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**INDIAN**

SPRING 2009

HOME  
FOR A  
VISIT

ALUTIIQ MASKS  
RETURN TO  
KODIAK

1609 CHANGED  
EVERYTHING:  
HOW INDIANS SAW  
HENRY HUDSON

NATION-TO-NATION:  
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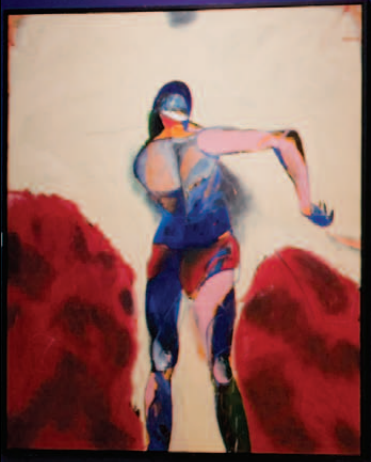
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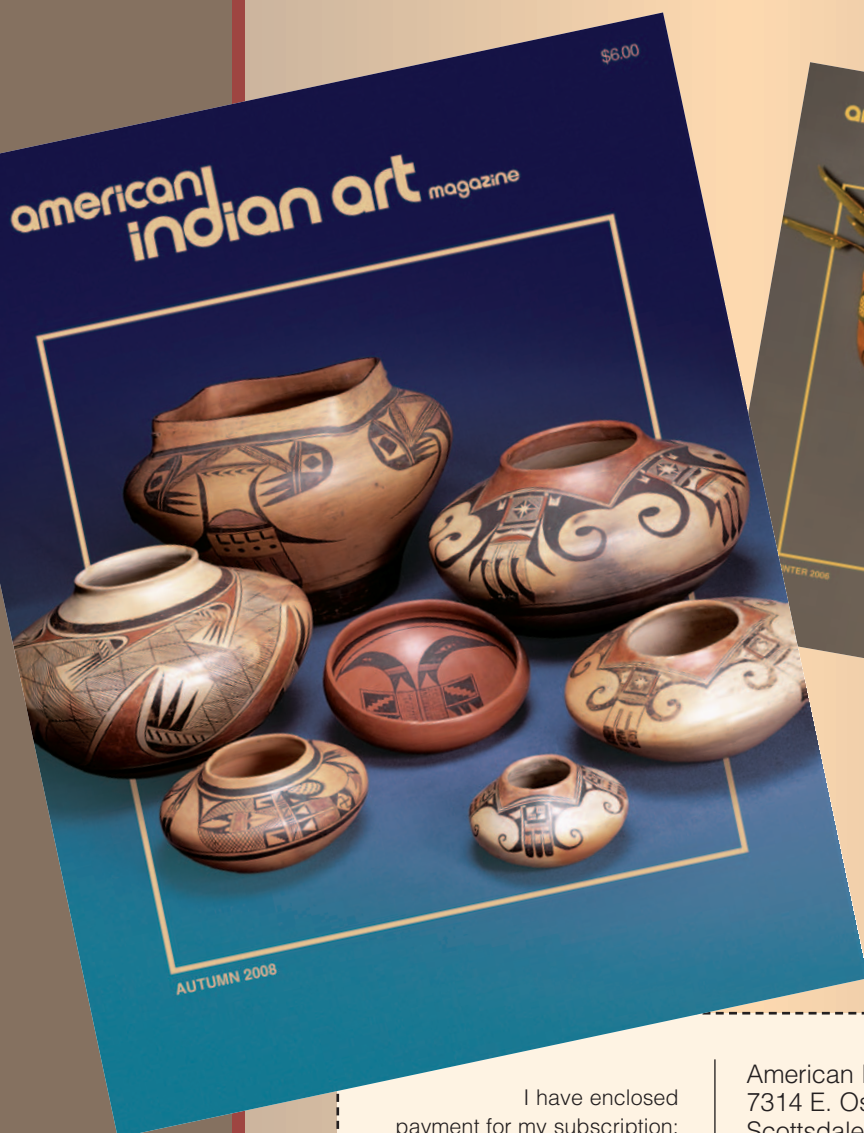


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## NATIVE IN THE NEW MEDIA

Dela Longfish (Seneca/Tuscarora/Armenian), son of the well-known artist George C. Longfish, grew up in the company of Indian painters. Now he is taking his family trade into a new arena, the burgeoning world of video gaming, where he works in the shadows of Yoda and Darth Vader.



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## 1609: THE YEAR EVERYTHING CHANGED

Celebrations this year will mark the 400th anniversary of the explorations of Samuel de Champlain and Henry Hudson. But the important event for the tribes of the “Mahican Channel” was the discovery of Europeans, and their firepower.

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## CALIBAN MEETS THE HALF MOON

Reports of Henry Hudson’s first contact with the Indians of present-day New Jersey and New York very likely influenced a classic of English theater, William Shakespeare’s *The Tempest*.



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## COMING HOME, IF ONLY FOR A VISIT

Seeking to revive tribal tradition, the Alutiiq Museum & Archaeological Repository arranged a path-breaking exhibit of ceremonial masks collected by a 19th century French anthropologist. But first, tribal leaders had to win the trust of the French museum holding the collection.

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## NATIVE PLACES: MACHU PICCHU

The Inka transformed this mountain sanctuary into the spiritual center of their universe. Their extraordinary architecture retains its power to awe and amaze.

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## IF YOU GO:

Tips on treading lightly around Machu Picchu



## ON THE COVER:

Alutiiq Mask, Kodiak Archipelago, Alaska  
Pinart Collection, 1872, 988-2-172.  
Chateau-Musee, Boulogne-sur-Mer, France.  
Photo by Will Anderson.



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Tribal sovereignty in the United States owes much to Seneca chief Cornplanter (ca. 1750-1836) and his eloquent pleas to Founding Father George Washington.



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The festival celebrates its 30th anniversary in March with more than 60 entries from 10 countries.

### 62 Every Object has a Story

A new NMAI Web site tells how many of the museum's treasures came to be in its possession.

### 63 Pulling Down the Clouds

Poems by Contemporary Native Writers

*In the Absence of Gourds* by Ron Welburn (Gingaskin/Assateague/Cherokee/African American)

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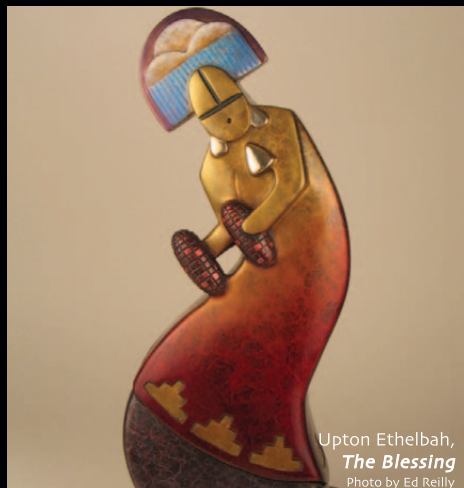


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Upton Ethelbah,  
*The Blessing*  
Photo by Ed Reilly



Maria Samora  
Photo by Carol Franco



Michael Kanteena

### JUST SOME OF OUR MUST-SEE ARTISTS

#### SCULPTURE

Upton Ethelbah  
-2009 MIAC Living Treasure  
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Vincent Kaydahzinne  
Adrian Wall

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Nocona Burgess  
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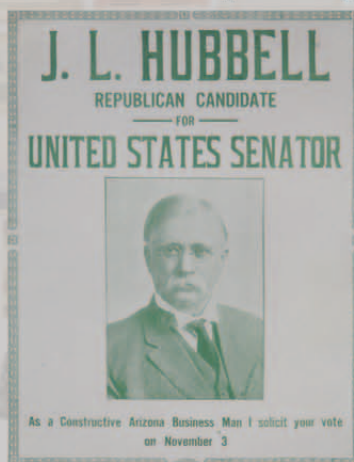
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# Working to Make a Difference

As with our living Earth each spring, our National Museum of the American Indian reemerges again in this new season of life, with new connections and new potential.

A new presidential administration has been inaugurated, and the country's capital is energized with activity, exploring new directions and hosting deep discussions on many issues confronting humanity.

Situated as we are on the National Mall in Washington, D.C., adjacent to the U.S. Capitol, we are honored and obliged to greet and host many visitors, including official delegations from tribal nations and nation-states throughout the Western Hemisphere.

In this way, our museum serves as a cultural embassy, a Native place of intersection in a dynamic world. Given that our main house sits at the epicenter of the most politically powerful and one of the most intellectually powerful places in the country and, indeed, in the world, we are called to respond to many different occasions and situations.

In late November we hosted a luncheon with Evo Morales, President of the Republic of Bolivia. Just weeks before, the Minister of Culture of Guatemala, Jeronimo Lancerio, and his delegation also visited. These high-ranking dignitaries symbolize interesting changes for Indians in the Americas. Indigenous delegates to important meetings at the Organization of American States also stop by several times per year, tour the facilities and share their people's messages with us. As a Native institution with a hemispheric mandate, we welcome these international connections.

Of course, Native leaders, tribal presidents and chairs, governors, educators and artists from across the United States visit weekly. And from Canada, a strong delegation came in mid-November for our *Harvest of Hope* symposium, which focused on reconciliation among modern nation-states and the indigenous nations that preceded them. The list of visitors is long and includes, of course, scholars and delegations from peoples and nations and institutions of all cultures and ethnicities.

In all these visits, we strive to engage via our Native cultural expressions. Respectful interaction, truthful and gentle address, good



On Dec. 1, Kevin Gover and Marilyn Wildey, hydrologist for the Bitterroot National Forest, decorate the companion tree given to NMAI from the Confederated Salish and Kootenai tribal lands near Pablo, Mont. as part of the Capitol Christmas Tree 2008 celebration.

listening and the clearing of obstructions to good communication are the keys to our approach. Ideological or political polemics and antagonisms are best bundled and put aside as we celebrate the beauty, intelligence and learning arising from the existence of our peoples and cultures upon these lands from time immemorial.

I welcome this role for our institution in the company of our dedicated staff, which has now formalized our research and extension services for Latin America through the leadership of Drs. Jose Barreiro and Ramiro Matos. In recent months, this creative team has generated several important Latin American projects, including our major new exhibit-in-progress, tentatively entitled *The Great Inka Road*. As well, with the support of our Community Services staff, a long-term collaborative project near Cusco, Peru, the Pisac Community Museum, is set to open this spring. The Quechua community of Pisac is in the Sacred Valley of the Inka, deep in the heart of Andean culture. In this partnership, we can

anticipate a variety of good programs that will expand the depth and range of our museum's offerings.

A new era is rising for the representation of Native nations' cultures and historical realities. It is very exciting, and we hope that you and all of our members, readers and visitors will engage and be motivated by this wonderful opportunity. At our Museum, we are fielding many interesting projects emerging from creative workshops in public programs — exhibits, research, symposia, publications, performance arts and other forms. A new collaborative exhibit, *American Indians on Stamps*, is now found on the National Postal Museum Web site as well as our own. As the list of projects and activities grows, our opportunity to advance knowledge and educate the public about Native peoples also grows. We invite everyone to participate in this exciting journey by becoming a member of the National Museum of the American Indian. ✱

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





*The Tin Man.* Longfish created this character from talking with friends about stories that had great characters and imaginative environments. He wanted to stay away from a sci-fi look and give him an older, crafted feel. Also, he feels it is important for the character's story to be reflected in the design; hence, his breastplate and fingers have heart designs.

# LONG

DELA





# NATIVE IN THE NEW MEDIA SHAPES THE GAMER'S WORLD

BY ANYA MONTIEL

DELA LONGFISH (Seneca/Tuscarora/Armenian) is an artist who must keep his work hidden from the public. He cannot bring friends or family to his job in the Presidio district of San Francisco without having them sign confidentiality agreements. The reason becomes obvious when you enter the hallways of his workplace, flanked by stormtroopers and Darth Vader from the *Star Wars* films.

# FISH »»





*Café sketches.* Longfish completed these drawings while drinking coffee in a bookstore. They are similar to ones he did in art school. As he says, "I still enjoy the feel of pen on paper."



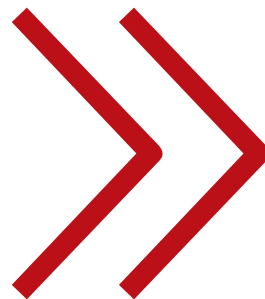


Longfish is a concept artist for LucasArts, the entertainment software company founded by filmmaker George Lucas. Competing companies and passionate fans would have a consuming interest in seeing his behind-the-scenes sketches and drawings.

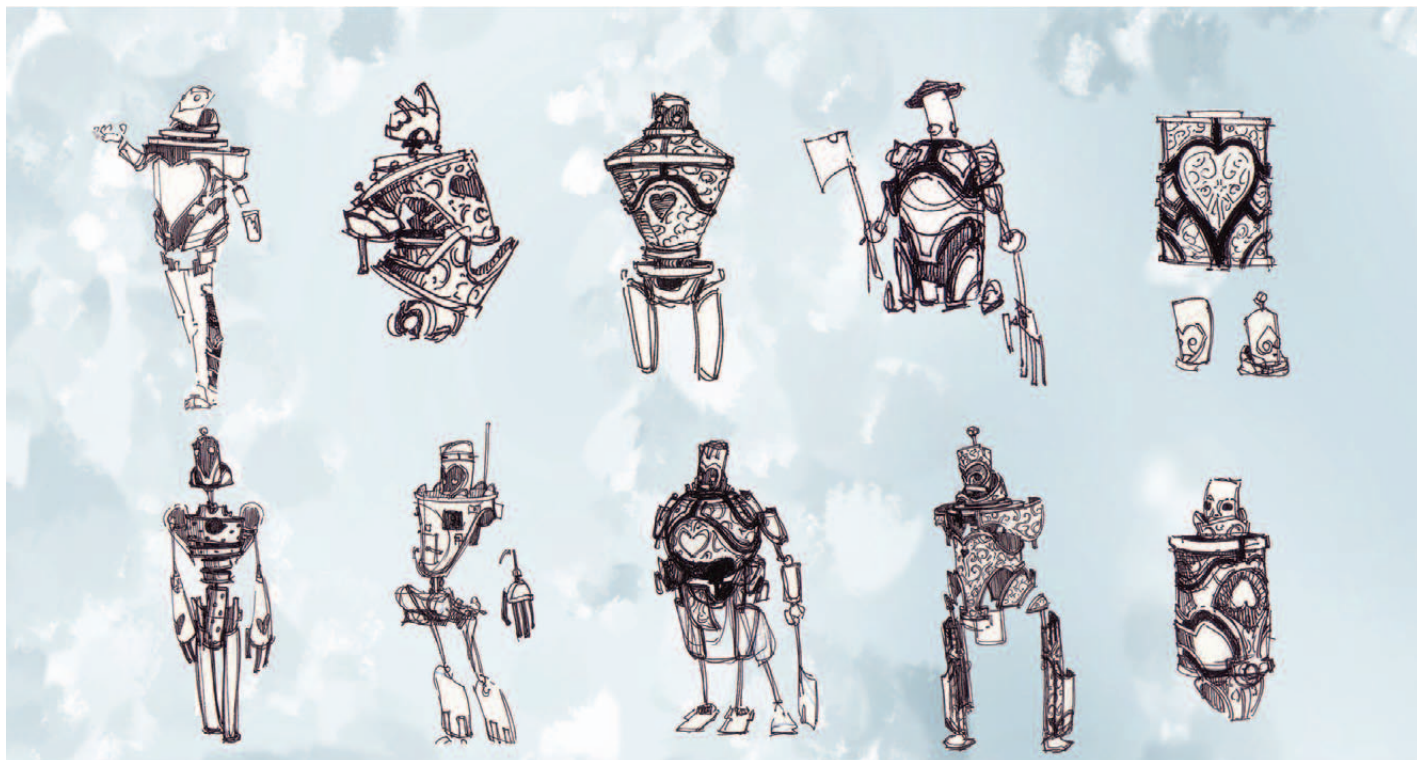
Longfish's family roots run deep in Native art, but he has found a career in new media, the burgeoning world of video gaming that is a major new cultural phenomenon. Almost invisible to an older generation, video games consume hours of the lives of those under 40 (the average age of a gamer is 35) and provide an electronic canvas for hundreds of rising artists. Universities now offer degrees in concept art and digital animation to students hoping to break into the field. According to the Entertainment Software Association, gaming sales in the United States reached \$9.5 billion in 2007, more than triple the sales for 2006.

LucasArts has been a trailblazer in the field. Since 1982, the company has developed and released video games for personal computers and game consoles. Many of the games enhance Lucasfilm productions such as *Star Wars: The Clone Wars* and *LEGO Indiana Jones* (which places LEGO characters into scenes from the Indiana Jones movies). Working with sister company Industrial Light & Magic, the games synthesize storytelling with advanced technology and user enjoyment.

As a concept artist, Longfish is involved with visual development or, as he explains, "working on a given vision of a fictional new world – its characters, landscapes and props." A concept artist aims to create places and people that don't exist but feel as if they could. Characters and environments have to include design elements specific to the play mechanic of the game. The environment of a video game is any space that one or more characters can enter and interact with, whether it is an exterior forest scene or the interior of a building. Props, such as weapons, tools and vehicles, are objects a character needs for his role. These elements work together in a polished interactive product.







*Tin Man Ideation Sketches.* These small sketches are the first steps in the process of developing the concept of the Tin Man character from the Wizard of Oz.

PHOTO BY ANYA MONTIEL



Concept artist Dela Longfish in front of the Yoda Fountain at LucasArts in San Francisco, California.



*Kappa*, a painted creature in the grass. Kappas are semi-amphibious, curious creatures from Japanese mythology. They wear a bowl of water on their heads; if it spills, they lose their supernatural powers. Longfish worked on this piece from a written description and made the bowl resemble a crown, giving an air of nobility.

**W**hen beginning a new concept design, Longfish speaks with the art director, game designer and project leader for background on its purpose. He asks, for example, if a character is tall or short, devious or sympathetic. Then he starts making small sketches, called ideation. He completes multiple sketches for any one character or environment, beginning with the basics before exploring more fantastic directions. Any work drawn on paper he scans into the computer and then paints using a Wacom tablet and Photoshop.

Before any designs are approved, Longfish shows his work to the art director for direction and feedback. Time is an issue. “The deadlines for the projects vary and drive the amount of time I can spend on any given task,” he says. At most, he has about three days to complete an assignment.

While Longfish was not a gamer as a child, he always knew that he wanted to be an artist. He credits his parents for artistic support. His father is renowned artist George C. Longfish (Seneca/Tuscarora). His mother, Marcia Kasabach, taught art. His father also taught Native American art at the University of California at Davis for 30 years and for 24 years directed the C.N. Gorman Museum on campus.

On weekends his father brought him and his brother Austin to gallery openings. He grew up seeing Native art and meeting artists such as Frank LaPenä (Wintun) and Brian Tripp (Karuk). His father did not teach him

how to paint, but Longfish remembers watching his dad work on paintings in his studio. As night approached, Longfish would fall asleep at the foot of a ten-foot canvas as his father painted above him.

Even without training, young Longfish would sketch and draw constantly. After high school, he received an associate’s degree in illustration from the Art Institute of Seattle. While living in Washington state, he worked at Humongous Entertainment, completing ink and paint work for children’s games like *Pajama Sam* and *Freddie Fish*. Returning to California, he enrolled in the BFA illustration/animation program at San Jose State University. Here Longfish fell in love with concept design and visual storytelling. He worked briefly at Sony Computer Entertainment America as a concept artist before moving on to LucasArts. He has been with the company for almost three years now.

There are many benefits to working at LucasArts. The company brings brilliant artists together on projects. Longfish feels fortunate to be a member of a “team that supports collaborative and creative ideas.... It is not just about one person but the collective efforts of the team that makes great products.” Moreover, where else can you buy a light saber in the company store? ✨

Anya Montiel (Tohono O’odham/Mexican) is a cultural arts specialist at the National Museum of the American Indian (NMAI). She was a student of George Longfish at the University of California at Davis. She has known Dela Longfish since 1996.





Dela's father, artist George C. Longfish, created this mask in honor of Dela's birth. Although he is primarily known as a painter, George created series of masks in the 1970s and 1980s. Many of them had humorous touches and playful titles. This mask uses Iroquois designs and items associated with babies such as plastic rattles, baby bottle nipples and a pacifier. The title is also a play on words of their surname, Longfish.

*Big Fish's Baby Mask* (1981) by George C. Longfish (Seneca/Tuscarora, b. 1942). Mixed media. 28 x 31 x 72.1 cm. Transferred from the Indian Arts and Crafts Board Collection, Department of the Interior. Collection of the National Museum of the American Indian, 26/1486.







PHOTO COURTESY OF TOM AND JANE PETRIE COLLECTION / DENVER ART MUSEUM

# 1609

## The Year Every





Although this circa 1838 painting is widely known as “The Landing of Henry Hudson at Verplanck”, the artist Robert Walter Weir (1803-1889) changed the scene when he learned that Hudson had in fact not made landfall at that point of the river. He takes the viewpoint of a tribal chief of the lower river valley sending out canoes to trade with and reconnoitre the *Half Moon*. Weir was professor of drawing at West Point for 42 years, where his students ranged from Ulysses S. Grant to James McNeill Whistler. He captures the wary relations of this phase of Hudson’s passage, which later erupted in fighting between the *Half Moon* crew and Indians probably of the Esopus or Wappinger tribes.

For the Algonquin-speaking tribes of the “Mahican Channel,” 1609 was a watershed year and, from a short-sighted perspective, a very good one. Mainstream culture is celebrating it as a year of “discoveries.” Henry Hudson sailed his ship the *Half Moon* up the river that now bears his name, and Samuel de Champlain, not waiting for posterity, put his own name on the large lake farther north. But for many American Indians of the region, the important discovery of that year was the superior firepower of the Europeans. At first threatened by it, they knew they all must quickly learn to adopt the new weapons for their own benefit.

Champlain and Hudson might not have known about each other’s plans, but from the strategic perspective of the Indian nations, they presented a single challenge. They appeared at either end of a well-established trade and transportation corridor that Francis Jennings has aptly named “the Mahican Channel.” Although Lake Champlain feeds into the St. Lawrence watershed and thence to Atlantic Canada, only a short portage separates it from the headwaters of the Hudson. In 1609, the lake’s southern reaches lay within the northern boundaries of the territory of the Algonquin-speaking Mahicans, who then dominated the northern Hudson Valley. The Mahicans must have known of Champlain’s adventure, and it certainly explains their very friendly reception of Hudson.



# thing Changed





# The French Mistake?

For Champlain, the expedition to the lake he named for himself was an afterthought to a year spent establishing the French settlement at Quebec. In early summer, his Native allies, primarily Algonquin speakers, asked him to join a preemptive raid against their Iroquoian enemies. Significantly, at the council preceding this invitation, they asked him to demonstrate his arquebus (an early portable gun supported on a tripod or forked rest). Champlain eagerly joined the raid, lured by the account of a large lake unvisited by





# His allies

parted ranks to reveal Champlain in full armor and gestured for him to fire his arquebus. His first shot killed two Mohawk chiefs and wounded a third. Two other French arquebusiers opened fire from the flanks and completed the rout.

Samuel de Champlain himself drew this picture of the July 30, 1609, battle between his Huron and Algonquin allies and an Iroquois raiding party and published it in 1613 in the second volume of his *Voyages*. It's perhaps significant that the compositional center of the drawing is the firelock of his arquebus.

Europeans. At the end of July, his war party encountered the Iroquois, possibly near where Fort Ticonderoga later stood. His allies parted ranks to reveal Champlain in full armor and gestured for him to fire his arquebus. His first shot killed two Mohawk chiefs and wounded a third. Two other French arquebusiers opened fire from the flanks and completed the rout.

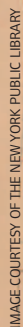
This was a tremendous victory for the Algonquins. Champlain noted that they canoed the 120-mile return journey in two days, paddling hard to tell the news. For the French, the intervention confirmed the antagonism of the

Haudenosaunee Confederation, the Iroquois League of Five Nations that dominated what is now upstate New York and western Pennsylvania. The consequences were tremendous.

Some historians have called it a blunder; in future years the Iroquois sided with the British against the French. But Champlain's biographer Samuel Eliot Morison argues that it was shrewdly calculated to seal an alliance necessary to the survival of Quebec and the fur trade. Even Morison, however, overlooks the impact the incident could have had in the broader Native world.









# Ripples on the Hudson



**H**udson had just made landfall on North America, off the coast of Maine, when Champlain was introducing the Mohawks to the arquebus. It would be another six weeks before the *Half Moon* began its sail up the Hudson River. News of Champlain's intervention had plenty of time to spread. The Mahicans in particular would have had a lively interest in a defeat inflicted at their own borders on their enemies, the Mohawks. Although Hudson and his crew had no way of knowing these events as they sailed up the river, they noticed a dramatic change in their previously mixed reception as soon as they entered Mahican territory.

Their first experiences at the mouth of what is now New York harbor had been decidedly uneven. Their first contact, apparently in New Jersey, near Sandy Hook at the foot of the Navesink hills, had been highly positive. According to a Lenni Lenape oral tradition, garbled somewhat in transcription by the Moravian missionary John Heckewelder and his editors, the Lenape thought the ship and its lace-bedecked captain were emissaries of the Great Manitou and greeted him with religious ceremonies. But any notions of the crew's divinity were short-lived. A war canoe, apparently from another tribe, attacked the ship's boat within two days. As the *Half Moon* entered the river proper, the crew viewed the multitude of trading canoes with deep suspicion.

This distrust evaporated when the ship passed an outcropping of the Catskills on September 16 and encountered its first Mahican band. Wrote Hudson's normally ill-tempered

first mate Robert Juet, "There we found very loving people." The local elder invited Hudson himself to a feast of pigeon and fat dog and apparently accompanied the ship as it bore north. Its arrival at the main Mahican campfire south of present-day Albany occasioned feasting and speech-making, which lasted days as the ship's boat explored the upper river and found it no longer navigable.

The Mahicans had a purpose in the partying. In addition to tobacco, they presented Hudson with what Juet called "stropes of beades." These "wampum straps" were traditional means of recording treaties and clearly signaled a diplomatic overture, although Hudson might not have grasped it. Many of the tribesmen also brought beaver and otter skins to trade, showing a certain familiarity with the European market. When Hudson headed downriver, his hosts made a final effort to communicate. At the place "where we first found loving people," wrote Juet, the old man who had lain aboard the ship came up with "another old man ... which brought more stropes of beades, and gave them to our Master, and shewed him all the Countrey there about, as though it were at his command."



This 1614 "figurative map" attributed to the Dutch explorer Adriaen Block is the first to use the name Nieu Nederlandt. The portion showing the Hudson River, here called the Mauritius, might have been based on Hudson's own chart. The lack of communication with French explorers shows up in the curious placement of Lake Champlain in present-day Maine instead of north of the Hudson River. Natives knew the travel and trade corridor well. The map is also the first to use tribal names for the region, many close to their present form. (The Maqvaas are the Mohawks.)



# The Covenant Chain

Lead and gunpowder became standard diplomatic gifts. European weaponry gave the Mahicans a temporary ascendancy in the region, establishing a trade monopoly.

Hudson left without giving the two old men what they wanted. But their intentions can be deduced from the Mahican oral tradition about the return of Dutch traders a year or two later. The Dutch built a fort near the Mahican main campfire and began developing a lucrative fur trade. A single ship took 2,500 pelts to Amsterdam in 1614. In 1700, the chief Soquans insisted that the Mahicans had protected the Dutch with “a strict alliance and a Covenant Chain, which has been kept inviolable ever since.” The Mahican old men clearly sought, and later obtained, an alliance with the European visitors.

This alliance not only installed a thriving trade; it gave the Mahicans access to the firepower that Champlain had demonstrated against the Mohawks. Kiliaen van Rensselaer’s trading outpost at Beverwijck, not subject to Dutch West Indies Company regulation, became a major supplier of firearms to the Mahicans. Lead and gunpowder became standard diplomatic gifts. European weaponry gave the Mahicans a temporary ascendancy in the region, establishing a trade monopoly. The example might not have been lost elsewhere. In New England in 1621, Massasoit of the Wampanoag turned to the new arrivals at Plymouth, with their ostentatious weaponry, for a mutual defense treaty against his own enemies.

But the Mahican moment didn’t last. Other tribes had also discovered the power of European weaponry. The Mohawks, who had experienced the receiving end, aggressively sought access to the Dutch trade and Dutch guns. As they mastered the new weapons, they turned on the Mahicans and drove them from the Hudson Valley. Within a generation, trade, consumption and diplomatic patterns had all been irrevocably altered, the result of the Native discovery of the Europeans. ✱

James Ring Adams is a senior historian in the Research Unit of the National Museum of the American Indian. He has a Ph.D. from Cornell University and was previously Associate Editor of *Indian Country Today*.



© FOLGER SHAKESPEARE LIBRARY

The fatal swallow: This illustration from an 1857 edition of Shakespeare’s works shows Caliban taking his first taste of alcohol, provided by the drunken rascals Stephano and Trinculo. Caliban is portrayed in quasi-Native attire although in the text he wears a full-length gabardine.



# Caliban Meets the *Half Moon*: Tribal Traditions and Shakespeare's *Tempest*

BY JAMES RING ADAMS

William Shakespeare's *The Tempest*, one of the great monuments of the English stage, owes much of its inspiration to the momentous voyages of 1609.

The comedy of shipwreck and redemption on a deserted island echoes the wreck of the *Sea Venture*, flagship of a fleet bound for the struggling English colony in Virginia. Although the ship was lost near Bermuda during a late June hurricane, all hands miraculously made it to the island and lived there for nearly a year. It's widely agreed that a vivid account by William Strachey, one of the survivors, gave Shakespeare his story and even some of his language.

But there are aspects to the play, little noticed heretofore, that more likely drew on the simultaneous voyage of Henry Hudson. Much of the comedy, and pathos, of *The Tempest* deals with the naïve first contact between Caliban, a character with American Indian overtones, and European rascals. But the castaways on Bermuda encountered no Natives, and Powhatan's tribesmen in Virginia were by then thoroughly skeptical of the English. Caliban's experience, however, closely parallels Native oral traditions about the arrival of Hudson and his crew.

Two features stand out. Caliban mistakes the castaways Stephano and Trinculo for divinities, and from them he learns about alcohol. Stephano, called a "drunken butler" in the list of roles, escaped the wreck floating on a butt of wine; when he encounters the prostrate Caliban, he shares his bottle with the native. (Stephano hopes to make his fortune by exhibiting "the monster" back home, as the early English voyagers were wont to do with kidnapped American Natives.) Caliban responds, "That's a brave god and bears celestial liquor. I will kneel to him."

At the end, however, Caliban is thoroughly disillusioned, "What a thrice-double ass was I to take this drunkard for a god and worship this dull fool!" he exclaims, in sentiments shared by Indians soon after Contact.

The same themes dominate an interesting but garbled version of Native accounts of Hudson's arrival, preserved two centuries later by the Moravian missionary John Heckewelder. When

the coastal tribesmen see a "great house" on the water, they conclude Manitou or his emissary is paying a visit. The visitors produce a cup with a strange-smelling liquid and offer it to the Indians. The chiefs sniff it but refuse to drink. They pass it around the circle until it is about to be returned "to the red clothed Mannitto," when one of their great warriors jumps up and harangues the crowd about the impropriety of returning the cup untasted. He offers to make the great sacrifice, drains the cup and falls down in a stupor. As the crowd bemoans his fate, he revives and declares "that he has enjoyed the most delicious sensations." All then drink to intoxication.

In addition to its sorry legacy, this story is clearly an unreliable mishmash. It conflates accounts from different tribes, the Lenape and Mahican, who saw Hudson in very different lights. But two separate events at the core of this story are documented in the surviving log from Hudson's ship, the *Half Moon*. Hudson's first mate, Robert Juet, confirms that at first landfall among the Navesink Lenape in what is now New Jersey, elders presented Hudson with tobacco, a religious offering, in front of a large, friendly crowd.

The incident with alcohol came two weeks later up the river at the main Mahican campfire south of present-day Albany. Juet said the crew decided to test the intentions of the Mahicans by getting their elders drunk, causing one to pass out.

It's entirely likely that Shakespeare heard these stories, garbled as missionary John Heckewelder later did, when a new play was taking shape in his mind. Hudson's crew returned to Dartmouth, England, in November 1609. Strachey's account of the Bermuda shipwreck didn't reach England until the middle of 1610. Shakespeare worked on *The Tempest* over the following year.

Scholars ever since have pored over the wide range of sources on which Shakespeare drew, while neglecting the voyage of the *Half Moon*. Yet the first contacts along Hudson's river very plausibly also entered the Bard's oceanic imagination, wherein nothing "doth fade, / but doth suffer a sea-change/ into something rich and strange."

The visitors produce a cup with a strange-smelling liquid and offer it to the Indians. The chiefs sniff it but refuse to drink. They pass it around the circle until it is about to be returned "to the red clothed Mannitto," when one of their great warriors jumps up and harangues the crowd about the impropriety of returning the cup untasted.



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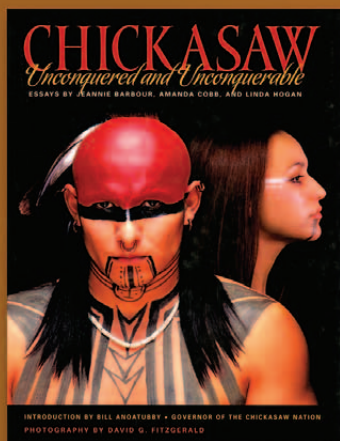
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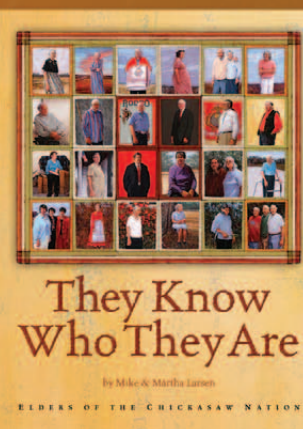
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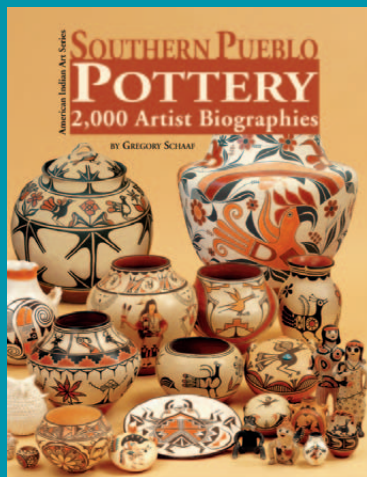


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# COMING HOME

## ALUTIIQ MASKS RETURN TO KODIAK

BY AMY STEFFIAN AND SVEN HAAKANSON JR.



Alutiiq Mask, Kodiak Archipelago,  
Alaska Pinart Collection, 1872, 988-2-172  
Château-Musée, Boulogne-sur-Mer,  
France.



What do a 19-year-old Frenchman, a medieval castle, and Alaska's Alutiiq people have in common? Plenty. That's what viewers of the *G̃iinaquq: Like A Face* exhibition learned this summer as they studied ancestral Alutiiq masks. Stored in France for over a century, a selection of the masks returned to Alaska for display. Brought home by the Alutiiq Museum & Archaeological Repository, the masks are part of a remarkable ethnographic collection, and they are inspiring Alutiiqs to recapture their heritage.





# ALUTIIQ MASKS



The Alutiiq Museum relies on its substantial assemblages of archaeological material to build traveling exhibits and draws artists from the Kodiak community to act as instructors. Yet the early and profoundly disruptive influences of Western colonization so impacted Alutiiq arts that only fragments of carving, sewing, beading, and graphic arts traditions remain. The museum's programs are enormously popular, yet the locally available cultural resources needed to support them are limited. This conundrum has led the museum's executive director, Sven Haakanson, Jr., on an international search for ancestral objects and the information they hold.





## ALPHONSE PINART

### A COLLECTOR OF ALUTIIQ MASKS

The story of this collection, and the *Giinaquq* exhibition that brought it to light, begins in 1871, when French scholar Alphonse Pinart left the comfort of his family home near Boulogne-sur-Mer to study Native Alaskan languages. Trained in linguistics, Pinart believed that Alaskan Natives were related to the indigenous societies of Siberia and set out to find data to support his theory.

Backed by his family's fortune, Pinart spent 13 months traveling in coastal Alaska, visiting communities, documenting Native languages, collecting objects and even taking photographs. In the fall of 1871, he journeyed by skin boat along the Alaska Peninsula, making his way north and eventually crossing the treacherous Shelikof Strait to the Kodiak archipelago. For the next six months, he explored Kodiak villages, traveling by qayaq with Native people and visiting remote communities where he witnessed some of the last traditional hunting festivals.

In April of 1872 Pinart left Kodiak, heading south for San Francisco and eventually France. He took a collection of roughly 300 Alaskan objects, most of them from Kodiak, and most related to the spiritual traditions of the Alutiiq people. They included more than 80 Alutiiq ceremonial masks. In France, Pinart donated the bulk of his collections to the municipal museum in Boulogne-sur-Mer, the regional center near his home of Marquise. Today, this museum is known as the Chateau-Musee for its home in a moat-encircled castle built in the 13th century by Philippe Hurepel, the son of French King Philippe Auguste.

For more than a century, the French cared for the collection, shepherding it through two world wars and the near total destruction of Boulogne. Anthropologists knew of the collection, but Alutiiqs did not. Pinart and his visit to Kodiak had faded from living memory. In May 2008, Kodiak Alutiiq had the opportunity to experience this remarkable collection once again, thanks to the efforts of their tribal museum.





# ALUTIIQ MASKS

“

SUBJUGATED BY RUSSIAN TRADERS, CONVERTED TO CHRISTIANITY AND MARGINALIZED BY AMERICAN SOCIETY FOR THEIR UNIQUE CULTURE, ALUTIIQ SUPPRESSED THEIR ANCESTRAL WAYS, PARTICULARLY THOSE TIED TO SPIRITUALITY.

”

## CONNECTING WITH COLLECTIONS

High school student Tamara Swenson leans over a block of fragrant spruce. Thin shavings of the softwood curl beneath the pressure of her hands and the sharp chisel they guide. Her work reveals the features of a face – the curve of a cheek, a heavy brow, deep-set eyes, a whistling mouth. Swenson is shaping an Alutiiq mask.

She was one of 12 Alaskan students selected to participate in Future Masters – a 10-day workshop sponsored by the First Alaskans Institute during the exhibition’s Kodiak debut. Working with Alutiiq carvers Perry Eaton and Coral Chernoff, themselves students of the Pinart collection, each teen created a full-size dance mask and wrote an original song for their carving.

Swenson’s mask carving echoes ancient traditions of her ancestors, Kodiak’s Alutiiq people, but her opportunity to study and replicate this art form is novel. Subjugated by Russian traders, converted to Christianity and marginalized by American society for their unique culture, Alutiiq suppressed their ancestral ways, particularly those tied to spirituality. Masks were some of the most spiritually powerful objects in their world, and until recently they have not been talked about on Kodiak. This situation has changed, however, with the Alutiiq Museum’s efforts to bring cultural knowledge back to its community.

In recent years, the Alutiiq Museum worked to reintroduce Alutiiq arts to the Kodiak region – a set of remote Alaskan communities scattered across a mountainous wilderness roughly the size of Connecticut. Each spring the museum tours an Alutiiq artist around the archipelago, hosting a series of intensive workshops at area schools. Through the Traveling Traditions program, students bend wood into



boxes, stitch fish skin pouches or carve masks for an entire week – learning the arts of their ancestors through hands-on study. At the center of each workshop is a traveling exhibit – a set of cases prepared from the museum’s collections to provide insight and inspiration.

“There is nothing like seeing the real artifact,” explains the museum’s executive director, Sven Haakanson, Jr. “Objects are powerful. It’s one thing to show students a picture of a bowl carved by their ancestors. It’s another to show them the bowl. When they see the tool marks, observe the proportions and consider the skill that went into making the object without metal tools, they gain a sense of respect for the craftsman, and for themselves. There is an instant connection.”

The Alutiiq Museum relies on its substantial assemblages of archaeological material to build traveling exhibits and draws artists from the Kodiak community to act as instructors. Yet the early and profoundly disruptive influences of Western colonization so impacted Alutiiq arts that only fragments of carving, sewing, beading and graphic arts traditions remain. The museum’s programs are enormously popular, yet the locally available cultural resources needed to support them are limited. This conundrum has led Haakanson on an international search for ancestral objects and the information they hold.

“European peoples came to Kodiak to





PHOTOS BY SVEN HAAKANSON

harvest resources, and many of them took Alutiiq objects home. Just like we buy souvenirs when we travel, early traders collected everything from clothing to tools, household goods, religious objects and even boats. For Alutiiqs this material is an unimaginable gift," says Haakanson.

"Knowledge of many Alutiiq objects isn't living in our communities, but it is stored in the objects our ancestors made. We just have to find that knowledge and reawaken it."

Haakanson's passion for studying collections and reawakening cultural knowledge grew exponentially this past summer when he fulfilled his long-held dream of bringing home Pinart's remarkable collection of 19th-century Alutiiq masks.

Haakanson, himself a carver, recognized the value of Pinart's collections to his people. It took many trips to France and five years of

FACING PAGE: High school student Tamara Swenson leans over a block of fragrant spruce. Thin shavings of the softwood curl beneath the pressure of her hands and the sharp chisel they guide. Her work reveals the features of a face – the curve of a cheek, a heavy brow, deep-set eyes, a whistling mouth. Swenson is shaping an Alutiiq mask. ABOVE: Swenson holds the finished mask she carved during the masters workshop in Kodiak, Alaska.

negotiations to complete a loan agreement with the Chateau-Musee for a portion of the collection to travel to Alaska for display. Misunderstanding of repatriation laws – laws intended to reunite Native people with ancestral objects – created hesitancy on the part of the French. Frustrated with delays, Haakanson raised funds to take nine Alutiiq artists to France to see the collection. Three days in Boulogne thawed relations substantially. French politicians witnessed the great emotion the masks evoked in Alutiiqs, and the Alutiiqs better understood the care the French people were providing their ancestors' objects. Both recognized a mutually beneficial interest in interpreting the collection. While sharing a





# ALUTIIQ MASKS

*Lurtusqaq* "Wide face" and *Angun* "Old Man" (small one). Alutiiq Mask, Kodiak Archipelago, Alaska Pinart Collection, 1872, 988-2-160, 988-2-168 Château-Musée, Boulogne-sur-Mer, France.



PHOTO BY SVEN HAAKANSON

meal, French officials agreed to the loan.

In a brief year, Haakanson and his board and staff in Kodiak raised funding for the exhibition, designed every aspect of the project with a team of community advisors, and implemented their ambitious plan – including an exhibition guide, opening events, educational programs and an academic catalog of the entire Pinart mask collection.

On an uncharacteristically sunny May morning in Kodiak, Alutiiq dancers welcomed the public to the exhibition opening. Visitors were treated to an Alutiiq interpreta-

tion of the objects. The masks were displayed not as examples of indigenous art, as so often in the past, but as participants in an Alutiiq ceremony. In a small, softly lit gallery painted green for the Alutiiq spiritual world, masks lined the wall, facing a full-size model of a ceremonial house, hand hewn from cedar and spruce. Hunting gear hung from the ceiling. A bird-shaped feast bowl glistening with seal oil graced the center of the room. Visitors themselves felt like participants in the ceremony, and many experienced a sense of transformation.

"I felt like I was with my ancestors," one woman wrote in the museum's guest book.

Note: An electronic exhibition on the Future Masters workshop – with photos of all the students and their creations – is available on the exhibits page of the Alutiiq Museum Web site at [www.alutiiqmuseum.org](http://www.alutiiqmuseum.org). ❁

Sven D. Haakanson (Old Harbor Alutiiq), Ph.D., is executive director of the Alutiiq Museum & Archaeological Repository in Kodiak, Alaska. His doctoral degree is from Harvard University.

Amy F. Steffian is deputy director of the Alutiiq Museum & Archaeological Repository. She holds a masters degree from the University of Michigan.



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# MACHU PICCHU

THE MAGNIFICENT LEGACY OF THE INKA

Machu Picchu, the most famous archaeological site in Peru, was once the residential retreat of the Inka ruler Pachacutec, the ninth in the royal dynasty, who was known as the “transformer of the universe.”

The Inkas were indeed transformers, whose concept of creation was in fact an ordering of the universe out of chaos. In just over one century they integrated the Andean world in ways that remain unique.

BY RAMIRO MATOS AND JOSE BARREIRO







This panoramic view shows three different levels of the Machu Picchu site: in the foreground, ruins of residences; a pyramidal terraced hill upon which the Intihuatana sits overlooks the residences; the sacred mountain of Wayna Picchu looms in the background. FACING PAGE, LEFT: A child wearing a modern version of the traditional Quechua poncho and hat. FACING PAGE, RIGHT: A Quechua porter in Cusco carrying large bundle.





AT THE HEIGHT OF ITS SPLENDOR, MACHU PICCHU HAD APPROXIMATELY 500 PERMANENT INHABITANTS, ALTHOUGH AT TIMES ITS POPULATION BALLOONED TO ALMOST 1,000. THE STABLE RESIDENTS OF THE SETTLEMENT WERE MEMBERS OF THE EXTENDED ROYAL FAMILY, OR PANACA, WHO WERE ACCOMPANIED BY PERSONNEL FOR CARRYING OUT RELIGIOUS, SCIENTIFIC, MILITARY OR CIVIL SERVICES.”

Machu Picchu, located 50 miles northwest of Cusco, the capital city of the Inka Empire, was built between 1450 and 1455 at an elevation of 8,000 feet above sea level. The site has been uninhabited since 1572, when Francisco de Toledo assumed control of the Viceroyalty of Peru, quelling civil disputes between Spaniards and establishing order in colonial Cusco. In the colonial era, the local people called the site “ciudadela Piccho.” Today, this former Inka retreat has become the foremost symbol for tourism in present-day Peru.

Machu Picchu was declared a national Peruvian Historic Sanctuary in 1981. The United Nations Educational, Scientific and Cultural Organization (UNESCO) gave it the designation of a World Heritage Monument of Humanity in 1983. UNESCO is also considering world heritage status for the Royal Inka Road System or Qhapaq Nan, the Andean road network, part of which leads from Cusco to Machu Picchu. The National Museum of the American Indian (NMAI) is preparing a major exhibit on the Inka Road System.

Machu Picchu is located between the frigid *puna* (highlands) of the Peruvian sierra and the temperate rainforests of eastern Peru. The site lies amid the snow-capped Veronica and Salqantay mountains and the deep valley of Urubamba.

At the height of its splendor, Machu Picchu had approximately 500 permanent inhabitants, although at times its population ballooned to almost 1,000. The stable residents of the settle



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A sacred gate constructed with large, well-fitted stones and oriented to view Wayna Picchu.





A street performer in Cusco plays the guitar.



ANY VISITOR TO THIS MAGNIFICENT SETTLEMENT WILL NOTICE THE EXTRAORDINARY TECHNOLOGY THAT INKA ENGINEERS EMPLOYED IN BUILDING SUCH DELICATE ARCHITECTURE. THE INGENUITY OF INKA BUILDERS RESTED IN THEIR ABILITY TO COMBINE ART, TECHNOLOGY AND NATURE IN THEIR STRUCTURES."

ment were members of the extended royal family, or *panaca*, who were accompanied by personnel for carrying out religious, scientific, military or civil services. Temporary guests were brought to the settlement from different provinces throughout the Inka Empire to conduct agricultural experiments or to perform their *mita*, or labor tax, providing temporary services to the state. Archaeologists have found ceramics and utensils at Machu Picchu from various regions of the Andes.

Any visitor to this magnificent settlement will notice the extraordinary technology that Inka engineers employed in building such delicate architecture. The ingenuity of Inka builders rested in their ability to combine art, technology and nature in their structures. In some cases they used the rock as the foundation for structures. In others, they sculpted the rock to adapt to the design of the buildings without losing the environmental and cultural harmony of the landscape. The construction of Machu Picchu illustrates the Inkas' understanding of principles such as urban planning, hydraulics and conservational engineering.

The Machu Picchu settlement is comprised of three main areas; Machu Picchu ("Old Hill" in Quechua, the language of the Inka), Wayna Picchu ("Young Hill" in Quechua) and the Temple of the Moon. These three areas present an allegory of interaction between the beauty of nature and the wisdom of humankind, recreating a space for spirituality and for evocation of the past. Machu Picchu has one of the most spectacular scenic views in the Western Hemisphere. It is much more than just a physical ruin; it is a remote paradise perfectly connected with Cusco, the center of the Inka universe.

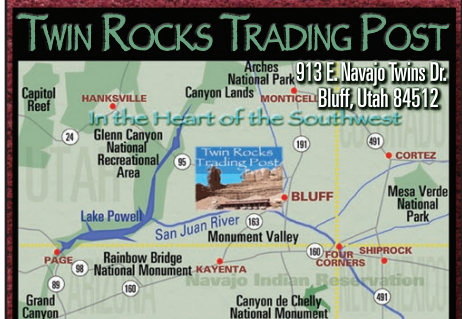
The sprawling complex of Machu Picchu consists of several main buildings, each with its own

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Remains of the residences, terraces used for gardens, pathways and kanchas (Inka patios surrounded by an enclosure wall).

meaning and purpose. The magnificent Temple of the Sun includes a curved wall called the “Torreon” and evokes Cusco’s main temple, the Ccorikancha. This structure was built into a natural rock formation and is thought to have been a solar observatory. A straight ledge carved into the structure bisects sunlight passing through the eastern window at sunrise on the winter solstice, which in the Southern Hemisphere falls on June 21. There is a natural cave known as the Royal Mausoleum located behind the Temple of the Sun, where Inka craftsmen delicately carved the interior walls and crafted steps into the stone. The complex contains several other magnificent and spiritually significant structures such as the Temple of the Three Windows, named for the three trapezoidal openings where spiritual icons were once placed, and the Royal Residency, the structure where the Inka sovereign and his family lived and whose portals led directly into the site’s sacred plaza. Other key elements of the site include the Temple of the Condor, with its effigy of a condor carved out of rock, abundant agricultural terraces, storage facilities once used to stock surplus harvests, facilities for lodging military reinforcements, and the *acclla wasi*, the dwelling for women chosen to carry out religious rites. On the northern side of the complex is the solar observatory known as the Intihuatana, which in Quechua means “the hitching post of the sun.”

The complex water distribution system is one of Machu Picchu’s most remarkable features. Several different kinds of canals were carved into rock or constructed with stones.

Wayna Picchu, the “Young Hill,” is located alongside the main structures of the Machu Picchu complex. A series of stone steps leads to the peak of the hill. At the top of Wayna Picchu, the Inka constructed an *usnu*, a sacred pyramidal structure dedicated to the cult of the sun god *Inti*. At the *usnu*, the Inka sovereign or a representative priest would pray and give offerings to *Inti*. The Sacred Rock, considered to be the mediator between the earthly and

celestial worlds, is also located atop Wayna Picchu.

There are many ways to reach Machu Picchu. The Inka nobility used the *Qhapaq nan*, or royal roads, to travel from Cusco to Antisuyu, the easternmost region of the Inka Empire where Machu Picchu is located. Modern-day tourists to the region use the popular route known as the “Inca Trail.” This path takes approximately two days to walk. It crosses through the Andean *puna*, at times reaching 14,000 feet above sea level, and reaches Machu Picchu through the site’s Main Gate at the top point of the settlement.

The sanctuary of Machu Picchu extends several miles from its structural center. It encompasses all aspects of the surrounding landscape, such as the Urubamba River, the mountains, hills and regional flora and fauna. Together these features formed the cosmological universe where the Inka ruler and his family shared their lives, their passion and also their deaths with the tutelary divinities, the *apu* and the *wamani* (mountain spirits) of Salqantay and Wilkamayu. In fulfilling the dual composition of the Andean universe, the royal house of the Inka was constructed on the left bank of the Urubamba River, the female side – *lloque*, while the right side of the riverbank, the male – *pana*, was reserved as the dwelling place for the *apu* and *wamani*. For the Andean spiritual leaders, who remain faithful to their traditions despite modern times and circumstances, Machu Picchu, according to the NMAI’s community curator and Quechua spiritual leader Nazario Turpo, is “*Machupicchuuqa, inkashispa tiananmi, payqa causashkanmi, causan-gam llaqa runapa tukurishpimpas*,” which translates to, “Machu Picchu is the seat of our Inka, who is still alive and will remain alive even when men have gone.” ❁

Ramiro Matos (Quechua) is a Peruvian archaeologist, an emeritus professor at the University of San Marcos in Lima, Peru, and a curator for Latin America at the NMAI. He, along with Jose Barreiro, assistant director of research for the NMAI, is currently curating a major exhibition for the NMAI on the Inka Road System.



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## TREADING LIGHTLY: TIPS ON VISITING MACHU PICCHU

BY LUCIA ABRAMOVICH

A visit to Machu Picchu usually starts from the nearby village of Aguas Calientes, about a 20-minute bus ride from the site. But there are many different ways of getting to Machu Picchu by foot, the most popular of which is the 20-mile “Inca Trail.” With numerous tour agencies organizing treks, the trail is used by countless hikers each day. Many agencies do not set very high standards for sustainability, neglecting even to stress the importance of picking up litter. In addition, many tours overburden their porters with huge packs of provisions for the trekking groups.

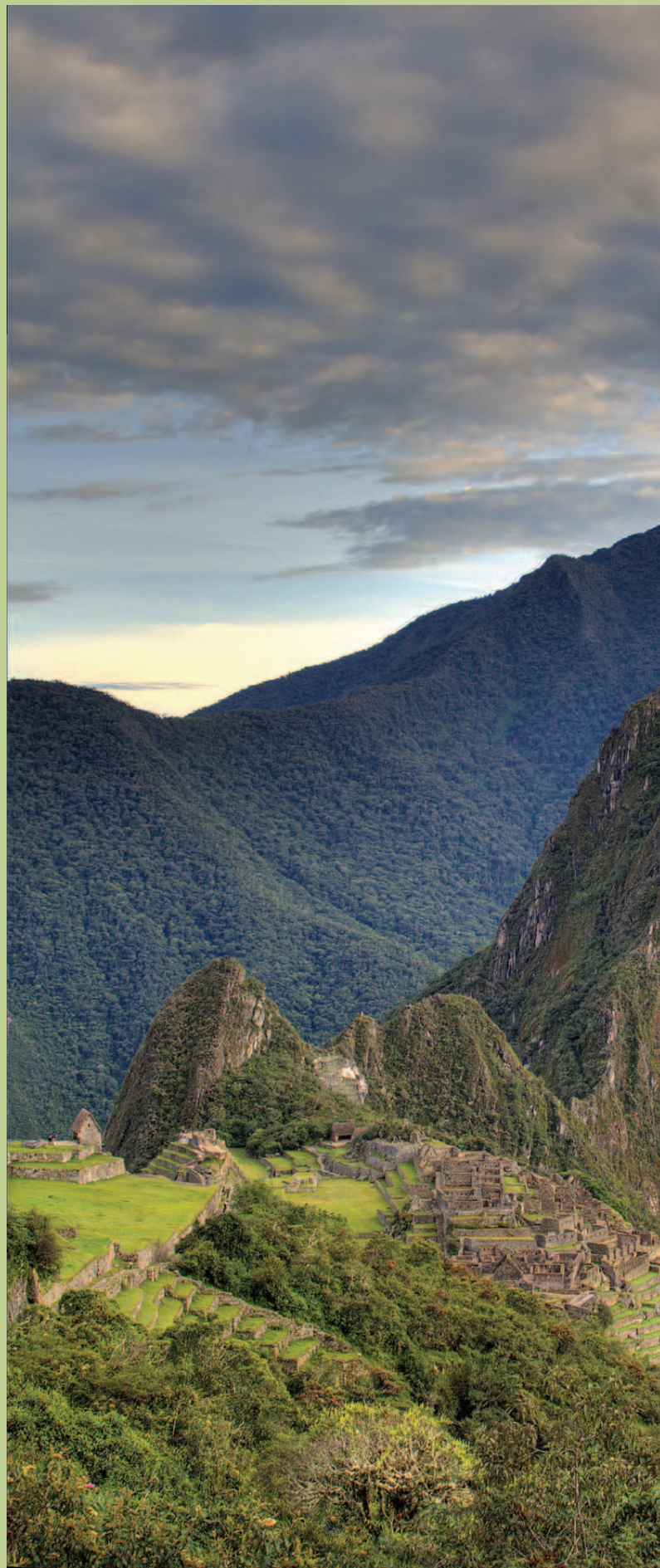
There are some companies that actively support porters’ rights, choose to trek less popular routes and insist that trekkers pick up after themselves. South American Explorers ([www.saexplorers.org](http://www.saexplorers.org)), a collective of seasoned travelers, with offices all over the continent, is a good resource for finding tour agencies that practice sustainable tourism.

Aguas Calientes is known for its extremely overpriced lodging, including the Machu Picchu Sanctuary Lodge, an extravagant hotel built a few steps from the site’s entrance. The town of Cusco – a three-hour train ride from Aguas Calientes – has some great options for travelers who want to stay away from big chain hotels. For example, the wonderful Hotel Los Ninos ([www.ninoshotel.com](http://www.ninoshotel.com)) is very affordable and runs several programs to aid local homeless children.

Onsite, avoid walking around in heavy hiking boots. The pressure of hard rubber soles can damage the ancient structures. Lightweight, soft-soled sneakers are a better option.

When visiting Machu Picchu, take a moment to consider how the Inka, who built the site more than 500 years ago, traveled to the site – and how their contemporary descendants manage to travel to this monument of their heritage in the face of the high travel, lodging and admission costs.

Lucia Abramovich is a management support and research assistant at the National Museum of the American Indian (NMAI). She is currently assisting with the development of a major NMAI exhibition about the Inka Road System.





LEFT: A reroofed wairona (resting) house, probably a way station for visitors to Wayna Picchu.  
BELOW: A view of Machu Picchu and the surrounding landscape.







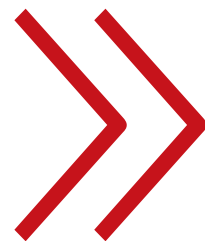


# Nation To Nation

Tribal relations with D.C. began  
with the Founding Father

“Nation-to-nation” relations between the United States and American Indian tribes, the announced cornerstone of President Barack Obama’s Indian policy, date to the genesis of the American republic. Certainly the best intentions of this policy didn’t last, falling into oblivion for much of American history (as some would argue they were meant to do). But this long tradition has had lasting consequence and a strong modern revival.

This portrait of the Seneca chief Cornplanter, Kiantwhauka, (ca. 1750–1836) was painted by Frederick Bartoli in New York City in 1796. The silver gorget and wristbands represent the type of gifts the new federal government frequently made when concluding treaties.





**Cornplanter** was famous for high oratory, a tradition for which Haudenosaunee leaders were, and continue to be, well known. A missionary who heard him speak at the 1784 Fort Stanwix treaty negotiation compared him to Cicero, “for force, eloquence and accuracy.”

**N**egotiations between chiefs of the Haudenosaunee (Iroquois) Confederacy and U.S. President George Washington, preceding the Treaty of Canandaigua in 1794, helped frame Indian relations during the establishment of the United States Constitution. At Canandaigua, the treaty – also called the George Washington Covenant – recognized Haudenosaunee sovereignty and land rights. It was the culmination of an intense, nearly decade-long dialogue with the American Founding Father, led on the Indian side by Seneca warrior-chief Cornplanter (Kiantwhauka).

At that time, Cornplanter was a principal voice for the Seneca, whose traditional territories included most of modern-day western New York and Pennsylvania to the Ohio Valley. A venerable chief, if always beset with controversy, Cornplanter was consistently charged by his people with reclaiming Haudenosaunee lands lost, in part, under his own leadership in earlier treaties.

The Haudenosaunee had held their own against the European colonies since the early 1600s. But the Six Nations of the Confederacy – Seneca, Cayuga, Tuscarora, Onondaga, Oneida and Mohawk – divided during the Revolutionary War. Some fought for the British; some for the American rebellion. Cornplanter fought against Washington’s American Army. He had seen Washington’s commanders invade his country and burn his

villages. Not for nothing, the Haudenosaunee chiefs still address President Washington as Hanondagonyes – “Town Destroyer.”

As the war between Britain and the newly created American republic ended, Indian people were left out of the 1783 Treaty of Paris. Indian wars, particularly on the Ohio frontier, raged on. Ravaged by the conflict and weakened by internal divisions, the Haudenosaunee were immediately accosted with demands for their lands from state governments, speculators and hordes of ever-appearing new settlers.

President Washington understood the hunger for land that fueled migration from Europe. He noted that colonists moved into Native peoples’ lands with little if any regard for treaty guarantees and that the frictions easily turned violent. To avoid the chaos that strained the resources of the new federal government, Washington sought more federal power to curb the free-for-all practices of the states.

On the high ground, Washington sought an honorable course for the negotiation of land purchases with Native nations. On a more pragmatic level, he understood that the new republic could not afford more wars with the Indian nations’ still formidable military power. In New York alone, the Haudenosaunee Confederacy, particularly the Seneca and the Mohawk, could mobilize more than a thousand warriors. In the Ohio Valley, Little Turtle’s alliance of Native nations proved able to defeat two American armies – includ-

ing the most disastrous rout ever suffered by the U.S. at the hands of Indian warriors, General Arthur St. Clair’s defeat on the Wabash River in November 1791.

Washington was caught in this conundrum on Indian affairs during a period when Cornplanter and other chiefs came calling, not once, but several times.

Cornplanter was famous for high oratory, a tradition for which Haudenosaunee leaders were, and continue to be, well known. A missionary who heard him speak at the 1784 Fort Stanwix treaty negotiation compared him to Cicero, “for force, eloquence and accuracy.” But oratory notwithstanding, the Treaty of Fort Stanwix – and subsequent treaties at which Cornplanter was a representative of his people’s interests – cost the Haudenosaunee most of their best lands. Many of his people harshly blamed Cornplanter – criticism that

RIGHT: *The Apotheosis of George Washington*, stipple engraving by John James Barralet, 1802. In a vision, Handsome Lake, religious leader of the Seneca and half-brother of Cornplanter, met an angel in heaven who told him that of all the white men on earth, only George Washington, because of his kind protection to the Indians after the revolution, was worthy to leave the earth for their heaven, and even he would have to live at the door but never enter to be with the Great Spirit. John James Barralet (ca.1747-1815), likely ignorant of the Handsome Lake vision, created *Apotheosis of George Washington* in 1802 with a mourning Indian at the foot of a tomb opening to allow this ascent. The Indian figure wears a feathered head piece “gustoweh” quite like the one shown in the portrait of Seneca leader Cornplanter by F. Bartoli, 1796. The elements of war have been laid down at the foot of the tomb as well.









**In 1786**, Cornplanter traveled to Philadelphia to address the U.S. Congress. He asked that the Americans “make it good with Indians.” Cornplanter extolled the antiquity of his people, the “old inhabitants of this island.” To add enticement to his request for fair treatment, Cornplanter agreed to help the republic make peace with the Ohio tribes – a major undertaking that nearly cost him his life.

apparently strengthened his resolve to convince the new republic, and its first president, to deal justly with tribal nations.

Fortuitously, his remonstrance offered an answer to Washington’s question: who, properly, should represent the new republic to Indians? Haudenosaunee speakers had long complained to the colonies, and then to the states, that their multiple positions confused important issues. They asked to be addressed with one voice. This appeal fit well with Washington’s determination to establish federal authority over the chaos of states’ sovereignty and land speculation on Indian territories.

In 1786, Cornplanter traveled to Philadelphia to address the U.S. Congress. He asked that the Americans “make it good with Indians.” Cornplanter extolled the antiquity of his people, the “old inhabitants of this island.” To add enticement to his request for fair treatment, Cornplanter agreed to help the republic make peace with the Ohio tribes – a major undertaking that nearly cost him his life.

And he impressed the public. The Tammany Society received him as a dignitary in New York. There, on May 2, 1786, he asked the Congress to ratify and live by its treaties. He convinced the government to confirm the binding nature of treaties, particularly stipulations restricting lawless settlers from encroaching on Indian lands.

In fall 1790, Cornplanter again appeared at the new seat of government in Philadelphia. Speaking directly to Washington, and addressing the president as “father,” Cornplanter repeated his request for respect of Native lands. Arguably, these admonitions

from Cornplanter reinforced Washington’s policy of honorable federal protection and a relationship via nation-to-nation treaties with the Native nations.

At Washington’s urging, Congress in 1790 enacted the first Indian Non-Intercourse Act, which forbade anyone other than federal government representatives to negotiate a purchase of Indian lands. Washington had indeed moved to control the states’ drive to take, trade or purchase Indian lands without federal approval. Congress renewed this law repeatedly over the years, even though state governments frequently ignored it. It remains on the books today, and provided the legal basis for the historic tribal land claims cases of the late 20th century.

The first president’s assertion of federal supremacy over the states proved a bold response – one that, in time, would reassert the nation-to-nation relationship that defines the unique position of American Indians in the United States. That this unique relationship remains viable as the new American president takes power is good testament both to the country’s foundational principles and to the tenacity and long-term thinking of American Indian leaders through the generations. ✱

Jose Barreiro (Taino Nation), Ph.D., is assistant director for research at the Smithsonian’s National Museum of the American Indian.





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OPENING MARCH 2009



# Native American Film

Native media makers from throughout the hemisphere will be arriving in New York to attend the 14th Native American Film + Video Festival, opening Thursday, March 26 at the National Museum of the American Indian's (NMAI) George Gustav Heye Center. The festival, featuring more than 60 works from 10 countries, continues through Sunday, March 29.

"This year, we are celebrating the 30th anniversary of the festival," says Elizabeth Weatherford, head of the NMAI Film and Video Center. "The festival has grown over the years from smaller films made about indigenous peoples to include feature films and full-length documentaries made by Native peoples telling their own stories."

The festival will open with the New York premiere of *Trail of Tears* by Chris Eyre (Cheyenne/Arapaho), produced by WGBH/PBS for the *American Experience* series. This 90-minute documentary depicts Cherokee resistance to removal from their land in the 1830s, with focus on their visionary leader John Ross, who took their fight to the Supreme Court.

Additional festival highlights include *Older Than America* by first-time director Georgina Lightning (Cree), featuring strong portrayals by Adam Beach (Saulteaux) and Wes Studi (Cherokee). The film tells how a woman's haunting visions reveal a Catholic priest's sinister plot to silence her mother from speaking the truth about the atrocities at a Native boarding school. *Pachamama*, by Toshifumi Matsushita, is a coming-of-age story that takes place along the salt route of the Andes in Bolivia.

The festival also provides an important opportunity for Native media makers to meet and connect with each other at festival events and at discussions and workshops. "This will be the first time the public will be able to attend some of these discussions," says Weatherford. "We felt it was so important to share both the energy and the excitement of these

“THE FESTIVAL HAS GROWN OVER THE YEARS FROM SMALLER FILMS MADE ABOUT INDIGENOUS PEOPLES TO INCLUDE FEATURE FILMS AND FULL-LENGTH DOCUMENTARIES MADE BY NATIVE PEOPLES TELLING THEIR OWN STORIES.” — ELIZABETH WEATHERFORD

PHOTO BY CARY FUKUNAGA

A scene from Andrew MacLeon's *Sikumi (On the Ice)*.

events with the public. This is one of the few times that these filmmakers, who come from different countries and speak different languages, get to share their experiences of telling their community stories. It is influential; it is inspirational. The discourse that happens in-

forms the next generation of Native media."

"I am so proud that this is the 30th anniversary of the Native American Film + Video Festival. It is such a landmark achievement," says John Haworth (Cherokee), director of the Heye Center. "Thanks to the continuing



# + Video Festival



“ THIS IS ONE OF THE FEW TIMES THAT THESE FILMMAKERS, WHO COME FROM DIFFERENT COUNTRIES AND SPEAK DIFFERENT LANGUAGES, GET TO SHARE THEIR EXPERIENCES OF TELLING THEIR COMMUNITY STORIES. ”

efforts of the Film and Video Center and the museum staff, it is more vibrant and rich than ever before. I hope everyone has a chance to share in this weekend.”

Visit [www.nativenetworks.si.edu](http://www.nativenetworks.si.edu) for festival schedules and highlights.



*Older Than America* by first-time director Georgina Lightning (Cree)



# EVERY OBJECT HAS A STORY

BY ANN MCMULLEN, PH.D.

**T**he National Museum of the American Indian (NMAI) is justifiably famous for its collections, which were largely assembled by our predecessor, the Museum of the American Indian (MAI) in New York City. Although the MAI's founder, George Gustav Heye (1874–1957), is often credited with building the NMAI collections (approximately 85 percent were acquired during his lifetime), current research is beginning to provide a more specific picture. Beyond objects and photographs obtained by staff anthropologists, archaeologists and others during expeditions and excavations, thousands of individuals from throughout the Western Hemisphere and Europe sold or donated collections to the museum: scholars, art collectors, missionaries, soldiers, engineers, businesspeople, Indian agents, diplomats, farmers and others.

With the launch of the NMAI's Collections Search Web site, we have begun to expand access to the collections, including modern and contemporary arts, ethnographic and archaeological objects, and historic photographs. As a direct result of interests expressed during surveys of potential users, the Web site documents how items came to the museum as well as provides images and basic information. Items can be searched by their association with hundreds of individuals and organizations, including previous Native and non-Native owners, the subjects of images (photos and artworks), artists, collectors, donors, sellers, or the sponsors of museum purchases or expeditions. The Web site ([www.americanindian.si.edu/searchcollections](http://www.americanindian.si.edu/searchcollections)) currently includes more than 5,000 items but will continue to grow.

Researching and including the history of how items came to the museum allow us to be more transparent about the origin of items and provide often fascinating specifics about the people involved. Additionally, they help correct the long-standing notion that assembling the collection was solely the work of Heye. Instead, what underlies this picture is a huge



Northern Shoshone woman's leggings and moccasins, probably 1890–1895, Utah or Idaho. Hide, rawhide, glass and metal beads, brass buttons, cotton cloth, sinew. Probably collected by Colonel James F. Randlett (1832–1915, U.S. Army commander and Indian agent at Fort Duchesne, Utah, and Indian agent for the Kiowa); acquired by the MAI between 1916 and 1923 (12/3197 and 12/3213).

pyramid of previously invisible collectors, donors and others, with Heye and the MAI at the top. Looking at the stories behind the objects can also open up new research possibilities for investigating relations between Native and non-Native people, the history of non-Native “exploration” and scientific investigations, and the political, economic and social histories of many parts of the hemisphere. \*

*James F. Randlett, a native of New Hampshire, attained the rank of colonel in the U.S. Army during the Civil War and later served in Texas and New Mexico. From 1885 to 1896, he commanded Fort Duchesne and acted as Indian agent for local tribes. In 1896 he retired from the army and served the Kiowa as their Indian agent. In Utah and Oklahoma, Indian and non-Indian people admired Randlett for his fairness and named the towns of Randlett, Utah, and Randlett, Oklahoma after him. Many items from Randlett's collection appear to have been gifts from the Native people he served as Indian agent.*

Ann McMullen is Curator in the Collections Information and Research Unit of the National Museum of the American Indian.



## PULLING DOWN THE CLOUDS

Poems by Contemporary Native Writers

# In the Absence of Gourds

In the absence of gourds,  
plastic water jugs must do  
for birds to drink at my yard.  
Both concession and another gesture  
of survival, stoking inward fires of ancestry.

I do not look the same  
as I did half a millennium ago  
on the threshold of invasion, then slavery;  
on the eves of annihilation and disease.

None of us has exactly that look,  
though we all distinctly look alike,  
and have the same sounds in our speaking:  
a certain round directness,  
a special quill texture to our sharpness,  
proud, measured, and uncluttered mouths.

Though we may speak no Indian tongue,  
we hear the ghosts  
of our languages  
in what we say.

Ron Welburn (b. 1944) is Eastern Cherokee as well as a descendant of the Gingaskin reservation on the Virginia Eastern Shore, the Assateagues, other regional tribes, and African American. A professor of English at the University of Massachusetts Amherst, he co-founded and directed the Native American Studies Certificate Program. The poem *In the Absence of Gourds* originally appeared in Welburn's poetry collection, *Coming Through Smoke and the Dreaming* (2000). Reprinted with permission from Greenfield Review Press. © 2000 by Ron Welburn.



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# EXHIBITIONS + EVENTS CALENDAR

MARCH / APRIL / MAY 09

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

## WASHINGTON EXHIBITIONS

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

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

**OUR LIVES:**  
CONTEMPORARY LIFE  
AND IDENTITIES

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

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



**FRITZ SCHOLDER:**  
**INDIAN/NOT INDIAN**  
THROUGH AUG. 16

## CALENDAR LISTINGS

### FROM COLLECTIONS TO THE CLASSROOM: WORKSHOP FOR TEACHERS

**Saturdays, March 7 & 21,**  
**8:30 a.m. – 1 p.m.**

**Education classrooms, 3rd level**

This series of workshops focuses on the three permanent exhibitions. Join education staff to uncover analytical approaches to connect collections and content from each exhibition with classroom teaching strategies. To register, visit the "Education" page at [www.AmericanIndian.si.edu](http://www.AmericanIndian.si.edu). \$25 per workshop.

### SPOTLIGHT ON NATIVE WOMEN: HATTIE KAUFFMAN

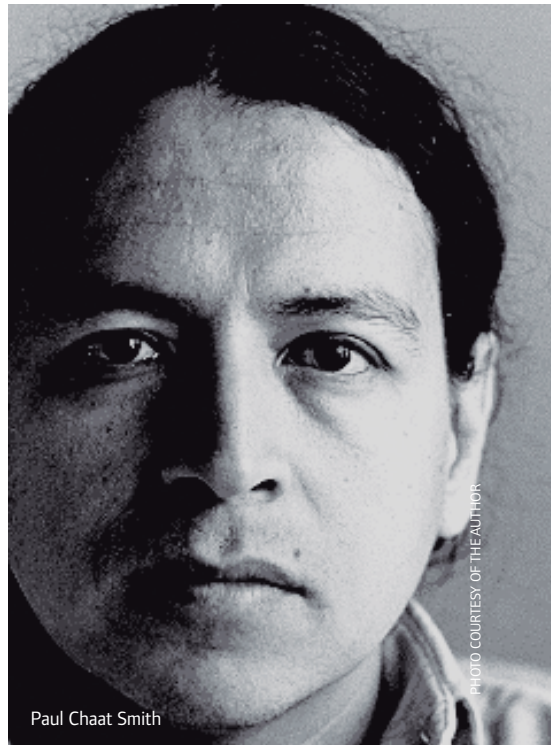
**Wednesday, March 11, 6 p.m.**  
**Rasmuson Theater**

Interview and discussion. Hattie Kauffman (Nez Perce) is the national news correspondent for *The Early Show* based in Los Angeles. She is the first Native American journalist to report on a national broadcast. An Emmy Award-winning reporter, Kauffman has covered a variety of subjects, from breaking news to features on newsmakers and stories on people and places that often don't make headlines. Prior to joining the CBS network, Kauffman was a reporter for *Good Morning America* from 1987 to 1990. Previously, she was a reporter and anchor at KING-TV in Seattle, Wash. In celebration of Women's History Month.

### JAZZ CONCERT WITH JULIA KEEFE

**Saturday, April 11, 2 p.m. & 4 p.m.**  
**Rasmuson Theater**

Julia Keefe (Nez Perce), from Spokane, Wash., is an award-winning jazz vocalist who will perform Swing Era classics of jazz legend and singer Mildred Bailey. Keefe began singing while in the sixth grade and won an outstanding vocal soloist award at the Lionel Hampton International Jazz Festival in 2007.



Paul Chaat Smith

### THE VINE DELORIA JR. NATIVE WRITERS SERIES: PAUL CHAAT SMITH

**Saturday, April 18, 2 p.m.**  
**Rasmuson Theater**



Book reading, discussion and book signing. Writer and critic Paul Chaat Smith (Comanche) has been regarded as one of the decade's leading voices on issues of Native American art, identity, mass

culture and politics. His latest book, *Everything You Know about Indians Is Wrong* (University of Minnesota Press, April 2009), is a memoir and commentary about the representation of Native Americans in the media and pop culture. Currently, Smith is an associate curator at the NMAI.

IMAGE COURTESY OF UNIVERSITY OF MINNESOTA PRESS



Jazz singer Julia Keefe (Nez Perce)  
performs in the Rasmuson Theater  
Saturday, April 11.



PHOTO BY DON HAMILTON



# EXHIBITIONS + EVENTS CALENDAR

MARCH / APRIL / MAY 09



Tomson Highway

## HONORING NATIVE COMMUNITY AND LIVING WORLD: CELEBRATING OUR LANDSCAPE FAMILY DAYS

**Saturday, April 25 & Sunday, April 26  
11 a.m. – 3 p.m.**

### Various museum locations

Celebrate the NMAI's landscape, inside and out. Learn how our cropland, meadowland, wetland and woodland honor the Native communities of the Chesapeake. Discover ways Native people have used the resources in this environment while also showing respect for them. Activities include cooking demonstrations, hands-on activities, planting traditions, storytelling and films.

## CHILDREN'S CABARET CONCERT: THE INCREDIBLE ADVENTURES OF MARY JANE MOSQUITO

**Friday, May 1, 10:30 a.m.**

**Saturday, May 2, noon**

### Rasmuson Theater

*The Incredible Adventures of Mary Jane Mosquito*, by Canadian playwright, novelist and children's author Tomson Highway (Cree), is a one-woman show featuring Canadian singer and actor Patricia Cano, who tells the life story of a young mosquito from northern Manitoba named Mary Jane, who also happens to be the only mosquito in the history of the world born without wings! Can she survive? Come to find out and see her sing her heart out! Audiences are given *Mary Jane's Sing-Along Song Book*, which includes adaptation of children's songs, often with Cree lyrics.

## NATIVE EXPRESSIONS: CABARET WITH TOMSON HIGHWAY

**Friday, May 1, 7:30 p.m.**

### Rasmuson Theater

*Rose* is a play by Canadian playwright and novelist Tomson Highway (Cree) from Brochet, Man., and the third installment in the "rez" cycle – a large-cast musical set on the Wasaychigan Hill Reserve in 1992. Violence against women is once again a powerful issue in the play as the battle for the future of the community builds to its shattering climax. The Mitsitam Native Foods Cafe will be open for dinner before the show. Tickets for the play are required; call (202) 633-3030 or visit [www.ResidentAssociates.org](http://www.ResidentAssociates.org).

## THE VINE DELORIA JR. NATIVE WRITERS SERIES: VICTORIA NALANI KNEUBUHL

**Wednesday, May 13, 6:30 p.m.**

### Rasmuson Theater

Book reading, discussion and book signing. Victoria Nalani Kneubuhl (Native Hawaiian/Samoan) has produced 12 plays, several of which have toured worldwide. Her recent publications include *Hawai'i Nei*, an anthology of three plays, and *Murder Casts a Shadow*, a murder mystery set in 1930s Honolulu. Kneubuhl is a recipient of the prestigious Hawaii Award for Literature.

## NATIVE THEATER: THE CONVERSION OF KA'AHUMANU

**Friday, May 15, 7:30 p.m.**

**Saturday, May 16, 2 p.m.**

### Rasmuson Theater

This poignant play by Victoria Nalani Kneubuhl (Native Hawaiian /Samoan), set in Hawaii during the early 19th century, explores the complex relationships among Christian missionaries and indigenous women 40 years after the islands' first contact with the West. Kneubuhl is a recipient of the prestigious Hawaii Award for Literature.



Patricia Cano appears in Tomson Highway's *The Incredible Adventures of Mary Jane Mosquito*.

PHOTO COURTESY OF THE ARTIST



Victoria Nalani Kneubuhl (Native Hawaiian/Samoan)

PHOTO COURTESY OF THE ARTIST



Award-winning broadcast journalist Hattie Kauffman (Nez Perce)

PHOTO COURTESY OF CBS





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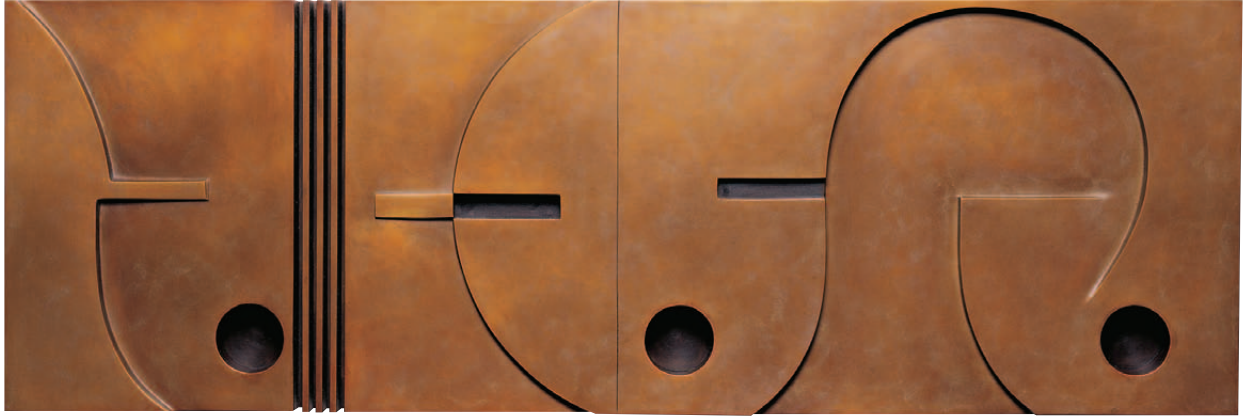
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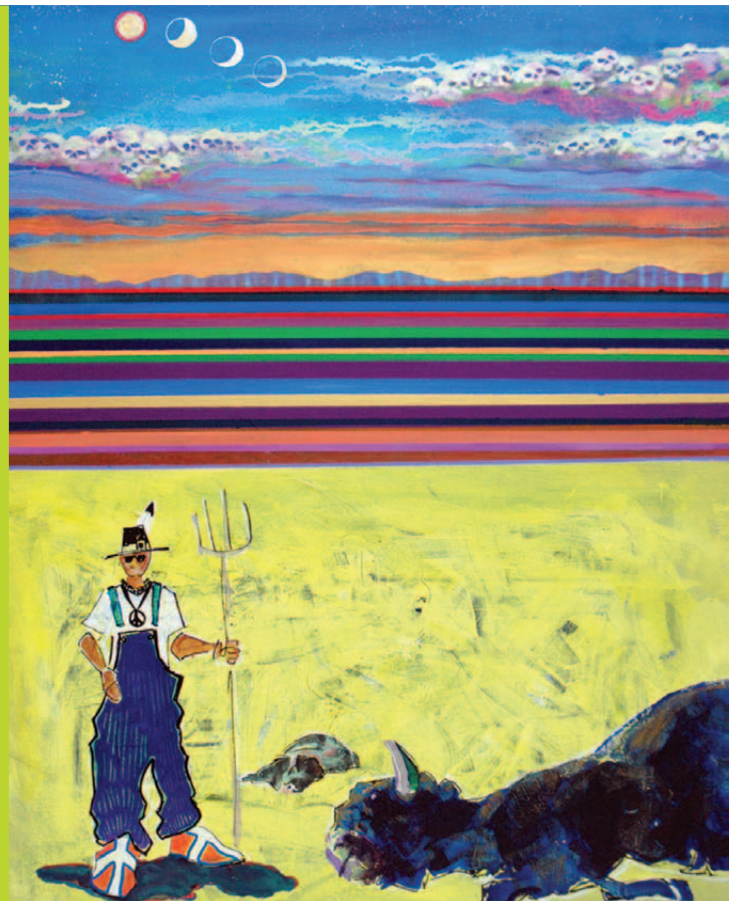


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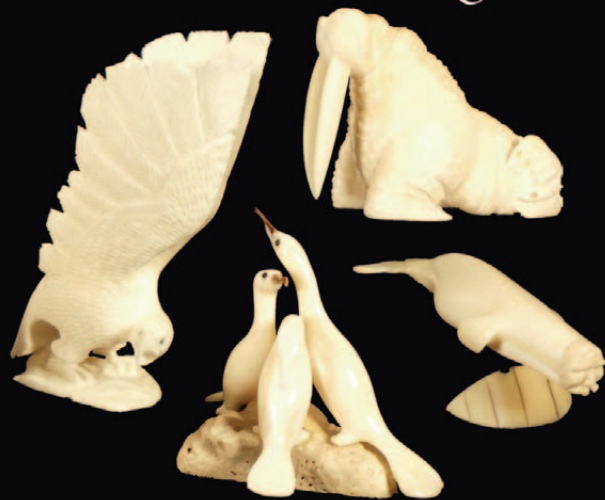
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# EXHIBITIONS + EVENTS CALENDAR

MARCH / APRIL / MAY 09

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

## NYC EXHIBITIONS

**FRITZ SCHOLDER:  
INDIAN/NOT INDIAN**  
THROUGH MAY 17, 2009

**IDENTITY BY DESIGN:  
TRADITION, CHANGE AND  
CELEBRATION IN NATIVE  
WOMEN'S DRESSES**  
THROUGH SEPTEMBER 13, 2009

**BEAUTY SURROUNDS US**  
THROUGH DECEMBER 2009

## CALENDAR LISTINGS

### CELEBRATE NATIVE ARTISTS DURING WOMEN'S HISTORY MONTH!

#### JOY TONE PAH HOTE

**Wednesdays & Thursdays, March 4 & 5  
and 25 & 26**

**10 a.m. – noon & 1 p.m. – 3 p.m.**

#### Identity by Design Gallery

Visit with master beadworker and champion powwow dancer Joy Tone Pah Hote (Kiowa/Mayan). Tone Pah Hote will be demonstrating various beadwork techniques and speaking to the public on traditional and contemporary Native American women's dresses and the evolution of beadwork among Native people.

#### RAMONA MORROW

**Thursday – Saturday, March 19 – 21  
10 a.m. – noon & 1 p.m. – 3 p.m.**

#### Identity by Design Gallery

Ramona Morrow (Yankton Sioux/Chippewa) will speak to NMAI visitors about her doll-making techniques and her *Cattail Collection*. Morrow has been making dolls from cattails for more than 14 years, and her dolls have become a favorite of collectors all over the country. Two of her dolls sit in the White House in Washington, D.C.

#### READINGS AND DOLL-MAKING WORKSHOP

**Saturday, March 14, noon**

#### Resource Center/Education Classroom

Listen to stories about notable Native American women: *Maria Tallchief*, by Heidi Ellen Erdrich and illustrated by Rick Whipple; *Pocahontas*, by Elaine Raphael and Don Bolognese; and excerpts from *100 Native Americans Who Shaped American History*, by Bonnie Juettner. After the readings, participate in a doll-making workshop.

#### HANDS-ON WORKSHOP: CATTAIL DOLL-MAKING

**Thursday, March 19, 6 p.m. – 8 p.m.**

#### Education Classroom

Ramona Morrow (Yankton Sioux/Chippewa), creator of the *Cattail Collection* dolls, will lead a hands-on doll-making workshop. Use dyed muslin, cattail fluff, cloth and leather to create a doll dressed in traditional Native clothing. Materials fee is \$25; members, \$20. Preregistration is required. For reservations, contact Jorge Estevez at (212) 514-3716.

#### NATIVE STORYTELLING: THE ECHO PROJECT

**Wednesday, February 18  
& Thursday, February 19,  
11:00 a.m. & 2:00 p.m.**

#### Diker Pavilion

The ECHO (Education through Cultural and Historical Organizations) Project returns to the NMAI with a highly successful performing arts collaboration. Native artists from Alaska, Hawai'i and Massachusetts share an original

performance piece infused with oral tradition, dance and music of each of their regions.

Presented in partnership with the Peabody Essex Museum, The New Bedford Whaling Museum and Ocean Emporium, The Bishop Museum, The Alaska Native Heritage Center, The Inupiat Heritage Center and the Mississippi Band of Choctaw Indians.

The Echo Project  
performs in the Diker  
Pavillion Feb. 18 & 19.

NMAI PHOTO BY KATHERINE FODDEN



CONTINUED ON P. 72 →



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# EXHIBITIONS + EVENTS CALENDAR

MARCH / APRIL / MAY 09



Carol Geddes' *Through the Blue Tunnel* will be screened as part of *Animation Celebration 2009*.

## POETRY READINGS

**Saturday, April 11, noon**

**Resource Center/Education Classroom**

April is Poetry Month! Listen to excerpts from *Whirlwind Is a Spirit Dancing: Poems Based on Traditional American Indian Songs and Stories*, edited by Joseph Bruchac (Abenaki) and illustrated by Leo and Diane Dillon; and *Night Is Gone, Day Is Still Coming: Stories and Poems by American Indian Teens and Young Adults*, edited by Annette Pina Ochoa (Yaqui), Betsy France and Traci L. Gourdine. Activity to follow in the Education Classroom.

## ABORIGINAL STORYTELLING FROM BRITISH COLUMBIA

**Saturday, April 18, 2 p.m. – 4 p.m.**

**Diker Pavilion**

Storytelling and demonstrations, presented by the Aboriginal Tourism Association of British Columbia and featuring Maxine Prevost (Sto:lo).

## TRADITIONAL DANCE SOCIAL, WITH THE THUNDERBIRD INDIAN DANCERS AND SINGERS

**Saturday, April 18, 7 p.m. – 10 p.m.**

**Diker Pavilion**

Join the Thunderbird Indian Dancers and Singers, directed by Louis Mofsie (Hopi/Winnebago) in an evening of traditional social dancing. Heyna Second Sons (various tribal affiliations) are the featured drum group. Bring your family and enjoy the festivities.

## EDUCATOR'S WORKSHOP: THE WAY OF THE WAMPUM

**Thursday, April 23, 4:30 p.m. – 7 p.m.**

**Education Classroom**

In this workshop, Perry Ground (Onondaga) will provide a history of the wampum trade from before European contact to the present. Workshop participants will hear about how the quahog and whelk shells that make up wampum beads were collected along the Atlantic Coast, traded to Native people living along the Hudson River, and then made into wampum belts by the Haudenosaunee. Wampum belts are still important to the Haudenosaunee people today. This workshop is sponsored by the New York State Department of Environmental Conservation. Space is limited; reservations required. For reservations, contact Jorge Estevez at (212) 514-3716.

## FAMILY DAY: THE WAY OF THE WAMPUM

**Saturday, April 25, 1 p.m. – 4 p.m.**

**Rotunda**

Take a virtual voyage up the Hudson River in this fun-filled program. Guided by artists and through demonstrations, visitors will "meet" shell collectors and wampum beadmakers, Native traders and Haudenosaunee wampum beltmakers. This program is sponsored by the New York State Department of Environmental Conservation.

## CHILDREN'S FESTIVAL

**Saturday, May 16 & Sunday, May 17, noon – 5 p.m.**

**Throughout the museum**

This year's festival will be inspired by the NMAI's current *Identity by Design* exhibition and celebrate the Plains, Plateau and Great Basins cultures through performances, hands-on workshops and other free family activities.



# The Land Has Memory

INDIGENOUS KNOWLEDGE, NATIVE LANDSCAPES,  
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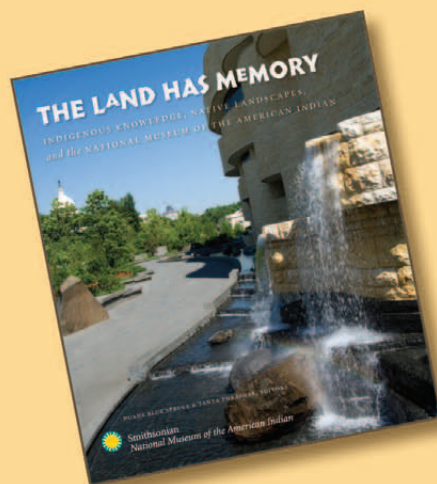
Published by the National Museum of  
the American Indian in association with  
the University of North Carolina Press.

***“The Land Has Memory is a triumph, capturing the beauty and complexity of the Native universe and the intimate relationship between Native Americans and . . . the natural world.”***—Clifford E. Trafzer, Rupert Costo Chair in American Indian Affairs, University of California, Riverside.

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Smithsonian  
National Museum of the American Indian



## FILM AND VIDEO

### NATIVE AMERICAN FILM + VIDEO FESTIVAL

30th Anniversary Celebration

Thursday – Sunday, March 26 – 29

See Website for times and venues

The 14th *Native American Film + Video Festival* will be held in New York City, March 26 through 29. Screenings are each evening, and on Friday, Saturday and Sunday afternoons. This year the festival, founded in 1979, celebrates its 30th anniversary and includes feature films, short fiction pieces, documentaries, experimental videos, animation and Native television productions. This year's festival showcases more than 60 outstanding films from Bolivia, Brazil, Canada, Chile, Colombia, Mexico, Paraguay, Venezuela and the United States, and brings together Native media makers from throughout the hemisphere to introduce their productions and exchange ideas.

Works are selected from an extensive number of submissions by a team comprising guest media makers and cultural activists, as well as the program staff of the NMAI Film and Video Center. This year's guest selectors are Nanobah Becker (Navajo), Chris Eyre (Cheyenne/Arapaho), Fred Rickard (Cree) and Zezinho Yube (Kaxinawa).

All programs are free to the public. Support for the festival has come from the Academy Foundation, the New York State Council on the Arts and federal support from the Latino Initiatives Pool, administered by the Smithsonian Latino Center. For the festival program and further information, visit [www.nativenetworks.si.edu](http://www.nativenetworks.si.edu) or [www.redesindigenas.si.edu](http://www.redesindigenas.si.edu).



Chris Eyre's *Trail of Tears*



*Pachamama* by Toshifumi Matsushita



## DAILY SCREENINGS

Daily at 1 p.m., 2 p.m. & 3 p.m., and at 5:30 p.m. on Thursdays

Diker Pavilion

Subject to change without notice.

### 2009 ANIMATION CELEBRATION! PART I Through Sunday, March 1

No screenings at 1, 2, or 3 p.m. on Feb. 18 & 19 or 5:30 on Feb 26.

**North Peak** (2008, 4 min.) Canada. Film-makers: Jarrett Twoyoungmen (Stoney) and Trent Twoyoungmen (Stoney). An animated tale in the Stoney language about a mouse who wishes to become an eagle.

**Raven Tales: Raven and the First People** (2005, 25 min.) United States/Canada. Filmmakers: Chris Kientz (Cherokee) and Simon James (Kwakwaka'wakw). Raven, Frog and Eagle discover the first humans in a giant clamshell washed up on the beach. Can Raven teach them how to survive in this new world before they drive him crazy?

**Wapos Bay: The Elements** (2006, 24 min.) Canada. Filmmaker: Melanie Jackson (Cree). From a series about the adventures of three Cree children living in remote northern Saskatchewan. Disaster almost happens when the children are helping their *mushom* (grandfather) set up a cultural camp and bad weather hits.

### 2009 ANIMATION CELEBRATION! PART II Monday, March 2 – Sunday, March 22

No screenings at 5:30 p.m. on Thursday, March 5.

**The Creation: A Blackfoot Legend** (2007, 4 min.) United States. Filmmaker: Keith Carter (Blackfoot). The genesis of the Earth and the beginning of man, according to the Blackfoot myth.

CONTINUED ON P. 76 →

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## QIVIUT

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While growing up in Nome where she was born in 1939, Mesonga Atkinson never imagined that some day she would be president of the board of directors. Like many of the elder Alaska Native people, she was sent to school in Southeast Alaska and lived away from home for many

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years. Although she saw wild musk oxen at home, she was not aware that the Qiviut they shed naturally each spring could be spun into yarn and hand knitted into wonderfully luxurious scarves, caps, or the popular nachaq. Mesonga moved to Anchorage in 1957, and it was here that she learned of this Alaska Native owned co-operative. She worked in the store for a period during 1994 and later helped with some of the patterns developed for the Tundra and Snow Collection. Mesonga is proud to contribute to the wearable masterpieces that the members create. Going to the Musk Ox Farm in Palmer, where they comb the Qiviut from the musk ox each spring, is also a delightful trip she enjoys.



From Mother's Day to the end of September visit the Musk Ox Farm.

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# EXHIBITIONS + EVENTS CALENDAR

MARCH / APRIL / MAY 09

**Elal and the Animals** (2007, 15 min.) Chile. Filmmaker: Ana Maria Pavez. In Spanish with English subtitles. Based on a myth of the Aonikenk (Tehuelche) people about the origin of the Earth. The cultural hero Elal faces the wrath of his father, Noshtex, who is envious of his son's special powers and wants to kill him. To save Elal, the animals take him to the distant land of Patagonia, the homeland of his descendants today.

**Los Chulpas** (2007, 7 min.) Spain. Filmmaker: Alex Moya. In the days before the Sun existed, the Chulpas, ancient beings of the Atacama Desert of Chile, worshiped the Moon – until one day...

**Through the Blue Tunnel** (2007, 24 min.) Canada. Filmmaker: Carol Geddes (Tlingit). Part of the series *Anash and the Legacy of the*

*Sun-Rock*. Two young men fight their way over a treacherous glacier to the land of the White Eyes people in search of one of the pieces of the mythic Sun-Rock. During their quest, they learn about the value of selflessness, especially when their hosts respond in kind.

**Two Scoops** (2008, 3 min.) Canada. Filmmaker: Jacqueline Traverse (Ojibwe). Hand-drawn animation highlights one family's experience with more than four decades of the child welfare system.

**Petit Prince** (2007, 6 min.) Canada. Filmmaker: Vincent Papatie (Algonquin). In French with English subtitles. A young man recounts his origin as a "little prince," and how he faced the difficulties he encountered in growing up.

## NEXT GENERATIONS: SHORT DOCUMENTARIES

**Monday, March 30 – Sunday, April 26, 2009**

No screenings on April 20 and 21.

**Memere Metisse** (2008, 30 min.) Canada. Filmmaker: Janelle Wookey (Metis). The filmmaker resourcefully campaigns for her grandmother to embrace the richness of their Metis heritage.

**Umiaq Skin Boat** (2008, 31 min.) Filmmaker: Jobie Weetaluktuk (Inuit). In Inuktitut with English subtitles. When elders of the Inuit community of Inukjuak in northern Quebec decide to revive the lost art of making a traditional umiaq, a filmmaker from the community captures their experiences.



## Beyond the Walls

### Outreach Programs

Internship Program  
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Click "Outreach" at  
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# MUSEUMGUIDE

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

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

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

**PHONE:** (202) 633-1000  
**TTY:** (202) 633-5285  
[www.AmericanIndian.si.edu](http://www.AmericanIndian.si.edu)

**NEAREST METRO STATION:**

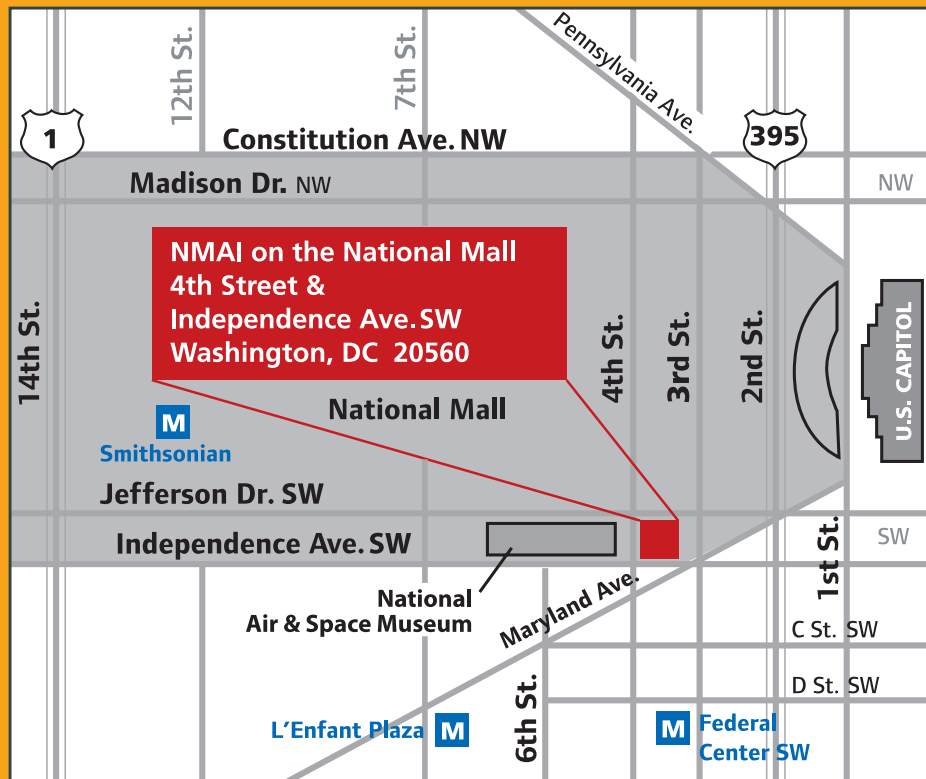
L'Enfant Plaza (Blue/Orange/Green/Yellow lines).  
Take the Maryland Avenue/Smithsonian Museums exit.

**ADMISSION:** Free to the public.

**FREE HIGHLIGHTS TOURS:** Free, daily highlights tours led by Native American cultural interpreters. Visit the Welcome Desk the day of your visit for tour times.

**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](mailto:NMAI-GroupReservations@si.edu). School groups can also arrange for an educational visit by calling the numbers above.



## NMAI IN NEW YORK CITY

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

**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) 514-3767 for more information.

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

Call (212) 514-3700 for more information.  
For program updates, visit [www.AmericanIndian.si.edu](http://www.AmericanIndian.si.edu) and click "events." For Film and Video updates call (212) 514-3737 or visit [www.nativenetworks.si.edu](http://www.nativenetworks.si.edu).



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





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(From top to bottom, left to right): Oaxacan polar bear, Jacobo Angeles; Zuni inlaid pendant, Colin Coonsis; Mala Ortiz pot, Leonel Quezada; Zapotec weaving; Zuni pot, Anderson Peynasta; 14K and Lone Mountain necklace, Eagle Boy, Jemez; Engraved sterling bead necklace, White Buffalo, Comanche; Coral and diamonds lightning necklace, Eddie Two Moons Chavez, Chiracahua Apache; 14K and Lander bracelet, Eagle Boy, Jemez; White Painted Woman bracelet, Eddie Two Moons Chavez, Chiracahua Apache; Bolo with Indian Mountain, Albert Nells, Navajo; 14K and Persian ring, Eagle Boy, Jemez; Spiny oyster necklace, Charlene Reano, Santo Domingo Pueblo; Black jade and mother of pearl bracelet, Tommy Jackson, Navajo



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