berlin Blues* will also be performed at the NMAI in New York at the George Gustav Heye Center on Thursday, May 3 at 6 p.m.

ENVIRONMENTAL FILM FESTIVAL
IN THE NATION'S CAPITAL

2006 ENVIRONMENTAL FILM FESTIVAL
For a complete Environmental Film Festival schedule in the nation's capital, visit www.dcenvironmentalfest.org

WATERBUSTER
Monday, March 19, 1:30 p.m., and Tuesday, March 20, 7 p.m.
Rasmuson Theater
(2006, 78 min.) United States. Director: J. Carlos Peinado (Mandan/Hidatsa). Producers/editors/writers: Daphne Ross and J. Carlos Peinado. Production associate: Hillary Abe (Hidatsa/Mandan). Old memories surface when filmmaker J. Carlos Peinado, revisits the upper Missouri River basin in North Dakota, where his ancestors once lived. He investigates the impact of the massive Garrison Dam project, constructed in the 1950s, which ultimately destroyed a self-sufficient American Indian community. As a result of the dam project, 156,000 acres of fertile land became submerged, and Peinado's family and the other people residing on the Fort Berthold Indian Reservation were forced to relocate. Today, the once fertile land remains a silt desert. Discussion with director will follow both screenings.

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

EXHIBITIONS

OFF THE MAP:
Landscape in the Native Imagination

Saturday, March 3 to Monday, Sept. 3

NEW!

This exhibition of paintings, drawings, sculpture, and installation explores the relationship between Native art and the representation of landscapes seen through the work of Jeffrey Gibson (Choctaw/Cherokee), Carlos Jacanamijoy (Inga), James Lavadour (Walla Walla), Erica Lord (Inupiaq/Athabaskan), and Emmi Whitehorse (Navajo). These artists all use the landscape as both muse and subject, but none seeks to represent a specific place that can be located in a guidebook or on a map. The artists are not rigidly bound by history and tradition in their expressions of landscapes; instead, their sources of inspiration range from the profound to the mundane, the past to the present, and the deeply personal to the political.

PANEL DISCUSSION
Thursday, March 1, 5:30 p.m., Diker Pavilion, First floor
Curator Kathleen Ash-Milby (Navajo) and authors Paul Chaat Smith (Comanche) and Kate Morris will join the *Off the Map* artists in a discussion about the inspiration, development, and installation of the exhibition.

BOOK SIGNING
Thursday, March 1, 6:30 p.m., Museum Gift Shop, Second floor
Meet the exhibition's artists and the catalogue authors.

ARTIST TOURS
Saturday, March 3, 1 to 4 p.m., Gallery
Off the Map artists Jeffrey Gibson, Carlos Jacanamijoy, James Lavadour, Erica Lord, and Emmi Whitehorse conduct personal tours in the gallery.

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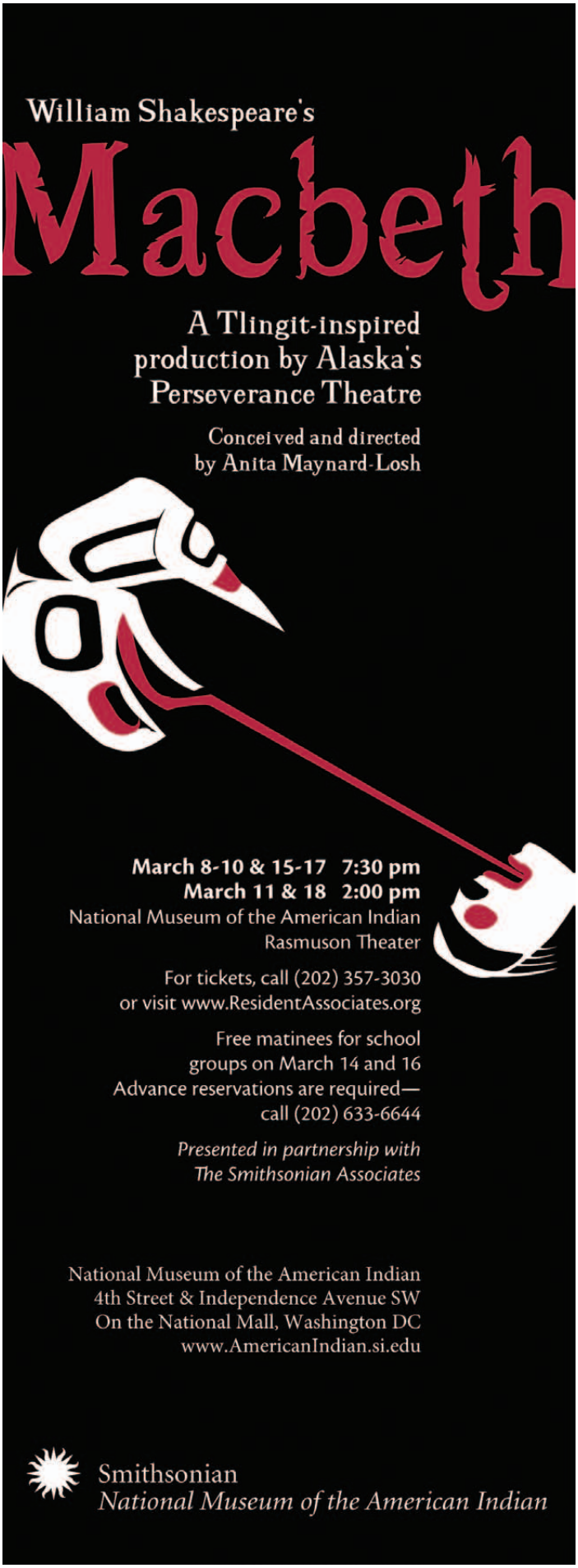


EXHIBITIONS + EVENTS

CALENDAR

BEAUTY SURROUNDS US
Through summer 2008
Diker Pavilion
An exhibition of 77 works from the Museum's renowned collection inaugurates the new Diker Pavilion for Native Arts and Cultures. Objects include an elaborate Quechua girl's dance outfit, a Northwest Coast chief's staff with carved animal figures and crest designs, Seminole turtle shell dance leggings, a conch shell trumpet from pre-Columbian Mexico, a Navajo saddle blanket, and an Inupiaq (Inuit) ivory cribbage board. With the aid of two interactive media stations, visitors will be able to access in-depth descriptions of each object and, through virtual imaging technology, rotate 10 of the objects to examine them more closely.

INDIGENOUS MOTIVATIONS: RECENT ACQUISITIONS FROM THE NATIONAL MUSEUM OF THE AMERICAN INDIAN
Through summer 2007
The exhibition features more than 250 selections from the more than 15,000 objects acquired by the Museum since 1990, when the Heye Foundation's Museum of the American Indian became the Smithsonian's National Museum of the American Indian. Also included will be a selection of objects from the collections of the federal Indian Arts and Crafts Board's headquarters, transferred to the Museum's stewardship in 2000. The works of Norval Morrisseau (Ojibwa) and Preston Singletary (Tlingit) are highlighted alongside South American piggy banks, jewelry from contemporary Native artists, and a collection of miniatures – tiny Navajo rugs, totem poles, moccasins, and baskets.

BORN OF CLAY: CERAMICS FROM THE NATIONAL MUSEUM OF THE AMERICAN INDIAN
Through May 2007
The exhibition features more than 300 works from the Museum's collection of pottery from the Andes, Mesoamerica, and the eastern and southwestern regions of the United States – 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 of 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.

PUBLIC PROGRAMS

WOMEN'S HISTORY MONTH
March is Women's History Month. The following programs will be presented in celebration:

LECTURE: LESLIE MARMON SILKO
Thursday, March 8, 6 p.m.
Diker Pavilion
The New York Times Book Review announced that "without question, Leslie Silko (Laguna Pueblo) is the most accomplished Native American writer of her generation... a splendid achievement." Join the Museum in celebrating the release of the 30th anniversary edition of *Ceremony* (Penguin Group, 2006). A book signing will follow.

STORYBOOK READINGS AND WORKSHOP
Saturday, March 10, noon
Resource Center
Celebrate Women's History Month with Jennifer Rice (Tuscarora) as she tells the story of *Jikonhsaseh the Mother of Nations* and other stories about Haudenosaunee (Iroquois) women. Then join us in the classroom to make cornhusk dolls with cultural interpreter, Angela Friedlander (Métis).

ART TALK: CLASH OF THE TITANS
Friday, March 2, noon
Screening Room
Meet artist Anna Tsouhlarakis (Creek/Navajo/Greek) as she discusses her work featured in *Clash of the Titans,* an exhibition at the American Indian Community House Gallery from March 2 through May 31 (www.aich.org).

MICHAEL HERALDA: MUSICAL INSTRUMENTS OF ANCIENT MEXICO
Thursday, March 22, 1 p.m., 2 p.m., 3 p.m. and 4 p.m., Diker Pavilion
Listen to the sounds from ancient Mexico with Michael Heralda (Aztec) as he explains the history of the instruments and demonstrates how they are used today.

ART TALK: FLY BY NIGHT MYTHOLOGY
Friday, April 13, noon
Screening Room
The American Indian Community House Gallery (AICH) presents a dialogue with artist Larry McNeil (Tlingit), featured in their exhibition, *Fly by Night Mythology,* at the AICH gallery from April 13 to May 12.

STORYBOOK READINGS & WORKSHOP
Saturday, April 14, noon
Resource Center
Honor Mother Earth and Father Sky; join us for readings from North American Indian stories, *Star Tales*, retold and illustrated by Gretchen Will Mayo; *Four Ancestors,* told by Joseph Bruchac (Abenaki) with pictures by S.S. Burrus (Cherokee), Murv Jacob (Cherokee), Jeffery Chapman (Ojibwa), and Duke Sine (San Carlos/Yavapi Apache); and *Coyote Falls in Love With A Star,* by Marty Kreipe de Montaño (Prairie Band Potawatomi) with illustrations by Tom Coffin (Potawatomi/Creek). An activity led by William Chimborazo (Kichua) will follow.

LECTURE: A JOURNEY TOWARD TRUTH, RECONCILIATION, AND HEALING
Thursday, April 19, 6 p.m., Diker Pavilion
National Chief of the Assembly of First Nations Phil Fontaine (Anishinaabe) shares insights and information about the Indian Residential School Agreement of Canada. Chief Fontaine will offer a history of the agreement and discuss the planned process of implementation.

TRADITIONAL DANCE SOCIAL: THE THUNDERBIRD INDIAN DANCERS AND SINGERS
Saturday, April 21, 7 to 10 p.m.
Diker Pavilion
Join the Thunderbird Indian Dancers and Singers, directed by Louis Mofsie (Hopi/Winnebago), in an evening of traditional social dancing. Heyna Second Sons, SilverCloud, and Iron Feather are the featured drum groups. Bring your family and enjoy the festivities.

CONTINUED →

TRADING POST

EXHIBITIONS + EVENTS

CALENDAR

NATIVE THEATER: THE BERLIN BLUES
Thursday, May 3, 6 p.m.
Author: Drew Hayden Taylor (Ojibwa). Director: Randy Reinholz (Choctaw). Executive producers: Jean Bruce Scott and Randy Reinholz; produced by Native Voices at the Autry. In this production, a large German conglomerate descends upon a small Canadian reserve with visions of building the world's largest Native theme park – to be called Ojibwa World – complete with bumper canoes, a medicine Ferris wheel, and *Dances With Wolves: The Musical! The Berlin Blues* cast includes Gil Birmingham (Comanche), Ellen Dostal, Yvonne Fisher (Cherokee), Michael Matthys, Delanna Studi (Cherokee), and Robert Vestal (Cherokee). *The Berlin Blues* will premiere in Los Angeles on March 1 and is the final installment of Taylor's "*Blues Quartet*" (*Bootlegger Blues, The Baby Blues, The Buz'Gem Blues,* and *The Berlin Blues*). The author, Drew Hayden Taylor, is originally from Curve Lake First Nation in Ontario and is an award-winning playwright, author, columnist, filmmaker, and lecturer.
The Berlin Blues will also be performed at the NMAI on the National Mall in Washington, D.C., on Saturday, May 5, 2 p.m. and 7:30 p.m., and Sunday, May 6, 2 p.m.

FILM AND VIDEO SCREENINGS

Daily at 1 p.m. and 3 p.m. and on Thursdays at 5:30 p.m.
The Screening Room, second floor

FOR THE HEART: WOMEN DIRECTORS TELL STORIES OF ELDERS
Through April 1

NGANAWENDAANAN NDE'ING
(I Keep Them in My Heart)
(2006, 6 min.) Canada. Director: Shannon Letandre (Ojibwa/Cree). Produced by the National Film Board of Canada. *First Stories: Manitoba* series. Returning home from the city to the Dauphin River First Nation in Manitoba, the filmmaker accompanies her grandfather as he harvests *weekay* and shares his knowledge of the natural world.

THE LAST TREK
(2006, 30 min.) United States. Director: Ramona Emerson (Navajo). Elder Helen Bitsilly, one of the few Navajo people who still make the arduous journey on foot twice a year to take their sheep to distant grazing lands, is portrayed on what she calls her "last trek."

SUNSHINE
(2005, 8 min.) United States. Director: Elizabeth Day (Ojibwa). Writer: Wenonah Wilms (Ojibwa/Dakota). Actors: Stephanie Barton, Lisa DeCory, Bronson Fairbanks, Kelly Gillpatrick, Albert Whitefeather. With a tender gesture, a young social worker connects to an elderly Native client.

BORDER CROSSINGS
April 2 to April 29

SUENOS BINACIONALES (BI-NATIONAL DREAMS)
(2005, 30 min.) Mexico. Director: Yolanda Cruz (Chatin). A documentary about indigenous Mexicans in United States, Mixtec people who have been immigrating to California for more than three decades, and the more recent stories of Chatin people who have been coming to North Carolina for the past 10 years. In Spanish and Chatin with English subtitles.

THE BORDER CROSSED U.S.
(2005, 26 min.) United States. Director: Rachael J. Nez (Navajo). Produced by Native Voices, University of Washington. The Tohono O'odham have crossed borders freely between their communities in the United States and Mexico, but current immigration and naturalization policy is putting their way of life at risk.

ESPECIALLY FOR KIDS

Daily at 10:30 a.m. and 11:45 a.m.
The Screening Room, second floor
March 5 to April 1

KLUSCAP AND HIS PEOPLE AND CREATION
(1992, 12 min.) United States. Produced by the Indian Island Intermediate School, Maine. Two animations by Penobscot children tell of the creation of the world, people, and animals.

NORTHERN ICE, GOLDEN SUN
(2001, 10 min.) United States. Director: Faith Hubley. A lyrical visual poem explores the Inuit peoples' attachment to the land and their ability to adapt to the natural world.

WAPOS BAY: THERE'S NO "I" IN HOCKEY
(2005, 24 min.) Canada. Director: Dennis Jackson. Producers: Melanie Jackson (Cree), Anand Ramayya, and Michael Scott; produced by the National Film Board of Canada. A lesson in sharing and cooperation is learned when a hockey team with a girl captain flies into a remote Northern community for a tournament. In English and Cree with English subtitles.

April 2 to April 29

HOW THE REDBIRD GOT HIS COLOR
(2003, 4 min.) United States. Director: Joseph Erb (Cherokee). Produced by The American Indian Resource Center, Tahlequah, Okla. A claymation by Cherokee students tells a traditional story of a kind deed rewarded. In Cherokee with English subtitles.

TALES OF WESAKECHAK:
THE FIRST SPRING FLOOD
(2002, 13 min.) Canada. Directors: Gregory Coyes (Métis/Cree) and George Johnson. Stories from the *Seventh Fire* series. In the time before people on Turtle Island (North America), the Creator put the trickster Wesakechak on the Earth to take care of all creatures. When he is tricked by the jealous spirit Machias, Wesakechak's friends come to his aid.

HOW RAVEN STOLE THE SUN
(2004, 23 min.) United States/Canada. Chris Kientz (Cherokee) and Simon James (Kwakwakawakw). *Raven Tales* series. Computer animation brings to life the comic misadventures of Raven, Eagle, and Frog, who inadvertently bring daylight into the world.

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)

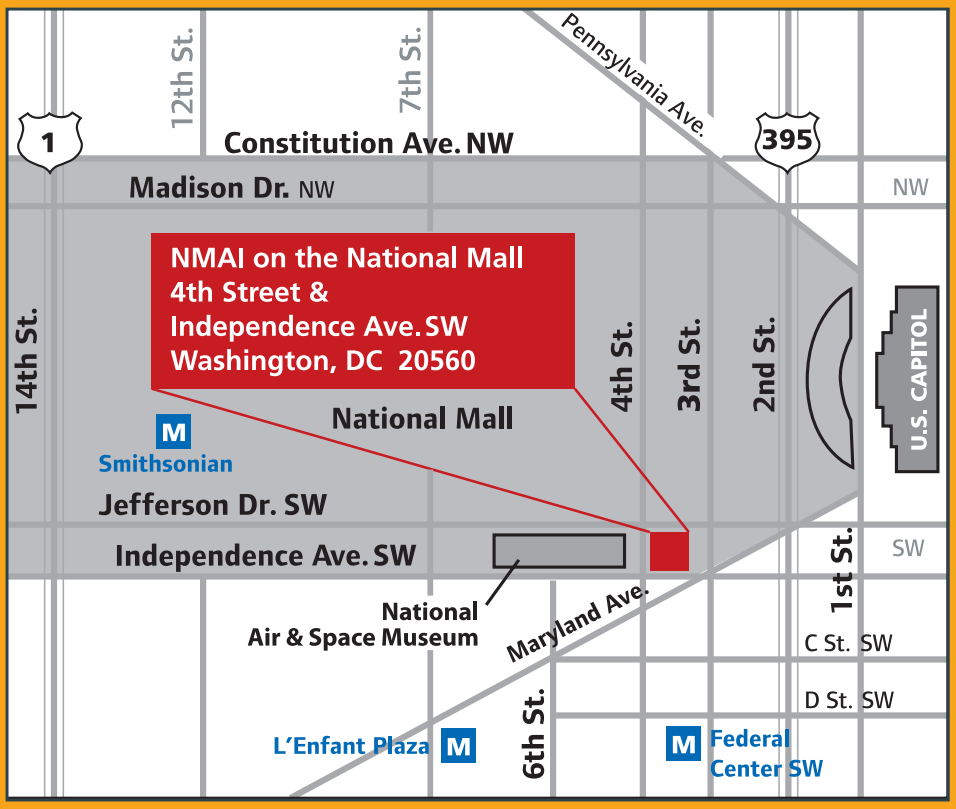
PHONE: (202) 633-1000
TTY: (202) 633-5285
www.AmericanIndian.si.edu

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

ADMISSION: Free to the public. 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.

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.








From top, left to right:
Glen Nipshank
Caroline Lucero-Carpio
Malcolm Furlow
Jody Naranjo
Ed NoiseCat
Nocona Burgess
Melanie Kirk-Lente and
Michael Lente
David Michael Kennedy

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