NATIONAL MUSEUM of the AMERICAN

# INDIAN

SPRING 2008

## FRITZ SCHOLDER
A STUDY IN CONTRADICTIONS

## THE GRAND RIVER HAUDENOSAUNEE
& THE WAR OF 1812

## ROOSEVELT'S ROUGH RIDERS
THE INDIAN CONTINGENT

## NATIVE PLACES
PUEBLA, MEXICO

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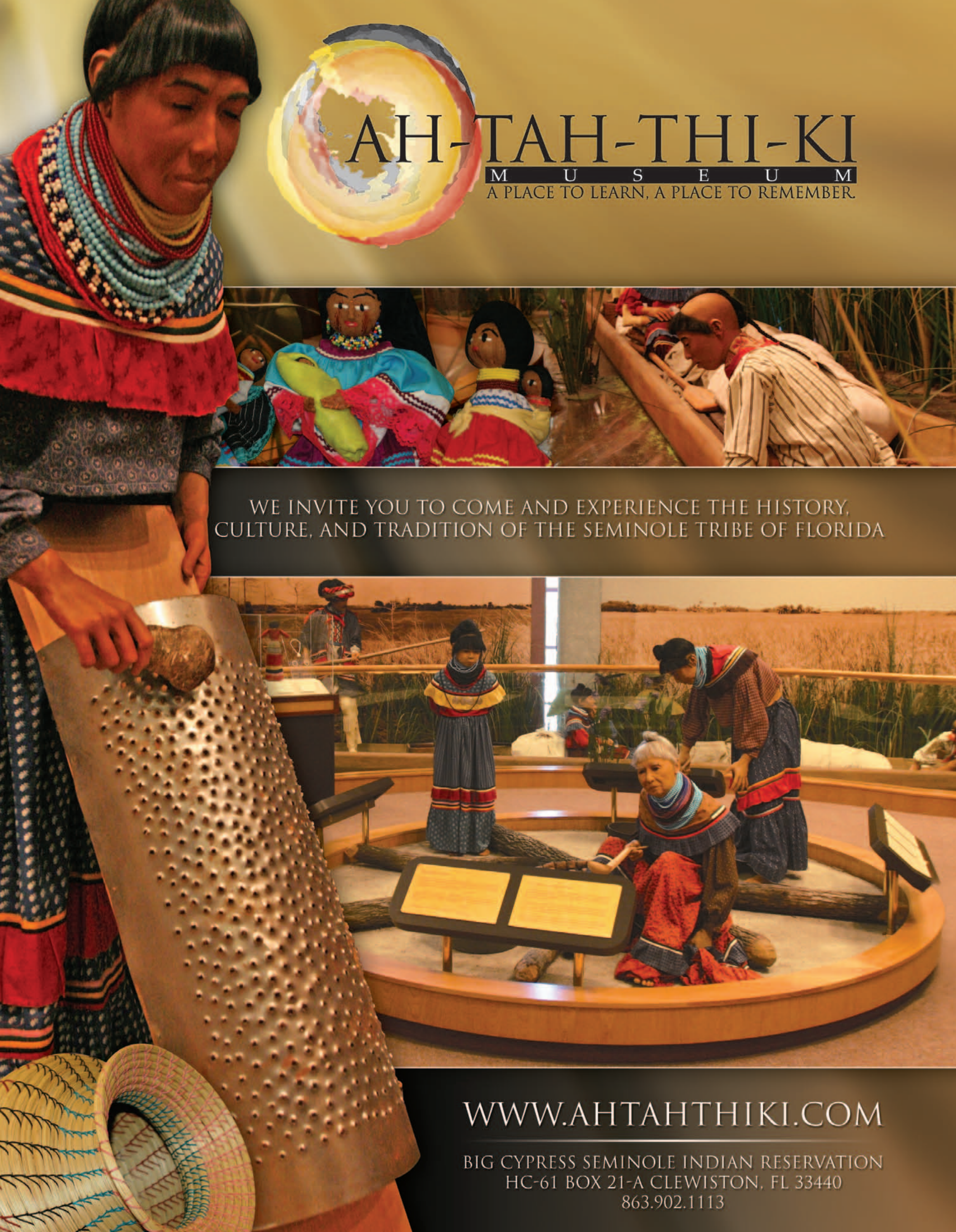

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VOL. 9 NO. 1

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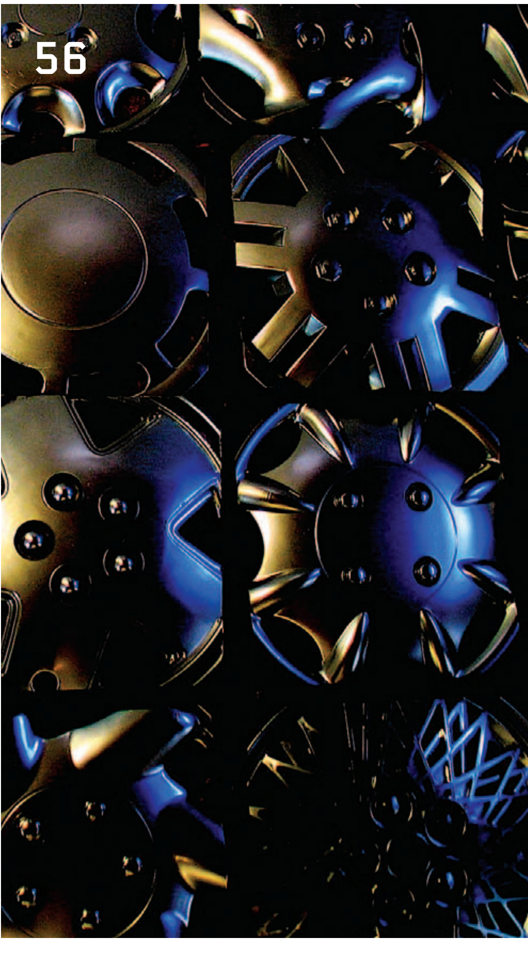


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*Gregory Lomayesva, Hopi/Spanish, "Untitled (Parrot #1)," acrylic on canvas*

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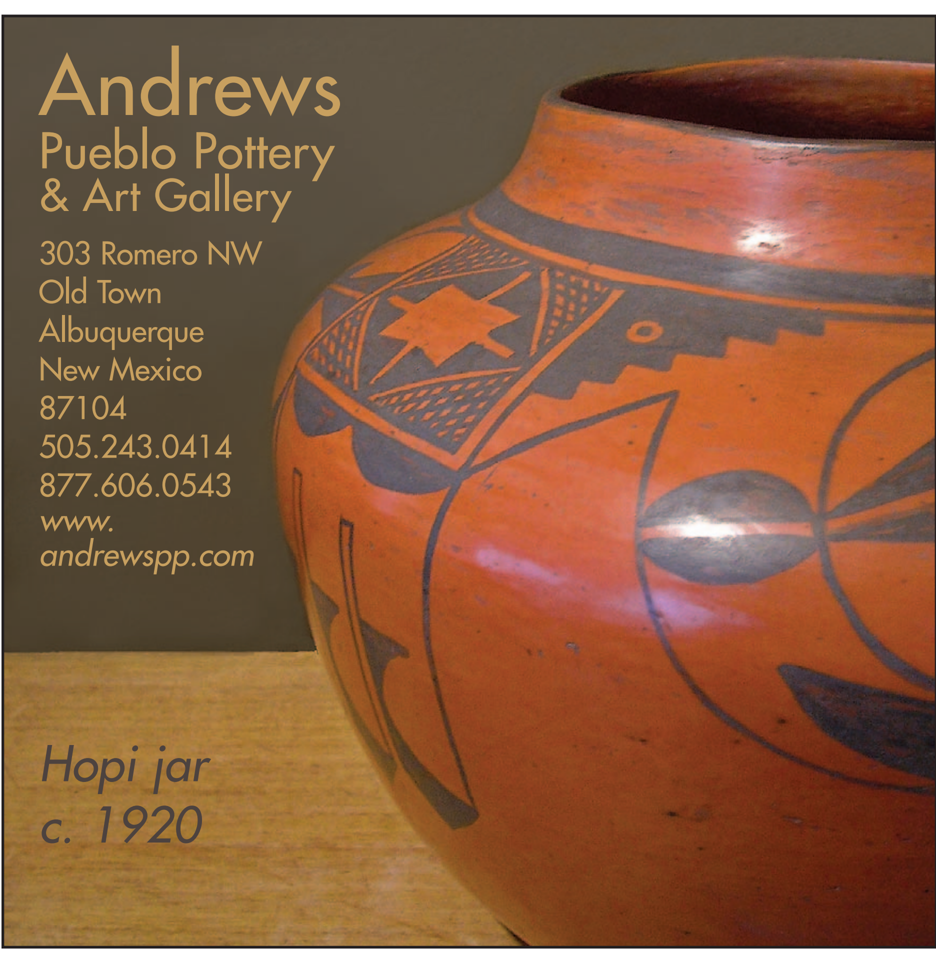

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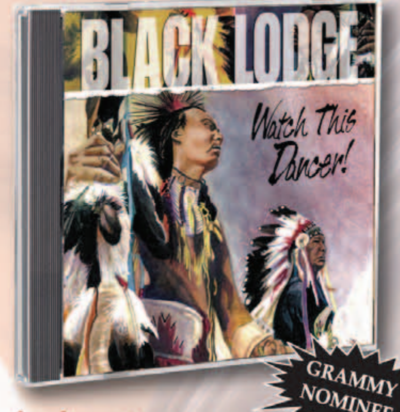


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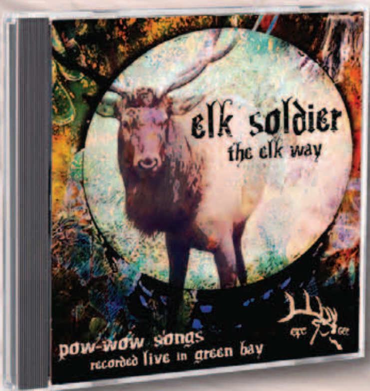


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## Anthony Wakeman & Mr Soon
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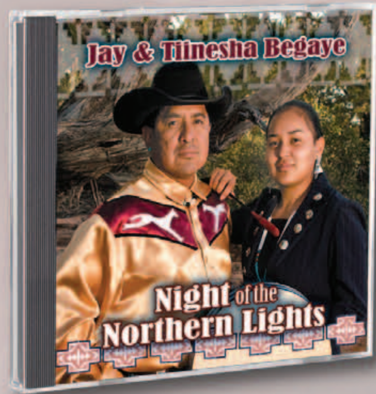


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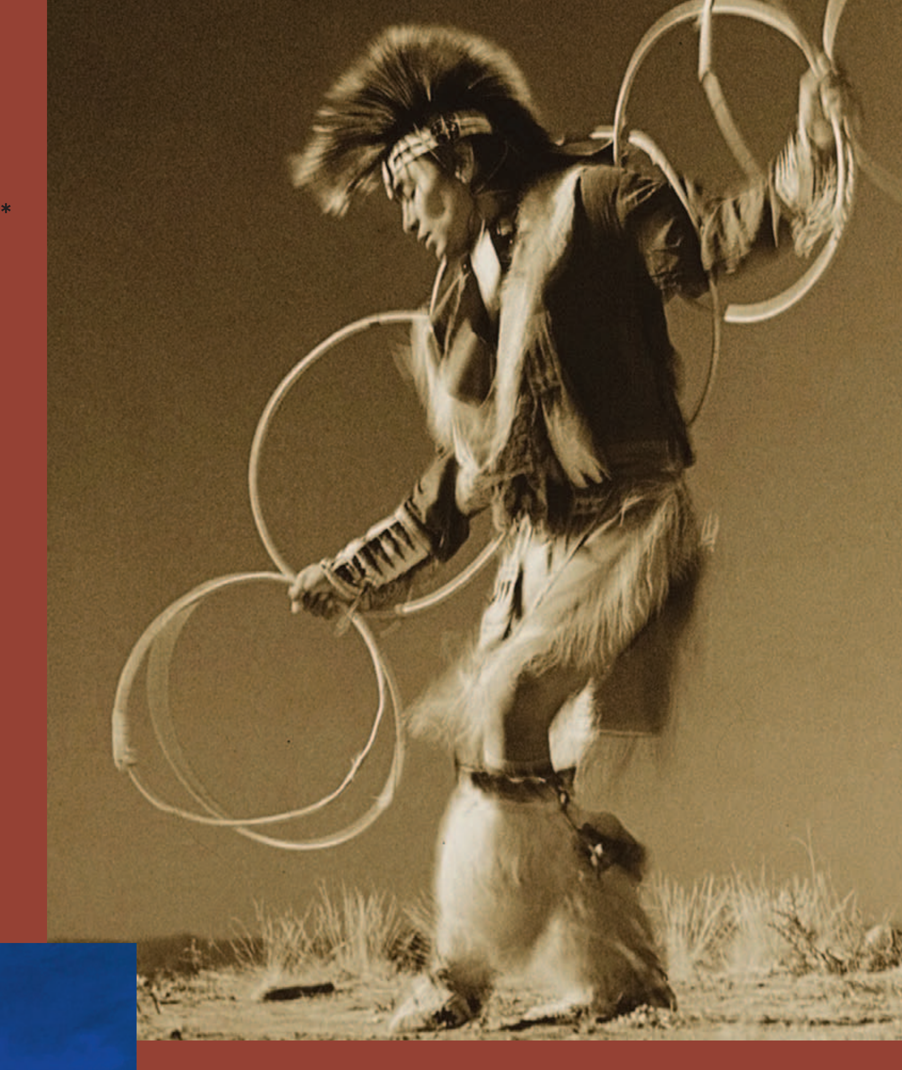

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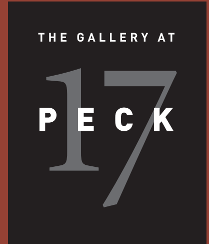


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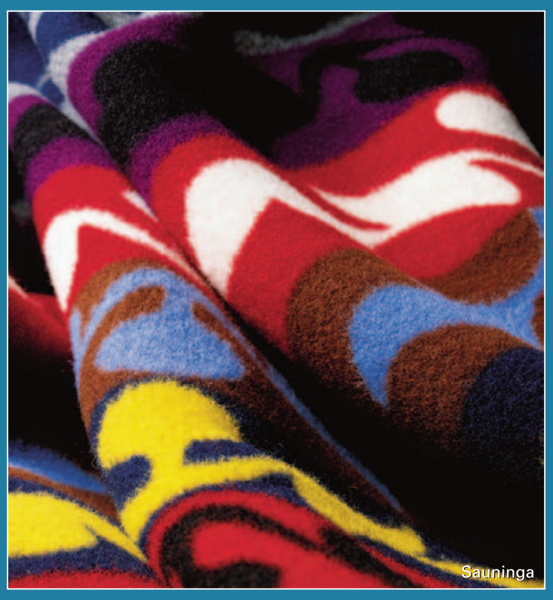

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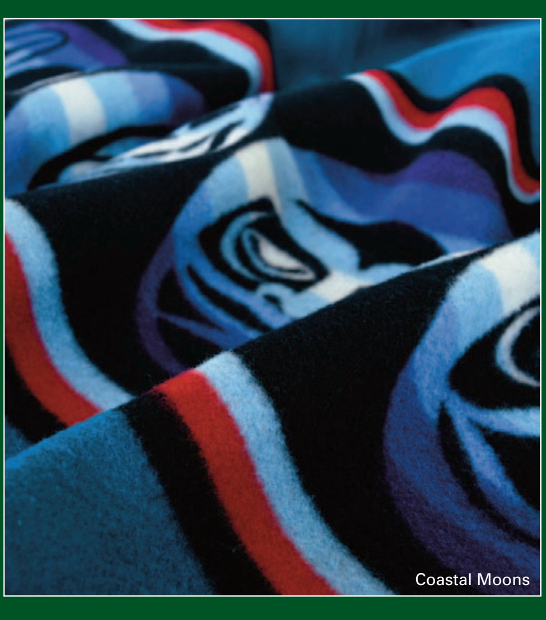

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*Magazine cover photo of Tamara Podemski by Suzanne McLaren.*

PHOTO BY R.A. WHITESIDE, NMAI

Third-graders from the National Presbyterian School tour the National Museum of the American Indian and meet new Director Kevin Gover.

# Another Journey to the East

When summer becomes fall and fall becomes winter, I am always reminded of my first adventure into the great deciduous forests of the eastern United States. When I was a 15-year-old boy, I set off from my home in Oklahoma to a boarding school in the east. Unlike so many of my ancestors who made such a journey, I was lucky – the boarding school to which I was headed was an elite one, mostly white, of course, and provided a first-class liberal arts education. Still, I had to leave behind my friends and family, and at times I felt very much alone.

What I did not leave behind was my identity as a Pawnee and Comanche Indian. I sought education that I might have a career dedicated to improving the present and future of all American Indians. Following in my parents' footsteps, I have worked to the best of my abilities to serve indigenous people, helping to advance the cause of Native communities, and participating in and celebrating their Native cultures. As a New Mexico attorney, as head of the Bureau of Indian Affairs, and as a professor in the Indian Legal Program at Arizona State University, I have always lived and worked happily in the Native world.

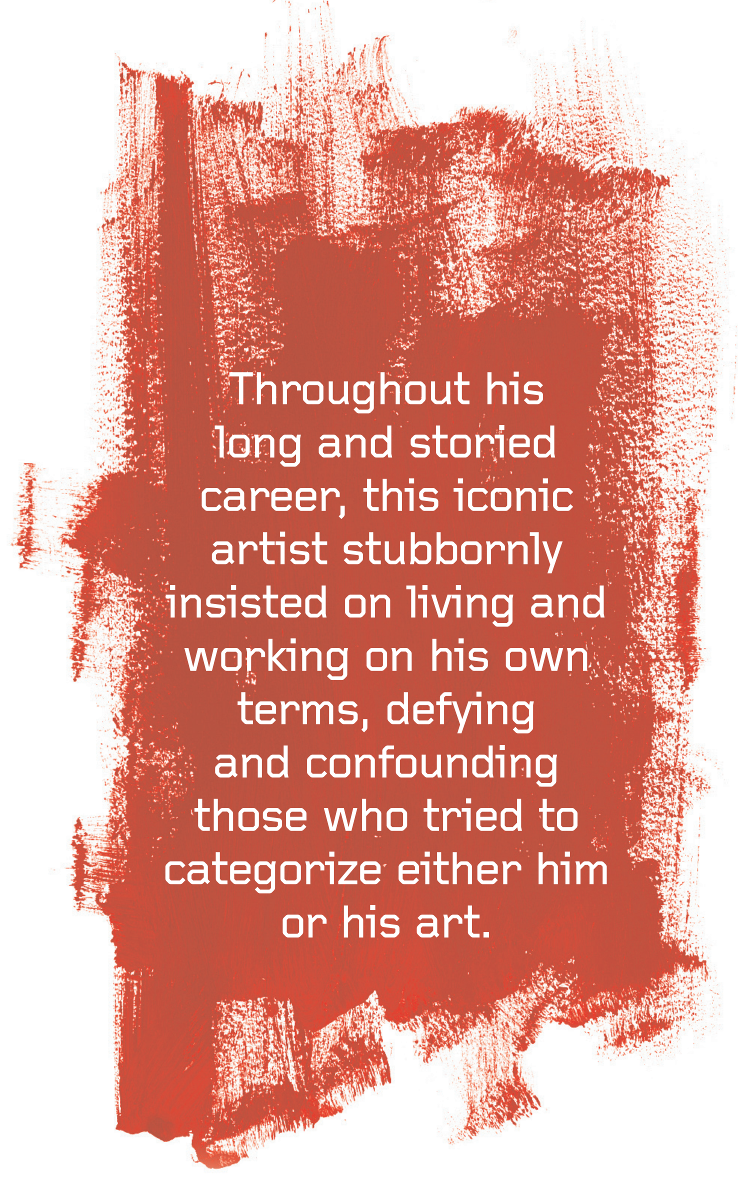
One of the most memorable moments of my life and the lives of many other Indian people came on September 21, 2004, when the National Museum of the American Indian's beautiful new building opened on the National Mall. It seemed to me – as I know it did to thousands of my Native brothers and sisters – that the air we breathed on that historic morning somehow had a new freshness to it. Somehow, we could sense that a great new day had arrived, as our warm, magnificent building opened its doors right across the street from the Capitol of a mighty nation-state. It somehow seemed we had at last reached a point in time after which it may never again be doubted that the indigenous peoples of the Western Hemisphere have survived and may look forward to a prosperous future. It was a special, glorious day.

What I never expected on that momentous day was that just a few years later I would become the director of the National Museum of the American Indian (NMAI). I am humbled to have been chosen for this single honor and invigorated by the opportunities it presents. The Museum's location is not simply symbolic; it is also strategic. We have, I believe, the means and the will to rewrite the American narrative, to correct the record where necessary, and to add the often-neglected Native perspective.

I am keenly aware of and deeply grateful for the many dedicated people who brought the National Museum of the American Indian to life. The Mall Museum in Washington, the George Gustav Heye Center in New York City, and the Cultural Resources Center in Maryland are the result of abiding commitment and creativity. I want to especially acknowledge the work of Rick West, the founding director of the National Museum of the American Indian. It is hard to imagine that this museum would have taken its place on the world stage without his determination, patience, diplomacy, intellect, and sheer charisma. Forgive me the cliche, but he is one hard act to follow.

I want to thank our members, who have so generously supported this historic new enterprise. Your faith in the museum and its mission has been the lifeblood of this endeavor. Now, once again, I've headed east, still with many things to learn. This time, however, I journey to a Native place, and I do not travel alone. Rather, I travel in the company of all of you. Together, I know we can build on the greatness already achieved.

Kevin Gover (Pawnee/Comanche) is Director of the National Museum of the American Indian.



Throughout his long and storied career, this iconic artist stubbornly insisted on living and working on his own terms, defying and confounding those who tried to categorize either him or his art.

# FRITZ SCHOLDER

BY PHUONG LY

Fritz Scholder photographed in Taos, N.M., 1977.

PHOTO COURTESY MERIDEL RUBENSTEIN

PHOTO BY VERONIKA LUKASOVA/KLIXPIX

To enter the world of the richest and most famous figure in Native art history, visitors have to get past the manicured golf resorts and glossy boutiques in Scottsdale, Ariz. A dirt road and finally a battered mailbox lead to the simple adobe-walled compound.

Open the door, and meet a two-headed snake. He is stuffed, and perhaps one of the least unusual items. In the living room, mummified cats lie in repose. Large skulls of indeterminate animals litter the shelves. On the bedside table, a vampire-killing kit, complete with wooden stake, sits ready for use. Fritz Scholder delighted in his guests' shock.

Yet Scholder wasn't satisfied with just unsettling people; he wanted to draw them in. Leading his visitors through the house, he described his oddities with the passion of a child showing off toys. And Scholder also spoke of his quieter pursuits such as collecting antique Bibles and appreciating fine food and wine. Surrounded by such conflicting inspirations, Scholder painted skeletal figures, landscapes, and abstracts in dark palettes and blinding colors.

In visiting Scholder, "you had to be brave to go, but once you were there and you got into it, it was terrific," says Wayne Reynolds, a friend and longtime collector of Scholder's work.

Reynolds' wife, philanthropist Catherine Reynolds, says that

## Wayne Reynolds

remembers Scholder as being innately curious and jumping from interest to interest. "He never thought about pleasing anybody else with his art," Reynolds says. "He used to complain about other artists selling out. For a while, he had horse paintings that would sell immediately. Then he refused to paint any. He said, 'Why would I paint things that are selling?'"

Long-time Scholder friends and patrons Wayne and Catherine Reynolds share a memory at the Academy of Achievement in Washington, D.C. Behind them hangs Scholder's *Indian Portrait.*

despite all the drama, Scholder was at heart, a "gentle, gentle soul who really felt that being yourself could be an expression of love, not only to yourself, but to everyone around you."

In being himself, Scholder, who died in 2005 at the age of 67, left behind a legacy of contradictions. He was proud of being one-fourth Luiseno and acknowledged that he "looked Indian," with his long hair and dark chiseled features – but he said he wasn't really Indian. He swore that he would never paint Native Americans, but then helped transform the way they were depicted in art. He is an icon in Native art history, but the vast majority of his work did not feature Indian imagery.

The first major show of Scholder's art since his death opens this fall at the National Museum of the American Indian (NMAI), with over 100 artworks in Washington, D.C., and another 29 in New York City. *Fritz Scholder: Indian/Not Indian* will be the NMAI's biggest and most ambitious exhibition to date.

The last time Scholder's work received such a reception in Washington was in 1972. He and T.C. Cannon, his top student from the Institute of American Indian Arts (IAIA) in Santa Fe, N.M., mounted an exhibition at the Smithsonian's National Collection of Fine Arts (now the Donald W. Reynolds Center for American Art and Portraiture). According to the show's press release, Scholder and

Despite the acclaim, Scholder refused to be labeled an Indian artist. He frustrated those who wanted to anoint him as the vanguard of the New American Indian Art movement. As he once said, "I don't even know what that is."

PHOTO BY LOUIE PALU / KLIXPIX

Cannon "reject condescending cliches of traditional Indian art and produce disturbingly contemporary images." The show was titled *Two American Painters* – pointedly not Two American Indian Painters.

Critics gushed, and buyers snapped up paintings. The artists went on to show in London, Berlin, and Istanbul. But it was to be the only time in his life that Scholder would receive such attention. Although his works became well known in the Southwest, he was largely ignored by the East Coast art establishment. Whether his dream to become a critically regarded artist was stymied because he was viewed as simply an Indian painter is open to debate.

Paul Chaat Smith (Comanche), associate curator at the NMAI, says the museum's show is a chance to provide a critical investigation into Scholder's work. The show's other curator is Truman Lowe (Ho-Chunk), curator of Contemporary Art at NMAI.

"We're looking to take the conversation about Scholder and about his place in art history to a much broader canvas," Smith says. "He was part of everything going on in American art history."

The Reynoldses said that although Scholder called himself anti-establishment, he yearned to be part of the canon. They are significant collectors of Scholder's work, owners of 11 pieces; three of the paintings are being loaned to the NMAI.

Scholder "used to say to me that these East Coast curators and art historians don't think any serious art was ever created west of the Mississippi," Wayne Reynolds says. "I think he would be thrilled to realize that his work is being recognized and appreciated."

Fritz Scholder V grew up in small towns in the Dakotas and Wisconsin. At Sacramento City College, he studied under pop artist Wayne Thiebaud, who helped arrange his first exhibition. After college, Scholder struggled as an artist and worked as a substitute teacher.

Then, he had what he called one of those "strange intersections" with the Indian world. In 1961, he was asked to join a program in Arizona, sponsored by the Rockefeller Foundation, for developing Indian artists. According to Scholder, the unexpected invitation was likely the result of the government getting his name off of tribal rolls. Scholder later went on to teach painting and art history at the newly formed IAIA.

In the heart of Indian art country, Scholder declared that he would never paint Indians. But then he saw his students wrestling with ways to portray Indians and producing what he dismissed as fake, trite art.

In 1967, he painted his first Indian. An entire series followed – Indians as drunks, Indians as grotesques, and Indians as violent figures, a far cry from the usual warm, pastoral scenes. Critics dubbed them the "ugly Indians."

The art was "really shocking for the times," Smith says. "At first, people were appalled, and then he became the toast of the town. He changed the rules of Indian painting."

Despite the acclaim, Scholder refused to be labeled an Indian artist. He frustrated those who wanted to anoint him as the vanguard of the New American Indian Art movement. As he once said, "I don't even know what that is."

Scholder said he had his own agenda. He stopped painting Indians and moved on to more universal subjects. With series on women, flowers, and mythic figures, he explored themes of isolation and mortality.

Wayne Reynolds remembers Scholder as being innately curious and jumping from interest to interest. "He never thought about pleasing anybody else with his art," Reynolds says. "He used to complain about other artists selling out. For a while, he had horse paintings that would sell immediately. Then he refused to paint any. He said, 'Why would I paint things that are selling?'"

Reynolds first encountered Scholder's work in the early 1980s. Reynolds said he had little serious interest in art or Native American subjects, but was struck by Scholder's paintings. "They were so dramatic and outside the box," he says.

Reynolds tracked down Scholder, and the two became friends. In

FACING PAGE: *Pocahontas,*1995
49.5″ x 39.5″ (dimensions inside frame).
Unknown if oil or acrylic.
Courtesy of the Academy of Achievement.

ABOVE: *Crossroads,* 1992, 49.5″ x 49.5″
(dimensions inside frame). Unknown if oil or
acrylic. Courtesy of Wayne Reynolds.

COURTESY OF ACADEMY OF ACHIEVEMENT

Once, he hosted a reception for the academy at his home, with high-powered guests including journalist Diane Sawyer and John Sculley, the then-chairman of Apple. Of course, Scholder showed off his bizarre collectibles as waiters served rattlesnake meat. "He said, 'Oh, the people, it blew their minds when they saw my stuff,'" recalls Wayne Reynolds, chuckling at the memory. "He thought it was hysterical."

ABOVE: *Untitled.* Painted in June 2000. 49.5″ x 49.5″ (dimensions inside frame). Unknown if oil or acrylic.

1985, Scholder was inducted into the Academy of Achievement, a Washington-based nonprofit that was founded by Reynolds' father in 1961. The academy has also feted trailblazers as diverse as Jimmy Carter, Johnny Cash, and Maya Angelou.

Many artists are notoriously reclusive, particularly when they work, but not Scholder. He became a board member of the academy and enjoyed conversations with scientists, writers, and others outside his field. He actively participated in the organization's summits, which brought together leaders and young people. Sometimes he painted in front of them.

During an academy summit in Colonial Williamsburg in 1995, Scholder set up his canvas in front of the town hall. In less than two hours, he produced *Pocahontas.* (Curators have chosen the work for the NMAI exhibition, in part, because Scholder rarely painted Indian women.)

As much as Scholder loved to play the teacher, he also reveled in being the mischief-maker. Once, he hosted a reception for the academy at his home, with high-powered guests including journalist Diane Sawyer and John Sculley, the then-chairman of Apple. Of course, Scholder showed off his bizarre collectibles as waiters served rattlesnake meat.

"He said, 'Oh, the people, it blew their minds when they saw my stuff,'" recalls Wayne Reynolds, chuckling at the memory. "He thought it was hysterical."

But even as he loved to provoke and tease, Scholder also believed that to be different just for the sake of being different was meaningless. "You must walk that tightrope between accident and discipline," said Scholder in an interview recorded by the Academy of Achievement in 1996. "By walking that tightrope and putting down something on a canvas that conceivably is unique, coming from your guts, you have a chance of making marks that, of course, will live longer than you."

The NMAI exhibition seeks to span the range of Scholder's marks. The Washington show will include paintings from all periods of his career, with emphasis on the Indian paintings (both the first series and a later series from the 1990s and 2000s). Nearly all the works are on loan from the Scholder estate and private collectors and institutions; NMAI owns three painting.

Two of the Reynolds' paintings – *Crossroads* and an untitled work of a green-hued rose – are considered by curators to be among the most significant paintings of the show. *Crossroads*, a 1992 moody landscape with abstract qualities, speaks to Scholder's continuous

PHOTO BY VERONIKA LUKASOVA/KLIXPIX

Wayne and Catherine Reynolds.

vacillation between subjects and styles. The rose painting, done in 2000, harkens back to the beginning of his career, when he painted flowers to study color and composition. "He was always exploring, even at the end of his career," Smith says.

The New York City show, to be held at the NMAI's George Gustav Heye Center, will be starkly different from the one in Washington. None of the paintings displayed will have obvious Indian imagery. For some visitors, Smith says, it'll be the equivalent of going to a Warhol exhibition and not seeing Campbell's Soup cans. The show will consist primarily of works of mythical, sometimes winged figures, taken from the latter part of Scholder's career.

Mounting twin shows, more fraternal than identical, seems to be fitting. "He didn't want to be known completely for the Indian paintings," Smith says. "He wanted to be judged on his other work as well. A lot of the work looks so different, you wonder how it can be from the same artist."

To Scholder, whose favorite word was paradox, the contradictions were natural. Every day, he said, one was a different person. As such, so was his art.

Phuong Ly is a freelance writer based in Chicago, Ill.

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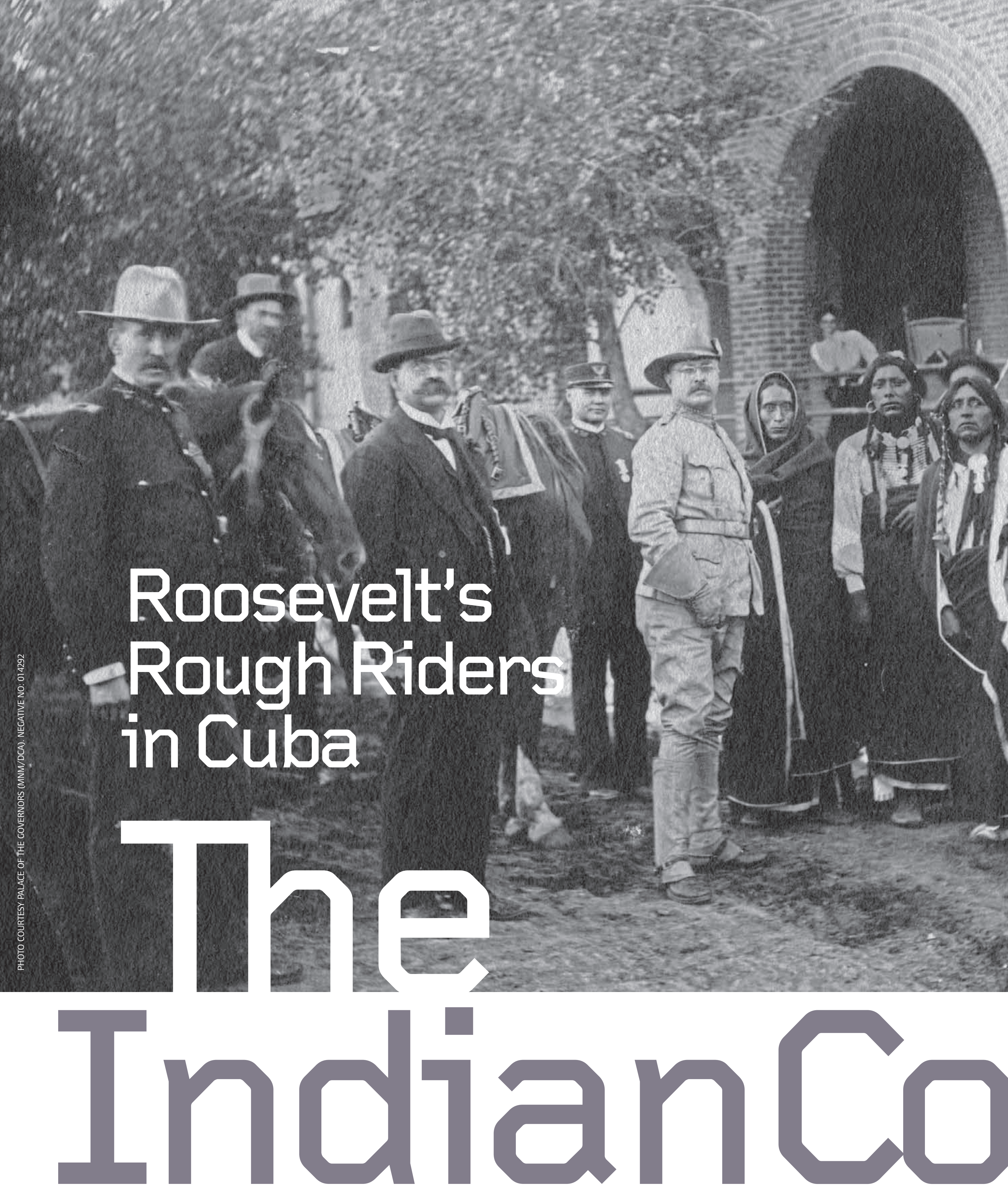

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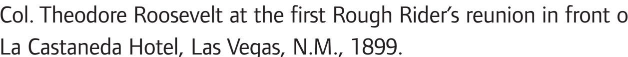
# Roosevelt's Rough Riders in Cuba

# The Indian Co



Col. Theodore Roosevelt at the first Rough Rider's reunion in front of La Castaneda Hotel, Las Vegas, N.M., 1899.

American Indian fighters turn up in every national war. The Spanish-American War of 1898 is no exception.

# ntingent

**BY JOSE BARREIRO**

William Pollock (Pawnee), one of Roosevelt's bravest Rough Riders.

CREDIT: WENNER COLLECTION, WESTERN HISTORY COLLECTIONS, OKLAHOMA UNIVERSITY.

> "From the Indian Territory there came a number of Indians – Cherokees, Chickasaws, Choctaws, and Creeks," the future President Roosevelt wrote in **The Rough Riders,** his 1899 book on the military campaign that would propel him to the presidency.

Barely were the Indian wars settling at the end of the 19th century, when roughly a dozen American Indians signed up with the celebrated Rough Riders – the 1st United States Volunteer Cavalry Regiment – organized by then Assistant Secretary of the Navy Theodore "Teddy" Roosevelt. Indian forces fought bravely in that war, both in Cuba, including as part of Roosevelt's legendary "Charge at San Juan Hill," and in the Philippines. And, just after hostilities began, at least four American Indian nurses assisted sick and wounded soldiers at military hospitals in Havana.

In 1898, Americans at large were already sickened by the accounts in the media of Spanish mistreatment of Cuban civilians. Sentiment was mounting against Spain when, in February 1898, an American battleship, the USS *Maine*, exploded mysteriously in Havana harbor. The United States blamed Spain for the explosion and declared war.

Roosevelt quickly became the public face of the war effort as the United States prepared for campaigns against Spain in Cuba, Puerto Rico, the Philippines, and other Spanish-controlled territories. The intrepid Roosevelt, molding what would become a major expansion of United States power, had made a call for adventurous, capable horsemen to join a fast regiment for the war against Spain in Cuba. Among frontiersmen, former scouts and Texas rangers, and a few Ivy League boys, Indian men from several nations were quick to offer their fighting skills.

The volunteers would shortly join a war that Cuban rebels, themselves master horsemen and warriors, had already been fighting

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A clipping from the scrapbook of Frederick W. Taylor, director of agriculture and horticulture for the 1904 World's Fair in St. Louis, Mo., says that Rough Riders were scheduled to be at the fair's Pike exhibition area.

PHOTO COURTESY HARMAN AND SHAW/MARQUETTE UNIVERSITY LIBRARIES, SPECIAL COLLECTIONS.

Four Lakota nuns who worked in Cuba during the Cuban American War 1898. They were the first American Indian army nurses. Susan Bordeaux (Rev. Mother M. Anthony), Ella Clark (Rev. Sister M. Gertrude), Anna B. Pleets (Rev. Mother M. Bridget), and Josephine Two Bear (Rev. Sister M. Joseph) with their chaplain, Rev. Francis M. Craft at Camp Columbia, Havana, Cuba, 1898. These Lakota nuns were from North Dakota and members of the Congregation of American Sisters.

"In December 1898, the first four American Indian women, Lakota, documented to be Army nurses, arrived in Cuba. They were nuns from South Dakota reservations, members of a small Catholic order, the Congregation of American Sisters, based in Fort Pierre."

for 30 years. In an interesting conflation, the country's premier showman, Buffalo Bill Cody, recruited a troop of Cuban rebels to join his national tour. The so-called Cuban insurrectionists' pageant – a machete charge against Spanish forces – followed "Custer's Last Stand," the central pageant in Buffalo Bill's Wild West show. Joseph Pulitzer's highly circulated newspaper, the *New York World,* featured an interview with Cody on April 3, 1898. The headline blared with characteristic sensationalism, "Buffalo Bill: How I could drive Spaniards from Cuba with 30,000 Indian braves."

Life did not quite follow Buffalo Bill's braggadocio, but the Indian contingent in the Rough Riders became real enough. "From the Indian Territory there came a number of Indians – Cherokees, Chickasaws, Choctaws, and Creeks," the future President Roosevelt wrote in *The Rough Riders,* his 1899 book on the military campaign that would propel him to the presidency.

Roosevelt writes proudly of the Indians in The Rough Riders. Like other public figures at the turn of the 20th century, Roosevelt professed respect for Indians as persons in white society, while pronouncing scathingly against Natives as tribal peoples which, he expressed elsewhere, should be "pulverized."

The Indian soldiers become a running topic in Roosevelt's book. He singles out a man named Pollock, an "educated ... full-blooded Pawnee," as "one of the gamest fighters and best soldiers in the regiment." William J. Pollock, educated at Haskell Institute in Kansas, was a self-taught artist who reportedly would exhibit his work at the Smithsonian.

"Another Indian came from Texas. Colbert ... a descendant of the old Chickasaw chiefs," Roosevelt wrote. "There was a Cherokee named Adair" and a sweet-natured Cherokee named Holderman. "He was an excellent soldier and for a long time acted as cook for the headquarters mess." Holderman tells Roosevelt that "he had come to the war ... because his people had always fought when there was a war [and] he could not feel happy to stay at home when the flag was going into battle." About Holderman, Roosevelt recalls one dark, stormy night, his tent and clothes strewn in the rainy mud, "I basely made my way to the kitchen tent, where good Holderman, the Cherokee, wrapped me in dry blankets and put me to sleep on a table he had just procured from a Spanish house."

Roosevelt mentions two other "young Cherokees," one a glee-club singer and the other a football player. "The football player now lies buried with the other dead who fell in the fight at San Juan. The singer was brought to death's door by fever but recovered and came back to his home." Roosevelt reports "other Indians of a much wilder type ... splendid riders" who, after some "rough discipline," became the best of soldiers.

It was by all accounts a rough and tumble regiment. The Indians settled in, but brought a characteristic independence. Roosevelt recounts, "One of the Indian Territory recruits, after twenty-four hours' stay in camp, during which he had held himself distinctly aloof from the general interest, called on the colonel in his tent, and remarked, 'Well, Colonel, I want to shake hands and say we are with you. We didn't know how we would like you fellars at first; but you are alright, and you know your business, and you mean business, and you can count on us every time!'"

This was certainly true in the case of Thomas Isbell (Cherokee) "among the first to shoot and be shot at." The Cherokee "rider" was shot three times in the neck, in his left thumb, his right hip, and his left hand. One bullet scraped his head. Isbell "declined to leave the firing line" for over half an hour, continuing to receive wounds. Finally, he had lost so much blood "he had to be sent to the rear." Wrote Roosevelt: "The man's wiry toughness was as notable as his courage."

Roosevelt also writes that the Pawnee, Pollock, was "among the men whom I noticed as leading in the charges and always being nearest the enemy." Edward F. Loughmiller, another "rider" who fought alongside Pollock, recalled for writer Frank F. Finney that "in an engagement the bullets were flying fast and everyone was lying down excepting Pollock, who was standing behind a tree." A lieutenant tried to reach Pollock with orders to "get down" but heavy enemy fire prevented him, and "he decided to let the Indian fight in his own way." The lieutenant reported Pollock "was firing deliberately and making every shot count."

The Spanish surrendered in August, and soon the final night came before the regiment would be disbanded. The men celebrated, writes Roosevelt, "a number of the college boys sang; but most of the men gave vent to their feelings by improvised dances. In these, the Indians took the lead, pure bloods and half-breeds alike, the cowboys and miners cheerfully joining in and forming part of the howling, grunting rings that went bounding around the great fires they had kindled." *The*

> The Indian soldiers become a running topic in Roosevelt's book. He singles out a man named Pollock, an "educated ... full-blooded Pawnee," as "one of the gamest fighters and best soldiers in the regiment." William J. Pollock, educated at Haskell Institute in Kansas, was a self-taught artist who reportedly would exhibit his work at the Smithsonian.

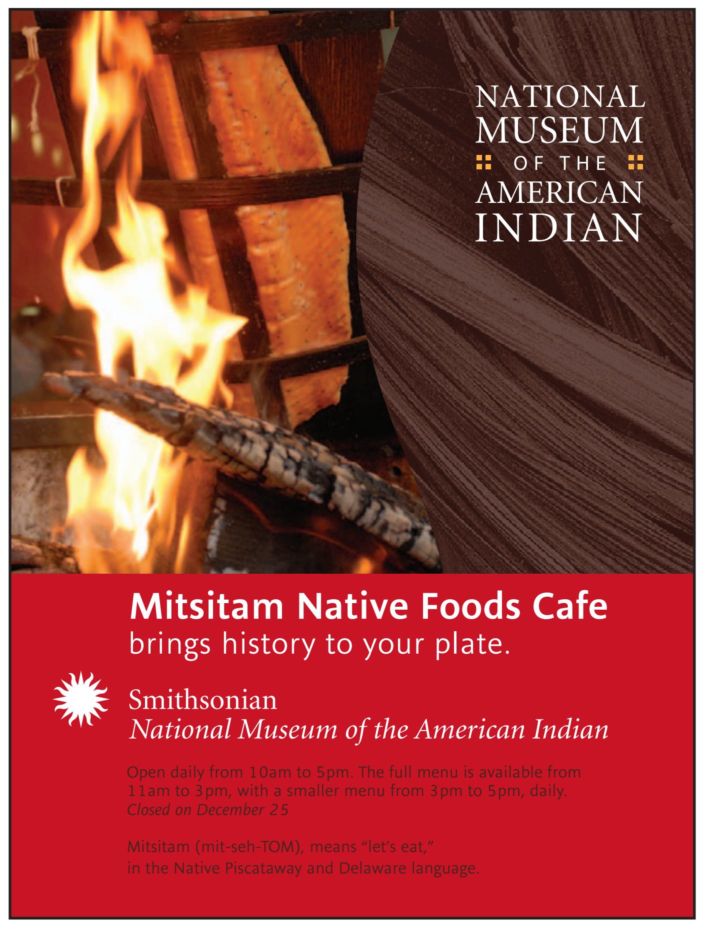
*Midland Monthly Illustrated* (1898) reports that Roosevelt's parting words to his favored soldier were: "Pollock, you are one of the bravest men in my regiment. I could not wish for a better soldier. I would have liked some more Pawnees like you."

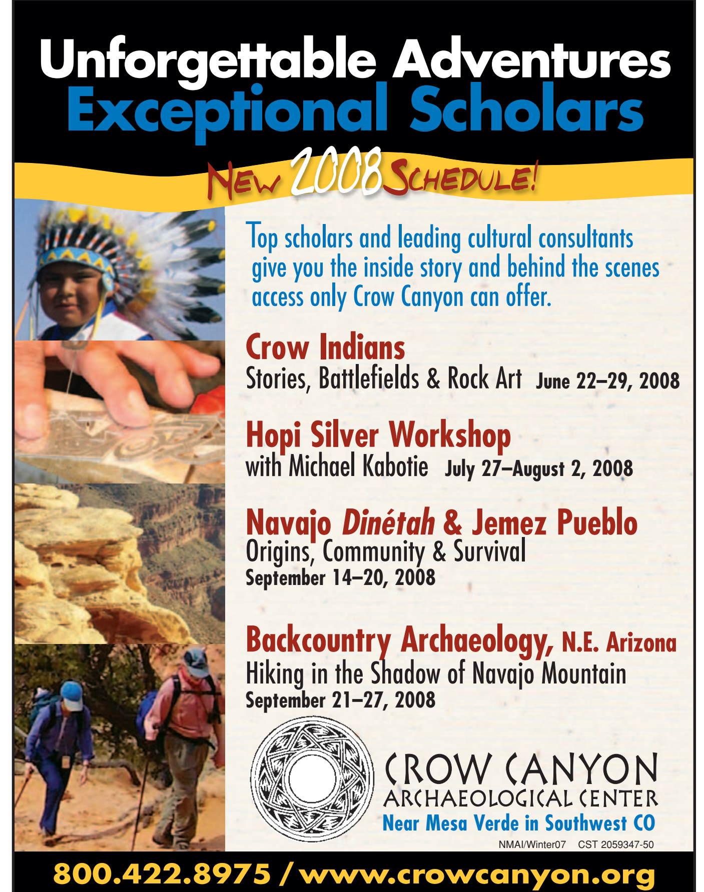
In the end, yellow fever and malarial fever would kill more soldiers than bullets in Cuba. The heroes of that battle were not only soldiers but nurses and doctors, who risked their own health assisting the sick and wounded. In December 1898, the first four American Indian women, Lakota, documented to be Army nurses, arrived in Cuba. They were nuns from South Dakota reservations, members of a small Catholic order, the Congregation of American Sisters, based in Fort Pierre. Their names were Susan Bordeaux (the Rev. Mother M. Anthony), Ella Clark (the Rev. Sister M. Gertrude), Anna B. Pleets (the Rev. Mother M. Bridget) and Josephine Two Bears (the Rev. Sister M. Joseph), according to Brenda Finnicum, writing in *Indian Country Today*. The four nuns nursed soldiers in Havana for several months. Discharged from the service, they continued work in an orphanage, and one, Mother Anthony, died in Cuba in October 1899 and was buried there with military honors, and, "as far as is known," writes Finnicum, "her remains are still interred in Grave 22, City Cemetery, Pinar Del Rio, Cuba. Susan Bordeaux has been reported to be the granddaughter of Chief Spotted Tail and the grandniece of Chief Red Cloud."

A joint resolution (H.J. Res. 20, 56th Congress), introduced by Congressman John Fitzgerald of Massachusetts, awarded the sisters the Cross of the Order of Spanish American War Nurses. It tendered "the thanks of Congress ... for ministering to the wants of soldiers in the Spanish American war."

It bears repeating: Bravery on the battlefield and dedication in service are hallmarks of the American Indian tradition.

Jose Barreiro (Taino) is assistant director for research at the National Museum of the American Indian.



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# PUEB

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THE PERVASIVE INFLUENCE OF BOTH ANCIENT AND MODERN INDIGENOUS CULTURE IS READILY APPARENT ON A VISIT TO THIS HISTORIC MEXICAN COMMUNITY

LIFE has a way of looping back around when you least expect it. My years living in a pueblo on the Hopi mesas are long past. But memories of seeing strong Hopi women in that matrilineal society conduct the business of daily life in their communities, families, and kitchens surfaced during a recent trip to Puebla, Mexico. Indeed, had I not lived with the Hopi, I might have missed the traces of indigenous society I spotted in the colonial city and its outlying areas. Then again, that I'd readily pick up on the vestiges of Native culture shouldn't have come as a surprise. Many tribes in the American West, including the Hopi, speak languages with roots in the Uto-Aztecan linguistic group.

Guides Luis Hernandez (l) and Alfredo Torres Cuahite. In the rear is the Tepanapa Pyramid, Church of Our Lady of the Remedies and a field of snapdragons.

# PUEBLA

is clearly not Oaxaca, where Native peoples are obvious in their traditional garb and fill the markets with their wares and produce. Rather, in Puebla it's all about Spain and conquest. The two-million-strong metropolis was built by the Spanish to upstage the nearby indigenous town of Cholula, a major religious center in the pre-Columbian era.

Puebla boasts a World Heritage designation from UNESCO, and its historic district is replete with 16th century churches, public buildings, and residences marked by the splendor of another time. Although much of the city has fallen into disrepair, it's hard to miss the gentrification that's underway. Everywhere, wealthy and ambitious entrepreneurs with all the unhurried cordiality of the Latin world are intent on attracting those looking for respite from tourist-filled resorts. For the affluent, these gracious hosts offer distinctive boutique hotel accommodations, individualized spa packages, and authentic cooking and dining experiences.

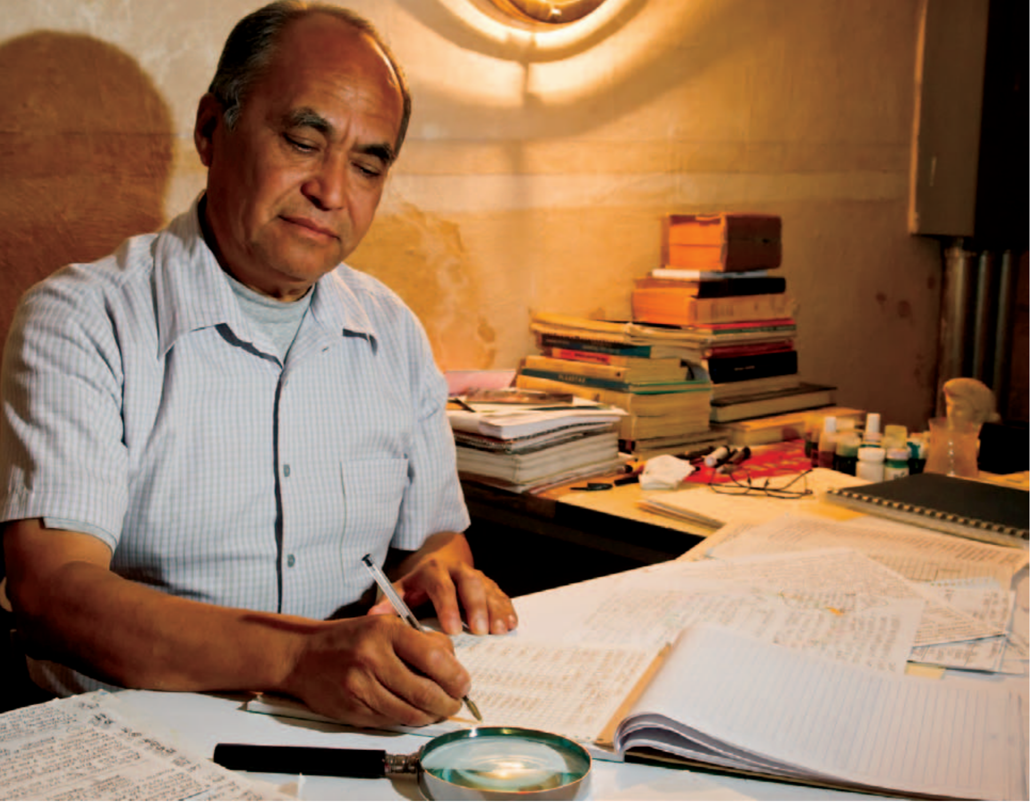
The indigenous aesthetic endures in the patterns baked onto the Talavera tiles and pottery for which Puebla is renowned. When the Spanish discovered that indigenous artisans in Cholula made the finest pottery in the land, the monks were quick to put Native artisans to work making the tiles that still adorn facades of the churches and other buildings today. Indigenous artists, of course, were quick as well to put their unique stamp on their work, adding to the blue and white design schemes of Spain the earthy motifs and reds, oranges, and greens of the New World.

Fabulous architecture and contemporary amenities aside, when I see the silver-haired ladies in their aprons and housedresses, I know I'm seeing indigenous life. The women remind me of Hopi matriarchs who dress in similar fashion. Also like the Hopi, the Nahua women – popularly known as the Aztecs – I see in Puebla are accompanied by at least one grandchild to whom I could hear them speaking Nahuatl (NAH-waht-l), the indigenous language of south-central Mexico.

There they were, out in the markets selling the produce of their fields and offerings from a cuisine that has stood the test of time. Gray pinto beans mottled in black that I'd never seen before, jumbo fava beans in an irresistible golden tan, and small yellowish beans – all sources of protein easy on the earth. I buy some of each from a woman whose kindly but no-nonsense character showed in the deeply seamed lines of her face. Dipping deep into her burlap bags situated on a swath of fabric laid curbside, she measures out her beans while I count out my pesos.

From another indigenous woman I buy dried chiles – mulatos, anchos, and pasillas – fixings for the mole I would make once back home. This tantalizing sauce differs across regions of Mexico and is made from any number of things, including dried chiles, nuts, spices, chocolate, fruit, onions, garlic, tomatoes, and charred tortillas and avocado leaves. Mole originated in pre-Columbian indigenous cuisines and is such excellent stuff that no celebratory table in Mexico is laid without it. This tantalizing, enigmatic concoction made by those who cherish every step in the process makes a trip to Puebla entirely memorable.

Then there were the blue corn quesadillas that took me back to the blue corn I ate in Hopiland. But the Hopis didn't make the tortillas like the Nahua women do. For that popular flatbread, as well as for tamales, the world can thank Mexico's indigenous



ABOVE: Pottery from the Tepanapa Pyramid site, Cholulteca III phase (A.D. 1325-1500).
LEFT: Scholar Maximo Lopez Ramirez works in his office in Carmelitas Convent, Atlixco.
BELOW: Students view a replica of the Tepanapa Pyramid site.
FACING PAGE: Santa Maria Tonantzintla church.

women who developed the techniques over centuries.

Clearly there was no way I'd leave Puebla without one of the tortilla presses I saw Nahua women using to make their tortillas or without having one of the blue corn quesadillas. Under a benign sun and bluest of skies, I watch a street vendor first make a blue corn tortilla with her press. Then while keeping the fresh bread warm on her street grill, she smears it with a spicy lime green tomatillo sauce and layers in small fresh squash blossoms, sauteed mushrooms, and Mexican cheese before folding it over into a tidy bundle.

Seated on a stone bench in the plaza, I eat every bite of the sumptuous fare, recalling the range of foodstuffs that Mexico's indigenous people domesticated. There's maize, of course, and the trio it so often keeps company with: beans, squash, and chile. Then there are foods like tomatillos, chocolate, tomatoes, coffee, and avocados, the latter of which were originally the size of olives. Indeed, the Nahua dubbed the avocado tree *ahuacacuauhitl*, which means testicle – nomenclature that according to Hans Sloan in the New Scientist (2006) caused Spanish monks to ban consumption in their New World monasteries.

A 30-minute drive from the city center brought me to Cholula, the site of Meso-America's largest pyramid – albeit one overgrown and looking more like a huge shrub-studded hill topped by a church. Alfredo Torres Cuahtle, who guided me around the Gran Piramide de Tepanapa, arrives in a dark pinstripe suit, his shirt collar secured by a carmine tie with silver filigree design.

Cuahtle means eagle in Nahuatl, and he, along with 1.5 million other indigenous people, is fluent in the language. Indeed, while he genuflects on one knee in the lofty cathedral and speaks proudly of his two children in college, his passion for his indigenous roots compels.

"Look at the orange and red colors painted on this pottery," he says as we thread our way through clusters of schoolchildren viewing artifacts housed in the museum center at the base of the pyramid. "Five hundred years, and it's still good. That's why we have to have

TOP: Efren Vega Simont at his Colbri Cafe in El Parian. ABOVE: Puebla's street vendors sell everything imaginable: local beans, fresh bread, souvenir dolls, and of course, delicious blue corn quesadillas.

these kids come here and learn about their culture."

Clearly, Torres is a man who walks in two worlds. He is equally enthusiastic at the Cholulan church of Santa Maria Tonantzintla, a structure cited by *National Geographic* as "one of the western hemisphere's most astonishing artistic accomplishments."

Indigenous craftsman are credited with building the church, covering every inch of the interior with fanciful baroque sculptures in polychrome and gilt. As we look up within the 40-foot nave, the faces of saints and cherubs – some with Native faces – stare back through intricately worked vines, flowers, and fruits.

Like Torres, Maximo Lopez Ramirez has dedicated his life to keeping indigenous roots alive in the modern world. For 35 years as the director of the abandoned Carmelitas Convent in Atlixco – another small town outside Puebla – Lopez has been laboring with nary a computer in sight to put Nahuatl lessons together for community members young and old. "It's mostly the older people that still know their mother tongue," the unassuming, quiet man explains. "So I'm trying to help keep it alive in the children." Perhaps Lopez has been inspired by Atlixco's week-long pan-indigenous September festival, Atlixcayotl, that draws crowds of tourists for spectacular ceremonial rain dances in which men swing by ropes from a 35-foot-high pole.

The side trips around Puebla have been great, but at some point I have to return to the city and settle in over an espresso. The brew served up in the Colbri Cafe, nestled among shops in the El Parian crafts market, doesn't disappoint, and water trickling through the shop's indoor fountain lulls. Thus, it is a last lovely surprise when a pleasant voice breaks into my reverie and I look up into the smiling face of the owner. "Are you enjoying your coffee?" asks Efren Vega Simont. "The beans are grown just three hours from here by indigenous farmers in the foothills of the Sierra Madres. Places like Cuetzalan. They market direct to us without the aid of middlemen."

In Puebla, connections to the indigenous culture seem everywhere if you have the eyes and good fortune to see. Talavera tiles, tiny grandmas in aprons, seasonal food straight from the bounty of earth, men named after eagles, men who revere indigenous languages, men who trade for coffee with the Natives. Subtle connections, perhaps, but each rare encounter reveals a window into both the traditional and modern lives of the Nahua people. ✹

Jean Johnson writes from Portland, Ore. Her forthcoming book, *Cooking Beyond Measure*, takes cues from busy everyday cooks in cultures around the world and offers sustainable, measure-free approaches to cooking.

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Kathleen Wall, clay sculpture; Ray Scott, silver beads
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# THE HAWAIIAN KINGDOM

BY DOUGLAS HERMAN

IN OCTOBER 2007 THE HAWAIIAN RECOGNITION BILL, ALSO KNOWN as the "Akaka Bill" after U.S. Senator Daniel Akaka, was passed by the U.S. House of Representatives and will face the Senate. The Akaka bill would grant federal recognition to Native Hawaiians with a status similar to that of Indian tribes. This would enable them, among other things, to carry out exclusive programs that serve Native Hawaiians, using revenue from lands "ceded" to the U.S. in 1898. Such programs are controversial, as some non-Hawaiians consider them discriminatory.

"Now, to avoid any collision of armed forces and perhaps loss of life, I do, under this protest, and impelled by said forces, yield my authority until such time as the Government of the United States shall, upon the facts being presented to it, undo the action of its representative and reinstate me in the authority which I claim as the constitutional sovereign of the Hawaiian Islands."

– QUEEN LYDIA LILI'UOKALANI, the last reigning monarch of the Hawaiian Kingdom, January 17, 1893

FACING PAGE: Annexation ceremonies of August 12, 1898: lowering of the Hawaiian flag and raising of the American flag.
ABOVE: Queen Lili'uokalani.

Bluejackets of the U.S.S. *Boston* led by Commander Lucien Young, U.S.N., occupy land above the Arlington Hotel grounds on Jan. 17, 1893.

Because the historical position of the Hawaiian Islands differs sharply from that of American Indians, and because this history is buried beneath the layers of plastic leis, hula dolls, and coconut drinks that popular culture has piled on the islands, it is important to remember the Hawaiian Kingdom – how it arose, and how it was deposed.

Hawaiian civilization had been developing in the islands for close to 2000 years before Captain James Cook arrived in 1778. By that time, the islands were fully populated with Polynesian-speaking peoples and had developed a unique and sophisticated culture. Society was divided into two classes, including the *ali'i* or chiefly class, and the *maka'ainana* or commoners. The *ali'i* preserved their hereditary status through intermarriage, and could trace their genealogies back to the gods. There are still Hawaiians today who can trace their genealogies back tens of generations. Moreover, the *ali'i* were governed by *kapu* (taboo), sacred laws that restricted their activities and those of people around them. By 1778, the *ali'i* governed through a complex body of law and government, referred to as the kapu system.

Among the chiefs present during Cook's fatal visit (he was killed in a skirmish with Hawaiians) was young Kamehameha. "Kamehameha is the end point in a centuries-long process of amalgamating the smaller kingdoms into larger kingdoms," explained Jim Bartels, a Hawaiian who for many years served as curator of 'Iolani Palace. "The larger kingdoms became island kingdoms, and then confederations of islands. For the century or two before Kamehameha, there is evidence that the great *ali'i* could visualize ruling all Hawai'i." Kamehameha managed to rise quickly with the aid of two British seamen, John Young and Isaac Davies. Like the other chiefs, Kamehameha quickly acquired Western firearms, and his new advisors gave him a decisive edge.

Kamehameha first united the several chiefdoms of the "Big Island" of Hawai'i. Then he waged a protracted war against the ruling chief of Maui, conquering the smaller nearby islands of Moloka'i and Lana'i as well. His final battle against Kalanikupule, ruling chief on O'ahu, culminated atop the valley of Nu'uanu, where many of Kalanikupule's fighters either were pushed or jumped off the precipice to their deaths. Kaua'i and Ni'ihau were ceded peacefully in 1810, thus accomplishing the union of the islands under one rule.

The British had introduced the notion of monarchy, and the structure of Hawaiian society yielded easily to this model. Increasing numbers of Western ships were arriving in the islands – a critical reprovisioning stop for fur traders plying between the Pacific Northwest and Asia. Foreign powers were eyeing the islands for annexation, and Westernization was interweaving with Hawaiian social and cultural evolution to rapidly change life in the islands. The young Hawaiian Kingdom moved deftly to cope with these changes.

Three significant ruptures mark this evolution. The first followed on the death of Kamehameha in 1819. During the subsequent shifting of power, Kamehameha's favorite wife, Ka'ahumanu, now Regent of the Kingdom, convinced her son Liholiho (Kamehameha II) to eat with her – a public act in violation of the kapu system. Not long afterward, that system was more effectively overthrown by a high priest, Hewahewa, who predicted the arrival of a new god and had the temples of state sacked and the idols torn down. Indeed, shortly afterward arrived the first of 12 boatloads of American Protestant missionaries.

In Hawai'i it is said that "the missionaries came to do good, and did well" – or more

©1982 HERB KAWAINUI KANE

*The Battle at Nu'uanu Pali* painted by Herb Kawainui Kane. Kamehameha first united the several chiefdoms of the "Big Island" of Hawai'i. Then he waged a protracted war against the ruling chief of Maui, conquering the smaller nearby islands of Moloka'i and Lana'i as well. His final battle against Kalanikupule, ruling chief on O'ahu, culminated atop the valley of Nu'uanu, where many of Kalanikupule's fighters either were pushed or jumped off the precipice to their deaths.

"ANNEXATION WAS ACCOMPLISHED UNDER PRESIDENT MCKINLEY DURING THE 1898 SPANISH-AMERICAN WAR. IT WAS NOT DONE BY TREATY, BUT BY A JOINT RESOLUTION OF CONGRESS, IN COOPERATION WITH WHAT PRESIDENT CLEVELAND HAD RECOGNIZED AS AN ILLEGAL TAKEOVER GOVERNMENT."

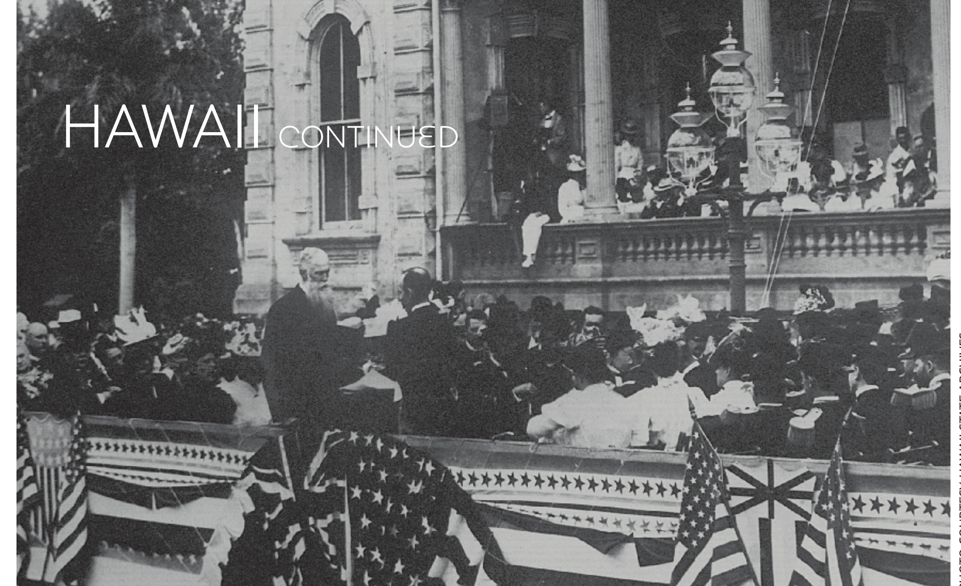

PHOTO COURTESY HAWAII STATE ARCHIVES

Sanford B. Dole, president of the republic, and H.M. Sewell, minister plenipotentiary from the U.S., accept the transfer of authority from the Republic of Hawaii to the U.S. during annexation ceremonies on August 12, 1898, at Iolani Palace.

correctly, their children did well. When Liholiho died on a visit to England, the 12-year-old Kauikeaouli became Kamehameha III, and the missionaries became teachers and advisors. While it served Hawaiians to have these well-intentioned go-betweens help them cope with the growing pressures from outsiders, the cultural loss due to their stringent religious regulations has been long-lasting.

Meanwhile, though whale products and sandalwood initially drew entrepreneurs to the islands, it was sugar plantations, begun in the 1830s, that would become the dominant force. Sugar required land and labor, both of which were controlled by the *ali'i*. The sugar growers – mostly anti-monarchist Americans who touted private property and individual rights – sought to change this. Meanwhile, European warships twice lowered their guns on the capital of Honolulu and briefly seized power. News of great land confiscations by Westerners in Tahiti had reached the ears of the *ali'i*. The Hawaiian government – a constitutional monarchy based on the British model since 1840 – was recognized by more than 20 international treaties. But to cope with these pressures, it now undertook the second major transformation: the privatization of lands, known as the 1848 Mahele ("partitioning"). Where before, all land was nominally "owned" by the ruling chief in trusteeship for the gods, and allotted to lesser chiefs who in turn allotted land to commoners, now all land was privatized. Kamehameha III reserved a large portion of the land for himself and his heirs (Crown Lands), and another large portion for the government. These two portions are known today as the Ceded Lands.

Private property was unheard of in the islands, and was directly contrary to cultural tradition. While Hawaiians confusedly tried to grasp the situation, Western entrepreneurs quickly started making cash deals. Sugar plantations grew and spread over the land. The children of the missionaries were at the head of this charge: they spoke fluent Hawaiian, and they had status in the community. A handful of white families emerged as a powerful oligarchy controlling plantations, banks, utilities, transportation, and other corporations in the islands.

This imbalance of power between the government of the Kingdom and the economic leaders led to repeated conflicts. In 1887, the so-called "Bayonet Constitution" was forced on King Kalakaua, stripping the monarchy of virtually all powers. When his sister, still in shock from his death, ascended the throne as Queen Lili'uokalani, she had to swear allegiance to that constitution – "and regretted it almost immediately," says Dr. Noenoe Silva, a professor of Indigenous and Hawaiian Politics at the University of Hawai'i. "She was deluged with petitions and people constantly coming to her saying, 'You have to get rid of that constitution, we have to take control of our country back.'"

Her attempts to instill a new constitution restoring power to the monarchy and voting rights to Hawaiians (largely disenfranchised by property requirements under the Bayonet Constitution) led Lorrin Thurston, Sanford Dole, and other non-Native businessmen, calling themselves the "Committee of Safety," to plan their coup. They sought help from the American minister in Hawai'i, John L. Stevens. Stevens agreed to land troops from the USS *Boston*, then in the harbor. "It was a

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hostile occupation at that point," says Dr. Lynette Hi'ilani Cruz of Hawai'i Pacific University. "The United States Marines had landed without asking permission of the government. They were saying they were there to protect American lives, which were under no threat at all – nothing happened. The Queen's response was to yield, surrender temporarily to the superior military force of the United States."

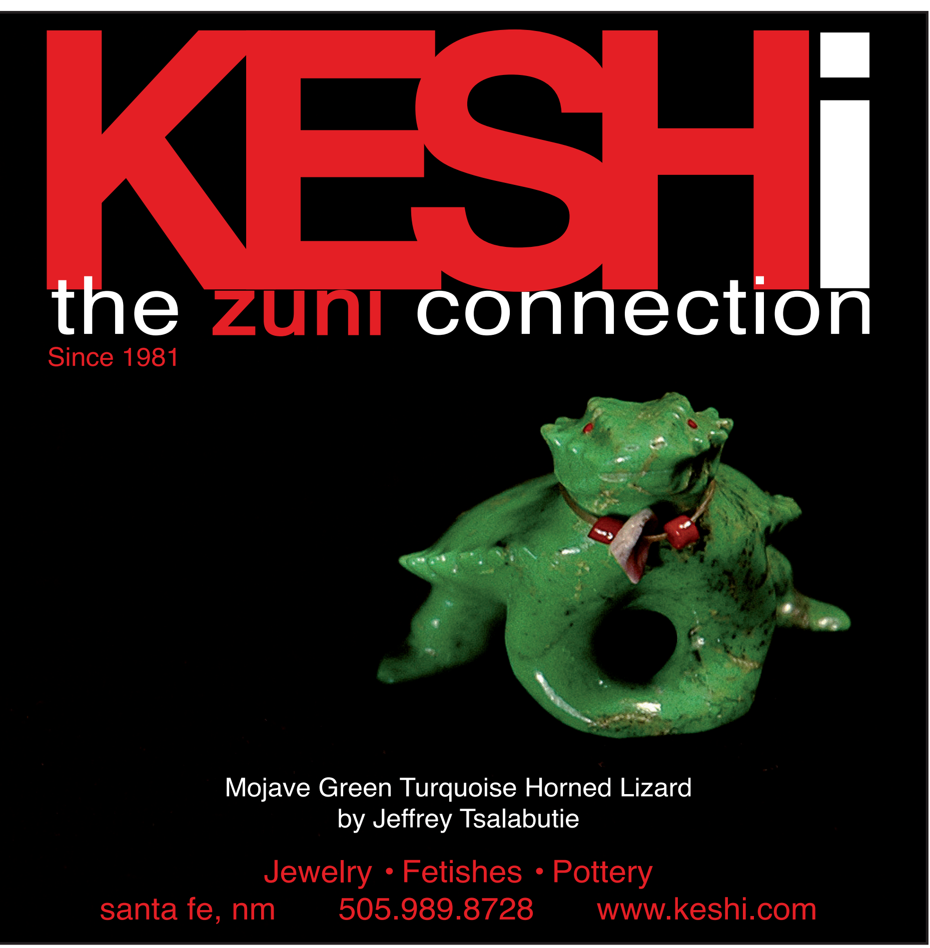
While this takeover government sought annexation to the United States, President Grover Cleveland recognized – as the Queen had expected – that this had been an illegal takeover, not an internal revolution. He refused annexation and insisted the Queen be reinstated. Instead, a provisional government was quickly formed as the Republic of Hawaii and continued to pursue annexation. They also took control of the Crown and government lands.

Annexation was accomplished under President McKinley during the 1898 Spanish-American War. It was not done by treaty, but by a joint resolution of Congress, in cooperation with what President Cleveland had recognized as an illegal takeover government. Hence there was no legal recognition of Hawaiians as a sovereign nation. The Republic of Hawaii became the Territory of Hawaii, and in 1959 it became the 50th state. The Ceded Lands passed largely into Federal, then State control, with a portion (generally the worst lands) set aside in 1920 as "Hawaiian Homelands."

An 1897 anti-annexation petition signed by 21,269 Native Hawaiians – more than half the Hawaiian population of the time – attested to the determination of Hawaiians to restore self-government. In 1993, President Clinton signed the "Apology Bill" (U.S. Public Law 103-150) recognizing that the overthrow of the Hawaiian Kingdom was illegal. This bill gives some legal basis for Hawaiians to pursue a form of sovereignty. The Akaka Bill presents one such option. As the U.S. Government debates its merits, let us remember the history that this bill addresses.

Visit the Pacific Worlds website for stories and images of the places and peoples of the Hawaiian monarchy: www.pacificworlds.com/nuuanu/

Douglas Herman is senior geographer in the Research Office of the National Museum of the American Indian, with a Ph.D. from the University of Hawai'i. He is the creator of the Pacific Worlds indigenous geography project.

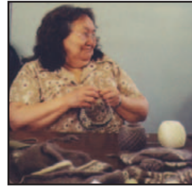



QIVIUT
ALASKAN HANDKNITS
*by Musk Ox Producers' Co-Operative*

Vision, dreams, and perseverance have helped the Co-Op grow. Not everyone can look at an arctic animal like the musk ox and see their shaggy winter coat shedding in the spring and visualize a way to help Alaska Natives. John J. Teal Jr. saw a way to help them earn a supplemental income from the fine, musk ox fiber, "Qiviut."

Many could not go into an arctic village and take inspiration from an artifact or a traditional pattern from the region; and design a knitting pattern for a beautiful scarf that will withstand the changes of time.

The challenges to feed the musk ox herd in the early days were met and conquered using innovative ways of mailing hay to them while the musk ox were way out west in Unalakleet. Visits to the villages to recruit the Co-Op members were accomplished through persistence. Traveling to difficult to reach locations were not a deterrent but a challenge and facing unexpected obstacles on these trips made them an adventure.



Several people along the years have caught John J. Teal Jr.'s vision to help Alaska Natives in remote villages, and have continued to keep his dream alive.

Although times have changed the Co-Op had stayed it course and continued to grow slowly. One fact remains the same, members through the years have all appreciated being able to stay in their homes and follow their traditional lifestyle. By knitting the beautiful underwool of the musk ox, "QIVIUT," they can earn a supplementary income needed in today's cash economy. The members take great pride in their hand knitted scarves, stoles, nachaqs and caps and headbands, and like to think of the warm QIVIUT crafted with care traveling to places they will never see.

After being in business for 30 years, the newer line, called "Tundra and Snow," was introduced not only as a way to expand the inventory, but to reach out to new communities. The "Tundra and Snow" line make their patterns from yarn that is a blend of 80% QIVIUT and 20% Silk both in the natural Qiviut color and the Bleached off white. This is a contrast to the Traditional Line made from 100% QIVIUT in lace patterns.

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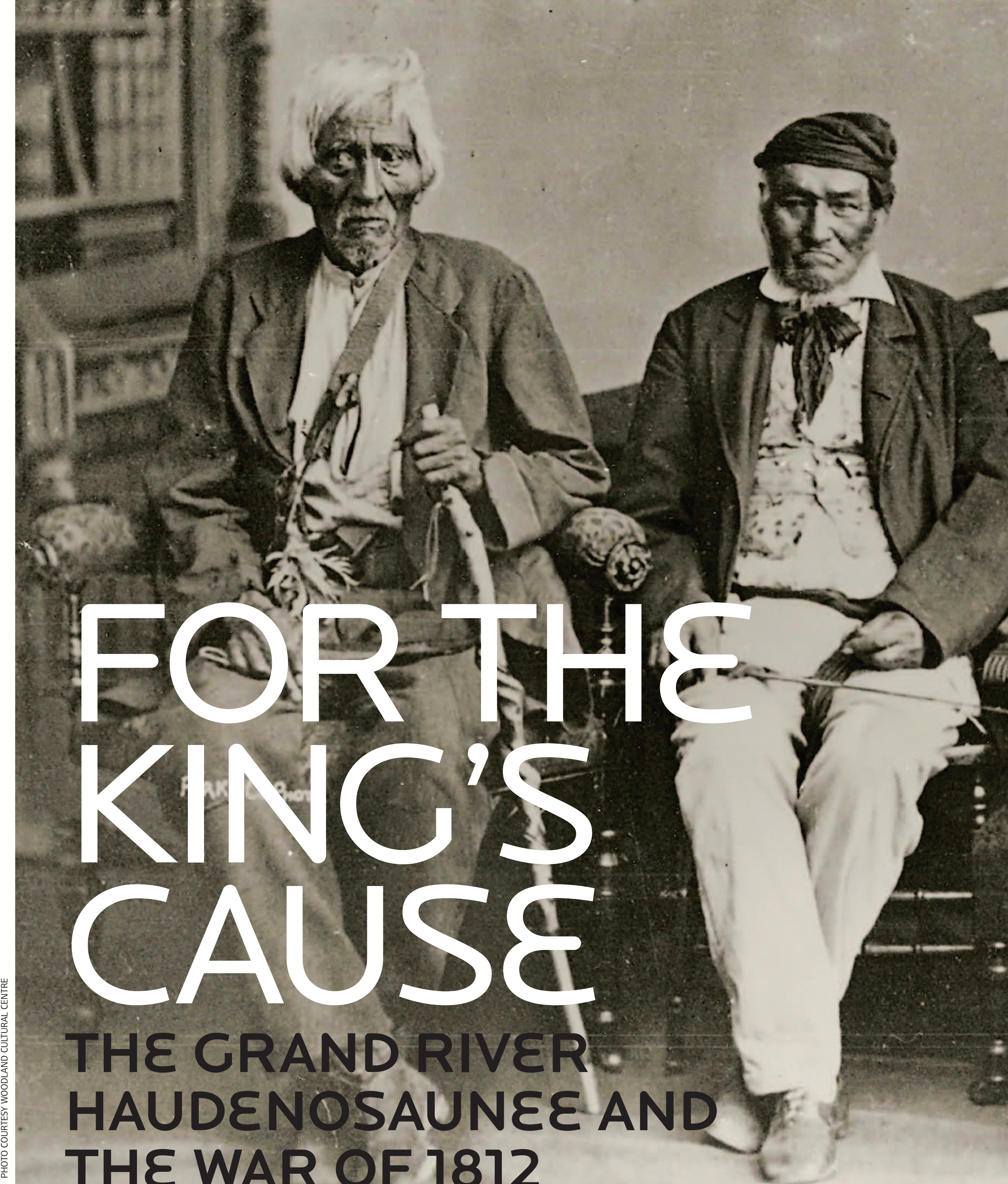


# FOR THE KING'S CAUSE

## THE GRAND RIVER HAUDENOSAUNEE AND THE WAR OF 1812

PHOTO COURTESY WOODLAND CULTURAL CENTRE

Veterans of the War of 1812 photographed in 1886. L-R Jacob Warner, age 93; John Tutlee, age 92; and John Smoke Johnson, age 94.

BY MARK HIRSCH

IN 1886, THREE VETERANS OF THE WAR OF 1812 sat for a portrait in a Canadian photography studio. All in their nineties, Jacob Warner, John Tutlee, and John Smoke Johnson hold turn-of-the-century Indian weapons and gaze solemnly at the camera. A Union Jack, the flag of the British Empire, hangs behind them, a symbol of their wartime allegiance. Seventy-four years before, the trio – along with other Iroquois defenders – were crucial in stopping the U.S. incursion into Canada, securing Britain's presence in North America. At least one major historian, Carl Benn, concludes that such an outcome could not have happened without Native American "support for the King's cause."

Haudenosaunee Six Nations' support for the Crown was not new. During the War of Independence, fighters from the Mohawk, Cayuga, Onondaga, Seneca, and Tuscarora tribes assisted Britain. It made sense; the Six Nations had treaties and long-standing relations with England, which they viewed as the strongest bulwark against land-hungry Americans. As a nation, only the Oneida sided with the American rebels, although individuals, such as Mohawk chief Col. Lewis Cook, led Indian contingents for the Americans.

COURTESY CANADIAN WAR MUSEUM

Joseph Brant: insturmental in British success in the War of 1812

The war wasted Iroquoia, the Six Nations' homeland in upstate New York. Crops and villages were destroyed, and death, disease, and diaspora slashed the population by one-third. Most Iroquois rebuilt their lives in New York after war's end, but nearly 2,000 pro-British Iroquois followed the renowned Mohawk war chief Joseph Brant (ca. 1743-1807), the major British ally, to new lands on the Grand River, in Ontario, Canada. Ultimately, and historically, none of the Six Nations fared very well in their alliances with either Britain or the fledgling United States.

In Canada, Brant created a Native community that reflected elements of British and Haudenosaunee culture. He encouraged residents to adopt Christianity and support British schooling, and translated Saint Mark's Gospel and the Book of Common Prayer into Mohawk. At the same time, Brant was proud of his Indian heritage, and encouraged the Grand River Iroquois to retain traditional government and ceremonies. An implacable foe of the U.S., he urged Indians south of the Great Lakes to resist American aggression, and looked to Britain as the Indians' best hope.

After Brant's death, John Norton (1770-ca.1831) emerged as the diplomatic and war chief of the Grand River community. Born to a Cherokee father and a Scottish mother, Norton was inspired by Brant, who made Norton his deputy and adopted him as a nephew. Norton, like Brant, maintained close contacts with the British on both sides of the Atlantic, including the influential Duke of Northumberland. If another North American war erupted,

## FOR THE KING'S CAUSE
CONTINUED

Britain knew it had an ally in John Norton.

In 1812, entranced by the vision of emerging as North America's only political powerhouse, America declared war against Britain, the world's mightiest nation, and prepared to invade Canada. The immediate cause was "impressments," in which British warships stopped and searched American vessels for naval deserters needed for Britain's war with France. Various Americans who coveted Native lands also joined the saber-rattling. With Britain removed from North America, Indians would lose a powerful ally, and Native homelands would be open to non-Indian settlement.

Memories of the bloody War of Independence ran deep throughout the Six Nations in 1812 and generated widespread support for neutrality. In a bid to establish unity in neutrality, chiefs from Buffalo Creek (modern-day Buffalo, N.Y.) sent a delegation to Grand River. At the meeting, the New York Haudenosaunee admitted they were vastly outnumbered by the Americans, and concerned over reprisals should they intervene on behalf of the British. John Norton, responding for Grand River, acknowledged the predicament of his New York brethren. But he insisted that the situation was different in sparsely populated Canada, where the Six Nations had relatively little to fear from Canada's 500,000 settlers. What the Grand River Six Nations feared, Norton declared, were the seven million residents of the U.S. – the "enemies of the Aboriginal Nations" – who were planning to annex Canada and steal Native lands. Reminding his listeners that the Grand River Haudenosaunee preferred "to live under the protection of the King, rather than fall under the power or influence of the Americans," Norton concluded that, "If the King is attacked, we must support him."

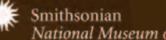
Despite Norton's entreaties, most Grand River Haudenosaunee continued to cling to neutrality. Only when British Major General Isaac Brock scored impressive military victories over American troops near Detroit would Canadian Haudenosaunee take up arms for the Crown – and their own survival.

The Niagara Peninsula was a central point of confrontation during the War of 1812. Strategically located between Lake Erie and Lake Ontario, the peninsula was highly coveted by the U.S. and Britain. Whoever controlled the mouth of the Niagara River controlled access to the Great Lakes and the westward route to the heartland. It was here that Grand River fighters engaged the enemy.

The prospects for an American victory looked promising. All that stood between the U.S. and Canada were 5,600 British troops, a pittance compared to America's 33,000 regulars. Taking Canada, Thomas Jefferson predicted, would be "a mere matter of marching."

Jefferson was wrong. American troops met stiff resistance from Native forces allied to the British throughout the main theater of operations, which stretched from the Great Lakes to the St. Lawrence. Pro-British Haudenosaunee warriors, in particular, would play a critical role in the war.

American troops had their first serious encounter with pro-British Haudenosaunee on October 13, 1812, when U.S. forces invaded Canada and attacked British troops at Queenston. The Americans were initially successful, but a party of Haudenosaunee fighters, led by John Norton, attacked the invaders from the rear. Using the tree line for



cover, Norton and his warriors peppered the Americans with gunfire, rendering it impossible for the U.S. troops to establish a position. Eventually, reinforcements – including British regulars, local militia, and African-American ex-slaves – arrived and forced the Americans to surrender.

Although Major General Isaac Brock, Commander-in-Chief of British Forces in Upper Canada, was killed during the engagement, the British victory at Queenston was decisive. Some 500 American soldiers had been killed or wounded, and 960 were taken prisoners of war. Afterward, the British appointed Norton "Captain of the Confederate Indians," the same rank Joseph Brant had held during the American Revolution.

In 1813, American forces once again locked horns with Six Nations fighters at the Battle of Beaver Dams. Though greatly outnumbered, the pro-British Haudenosaunee controlled the battle, withdrawing, regrouping, and counterattacking to advantage. When the smoke cleared, thirty U.S. soldiers lay dead, seventy were wounded, and 500 were taken prisoner. It was the largest engagement in which Native forces inflicted defeat with minimal British support.

By 1814, diplomatic efforts to end the war were underway. War-weary American peace negotiators dropped most of their demands, settling instead for a treaty in which the U.S. would lose nothing held before 1812. Likewise, the Treaty of Ghent, which ended the War of 1812, basically confirmed the status quo for the Six Nations on both sides of the border. Those in New York continued to live within the jurisdiction of the U.S., and residents of Grand River remained within British North America.

Yet for the fighters of Grand River, the War of 1812 represented an important victory in which they helped turn back the American invasion of Canada. In the coming years, they would share their war stories with their children and grandchildren, and trade battle memories at community celebrations and gatherings. We do not know what Jacob Warner, John Tutlee, and John Smoke Johnson were thinking when the three Grand River war veterans were photographed in 1886, but it would not be farfetched to imagine that their solemn countenances concealed an abiding sense of Native pride.

Mark Hirsch is a historian at the National Museum of the American Indian, where he won the Employee of the Year award in 2003.

# HULLEAH TSINHNAHJINNIE

BY PATTY TALAHONGVA

SELF-PORTRAIT BY HULLEAH TSINHNAHJINNIE

It's been more than seven years since Hulleah Tsinhnahjinnie spent time in a darkroom. Instead, she uses the latest computer software to create her photographic images. But one thing that hasn't changed with technology or time is her opinion of how Native peoples are portrayed in photos and how accurately those portrayals reflect the people shown.

She is a blend of three tribes, Navajo, Creek, and Seminole. She was born into the Bear and Raccoon clans of the Seminole and Muscogee nations, and is adopted into the Killer Whale Clan of the Killer Whale Fin House of the Klukwan of the Tlingit Nation.

Her parents, Andrew Van Tsinhnahjinnie and Minnie June Lee McGirt, gave their three daughters Seminole first names; Hulleah, Weleike, and Miquakee. Their four boys, Tsosie, Pahee, Dlo-hee, and Yaast-tso, received Navajo names. All carry their father's clan name, Tsinhnahjinnie, which translates to "black streak forest people," as their surname.

When she was growing up on the Navajo reservation in Rough Rock, Ariz., Tsinhnahjinnie says there were only two TV channels to

**OFF TO SCHOOL:** "The young boys are in school uniforms. When viewing the original image I envisioned the Buffalo nickel as their faces. It was a perfect way to convey Native people as currency, an economic resource, and to revisit Osage history." The photo was taken around 1906, when the Osage people became wealthy because oil was discovered on their allotted lands. They could afford the latest fashions to pose in for their photographs. Tsinhnahjinnie says that during that time Osage people were purchasing the largest number of luxury cars in the country. She also notes it was a tenuous time for a tribe to possess such wealth and compares it to today's casino tribes, who are also seeing the negative effects with their young people. "The children are at risk by those who seek to gain from their wealth by any means possible," says Tsinhnahjinnie. "In the past, one of the parasites were bootleggers – today the bootleggers have turned into drug dealers."

**FAMILY:** "I wanted to create an image that conveys strength, beauty, and pride, an image that would make the inter-tribal two-spirit community proud." Two-spirit refers to the lesbian, gay, bisexual, and transgender Native community, she says. "The central image is that of We'Wha. I appropriated the image from a photograph taken by John K. Hillers upon We'Wha's journey to Washington, D.C. to visit President Grover Cleveland in 1886. We'Wha was Zuni, an *Ihamana,* which is the Zuni term for a male-bodied two-spirit. We'Wha unequivocally was one of my superheroes; she was a cultural keeper and performed the role of Kohamana, the androgynous katsina. Along with We'Wha are two women whom I have selected to represent the women who are on the two-spirit path, and a young man who is collaged with We'Wha to represent the early 20th century. Within this image are layered many cultural issues; one just has to readjust one's perspective and delve into a process of understanding humanity. This image was commissioned in 2003 by the Honor Project at the University of Washington. The Honor Project is dedicated to testing an indigenous model of the relationships among trauma, coping, and health in urban gay, lesbian, bisexual, transgender, and two-spirit Native Americans and Alaskan Natives."

**HOKE-TE:** *Hoke-Te* means "girl/woman" in the Seminole language. "At the turn of the century one would have commissioned multiple photo-postcards; then they would have been sent to family and friends. As I looked at this real photo-postcard, I visualized *Hoke-Te* using her chair as a space scooter." Tsinhnahjinnie superimposed the photo over a picture from NASA to represent the colonial attitude of America toward Native peoples.

"When the settlers arrived, they could not see the human in us because we didn't look like or act like them, nor did we have the same God; therefore they felt entitled to help themselves to our land and resources." In fact, she says, settlers didn't and still don't recognize other forms of living spirits. "Colonial spaceman has gone to the moon but is blind to the indigenous spirits that inhabit the moon, but colonial spaceman encounters *Hoke-Te*, who reminds him that all is not his world."

watch and one radio station that came in clear. Her other option for entertainment was to thumb through magazines such as *Life* or *National Geographic*. She remembers seeing the images of photographer Ernest Polk, who was documenting apartheid in South Africa. "He did it so compassionately it made me cry," she says. Those powerful images made a lasting impression on the young girl. So when she graduated from high school she asked her father for a Nikon F and carted the camera with her to the Institute of American Indian Arts (IAIA) in Santa Fe, N.M., where she majored in painting and metal arts.

While at the IAIA, she took an 8mm film class and became enthralled with film. She also continued to take photos with her graduation gift and has managed to combine all those mediums in her career. "I buy Native images from eBay, antique stores, and thrift shops. Many are postcards from the beginning of the 20th century. Once I scan them in, I manipulate them in Photoshop," she says.

Right now, Tsinhnahjinnie is working on the International Indigenous Photographers Conference that will feature the exhibit *Photographic Sovereignty* in the spring of 2009 at the C.N. Gorman Museum. Photographic sovereignty is a notion that Tsinhnahjinnie takes seriously. "Sovereignty is basically the right for one to govern oneself," she says. "In order to respect another person's sovereignty, you need to stand back and let them govern themselves and not interfere. Photographic sovereignty is taking the image and saying this is what it means – not having anyone else tell you what it means. We need to make our own images. We can't wait for anybody else to do it. That goes against our idea of self-sufficiency."

Hulleah Tsinhnahjinnie is never far from home in Rough Rock. She is an assistant professor of Native American Studies and the director of the C.N. Gorman Museum at the University of California, Davis. She has exhibited her photography nationally – Dartmouth College and the University of Kansas own collections of her work – and in as internationally diverse locations as New Zealand and Palestine. An exhibit of her work, *Our People, Our Land, Our Images,* is on display at the Eiteljorg Museum in Indianapolis, Ind., until May 2008.

Patty Talahongva is Hopi and Tewa from First Mesa, Ariz. She is a Phoenix-based journalist who works in both print and broadcast news.

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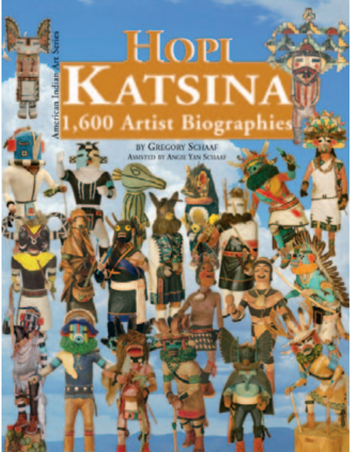


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Willie Seaweed (Siwiti), photographed by W.M. Heick, 1951.

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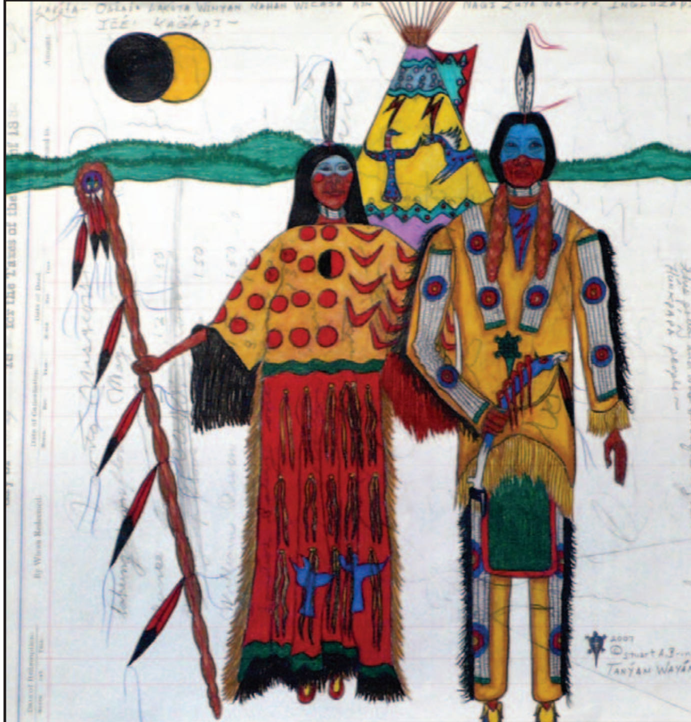

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Dustinn Craig
*4-Wheel Warpony*, 2007
Video still

COURTESY OF THE ARTIST

# Remix: New Modernities in a Post-Indian World

BY JOHN HAWORTH

The assertion of identity – conveying "Native-ness" – has been a recurring theme in Native art production for decades. Native people maintain cultural, family, and community ties while living in a 21st century global society. The 15 artists of *Remix: New Modernities in a Post-Indian World,* opening at the George Gustav Heye Center in New York City on June 7, 2008, understand how to survive, thrive, and move within both of these complex worlds.

The artists in *Remix* all have deeply informed opinions, forged at the intersection of traditional and modern expressions, and share an urgency to find media and language to express complex ideas. They explore the mix of high and low, popular and fine, historic and contemporary, community and global.

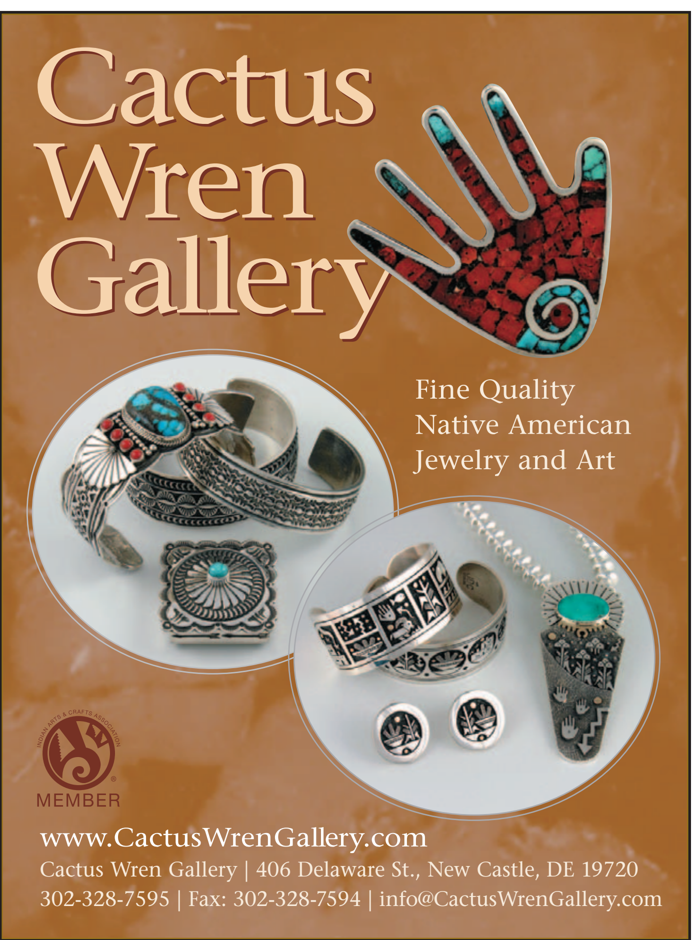
Bernard Williams draws inspiration from both his African American and Native ancestry to put forth a worldview conscious of how museums interpret and display historical collections. Hector Ruiz (Kickapoo/Mexican/American) draws upon his personal history to explore the divide of what he calls a "very real racial border between

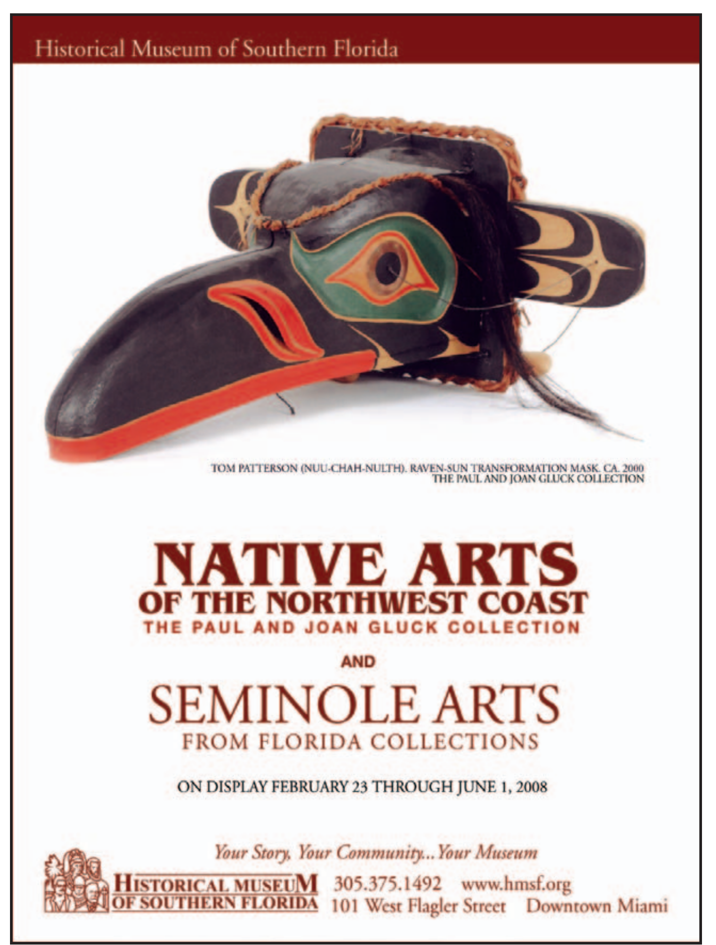
COURTESY OF THE ARTIST

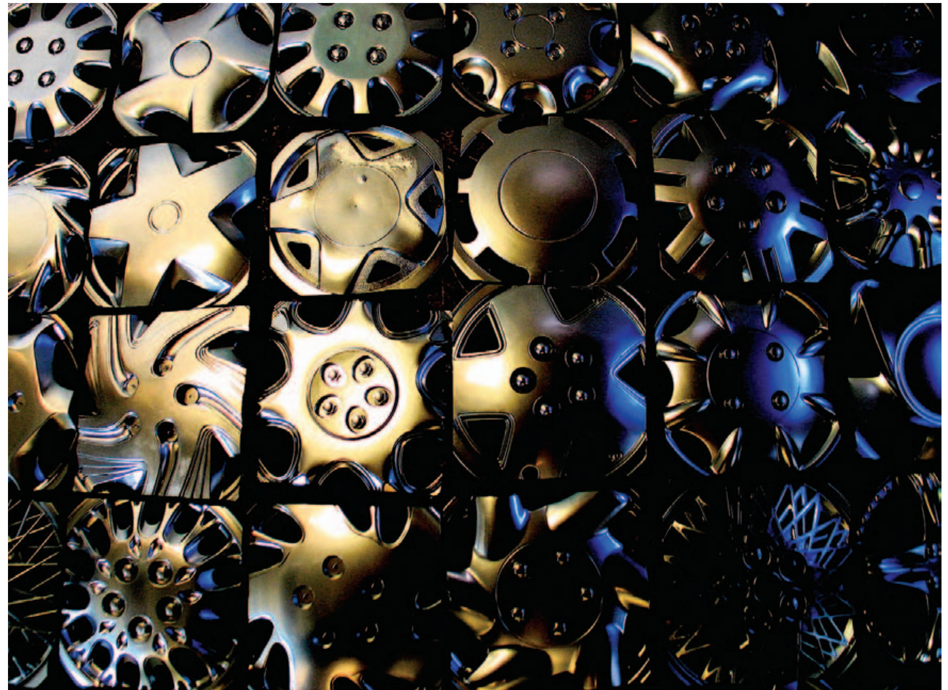
Luis Gutierrez: *She Must Be Speaking to the Spirits,* 2005
Acrylic on canvas, 123 x 107 cm.

COURTESY OF THE ARTIST

Hector Ruiz: *Vices,* 2006
Block print, acrylic, and ink on paper, 152 x 102 cm.





COURTESY OF THE ARTIST

people" in order to examine the "bicultural paradoxes and multiracial visions and expose the Eurocentric community and country (he) lives in." David Hannan (Metis) draws upon oral histories as source material to explore the relationship of his people to the Canadian landscape. Mohawk photographer Brian David Kahehtowanen Miller's work explores literal and metaphoric landscapes, while the portraits of Anna Tsouhlarakis (Navajo/Creek/Greek) challenge romanticism and spirituality.

Joe Baker (Delaware) and Gerald McMaster (Plains Cree and member of the Siksika Nation) organized *Remix*, a collaboration between the Heard Museum (the show opened there October 6, 2007, and runs until April 27 of this year) and the National Museum of the American Indian. ❋

John Haworth (Cherokee) is director of the George Gustav Heye Center in New York City.

COURTESY OF THE ARTIST AND ETHAN COHN GALLERY

COURTESY OF THE ARTIST

TOP: Steven Yazzie
*Sleeping with Jefferson,*
2007, Hubcaps,
light projections,
183 x 275 x 122 cm.

ABOVE: Bernard Williams
*Charting America*
2002-present
Wood and cardboard
cutouts, 488 x 762 cm.

RIGHT: Anna Tsouhlarakis
*Let's Dance!*, 2004
Video still

**THE ARTISTS ARE:**

Dustinn Craig (White Mountain Apache/Navajo)
Fausto Fernandez (Mexican/American)
Luis Gutierrez (Mexican/American)
David Hannan (Metis)
Gregory Lomayesva (Hopi/Hispanic)
Brian David Kahehtowanen Miller (Mohawk)
Franco Mondini-Ruiz (Tejano/Italian)
Kent Monkman (Cree/English/Irish)
Nadia Myre (Anishinaabe)
Alan Natachu (Zuni/Laguna)
Hector Ruiz (Kickapoo/Mexican/American)
Anna Tsouhlarakis (Navajo/Creek/Greek)
Kade L. Twist (Cherokee)
Bernard Williams (African American/Native Ancestry)
Steven Yazzie (Navajo/Laguna/Welsh)

*Remix: New Modernities in a Post-Indian World* opens Saturday, June 7, 2008 and continues through Sunday, September 21, 2008 at the George Gustav Heye Center. A lavishly illustrated accompanying publication, produced by NMAI, is available for $19.95.

The exhibition was organized by the Heard Museum, Phoenix, Ariz., and the Smithsonian's National Museum of the American Indian. It is co-curated by Joe Baker and Gerald McMaster.

PULLING DOWN THE CLOUDS

Poems by Contemporary Native Writers

# Indian Education

Crazy Horse came back to life
in a storage room of the Smithsonian,
his body rising from a wooden crate
mistakenly marked ANONYMOUS HOPI MALE.

Crazy Horse wandered the halls, found
the surface of the moon, Judy Garland
and her red shoes, a stuffed horse named
Comanche, the only surviving

member of the Seventh Cavalry
at Little Big Horn. Crazy Horse was found
in the morning by a security guard
who took him home and left him alone

in a room with cable television. Crazy Horse
watched a basketball game, every black and white
western, a documentary about a scientist
who travelled the Great Plains in the 1800s

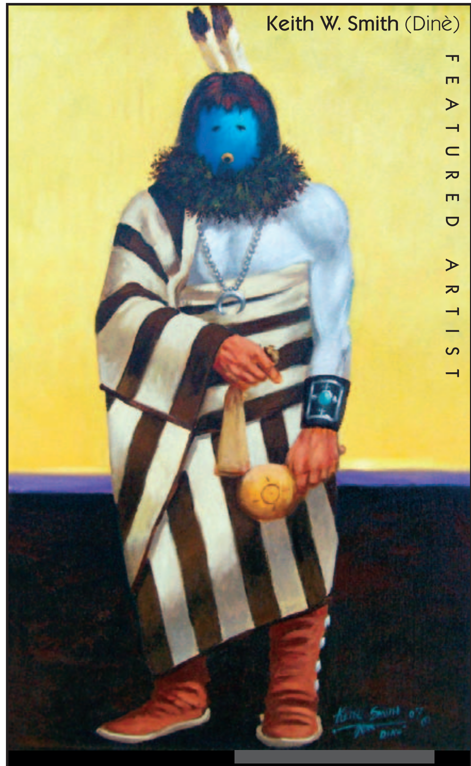
measuring Indians and settlers, discovering
that the Indians were two inches taller
on average, and in some areas, the difference
in height exceeded a foot, which proved nothing

although Crazy Horse measured himself
against the fact of a mirror, traded faces
with a taxi driver and memorized the city,
folding, unfolding, his mapped heart.

– Sherman Alexie

Sherman Alexie (Spokane/Coeur d'Alene, b. 1966) is a prolific poet, writer, screenwriter, director, and editor. His first collection of stories, *The Lone Ranger and Tonto Fistfight in Heaven,* won a PEN/Hemingway Award for Best First Book of Fiction. In 1998, Alexie adapted one of that book's stories into the screenplay for the popular and critically acclaimed movie, *Smoke Signals*. He is also the author of two novels and several poetry collections, among the latter *The Business of Fancydancing* (1992) and *The First Indian on the Moon* (1993). His most recent book, a young adult novel entitled *The Absolutely True Diary of a Part-Time Indian,* received the 2007 National Book Award in Young People's Literature.

This poem originally appeared in Alexie's collection, *Old Shirts & New Skins,* published by the American Indian Studies Center at the University of California at Los Angeles. ©1993 by Sherman Alexie. All rights reserved. Reprinted with permission of the author.

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# Marie Watt
# In the Garden

BY KATHLEEN ASH-MILBY

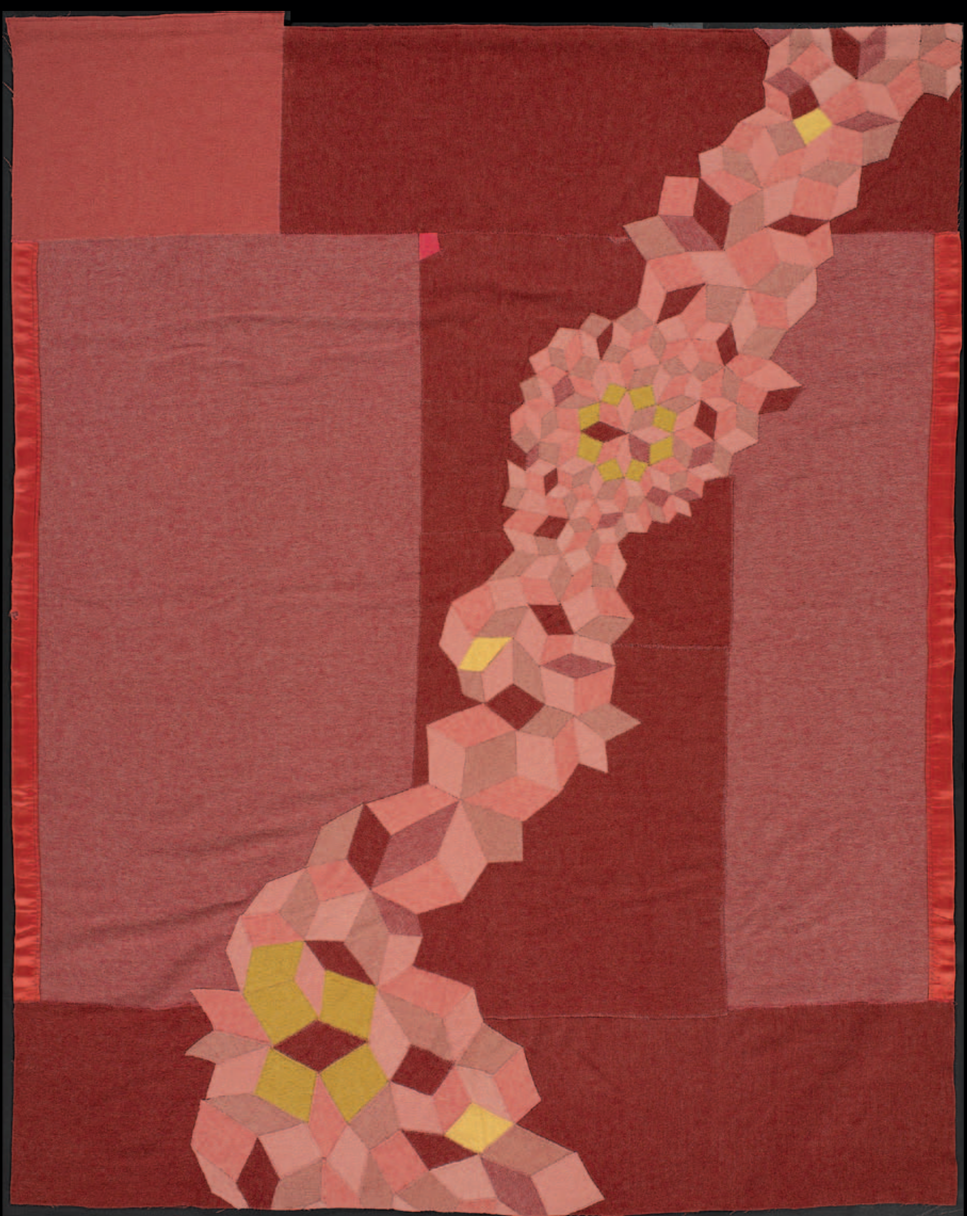

PHOTO BY ERNESTO AMOROSO

*In the Garden (Corn, Beans, Squash)*, 2003, by Marie Watt. Wool, satin binding, silk thread. 108″ x 88″. Museum purchase, 2006 (26/5807).

In 2006, the National Museum of the American Indian acquired *In the Garden (Corn, Beans, Squash)*, a textile by Seneca artist Marie Watt, a 2005 recipient of the Eiteljorg Fellowship for Native American Fine Art. *In the Garden* is full of references to creation, regeneration, and nature, focusing on the star as a symbol of a circle or passage. Watt began this textile with the star design, a motif frequently used in Native American quilting, but broke apart and rearranged the diamonds, expanding them into a band reaching from the ground to the sky. Careful observers will also find the three light-green diamonds she included as a representation of the "three sisters" – corn, beans, and squash – which are staple crops of the Iroquois and other Northeastern tribes.

*In the Garden* is also a personally symbolic work for Watt: it was one of the last textiles she hand-stitched alone. While preparing it for her 2004 solo exhibition during the *Continuum: 12 Artists* series at the George Gustav Heye Center, she realized she could no longer work on large-scale installations alone and needed to seek help. The "stitching circles" she organized with friends and family members to finish her work quickly became an essential and ongoing component of her art production.

Recently profiled in *ARTnews* as one of a "rising generation of Native American artists," Watt is perhaps best known for using stacks of blankets as sculpture. Tossed in the backseat of cars for children to use on chilly mornings, stacked in closets, or dragged out for picnics, Watt sees blankets as familiar touchstones for generations of people from all walks of life. She gathers them from thrift stores, friends, and family members to use in her sophisticated, yet accessible art. *In the Garden* represents an important step in her artistic development, bringing new life to old blankets and using community in the creation of her art.

Kathleen Ash-Milby (Navajo) is a contemporary art curator at the George Gustav Heye Center in New York City.

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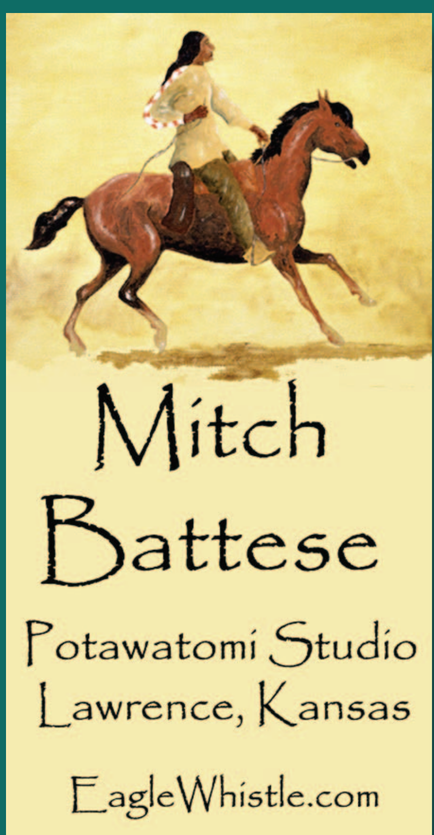

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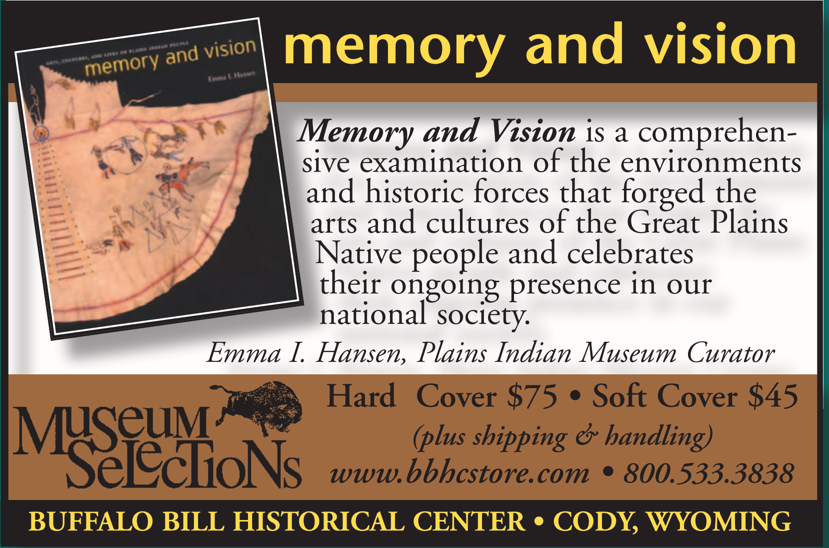

*Artist of the Year 2007*
*Shane R. Hendren*
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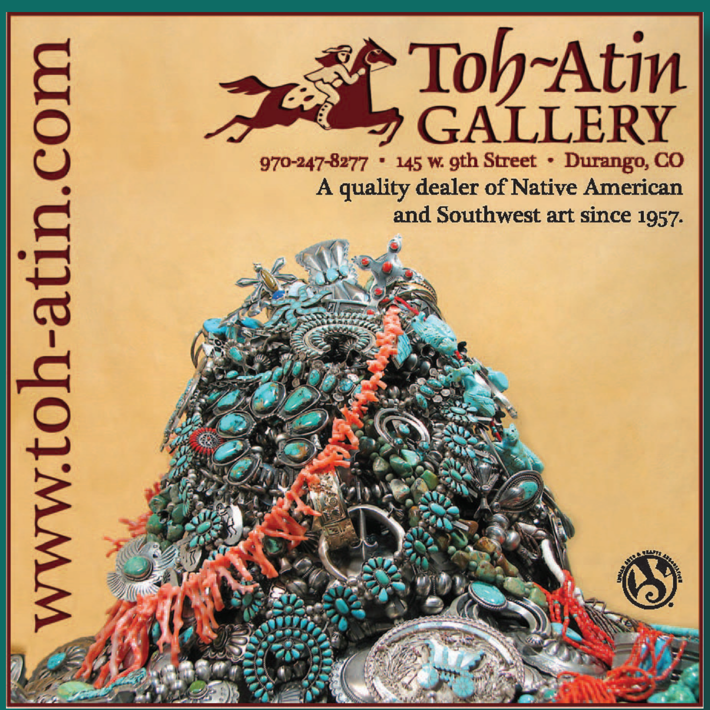

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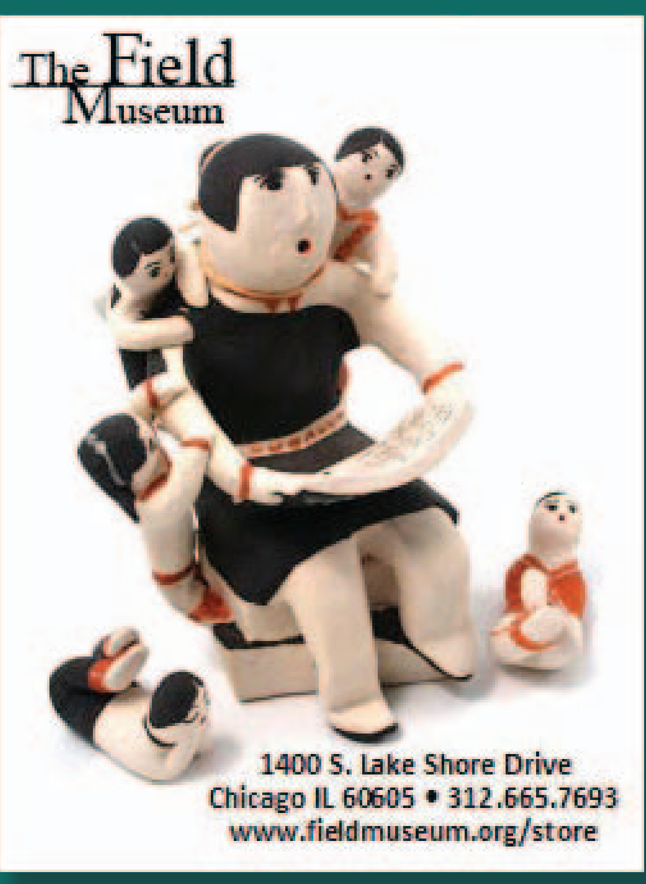

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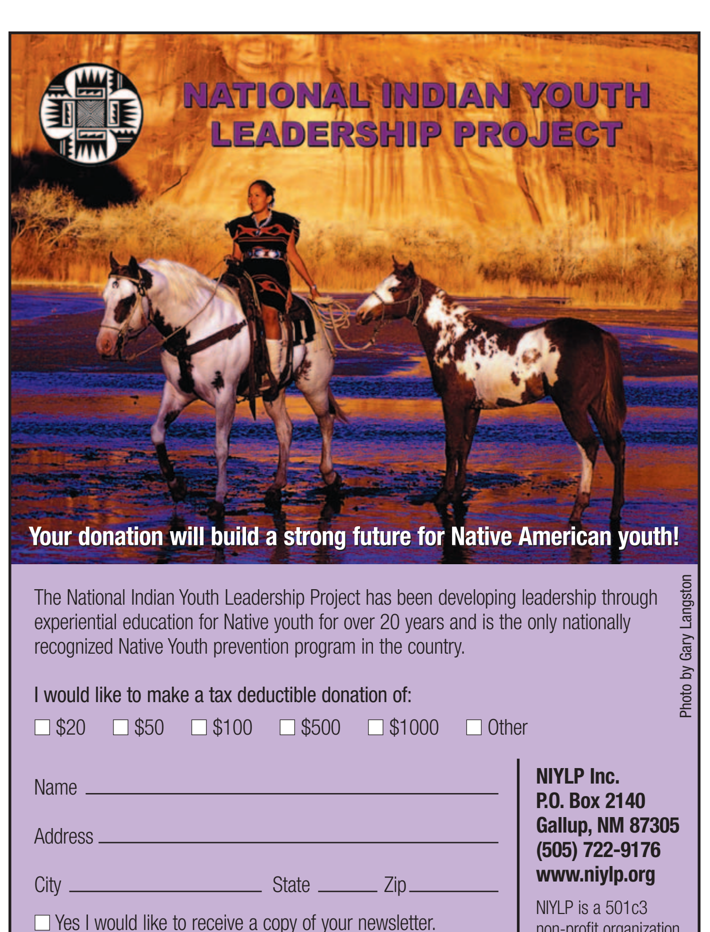

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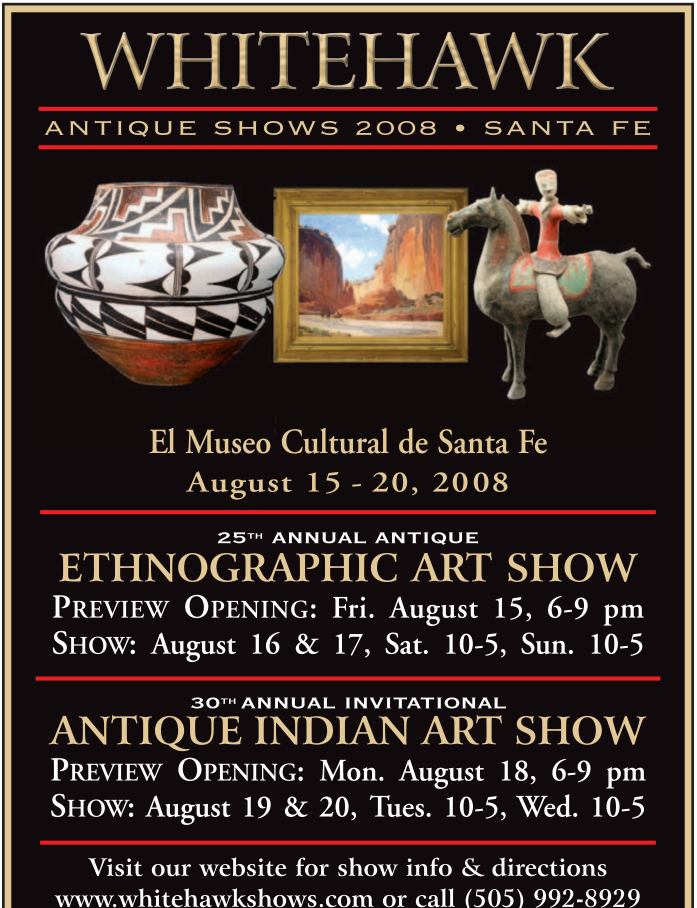

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Clockwise from top left: Teri Greeves, Mateo Romero,
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# EXHIBITIONS + EVENTS CALENDAR

FEBRUARY / MARCH / APRIL / MAY 2008

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

## EXHIBITIONS

**OUR UNIVERSES:**
TRADITIONAL KNOWLEDGE SHAPES OUR WORLD

**OUR PEOPLES:**
GIVING VOICE TO OUR HISTORIES

**OUR LIVES:**
CONTEMPORARY LIFE AND IDENTITIES

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

**WINDOW ON COLLECTIONS:**
MANY HANDS, MANY VOICES

**RETURN TO A NATIVE PLACE:**
ALGONQUIAN PEOPLES OF THE CHESAPEAKE

PHOTO BY KATHERINE FOGDEN

The ECHO (Education through Cultural and Historical Organizations) Project is a performing arts collaboration celebrating the bonds of cultural groups of the United States: the Wampanoag of Massachussetts, Native Hawaiians from Hawai'i, and the Yup'ik and Inupiat from Alaska. Each shares stories, music, dance, and drama from their respective cultures.

## AMAZONIA INDIGENA:

**A VIEW FROM THE VILLAGES**
**May 7 to 11**

This presentation of award-winning video productions by indigenous videomakers from the Amazon Basin of Brazil will take place at the NMAI's locations in New York City and Washington, D.C., with additional venues in both cities. *Amazonia Indigena* honors the outstanding work of Video Nas Aldeias (VNA), an organization that has provided resources for Native mediamakers in the Brazilian Amazon for 20 years. All screenings will be presented by indigenous videomakers and VNA directors. *A View from the Villages* is funded in part by the Smithsonian Latino Center. Please visit www.nativenetworks.si.edu for an updated program.

## NATIVE THEATER

**NATIVE EXPRESSIONS**
**Friday & Saturday, Feb. 22 & 23**
**7:30 p.m.**
**Rasmuson Theater**

Spiderwoman Theater presents actress Muriel Miguel (Kuna/Rappahannock) in *Red Mother*, her most recent one-woman show, which challenges the romantic per-

ception of Indian women and their ancestors. TICKETS REQUIRED; NMAI members receive discount on tickets. Please call (202) 633-3030 or visit www.ResidentAssociates.org for ticket information.

**SPIDERWOMAN THEATER**
**Saturday, Feb. 23**
**1 p.m.**
**Rasmuson Theater**
Gloria Miguel (Kuna/Rappahannock) of Spiderwoman Theater will read and discuss her new one-woman play, *Something Old, Something New, Something Borrowed, Something Blue.* In the present, a Native elder rediscovers the shaping influences of culture and art in her life and searches for an understanding of her legacy. This program is free and open to the public.

## NATIVE STORYTELLING

**THE ECHO PROJECT'S KEEPING THE FIRE IN THE DARK MOON TIMES**
**Tuesday & Wednesday, Feb. 26 & 27**
**10:30 a.m. & noon**
**Rasmuson Theater**
The ECHO (Education through Cultural and Historical Organizations) Project returns to the National Museum of the American Indian with a performing arts collaboration: *Keeping the Fire in the Dark Moon Times.* Native artists from Alaska, Hawaii, and Massachusetts share a performance piece infused with oral traditions, dance, and music from each of their regions. Presented in partnership with the Peabody Essex Museum, the New Bedford Whaling Museum, the Bishop Museum, the Alaska Native Heritage Center, the Inupiat Heritage Center, and the Mississippi Choctaw. For reservations for student groups, please call 202-633-6644 or TTY 202-633-6751.

**TIDES & THE TEMPEST**
Based on *The Tempest,* by William Shakespeare, and the *Story of Naatsilanei of the Dakl'aweidi People,* adapted by David Hunsaker (Tlingit).
**Saturday, March 15**
**3:30 p.m.**
**Rasmuson Theater**
Tlingit legend and Shakespearean drama intertwine in this tale of revenge and forgiveness. Glacier Valley Elementary School in Juneau, Alaska, which was selected by Carnegie Hall in New York City to examine the musical concept of melody in *The New World Symphony,* contributed to this production through studies of music, visual arts, dramatic arts, dance, mask making, and historical/cultural studies.

## WOMEN'S HISTORY MONTH CELEBRATION

Buffy Sainte-Marie

PHOTO BY KATHERINE FOGDEN

## MEET BUFFY SAINTE-MARIE

**Wednesday, March 19**
**Noon & 6:30 p.m.**
**Rasmuson Theater**
Acclaimed musician, songwriter, visual artist, activist, and 1982 Academy Award winner for her song *Up Where We Belong* from the movie *An Officer and a Gentleman,* Buffy Sainte-Marie (Cree) will speak about her numerous musical compositions and song lyrics. Sainte-Marie holds a doctorate in fine arts from the University of Massachusetts. She is the official spokesperson for UNESCO Canada and founder of the Cradleboard Teaching Project, which distributes K-12 curricula in school subjects as seen through indigenous perspectives.

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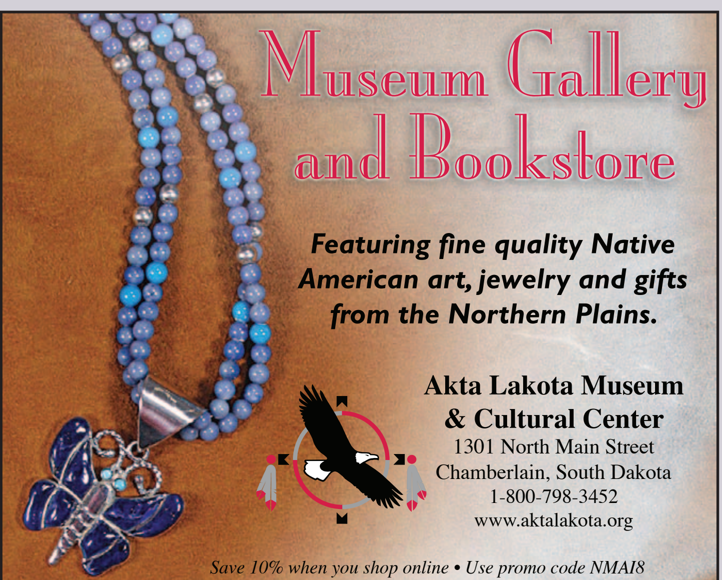

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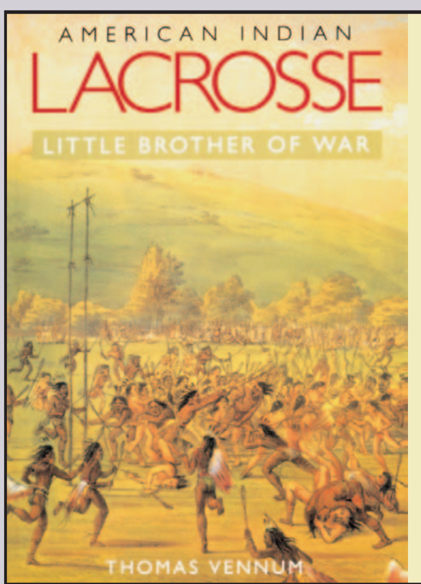


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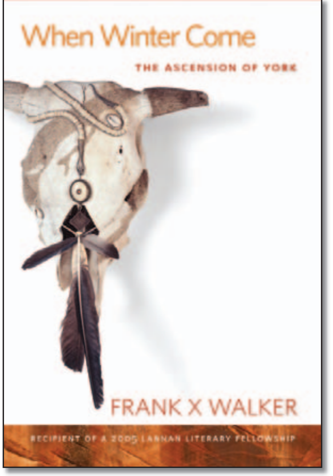


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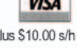

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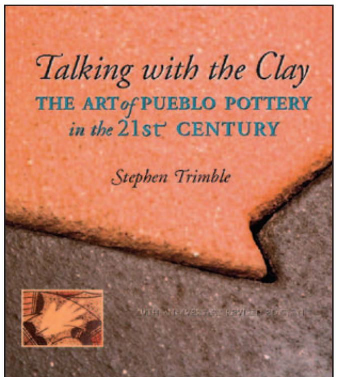

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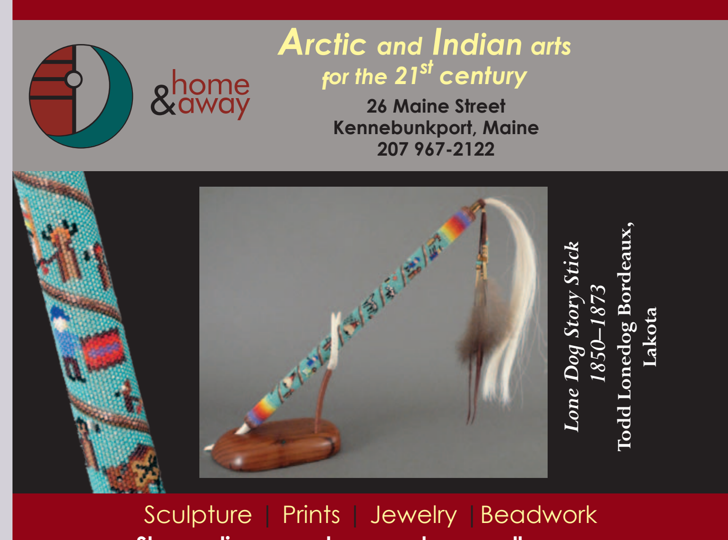


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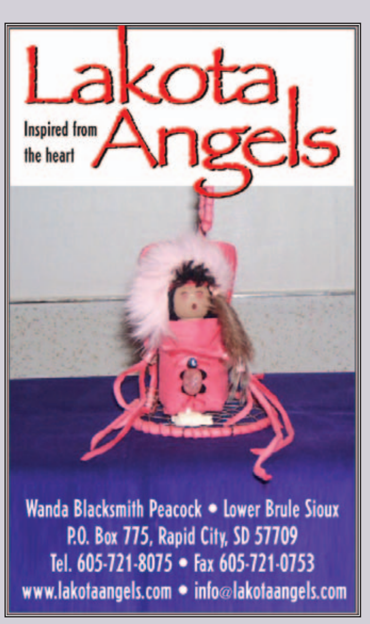




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## NATIVE MUSIC

**BUFFY SAINTE-MARIE IN CONCERT**
**Friday, March 21**
**7:30 p.m.**
**Rasmuson Theater**
Buffy Sainte-Marie (Cree) became known as a writer of protest and love songs in the 1960s that became huge hits and classics of the era performed by hundreds of artists, including Barbra Streisand, Elvis Presley, Chet Atkins, Janis Joplin, Roberta Flack, Neil Diamond, Tracy Chapman, and the Boston Pops Orchestra. France named Sainte-Marie the Best International Artist of 1993. Sainte-Marie was inducted into Canada's Juno Hall of Fame for her lifelong contribution to music in 1995 and won a Gemini Award in 1997 for the Canadian TV special *Buffy Sainte-Marie: Up Where We Belong*. She received a Lifetime Achievement Award from the National Aboriginal Achievement Foundation in Canada in 1998 and was made an Officer of the Order of Canada. In 1999, she received a star on Canada's Walk of Fame. TSA/NMAI members - $20; senior members - $18; general admission - $25; and students - $15. For tickets, please call 202-633-3030 or visit www.ResidentAssociates.org.

## MEET LANCE HENSON

**Saturday, April 12**
**2 p.m. - Rasmuson Theater**
In celebration of National Poetry Month, the NMAI features Lance Henson (Cheyenne/Oglala Lakota). He holds a bachelor's degree from the Oklahoma College of Liberal Arts (now the University of Science and Arts in Oklahoma) and a master's degree in fine arts from the University of Tulsa. Henson has published more than 20 books of poetry, and his work has been translated into 25 languages, including Cheyenne.

## MEET SHERWIN BITSUI

**Saturday, April 26**
**2 p.m. - Rasmuson Theater**
In celebration of National Poetry Month, the NMAI features Sherwin Bitsui (Dine), who holds an associate of fine arts degree from the Institute of American Indian Arts' creative writing program and is currently completing his studies at the University of Arizona. His poetry has been published in *American Poet, The Iowa Review, Frank (Paris), Lit Magazine,* and in his first anthology, *Legitimate Dangers: American Poets of the New Century. Shapeshift* (University of Arizona Press, 2003) was his first book. His poem "Birds," which was read at the NMAI in September 2005, is included in the Native Writers CD anthology, *Pulling Down the Clouds.*

## NATIVE DANCE

**Friday and Saturday, May 2 & 3**
**7:30 p.m.**
**Rasmuson Theater**
Daystar Dance Company and Rosalie Daystar Jones (Blackfeet) perform her autobiographical dance program, *No Home But The Heart.* Founded in 1980, the Daystar Dance Company was the first dance company in the United States created with only Native performers. TSA/NMAI members - $20; senior members - $18; general admission - $25; and students - $15. For tickets, please call 202-633-3030 or visit www.ResidentAssociates.org.

**A HAWAIIAN FESTIVAL**
**Saturday & Sunday, May 17 & 18**
**11 a.m. to 4:30 p.m.**
**Potomac, outdoor areas, and Rasmuson Theater**
Join in the celebration of Hawaiian culture through art, history, language, and dance. The festivities include hula performances by a local Halau, hands-on demonstrations, Hawaiian music and storytelling, special films, lectures, and more.

Dr. Noenoe Silva

PHOTO COURTESY NMAI

## MEET NOENOE SILVA

**Saturday and Sunday, May 17 & 18**
**2 p.m. - Patrons Lounge, Fourth level**
In celebration of Asia-Pacific Heritage Month, the NMAI features author Noenoe Silva (Native Hawaiian of Kanaka Maoli descent). Silva was born on the island of Oahu and was raised in California but returned to Hawaii in 1985. Silva has earned a master's degree in library and information studies, and a doctorate in political science from the University of Hawaii. Since 2001, Silva has been an associate professor of indigenous politics and of Hawaiian language and culture in the political science department of the University of Hawaii at Manoa. Her book, *Aloha Betrayed: Native Hawaiian Resistance to American Colonialism* (Duke University Press, 2004), won the Baldrige Prize for best history book.

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FEBRUARY / MARCH / APRIL / MAY 2008

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## EXHIBITIONS

**LISTENING TO OUR ANCESTORS:**
THE ART OF NATIVE LIFE ALONG THE NORTH PACIFIC COAST
Through July 20, 2008

**BEAUTY SURROUNDS US**
Through Summer 2008

PHOTO BY KATHERINE FOGDEN

**JAMES LUNA: EMENDATIO**
March 1 to April 20

## AMAZONIA INDIGENA:

**A VIEW FROM THE VILLAGES**
**May 1 to 5**
**Symposium**
**Thursday, May 1**
**4 p.m.**
**George Gustav Heye Center Auditorium**
This presentation of award-winning video productions by indigenous videomakers from the Amazon Basin of Brazil will take place at the NMAI's locations in New York City and Washington, D.C., with additional venues in both cities. *Amazonia Indigena* honors the outstanding work of Video Nas Aldeias (VNA), an organization that has provided resources for Native mediamakers in the Brazilian Amazon for 20 years. All screenings will be presented by indigenous videomakers and VNA directors. *A View from the Villages* is funded in part by the Smithsonian Latino Center. Please visit www.nativenetworks.si.edu for an updated program.

## PUBLIC PROGRAMS

**ANIMATION CELEBRATION!**
**Thursday & Friday, Feb. 21 & 22**
**Session I at 10:30 a.m. – for ages 8 to12.**
**Session II at 2 p.m. – for ages 13 to16.**
Renowned Native digital media artist Joseph Erb (Cherokee) will discuss animation and storytelling techniques. He will conduct a workshop in which participants will build claymation figures and capture them on camera to create a short, stop-motion film. REGISTRATION REQUIRED.
For reservations and program details, call (212) 514-3716.

**The ECHO Project's**
**Keeping the Fire in the Dark Moon Times**
**Saturday, March 1**
**1 p.m.**
**Diker Pavilion**
The ECHO (Education through Cultural and Historical Organizations) Project returns to the National Museum of the American Indian with a performing arts collaboration: *Keeping the Fire in the Dark Moon Times.* Native artists from Alaska, Hawaii, and Massachusetts share a performance piece infused with oral traditions, dance, and music from each of their regions. Presented in partnership with the Peabody Essex Museum, the New Bedford Whaling Museum, the Bishop Museum, the Alaska Native Heritage Center, the Inupiat Heritage Center, and the Mississippi Choctaw.

**CHILKAT WEAVING DEMONSTRATIONS**
**Thursday to Saturday, March 6 to 8**
**2 p.m. to 4 p.m.**
**Museum Gallery**
A regalia designer for 30 years, Clarissa Hudson (Tlingit, Sea Tern Clan) will demonstrate her skills.

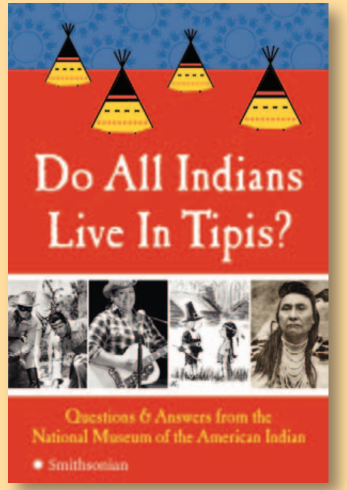
**STORYBOOK READINGS AND WORKSHOP**
**Saturday, March 8**
**Noon**
**Resource Center**
Participants will read stories and talk about the roles of Taino women, then design and paint a gourd with Taino petroglyphs to take home.

**ARTIFACT PIECE, REVISITED**
**Thursday, April 3**
**2 p.m. to 5:30 p.m. with a 6 p.m. lecture**
**Friday, April 4**
**10 a.m. to noon**
**2 p.m. to 4 p.m.**
**Saturday, April 5**
**1 p.m. to 4 p.m.**
**Diker Pavilion**
Join us for a performance by artists Erica Lord (Inupiaq/Athabaskan) as she re-enacts and reanimates James Luna's seminal performance work, the *Artifact Piece.*

CONTINUED →

# NATIVE VOICES NATIVE CULTURES

**BOOKS AND RECORDINGS FROM THE NATIONAL MUSEUM OF THE AMERICAN INDIAN**




## Do All Indians Live in Tipis?

**Questions and Answers from the National Museum of the American Indian**

INTRODUCTION BY **WILMA MANKILLER** (CHEROKEE NATION OF OKLAHOMA)

Do Indians do rain dances? Did Pocahontas really rescue John Smith? Why do wooden Indians stand in front of cigar stores? What's wrong with naming sports teams after Indian tribes? In this lively and informative Q&A, ten Native researchers from the National Museum of the American Indian take on nearly 100 of the most commonly asked questions about Native history and contemporary life. Covering topics such as sovereignty, origins, clothing, languages, art, music, and casinos, the authors debunk widespread stereotypes and explain Native histories and current issues from a Native perspective.

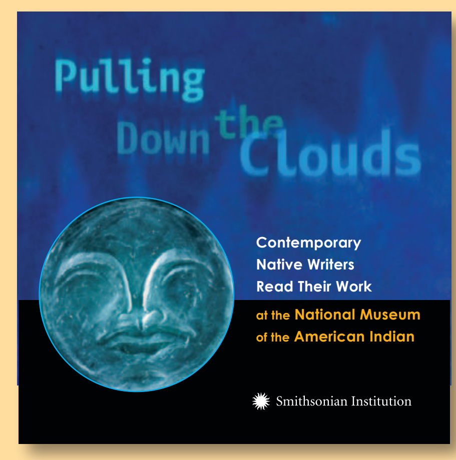
$14.95 softcover • 256 pages • 6 x 9 inches,
ISBN: 0-06115301-3

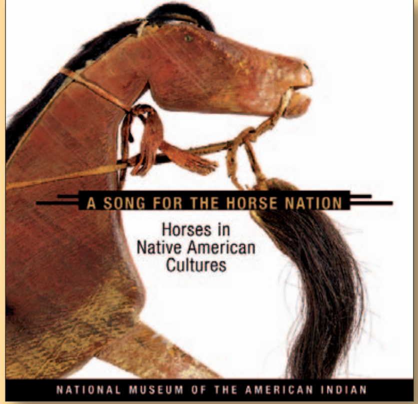
## Pulling Down the Clouds

**Contemporary Native Writers Read Their Work at the National Museum of the American Indian**

The only CD compilation of contemporary Native writers, this recording features 70 minutes of readings by renowned authors, including N. Scott Momaday (Kiowa), Louise Erdrich (Turtle Mountain Chippewa), Simon Ortiz (Acoma Pueblo), Susan Power (Standing Rock Sioux), and Joy Harjo (Mvskoke/Creek). Recorded live at the museum from 2004 to 2006, fifteen of North America's most engaging and provocative Native writers honor their communities' languages and traditions in stories and poems that speak to contemporary Native realities.

$15.00 • CD recording
ISBN: 1-933565-09-5




"Celebrates the treasured relationship between horses and Native Americans, with intriging historic images and color plates of spectacular artifacts."
—*NEW MEXICO MAGAZINE*

## A Song for the Horse Nation

**Horses in Native American Cultures**

EDITED BY GEORGE P. HORSE CAPTURE (A'ANININ) AND EMIL HER MANY HORSES (OGLALA LAKOTA)

Replete with photographs of horse ornaments and objects with horse motifs from the NMAI collection as well as historical photographs of North American Indians and their horses, this richly illustrated book documents in essays, poems, stories, and songs the central role horses have played in North American Native cultures from the 1700s to the present.

$14.95 softcover • 120 pages
7 ½ x 7 ½ inches,
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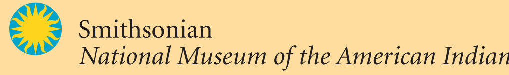
NMAI members receive a 20% discount on NMAI books ordered through our Publications Office via any of the above methods.



## AN EVENING WITH N. SCOTT MOMADAY

PHOTO BY KATHERINE FOGDEN

**Thursday, April 10**
**6 p.m.**
**Diker Pavilion**
Recently named the 2007-2008 Oklahoma Centennial Poet Laureate, N. Scott Momaday (Kiowa) is best known for his Pulitzer Prize-winning *House Made of Dawn.*

**STORYBOOK READINGS AND WORKSHOP**
**Saturday, April 12**
**Noon**
**Resource Center**
Listen to stories about the people of the Northwest Coast and, afterward, learn about button blankets and make a hanging of your own.

**TRADITIONAL DANCE SOCIAL WITH THE THUNDERBIRD INDIAN DANCERS AND SINGERS**
**Saturday, April 19**
**7 p.m. to 10 p.m.**
**Diker Pavilion**
Join the Thunderbird Indian Dancers and Singers in an evening of traditional social dancing.

## CHILDREN'S FESTIVAL

**Saturday & Sunday, May 17 & 18**
**Noon to 5 p.m.**
This year's festival celebrates the cultures of the North Pacific Coast and includes interactive performances from the renowned Git-Hoan Dancers, storytelling, and hands-on workshops.

## FILM & VIDEO SCREENINGS

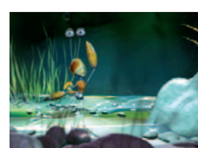
**AT THE MOVIES:** In April, *At the Movies* will be presented in cooperation with the 2008 Tribeca Film Festival, April 23 to May 4. For reservations and program information, visit www.nativenetworks.si.edu or contact us at fvc@si.edu.

**ANIMATION CELEBRATION!**
**Through March 2**
**Daily at 10:30 a.m. & 1 p.m. and at 5:30 p.m. on Thursdays**
**The Screening Room, Second floor**

**See Public Programs listing for workshops on Feb. 21 and 22.**

**MAQ AND THE SPIRIT OF THE WOODS**
(2006, 8 min.) Canada. Phyllis Grant (Mi'kmaq). A young boy learns a valuable lesson with the help of a gentle being he meets in the forest. New York City premiere.

**THE RACE**
(2005, 5 min.) United States. Produced by the American Indian Resource Center, Tahlequah, Okla. In Muscogee Creek with English subtitles. Wolf learns he has spoken too soon when he challenges a determined turtle to a race. New York City premiere.



**RACCOON AND THE CRAWFISH**
(2007, 8 min.) United States. Four Directions Productions. In an Oneida legend, a hungry raccoon encounters a prideful crawfish. Who will win? New York City premiere.

**WAPOS BAY: A TIME TO LISTEN**
(2006, 24 min.) Canada. Dennis Jackson (Cree). Missing sled dogs and a pile of homework are just a couple of the things a young Cree boy has to deal with before going out on the trapline with his father. United States premiere.

**AYDAYGOOAY**
(2007, 5 min.) Canada. Mary Code (Sayisi Dene).The Sayisi Dene legend of how Aydaygooay brought the caribou back to his people. United States premiere.

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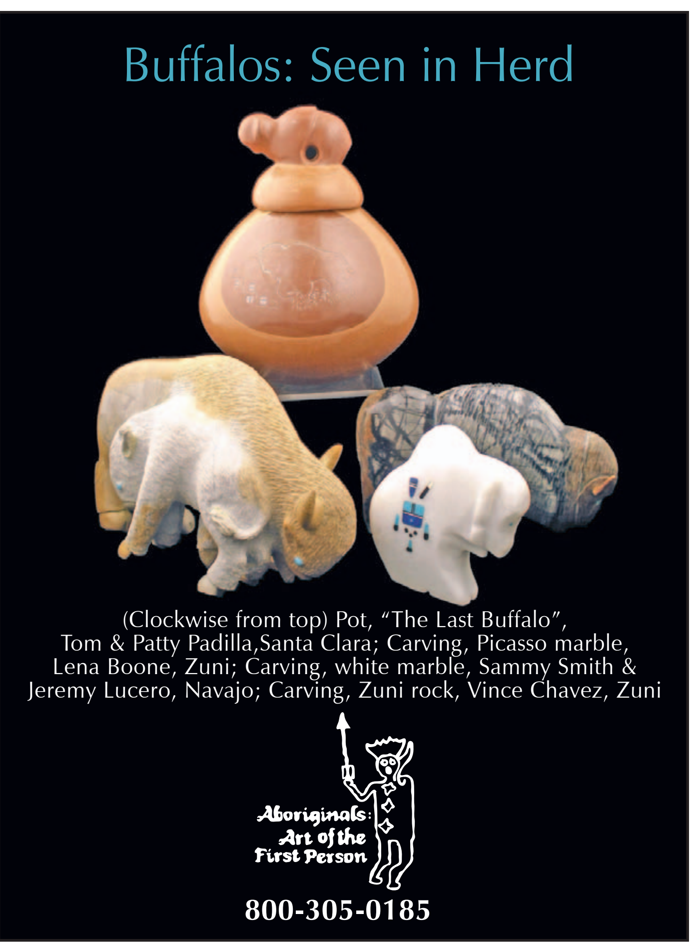

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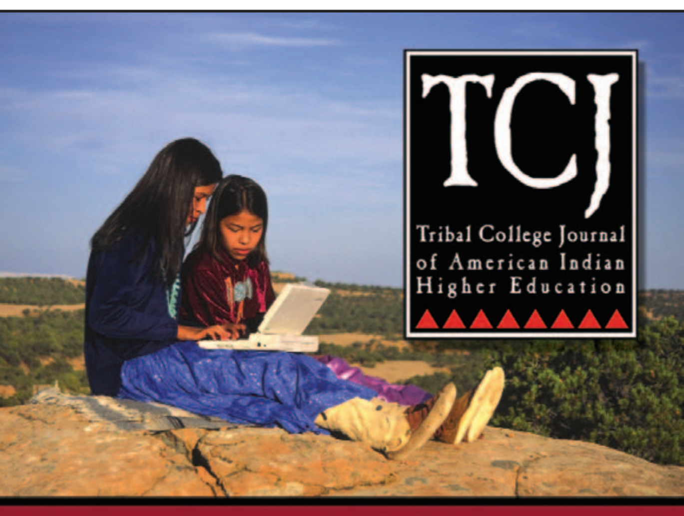


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YESTERDAY'S TOMORROW by Keith Brave Heart kbraveheart@hotmail.com

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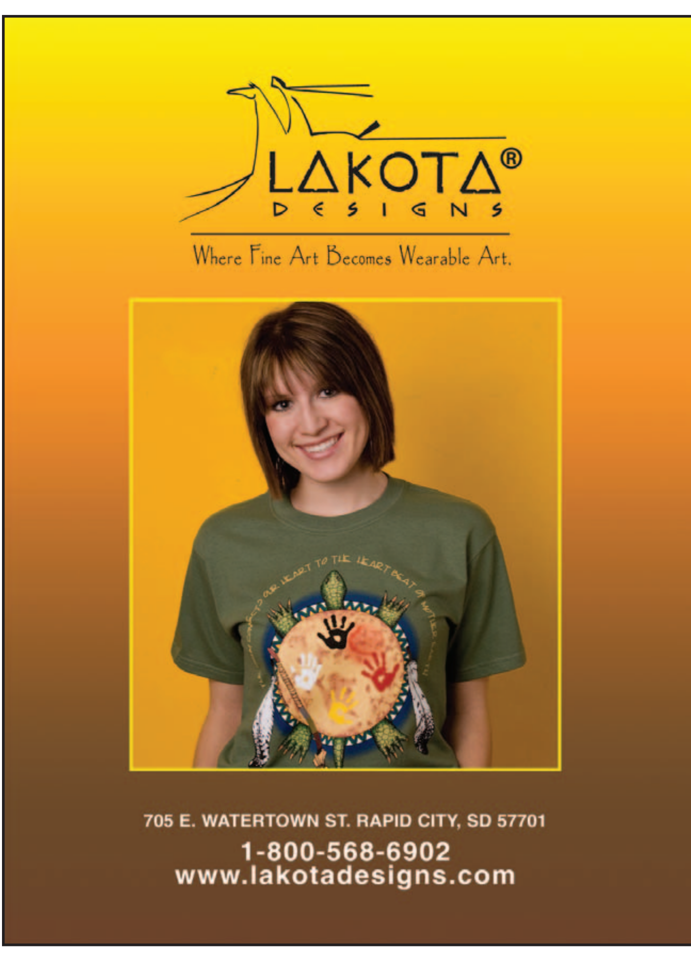


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**2008 AUCTION SCHEDULE**

**March 8th** – 10th Annual Smoki Winter Navajo Rug Auction. Smoki Museum, Prescott, AZ. Preview at 9am auction at 1pm. www.smokimuseum.org

**April 5th & 6th** Autry National – Southwest Museum Navajo Rug Auction, Autry National Center, Griffith Park, LA. *Saturday April 5th,* Rug Appraisal Clinic 10am-4pm. *Sunday April 6th,* Auction Preview at 10 auction at 1pm

**May 10th** Eleventh Bi-Annual Friends of Hubbell Indian Art Auction. Hubbell Trading Post, Ganado AZ. Preview 9-11, Auction at Noon DST, www.friendsofhubbell.org

**May 24th** – Third Annual Pagosa Fiber Arts Festival Rug Auction, Pagosa Community Center, Pagosa Springs, CO. Preview 10-4, Auction at 4pm. www.pagosafiberfestival.com

**June 14** – Museum of Northern AZ/Flag Cultural Partners Navajo Rug Auction, Location and time TBA

**July 25-26** – Tenth Annual Smoki Indian, Art and Navajo Rug Auctions. Smoki Museum, Prescott, AZ. *Friday July 25*, Cowboy & Indian Auction. Preview 12-4, Auction at 5 pm. *Saturday July 26*, Navajo Rug Auction. Preview 9-12, Auction at 1 pm. www.smokimuseum.org

**September 13** – Third Annual Blair's Trading Post Indian Art Auction Gun Smoke Saloon Page, AZ. Preview 12-2:30, Auction at 3pm. www.blairstradingpost.com

**September 27-28** – First Annual Cortez Navajo Rug Auction, Cortez Cultural Center, Cortez, CO. Location and time TBA

**October 4th - 11th** – Bi-Annual Friends of Hubbell Native Art Auction, Hubbell Trading Post, Ganado AZ. Preview 9-11, Auction at Noon DST, www.friendsofhubbell.org

**November 15** – 2nd Annual UNM Press Navajo Rug Auction, Location and time TBA

**November 21-22** – 3rd Annual Pueblo Grande Museum Rug Auction, 4619 E. Washington, Phoenix, AZ. *Nov. 21* Lecture & Preview 7-9 pm. *Nov. 22* Preview 10 am, Auction at Noon. www.pueblogrande.org

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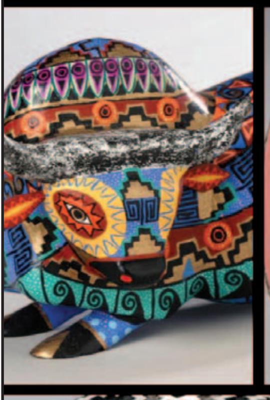

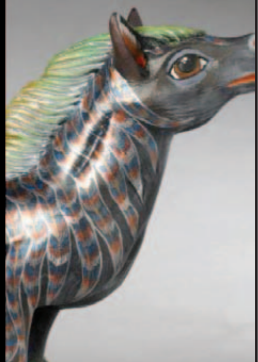

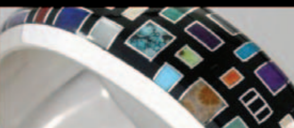

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**XANI XEPIKA/THE LAZY BOY**
(2007, 7 min.) Mexico. Dominique Jonard. In Purhepecha with English subtitles. A Purhepecha folktale with illustrations and voices by Purhepecha children. New York City premiere.

**BY THE RAPIDS**
(2005, 4 min.) Canada. Joseph (Dega) Lazare (Mohawk). A Mohawk city boy is shown the ropes on the Kahnawake reservation.

**INCIDENT AT ROCK ROE**
(2007, 7 min.) United States. Roy Boney Jr. (Cherokee). In Muscogee Creek with English subtitles. A Muscogee father's courage provides hope for his family and community members as they are forced from their homes to the West. New York City premiere.

**LE VIEIL HOMME ET LA RIVIÈRE**
(2007, 5 min.) Canada. Steven Chilton (Attikamek). In Attikamek with English subtitles. One morning, a young man is awakened by his grandfather, who sweeps him away on a magnificent journey along the course of a river. New York City premiere.

**LOS CHULPAS**
(2006, 7 min.) Spain. Alex Moya. In the days before the sun existed, the Chulpas living in the Atacama desert of Chile worshipped the moon, until one day.... United States premiere.

**DAILY SCREENINGS**
**Daily at 1 p.m. and 3 p.m. and Thursdays at 5:30 p.m.**
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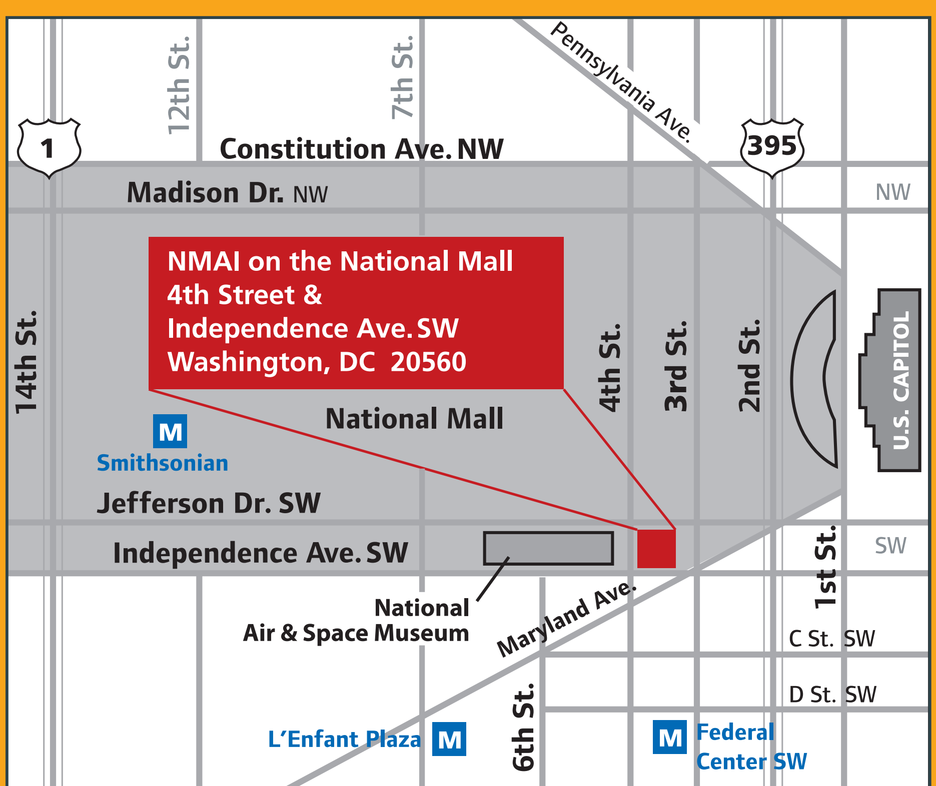
**DINE & SHOP:** Eat in the critically acclaimed Mitsitam Native Foods Cafe; open daily from 10 a.m. to 5 p.m. The full menu is available from 11 a.m. to 3 p.m., with a smaller menu from 3 p.m. to 5 p.m. Shop for unique gifts in the Chesapeake and Roanoke Museum Stores; open daily from 10 a.m. to 5:30 p.m.

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

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

**SHOP:** 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 as well as authentic pottery, handcrafted jewelry, and Native music recordings. The Museum Shop (on the lower level) has a variety of children's books, posters, toys, 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.**
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*All programs are subject to change. For membership information, call (800) 242-NMAI.*
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