2501 MIGRANTS
THE CLAY VILLAGERS OF ALEJANDRO SANTIAGO

ALONG THE INKA ROAD
THE QHAPAQ NAN LIVES
PROTECTING A HIDDEN HERITAGE

NORTHWEST PASSAGE
THE INUIT LED AMUNDSEN IN 1905 – TODAY THEY LEAD CRUISE NORTH

TEDDY ROOSEVELT VERSUS THE TRIBES

PLUS
HIDE AS ART, FILM AND ALL THAT JAZZ
Over 6,000 Items Online

MEDICINEMANGALLERY.COM

Mark Sublette
MEDICINE MAN GALLERY
TUCSON SANTA FE

7000 E. Tanque Verde Road, Tucson, AZ 85715 520.722.7796 800.422.9382
602A Canyon Road, Santa Fe, NM 87501 505.820.7451
art@medicinemangallery.com
For 35 years, American Indian Art Magazine has been the premier magazine devoted exclusively to the great variety of American Indian art.

This beautifully illustrated quarterly features articles by leading experts, the latest information about current auction results, publications, legal issues, museum and gallery exhibitions and events.

*American Indian Art Magazine,* continuing to bring you the best in American Indian Art.

I have enclosed payment for my subscription:

- One year $20
  (Canada and foreign $30)
- Two years $36
  (Canada and foreign $56)

(U.S. FUNDS ONLY)

Please allow 8 weeks for your first issue.

American Indian Art Magazine
7314 E. Osborn Drive, Suite S
Scottsdale, AZ 85251 • (480) 994-5445
www.aiamagazine.com

Name

Address

City State Zip

SUBSCRIBE TODAY!
One of the nation's finest collections of American Indian art is now traveling the country. The Thaw Collection of the Fenimore Art Museum in Cooperstown, NY begins its national tour March 7 at the Cleveland Museum of Art. Experience the exhibition Art of the American Indians: The Thaw Collection and rediscover every corner of the continent through the eyes of America's first artists.

Juried Fine Art Market
Dance Competitions
Cultural Activities
Music & Storytelling
Parade
5K Run & 2k Fun Walk

www.redearth.org • info@redearth.org
405.427.5228
EXPERIENCE THE
THAW COLLECTION

One of the nation’s finest collections of American Indian art is now traveling the country. The Thaw Collection of the Fenimore Art Museum in Cooperstown, NY begins its national tour March 7 at the Cleveland Museum of Art. Experience the exhibition *Art of the American Indians: The Thaw Collection* and rediscover every corner of the continent through the eyes of America’s first artists.

Organized by the Fenimore Art Museum in Cooperstown, NY. This exhibition has been made possible by the National Endowment for the Arts as part of American Masterpieces: Three Centuries of Artistic Genius. In Cleveland, the exhibition and educational programming are supported through the generosity of the Dominion Foundation and Medical Mutual. Additional support for education and public programs has been provided by Giant Eagle.
Representing Native Americans as a holistically balanced people, this design features a figure placed solidly upon Mother Earth, emphasizing the link between the two. The sun-like symbol reflects the sun’s significance to many tribes and also represents a type of headdress.

STERLING SILVER AND TURQUOISE PENDANT $189 (1.5” x 1.125”)
Created for the museum by artist Ray Tracey (Navajo)
Available exclusively by calling 1-800-242-6624 or visiting www.AmericanIndian.si.edu/give
NMAI members receive free shipping and handling
CONTENTS

12
2501 MIGRANTS
Artist Alejandro Santiago returned home to find his village in Oaxaca empty. Now 2,501 life-size clay sculptures fill the space left by those who migrated north.

18
THE POWER OF INDIGENOUS FILM
Community-based communicadores throughout South America are giving marginalized peoples a new voice through movie- and video-making.

22
ALONG THE INKA ROAD
QHAPAQ NAN: THE ROYAL ROAD OF THE INKA LIVES
Researchers for the Smithsonian’s National Museum of the American Indian explore the traditions of contemporary Andean Quechua and Aymara speakers who know the Inka Road best – knowledge that has largely been ignored until now.

QUECHUA OF TODAY PROTECT A HIDDEN HERITAGE
Natives along the Inka Road guard an ancient sacred site unknown to archaeologists.

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
Presented by Mrs. Thea Heye. 17/8022
NMAI PHOTO BY WALTER LARRIMORE
INSIDE NMAI

47 CELEBRATING NATIVE JAZZMEN
Jazz Appreciation Month at the Smithsonian recalls the contributions of Indian musicians to this uniquely American genre. A concert by saxophonist Sharel Cassity (Cherokee) and the Tony Lujan Septet celebrates Oscar Pettiford, a founding father of bebop.

48 HIDE: SKIN AS MATERIAL AND METAPHOR
Through various media, Native artists investigate skin as subject matter and material, challenging stereotypes and creating striking work in a new exhibition at the George Gustav Heye Center.

51 PULLING DOWN THE CLOUDS
Poems by Contemporary Native Writers
Ghost Deer by Allison Adelle Hedge Coke (Ouendat/Métis/Tsalagi/Muscogee)

52 EXHIBITIONS AND EVENTS CALENDAR

SPRING 2010
VOL. 11 NO. 1

34
TEDDY ROOSEVELT VERSUS THE TRIBES
The President of the “strenuous life” admired individual Indians but tried to break up their social order.

40
NATIVE PLACES: SHOWING THE WAY TO THE NORTHWEST PASSAGE
As climate change bodes an opening of the legendary Arctic sea route from the Atlantic to the Pacific, Inuit of the region incorporate tourism into their tradition.

AMUNDESEN COULDN’T HAVE DONE IT WITHOUT THEM
The great Norwegian explorer who first sailed the Northwest Passage in 1905, learned how to survive from the Netsilik Eskimo he camped with.

Statement of Ownership, Management, and Circulation
1. Publication Title: National Museum of the American Indian
2. Publication Number: ISSN 1528-0640
3. Filing Date: September 25, 2009
4. Issue Frequency: Quarterly
5. Number of Issues Published Annually: Four (4)
6. Annual Subscription Price: $25.00
7. Complete Mailing Address of Known Office of Publication:
   4th Street and Independence Avenue SW
   PO Box 23473
   Washington DC 20026-3473
8. Complete Mailing Address of Headquarters or General Business Office of Publisher:
   4th Street and Independence Avenue SW
   PO Box 23473
   Washington DC 20026-3473
9. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor:
   Publisher (Name and complete mailing address)
   Tim Johnson
   PO Box 23473
   Washington DC 20026-3473
   Editor (Name and complete mailing address)
   Eileen Maxwell
   PO Box 23473
   Washington DC 20026-3473
   Managing Editor (Name and complete mailing address)
   James Ring Adams
   PO Box 23473
   Washington DC 20026-3473
10. Full Name and Complete Mailing Address of Owner:
    Smithsonian Institution
    National Museum of the American Indian
    PO Box 23473
    Washington DC 20026-3473
11. Known Bondholders, Mortgagees, and Other Security Holders Owning 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities: NONE
12. Tax Status: (For completion by non-profit organizations authorized to mail at nonprofit rates) The purpose, function, and nonprofit status of this organization and the exempt status for federal income tax purposes: 501(c)(3) Status Has Not Changed During Proceeding 12 months
13. Publication Title: National Museum of the American Indian
14. Issue Date for Circulation Data Below: September 2009 Fall Issue
15. Extent and Nature of Circulation: Average No. Copies Each Issue During Proceeding 12 Months / No. Copies of Single Issue Published Nearest to Filing Date:
   a. Total Number of Copies (Not press run): 50,110 / 59,128
   b. Paid Circulation (By Mail and Outside the Mail): 45,605 / 46,789
      (1) Mailed Outside-County Paid Subscriptions Stated on PS Form 3541 (Include paid distribution above nominal rate, advertiser’s proof copies, and exchange copies): 45,605 / 46,789
      (2) Mailed In-County Paid Subscriptions Stated on PS Form 3541 (Include paid distribution above nominal rate, advertiser’s proof copies, and exchange copies): 0 / 0
      (3) Paid Distribution Outside the Mail Including Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Paid Distribution Outside USPS: 0 / 0
      (4) Paid Distribution by Other Classes of Mail Through the USPS (e.g. First-Class Mail®): 0 / 0
   c. Total Paid Distribution (Sum of 15b (1), (2), (3), and (4)): 45,605 / 46,748
   d. Free or Nominal Rate Distribution (By Mail and Outside the Mail)
      (1) Free or Nominal Rate Outside-County Copies Stated on PS Form 3541: 1,209 / 1,803
      (2) Free or Nominal Rate In-County Copies Stated on PS Form 3541: 0 / 0
      (3) Free or Nominal Rate Copies Mailed at Non-Class Through USPS (e.g. First-Class Mail): 0 / 0
      (4) Free or Nominal Rate Distribution Outside the Mail (Carriers or other means): 3,100 / 6,300
   e. Total Free or Nominal Rate Distribution (Sum of 15c (1), (2), (3), and (4)): 4,305 / 8,103
   f. Total Distribution (Sum of 15d (1), (2), (3), and (4)): 49,910 / 54,851
   g. Copies not Distributed (See Instructions to Publishers #4 (page 3)):
      (1) 200 / 200
   h. Total (Sum of 15f and g): 50,110 / 59,128
   i. Percent Paid (15c divided by 15f times 100): 91.1% / 85.1%
16. Publication of Statement of Ownership: Will be printed in the February 2010 spring issue of this publication.
17. Signature and Title of Editor, Publisher, Business Manager, or Owner:
    David Saunders, Business Manager. Date: September 25, 2009

Smithsonian Institution
KING GALLERIES, FAUST GALLERY AND NATIVE AMERICAN COLLECTIONS PRESENT

A DECADE OF EXCELLENCE
PUEBLO POTTERY & AMERICAN INDIAN JEWELRY
10TH ANNIVERSARY SHOW IN NEW YORK CITY

MAY 7, 8 + 9, 2010
HOTEL BEACON
75TH + BROADWAY
NEW YORK

FRIDAY: 1 P.M. – 8 P.M.
OPENING NIGHT ANNIVERSARY PARTY
SATURDAY: 10 A.M. – 4 P.M.
SUNDAY: 11 A.M. – 3 P.M.
FOR ADDITIONAL INFORMATION, CALL 303.947.1071
OPEN TO THE PUBLIC
NO CHARGE

WWW.KINGGALLERIES.COM
7100 MAIN, #1, SCOTTSDALE, AZ 85251 | 480.481.0187
WWW.FAUSTGALLERY.COM
7100 MAIN, #3, SCOTTSDALE, AZ 85251 | 480.268.1260
WWW.NATIVEPOTS.COM
DENVER, CO | 303.321.1071
Native American Winter 2009

King gallery, Faust gallery and Native American collections present
10th Anniversary Show in New York City
Pueblo Pottery & American Indian Jewelry
A Decade of Excellence

Opening night Anniversary Party
Friday: 1 p.m. – 8 p.m.
No charge
Open to the public
Call 303.947.1071
For Additional Information,
New York hotel Beacon
May 7, 8 + 9, 2010
75th + Broadway
Denver, CO | 303.321.1071
www.nativepots.com

You may also write to NMAI Member Services, P.O. Box 23473, Washington, D.C., 20026-3473 or an e-mail to NMAImember@si.edu.

SMITHSONIAN INSTITUTION
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.

Softcover: $29.95
NMAI and Smithsonian members: $26.96

Order online at SmithsonianStore.com
Call us at 1.800.322.0344

ISBN: 978-1-55365-562-6
162 pages; 170 illustrations
Published by Douglas & McIntyre in association with the Vancouver Gallery of Art

National Museum of the American Indian
Fourth Street & Independence Ave., S.W., Washington, D.C. 20560
AmericanIndian.si.edu
LOOKING SOUTH

here 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 wusi (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.
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.

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

and Enrich Your Life with American Indian Culture

JOIN TODAY FOR ONLY $25
Visit www.AmericanIndian.si.edu/give
Call toll free 800-242-NMAI (6624)
Mail your check for $25 to NMAI, Member Services
PO Box 23473, Washington DC 20026-3473

AS AN NMAI MEMBER,
YOU’LL RECEIVE:

FREE 1 YEAR SUBSCRIPTION
to our exclusive, full-color quarterly
publication, American Indian

PREFERRED ENTRY
to the Mall Museum at peak
visitor times

20% DISCOUNT
on books purchased from the
NMAI Web site

10% DISCOUNT
on all purchases from the
Mitsitam Cafe and all NMAI and
Smithsonian Museum Stores

PERMANENT LISTING
on NMAI’s electronic Member
and Donor Scroll

Sign up for our e-newsletter at
AmericanIndian.si.edu/give

Join for just $25.
Become a Member today!

Kathleen Wall, Koshari Watermelon. Photo by Tony Blevin.©apix

NATIONAL MUSEUM OF THE AMERICAN INDIAN

SMITHSONIAN INSTITUTION

SPRING 2010.indd   17
2/12/10   1:43:19 PM
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.
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 pequeña 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 Kuikuro filmmaker Takuma Kuikuro shoots in the Amazon.
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 CE-FREC, 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 *comunicador*, 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 Txiao (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 Zapotast 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 Video-makers 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, Raúl Maximo Cortés’ 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 Sanjinés 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 FCV’s Latin American Program, is currently completing work for a Ph.D. in Cinema Studies at New York University. For more information, go to FCV’s bilingual Internet site dedicated to Native film, video, radio, youth media and film festivals. www.native-networks.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 Internacioanl 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 en 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.
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. Qhapaq 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.

QHAPAQ NAN:

The Inka road in Peru.
THE ROYAL ROAD OF THE INKA
The physical characteristics of the Qhapaq nan 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 nan, 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 Occllo, 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 megastone, 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 human-kind, 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.”
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.
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 Masa showing Jose Barreiro the llama paintings on the tambos.
tion 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 A few local residents partake of a potato lunch by the Chawaytiri tambo.
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.”
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."
The National Museum of the American Indian is grateful to all of our supporters. We would like to recognize the following donors, whose major gifts in 2009 made our past year’s success possible.

Anonymous  
Academy Foundation  
Accenture  
AIANTA  
Alaska Native Heritage Center  
Clifford and Betsy Alexander  
Mrs. Apryl D. Allen and Mr. Kenneth L. Allen  
Altarum Institute  
The American Indian Higher Education Consortium  
American Studies Association  
Anchorage Museum at Rasmuson Center  
AndersonTuell LLP  
Judy Hart Angelo and John M. Angelo  
The Avalon Consulting Group, Inc.  
BAE Systems  
The Bay and Paul Foundations  
Leslie A. Belcher  
Mr. Lawrence B. Benenson  
Robert J. Berendt (Robert J. Berendt and Associates)  
Howard and Joy Berlin  
Margaret A. H. Berlin  
Barbara H. and James A. Block  
Estate of Louis C. Bodenheimer  
Booth Ferris Foundation  
Booz Allen Hamilton  
Estate of Lorna E. Bridenstine  
Bristol Bay Native Corporation  
Marcia and Kenneth Brooker  
Uschi and Bill Butler  
Calista Corporation  
Bob and Judy Snyder (Cambridge Information Group)  
The Hon. Ben Nighthorse Campbell (Holland and Knight Charitable Foundation, Inc.)  
Margaret A. Cargill Foundation  
Carnival Foundation  
Carroll Tours and Travel, Inc.  
Vincent R. Castro  
Cayuse Technologies  
CEMEX  
Cherokee Nation  
The Chickasaw Nation  
The Choctaw Nation of Oklahoma  
The Chugach Alaska Corporation  
The CIRI  
Clark Construction Group, LLC  
Jean Rainey Coffin  
The Comanche Nation  
Con Edison  
Cheryl Crazy Bull  
Mr. Paul W. Critchlow and Mrs. Patricia McCormick  
Ms. Lynn G. Cutler (Holland and Knight Charitable Foundation, Inc.)  
Dr. and Mrs. Worth B. Daniels (The Jane & Worth B. Daniels, Jr. Fund)  
Davidson Institute for Talent Development  
DDD Worldwide Communications Group, Inc.  
Dr. Philip J. Deloria and Mrs. Peggy Burns  
Destination DC  
Charles and Valerie Diker  
Direct Supply, Inc.  
The Walt Disney Company  
Mr. Jeffrey Doctor  
Doyon, Limited  
The Estate of Daniel L. Drosness  
The Eastern Band of Cherokee Indians  
The Eiteljorg Museum of American Indian  & Western Art  
The Consulate General of the Netherlands  
The Envision EMI, LLC  
John and Margot Ernst  
Douglas and Martha Evelyn  
The Experimental Television Center, Ltd.  
The First American Land-Grant Consortium  
Anne Forbes  
The Ford Foundation  
Kay S. Fowler and Don D. Fowler  
Freed Foundation  
The Estate of Judith A. Fribley  
Georgetown University  
Lile R. Gibbons  
Catherine Morrison Golden  
Goldman, Sachs & Co.  
Dr. Margaret A. Goodman  
Marlyn Grossman  
George Gund and Iara Lee  
Linda Haehnlein  
The Estate of Rita N. Hansen  
The Haskell Indian Nations University  
John Haworth  
The Healthcare Leadership Council  
Brian and Vivian Henderson  
Francis J. Henry, Jr.  
The Hill Group  
Liz Hill Public Relations, Ltd.  
Holland & Knight LLP  
Alan and Cindy Horn (A. and C. Horn Trust)  
Frederick E. Hoxie  
The Hudson River Foundation  
The IBM Corporation  
The Independent Television Service  
The India Abroad Publications, Inc.  
The Indian Pueblo Marketing, Inc.  
The Institute of International Education  
The Inter-American Foundation  
Dr. Judith R. Johnston  
Mr. Joseph P. Kalt  
Marian A. Kaminitz  
The Henry B. and Jessie W. Keiser Foundation  
Mr. and Mrs. Roger G. Kennedy  
Mrs. Patricia Kenner (Indian Trail Charitable Foundation, Inc.)  
The Ken Foundation  
Kristina Kiehl and Robert Friedman  
Loren and Anne Kieve  
Kurt and Mary Koehler  
The Koniag, Inc.  
Dr. Richard Kurin  
Mr. Robert D. Lemon  
Mrs. Canice K. Levin  
Jerome L. Levine (Holland and Knight Charitable Foundation, Inc.)  
Leon Levy Foundation  
The Lower Manhattan Development Corporation  
The Manhattan Youth Recreation and Resources, Inc.  
The Mars, Incorporated  
John and Adrienne Mars  
Ms. Jacqueline Badger Mars  
Mr. and Mrs. James H.T. McConnell  
The Andrew W. Mellon Foundation  
The Honorable Gordon R. Melsen and Mrs. Judy Melsen  
Merrill Lynch & Co.  
The Metropolitan Waterfront Alliance  
The Miccosukee Tribe of Indians of Florida  
The Morongo Band of Mission Indians  
Ms. Patricia Halpin Morris  
Lester S. and Enid W. Morse  
The Estate of Iris G. Mumford  
Ms. Cherrie L. Nanninga (CB Richard Ellis, Inc.)  
The National Audubon Society  
The National Congress of American Indians  
The NECO Foundation  
The National Indian Gaming Association (Spirit of Sovereignty Foundation)  
The National Indian Health Board  
The National Parks Conservation Association  
The Native American Public Telecommunications, Inc.  
The Native American Rights Fund  
The Native Public Media  
The New Mexico State Society  
The New York City Department of Cultural Affairs  
The New York State Council on the Arts  
The Mrs. Eleanor Niebell  
The Kathleen Nilles (Holland and Knight Charitable Foundation, Inc.)  
The Mrs. Philip E. Nuttle  
The Office of Hawaiian Affairs  
The Oneida Indian Nation of New York  
The Oneida Nation of Wisconsin

The gifts recognized above were committed or made during the NMAI fiscal year October 1, 2008 – September 30, 2009.
The gifts recognized above were committed or made during the NMAI fiscal year October 1, 2008–September 30, 2009.

CEMEX

Vincent R. Castro
Carroll Tours and Travel, Inc.

Margaret A. Cargill Foundation

The Hon. Ben Nighthorse Campbell

Bob and Judy Snyder (Cambridge)

Calista Corporation

Marcia and Kenneth Brookler

Bristol Bay Native Corporation

Estate of Lorna E. Bridenstine

Estate of Louis C. Bodenheimer

Barbara H. and James A. Block

Robert J. Berendt (Robert J. Berendt)

Leslie A. Belcher

The Avalon Consulting Group, Inc.

Anderson Tuell LLP

American Studies Association

Alaska Native Heritage Center

AIANTA

Academy Foundation

32

Foundation, Inc.

Information Group

AMERICAN INDIAN SPRING 2010

Georgetown University

Estate of Judith A. Fribley

Freed Foundation

Kay S. Fowler and Don D. Fowler

The Ford Foundation

First American Land-Grant

Douglas and Martha Evelyn

Eiteljorg Museum of American Indian

Eastern Band of Cherokee Indians

Estate of Daniel L. Drosness

Dr. Philip J. Deloria and Mrs. Peggy DDB Worldwide Communications

Davidson Institute for Talent Development

Ms. Lynn G. Cutler (Holland and Knight Charitable Foundation, Inc.)

INFORMATION GROUP

American Studies Association

Alaska Native Heritage Center

AIANTA

Academy Foundation

32

Foundation, Inc.

Information Group

AMERICAN INDIAN SPRING 2010

Georgetown University

Estate of Judith A. Fribley

Freed Foundation

Kay S. Fowler and Don D. Fowler

The Ford Foundation

First American Land-Grant

Douglas and Martha Evelyn

Eiteljorg Museum of American Indian

Eastern Band of Cherokee Indians

Estate of Daniel L. Drosness

Dr. Philip J. Deloria and Mrs. Peggy DDB Worldwide Communications

Davidson Institute for Talent Development

Ms. Lynn G. Cutler (Holland and Knight Charitable Foundation, Inc.)

Our Legacy Circle honors the foresight and generosity of a most dedicated group of supporters – those who have made the gift of a lifetime by naming the NMAI in their will, trust, or retirement plan or have established a charitable gift annuity with NMAI.

Anonymous

Thelma L. Antal
Rose Marie Baab
Dr. Sheryl Bair
William and Nellie Baker
Lorraine Idriss Ball
Joan Benson
Mrs. Jane M. Black
Virginia L. Brooks, Esq.
Rogene A. Buchholz
Warren F. Buxton
Margie Capuder, RN
Joyce Carter
David T. and Louise J. Church
Mr. Orville Clayton
Robert and Betsey Clopine
Marylou Collins
Doris M. Darmopray
Sue A. Delorme
Sheila Dickson
William C. and Margaret H. Dutton
Kay Edwards
Joe H. Fisher
Emma Flitsch
Suzanne Gartz
Jeanne Goodson
Gerald and Sheila Gould
Ann C. HartfieI
Jane N. Holt
Catherine M. Home
Donald R. and Judy Jensen
Katherinere Cox Jones
Steven Kazan and Judy Heymann Kazan
Cynthia Muss Lawrence
Maryann D. B. Lee
Ms. Rosealie Lesser

Mr. and Mrs. Peter Liss
Anne R. Litchfield
Ms. Nina Liu
Ms. Shelia S. Lyman
Doris MacDaniel
Carolyn McCurry
Iris McDonald
Anne M. Morgan
Mr. and Mrs. David Moskowitz
John Bulica Nicholson
Setsuko Oka
Nancy L. O’Neal
John R. Patterson, Jr.
Dr. and Mrs. Robert C. Patton
Elaine and Patrick Perkins
Mr. Delbert L. Price
Eleanor Quadokus
Frederick L. Ranck
Wynetha Ann King Reynolds
Louise Russell, Ph.D.
Ms. Sharon Scott
Mrs. Ida Maxey Scott
Mrs. Hope Sellers
Harold & June Siebert Charitable Remainder Trust
Dr. Harry Wayne Springfield
Ms. Carolyn N. Stafford
Cuyler and Grace Taylor
Mr. Robert Bruce Torgny
Trust of Dan & Marty Vega
John H. Vernet
Jean and Davis H. von Wittenburg
Constance Walsh
Mrs. Virginia C. B. Webster
Ms. Jeanne Wilson
Margaret M. Wisniewski

LEGACY CIRCLE
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.
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 unallotted, 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 striped 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.

---

The National Museum of the American Indian wishes to the members of the Director’s Council of Friends and in making the museum accessible to people

Director’s Council of Friends

Roger T. Abelson
Beryl L. Adcock
David C. Adcock
Renee M. Alberts
Mr. and Mrs. William C. Alberts
Edwin Allen
Wendy L. Allen
Clara Allison
Lynette L. Allston
Harold R. Andrus, Jr.
James K. Asselstine
B. Reuben Auspitz
Phillip Backup
Ruth Backup
Louise Bailey
Richard T. Battle
Ted E. Beck, Jr.
Ann M. Beck
Tony Berlant
Howard R. Berlin
Joy Berlin
Craig Berrington
Susan Berrington
Lorraine Wrightson Besch
John S. Bevan
Donna M. Bhatnagar
Jane Ann Blumenfeld
Paula Botstein
Kim Bradley
Robert Braithman
Mary Beth Braithman
Yvonne K. Brockman
Paul Bruegger
Rosmarie Rienhard Bruegger
Lawrence G. Buc
John H. Buckner
Mary G. Bullerliek
Janet Burhans
Nora Busold
James J. Butler
Warren F. Buxton
Phyllis H. Cade
Christopher John Cali
Mrs. Mrs. George Carleton
Janet M. Carus
Alice Cary
Joan M. Pleasant Chapman
John T. Cheney
Virginia Chessnoe
Ann Chiller
Kathleen S. Clark
Cynthia Ann Knight Clarke
Jean Rainey Coffin
Sidney Cook
Mary Jo Cook
Susan Cook
Wayne Cook
Gale C. Cooke
Marilyn Cowger
Jewell Creigh
Colleen F. Crombie
Randi Daehnfeldt
Mr. and Mrs. Charles A. Davis
Emilie DeBrigard
Regina M. Deanahan
Victoria K. DePalma
Linda Descano
S. Dick
Joan Diette
Barbara E. Dittmann, M.D.
Patti Dixon
Margaret Doole
William Doole
George Drew
Mary N. Dryden
C. Walter Ebell
Sandra L. Eisenbeisz
Jacque H. Falzone
Sarah Feinerman
Robert Feinerman
Deborah Ferguson
Thomas F. Fine
Elizabeth W. Fischer
Joe Fisher
Shirley M. Fisher
Steven Flavin
Maryann R. Foard
Walter B. Ford III
Maria Freed
Cary J. Frieze
Alan F. Frigy
Cecilia C. Gaddini
Gary Gagnon
Michael A. Gallagher
Charles W. Gay
Lucy Gauthier
David Gishe
Elizabeth Kennedy Gishe
Paul Gluck
Joan Gluck
Karen Goering
Marcy Goldenberg
Dawn K. Good Elk
Mary A. Goodman
Don Granston
Judy Granston
Joanne T. Greenspun
Barbara M. Grose
Nancy Grove
Mario Gutierrez
Gail A. Hager
Maureen Hamilton
Collier Hands
Jeanne H. Hansell
Herbert Hansell
Marthajane Hatke
Jane A. Harf
Rose A. Herrmann
James Hickman
Juanita H. Hicks
Mary Hines
Stephen P. Holmes
Susan Davis Hopkins
Dorothy K. Hopper
Catherine M. Horne
Eric Horowitz
Deborah C. Howell
Colette I. Hughes
Elizabeth M. Hutz
Francisca P. Irwin
Ms. Betty J. Davis
Theodore H. Jacobsen
Sharyn Wittner Jacobson
Florence Jaffee
Elizabeth Jennings
Anne H. Johnson
Elizabeth E. Johnson
Ken Johnson
Michael S. Jones
Kirsten Kairo
Colleen Kalinoski
Sheridon T. Katz
Audrey W. Katz
Carolee Keefee
Peter M. Klein
Mr. and Mrs. Douglas Kliever
W. R. Konner
Ann Lee Konner
Irene D. Kress
Michelle Kulesza
Marlis Langi
Ann E. Larimore
Eric Larsen
Ramona Laster
Denise C. LeClair-Robbins
Margaret Lerner
Robert A. Lertora
Ann B. Lesk
Gudrun M. Letica
Hunter Lewis
Brenda W. Lintinger
Blake Lipham
Anne Llewellyn
Janet Love
Harry D. Ludeman
Helen D. Ludeman
Marianne Frida Ludwig
Kayrene Lunday
Kathryn A. Mac Lane
Audrey R. Magee
James A. Magee
Sheila Maloney
Davy M. Marek
Frances P. Markham
David Marold
Jacqueline Badger Mars
David Martin
Virginia Martin
Katherine M. Matera
Tatsumi Matsuda
Susan W. Max
Mary H. McConnell
Mary C. McConnell
Christine McLaughlin
John McLaughlin
Thomas McMurray
Anne McWilliams
Lt. Col. Mae D. Mercereau
Claudia B. Mermith
Carol F. Meyer
Thomas F. Mich
Judith G. Mich
Louise J. Middlemiss
Lynn Russell Miller
Marie B. Miller
Rosemary T. Miller
Diane Elton Miller
Rebecca Millsap
Jane G. Mitchell
Betty M. Montgomery
Patricia Morris
Mary E. Murray
Helen M. Murray
R. Carlos Nakai
Larry D. Nelson
Linda Nelson
Sharon Nelson-Barber
Katherine Neville
John Bulica Nicholson
Mrs. Mrs. Paul M. Nieboll Sr.
Anna Bette Nimmo
Joseph E. Norddieck
William Olson
Victor Onufrey
Jo Oppenheimer
Caroline Orosz
John B. Osborn
Paul Owen
Josephine Owen
Jill Perelman
Robert A. Perkin
George J. Perkins
Antoinette Peskoff
Beverly C. Phifer
Patricia A. Pratt
Karl Pribram
M. Elaine Rand
Christina Ray
Vicki Lane Ray
Walter Herbert Ray
Jena Redmond
Angela Reed
Barbara A. Reichard
Helen M. Reinsch
Benedict P. Reyes
Susan Riley
Melanie A. Ringer
Esther L. H. Rivinus
Lynne King Roberts
Jo Rainie Rodgers
George Rodgers
Buford L. Rolin
Marcella Ruland
Timothy Ruland
Marie A. Runquist
March Runner
Carol Sakata
Paul G. Schee
Norma L. Schee
Jean Schiro-Zavela
Joan C. Schmitt
Barbara Schuler
Dolores A. Sena
Stella Serna
Manuel Serna
Bernard L. Shaw
Peter J. Shomer

The gifts recognized above were committed or made during the NMAI fiscal year October 1, 2008 – September 30, 2009.
The National Museum of the American Indian wishes to acknowledge and sincerely thank the Desert Sands Circle for their exceptional generosity across the country and around the world.
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

PHOTOS BY DANIELLE HAYES

Cruise North passengers return through ice to Resolute Bay by Zodiac.
Inuit Take the Lead in Northwest Passage Cruises

By Dannielle Hayes

The Northwest Passage, south of Resolute Bay.
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 its 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-
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.
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 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 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 Kangirsuk, a town of less than 500 people in northern Quebec.

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
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.
Coming Soon from the Chickasaw Press

Chickasaw Renaissance tells the story of many of the people who lived and experienced the events of the 20th century. In addition to individual stories, Renaissance also tells the story of the Chickasaw Nation during this time. Together, the oral histories, photographs, and works of art weave a tapestry of Chickasaw life in the 20th century.

www.chickasawpress.com  (580) 559-0547

The Chickasaw Press is a department of the Chickasaw Nation Division of History and Culture.

Healing Our Spirit Worldwide
The Sixth Gathering

September 3-10, 2010
Hawai‘i Ko Pae ‘Āina
Honolulu, Hawai‘i

Healing Our Spirit Worldwide (HOSW) is a cultural celebration and international indigenous conference that will focus on successes, best practices, and common issues in health, healing and addictions within indigenous populations. The Sixth Gathering will radiate the wisdom of our kūpuna (elders) and the aloha of the land and the indigenous people of ko pae ‘āina Hawai‘i.

The 2010 gathering in Honolulu, hosted by Papa Ola Lōkahi, will continue the tradition of HOSW—to strengthen and heal indigenous families and communities worldwide.

For more information, please contact Papa Ola Lōkahi
894 Queen Street, Honolulu HI 96813 / 808-597-6550
www.papaolalokahi.org • hosw2010@papaolalokahi.org

www.hosw.com
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 Juilliard 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
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”.

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

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

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

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

PHOTO BY MICHAEL CULLEN

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

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.
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.
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.
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.dciberoguitalfestival.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

HIDE: SKIN AS MATERIAL AND METAPHOR
PART I: MARCH 6 – AUG. 1
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

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

NYC EXHIBITIONS

HIDE Programming


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/Athabaskan).

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.

CALENDAR LISTINGS

PHOTO COURTESY KEVIN G. SMITH

PHOTO COURTESY OF THE ARTIST
WOMEN’S HISTORY MONTH

LECTURE WITH CECILIA FIRE THUNDER
(OGALA 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.
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.

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 appliqué 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.

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:

Pacifica 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.


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.


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.


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 Anishinaabeg 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 Iiyuu/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’kmaw). A young Mi’kmaw boy is taught to appreciate his own special gifts by Mi’kmewesu, 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

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.

TO ORDER THIS OR ANY NMAI BOOK OR CD

- Visit our online Bookshop at www.AmericanIndian.si.edu or
- Send an email to nmai-pubs@si.edu or
- Call us at 202-633-6687

NMAI members receive a 20% discount on NMAI books ordered through our Publications Office via any of the above methods.

Smithsonian
National Museum of the American Indian
How Much Do You Really Know?

Totem Poles? Tipis? Tonto?

Do All Indians Live in Tipis? is the perfect introduction to Native American history and contemporary cultures. Accessible and informative, 100 of the most commonly asked questions about tribal origins, and sovereignty to romance, art, music, and teams after Indian tribes, this lively book provides the answers. Tackling topics that range from clothing, food, rescued John Smith, why wooden Indian figures stand in front of cigar stores, or what's wrong with naming sports, whether Pocahontas really helped break down the barriers between 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 make this an essential resource for just about everyone. Well-researched, thoughtful and informative. . . . Do All Indians Live in Tipis? is an essential resource for just about everyone. Whether you want to teach your children about Native American history and contemporary cultures. "native and non-native populations." —American Spirit

TO ORDER THIS OR ANY NMAI BOOK OR CD

Call us at 202-633-6687
Send an email to nmai-pubs@si.edu
Visit our online Bookshop at www.AmericanIndian.si.edu

Do All Indians Live in Tipis?

Margaret A. Bertin
Katherine Fogden (Mohawk)
John Haworth (Cherokee)

Doug Herman
Ramiro Matos (Quechua)
Eileen Maxwell
Gabrielle Tayac (Piscataway)

Tina Marie Osceola (Seminole)
Dr. Freda Porter (Lumbee)
Ronald J. Solimon (Pueblo of Laguna)
Lynn Valbuena

(Serrano/Cahuilla/San Manuel Band of Mission Indians)
Jose Zarate (Quechua)
Patricia Zell

Nancy Fields O'Connor (Shawnee/Crow)
William A. Potter, Treasurer
Benita Potters

(Agua Caliente Band of Cahuilla)
Valerie Rowe
Jane F. Safer
Bernard Selz

Howard Teich

Lois Sherr Dubin
George Gund III
Brian C. McK. Henderson
Jacqueline Johnson Pata (Tlingit)
Bradford R. Keeler (Cherokee)
Andrew Lee (Seneca), Vice-Chair

Nancy Fields O'Connor (Shawnee/Crow)
William A. Potter, Treasurer
Benita Potters

(Agua Caliente Band of Cahuilla)
Valerie Rowe
Jane F. Safer
Bernard Selz

Howard Teich
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.
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.
WHERE INDIAN GAMING DOES BUSINESS

April 6-9, 2010 - San Diego, CA

THE ONLY TRADESHOW & CONVENTION DEDICATED TO THE INDIAN GAMING INDUSTRY

See what’s New in the Indian Gaming Industry

5000 Attendees from 49 states and 6 countries

Over 200 Tribes represented

More than 100 Trainings FOR Indian Gaming

REGISTER TODAY! BOOK YOUR BOOTH!

For more information and to register visit us at www.indiangaming.org

NIGA • 224 2ND ST. SE, WASHINGTON, DC 20003 • 202.546.7711
WWW.INDIANGAMING.ORG