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SPRING 2010

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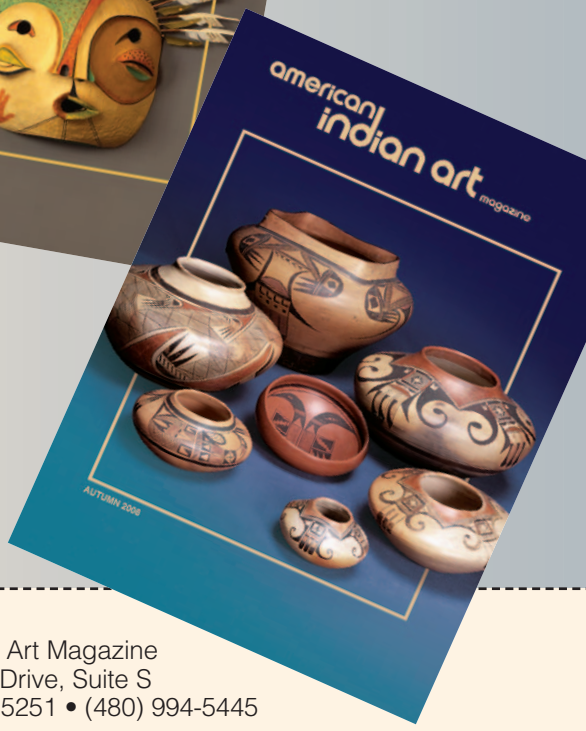

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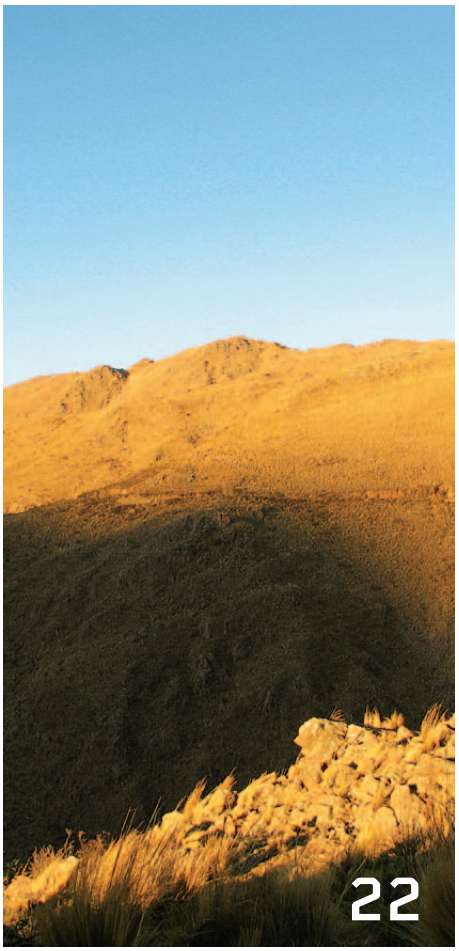

ON THE COVER:
This votive object is one of the 700 dazzling items from *Infinity of Nations* opening at the Smithsonian National Museum of the American Indian's George Gustav Heye Center in New York on October 23.

Muisca *Tunjo,* Bogota, Colombia, 2″ x 5″, gold alloy, circa A.D. 1000 – 1500
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NMAI PHOTO BY WALTER LARRIMORE

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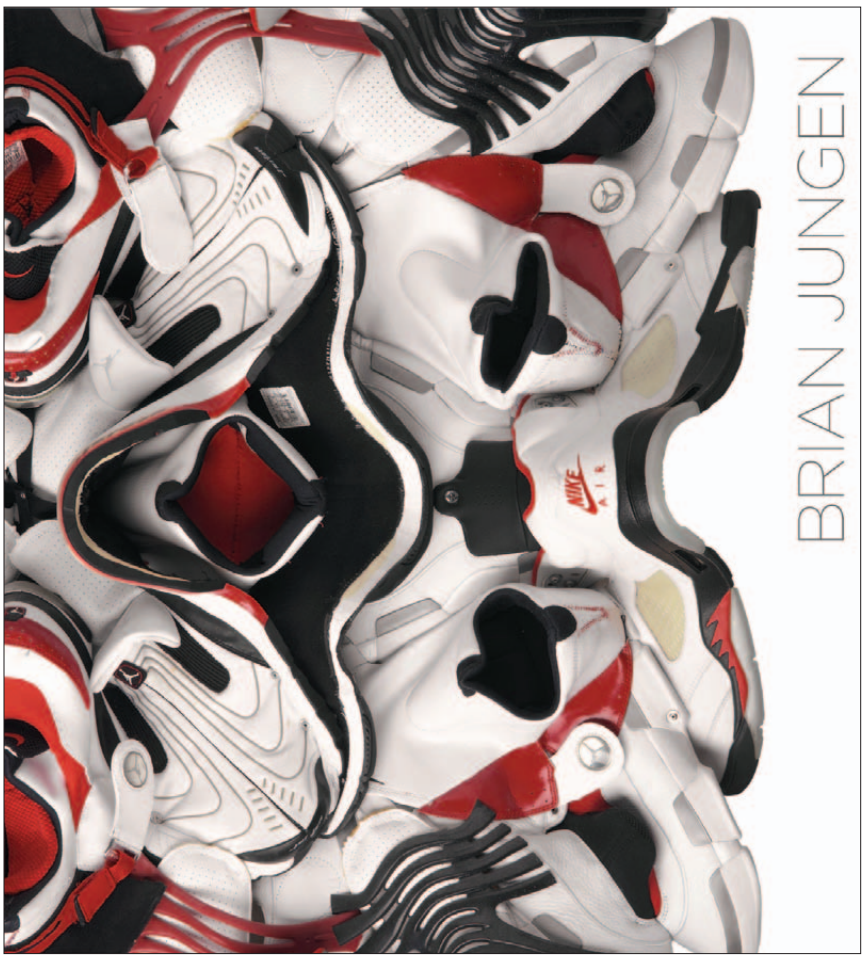

Brian Jungen

In the world of contemporary artist Brian Jungen (Dunne-za First Nations, Swiss-German) basic consumer items are transformed into evocative objects rich with humor and meaning. Expensive sneakers become Northwest Coast-style masks. Golf bags become totems.

This survey of Jungen's work features essays from respected curators, an interview with the artist, and spectacular photographs that highlight some of his most provocative pieces, from early sculptures to recent large-scale installations.

Signed by Jungen himself, the book is a sumptuous celebration of one of North America's most innovative artists, showcasing many of the installations in the National Museum of the American Indian's major exhibition, *Brian Jungen: Strange Comfort*, on view now through August 8, 2010.

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LOOKING SOUTH

There is a lot of Indian country to get to know. In the United States alone, more than 560 American Indian tribes hold territory and populate communities. Our neighbor to the north, Canada, encompasses some 640 more, with much history and cultural distinctiveness. Many Native nations along the border have population on both sides. To this museum, which holds dear its Native constituency, this is a most important world.

"The south" – Latin America, properly including Mexico to Patagonia – is a whole other world. The Indian – or *indigena* – country deepens and widens as we look south, from hundreds and tens of thousands to hundreds of thousands, to millions of people. Hundreds of Native languages are spoken by a thousand nations in tens of thousands of communities – a conservatively estimated 40 million American Indigenous (Indian) people. About 30 percent of our collection of a million objects is from Latin America and we hold thousands of important objects originating with many hundreds of Native peoples in the region.

Increasingly, we make our way south, as we were instructed to at the creation of the National Museum of the American Indian (NMAI). We cannot know everyone or respond to every challenge and request as we do so, but we are certain of this: we are consistently meeting reflections of ourselves – of the experience of North American Indians – in the *Indigena* country of Latin America.

This issue of *American Indian* tells a bit of that story. Dr. Jose Barreiro led a delegation to the inauguration of a new community museum, a collaborative project with the 12 Native communities of Pisac, on the Cusco Sacred Valley in Peru. Dr. Barreiro, Dr. Ramiro Matos and others from our Scholarship group have been conducting extensive field research in the Andean region, for projects focused on the *Qhapaq nan,* or great Inka royal road system. Of high interest: Museum researchers newly registered an ancient *tambo* or *Chaski wasi* (resting station) for science, as reported and shown to them by the neighboring Quechua family of Lucio Illa Mesa. It is because we apply our methodology of consistent dialogue with the indigenous community that such an offering of knowledge was made by local Native people. Our Indian people know a lot, and sincerity goes a long way.

Other projects in Latin America involve training missions in video making and other skills. We are also conducting serious research efforts with Native communities in the Caribbean and with diasporic indigenous populations from Latin America who are now in the United States.

In 2010, several Latin American countries celebrate major anniversaries. It is 100 years since Mexico's seismic, transformative revolution, which deeply involved indigenous communities and leaders and led to important reforms for Native farming communities. Chile and Argentina celebrate bicentennials of their independence struggles in 2010. Indigenous people from all three countries have represented themselves and have perspectives and themes on the legacies of these historical events for their distinct communities. We expect to respond to these historical markers and assist the Native cultural and intellectual voices from those countries to enter the discourses of that space, in any way we can.

We treasure the opportunity to link our efforts and wherever possible to assist *indigena* communities to accomplish their self-determined objectives. We continue to strive to do more, to establish more scholars for the region, to focus more research and production efforts, to create more programming. The cross-fertilization of Native cultural life in the Americas can only benefit all of our peoples. The opportunities for cultural and scientific study, production and education are wonderful.

Kevin Gover (Pawnee) is director of Smithsonian's National Museum of the American Indian.

PHOTO BY KEN BLACKBIRD/KENBLACKBIRDPHOTOGRAPHY.COM

BY NICOLAS TOCIGL DOMEYKO

Migrants worldwide, currently over 213 million, are large enough in numbers to constitute the fifth most populous country in the world. Modern migrations have not only reshaped nations but have also caused the loss of valuable traditions. In the small Mexican town of San Pedro Teococuilco, in the largely indigenous province of Oaxaca, more than half the population has migrated north. There, 2,501 life-size clay sculptures fill the space left by those who never returned.

2501 MIGRANTS

THE CLAY SHADOWS OF TEOCOCUILCO

Nighttimes in Teococuilco are silent. Every evening people listen quietly with the hope of hearing some English tune coming out of a neighbor's window. "This is how we know when a migrant arrives. We say: now he has come back, it's good to have him with us," explains Alejandro Santiago, painter and creator of *2501 Migrants.*

After living in France, Santiago returned to Teococuilco, where he was born in 1964, to learn that almost everyone he once knew had migrated to the United States. Appalled by such abandonment, he decided to make 2,501 clay sculptures to repopulate his town.

It was an ambitious six-year project. Santiago visited Portland, Seattle and Tijuana, gathering stories of Mexican migrants. He drove around Oaxaca recruiting young farmers who would help him to materialize his dream.

He set out to preserve not only the village of his boyhood, but a center of Mexico's indigenous heritage. Teococuilco is a farming community in the Ixtlan district. In pre-Columbian times, it was a Zapotec kingdom with political ties to Zaachila. Both opposed the Aztec attempt to conquer them and take control of the area that currently comprises Oaxaca.

PHOTOS COURTESY OF ALEJANDRO SANTIAGO

"They whisper, 'I've arrived, I exist and I will remain forever,'" says the painter and ceramist Alejandro Santiago.

2501 MIGRANTS

The project started when Alejandro's daughter was born. Six years later she secretly crafted the very last of the 2,501 migrants.

"I had to create them; I am part of them," says Santiago.

Working with clay proved inviting for the hands involved in the project, but it wasn't long before problems appeared. For the first few months his young assistants would take off immediately after learning how to work with clay, leaving Santiago with nothing more than a pile of half-made migrants. "A psychologist came over explaining to me that I had taken them off their usual scenario and they were feeling homesick," he says. With that in mind, Santiago rushed to the nearest market and stocked himself with all sorts of animals, turning his workshop into a big Oaxacan farm.

But the project was costly and the budget

nil. Materials began to be scarce and so was the workers' pay. Santiago began selling his paintings to salvage the situation. Every painting sold was a celebration, but soon after there was little left to cheer for. In these rough times, an unexpected visit brightened the migrants' fate. "A gentleman from The Rockefeller Foundation came over and told me that in his 30 years doing projects he'd never seen something like the migrants," says Santiago. "Twelve days later I got a financial plan to cover one fourth of all my expenses."

From the beginning the sculptures were planned to be light and transportable. Clay seemed like the perfect medium. "If I carved them out of wood then who would listen to

2501 MIGRANTS

The migrants were placed in wooden coffins and required 17 trailers to be transported for their exhibition in Monterrey, Mexico.

them? Everyone from the sierra had already left," he says.

Little did he anticipate that a rainfall would turn his workshop into Teococuilco's largest indoor pool. Every migrant inside regressed into mud. "That day I told Luis to gather everything, that I was tired of it," he says. "But they made me come back; 20 days later Luis called me and asked me to go. The workers had gathered all the mud and built everything all over again."

For the people working alongside Santiago, the 2,501 migrants meant more than just an art project; instead, the endeavor taught them valuable skills for a rewarding life without the need of migrating north. "I have an agreement to make them good," says Santiago. "Eleven kids I have with me, some already ceramists selling their own art, others working with bronze and some soon to start welding."

The clay migrants were successfully exhibited in 2007 for the *Universal Forum for Cultures* in Monterrey, Mexico. They recently featured in the documentary *2501 Migrants: A Journey,* by the Oaxacan filmmaker Yolanda Cruz.

About their next destination little is certain. Santiago dreams about them standing one next to the other on the border of the United States and Mexico, "because my cousin, my brother, my father and my time, are all in the United States."

Nicolas Tocigl Domeyko is a Chilean writer and journalist covering issues of importance to the preservation of cultural and native heritages around the world.

"It reminds us that the comprehension between humans, allows us to live with dignity the humbleness of each day." – Alejandro Santiago.

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NATIONAL MUSEUM OF THE AMERICAN INDIAN

Kathleen Wall, *Koshari Watermelon.* Photo by Tony Blei/Klixpix

BY ELIZABETH WEATHERFORD
AND AMALIA CORDOVA

INDIGENOUS VIS

COMMUNITY MEDIA MAKING IN LATIN AMERICA HAS BECOME A FORCE TO BE RECKONED WITH. SINCE THE LATE 1980S, ACTIVISTS HAVE BEEN GUIDING A MOVEMENT TO SHARE THE POWER AND CONFIDENCE THAT COMES FROM CONTROLLING YOUR OWN IMAGE AND TELLING YOUR OWN STORIES.

This movement has taken persistence and struggle, the work of strong proponents of using filmmaking to tell indigenous stories. The productions might focus on land and human rights, on environmental preservation, on nurturing and preserving language and cultural practices or on telling stories. Frequently coming from collaborative efforts, the projects often advance community cohesion. They are often seen as political and social initiatives that will transform relations between indigenous people and the dominant societies in which they live.

UAL POWER

FILM AND MEDIA IN LATIN AMERICA

PHOTO COURTESY OF VIDEO NAS ALDEIAS.

Kuikuro filmmaker Takuma Kuikuro shoots in the Amazon.

This indigenous dynamism has made its mark recently in the filmmaking centers of Mexico, Brazil and Bolivia. In Mexico, Pedro Daniel Lopez (Tzotzil) has premiered the first 35mm film in Latin America by an indigenous director. His documentary *The Little Seed in the Asphalt (La pequena semilla en el asfalto)* tracks the movement of Mayan youth in Chiapas from their rural villages to the city of San Cristobal de las Casas. In Brazil, Video nas Aldeias/Video in the Villages (VNA) has expanded its initiatives to Rio Grande do Sul, to support emerging Guarani-Mbaya filmmakers who are exploring their people's attempt to survive in the midst of untrammeled lumbering and soybean plantations. For his feature documentary *Corumbiara*, Vincent Carelli, the founding director of VNA, has won the top feature film prize at the 2009 Gramado Film Festival, Brazil's largest and most prestigious film festival. The festival rarely awards this prize to documentaries. Detailed footage he filmed in the 1980s tells the history of the genocide of an isolated native group in

INDIGENOUS VISUAL **POWER**

Bolivian filmmakers Marcelina Cardenas (Quechua) and Ivan Sanjines at the 2009 Native American Film and Video Festival.

PHOTO BY JAMES KINISTINO FOR THE NMAI

PHOTO BY JAMES KINISTINO FOR THE NMAI

Three of the 2009 Native American Film and Video Festival selectors left to right: Chris Eyre (Cheyenne/ Arapaho), Nanobah Becker (Navajo) and Zezinho Yube (Hunikui from Brazil).

PHOTO BY AMALIA CORDOVA

Mexican indigenous directors Raul Cruz (Purepecha), Raul Maximo (Purepecha), Juan Jose Garcia, Hector Sandoval (Triki), Sergio Novelo (Maya) and Pavel Rodriguez (Purepecha) at the 2007 Morelia International Film Festival during a press conference.

Roraima, Brazil's northernmost state, and of the two Indians who survived, a history denied in Brazil for decades.

The past two years have seen the release of the first two indigenous-made feature films in Latin America, both reflecting the pressures of development on indigenous communities. In Bolivia, Ivan Sanjines, founding director of CEFREC, the country's indigenous media training organization, and an entirely indigenous production company have produced *El grito de la selva (The Cry of the Forest)*. It explores the impact of multinational lumbering operations on a Bolivian rain forest community, and the development of the people's resistance. In unexpected scenes, the local actors move from fiction to reality, confronting the actual company that, during filming, is laying waste to the forest close to them.

In Panama, a collective of young Kuna filmmakers and actors and their mentors produced *Burwa Dii Ebo (The Wind and the Water)*. It explores the beauty of traditional life still possible on the San Blas Islands, or Kuna Yala, the traditional indigenous territory, and the challenges coming from urban society. Indigenous islanders emigrate to Panama City and developers plan to build a luxurious tourist haven on the pristine islands.

The earliest projects in the indigenous media movement started as training initiatives, but they have since become media collaboratives where the mentors have partnered with the community producers whose skills they have nurtured. The collaboratives then develop other possibilities: supporting what becomes ongoing production and postproduction, distributing the works and organizing and running indigenous media offices and projects. They collectively develop a continuum of professional opportunities, sometimes focused on local communities, sometimes on viewers who did not previously know these communicators and their works.

These projects introduced technologies that could enable more and more community people to have access to using media. With increasingly accessible tools – small format film, video cameras, digital cameras and, now, high definition cameras and the Internet – it is possible for indigenous producers to express in an unprecedented way their own issues, interests, history and entertaining stories. The Spanish word for "media maker" is *communicador*, communicator. The rich connotation not only evokes communications technologies, but also places media makers squarely amongst good storytellers and good networkers.

The indigenous media movement has been most advanced in Brazil, Mexico and Bolivia.

BRAZIL

Video in the Villages supports media in far-flung, culturally diverse communities in the Amazon and other regions. The organization continues to provide media training when invited by new communities, but it also has developed a strong professional group of indigenous producers, who periodically come together to share skills and ideas. VNA has conducted training in more than 30 communities and provides production support and international distribution of the works produced. Filmmakers who have recently screened their work in the United States include Divino Tserewahu (Xavante), Zezinho Yube (Hunikui), Kumare Txicao (Ikpeng) and Ariel Ortega (Guarani).

MEXICO

Around 1989 the movement in Mexico began with two contrasting projects. That year an official process was launched to transfer the capacities of a national anthropological film project to indigenous media makers. This initiative resulted in the founding in 1994 of the first federally sponsored Centro de Video Indigena/Center of Indigenous Video (CVI) in Oaxaca, led by an activist in the *transferencia*, Guillermo Monteforte. This center served as an exemplary learning space for video production skills.

Participating filmmakers included Juan Jose Garcia (Zapotec), Emigdio Julian (Mixtec), Crisanto Manzano (Zapotec) and Maria Santiago (Zapotec). Five years later, Monteforte, Garcia, Julian, Manzano and Santiago decided to "go independent," together creating the production company Ojo de Agua Comunicacion to produce work independent of government funding.

Also in the late 1980s the Chiapas Media Project/Promedios de Comunicacion Comunitaria, an activist U.S./Mexico project, began to provide members of the autonomous Zapatista communities with access to media tools. It now also produces and distributes community-based documentaries about conditions facing indigenous Mexicans in Guerrero and in the states along the Mexico-U.S. border.

More than a dozen independent indigenous media organizations exist today in Mexico, including four regional CVI in Michoacan, Yucatan, Oaxaca and Sonora. Since 1994 the Proyecto Videoastas Indigenas de la Frontera Sur/Indigenous Videomakers of the Southern Border, headed by Axel Kohler, Xochitl Leyva and Pedro Daniel Lopez (Tzotzil), has provided training for young media makers from Mayan communities throughout Chiapas – highlands, valleys and the Lacandon forest. Since the founding in early 1996 of the CVI in Morelia, the capital of the state of Michoacan, the city has become a hotbed of independent Purhepecha filmmaking. Pavel Rodriguez' dramatic reenactments of early Purhepecha history, Raul Maximo Cortes' profiles of individuals and Dante Cerano's lively and original documentaries on contemporary Purhepecha life – all reflect a uniquely Purhepecha aesthetic.

BOLIVIA

Bolivia is the first and only country in the Americas to have a national indigenous media plan. In 1989 filmmaker Ivan Sanjines launched CEFREC to train indigenous communicators. By 1996 these indigenous media makers had formed their own council, CAIB (Bolivian Indigenous-Aboriginal Audiovisual Council). A generation of filmmakers from different regions and communities are making documentaries on the indigenous resurgence on Bolivia's national stage. Unique in Latin America, Bolivia has developed the genre of fiction and docudrama, working with both professional and community actors to tell community stories and traditional tales. The actor and director Reynaldo Yujra (Aymara), Patricio Luna (Aymara) and Marcelina Cardenas (Quechua) have shown their works in the United States, and most recently, in a European tour launched in Spain, whose national and Basque cultural organizations have offered much support to the Bolivian media community.

In other countries – Chile, Colombia, Ecuador, Guatemala, Venezuela – indigenous media is being developed by individual community producers or indigenous social organizations, often fueled by the necessity to get the indigenous news out to the national community. They express the concerns of many remote communities that they are being left out of the national discourse on development that so profoundly affects them.

Elizabeth Weatherford is the founding director of the NMAI's Film and Video Center at the George Gustav Heye Center in New York. Amalia Cordova, manager of the FVC's Latin American Program, is currently completing work for a Ph.D. in Cinema Studies at New York University. For more information, go to FVC's bilingual Internet site dedicated to Native film, video, radio, youth media and film festivals: www.NativeNetworks.si.edu (English)/RedesIndigenas.si.edu (espanol).

THE POWER OF FESTIVALS

Latin American film festivals permit something special to happen. There, a community arises from the various nationalities, languages and purposes of media-making for indigenous people.

The key festival that melds this diversity into a cohesive, even if temporary, shared reality is the Festival Internacional de Cine y Video de los Pueblos Indigenas. Organized biennially by CLACPI (Latin American Council of Indigenous Peoples' Film and Communications), it screens about 100 works each time. Since 1994, the festival has been run exclusively by indigenous media and social organizations, produced on a rotating basis in different countries, including Bolivia, Brazil, Chile, Ecuador, Guatemala, Mexico, Peru and Venezuela. The next festival, running Oct. 6 – 11, 2010, will return to Ecuador.

Elsewhere, Mexico hosts ongoing film festivals with strong indigenous presence in the Yucatan, Michoacan and Mexico City. And at least two organizations in Latin America are circulating international Native productions to more remote indigenous communities. Anaconda Film Festival goes to numerous countries, and Ojo de Agua brings visiting filmmakers from as far away as Arctic Canada to present their work in indigenous villages and towns throughout Oaxaca.

Where can these works be seen in the United States and Canada? The NMAI's biennial Native American Film + Video Festival (held most recently in 2009) screens about 40 new indigenous Latin American works, most of them U. S. premieres, as part of a program spanning the hemisphere. Other venues north of Mexico include Cine las Americas International Film Festival in Austin, Texas; First Peoples' Festival/Presence autochthone in Montreal; Weeneebeg Aboriginal Film & Video Festival in Moose Factory, Ontario; and the Sundance Film Festival. Screenings are also frequent in the many Latino indigenous community centers. Here video screenings in local settings become lively opportunities to enjoy the stories and to reflect on a connection to homes now far away.

QHAPAQ NAN:

BY JOSE BARREIRO AND RAMIRO MATOS

From the center of their universe at Cusco, in what is now Peru, the Inka invaded, incorporated, organized and allied some 10 million people from more than 40 indigenous peoples. Driven organizers, the Inka linked it all with a royal system of roads, the *Qhapaq nan*. It was this road system that effectively united the far reaches of *Tawantinsuyo*, the four-quartered Inka state.

The *Qhapaq nan* is an emblematic work of engineering still in use today after having served diverse societies in the Andes for more than 500 years. In the 15th century, it was the fastest communications system in the New World. During the colonial era, the road system supported the economic development of the Viceroyalty, as the European carriage did not adapt well to the Andean landscape. The llama caravans were partly replaced by imported animals such as mules and horses. With the introduction of motorized vehicles, sections of the *Qhapaq nan* were used to build modern highways.

The National Museum of the American Indian (NMAI) is now mounting an exhibition on the *Qhapaq nan*, the royal road of the Inka Empire. This project pays homage to one of the great civilizations of the Western Hemisphere, whose heritage is still conserved by contemporary Quechua communities.

As the original Inka founders, the four couples of *ayares*, emerged from the earth to reorder the world, so the contemporary Andean peoples are in a state of emergence. Latin American nations, including the Andean countries, seek an integration of unifying social and economic elements. *Qhapac nan: the Way of Inka* recalls the ancient values that defined the world then, and still remain highly regarded.

The NMAI exhibition about the Inka Road will tell the story substantially from the perspective of contemporary Andean Quechua and Aymara speakers who know their own cultures and histories, some of whom continue to mediate cosmological and social realities traceable to the Inka traditions. In several research trips over the past two years, co-curators Ramiro Matos and Jose Barreiro and project assistants have slogged over several thousand mountain miles and conducted many dozens of visits and interviews. The team spent more than two months in Cusco, Peru, and its surrounding regions, collecting information about the *Qhapaq nan*. The team connected with Quechua people who make frequent use of the road.

The Inka road in Peru.

THE ROYAL ROAD OF THE INKA

PHOTO BY RAMIRO MATOS.

QHAPAQ ÑAN

PHOTO BY LUCIA ABRAMOVICH

Jose Barreiro resting along the road from Pomacanchi (a small village two hours from Cusco by car) to Waqrapukara, a sacred Inka site.

The Inka road in northwestern Argentina.

The physical characteristics of the *Qhapaq ñan* have been increasingly described, measured and registered. What are perhaps less studied are its ideological and cosmological aspects. It is important to understand the Quechua concept and nomenclature of the Inka roads, the notion of time and energy spent by those who built the roads and those who travel them, the articulation of the road and the surrounding landscape, the earthly road and its extension to the underworld, the world of the *Soqa*, the significance of the myths and metaphors related to the road.

At Cusco, the roads leave from the *Awqaypata*, the main plaza of the capital of the Inka Empire. They lead towards the four *suyus* of *Tawantinsuyu* for up to 25 miles. The central plaza was the place where commercial transactions were made by bartering. Quechua partners and world-class local scholars led the NMAI team along the *Qhapaq ñan*, explaining in detail its diverse elements, such as resting places, *apachetas* (purification springs for entering Cusco) and accommodations in Cusco, known as *Aqa wasi* (stands to serve *chicha*, a corn beer). In recent years, some of these places have been transformed into new buildings and hostels.

The team followed the roads that were constructed for specific purposes, such as the "coca route" that passes through Paucartambo and was used to transfer coca from the cloud forest to Cusco. In other directions, we followed the "route of the salt of Maras." The team traveled significant distances to gain experience of the road, its present-day use and meaning for contemporary Quechua people. We endeavored to walk and cross parts of the ritual roads that unite Cusco with the places of Inka origin, Lake Titicaca and Pacaritampu, both located south of Cusco. The two main Inka founding traditions indicate that the first Inkas, Manco Capac and Mama Ocllo, stopped in Wanakauri before arriving at the valley of Cusco.

Great intelligence greeted the Spanish military onslaught intent on conquering the indigenous peoples and subjugating their self-respect. This exhibition will show how the Inka Way – characterized in the linkages woven by its royal roads – was and is a way of thinking about human existence upon the Mother Earth. The exhibition will explore what the Andean civilizations can still teach us today, without avoiding the darker sides of Inka conquest and domination.

In engineering the Inka learned to withstand the power of earthquake, to overcome the inertia of mega-stone, the limitations of precipice – steepness – with a highly sophisticated analysis of altitudinal specificity – microclimates and their adaptation to specific crops and phases of animal husbandry. The mountains are overwhelming, a monumental environment. These the Inka respected, made peace with and learned to coax, intelligently and delicately, into reciprocity with human beings.

In agriculture, the Inka designed and built sophisticated terracing systems. They designed ingenious ways to move water for irrigation and for home use. They developed a huge variety of crops, understood how to tease out and improve strains of the most common and thus most important foodstuffs of humankind, including the potato, corn, chili, squash and many others. This region arguably was the greatest concentration of agronomical innovation in human history.

Still today, the people of the Inka Road, the

> "THEY STOPPED AT A PLACE CALLED CUSCO QAWARINA, THE SUMMIT OF A MOUNTAIN FROM WHICH CUSCO CAN BE SEEN. THERE HIS MOTHER ASKED HIM TO REMOVE HIS SHOES, WASH HIS FEET, HANDS AND FACE, AND SAY A PRAYER ASKING THE APU QOSQO TO GRANT HIM ENTRY."

PHOTO BY RAMIRO MATOS

PHOTO BY LUCIA ABRAMOVICH

Dr. Demetrio Roca Wallparimachi, a 92-year-old Inka descendant and professor emeritus of the University of Cusco.

Native communities, express a reverence for these ancient roads that mark and carry their own ancient traditions, always in adaptation and in resistance to change. The NMAI team explored resources offered by oral history, collective memory and ethnographic observation, trying to find the human concept behind the material culture of museums, gathering the testimonies of people from the cultures that created these objects, coupled to the history of those remote ancestors whose experience has been largely ignored.

An example is an interview with Dr. Demetrio Roca Wallparimachi. A 92-year-old Inka descendant, Dr. Wallparimachi is an anthropologist and professor emeritus of the University of Cusco. He showed the location of the sacred spring that was once used for purification before entering Cusco. Dr. Wallparimachi recalled that in 1925, when he was eight years old, his mother took him nearly 20 miles along the *Qhapaq nan*, from his native village of Anta to Cusco. They stopped at a place called Cusco Qawarina, the summit of a mountain from which Cusco can be seen. There his mother asked him to remove his shoes, wash his feet, hands and face, and say a prayer asking the Apu Qosqo to grant him entry. "It was a question of respect, even fear. Cusco is the center, it was, it is, a place to venerate, a sacred place."

Jose Barreiro, Ph.D., is assistant director of research at the Smithsonian National Museum of the American Indian. Ramiro Matos (Quechua), Ph.D., is a Peruvian archaeologist, professor emeritus at the University of San Marcos in Lima, Peru, and a curator for Latin America at the NMAI.

Inka empire and the *Qhapaq nan* road system.

IMAGE COURTESY OF CUSCO BANCO CREDITO

ANDEAN JOURNAL:

QUECHUA DWELLERS ON THE INKA ROAD PROTECT THEIR THREATENED SECRETS

BY JOSE BARREIRO

The son – only three years old – follows the father a while before running ahead, hopping and sliding without care as we wind our way up the rocky trail. We are in Chawaytiri, a community of Quechua-speaking people, weavers and herders, high in the Andean mountains. Our mission is to trace the ancient route of the *Qhapac nan*, the sacred road of the Inka – the grand civilization that greeted the Spanish conquest.

Chawaytiri is on the way to the *Antisuyo*, the route to the *yunga* or jungle, conceived as the place beyond knowing. *Antisuyo* describes one of four major territories of the *Tawantinsuyo*, the Inka empire that extended from present-day Chile and Argentina and north through the modern republics of Peru, Bolivia, Ecuador and southern Colombia. The *Qhapac nan*, or Royal Road, was the Way of the Inka, an exten-

Lucio Illa Mesa showing José Barreiro the llama paintings on the *tambo*.

PHOTOS BY LUCIA ABRAMOVICH

ANDEAN JOURNAL

A few local residents partake of a potato lunch by the Chawaytiri *tambo*.

sion of main and tributary roads – some 14,000 miles – that integrated the lives of a population of nearly 10 million people from over 40 indigenous nations. Its center, or *chawpi*, is the sacred city of Cuzco, often described as "the navel of the world." Early Spanish chroniclers compared Cuzco with Jerusalem, as travelers were to purify themselves before entering the city, a rite that continued to the 1940s and, perhaps, to the present.

"Easy boy, don't fall now," Lucio Illa Mesa, our local host, calls out in Quechua to his son. But the boy is practiced at his climbing and hops ahead confidently leading our group.

Ramiro Matos (Quechua), archeologist and curator at the Smithsonian's National Museum of the American Indian, walks briskly to keep up. Matos has a keen eye for evidence of all ancient inhabitation. He stops suddenly, arm extended. "Do you see it? Tell me if you see it." We have been playing this game for days. The old Inka road we seek to trace is often hidden in cultivated plots and overgrown with vegetation but here and there it emerges, characteristically buttressed by tightly-placed boulders. Then I see it, certainly there it is, snaking along the contours of the hill and coming our way. "Excellent," the old professor tells his not-so-young student. "You get high marks today."

But there is more. Mesa and his boy are deviating right on the trail. Mesa wants to show us something special that day. Higher up the hill, along a peak known in the oral memory as "the nose of the condor," there is a set of rock drawings, in red paint and depicting multiple llamas. Academic researchers have often studied those. They have come, more than once, to photograph, draw and describe the centuries-old pictographs, filing scholarly reports that layer one upon another.

But Mesa, son of a long line of Quechua grandfathers, knows more. This we recognize and respect, that here, in his home grounds, he is the true expert. Mesa perceives our attitude and freely shares new knowledge. To the right, off the beaten academic path, something wonderful emerges. He points out the ruins of an old Inka *tambo*, or *tampu*, one of the periodic way stations, or rest stops, one can find along the whole of the Inka roads. Matos is beside

Barreiro, Matos and Mesa share lunch at Mesa's home.

himself. "This is new! None of the scientists have registered this."

"Let me show you," says Mesa, pointing to a central stone in the ancient wall. There, too, faded but visible, is a picture of a red llama. Matos notes the archeological and cultural importance. The fact of the drawings clearly marks the place as sacred.

Speaking mostly in Quechua, Mesa tells us the story. He knows the Inka road of his district well. Along the road, which he describes with reverence, he knows of several *tambos*. To him, the road is sacred, it is alive, and everything about it is to be respected, protected. "See here," he says, pointing out where the painted stone has been disturbed. "Thieves. They come in the night and try to pry it loose,"

> SO MESA HAS TAKEN IT UPON HIMSELF, ALONG WITH OTHER MEMBERS OF HIS COMMUNITY, TO DEFEND THE COUNTRY'S PATRIMONY. "THE LAST TIME," HE SAYS, "THE THIEVES WERE ARMED. WE WORRY FOR OUR SAFETY BUT STILL, WE ARE ON GUARD."

ANDEAN JOURNAL

CLOCKWISE FROM TOP LEFT: Mesa's son in front of the llama paintings. Alpaca and visitor at Mesa's home in Chawaytiri. The next generation of the Andean tradition. The *tambo* of Chawaytiri.

he explains, his countenance troubled, then a smile. "But the llamas and the sheep squeal in the night. So we fight off the thieves, and more than once."

Beyond the mutual respect, he has a strong concern. "Friends," he says, "what can we do to protect this sacred thing?"

He has requested help from the National Institute of Culture, which is charged with such a task, but they are not forthcoming, perhaps overextended. This whole region of Peru is replete with countless ruins – remnants of many peoples and several civilizations, of which the Inka were but the last, in place at the coming of the Spanish advance.

So Mesa has taken it upon himself, along with other members of his community, to defend the country's patrimony. "The last time," he says, "the thieves were armed. We worry for our safety but still, we are on guard."

Later, at the patio of his Andean homestead, over a meal of boiled potatoes and the large-kernel corn found only in this region, Mesa notes my long hair. Up to the time of his grandfather, when he was a young boy, he recalls that the men of his community wore their hair long. "Not just to the shoulders," he says, "but long to the waist." Everyone then dressed in dark clothes and performed ceremonies to the mountain authority spirits, called *apus*, and to the Pachamama, the Mother Earth.

It was the military that made the men all shave their heads. Then the evangelical cults came in, dividing the community so that not only thieves threaten the patrimonial sites, but the cults as well. Charging that the petroglyphs are the work of the Devil they would try to erase or destroy them. Mesa complains that he would like to carry on with his traditional dress, but many of the converted ridicule it and attack the traditionally minded for "backwardness and idolatry."

Still, he says, "I continue to carry out my ceremonies. We make our payment to the Pachamama. We will defend the legacy of our ancestors."

Matos asks where the nearby Inka road is leading. "The Inka road always leads to Cuzco," Mesa replies. "Of course," says Matos, "the navel of the world." Matos smiles, nodding in recognition and appreciation. It is his method always, and the Museum's, to seek the knowledge of the indigenous people of a place. "You might read the reports and never know a *tambo* existed here," Matos says. "But you see, this man knows his land. He knows what is here, more than any so-called expert academic."

The boy walks by with another young cousin, slingshots in hand, lively faces full of mischief. "Will the next generation carry on the ancient culture," we wonder.

"I teach them that they should," Mesa responds. "It's not easy, but we mean to continue in that way."

Jose Barreiro, Ph.D., is assistant director of research at the Smithsonian's National Museum of the American Indian. He filed this report from Cuzco, Peru.

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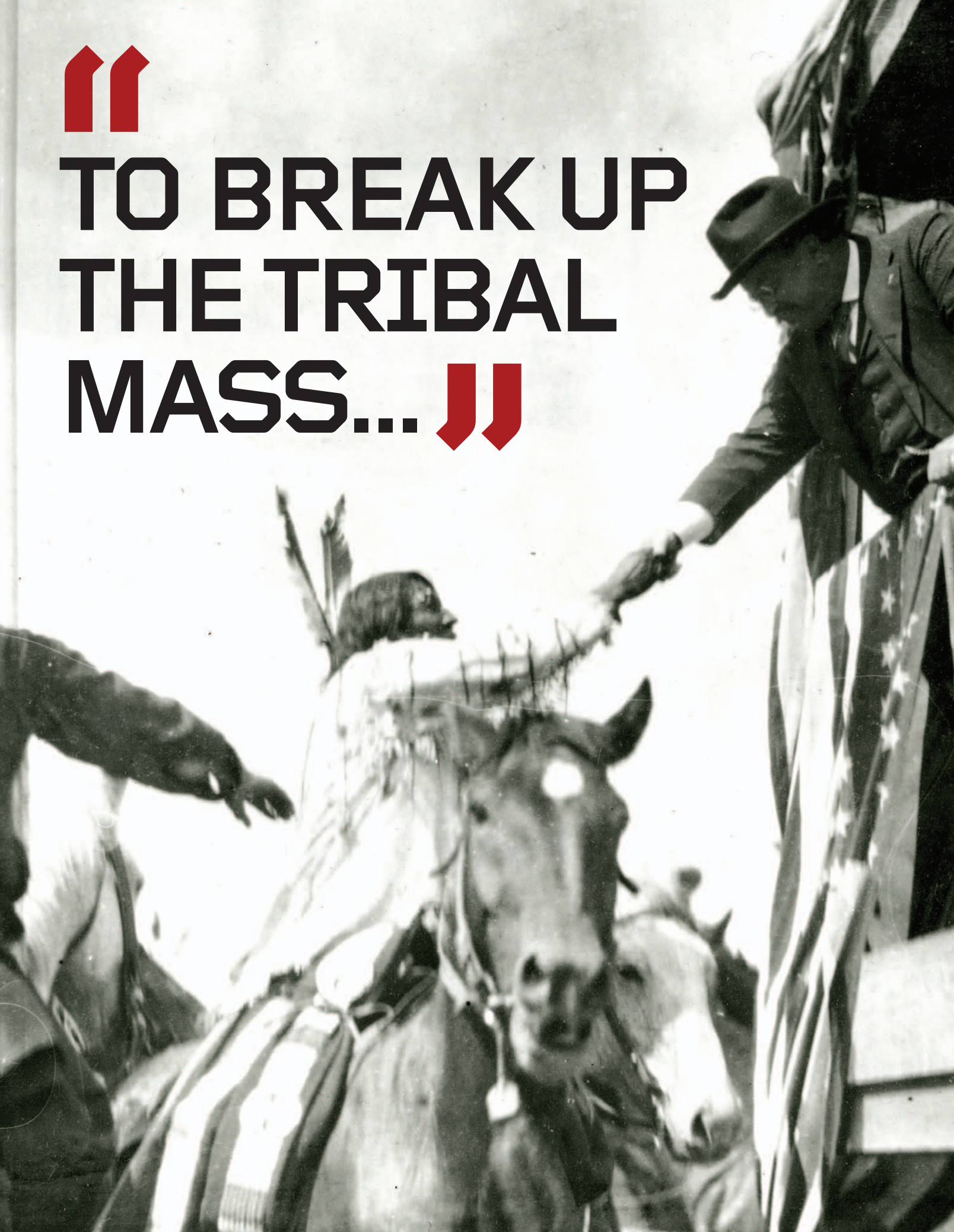
"TO BREAK UP THE TRIBAL MASS..."

BY MARK HIRSCH

THEODORE ROOSEVELT AND AMERICAN INDIANS

When President William McKinley was assassinated in 1901, Theodore Roosevelt became, at age 43, the youngest president in American history. Earnest, pugnacious and opinionated, Roosevelt brought boundless energy and an abiding sense of adventure to the White House. In addition to serving 19 years in public life, the 26th president had been a naturalist, dude rancher, Rough Rider, big-game hunter and student of the classics, as well as a historian. In his four-volume work, *The Winning of the West* (1889-1896), Roosevelt described the Anglo-European settlement of America as "the great epic feat in the history of our race." He justified the taking of American Indian homelands through any means. "Whether the whites won the land by treaty, by armed conquest, or . . . by a mixture of both, mattered comparatively little so long as the land was won," he insisted. "It was all-important that it should be won, for the benefit of civilization and in the interests of mankind."

Statements such as this invite us to dismiss Roosevelt as an Indian-hater. Certainly he, like many men of his generation in mainstream America, believed in the superiority of white civilization. That perspective, nourished by "scientific" theories that "proved" the inferiority of peoples of color, generated widespread support for racial exclusion and subordination in the 1890s and after. Yet, here Roosevelt parted company with his cohorts. Refusing to view indigenous peoples as an undifferentiated, inferior mass, Roosevelt valorized individual Indians, especially those who embraced the values of hard work and self-reliance. He also exuded confidence about assimilating Native people into American society – an outcome, he believed, African-Americans could never achieve. To claim their place in 20th century America, Roosevelt said, Indians must first break the bonds of tribalism.

Theodore Roosevelt at Cheyenne Frontier Days, August 27, 1910.

PHOTO COURTESY THEODORE ROOSEVELT COLLECTION AT HARVARD COLLEGE LIBRARY.

THEODORE ROOSEVELT AND AMERICAN INDIANS

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Theodore Roosevelt addresses a crowd.

THE STRENUOUS ROOSEVELT

Theodore Roosevelt was born to a genteel family in New York in 1858. Frail, asthmatic and hampered by poor eyesight, the young Roosevelt compensated through bodybuilding and exercise, becoming an athlete and amateur boxer by the time he entered Harvard in 1876. When his wife died in 1884, Roosevelt bought a ranch in the Dakota Territory, finding solace among cowboys and cattle. A lifelong advocate of what he called "the strenuous life," Roosevelt embraced the rugged individualism of the West and extolled the manly virtues of the hard-riding, chaps-wearing cowpunchers of the Bad Lands.

A young blueblood might have pursued any number of professions in the 1880s, but Roosevelt chose politics. The decision stunned his family, who viewed politics as a sordid business for saloonkeepers, horse-car conductors and immigrants. Yet Roosevelt persisted. After a term in the New York State Assembly (1882-1884), he served as civil service commissioner, police commissioner of New York City and assistant secretary of the Navy. In 1898, he formed the "Rough Riders," a volunteer regiment that achieved renown during the Spanish-American War. His wartime derring-do won him a term as governor of New York as well as the vice-presidential spot on President McKinley's Republican ticket. In September 1901, an assassin's bullet tore into McKinley's stomach. Roosevelt, derided by some GOP managers as "that damn cowboy," was now president.

ASSIMILATING INDIANS

The end of the Indian wars and the U.S. victory in the Spanish-American War generated a pervasive belief in Anglo-American racial superiority. That notion, abhorrent today, pervaded Roosevelt's historical writing. Yet his public speeches and private correspondence also reveal a man deeply conflicted about Native peoples. For all his bluster about Indian "savagery," Roosevelt admired Native bravery and exulted in his friendships with individual Indians. He described a Pawnee Rough Rider as "one of the gamest fighters and best soldiers in the regiment" and fondly recalled the Native cowhands he had encountered in the West. These sturdy men convinced Roosevelt that Indians could be assimilated into mainstream society. All they needed was a "Square Deal," his administration's watchwords. "Give the red man the same chance as the white," he said. "This country is founded on a doctrine of giving each man a fair show to see what there is in him."

For Roosevelt, the existence of some 300 Indian tribes prevented the "advancement" of America's 270,000 Native peoples (the Census count of his time.) To emancipate Indians from what he considered the stultifying influence of tribal cultures, Roosevelt advocated compulsory education for children as well as the privatization of reservation lands. Neither idea originated with Roosevelt, but he emerged as a keen advocate for both before and during his tenure in the White House.

Roosevelt initially favored enrolling tribal children in local boarding schools, but he grew increasingly impressed by the "progress" of students who attended the far-away institutions. (Many Indians found this experience highly traumatic.) After visiting the home of Luther Standing Bear (Sioux), the first Native youth to attend the Carlisle Indian Industrial School in Pennsylvania, Roosevelt observed that his host's "spotless house [was] a center of civilizing influence to all the Indians" on the Rosebud Reservation. Roosevelt was so enamored of the Carlisle students that he invited a contingent to participate in his 1905 inaugural parade. Wearing blue military uniforms, short hair and stiff-soled shoes, the Carlisle battalion marched behind six famous mounted Indian chiefs in full regalia. The contrast between the old tribal leaders and the young Carlisle students was not lost on the *Washington Post:* "The president applauded [the chiefs] with

much enthusiasm, but he was even more hearty in his demonstration toward the boys of the Carlisle Indian School, who represented the Indian in his effort to adopt civilization."

If education was meant to erode tribal identity, allotment was intended to drive a stake through the heart of tribalism itself, the collective ownership of reservation lands. Under the General Allotment Act of 1887 – also known as the Dawes Act –tribal lands could be divided into single-family plots, or allotments, for distribution to tribal members. Surplus, or unalloted, lands were opened to white settlement. By breaking up communal land ownership, Roosevelt and many reformers argued that Indians would become self-sufficient farmers and ranchers, while non-Indians would gain access to treaty-protected reservation lands. As independent farmers and ranchers, Indians would reject their tribal identities and embrace the more "civilized" values of acquisitive individualism. "In my judgment the time has arrived when we should . . . recognize the Indian as an individual and not as a member of a tribe," Roosevelt asserted in 1901. "The General Allotment Act is a mighty pulverizing engine to break up the tribal mass . . . ."

THE UNCHECKED ASSAULT

During his years in the White House, Roosevelt brought important civil service reforms to the Indian Service, listened to prominent reformers concerned with "the Indian Problem" and occasionally intervened to protect Native rights. But his efforts would not be directed at arresting the juggernaut of detribalization that ravaged Indian Country. Under Roosevelt's watch, Native nations lost thousands of acres of land through allotment; treaty-guaranteed food and clothing rations were slashed in the name of stimulating individual Indian "enterprise"; white ranchers were permitted to graze cattle on reservation lands despite opposition from tribal leaders; and government agents prohibited traditional customs and rituals and redoubled efforts to Anglicize Native family names.

Roosevelt was no idle witness to the assault on tribal culture and sovereignty. In 1905, he rejected Native proposals for the creation of a new state, Sequoyah, which would have encompassed the former territories of the "Five Civilized Tribes" in present-day Oklahoma. And two days before he left office in 1909, Roosevelt issued a flurry of executive orders that placed 2.5 million acres of reservation lands in the hands of the U.S. Forest Service. The measure stripped Indian tribes of rich timber lands, which were later exploited by lumber companies.

Theodore Roosevelt admired individual Indians, but loathed the power and influence of Indian tribes. He championed equality of opportunity for Native peoples but could not reconcile his "Square Deal" for Indians with relentless white demands for tribal lands and resources. When push came to shove, Roosevelt sided with those who would appropriate Indian homelands and undermine tribal sovereignty. It would take 24 years – and another President Roosevelt – to end, at least temporarily, America's war on tribalism.

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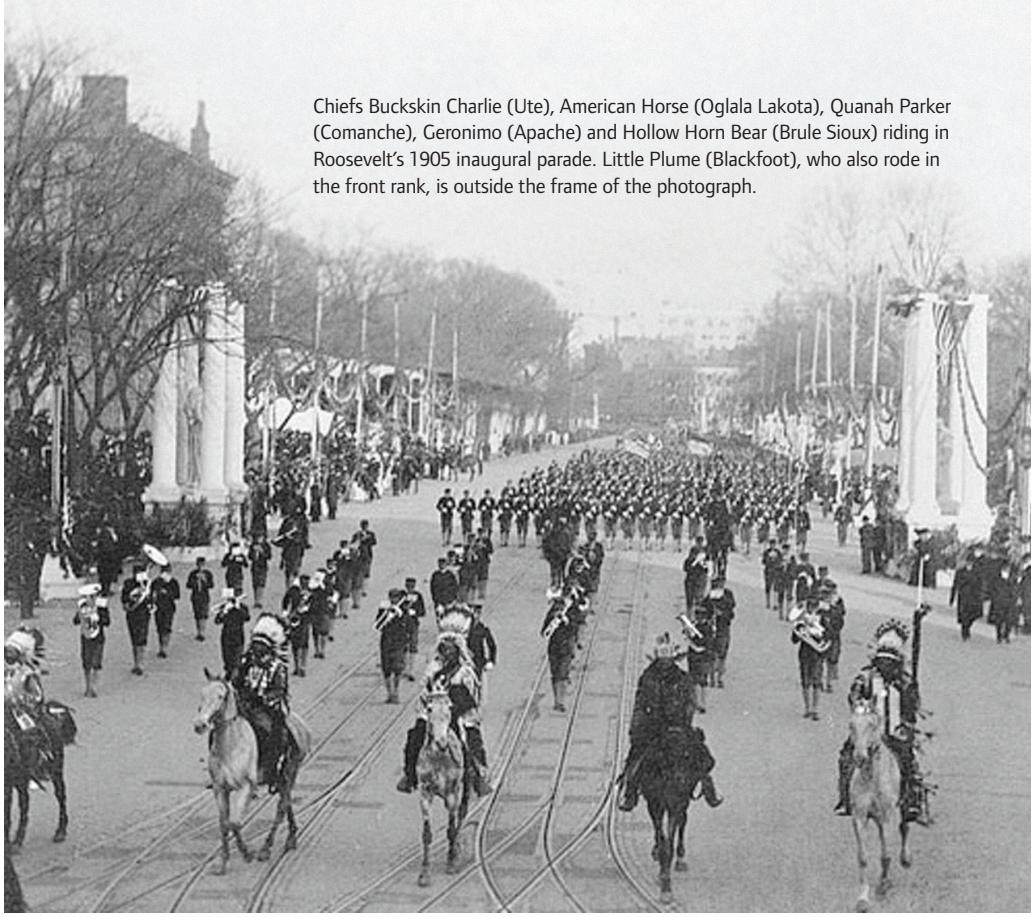

Chiefs Buckskin Charlie (Ute), American Horse (Oglala Lakota), Quanah Parker (Comanche), Geronimo (Apache) and Hollow Horn Bear (Brule Sioux) riding in Roosevelt's 1905 inaugural parade. Little Plume (Blackfoot), who also rode in the front rank, is outside the frame of the photograph.

FOR ALL HIS BLUSTER ABOUT INDIAN "SAVAGERY," ROOSEVELT ADMIRED NATIVE BRAVERY AND EXULTED IN HIS FRIENDSHIPS WITH INDIVIDUAL INDIANS. HE DESCRIBED A PAWNEE ROUGH RIDER AS "ONE OF THE GAMEST FIGHTERS AND BEST SOLDIERS IN THE REGIMENT" AND FONDLY RECALLED THE NATIVE COWHANDS HE HAD ENCOUNTERED IN THE WEST.

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GJOA H

INUIT TAKE THE LEAD IN NORTHWEST

In Gjoa Haven, high above the Arctic Circle in Nunavut, an old Inuk woman is chanting an ancient song. Her voice, quivering at first, becomes bolder, echoing the strong steady rhythms of a young Inuk man beating a large flat drum. The man moves nimbly in a circle, sometimes half crouching, rotating the drum in the air and punctuating his dance with an occasional, "A-yaaah!"

It is the beginning of September. About 100 passengers, crew and staff of Cruise North Expeditions have just arrived at Gjoa Haven, one of Canada's northernmost Inuit communities, to board the Russian ship, the *Lyubov Orlova*. Cruise North Expeditions, launched in 2005, is part of the Inuit-owned Makivik Corporation of Quebec, a business venture formed with proceeds from the Inuit's first successful land claim settlement in Canada in 1975. Cruise North has been bringing passengers to the Arctic for the past five years, but this is the first time any of us, including the Russian crew, are exploring the Northwest Passage.

This legendary sea route from the Atlantic to the Pacific oceans has inspired more than four centuries of exploration, and it is more topical than ever, as scientists and indigenous inhabitants ponder the impact of accelerating climate change. At the turn of the 17th century, the Flemish geographer Peter Plancius inspired explorers

Cruise North passengers return through ice to Resolute Bay by Zodiac.

PHOTOS BY DANNIELLE HAYES

HAVEN

PASSAGE CRUISES

BY DANNIELLE HAYES

The Northwest Passage, south of Resolute Bay.

Gjoa Haven as seen from *Lyubov Orlova* on Cruise North Expeditions of Northwest Passage.

Lonely grave of one of Franklin's crew on Beechy Island. Inset: Grav

like Henry Hudson with the theory that the Midnight Sun melted ice on the Polar Sea during summer and opened a quick route to the Far East. Now that the polar ice cap does indeed seem to be receding, the question is whether a northern trade route might become feasible, and how it would affect the lives of the indigenous peoples on its path.

Just three days before, we flew Air Inuit (another Makivik Corporation subsidiary) almost six hours from Montreal to Resolute Bay, Nunavut, located approximately 75 degrees latitude on Cornwallis Island. Resolute was settled in the mid-1950s during the Cold War when Canada, in an attempt to strengthen the country's Arctic sovereignty, forcibly relocated several Inuit families here from Northern Quebec. The settlement's Inuit name, Quasuittuq, meaning "place with no dawn," reflects some of the difficulties encountered by those early Inuit families in adapting to the long cold winters and lack of familiar wildlife to hunt. Resolute was named after one of the British ships sent in the 1850s to find the ill-fated expedition of Captain John Franklin, which vanished in 1847 with all hands in a quest for the Northwest Passage. With a population of less than 300 and an average yearly temperature of 2.5º F, the town is now a major gateway for Canadian Arctic exploration.

From Resolute, our ship headed south to Peel Sound, following in the wake of Arctic explorers before us, namely the British captain Sir John Franklin (1786–1847) and the Norwegian explorer Roald Amundsen (1872-1928). At the entrance to Franklin Strait however, where the shallow waters ice up quickly, we found ourselves stuck in the pack ice, our ship at a standstill. (This strait might be a bottleneck for a future commercial route.)

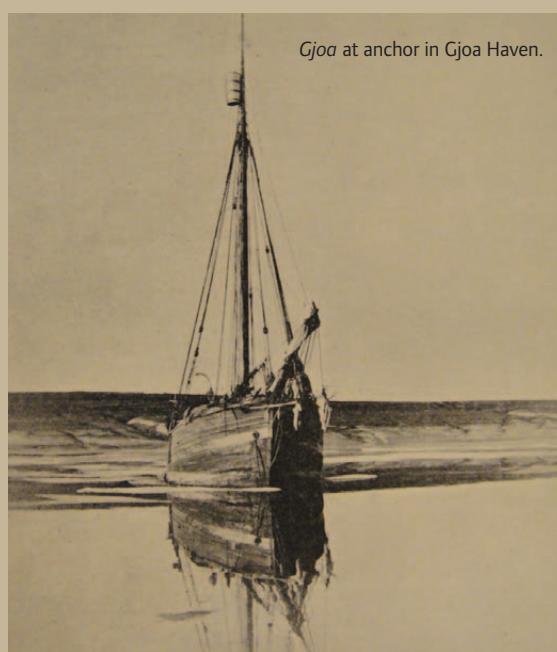
Fortunately, the Canadian Coast Guard icebreaker *Sir Wilfred Laurier* came to our rescue. As we followed the breaker's stern lights well into the foggy night towards Gjoa Haven, we also edged closer to a mother polar bear and her two cubs, slowly making their way across the ice floes.

Today, Gjoa Haven is a thriving community of about 1,000 Inuit. Instead of sled dogs, snow-

AMUNDSEN & THE NORTHWEST PASSAGE

Norwegian explorer Roald Amundsen (1872-1928) completed the Northwest Passage in 1905-06 where more cumbersome British expeditions had failed. He had the advantage of a smaller ship with shallow draft, the *Gjoa*, and a crew limited to seven but, above all, he listened to the Inuit he encountered. During his two-year stay at Gjoa Haven, researching the nearby North Magnetic Pole, he developed warm relations with his hosts, the Netsilik band, and learned their skills for Arctic survival. He and his first mate, Lt. Godfred Hansen (1876-1937), also took many photographs documenting the Inuit way of life, still relatively untouched by European influences. Amundsen hoped that his hosts could be protected from "the many perils and evils of civilization." Of his contact with ten different Inuit tribes, he wrote "the Eskimo living absolutely isolated from civilization of any kind, are undoubtedly the happiest, healthiest, and most honorable and most contented among them."

PHOTOS: ROALD AMUNDSEN IN *THE NORTH WEST PASSAGE* (1908) AND *MY LIFE AS AN EXPLORER* (1927). COURTESY NEW YORK PUBLIC LIBRARY.



Gjoa at anchor in Gjoa Haven.

e portrait on Beechy Island.

74-year-old Mary Oogak of Gjoa Haven

70-year-old Susie Konana

Male polar bear as seen from *Lyubov Orlova* along Bellot Strait.

mobiles are the transport of choice for Inuit like Paul Ikualluk who claims to be Amundsen's grandson. Ikualluk is a member of the Canadian Rangers, a volunteer all-Inuit force who are the eyes and ears of the north. When asked about signs of global warming, Ikualluk replies, "We have noticed some changes in the water and the fish seem to be skinny. We also have [had] grizzly bears, wolves and wolverines coming here in the last five years."

The people of Gjoa Haven still fish and hunt caribou, seal, Arctic wolves, foxes, musk-ox and polar bear for basic survival.

Now with expanding traffic across the Arctic, many younger Inuit are hoping to integrate their culture with the new tourism industry.

Mae Ningiuruvik, expedition team leader for Cruise North Expeditions.

An old Hudson's Bay Company post at Fort Ross on Somerset Island.

Jenna Andersen of Cruise North Expeditions.

Ancient Thule site with whale bone structure outside Resolute Bay.

Jason Annahatak (Inuk), Cruise North's onboard director of Inuit Youth Training, feels positive because "Inuit culture is constantly changing. Though most of us don't live in igloos or use harpoons anymore," he says, "we still maintain our language of Inuktitut and traditions like community feasts, Arctic sports and throat singing. When Scottish whalers came to the Arctic, they brought accordions with them and bannock, so now square-dancing and bannock have become part of our culture.

"Tourism meshes well with Inuit culture," Annahatak continues. "The Inuit love to hunt, fish, camp, and the thought of being paid for that has a lot of appeal. With Cruise North we are developing a training program in outdoor travel tourism where we teach Inuit youth skills such as kayaking, Zodiac driving and handling firearms. It's a holistic training too in that they learn how to market themselves and represent their Inuit culture in the modern world. Ultimately, I would like the Arctic to be a healthy place in terms of its youth." A recent graduate in Counseling Psychology at Columbia University in New York City, Annahatak grew up in Kangirsuk, a town of less than 500 people in northern Quebec.

Another of our onboard guides, Jenna Andersen (Inuk) is a senior expedition trainer and grew up mostly in Makkovik, Northern Labrador. "I worked a lot with Aboriginal Youth Councils and when Jason hired me last year, the *Orlova* picked me up in Makkovik at the beginning of the season in late June," Andersen explains. "It's very remote there. Polar bears are abundant. Black bears are abundant. Hey, I knew how to shoot a gun by the time I was eight." Andersen proves to be a fine athlete and teaches the passengers some Inuit games to test our strength and endurance.

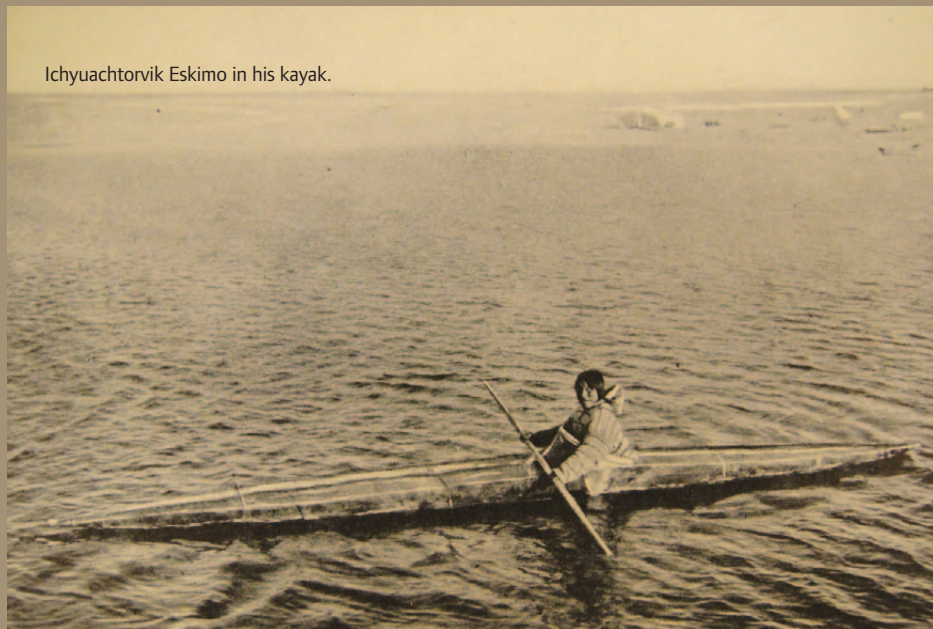
Mae Ningiuruvik (Inuk) is an onboard expedition leader and grew up in Kuujjuaq, the largest community in Nunavik with a population of about 2,200. Ningiuruvik, who aspires to study marine navigation, instructs the passengers in the fine art of Inuit throat singing. "Throat singing," she begins, "is usually done between two women closely facing each other and imitating Arctic animals. The first to laugh is the loser." We all make a valiant attempt, but sound a little like grumpy walruses with laryngitis.

The Inuit of this settlement, primarily the Netsilik group, have a hundred-year tradition of welcoming European visitors. The Norwegian

AMUNDSEN CONT'D.

"The Owl" as archer.

Ichyuachtorvik Eskimo in his kayak.



Canadian Coast Guard icebreaker, *Sir Wilfred Laurier* at Franklin Sound.

explorer Amundsen came to this shore in 1903 aboard his 70-foot fishing boat the *Gjoa* (pronounced "joe"). When he and his crew of six men first encountered the nomadic Inuit, he wrote in his log: "…we thought the Eskimos were extinct and had been relegated to oblivion."

Over the next two winters, Amundsen and his men learned many survival skills from the Inuit. They found that clothing made of animal skins were more comfortable and warm than itchy woolens. They learned how to build a snow-house, or igloo, and how to best traverse snow drifts with dogsleds. Using this indigenous knowledge, Amundsen became the first explorer to sail the Northwest Passage, reaching open water in the West by 1905.

Now in Gjoa Haven as we hustle back to our ship, we pass rows of Arctic char and the pelts of polar bear, musk-ox and grizzly drying in the wind. The roar of snowmobiles grows faint as the residents of Gjoa Haven return to their homes. Soon, cold and darkness will blanket this community. But as it was for Amundsen, it will remain a haven for adventurers braving the modern Northwest Passage.

Dannielle Hayes is travel photographer and writer based in Vancouver, British Columbia, and New York City.

Fish drying in Gjoa Haven.

Jason Annahatak, Inuit Cultural Interpreter for Cruise North Expeditions.

Two-year-old Nellie Anne Porter of Gjoa Haven.

Drum dance in Gjoa Haven.

Onallu and son.

Nalungia and Atikleura outside their tent.

Jazz Appreciation Month
honors Indian musicians

A rich history of American Indian contributions to jazz and other music genres will come to the fore at the National Museum of the American Indian (NMAI) – National Mall through the Spring and Summer months. As truly world-class musicians, Native instrumentalists influenced the sound of nearly every genre of popular music with which they came to engage. They brought a unique world of perspective and musical expression that is only beginning to be appreciated.

The Smithsonian's annual Jazz Appreciation Month in April will feature Oscar Pettiford (Cherokee/Choctaw) and Russell "Big Chief" Moore, sidemen respectively with their personal heroes Dizzy Gillespie and Louis Armstrong. Pettiford, a bassist, was a founding father of the form of jazz that became known as bebop. Moore, born at the Gila River Indian Community in Arizona in 1912, was a trombonist within the small ensemble style of Dixieland jazz that Louis Armstrong made famous. Along with other Native musicians, they will also headline the exhibition *Native Roots in Contemporary Music,* opening this summer in the Mall NMAI's Sealaska Gallery.

The celebration will begin April 2 and 3 when two Smithsonian museums present tributes to Gillespie and Pettiford. On Friday, April 2, a panel discussion at the National Museum of American History, *Bopping with Dizzy,* delves into two genres that Gillespie helped transform – Afro-Cuban jazz and bebop. The next day, at 2 p.m. and 4 p.m., Sharel Cassity and the Tony Lujan Septet perform the music of Gillespie and Pettiford, at the NMAI's Rasmuson Theater. Cassity (Cherokee) studied saxophone with Victor Goines at the Julliard Institute for Jazz Studies, where she received her M.A. Her sophomore release, *Relentless,* recently received a four-star review in *Downbeat* magazine. This program receives support from the Smithsonian Latino Center.

– Christopher Turner

PHOTO BY TOM HAYNES

Sharel Cassity (Cherokee) performs with the Tony Lujan Septet on Saturday, April 3.

PHOTO BY KEVIN G. SMITH

Sonya Kelliher-Combs (Inupiaq/Athabascan), *Red Reindeer Brand,* 2009. Reindeer fur, acrylic polymer, cotton fabric and metal grommets, 24" x 18".

COURTESY ARTHUR RENWICK AND LEO KAMEN GALLERY

Arthur Renwick (Haisla), *Tom,* from the series *Mask*, 2006, Edition of 3. Digital print, 47" x 45".

Terrance Houle (Blood), *Urban Indian Series* (no. 3), 2007. Photo by Jarusha Brown. Eight digital prints, 11" x 14" each.

HIDE: Skin as Material and Metaphor

For the artists in *HIDE: Skin as Material and Metaphor,* skin – specifically Native skin – functions as an identity and a shield. Some explore the skin as a tactile surface – fragile and yielding yet protective and strong. Others create portraits that challenge typical representations of Native people. Together, these artists address the many complexities of skin as both a material and a metaphor.

"When I began to think about how Native artists confront identity issues – the issues of skin kept appearing again and again in numerous ways," said exhibition curator Kathleen Ash-Milby (Navajo). "For example, animal skin is considered a prototypical Native material along with beads and feathers. Skin can also have a pejorative meaning – "redskins" – and is associated with the racial cartooning of Native people. And, of course, skin is a part of our own racial identity and is a metaphor of our history and is even objectified as an anthropological artifact."

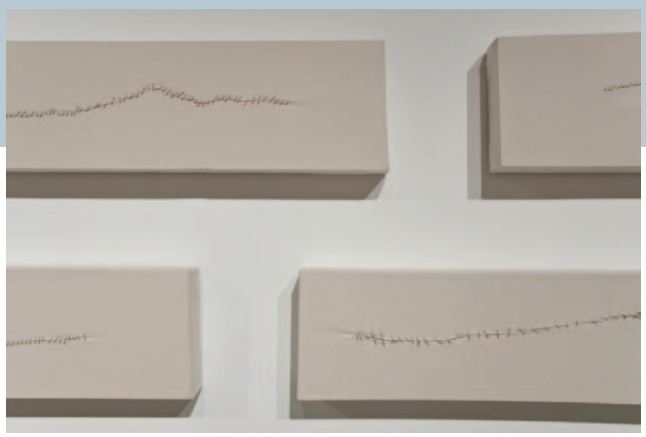
Skin is a potent subject for these Native artists. It encompasses the controversies of race and representation, the history of trauma and perseverance, personal identities, collective truths and even our relationship to the land. – *Ann Marie Sekeres*

HIDE: Skin as Material and Metaphor is a two-part exhibition that will open at the George Gustav Heye Center in New York. Part I, opening March 6, features solo installations by Sonya Kelliher-Combs and Nadia Myre. Part II, opening September 4, will include works by Michael Belmore and photographers Arthur Renwick, K.C. Adams, Terrance Houle, Rosalie Favell, and Sarah Sense.

K.C. Adams (Métis), *Cyborg Hybrid Donna,* 2009. Digital print, 20" x 14".

PHOTO BY MICHAEL CULLEN

Michael Belmore (Ojibway), *Shorelines,* 2006. Hammered copper, 84" x 72".



ART ©NADIA MYRE. LICENSED BY CARCC, ONTARIO AND VAGA, NEW YORK

Nadia Myre (Anishinaabe), *Landscape of Sorrow* (detail), 2009. Six canvases, 6" x 84" each.

Sarah Sense (Chitimacha/Choctaw), *Karl 3* (detail), 2009. Digital prints on paper and mylar, artist tape, 48" x 96".

Rosalie Favell (Cree Métis), *Candice Hopkins,* from the series, *Facing the Camera*, 2008-present. Digital print, 24" x 20".

PHOTO BY WALTER LARRIMORE. COURTESY, NATIONAL MUSEUM OF THE AMERICAN INDIAN, SMITHSONIAN INSTITUTION.

Yuit or Siberian Yup'ik man's raincoat of sea mammal intestine decorated with fur, cotton cloth and crested auklet scalps with beaks, circa 1920. St. Lawrence Island, Alaska. This beautiful parka is one of 600 objects loaned to the Anchorage Museum as part of the *Living Our Cultures* project.

RETURNING HOME

BY KELLY McHUGH

This beautiful ceremonial gutskin parka from St. Lawrence Island is part of a joint Smithsonian loan. The National Museum of Natural History (NMNH) and the National Museum of the American Indian (NMAI) are sending a total of 600 objects to the Anchorage Museum of History and Culture. The *Living Our Cultures* project was initiated by the NMNH's Arctic Studies Center for the purpose of increasing Native Alaskan access, knowledge and use of the Smithsonian collections. The exhibit's unique case design and mounting system will make objects accessible for study, research, cultural consultation and education in collaboration with Alaska Native people.

This parka represents a long tradition of using the intestines of marine mammals, such as bearded seal, walrus or sea lion, to fabricate waterproof garments worn by the people of the arctic to survive the harsh climate. Gutskin parkas were commonly worn over fur or feathered parkas, acting as a barrier to rain and snow. In the live mammal, the intestine is a permeable membrane; however, once the animal is dead, the capillaries close and the membrane becomes impenetrable to water.

When gut is wet it is very strong, but once it is dry the material becomes somewhat fragile, stiff and prone to tearing, which is a problem often encountered with old gutskin parkas in museum collections. This parka, collected in 1923, is still remarkably flexible, but was torn in two locations, on the hood and on the lower back. In preparation for its return to Alaska, the parka was brought into the conservation laboratory for treatment. NMAI conservators benefitted from the expertise of doll maker and skin sewer Elaine Kingeekuk from St. Lawrence Island, who traveled to NMAI's Cultural Resource Center to execute the treatment using the traditional repair method of sewing gutskin patches over the tears with sinew.

Kelly McHugh is a conservator at the Smithsonian's National Museum of the American Indian.

PULLING DOWN THE CLOUDS

Poems by Contemporary Native Writers

Ghost Deer

There are deer here.
I can feel them.
Antler firm, pelt soft
lingering close-by.

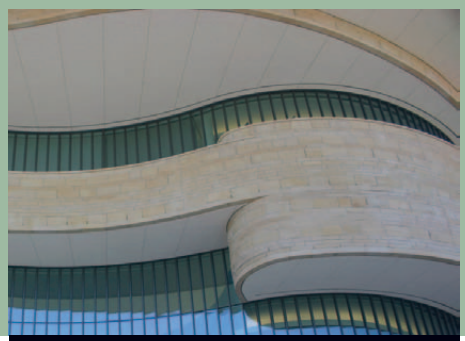
Ghost deer.
Albino white.
The entire herd
a miracle.

Wondrous revelations
occur rarely,
once a lifetime.
Here, twenty-four

Snuggle treelines
Wintertime
Camouflaged.
Sisters of mine.

– Allison Adelle Hedge Coke

An award-winning writer and poet, Allison Adelle Hedge Coke (Ouendat/Métis/Tsalagi/Muscogee) holds The Distinguished Paul W. Reynolds and Clarice Kingston Reynolds Endowed Chair in English at the University of Nebraska, Kearney. Among many other works, she edited the first poetry collection inclusive of the entire Western Hemisphere, titled *Ahani: Indigenous American Poetry* (To Topos International Journal, 2007). "Ghost Deer" was first published in *Ploughshares* (Winter 2004-05) and featured in her book *Blood Run* (Salt Publishing, 2006). Reprinted with permission from the author. © 2006 Allison Adelle Hedge Coke.



EXHIBITIONS + EVENTS CALENDAR

MARCH/APRIL/MAY 2010

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

INDIVISIBLE: AFRICAN-NATIVE AMERICAN LIVES IN THE AMERICAS
THROUGH MAY 31, 2010

BRIAN JUNGEN: STRANGE COMFORT
THROUGH AUG. 8, 2010

PHOTO BY LEILA MARKARIUS

Capilla del Sol

CALENDAR LISTINGS

CAPILLA DEL SOL: MUSIC FROM THE MISSIONS OF LATIN AMERICA
Sunday, March 7
2 p.m., Rasmuson Theater
Capilla del Sol, an Argentine baroque ensemble, performs sacred and secular music from the colonial era composed for Jesuit missions in Latin America. This group presents rarely heard music of the 17th and early 18th century for voice and instruments. This concert is the first program in the series, "Argentina at the Smithsonian 2010." *Co-sponsored by the Smithsonian Latino Center with support from the John F. Kennedy Center for the Performing Arts and the Embassy of Argentina.*

PHOTO BY MICHELLE WATT

Sharel Cassity (Cherokee)

Native Achievers celebrates playwright William S. Yellow Robe, Jr. (Assiniboine)

PHOTO BY KATHERINE FOGDEN

PANEL DISCUSSION, BOPPING WITH DIZZY
Friday, April 2
12 p.m., National Museum of American History, Carmichael Auditorium
Learn about Dizzy Gillespie and the multicultural roots and continuing legacy of two innovative jazz genres he pioneered: bebop and Afro-Cuban jazz. Panelists include Charlie Fishman, president and executive producer of the D.C. Jazz Festival and former manager of Gillespie, saxophonist Sharel Cassity (Cherokee) and trumpeter Tony Lujan. *Presented by the National Museum of American History in collaboration with the National Museum of the American Indian.*

SHAREL CASSITY AND THE TONY LUJAN SEPTET: A TRIBUTE TO DIZZY GILLESPIE AND OSCAR PETTIFORD
Saturday, April 3
2 p.m. and 4 p.m., Rasmuson Theater
Trumpeter Dizzy Gillespie and bassist Oscar Pettiford (Cherokee), giants of the Golden Age of Jazz, live on through the fresh interpretations of Sharel Cassity and the Tony Lujan Septet. Young saxophonist Sharel Cassity (Cherokee) often performs with the Dizzy Gillespie All Stars, and her new release *Relentless* has won high praise from jazz masters and critics alike.

NATIVE ACHIEVERS: DONALD FIXICO
Saturday, April 10
7 p.m., Rasmuson Theater
Donald L. Fixico (Shawnee/Sac and Fox/Muscogee Creek/Seminole) is a Distinguished Foundation Professor of History at Arizona State University. He is a policy historian and ethnohistorian. His work focuses on American Indians, oral history and the U.S. West. He has published numerous books including *The American Indian Mind in a Linear World: American Indian Studies and Traditional Knowledge* (2003) and *Daily Life of Native Americans in the Twentieth Century* (2006). Presently, Fixico is working on a textbook on American Indian history for Oxford University Press.

Eduardo Fernandez will perform at the Ibero-American Guitar Festival.

PHOTOS BY KATHERINE FOGDEN

Grandchildren of the Buffalo Soldiers at the Rasmuson Theater

NATIVE ACHIEVERS:
WILLIAM S. YELLOW ROBE, JR.
Thursday, April 22
12 noon, Rasmuson Theater
Interview and discussion. Playwright William S. Yellow Robe, Jr. (Assiniboine) is an award-winning actor, playwright, director, poet and instructor who has written over 50 plays, including full-length works, one-acts, a book for a musical and children's plays. Yellow Robe is currently an adjunct faculty member at the University of Maine. He is also a faculty affiliate in the Creative Writing department at the University of Montana, in Missoula, Mont. He was awarded Libra Professor of Diversity status at the University of Maine.

NATIVE THEATER: GRANDCHILDREN OF THE BUFFALO SOLDIERS, BY WILLIAM S. YELLOW ROBE, JR.
Thursday, April 22:
NMAI Members Preview
Friday – Sunday, April 23, 24, 25,
Thursday – Sunday, April 29, 30, May 1, 2
Thursday through Saturdays
7:30 p.m.
Sundays
2 p.m.
Rasmuson Theater
This play examines issues of racial identity and prejudice experienced by a descendant of a "buffalo soldier" – the famous post-Civil War cavalry regiment. The play's main character is descended from a Native grandmother and an African-American grandfather. This community-based theater production is part of an ongoing series of programs in support of the museum's exhibition *IndiVisible: African-Native American Lives in the Americas.*

There will be a brief audience discussion with the playwright before the performance on Friday, April 23.

Performances are free and open to the public. Seats are limited and on a first-come, first-served basis. Recommended for middle-school grades and higher.

Grandchildren of the Buffalo Soldiers is produced by the National Museum of the American Indian in collaboration with the National Museum of African American History and Culture.

Halau O ʻAulani performs at the *Celebrate Hawai'i Festival.*

Lei-making demonstrations

Halau O ʻAulani

YOUTH JAZZ VOCALS WORKSHOP WITH CONNAITRE MILLER
Friday, April 23
2 p.m.
Room 4018
Connaitre Miller, associate professor of music and coordinator of jazz vocal studies at Howard University, directs the vocal jazz ensemble Afro Blue. Miller will teach participants how to scat, a style of vocal improvisation that grew popular during the rise of bebop.
This open workshop is presented in collaboration with Big Band Jam and Blues Alley.

IBERO-AMERICAN GUITAR FESTIVAL
Thursday, May 13, 7 p.m. – 9 p.m.
Friday, May 14, 7 p.m. – 9 p.m.
Saturday, May 15, 12 noon – 9 p.m.
Sunday, May 16, 12 noon – 9 p.m.
Concerts in Rasmuson Theater and lectures/master classes in Rooms 4018/4019
The Ibero-American Guitar Festival of Washington, D.C., brings together the best performers on guitar and guitar-related instruments from the Americas, Spain and Portugal. This fourth edition of the festival presents four days of concerts, lectures, a display and master classes. *Presented by the Association of Ibero-American Cultural Attaches in Washington, D.C. with support from the Smithsonian Latino Center.*
Evening concerts require tickets. For complete schedule and information on purchasing tickets, visit www.dciberoamericanguitarfestival.org or call (202) 633-1000.

CELEBRATE HAWAI'I FESTIVAL
Saturday, May 29
Sunday, May 30
Monday, May 31
10:30 a.m. – 4 p.m.,
various museum locations
A celebration of Hawaiian culture through art, history, language, dance, including hula performances by local Halau, hands-on demonstrations, Hawaiian music and storytelling, a showcase of films from the Pacific, lectures and much more.
Co-sponsored by the Office of Hawaiian Affairs. In celebration of Asian Pacific American Heritage Month.

EXHIBITIONS + EVENTS CALENDAR

MARCH/APRIL/MAY 2010

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

NYC EXHIBITIONS

PHOTO COURTESY KEVIN G. SMITH

HIDE: SKIN AS MATERIAL AND METAPHOR
PART I: MARCH 6 – AUG. 1
PART II:
SEPT. 4, 2010 – JAN. 16, 2011

A SONG FOR THE HORSE NATION
THROUGH JULY 2011

RAMP IT UP: SKATEBOARD CULTURE IN NATIVE AMERICA
THROUGH JUNE 27, 2010

BEAUTY SURROUNDS US
ONGOING

CALENDAR LISTINGS

HIDE Programming

COURTESY OF THE ARTIST

Nadia Myre (Anishinaabe), *The Scar Project* (workshop), 2006. Third Space Gallery, Saint John, New Brunswick, Canada.

CURATOR'S TALK
Thursday, March 4
6 p.m.
Diker Pavilion
Curator Kathleen Ash-Milby (Navajo) will discuss the exhibition *HIDE*.

ARTIST TALK
Saturday, March 6
12 noon
Diker Pavilion
A presentation by *HIDE* artist Sonya Kelliher-Combs (Inupiaq/Athabascan).

THE SCAR PROJECT: WORKSHOP
Saturday, March 6
1 p.m. – 4 p.m.
HIDE Exhibition Gallery
Artist Nadia Myre (Anishinaabe) leads a hands-on workshop for *The Scar Project*, where individuals write out their "scar stories" and "sew their wounds shut" using canvas and thread. The finished stories and canvases will be added to this ongoing project. Materials and instruction will be provided. Drop-in; no registration required. For details, call (212) 514-3716.

WOMEN'S HISTORY MONTH

LECTURE WITH CECILIA FIRE THUNDER (OGLALA LAKOTA)
Thursday, March 11
6 p.m.
Diker Pavilion
Former president of the Oglala Sioux Tribe of South Dakota, Cecilia Fire Thunder will discuss the role of Lakota women, past and present.

FROM THE SHELVES OF THE RESOURCE CENTER
Storybook Readings and Workshop
Saturday, March 13
1 p.m.
Resource Center/Education Classroom
Celebrate Women's History Month and listen to stories about notable Native American women. Then join a doll-making workshop.

GALLERY PROGRAM
Wednesday – Friday, March 17 – 19
10 a.m. – 12 noon, 1 p.m. – 3 p.m.
Diker Pavilion
Patrick Scott (Diné) will discuss the finer points of the peyote bead stitch with visitors and discuss the various beading styles in the *A Song for the Horse Nation* exhibit.

ADVANCED PEYOTE STITCH WORKSHOP
Thursday, March 18
5 p.m. – 8 p.m.
Diker Pavilion
Master bead worker Patrick Scott (Diné) will teach participants his own peyote stitch technique. For advanced bead-workers only. $45/$35 members. To register, call (212) 514-3716.

PHOTO BY STEPHEN LANG

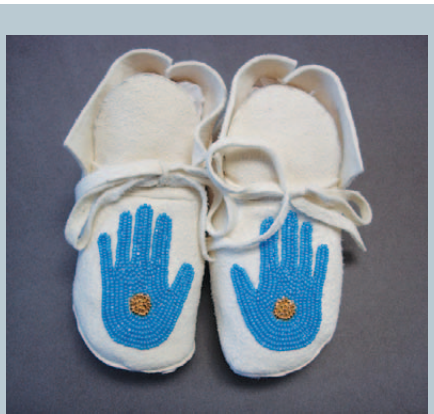
Patrick Scott (Diné) will discuss the finer points of the peyote bead stitch.

Cecilia Fire Thunder, former president of the Oglala Sioux Tribe, will deliver a lecture to mark Women's History Month.

PHOTO BY STEPHEN LANG

Join us for storybook readings in the Resource Center.

ARTIST TALKS WITH TERI GREEVES
Wednesday – Friday, April 7 – 9
10 a.m. to 1 p.m.
Diker Pavilion
Teri Greeves (Kiowa/Comanche) will speak to visitors on the relationship to the horse within her cultures and how the horse changed the role of women.



BABY MOCCASIN WORKSHOP
Thursday, April 8
5 p.m. – 8 p.m.
Education Classroom
Led by award-winning artist Teri Greeves (Kiowa/Comanche), whose work has been featured in numerous museum exhibits, this workshop requires sewing and beading experience. To register, call (212) 514-3716.

Baby Moccasins by Teri Greeves.

FROM THE SHELVES OF THE RESOURCE CENTER
Storybook Readings and Workshop
Saturday, April 10
1 p.m.
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. Hands-on workshop to follow.

LANGUAGE AND IDENTITY: THE MIXTECO COMMUNITY IN NEW YORK
Saturday, April 17
2 p.m.
Diker Pavilion
This panel explores issues of language, culture and identity of the Mixteco community in New York. This program is a collaboration with Mano a Mano: Mexican Cultures Without Borders.

TRADITIONAL DANCE SOCIAL WITH THE THUNDERBIRD INDIAN DANCERS AND SINGERS
Saturday, April 17
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 is the featured drum group. Bring your family and enjoy the festivities.

EARTH DAY: NATIVE VIEWS ON SUSTAINABLE FOODS
Thursday, April 22
6 p.m.
Diker Pavilion
Celebrate Earth Day with Native activist Winona LaDuke (Anishinaabe) and Alex Sando (Jemez Pueblo), a representative of the Native American Outreach Program of Native Seeds/SEARCH, an organization committed to the promotion of traditional agriculture and seed saving. The Native American Outreach Program was established in 2005 to help increase network initiatives with farmers, gardeners, nations/tribes and organizations. The program promotes the use of traditional heirloom crop seeds and supports the rich indigenous biological diversity of the culture.

ABSOLUTE BEGINNERS BEAD WORKSHOP
Thursday, April 29
6 p.m. – 8 p.m.
Education Classroom
Cody Harjo (Seminole/Otoe) will lead this workshop for those interested in learning applique beadwork for the very first time or as a refresher course. Space is limited. To register, call (212) 514-3716.

STUFFED HORSE WORKSHOP
Thursday, May 6
6 p.m. – 8 p.m.
Join Jorge Estevez (Taino) for a tour of the exhibition *A Song for the Horse Nation* and a hands-on workshop to make a stuffed horse. To register, call (212) 514-3716.

Hear Native activist Winona LaDuke (Anishinaabe) speak on sustainable foods to mark Earth Day.

PHOTO BY STEPHEN LANG

LEDGER ART WORKSHOP
Thursday, May 13
6 p.m. – 8 p.m.
In this hands-on workshop, Thomas Haukaas (Rosebud Lakota/Taino) will discuss the history of ledger art and the meanings of the various pictographs used in this art form. Then participants will create their own ledger art drawing. Space is limited. To register, call (212) 514-3716.

ANNUAL CHILDREN'S FESTIVAL: HORSIN' AROUND THE NMAI
Saturday, May 15 and Sunday, May 16
12 noon – 5 p.m.
Celebrate *A Song for the Horse Nation* with a fun-filled weekend of activities for children of all ages. Activities include pony rides, interactive powwow dancing and hands-on workshops.

FILM AND VIDEO

AT THE MOVIES

The annual series of outstanding feature films celebrates the work of American Indians in the movies – directors, producers, actors, writers and cultural activists – and cinema's capacity to tell important Native stories.

April 2010

April At the Movies is presented in cooperation with the Ninth Tribeca Film Festival, April 21 – May 2. For program information, go to www.nativenetworks.si.edu or contact us at fvc@si.edu.

Coming in May:
Pacifika Showcase 2010: A Celebration of Pacific Islands Films.
For complete program information, visit www.nativenetworks.si.edu.

SPECIAL SCREENING

Sunday, April 18
2 p.m. – 4:30 p.m.
Diker Pavilion
In observance of Immigrant Heritage Week and Earth Day
From its domestication in Mexico to its widespread cultivation, corn literally has been both "life" for many indigenous people of the Americas and a primary Native food that changed the world. The trek of corn through the New World, the threat of agribusiness to small-scale farmers in Mexico and to the indigenous strains of corn they grow, the use of corn in ceremonies that nurture language and culture and the good spirits that come from good eating are all evoked here.

Guardians of the Corn (2005, 36 min.) Mexico. Guillermo Monteforte. *In Spanish with English subtitles.*

Na Florentina (2005, 7 min.) Mexico. Jose Manuel Valencia (Zapotec).

The Gift (1998, 49 min.) Canada/U.S. Gary Farmer (Cayuga). Produced by the National Film Board of Canada.

La Cumbia del Mole (2006, 4 min.) Mexico. Lila Downs (Mixtec) and Johnny Moreno.

Corn is Who We Are (1994, 19 min.) Rick Tejada-Flores. Produced for the National Museum of American History.

FILM AND VIDEO SCREENINGS

DAILY SCREENINGS
Daily at 1 p.m. and 3 p.m. and, on Thursdays, at 5:30 p.m.
The Screening Room, Second Floor

NEW: Join us at 5:30 on the first Thursday of each month for an in-person introduction to the screenings.

Monday, March 1 – Sunday, March 28
GUARDIANS OF THE WATERS
Owners of the Water: Conflict & Collaboration over Rivers
(2008, 30 min.) U.S. Laura R. Graham, David Hernandez Palmar (Wayuu), Caimi Waiasse (Xavante). *In Xavante and Spanish with English subtitles.* A collaboration between indigenous filmmakers from Venezuela and Brazil and an anthropologist explores a campaign headed by the Xavante to protect their river basin from uncontrolled soy cultivation.

Yukon Circles (2006, 30 min.) U.S. Karin Williams (Cook Islands). Produced for the Yukon River Inter-Tribal Watershed Council. The 2,300-mile Yukon River flowing through Canada and Alaska is threatened by pollution from military installations, mining, manufacturing

and settlement, and the tribes and First Nations develop an historic agreement to work together to protect it.

Monday, March 29 – Sunday, April 25
HORSE NATION AND "WAR PONIES"

Horse You See (2007, 8 min.) U.S. Melissa Henry (Navajo). *In Navajo with English subtitles.* Ross, a Navajo horse, explains the very essence of being himself.

Holy Dog (1999, 9 min.) Canada. Judith Norris (Cree). A tribute to the Horse Nation in poetry and traditional song.

Silent Thunder (2006, 27 min.) U.S. Angelique Midthunder. Producer: David Midthunder (Assiniboine/Sioux). A documentary tells the story of Stanford Addison (Arapaho), a gifted and inspiring elder who, from his wheelchair, has become a master "horse whisperer."

4-Wheel War Pony (2008, 8 min.) U.S. Dustinn Craig (White Mountain Apache/Navajo). Young Apache skateboarders link past to present.

ESPECIALLY FOR KIDS

Daily at 10:30 a.m. and 11:45 a.m.
The Screening Room, Second Floor

Monday, March 1 – Sunday, March 28

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

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

Monday, March 29 – Sunday, May 2

The Legend of Quillwork Girl and Her Seven Star Brothers
(2003, 14 min.) U.S. Steve Barron. Courtesy of Hallmark Entertainment. This Cheyenne legend about a skillful girl and her brothers explains how the Big Dipper originated. A selection from Hallmark's award-winning television feature *Dreamkeeper.*

Taina-Kan, The Big Star (2005, 16 min.) Brazil. Adriana Figueiredo. *In Portuguese with English subtitles.* A traditional tale of the Karaja Indians of Brazil in which the first practice of agriculture is a gift of Taina-Kan, or the big star Venus.

Maq and the Spirit of the Woods (2006, 8 min.) Canada. Phyllis Grant (Mi'kmaq).
A young Mi'kmaq boy is taught to appreciate his own special gifts by Mi'kmwesu, the Spirit of the Woods.

First Fire (2004, 11 min.) U.S. Nathan Young (Pawnee/Delaware/Kiowa). Produced by Fort Gibson Public Schools. *In Cherokee with English subtitles.* A claymation by Cherokee high school students tells the story of how the least likely of all the animals succeeds in bringing fire to the world.

At the Movies *is made possible with public funds from the New York State Council on the Arts, a state agency.*

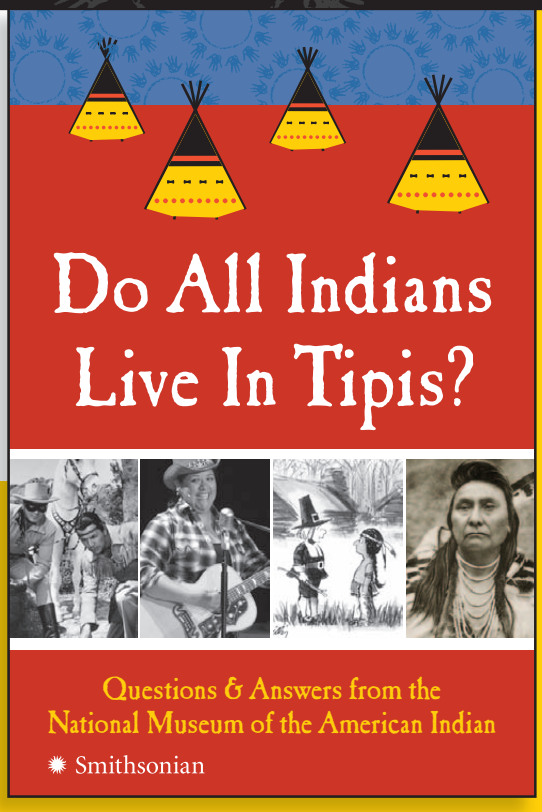
For more information about Native films and filmmakers go to www.nativenetworks.si.edu.

“Whether you want to teach your children about America’s original inhabitants or give yourself a brief history lesson, the straightforward answers coupled with engaging photographs in *Do All Indians Live in Tipis?* help break down the barriers between America’s native and non-native populations.” —*American Spirit*

Well-researched, thoughtful and informative . . . *Do All Indians Live in Tipis?* is an essential resource for just about all teachers and librarians. —*Oyate*”

Totem Poles? Tipis? Tonto? How Much Do You Really Know?

If you’ve ever wondered whether Pocahontas really rescued John Smith, why wooden Indian figures stand in front of cigar stores, or what’s wrong with naming sports teams after Indian tribes, this lively book provides the answers. Tackling topics that range from clothing, food, origins, and sovereignty to romance, art, music, and casinos, ten Native writers at the museum answer nearly 100 of the most commonly asked questions about tribal histories and current issues. Accessible and informative, *Do All Indians Live in Tipis?* is the perfect introduction to Native American history and contemporary cultures.



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Introduction by Wilma Mankiller, former principal chief of the Cherokee Nation of Oklahoma

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50 black-and-white illustrations

Smithsonian
National Museum of the American Indian

Smithsonian
National Museum of the American Indian

MUSEUMGUIDE

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

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

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

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

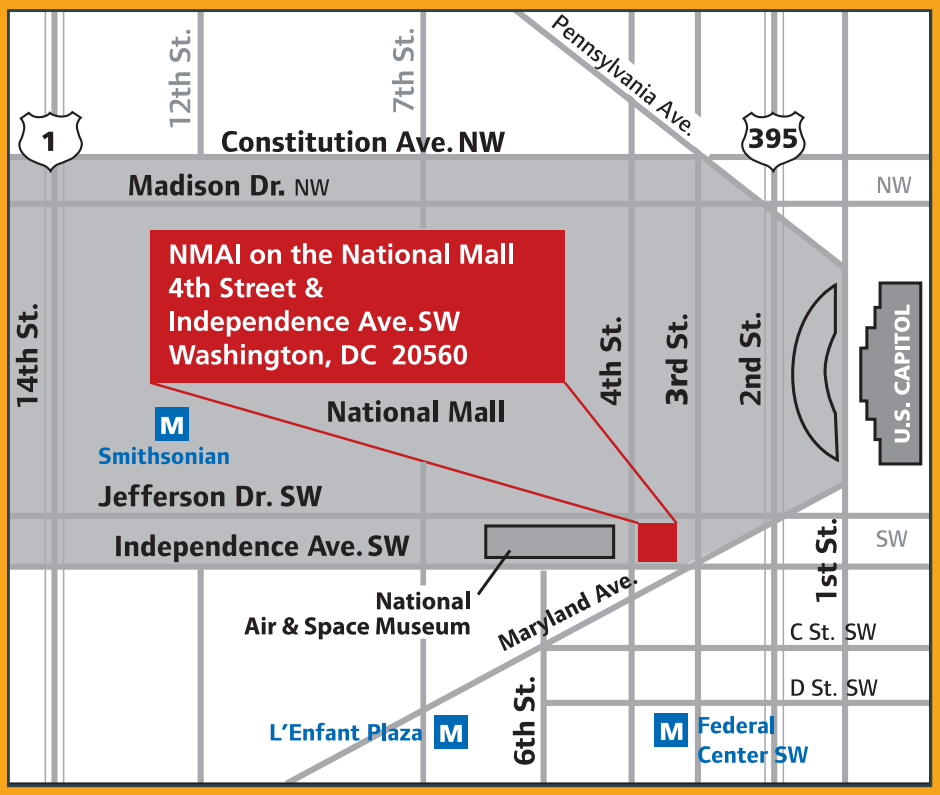
NEAREST METRO STATION:
L'Enfant Plaza (Blue/Orange/Green/Yellow lines). Take the Maryland Avenue/Smithsonian Museums exit.

ADMISSION: Free to the public.

FREE HIGHLIGHTS TOURS: Free, daily highlights tours led by Native 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. School groups can also arrange for an educational visit by calling the numbers above.



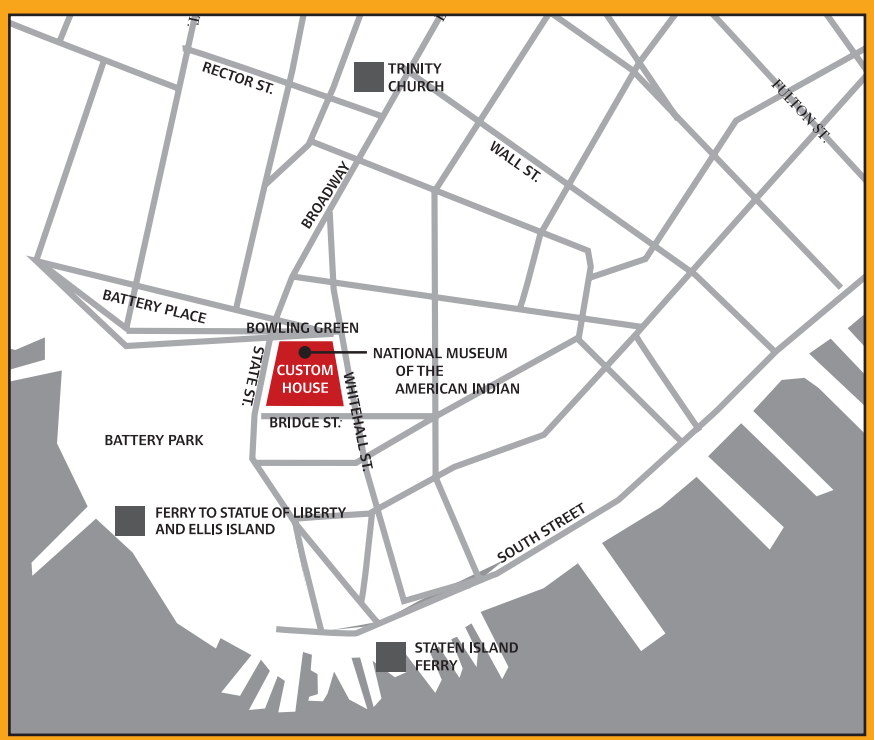
NMAI IN NEW YORK CITY

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

SHOP: The Gallery Shop features a large collection of books on Native cultures as well as authentic pottery and handcrafted jewelry and 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 and click "events." For Film and Video updates call (212) 514-3737 or visit www.nativenetworks.si.edu.



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

2010 MARKET SCHEDULE

FEBRUARY 11: Santa Fe Indian Market Poster Launch and Luncheon

JUNE 10: Allan Houser Lifetime Achievement Awards

AUGUST 20: Best of Show Ceremony & Indian Market Previews of Award Winning Art

AUGUST 21-22: The Santa Fe Indian Market

AUGUST 21: Live Auction Gala

Pueblo Crafts (detail) · 1938 · Geronima Cruz Montoya (Ohkay Owingeh)
2010 Indian Market Poster Artist · Image of artwork Courtesy of
Museum of Indian Arts and Culture/Laboratory of Anthropology.
Photo of artwork by Blair Clark.

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