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**TECUMSEH'S
WAR:**
THE ROAD
TO 1812



A TLINGIT
ARTIST'S TAKE
ON PRIMITIVISM

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Self Determination: A Path to Health and Sustainability for Native Americans

By Marshall McKay, Tribal Chairman, Yocha Dehe Wintun Nation



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Finally, in the late 1980s, the tide began to turn. Some of our ancestral lands were restored to the Tribe, providing a land base for tribal housing and for sustainable economic development. Today, the Yocha Dehe Wintun Nation enjoys success in areas of renewable energy, green building, natural resource conservation, community health, education, and organic food and farming. Sustainability and land stewardship are core values of the Yocha Dehe Tribe, and it has been due in large part to the protection and advancement of our rights to self-determination as a Native American Nation that we have been able to fully realize and renew our commitment to sustainability.

That is why we support the work of the Native American Rights Fund (NARF). Without the assistance and support of NARF to help protect the legal rights of our Tribe and that of other Nations, this may not have been possible. Through its advancement of self-determination, NARF helps open doors to opportunity for Native Americans.

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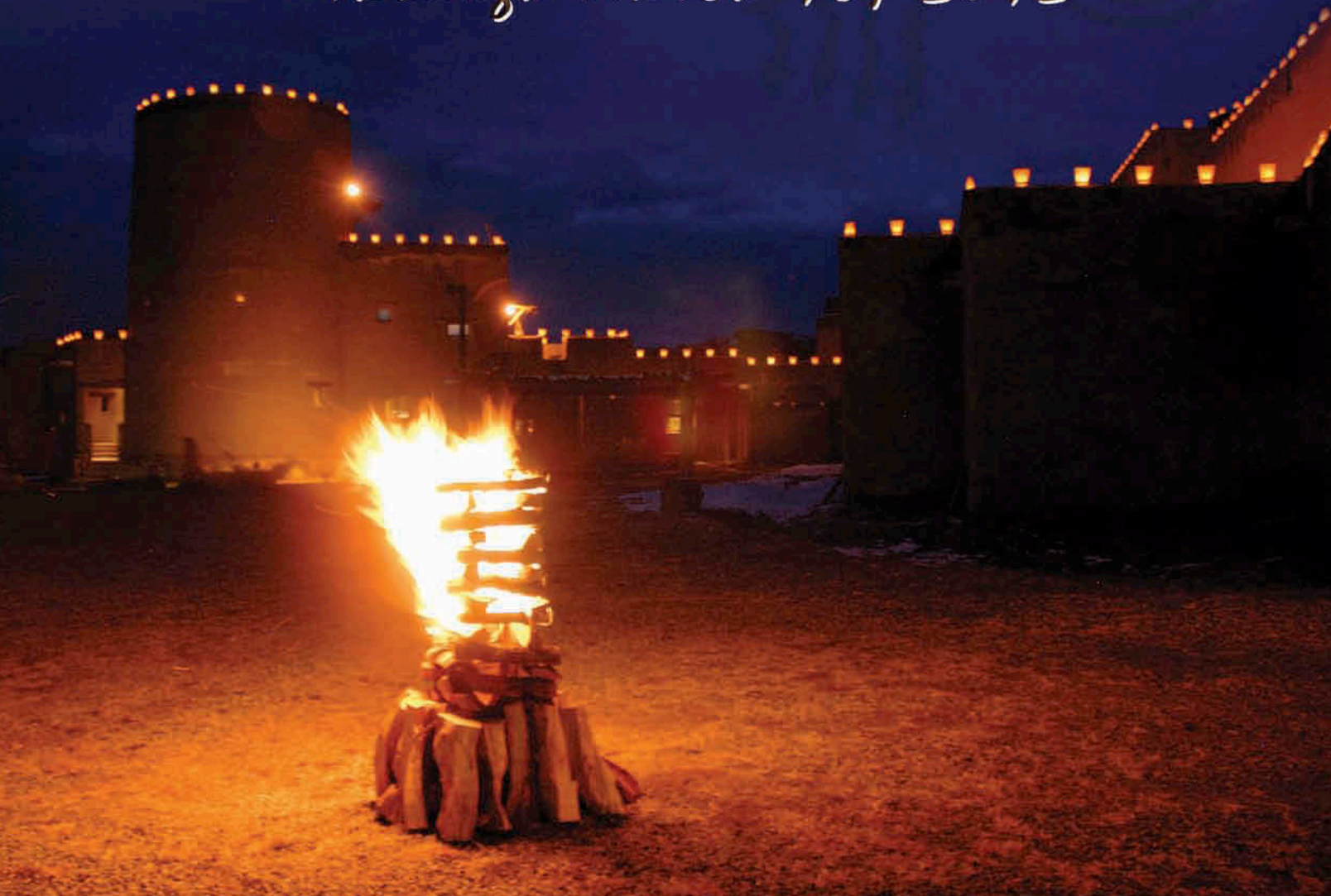
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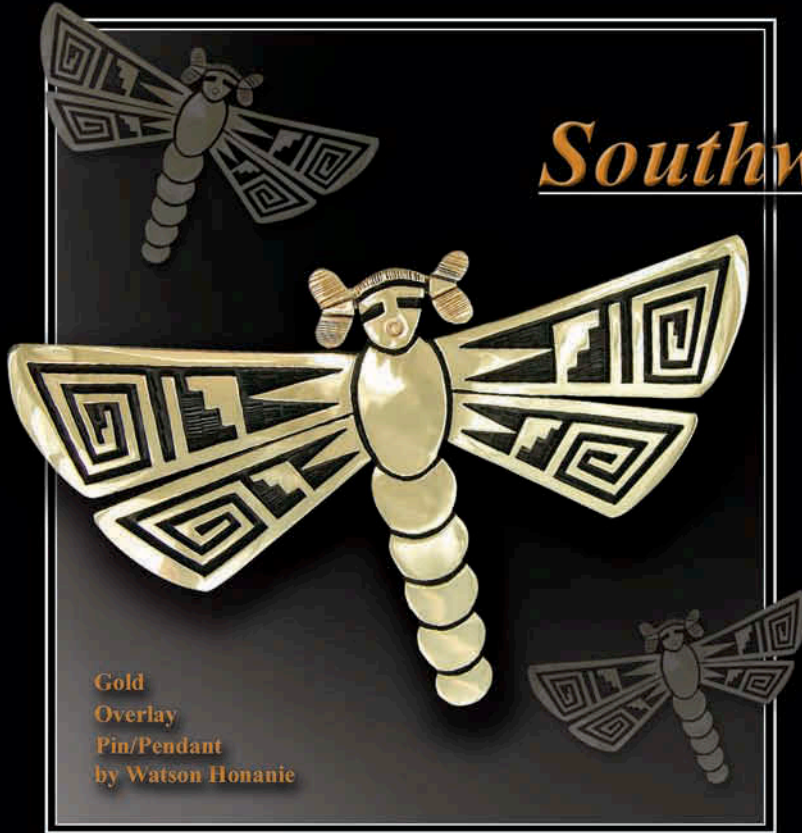
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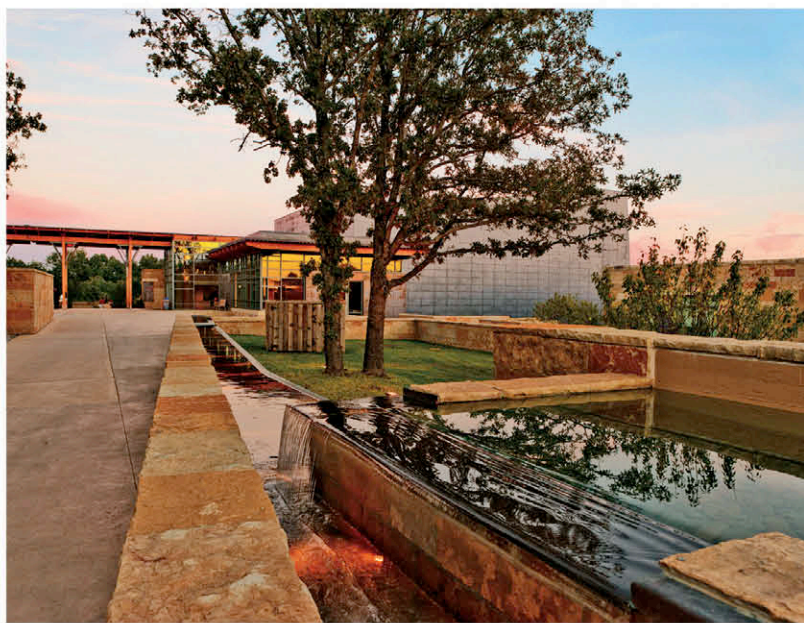
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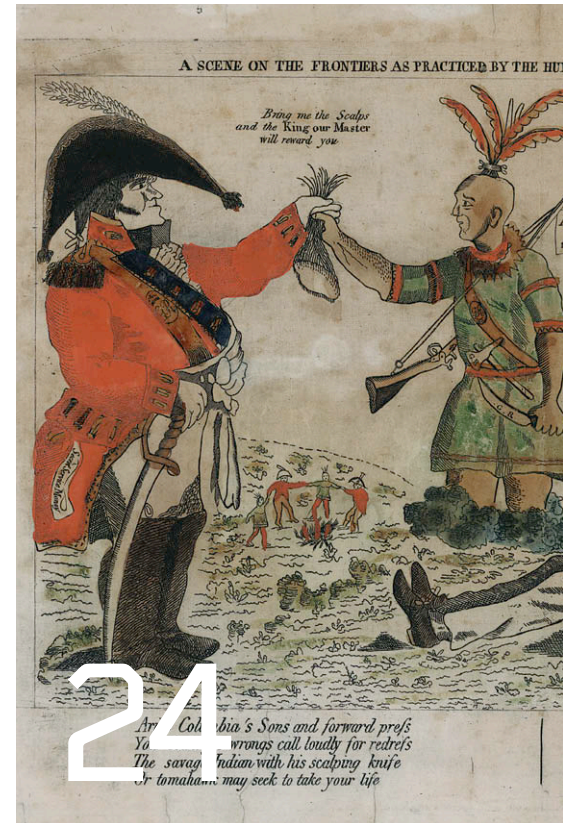
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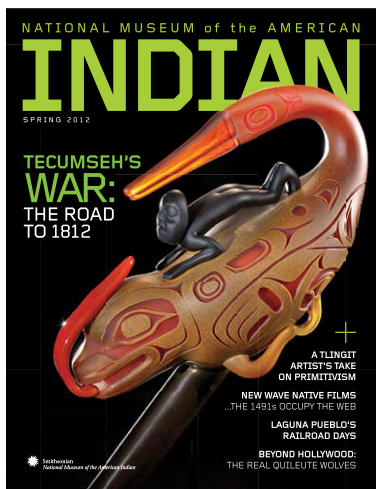
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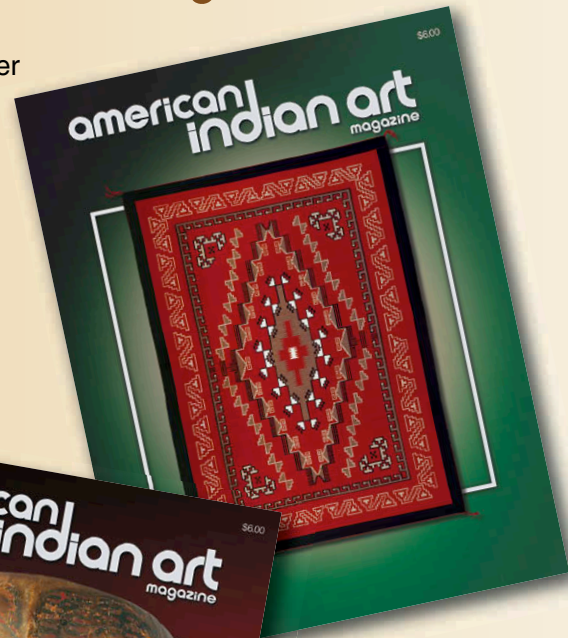


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HONORING THE MILITARY

REFLECTIONS ON AN EXEMPLARY HISTORY OF VALOR AND SACRIFICE

This year will mark the 200th anniversary of the War of 1812. In these pages you will read about the great Shawnee leader Tecumseh and his seminal role in that war. We are also cognizant this year that the war in Iraq is officially over. Here I would like to pause and reflect on the sacrifices Indian warriors have made for the United States throughout her history.

It may come as a surprise to some that Natives have served in the U.S. military, willingly, since the American Revolution, and in proportion to their population serve more than any other ethnic group in the armed forces today. Native Americans represent less than one percent of the United States population, but make up about 1.6 percent of the armed forces. In some tribal communities, one out of every 200 adults has served in the military. Currently, nearly 20,000 Native American and Alaskan Native people are in uniform.

This past December, the museum hosted, *Our Warrior Spirit: Native Americans in the U.S. Military*. Native veterans shared their heroic and unforgettable stories of service in conflicts, and noted scholar and author Herman J. Viola, curator emeritus at the Smithsonian Institution, chronicled the roles of Native soldiers from 1770 to the present.

Of the 250,000 men who served in General George Washington's army, approximately 5,500 were Indians. The Oneida organized their own allied militia as early as 1775 under Captain Tewahangaraghken. His wife, Tyonajanegen, fought along his side – with her own musket.

An estimated 20,000 Indians fought in the Civil War on both sides and were present at most of the major battles including Second Bull Run, Antietam, and Petersburg. They served as regular army soldiers and officers. Ely S. Parker (Tonawanda Seneca) served as secretary to Gen. Ulysses S. Grant and recorded the articles of surrender at Appomattox. He rose to the rank of brigadier general.

In the 20th century, Indians participated in all of the major U.S. military conflicts, serving as individuals, rather than in Native American units. Of the some 17,000 Indians who served in World War I, three out of four were volunteers. They earned 150 medals for valor in battle and 10 received the Croix de Guerre, France's highest military honor.

In World War II, some 45,000 Indians served, up from the 4,000 who had been in the military in 1940 before wartime mobilization. By 1942, 99 percent of all eligible Indian males were registered for the draft. My grandfather served in the 45th Infantry Division and was grievously wounded in Europe; his brother was killed there. One of the six Marines and Navy Corpsmen who were photographed raising the flag atop Mt. Suribachi after the Battle of Iwo Jima is Ira Hayes, citizen of the Gila River Pima-Maricopa Indian Community in Arizona.

The Navajo Code Talkers communication units worked behind enemy lines in the Pacific Theater and sent radio messages on enemy troop maneuvers in the Navajo language, thus avoiding the need for mechanical decoding equipment while baffling the Japanese. Code-talking units in many other Native languages also served in both World Wars I and II playing a crucial role in the victory over America's enemies.

Some 10,000 Native Americans served in the Korean War – among them Admiral Joseph J. "Jocko" Clark (Cherokee) Commander of the Seventh Fleet and the U.S. Naval Academy's first Native graduate. More than 42,000 served in the Vietnam era including 101st Airborne Platoon Sergeant Carson Walks Over Ice (Crow). A volunteer, Walks Over Ice won the Silver Star, the Bronze Star and a Purple Heart for valor

under fire. He was the nephew of Chief Joseph Medicine Crow.

In the 1990s, about 10,000 Indians were serving in the All-Volunteer Army. Estimates from the Veterans Administration and the Census Bureau suggest that in the 1990s there were 160,000 living Indian veterans. This represented nearly 10 percent of all living Indians – a proportion triple that of the non-Indian population.

Lori Ann Piestewa was a U.S. Army Quartermaster Corps soldier killed during the same Iraqi Army attack in which fellow soldiers Shoshana Johnson and Jessica Lynch sustained injuries. A citizen of the Hopi tribe, Piestewa was the first woman in the U.S. armed forces killed in the 2003 invasion of Iraq and is the first Native woman to die in combat while serving with the U.S. military in world history.

The panel at *Our Warrior Spirit: Native Americans in the U.S. Military* included Debra Kay Mooney (Choctaw), an Iraq War veteran who organized and hosted a powwow in a war zone in Iraq in 2004; Chuck Boers (Lipan Apache/Cherokee), an Iraq War veteran and the recipient of two Bronze Star and three Purple Heart medals; John Emhoolah (Kiowa), a Korean War Veteran who joined the Oklahoma Thunderbird Division when he was still in high school; and Joseph Medicine Crow, a World War II veteran who was awarded the Presidential Medal of Freedom in 2009 by President Barack Obama. I invite you to listen to their stories of tragedy, loyalty, conflict, and even at times, humor. The webcast can be found at <http://youtu.be/jVNUwzRY8uU>

We salute these and all the Native patriots who served the United States and the Native Nations. ✪



PHOTO BY KATHERINE FOGDEN

Kevin Gover (Pawnee) is director of Smithsonian's National Museum of the American Indian. You can email Kevin at NMAI-Director@si.edu.

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I WOULDN'T HAVE NECESSARILY CHOSEN THIS PATH. IT CHOSE ME. SOMETIMES WHEN I'M READING BOOKS ON THE NORTHWEST COAST SHAMAN... THEY TALK ABOUT [A] SIMILAR EXPERIENCE WHERE THEY DIDN'T CHOOSE TO BE A SHAMAN - THEY DIDN'T CHOOSE TO HAVE THIS VISION OR THIS POWER - AND THEN SOMETHING KIND OF FORCES THEM INTO THE ROLE... I'M NOT CLAIMING I'M A SHAMAN, BUT WITH GLASS BLOWING, PEOPLE ALWAYS SAY THERE'S A LOT OF ALCHEMY INVOLVED THERE.



ALCHEMY IN GLASS

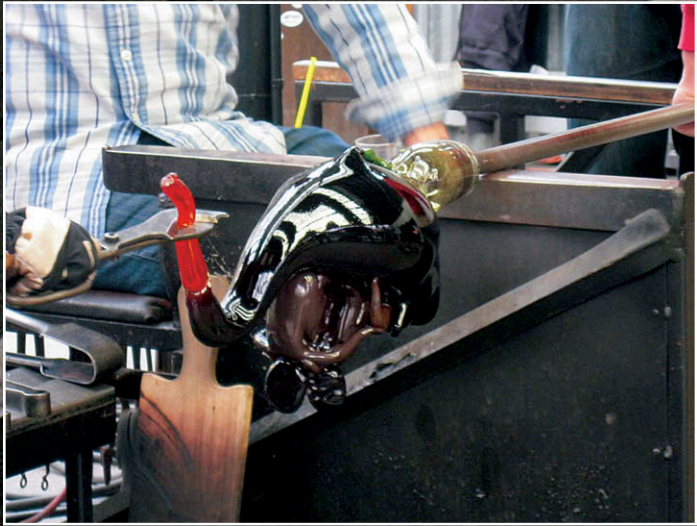
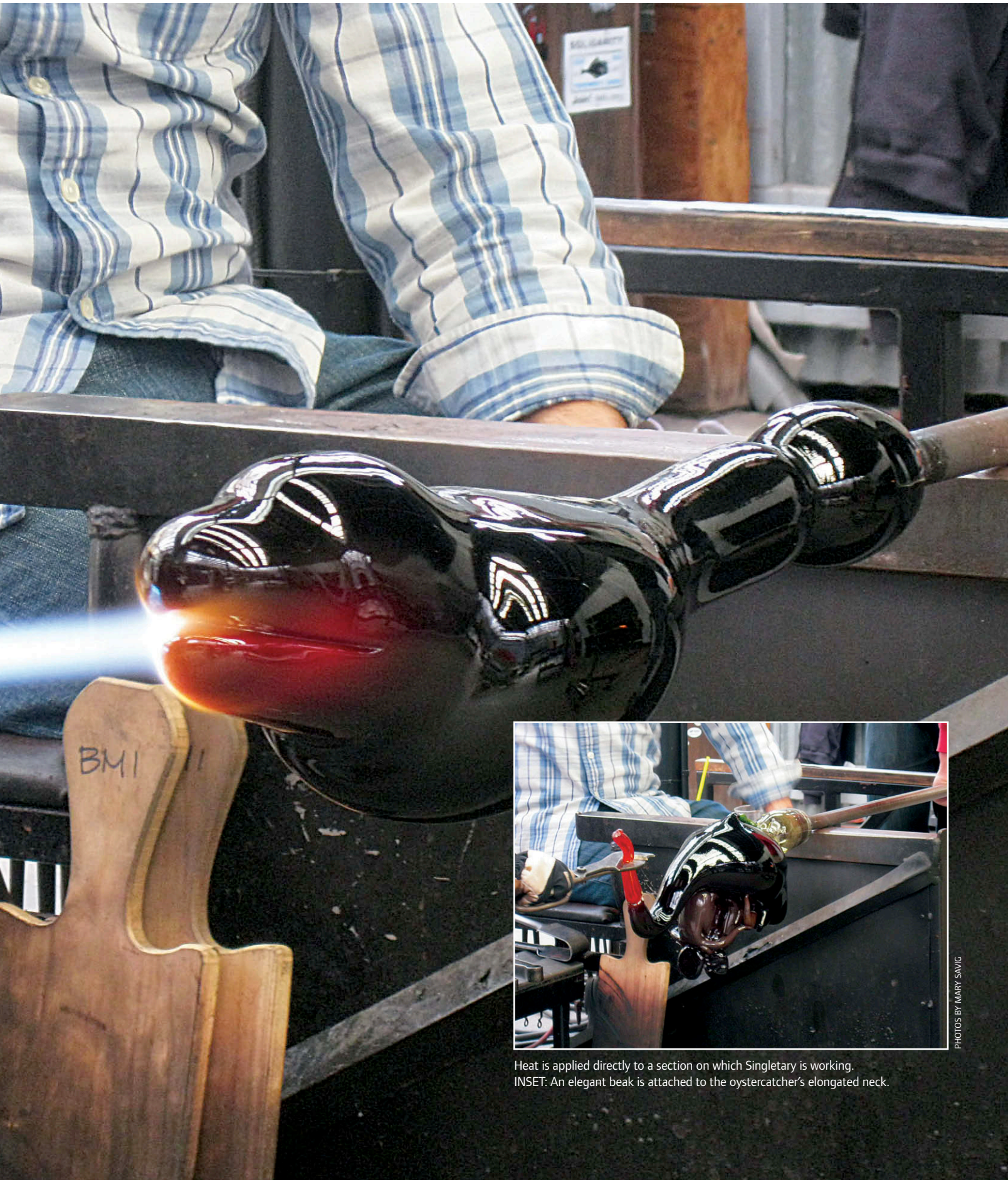
PRESTON SINGLETARY TRANSFORMS TRADITION INTO A MODERN ELEMENT

BY MARY SAVIG

WHEN I MET GLASS ARTIST PRESTON SINGLETARY (TLINGIT) in a sunny Seattle hot shop, he was making an oystercatcher rattle. On a nearby table, a museum catalogue was open to a page featuring an antique, wood-carved shaman's rattle that served as Singletary's starting point. As he transformed black glass into a modern iteration of the historic rattle, I noticed that his communication with the material was remarkably intuitive, dare I say shamanistic.

Singletary and his assistants spoke very little, only to cue one another to blow air into the glass or to begin warming an attachment. Their work was rhythmic: the rattle would travel fluidly between the furnace and the workbench. Even the motions of Singletary's hands as he shaped the glass seemed to be tuned to an inner beat. The afternoon passed by in what seemed like a handful of minutes. Before I knew it, Singletary and his team had completed a luminous rattle.





PHOTOS BY MARY SAUNG

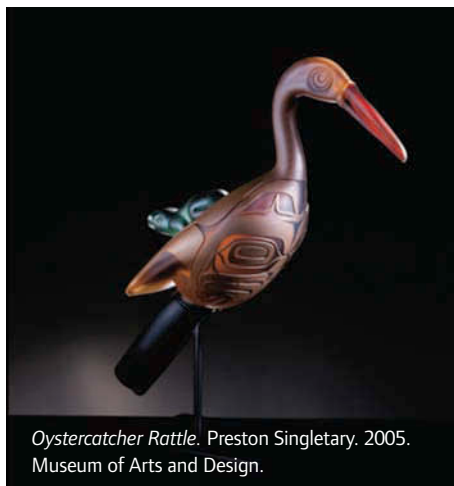
Heat is applied directly to a section on which Singletary is working.
INSET: An elegant beak is attached to the oystercatcher's elongated neck.

PRESTON SINGLETARY



Oystercatcher Rattle, 2011
Preston Singletary
Blown and sandcarved glass
22" x 16" x 6"
Private Collection

PHOTO BY RUSSELL JOHNSON



Oystercatcher Rattle. Preston Singletary. 2005. Museum of Arts and Design.

SINGLETARY SAYS THAT EUROPEAN-INTRODUCED MATERIALS AND TOOLS SUCH AS TRADE BEADS, COINS, MOTHER-OF-PEARL BUTTONS AND MISCELLANEOUS CURIOS SHOWED THE ADAPTIVE CAPACITIES OF TLINGIT PEOPLE.

I traveled to Seattle in March, 2011 to interview Singletary as part of the Nanette L. Laitman Documentation Project for Craft and Decorative Arts in America, an oral history project managed by the Smithsonian's Archives of American Art. Since 2000, this initiative has produced more than 200 interviews of prominent artists working in clay, fiber, metal, wood and, of course, glass. The time was ideal to interview Singletary because he had just finished working on his mid-career retrospective exhibition, *Preston Singletary: Echoes, Fire and Shadows*, which originated at the Museum of Glass, in Tacoma, Wash., in 2009 and traveled nationally to venues including the George Gustav Heye Center in New York.

Even though Singletary's career has been well documented by curators and art critics, the goal of the interview was to capture his life history in his own words. As our conversations proceeded, it became clear that nuanced details of his life cannot be neatly sorted into subjects and periods. Rather, elements of his work and process often collide or even clash, specifically, his interest in both modern art and Alaskan Tlingit culture. On several occasions, Singletary spoke about the way he uses glass to navigate and make sense of these artistic traditions.

Singletary's attraction to modernism began early in his career, when he started blowing glass in the flourishing Seattle glass scene in the 1980s. While taking workshops at Pilchuck Glass School, about 45 miles north of Seattle, he watched and learned from technically sophisticated demonstrations given by Italian glass luminaries such as Lino Tagliapietra and Pino Signoretto, as well as by Ameri-

can innovators Dale Chihuly and Benjamin Moore. These were the facilitators of the American studio glass movement who had their roots planted in Italy, specifically Murano, the Venetian enclave of glass. Singletary describes the dominant style as the "modernist movement of the decorative arts," characterized by abstracted forms and streamlined designs achieved with age-old processes.

Venetian modernism both inspired and frustrated Singletary, who was also trying to achieve a modern aesthetic but one imbued with his personality. He had learned the most sophisticated techniques from the masters, but not how to make the glass affective. He lamented, "I realized at some point that I wasn't going to make a name for myself making vases and bowls."

Compelled to learn more about his Tlingit heritage, Singletary turned to his relatives for information. His great-grandmother, Susie Johnson Gubatayo, was full-blooded Tlingit. Gubatayo is the surname of her second husband, a Filipino immigrant. During the 1920s, they lived in Seattle, where Tlingit traditions were slowly being dismantled even as the Filipino community flourished. Inspired by her new Filipino family members, Gubatayo took it upon herself to organize the Tlingit community in Seattle. Singletary explains that his great-grandmother faced an uphill battle; the federal government and local churches had been attempting for decades to weaken native communities by banning their languages and breaking up their families and land. Her resilience struck a chord with Singletary, and he began dabbling with Tlingit motifs and concepts alongside his pursuits in modernism.

Trying to convey the spiritual fiber of

Tlingit art with a modern aesthetic was a balancing act. Singletary describes his approach: "The things I did in the beginning were more about trying to replicate traditional objects. Today if you look at the spoons and you look at the headdresses and the kinds of things that I try to do, I like to go in that direction, but then I also like to be more abstracted with it in a sort of non-traditional way," he says.

The non-traditional road down which Singletary was drawn was the "modernist primitive" movement. As governmental and religious forces sought to stymie native culture, a legion of European and American artists affiliated with the modernist movement embraced so-called primitive art. Beginning in the late 19th century, artists charged that industrialism and mass consumption alienated and corrupted society. Troubled by the seemingly decadent status quo of modern society, artists such as Pablo Picasso and Emile Nolde called for a clean slate. Singletary aptly summarized their position; modern artists, he said, "always talked about unlearning the whole confines of the educated mind."

To Singletary, modernist primitive art was an extension of the Venetian modernism in which he was already steeped. But these artists paid particular attention to indigenous art. Always a voracious reader, Singletary studied books on those modernists who fervently expressed their high regard for Northwest Coast



PRESTON SINGLETARY



TOP: Singletary with his assistants forming the glass. ABOVE: Singletary shaping the mouth of the Mountain Goat rattle.

art among other so-called primitive cultures across the world. He recalls how the books instigated more questions: “I was fascinated, [it] led me to the primitivism movement which was modern artists referencing primitive art.”

He also came across the catalogue for the 1984 Museum of Modern Art exhibition, *“Primitivism” in 20th Century Art: Affinity of the Tribal and the Modern*, edited by William Rubin. The exhibition and catalog immediately became a lightning rod for criticism. The controversy underscored the fraught relationship between indigenous art and modernism. Many critics of the exhibit argued that any affinities between modern and so-called “primitive” art were lopsided: primitive art has evolved on its own terms throughout history while modern art could not exist without the primitive. In other words, primitive art was a whetstone on which modernist artists could hone their own aesthetics.

These complications and contradictions



The hot rattle is removed from the blow pipe.

have not been ignored by Singletary. When I asked him about his thoughts on modernist artists appropriating art from “primitive” cultures, he referred to a section in the book *Tonto’s Revenge* (1997) by legal scholar Rennard Strickland (Osage/Cherokee) that grabbed his attention.

“Strickland talked about how it’s ironic that the moderns forced us to appreciate native art, or to look at the primitive and appreciate different levels of reality. Native artists have often been excluded from the modernist movement; their work wasn’t deemed modern,” says Singletary.

Native artists had been excluded during the peak of modernism in the 1920s and ’30s, but Singletary intimated that the time for exclusion has passed. He allows space for his work to be both Tlingit and modern. “One of the things that I always like to say is that I hope that my work can be appreciated in other ways, not just associated with ethnic art; but at the same time, it’s what gives it its power because it has that connection.”

Singletary says that European-introduced materials and tools such as glass trade beads, coins, mother-of-pearl buttons and miscellaneous curios showed the adaptive capacities of Tlingit people. He relates this to his art. “We all know what happened – the island of Manhattan was traded for trade beads. I mean, I’ve read this in documents where they say there was such fascination with the material and the color that it was thought as something very rare and something really special and colors that they didn’t have access to... I think of glass as kind of an extension of that connection to the material.”

Singletary views his exploration of modernism as well as his innovative use of glass to create Tlingit-inspired artworks as an extension of his heritage. His ability to elide many perspectives into one work is part of his effort to be included in an ever evolving lineage in the history of art, one that draws on the past and that he hopes will influence future glass and native artists. “As people say, there’s nothing new under the sun. I mean, there are peo-

ple who did it before me, and I like to think of my work as evolutionary material and that maybe it will provide some inspiration for the next generation to do something in their own way and present the culture, play with the symbolism and the iconography and maybe do something new with it in their own way.

“I try to honor the past, the culture that I am connected to and also make something new of it. I think it works.... You will see other artists that are starting to work with new materials. It could be concrete. It could be steel. It could be, you know, glass. It could be anything, but to keep the stories and the symbolism alive and moving into the future.”

Like many artists, Singletary continues to focus on the process rather than the outcome. Elements of glass traditions, modernism and native culture are all elements in his ever-changing alchemy. ✨

The interview excerpts have been edited and shortened for this article. The complete interview transcript is available on the Archive’s website at www.aaa.si.edu.

Mary Savig is curatorial archives specialist in the Archives of American Art, Smithsonian Institution.

TECUMSEH'S WAR. THE ROAD TO 1812

The bicentennial of the War of 1812 will be widely commemorated in Canada, but not so much in the United States. A good part of the credit, or blame, for this disparity, depending on your side of the border, belongs to the great Shawnee war leader Tecumseh.

The war, once an academic backwater, is now seen as a crucial event in forging three national identities – Canadian, American and the pan-tribal American Indian. Historians are paying renewed attention to the conflict on the western frontier – the Old Northwest for the United States, and Upper Canada for the British. The battles here now look like the culmination of a generation of formidable Native resistance to Euro-American encroachment.

The central figure of the last stage of this fight is Tecumseh, born in Ohio in 1768 and killed in 1813 defending Moraviantown in Canada against an invading U.S. army. He has won grudging respect in United States history. The Kentucky officer who claimed to have killed him was later elected Vice President of the U.S. largely because of that feat. His nemesis, William Henry Harrison, campaigning on his defeat of Tecumseh's brother at Tippecanoe, became President. But in the coming bicentennial, Tecumseh is slated to emerge as a Canadian national hero.

"With no proper education, no military training, he had come so close to stopping the

United States," says Sherman Tiger (Absentee Shawnee). "And if he had succeeded, the United States might be only half the size it is today."

THE FIGHT FOR THE OLD NORTHWEST

For the Natives of the Northwest Territory, later to become the American states of Ohio, Indiana, Illinois, Michigan and Wisconsin, the war that ended in Canada had begun decades earlier along the Ohio River. Although Great Britain abandoned its nominal claim to the region after American Independence, the tribal federations asserted their sovereignty over the territory. An alliance of tribes in Ohio took arms to resist American settlements on their land. In 1790 and again in 1791, they inflicted two of the most severe defeats ever suffered by the United States Army. In one hour of battle on Nov. 4, 1791, Indian sharpshooters led by the Miami (Twightwee) Chief Me-she-kin-no-quah (Little Turtle) annihilated an entire army led by the Northwest Territory Governor Arthur St. Clair. Nearly 700 American soldiers were killed.

The disasters spurred the young republic to an extraordinary military effort. President George Washington devoted 80 percent of the increase in his entire federal budget to preparing the 1794 campaign led by Maj.-Gen. Anthony Wayne, quadrupling his defense spending. Congress also responded with the Federal Non-Intercourse Act, taking Indian policy out of the hand of state governments who were blamed for inflaming hostilities. Wayne,

a much better general than his predecessors, decisively defeated the Native alliance in 1794, at the Battle of Fallen Timbers. His peace, the Treaty of Greenville, expropriated tribal lands in south and east Ohio. But it established a line across the state supposedly protecting Indians on the northern and western side against further encroachment.

The treaty lines, however, couldn't control powerful social forces. A flood of American immigrants into Ohio put constant pressure on Indian lands. Even worse, the impact of border fighting, dislocation, diminishing resources, disease and, most overtly, alcohol severely weakened traditional tribal life.

The turbulence and weak U.S. control in the region across the Greenville Line offered a rich arena for intrigue to British agents who expected the collapse of the untested new country, or at least eventual war with it. The British Indian Department based in Amherstburg, Ont., closely monitored events, providing supplies and arms to the tribes through a network of traders fluent in their languages and often married into them. As tensions waxed and waned, opinion in the United States blamed outbreaks on British instigation, ignoring Native grievances.

These accusations grew into a powerful motive for the War of 1812. Although U.S. histories focus on the maritime causes, such as the British and French commercial blockades and British impressments of American sailors, as well as the spectacular U.S. naval victories, the issue on the western frontier was Canada. If British intrigues from Amherstburg were the cause of Indian unrest, the quickest way to pacify the tribes was to drive out the British.

After 1810, the War Party in Congress called more and more loudly for the invasion of Canada. In the debate on the war, the acerbic John Randolph, Congressman from Virginia, complained, "We have heard but one word – like the whip-poor-will, but one eternal monotonous tone – Canada! Canada! Canada!" In opposing the war, Randolph, a descendant of Pocahontas, made the remarkable statement that the Indians had a just cause; "It was our own thirst for territory,

our own want of moderation that had driven these sons of nature to desperation, of which we felt the effects.”

TECUMSEH AND THE PROPHET

As Randolph, and very few other Americans, admitted, Indians had their own motives in the conflict. And two historic Native personalities, who happened to be brothers, were driving the events. Tecumseh, the famed war leader, was a middle child in the large family of a Shawnee father, Puckeshina, and a Creek mother, Methoataska (Turtle Laying its Eggs). The parents met when a group of Shawnee took refuge in Creek villages in Alabama during the 1750s.

Migration and warfare constantly disrupted the family. The father was killed in battle before the birth of the last children, triplets. After a Revolutionary War incursion in 1779, the mother returned home to her Creek village, leaving most of her children in Ohio to be raised by the older brother and sister. Tecumseh, a well-favored, popular youth, seemed destined for a traditional career as war leader, the role of his tribal division, the Kispothoka. One of the triplets, apparently an unpleasant braggart, grew up with the nickname Lalawethika, the Noise-maker. A failure in hunting and war, he developed into a corpulent alcoholic, before an event that changed the lives of the brothers, and all Indians in the Old Northwest.

One evening in April 1805, while lighting his pipe, Lalawethika collapsed in a trance. Taken for dead, he awoke as his family prepared for his funeral and reported a vision of heaven and hell. The Master of Life had chosen him to save the Indians. Thus began his transformation into Tenkwatawa (Open Door), the Prophet. He preached a return to traditional ways, forbidding whiskey and American merchandise. Americans, he said, had not been created by the Master of Life, but by the Great Serpent, a water-being possibly with ancient roots in the Mississippian culture. By following the Master of Life, and himself, Indians would overthrow American power.

His new religion was what sociologists call a Revitalization Movement, an attempt to restore order to a society under extreme external pressure. It spread rapidly but unevenly, meeting resistance from older chiefs but winning adherents across tribal bounds. Pilgrims from tribes as remote as the Ojibway came to a new settlement established by the Prophet, and run by Tecumseh.

The religion took a big step beyond traditionalism; it preached to all Indians as a single



Battle of Tippecanoe. Kurz and Allison print, 1889.



IMAGES COURTESY OF THE LIBRARY OF CONGRESS

people, not just as tribal members. This pan-tribalism transformed Tecumseh's outlook, too. Politicizing the movement, he began to argue that the land on the Indian side of the Greenville Line was Indian country owned in common by all the tribes. No single tribe could sell any of it to Americans without the consent of all the other tribes.

A great orator, Tecumseh began to travel far and wide to win tribes to his principles, and to create a grand confederacy to resist United States expansion. He visited the Territorial Governor William Henry Harrison at Vincennes. After a tense confrontation caused Harrison to draw his sword, Tecumseh managed to temporarily allay his suspicions. Harrison was deeply impressed; Tecumseh, he later wrote, is “one of those uncommon

Battle of the Thames and the death of Tecumseh, by the Kentucky mounted volunteers led by Colonel Richard M. Johnson, 5th Oct. 1813. Lithograph c1833.

TECUMSEH'S WAR

A SCENE ON THE FRONTIERS AS PRACTICED BY THE HUMANE BRITISH AND THEIR WORTHY ALLIES!



*Arise Columbia's Sons and forward press
Your Country's wrongs call loudly for redress
The savage Indian with his scalping knife
Or tomahawk may seek to take your life*

*By braver
Shrunk back
Their Brit
And for th*

THEIR WORTHY ALLIES!



...aw'd they'll in a dreadful fright
...ck for refuge to the woods in flight
...sh leaders then will quickly shake
...ose wrongs shall restitution make

geniuses who spring up occasionally to produce revolutions and overturn the established order of things." But Tecumseh declined Harrison's invitation to visit Washington, D.C.

Tecumseh did, however, lead a large delegation to Amherstburg, where the British were playing a delicate game in Indian relations. After a naval incident in 1807 nearly led to war with the United States, British officials in Upper Canada realized they would need strong Indian allies. They worked through Matthew Elliott, an Irish-American Tory exile from Pennsylvania who owned a large plantation in Amherstburg and served, off-and-on, as head of the Indian Department; he had married a Shawnee woman and spoke the language fluently. Elliott kept close ties with Tecumseh and the Prophet and sent supplies to their settlement. Elliot privately was to encourage a war alliance while Britain publicly denied its support. British officers complained that Elliott did his work too eagerly.

TIPPECANOE AND AFTER

In 1808, Tecumseh and the Prophet had relocated their religious settlement to the far side of the Indiana Territory, by the conjunction of the Wabash and Tippecanoe rivers. Prophetstown, as it was known, eventually drew nearly 3,000 Indian inhabitants, coming in from the west as well as from Ohio. In 1811, Tecumseh set off on his last great diplomatic journey, to win support from the powerful tribes of the Southeast. The Choctaw and Chickasaw rejected his confederacy, and he had only limited success among his mother's people, the Creek. Even worse, Harrison saw Tecumseh's absence as the chance to achieve his long simmering goal of dispersing Prophetstown.

In November, Harrison marched a thousand troops to the outskirts of Prophetstown. Never a great warrior, the Prophet decided on a pre-dawn attack, relying on the Master of Life for victory. The battle was something of a draw, but the unexpected casualties demoralized the Prophetstown defenders, and they abandoned the village. Harrison and his men burned the village and its food stores to the ground. The Prophet's reputation never recovered. When Tecumseh returned, he saw his grand plan shattered and bitterly blamed his brother. But it is hard to see what else could have been done in the face of Harrison's provocation, and Tecumseh might deserve some of the blame for leaving his base unsecured.

OVERTAKEN BY THE WAR

In the coming months, Tecumseh tried to placate Harrison and rebuild his alliance, but they were all about to be overtaken by events far away. On June 1, 1812, President James Madison sent his War Message to Congress. Although most of it dealt with the maritime blockade, he also accused the British for the Indian unrest: "It is difficult to account for the activity and combinations which have for some time been developing themselves among tribes in constant intercourse with British traders and garrisons without connecting their hostility with that influence." As Congress declared War on June 18, Tecumseh and a party of warriors were on their way to Amherstburg.

Although it was an anticlimax to Tecumseh's career, his small force was about to play the role that British policy had long contemplated. It joined the defense of Fort Malden near Amherstburg under the command of Major General Isaac Brock, who badly needed reinforcements. A 2,000-strong U.S. force under Governor William Hull had crossed from Detroit into Canada, but the advance stalled. The newly bolstered

William Charles (1776-1820), [United States : s.n.], 1812. Print on wove paper: etching with watercolor.

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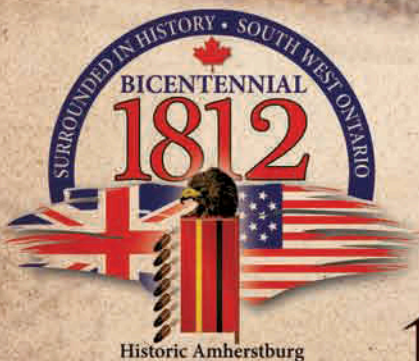
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TECUMSEH'S WAR

British-Indian force succeeded in driving the Americans back across the Detroit River and eventually in capturing Fort Detroit. Because of the village's strategic location, the victory was a decisive one, giving Brock, Tecumseh and their men control over all of Michigan territory. Brock admired Tecumseh's cunning, telling the British Prime Minister, "a more gallant or sagacious warrior does not exist." It seemed Tecumseh had finally found a British commander he could rely on.

But it wouldn't last. Three months after the siege of Detroit, Brock died in combat. His replacement, Major-General Henry Procter, lacked his predecessor's courage and concern for Indian allies, preferring to withdraw into British territory and defend rather than attack American forces in the Old Northwest. On several occasions, he ordered his troops to fall back without notice to Indian compatriots. Doubt and distrust among the armies crippled morale.

Almost exactly a year after Brock's death, Americans reclaimed Detroit and invaded Canada. Now under the command of William Henry Harrison, they were advancing on the British and Indian army near Mora-

viantown, just 80 miles northeast of the recovered fort. On the morning of October 5, 1813, Procter commanded his forces to flee. But Tecumseh refused to turn and run. It would be his last stand.

The dream of an independent pan-Indian nation went with him. The Ottawa leader Naiwish, who had stood with Tecumseh at Moraviantown, summed it up grimly: "Since our great chief Tecumtha [sic] has been killed we do not listen to one another: We do not rise together. We hurt ourselves by it."

THE MYTH AND THE AFTERMATH

Even today, Tecumseh's legacy is complicated. "Some of our group considered him more or less a troublemaker, going around and trying to get people to fight instead of promoting peace," says George Blanchard, governor of the Absentee Shawnees, one of three federally recognized Shawnee tribes in Oklahoma. He says one of the biggest misconceptions about Tecumseh is that he was a true chief. "He didn't come from the clan that provided ceremonial chiefs. He was a self-proclaimed chief."

Blanchard says no one in his family really talked about Tecumseh and he didn't learn

about him in the classroom. "When I was in school, there wasn't that much talk about Tecumseh in the 1950s, or about Indians in general. Even in Oklahoma."

Sherman Tiger thinks that many of the tribal elders don't talk about Tecumseh because they believe he never received a proper burial. Since his body was never spoken for, according to tradition, his name shouldn't be spoken. And it is these traditions – not textbooks or memorials – that are important.

"We've held onto our Indian-ness the best we can," Tiger says. "As long as there are a few people showing up, we're going to carry on and continue what my grandparents did, and what their grandparents did, and what Tecumseh was fighting for." For Andy Warrior, former director of the Absentee Shawnee cultural preservation department, the lesson he would like people to learn is this: "The day Tecumseh died isn't the day the Shawnees died." ❁

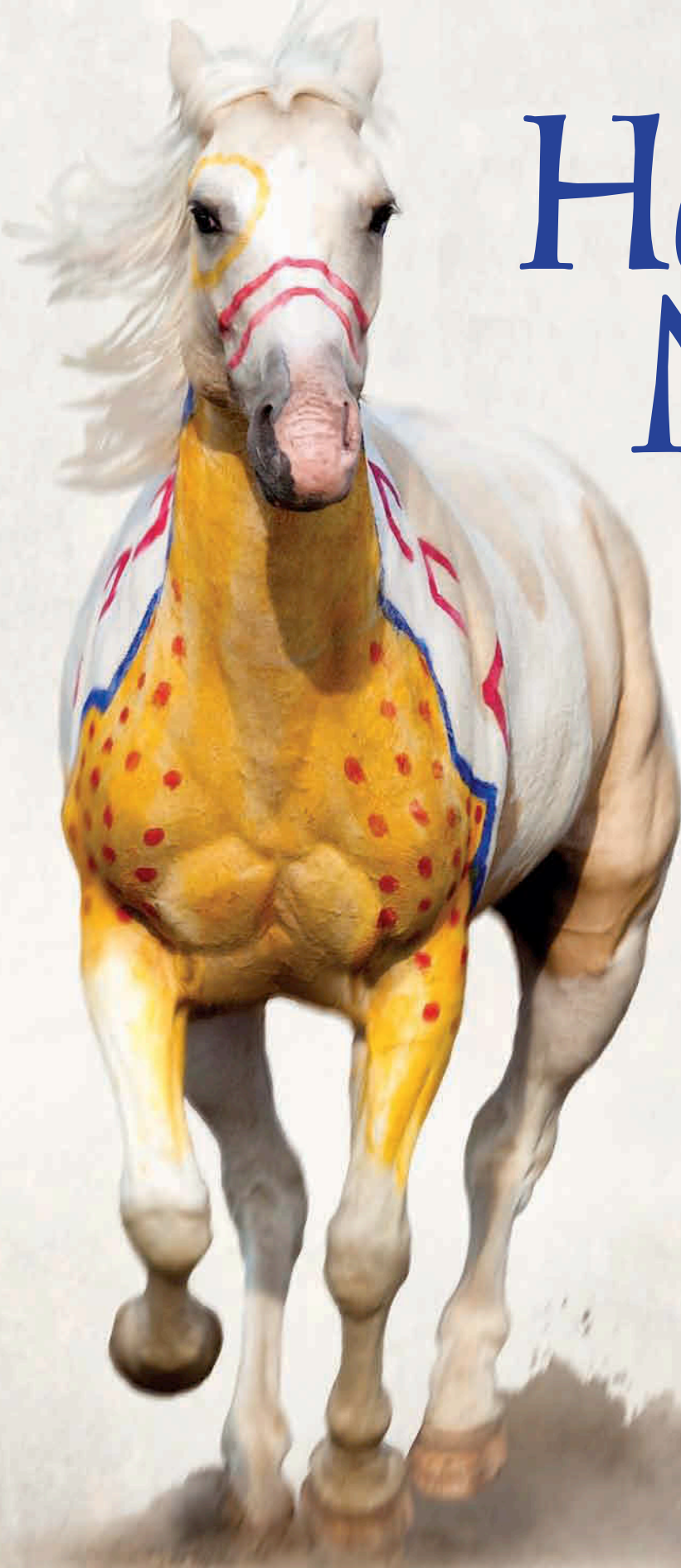
Molly Stephey is a member of the Public Affairs Office of the National Museum of the American Indian and a frequent contributor to *American Indian* magazine. James Ring Adams is senior historian with the Museum's Culture and History Unit and managing editor of *American Indian* magazine.



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EIGHT *Native* MUST-SEE FILMS

BY ELIZABETH WEATHERFORD

Something special, and indigenous, has entered contemporary independent cinema. This phenomenon became obvious in 2009 when Neil Diamond's documentary *Reel Injun* played in festivals and on public television. The film tells an engaging story – a road trip to trace the creation of imagined Indians by Hollywood and re-enactors. It was an authentic insight to watch Diamond on-camera observing people “playing” Indian and interacting with Native people of all ages as they consider filmic versions of themselves. Diamond concluded the film with a quick reprise of the first generation of Native filmmaking, what has happened in the past two decades to put filmmaking, script-writing and acting into the hands of indigenous artists themselves. This was a significant development, but what has happened since then?

An answer lies in the following eight outstanding new feature films, all released since 2008. They come from a variety of countries, but skillfully move across borders and barriers to be relevant both to other indigenous places and to an expanding audience. Beautifully filmed, they tell stories that are contemporary and timely, but rooted in their own communities' history, survival and contemporary outlooks.

One of these entries, from Taiwan, is not Native-directed, but is a high-action epic told exclusively through the viewpoint of Native characters, with indigenous actors in key roles. All the others are directed by up-and-coming indigenous talent, so this list reflects not only new works you must see, but the future of Native film.

Each film has its own distribution trajectory starting with its festival launch. One hopes they will become more widely available but it can be frustrating sometimes to locate them. Options for viewing include requesting them at a nearby film festival, *cinematheque*, cultural center, museum or favorite online DVD distributor. You can also go to the films' respective websites and Facebook pages for more information about screenings and home DVD releases.

8 MUST-SEE NATIVE FILMS



Josiah Patkotak (Inupiaq) as Qalli in *On the Ice*, the first feature-length drama from the Barrow, Alaska, filmmaker Andrew Okpeaha MacLean (Inupiaq).



Eric Schweig (Inuvialuit and Chippewa/Dene) as Bug and Kateri Walker (Chippewa) as Mavis Dogblood in *Kissed by Lightning*, directed by Shelley Niro (Mohawk).

UNITED STATES AND CANADA

ON THE ICE

2011. U.S. Director: Andrew Okpeaha MacLean (Inupiaq). Actors: Frank Qutuq Irelan (Inupiaq), Josiah Patkotak (Inupiaq).

In the isolated Arctic town of Barrow, Alaska, Inupiaq teenagers Qalli and Aivaaq have grown up in a once-remote tight-knit community now facing all the distractions, addictions and lack of a sense of well-being that have come to Native enclaves since Contact. Veering between traditional dancing and hip-hop, the divide between subsistence hunting and grocery stores, they face an unsettled future. When the two boys go on a hunt with their friend James, a tussle turns violent. And in their cover-up the teens, with differing understandings about what took place, face deepening rifts between themselves and what might sustain them in making the right

choices about the event's outcome. Without a clear view of what to do about his dilemma, Qalli seems caught in an inescapable tragedy, to quote MacLean, in a "morality tale about the limits of friendship and forgiveness."

The theatrical release of *On the Ice* is scheduled for February 2012, in 10 cities, including New York, Los Angeles, Anchorage and Fairbanks. MacLean's first dramatic feature, it premiered in the 2011 Sundance Film Festival and has been screened at more than 30 festivals, including NMAI's Native Cinema Showcase. It has been recognized with Best First Feature and the Crystal Bear-Generation14Plus at the Berlin International Film Festival, FIPRESCI Best New American Film Award at the Seattle International Film Festival and Best Narrative Feature and Best Cinematography at the Woodstock International Film Festival. It is included in 2012 in the traveling U.S. independent film tour, Film Forward: Advancing Cultural Dialogue, screening in India, China, Morocco, Colombia and France.

KISSED BY LIGHTNING

2009. Canada. Director: Shelley Niro (Mohawk). Actors: Kateri Walker (Chippewa), Rachele White Wind Arbez, Eric Schweig (Inuvialuit and Chippewa/Dene), Michael Grey Eyes (Cree).

A gentle and quiet story infused with the search for a way of living beyond grief, Niro's debut feature film, *Kissed by Lightning*, tells the story of Mavis Dogblood, an artist who is deeply mourning the death of her husband, a gifted musician and composer. The production is beautifully filmed with an excellent original soundtrack. But also through this tale, Niro creates the environment for telling the most traditional and significant stories of the Iroquois people, about The Peacemaker and Hyenwatha, the two founding figures of the political and spiritual life of the people, including the Great Law of Peace and the Condolence ritual. These are seamlessly woven into a road trip, which takes Mavis and her would-be suitor, Bug, by car from the Six Nations Reserve in Ontario across upstate



Richard Ray Whitman (Yuchi and Creek) as Frankie and Casey Camp-Horinek (Ponca) as Irene in *Barking Water*, directed by Sterlin Harjo (Seminole/Creek).



Scenes from *Before Tomorrow*. Ningiuq (Madeline Piujuq Ivalu) and Maniq (Paul Dylan Ivalu).



Ningiuq (Madeline Piujuq Ivalu)

PHOTO BY CHUCK FOXEN

PHOTOS BY FELIX LAJEUNESSE. © IGLLOOLIK ISUMA PRODUCTIONS

New York through the vast lands that were Mohawk territory.

Ultimately, it is about the strength of shared affection, and awakening from sorrow. At night, on a snowy back road where the two find themselves lost, a group of 16th-century Iroquois warriors pass them, seemingly seeking their own path. But Mavis and Bug refuse to remain lost, and when they deliver the paintings she has made based on the traditional history to an art gallery in New York City, the warriors of the past and the Mohawks of the present are poetically united.

Since its premiere at Toronto's imagine-NATIVE Film & Media Arts Festival, the film has played in numerous festivals in the U.S and internationally, including NMAI's Native American Film + Video Festival and Native Cinema Showcase. It won the Milagro Award for Best Indigenous Feature at the Santa Fe Film Festival. It is available for screenings and educational use from the Toronto-based independent film distributor Vtape.

BARKING WATER

2008. U.S. Director: Sterlin Harjo (Creek and Seminole). Actors: Richard Ray Whitman (Yuchi and Creek) and Casey Camp-Horinek (Ponca).

A redemptive road trip begins for Frankie and Irene, separated one-time lovers, now well past 50, when Irene steals Frankie from the hospital. It is soon apparent that Frankie is dying. As they move across Oklahoma, the land itself, inscribed with singular images of trees, fields and horses in distinctive, dreamlike color, is a character; the film is letting us see their Indian country. As they encounter family, friends and strangers, the journey becomes one of shared memory, love and forgiveness. Reflections on a difficult past, with moments of quiet humor, create a gentle ambience for Frankie's approaching death. Oklahoma-based actors Whitman and Camp-Horinek seem to melt into their roles and provide emotional depth to the yearnings that underscore the narrative.

Harjo's second feature film, *Barking Water*

premiered at the Sundance Film Festival, and was screened internationally and nationally at numerous film festivals, including Venice, New Directors/New Films and NMAI's Native Cinema Showcase. Harjo himself has been recognized as a major talent, becoming the first recipient of the Sundance Institute's Annenberg Fellowship and the first Native filmmaker to gain the prestigious United States Artists Fellowship. The film is distributed by Kino Lorber and, for educational use, by Visionmaker Video.

BEFORE TOMORROW

2008. Directors: Marie-Helene Cousineau and Madeline Piujuq Ivalu (Inuit).

Produced by Igloolik Isuma Productions and Kunuk Cohn Productions. All-Inuit cast: Madeline Ivalu, Paul-Dylan Ivalu, Mary Qulitalik, Peter-Henry Arnatsiaq and Tumasie Sivuarapik. In Inuktitut, with English subtitles. A profound and gripping drama, beautifully filmed, *Before Tomorrow* presents events around 1840 in an Inuit camp in what is now

8 MUST-SEE NATIVE FILMS



Rocky, Boy and Alamein (Taika Waititi) playing war on the beach.

northern Quebec. A thoroughly Inuit telling, it begins with views of the richly satisfying details of a small community's daily life and the diverse character of its members. Ningiuq, an old woman of strength and wisdom, her dearest friend, and her beloved grandson, Maniq, leave the camp to spend the summer preparing foods for winter. They miss the summer visits of Inuit friends, a group who recount lively tales of their recent first encounter with white people. The summer passes quickly for Ningiuq and her grandson. But, as it ends, they find themselves facing the ultimate challenge for survival, and the film becomes a haunting meditation on life, death and impossible odds.

The first feature-film produced by the Ar-nait Video Women's Collective, this work first screened in Igloolik and other far northern communities. It premiered at the Toronto International Film Festival, where it won the award for Best First Feature, and went on to numerous other film festivals and theatrical screenings. It received nine Canadian Genie Award nominations, including Best Picture. The film is available for download or online viewing at the remarkable Igloolik Isuma web-

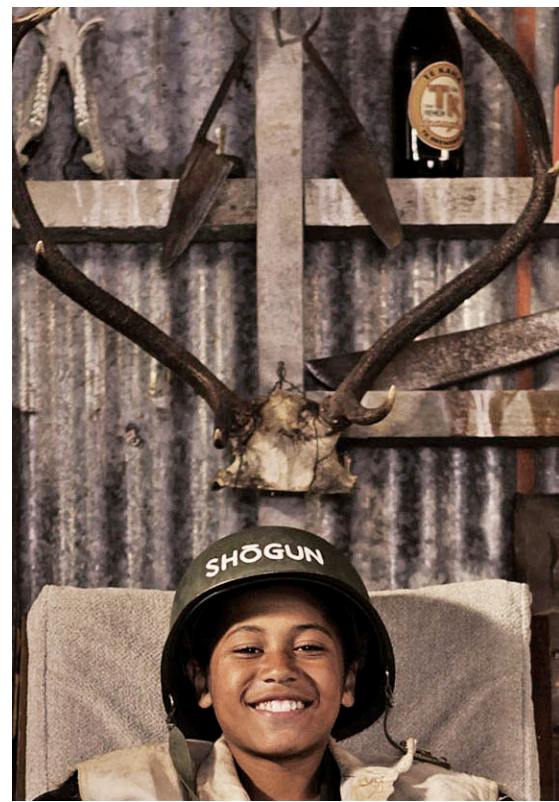
site, and is distributed by Isuma International for educational and theatrical use.

PACIFIC REGION

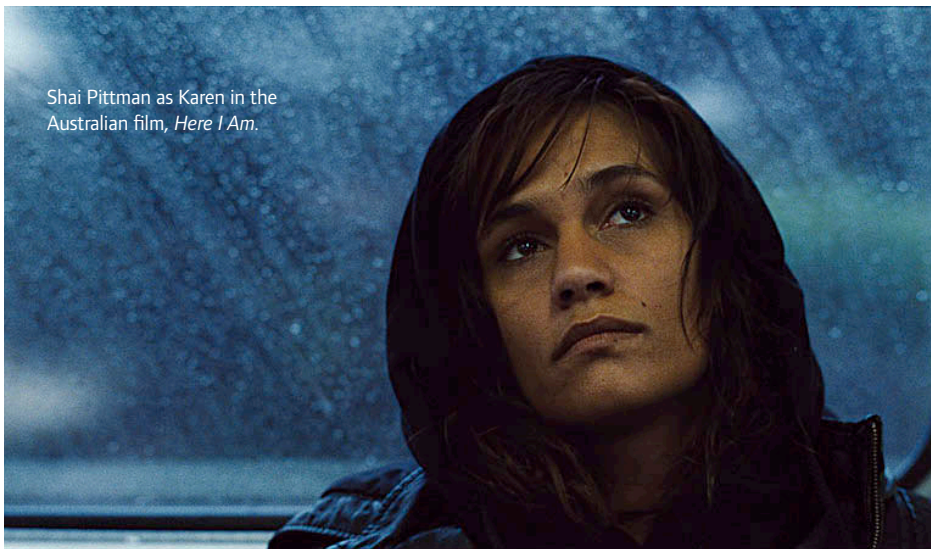
BOY

2010. New Zealand. Director: Taika Waititi (Te Whanau-a-Apanui).

This hilarious and insightful coming-of-age story is set in a small Maori community at Waihou Bay. It is 1984. Michael Jackson rules. Boy is an 11-year-old who lives with his grandmother, other grandchildren, a goat and his younger brother Rocky. Rocky thinks he has magical powers. Boy vividly imagines the prowess of his absent father, who is surely going to include Boy soon in his great adventures. The film creates original and lovely scenes of imaginative yearning. When their father, Alamein (wonderfully acted by Waititi), returns, he's not the man of Boy's dreams, but an incompetent hoodlum who himself needs to grow up. The production – with natural comic timing, and gifted direction of the young actors – is a very special film.



Boy (James Rolleston) in the Crazy Horses HQ.



Shai Pittman as Karen in the Australian film, *Here I Am*.



Poster art for *Here I Am*, featuring Shai Pittman.

Boy opens theatrically in the U.S. in March 2012. It premiered in 2010 at the Sundance Film Festival, played in numerous other festivals – including NMAI's Native Cinema Showcase – and was selected for the U.S.'s 2011 international independent film tour Film Forward. *Boy* opened theatrically in New Zealand, where it has become the country's highest grossing film. It won the Crystal Bear-Generation KPlus category at the Berlin International Film Festival, and swept the New Zealand Film Awards, winning Best New Zealand Film, Best Director and, for young James Rolleston, who plays the title character, Best New Zealand Actor.

HERE I AM

2011. Australia. Director: Beck Cole (Luritja/Warrumunga). Actors: Shai Pittman, Marcia Langton.

Cole has made a lovely and rare film about Aboriginal women. Karen, a young woman fresh out of prison where she's been serving time for drug offenses, is beginning the search for a better life for herself. In Beck Cole's first narrative feature, the filmmaker shows clear vision

8 MUST-SEE NATIVE FILMS



PHOTO COURTESY SAMSON AND DELILAH

Rowan McNamara (Eastern Arrente) as Samson, Marissa Gibson (Waripiri/Luritja) as Delilah in the aboriginal produced and directed film *Samson and Delilah*, directed and written by Warwick Thornton (Kaytetye).

and empathetic observation of a woman in the act of achieving insight into herself. From our first view of Karen's unfolding relief at her freedom, we see a woman of imagination and grit, and we hope that she will have the capacity to pull it all together. Her first steps are self-destructive. But Karen desperately wants to reconnect with her young daughter, Rosie, who is being raised by Karen's estranged and hostile mother. Her attempts to redefine her life are nurtured by other women, wonderfully played characters, in a woman's shelter where she finds a place to live, and there she begins to set out on a path that may lead her to a true sense of her self-worth. There are no easy answers, no easy redemption, but the film leaves us with a strong message that Karen is going to be all right.

The movie is beautifully filmed by cinematographer Warwick Thornton, one of the team of three, including Cole and producer Kath Shelper, that has produced an outstanding group of documentaries and fictions. The film has shown in international and Australian film festivals, and won Best Feature award at the 2011 imagineNATIVE Film & Media Arts Festival in Toronto. At present it is available only from Australia, distributed by Footprint/Transmission. DVD distribution is by Madman in PAL-Region 4 format.

SAMSON & DELILAH

2009. Australia. Director: Warwick Thornton (Kaytetye). Actors: Rowan McNamara, Marissa Gibson, Mitjili Napanangka Gibson.

This film depicts two young teens, living in a remote Aboriginal community, who become involved with each other. They follow a downward spiral that takes them from their community, where each is isolated and abused, to the city of Alice Springs, where they find ever-starker realities. The film opens with Samson waking up in his messy house, sniffing the fumes of a paint can, and annoying his brother's amateur band playing at the front of the house. He is Aboriginal, but the traditional life of self-sufficiency in the bush has left his community long ago. Delilah lives with her gran, an Aboriginal painter exploited by a gallerist from nearby Alice Springs, but when her gran dies, she is left as an orphan with no plan. She and Samson live on the street, their problems intensified by their increasing gasoline sniffing. But they rely heavily on each other. When an

opportunity comes, it is Delilah who brings Samson home, and even more takes him to a remote encampment where they firmly set out for rehabilitation and begin a new life.

Warwick Thornton's difficult yet redemptive story is told in the dusty tones of the rural settlement and the somnambulism that seems to pervade both it and, especially, Samson. The destructiveness of gasoline sniffing, the incomplete families, the homelessness, the lack of knowing what to do, seem true to reality, and the edge of the film, that its youngsters will assert control through will and through their reliance on each other, is moving. The film has been screened to great acclaim, winning the Cannes Film Festival's Camera d'Or Award for best first feature, Outstanding Achievement in Film at Australia's Deadly Awards, and numerous awards for Best Feature and Best Director at festivals in Australia, Ireland and the U.S. The DVD, streaming and downloading are for sale in the U.S. from Indiepix.

WARRIORS OF THE RAINBOW: SEEDIQ BALE.

2011. Taiwan. Director: Wei Te-sheng. In Seediq and Japanese, with English subtitles.

The big-budget epic film *Seediq Bale* is included here because of its strong commitment to telling its story totally from an indigenous viewpoint. Today in Taiwan there are 14 recognized indigenous tribes and at least a dozen unrecognized ones. The film is based on the Wushe Incident, a 1930 uprising of the Seediq tribe who inhabited the lush mountainous interior of Taiwan. Since 1897 Taiwan had been a colony of the Japanese, and the usual work of colonization had suppressed and belittled indigenous cultural and spiritual traditions, including the traditional tattoos that marked the transformation of boys into men as they became warriors and headhunters. The Seediq were subject to Japanese reprisals for an incident. Led by Mouna Rudo, 300 warriors of several clans of the tribe determine to fight to the death, supported by a heartbreaking sacrifice performed by the women of the tribe. In the guerrilla warfare that follows, the Seediqs do serious damage to the colonizers, until the generals call in airplanes, cannons, mortars and gas bombs to subdue them. There are amazing and numerous scenes of realistic fighting, but the film's strength is in showing

history through the eyes of the proud insurgents. The cast, including non-professional actors of aboriginal descent, carry the story forward, led by the portrayal of Mouna Rudo by an Atayal tribal village chief and pastor, Lin Ching-Tai.

The film, 10 years in production, was screened in Taiwan as a four-hour work. It has now been cut to two-and-a-half hours. It won the Golden Horse, the Chinese-language Oscar, for Best Feature and premiered in the West at the 2011 Venice Film Festival. Distribution rights in the U.S. have been acquired by Go Well Films, on whose website theatrical and home DVD releases will be posted. ✻

One of the most frustrating aspects of the world of independent, international, indigenous film is summed up in the frequent request we get at the NMAI Film + Video Center that goes something like this: "The film you are screening this week is a premiere and looks outstanding, but I can't get to the museum for the screening – where can I see it next?" We note that at NMAI in New York you can see many titles in the study collection. We encourage looking out for screenings at film festivals. A section of the Native Networks Website news provides a schedule of about 70 upcoming festivals that focus on Native programming in various locations. In today's movie house and TV movie climate, independent cinema is often overshadowed by Hollywood's next big blockbuster. Most films with strongly Native content and creative talent are usually screened in their first year in the more selective environment of film festivals and museums, then in the next couple of years in art film houses and through educational distribution, sometimes for home viewing by online access to downloads or on DVD. Be sure to check online at commercial sites such as Netflix or Amazon for possible DVD sales, too.

Elizabeth Weatherford has been head of the NMAI's Film and Video Center in New York since 1979. She is the founding director of the Native American Film + Video Festival.



STERLIN
HARJO

MIGIZI
PENSONEAU

BOBBY
WILSON

RYAN
RED CORN

DALLAS
GOLDTOOTH

THE 1991's



PHOTOS COURTESY OF THE 1491S



The 1491s Occupy Wall Street

THE 1491S OCCUPY THE WEB

BY ANYA MONTIEL

Belly laughs, pride and empowerment. These are the products of the 1491s, a collective of Native writers, performers and filmmakers now making online videos. With the speed and uncensored directness of the Internet, they are posting up-to-the-minute satires that not incidentally might also be changing the way the mainstream culture sees the modern American Indian.

They have taken on stereotypes of medicine men, the *Twilight* vampire movies with their Indian Wolf Pack and, most recently, the Occupy Wall Street encampment in Zuccotti Park. More seriously, they have done a public service spot on abuse of Native women. Some viewers are finding their work unsettling, but Indian Country has embraced them warmly. Their videos have been viewed more than 580,000 times, and nearly 3,000 subscribers follow their YouTube channel.

Sterlin Harjo (Seminole/Creek), a noted young movie director and one of the 1491s, explains, “The Internet is instant. You are allowed to say what you want. There are no studios or distributors to go through. Like graffiti, you place your tag, your mark, in a public space.”

The topic and tone of their work constantly changes, reflecting the styles of each member. While difficult to place in a single category, their videos are about Native life and experiences from an insider’s viewpoint. The videos are free and available any time of the day on YouTube. Ryan Red Corn (Osage), another 1491, says, “Through digital media,





Day in the Life: Powwow Emcee (Episode 1 - Family)

Dallas Goldtooth, one of its first members, observes, "Indians have a good gauge for satire." Contrary to the mainstream stereotype of Native people as humorless, Indian humor has an ingrained place in indigenous cultures, especially in public teasing.

we are able to permeate institutions, institutions where Native people do not have power. We do not have proper representation in textbooks. The Internet enables a certain amount of power."

No subject matter is untouchable, and the 1491s will parody any film, person or event. Dallas Goldtooth, one of its first members, observes, "Indians have a good gauge for satire." Contrary to the mainstream stereotype of Native people as humorless, Indian humor has an ingrained place in indigenous cultures, especially in public teasing.

This satiric impulse was already hitting the Internet when two sets of partners joined to form the 1491s in November 2009. Goldtooth (Mdewakanton Dakota/Diné) and Migizi Pensoneau (Ponca/Ojibwe), who were raised together as brothers, actually posted their first video that March. Pensoneau, a contract writer for film studios, had traveled to northern Minnesota to visit family. He and Goldtooth, a Dakota language specialist, found themselves with free time and a video

camera. They decided to parody the famous scene in the film *The Silence of the Lambs*, in which serial killer Buffalo Bill, dressed partly as a woman, dances in front of a video camera.

In their version, called *Buffalo Bill Dance Redux*, Buffalo Bill is obsessed with Indians. He kidnaps Native dancers and adorns himself in their regalia to dance before the camera, imagining himself an Indian. Goldtooth and Pensoneau completed filming and editing the video in one day. They uploaded the result to YouTube, where it quickly went viral.

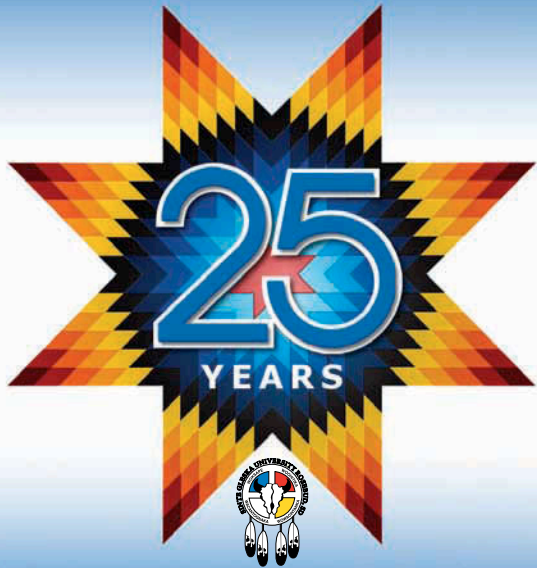
Separately two Oklahomans, Red Corn, a graphic designer and poet, and Harjo, a filmmaker, had been collaborating on media projects for several years. They met in Colorado in 2006 after Red Corn was selected as one of three final contestants for a Native American Rights Fund art contest. They soon realized that they had mutual friends and common interests.

Harjo featured Red Corn in a memorable scene from his 2009 feature film, *Barking Water*. (See "Eight Must-See Native Films," p. 31.) Later they worked on a short film *Bad Indians*, produced in conjunction with the Public Broadcasting Service miniseries *We Shall Remain*. The film features Native people reading lines from a poem by Red Corn, expressing defiance for being "bad Indians" who do not fit into prevailing stereotypes. Although PBS was reluctant to use it because of its perceived political content, the video was finally posted on the PBS website (and YouTube).

Goldtooth, Pensoneau, Harjo and Red Corn knew of each other's work but had never collaborated directly. In November 2009, after a screening of *Barking Water* in Minneapolis, Harjo and Red Corn drove to northern Minnesota to meet Goldtooth and Pensoneau. After some brainstorming, they decided to spoof the *Twilight* series movie *New Moon*, which was being released that week. They had never read the *Twilight* books nor seen the first movie but decided to re-create the auditions for the Quileute tribal characters commonly referred to as the Wolf Pack. In the books, written by the non-Native Stephenie Meyer, a tribal secret society has the ability to transform into wolves. Typically shirtless, they protect their reservation from vampires. (Although the Quileute of the Pacific Northwest



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Slapping Medicine Man, a 1491s film

The troupe wants people to talk about the issues it raises. “My belief,” says Goldtooth, “is that there is an overwhelming lack of public space for dialogue, open critical dialogue of what’s happening in Native communities. Comedy is the perfect mode of transportation.”

do have a wolf society which performs a wolf dance, Meyer admits that the shape-changing and anti-vampire tasking is entirely a product of her imagination. See page 50 for more on the Quileute Wolves.)

In the 1491s spoof, Goldtooth, Pensoneau, Red Corn and artist Bobby Wilson (Sisseton-Wahpeton Dakota) portray Native actors auditioning for the Wolf Pack roles. Harjo, Garrett Drapeau (Mdewakanton Dakota) and filmmaker Elizabeth Day (Ojibwe) play the casting staff. The actors wear absurd “traditional” outfits such as a fur coat, loin cloths and a headdress; they are directed to dance, howl and be sexy. The scene ends when an African-American man who says he has “a little bit” of Indian is chosen over them. Titled *New Moon Wolf Pack Auditions*, the video was an instant hit and spread throughout Indian Country.

With such a positive reaction, the group realized that there was a need in Indian Country for videos about Native people by Native people. The response proved that Indians surf the Internet, logging in from the most rural to the most urban areas and looking for truthful

commentary about their lives.

Soon after, the 1491s was born, taking its name from the year before the arrival of Christopher Columbus. Since the collaborators live in different locations, they find ways to come together or work separately. Ideas are often discussed through conference calls and decided by consensus. The group has a fluid membership. Other contributors have included educator Sedelta Oosahwee (Cherokee/Mandan/Hidatsa/Arikara) and comedian Tito Ybarra (Red Lake Band of Chippewa). The members moreover work on their own projects and manage full-time jobs.

In this short time, however, the group has become a prolific producer of increasingly famous videos. In their most popular, *Slapping Medicine Man*, the title character offers solutions to modern problems. As people sit before him complaining about being overweight, drinking too much, partying and not going to work, he responds by slapping them and telling them to stop eating, drinking, partying and skipping work. In the satire *Day in the Life: Powwow Emcee*, the main character’s last name is a combination of three real powwow emcees. During the Gathering of Nations Powwow, Ruben Little Head, one of the real emcees, jokingly called out Goldtooth publicly.

After the eviction of the Occupy Wall Street encampment in lower Manhattan’s Zuccotti Park, the 1491s moved in and claimed the space for the West Village Band of Zuccotti Indians. They declared the space a new reservation, soon to feature the Greedy Eagle Casino. As they spoke, a trio from the unrecognized East Village Zuccotti Indians (played by members of the Eastern Medicine Singers drum troupe) watched forlornly from the other side of the police barrier. The satire bites on many levels.

The 1491s laugh at themselves as well. The men often appear shirtless and wear ridiculous clothing. Goldtooth explains, “There are many forms of comedy. It helps the audience connect with you if they know that you are making a fool out of yourself. It’s a good lesson. You need to make light of your own actions. Some of the greatest comedic targets are people who take themselves too seriously.”

But the group is also exploring its serious side. Red Corn and the 1491s have produced public service announcements for the Indian Law Resource Center. One video, *Three Little Indians*, presents startling statistics on violence against Native women. “One in three will be raped,” it states, while three Native women

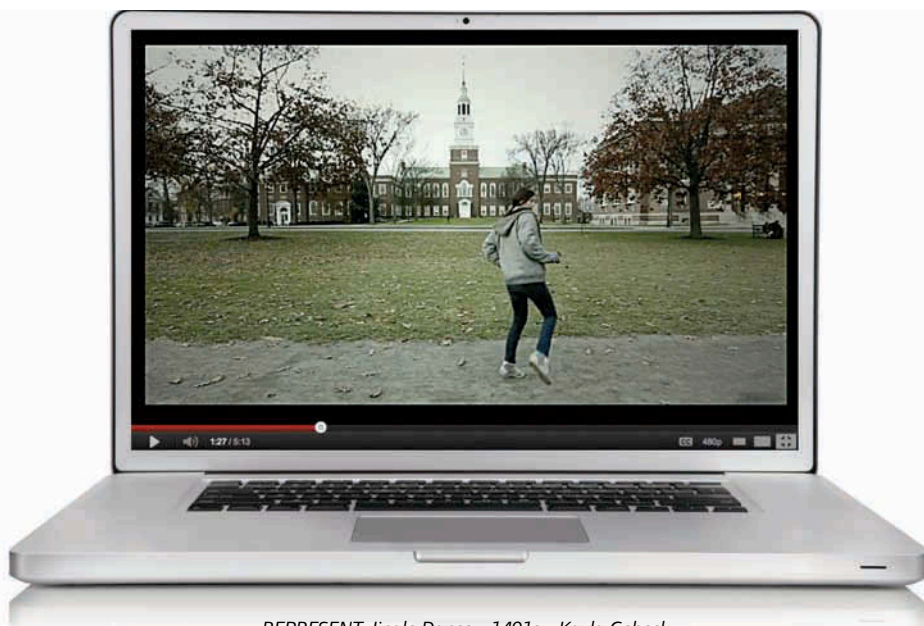
glare at the viewer. The videos supported the Stand Against Violence and Empower (SAVE) Native Women Act, introduced by Senate Indian Affairs Committee Chairman Daniel Akaka (D-Hawaii).

Red Corn sees the new approach as “a counterbalance of content: comedic and serious.” He says, “We are activists but we work in different forms. We are about complicating narratives.” Goldtooth says, “The shift came about when we met Sterlin [Harjo] and Ryan [Red Corn]. When we combine, it brings our strengths together, and we can express ourselves in many ways. There are messages behind all the videos.” The troupe wants people to talk about the issues it raises. “My belief,” says Goldtooth, “is that there is an overwhelming lack of public space for dialogue, open critical dialogue of what’s happening in Native communities. Comedy is the perfect mode of transportation. We are playing on these tropes.”

But the 1491s recognize that some people do not like their work. Perhaps surprisingly, they report that the most negative reaction came for the video *Smiling Indians*. The piece contained no dialogue, showing only a succession of Native people smiling before the camera as a song by Laura Ortman (White Mountain Apache) played in the background. The video was shot at powwows in Oklahoma and at the Santa Fe Indian Market as a rebuttal to the countless Edward Curtis photographs of Native people with stoic stares. After National Public Radio’s *All Things Considered* featured it in a segment, the NPR website’s discussion board turned vitriolic with anti-Native comments. Says Pensoneau, “You read the most racist tendencies on the Internet. People feel they are anonymous and hidden.” Red Corn adds, “The video threatened to alter non-Native perceptions of Native people.”

The group is continuing the task of providing a new image of Native people with a new series of videos called REPRESENT. According to Goldtooth, their developer, before the 1970’s, Native people were depicted as belonging to the past, not as a part of modern society. In the 1980’s, the concept shifted to “living in two worlds” with images of Native people dressed in traditional regalia against an urban landscape. The next level, says Goldtooth, is “to take away the outfits. The feathers are internal, which makes the message stronger, reaffirming identity.”

Goldtooth and Red Corn shot about fifteen REPRESENT videos while on an East Coast speaking tour, visiting universities such as Dartmouth, Yale, Harvard and the



REPRESENT Jingle Dance - 1491s - Kayla Gebeck

Goldtooth and Red Corn shot about fifteen REPRESENT videos while on an East Coast speaking tour, visiting universities such as Dartmouth, Yale, Harvard and the University of North Carolina. During any free time, they filmed Native college students. The videos are free form, allowing the students to bring the performance.

University of North Carolina. During any free time, they filmed Native college students. The videos are free form, allowing the students to bring the performance.

Pensoneau concurs with Goldtooth. “We also want to make sure that any image labeled as Indian is from us or another Native person. We need to take a hold of our image.”

While the 1491s may have begun as a sketch comedy group, they leave all possibilities open. Their videos are unpredictable, but always *a propos*. They have a backlog of ideas and maintain a website (1491s.com) and Facebook page as well. The group also hopes to continue touring and visiting Native communities.

“The 1491s are providing a new vision of Native people through humor and social commentary,” says Harjo. “It is not about the tragedy of the past.” Pensoneau adds, “We are all proud to be Native, and we are happy to be Native.” ❁

Anya Montiel (Tohono O’odham/Mexican), a frequent contributor to *American Indian* magazine, lives in San Francisco.

RAILROAD DAYS FOR THE PUEBLO OF LAGUNA

FOR ONE NEW MEXICAN TRIBE, THE TRANSCONTINENTAL LINE OFFERED EMPLOYMENT, EXPANSION AND CULTURAL RENEWAL.

BY GUSSIE FAUNTLEROY

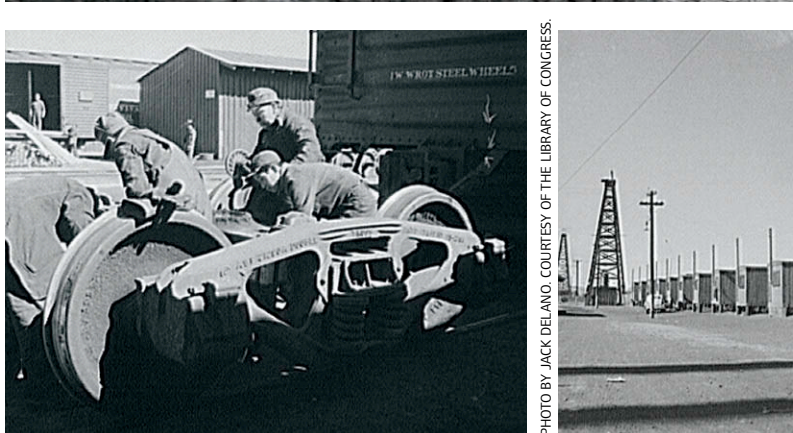


PHOTO BY BEN WITTICK (1845-1933). COURTESY OF DENVER PUBLIC LIBRARY.

PHOTO BY JACK DELANO. COURTESY OF THE LIBRARY OF CONGRESS.

PHOTO BY JACK DELANO. COURTESY OF THE LIBRARY OF CONGRESS.

Laguna Pueblo men and women in traditional dress about the time of the Pueblo's historic agreement with the railroad, circa 1885.

ABOVE: While Laguna Pueblo men (and sometimes women) worked at various railroad jobs through the mid-20th century, they and their families were able to keep their culture, language and system of governance intact while living far from the home Pueblo. MIDDLE: The Atchison Topeka & Santa Fe Railroad set up rows of boxcars as free housing for Pueblo workers and their families at sites in New Mexico, Arizona and California.

Steam engine stopped in front of Old Laguna village to take on water. During the stop, passengers often visited the historic Pueblo.



It was 1885, and James Hiowa stood facing a crew of surveyors for the Atlantic & Pacific Railway (later known as the Atchison Topeka & Santa Fe) in an arid landscape near the eastern border of Pueblo of Laguna land in the New Mexico Territory. Hiowa, a Laguna Pueblo member, tribal council secretary and interpreter, had been sent by the Pueblo's governor, Robert Gunn Marmon, to halt the surveyors as they entered Pueblo land. Without the Pueblo's permission, the railroad could not continue laying track on its movement west from Albuquerque, heading for the Arizona border and on to the California coast.

To settle the matter, A.G. Wells, general manager for the Atlantic & Pacific, was summoned to the spot for negotiations. The railroad's customary approach to right-of-way acquisition was to offer monetary compensation for use of a strip of land and water for its steam engines. In this case preliminary surveys had scouted a route that would cross more than 40 miles of Laguna land, including good water sources near the Pueblo's villages. The Pueblo was not interested in the railroad's money, Hiowa told Wells. Instead, the tribal secretary conveyed a new set of conditions. These negotiations shaped a remarkable gentlemen's agreement that would become one of the most significant single events to shape the Pueblo's history, with repercussions that continue to the present day.

A DIFFERENT HISTORY

The Pueblo of Laguna, or Ka'waika in the Western Keresan language, today is the largest Keresan-speaking Pueblo, with more than 8,400 members. In the late 1800s the agrarian population was closer to 1,000 and lived in several long-settled villages. Although Spanish authorities recorded the establishment of the Pueblo in 1699 when the San Jose Mission Church was completed, Laguna people themselves consider their ancestors to have been on the land since the beginning of time. Archeological evidence indicates indigenous habitation as far back as 3000 B.C.

In the late 1800s, the westward advancement of the Iron Horse was ushering in even greater cultural disruption, displacement and death among many Western tribes than had resulted from previous European-American expansion. The train provided easy access to the West for sport hunters – including those who massacred thousands of buffalo from moving railcars – as well as for settlers, miners and early industrialists who saw untapped natural resources as ripe for the taking.



PHOTO BY JACK DELANO. COURTESY OF THE LIBRARY OF CONGRESS.



PHOTO BY JACK DELANO. COURTESY OF THE LIBRARY OF CONGRESS.

Black smoke belches from a steam engine as a train rounds a bend near the Pueblo of Laguna in 1943. The railroad was dependent on the Pueblo's water for its trains to be able to cross the arid expanses of western New Mexico.

THE RAILROAD BROUGHT THE WORLD TO LAGUNA'S DOOR. DIGNITARIES, POLITICIANS, TOURISTS, PHOTOGRAPHERS AND EVEN EUROPEAN ROYALTY BOARDED PASSENGER CARS ON THE EAST COAST AND GOT OFF AT OLD LAGUNA, WANDERING THROUGH THE VILLAGE WHILE THE ENGINE'S WATER TANKS WERE BEING REFILLED.

In west-central New Mexico, however, the story was playing out very differently. Among the early railroad surveyors sent to scout the southern transcontinental route was Walter Gunn Marmon of Ohio, who traveled to Laguna Pueblo in 1870 and fell in love with the people and place. He settled at Laguna and became a teacher in the first government school to be established at any of the Southwestern Pueblos. Walter's brother, Robert Gunn Marmon, also a surveyor, joined him in 1872. Both brothers married into the tribe in the same year, 1877 – Walter to Molly (Mary K.) Rouwe and Robert to Agnes Analla. The brothers learned Keresan and became assimilated into Pueblo life. Each served as the Pueblo's governor in the 1870s and '80s, and their inside understanding of railroad workings doubtless came into play in negotiations between the Pueblo and company executives.

THE FLOWER OF FRIENDSHIP

When Hiowa stopped the surveying crews and met with A.G. Wells, first among the Pueblo's conditions was that the railroad would take every opportunity to employ Laguna Pueblo members anywhere in the company's system. Second, all tribal members employed by the railroad, and their families, would receive free housing, and cooking and heating fuel at the site of employment. Finally, Laguna railroad workers and their families would receive free train transportation between their workplace and the Pueblo, and anywhere else along the line. In exchange, the railroad was given use of Pueblo land for its tracks and water for its engines.

Railway officials agreed to the terms, and the two sides settled the matter with a handshake and a "gentlemen's agreement." The understanding was that it would be honored for "99 years," says tribal member Victor Saracino, Laguna Pueblo historian and great-grandson of James Hiowa. Thus was born what was termed the "Flower of Friendship"

between the railroad and the Pueblo. The crews got back to work and pushed the line west, eventually skirting the edge of the village of Old Laguna before heading on to the West Coast. From that time, the world of Laguna Pueblo changed.

OPENING DOORS

"The railroad played a tremendous part in our history," says Laguna tribal member Lee Marmon, an acclaimed photographer and grandson of Robert Gunn Marmon. Before the motorcar, the train was the only way for visitors to reach the Pueblo. The railroad brought the world to Laguna's door. Dignitaries, politicians, tourists, photographers and even European royalty boarded passenger cars on the East Coast and got off at Old Laguna, wandering through the village while the engine's water tanks were being refilled. Robert Marmon counted among his friends Leland Stanford, industrialist, founder of Stanford University, and one-time governor of California – and after whom his grandson Lee was named.

But the greater impact came as a result of the agreement between the AT&SF and the Pueblo, as dozens of Laguna men, and often their wives, took employment with the railroad. True to its promise, the company provided housing for the Pueblo workers and their families next to towns through which the line ran – Gallup, N.M., Winslow, Ariz., and, in California, Barstow, Riverside and Richmond. The railroad set up rows of boxcars for housing, each modified with windows, bedrooms, a living area and a kitchen with a wood cookstove. Often two, or sometimes three, boxcars were joined together to make one home. In later years the boxcars provided water to the kitchen area, although even in the 1960s many did not have indoor plumbing; families shared a communal bathhouse.

The boxcar villages became known as colonies of the Pueblo of Laguna, and functioned

as such both culturally and politically. Children born there were known as boxcar babies. They attended public or Catholic schools in the nearby towns. These schools provided a higher quality of education than Bureau of Indian Affairs schools at the time, contributing to what has become a strong emphasis on education among Laguna Pueblo members. At schools in California and Arizona, Laguna children mingled with students of all races and backgrounds, becoming fluent in English and broadening their awareness of the world. With free train passes, boxcar families not only rode the rails between the colonies and the Pueblo, many traveled to places they almost certainly would not otherwise have seen in the era before highways – Los Angeles, Albuquerque and even the 1893 Chicago World's Fair. With musical instruments and transportation supplied by the AT&SF, the colony at Winslow became known for its excellent marching band, which performed as far away as Washington, D.C.

(The Marmon and Gunn families from Ohio, intermarried with Pueblo members, also produced two respected contemporary writers, the late Paula Gunn Allen and Leslie Marmon Silko, great-granddaughter of Robert Gunn Marmon.)

UNBROKEN TIES

Yet with all the outside influences, the powerful unifying forces of traditional Pueblo culture, ceremony, language and many age-old ways of life continued in the colonies. Keresan continued to be spoken among adults and in families, at least through the first few decades of the 20th century. The feast days of St. Joseph, March 19 and September 19, were celebrated in the colonies as they were at home. Dances took place in each colony's central plaza, although in some cases they would be held indoors for privacy from non-Indian eyes. The Pueblo's unique tradition of "throw days" or "grab days" took place at the colonies as well. On days honoring certain saints, Laguna members named for those saints stand on rooftops and toss down gifts of food to neighbors, relatives and friends below. At the colonies, throws were done from boxcar roofs.

Claudia Douma was born in 1952 and lived with her family at the Winslow colony until she was ten. Her father, Valentino Kie, was a brakeman for the AT&SF. The family of six lived in a two-boxcar home in a row with a half-dozen others, one of four rows of boxcars. Douma's parents drove her and her siblings to a Catholic school, but otherwise her time was spent with friends at the colony, watched over

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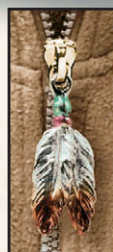
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WATERING THE FLOWER, THE COMMEMORATIVE EVENT



PHOTOS BY BOB TENEQUER

On a warm day last summer, an important piece of Southwest history came back to life. In the west-central New Mexico town of Grants, more than 300 Pueblo of Laguna tribal members, along with executives of the Burlington Northern Santa Fe Railway, climbed aboard a specially outfitted BNSF train. Ten refurbished business cars, some with bubble-top observation areas, pulled out from the Grants station and made the 60-mile trip north to Gallup, N.M., returning later that day. During the commemorative ride, Pueblo and BNSF leaders sat down together for a formal dinner in the train's dining car.

The July 31, 2011, train ride was part of a day of commemoration of an 1885 "gentlemen's agreement" between the Pueblo of Laguna and the transcontinental railway known as the "Flower of Friendship." The event was designed to improve communications on issues arising from the dozens of freight trains crossing Pueblo lands every day. But it also served as a way of honoring the Pueblo's visionary 19th century leaders, as well as living Pueblo members whose personal and family memories are intertwined with the history of the railroad.

One such person is Pueblo of Laguna Governor Richard Luarkie, whose own



TOP: Adelina "Eddy" Fernando, with her grandsons, aboard the Burlington Northern Railway passenger coach car. ABOVE: Fernando holds a photo of her father-in-law Lewis Fernando, a railroad worker, and her daughter, Alice Ahmie.

grandparents worked for the railroad and lived in the colony at Gallup that the railroad maintained for Laguna Pueblo members. "The Flower of Friendship is important because it captures a long history for not only the railroad but our people, because a lot of our people were born and raised at the colonies," said Luarkie.

The commemorative train ride and related celebration were supported by the Indian Pueblo Cultural Center in Albuquerque, N.M., and the National Museum of the American Indian, both of which sent video crews to record the event. — *Gussie Fauntleroy*

by a network of tight-knit families. "We were all like family, we were so close," she remembers. "Everybody took care of us. We just felt so secure."

The Doumas' boxcar had electricity, a radio and water in the kitchen. The colony's communal restroom had advantages, Douma relates; that's where residents posted notices about events like community dinners after men had gone hunting and returned with deer. "The men hunted in groups. They would be gone for three or four days and on the last day all the kids would be standing by the (colony) gate, waiting for them. When we saw them we would run through the rows of boxcars, yelling, 'Deer! Deer!' Then we all shared."

Women in the colonies baked bread in traditional outdoor ovens, or *hornos*, as they did at the Pueblo. Douma recalls the long row of outdoor ovens built by the railroad. Each family had one, and at some point people from the town of Winslow began coming to the colony to buy bread. She fondly recalls baking days, when the children would gather by the *hornos* and be given slices of warm bread when it came out of the oven. As the children were eating, Laguna elders would often recount age-old stories and Pueblo myths, frequently with a younger relative interpreting for the children. "Our grandpa didn't speak much English. He would tell us stories, and my uncle would interpret," Douma recalls.

LOYALTY, TO PUEBLO AND RAILROAD

Like all colony families, the Doumas rode the train free of charge between Winslow and Laguna Pueblo, spending time with extended family at the Pueblo every summer. Tribal members who were old enough took part in traditional dances and ceremonies at the colonies, and many also returned regularly to the Pueblo for such occasions. The people's deep bond with the home Pueblo was further reinforced by a formal governing structure established at each colony, according to the Laguna Pueblo constitution, which mirrored that of the Pueblo. Keresan was the language of council meetings both on the Pueblo and at the colonies. The Pueblo's written constitution dictated that all the colonies' leaders report annually to the tribal council at the Pueblo, ensuring that the far-flung tribal membership remain intimately involved in tribal issues and political decisions. "(T)he Laguna (people) steadfastly remained Laguna first and railroaders second," observed historian Kurt Peters in an essay that appears in the 2001 book, *American Indians and the Urban Experience*.

Yet the Pueblo's loyalty to the railroad was strong, and its strength was proven in 1922, when rail service was disrupted nationally by a major shutdown known as the Shopman's Strike. The railroad turned to the Pueblo of Laguna for help. The Laguna governor answered the call by sending more than a hundred men to Richmond, Calif., to replace striking workers. After the dispute was settled, many of these men remained in Richmond or dispersed to work and live at other colonies. Richard Luarkie, the current Laguna Pueblo governor, believes this chapter is not well known by Laguna people. He doubts that those sent to California to replace strikers were even aware of the reason they were hired.

WATERING THE FLOWER

Ten years after the train began running through Laguna land, new routing issues came up. Before the track could be moved, however, the Pueblo and the railroad renewed their agreement through an oral contract preserved in a later memorandum by James Hiowa. Notes Sarracino, the Laguna historian, "Some old men in the council said it was such a wonderful agreement, it was so beautiful and everything went so well, they called it the Flower of Friendship." This time the gentlemen's agreement was to last in perpetuity, or, as Hiowa noted, "until the Iron Horse quits running through our reservation."

To ensure that each new railroad general manager and each new tribal council was familiar with the Flower of Friendship, and to make sure the terms continued to be honored, after 1895 tribal officials established a tradition of meeting annually with railroad managers. Often they rode the train to the West Coast headquarters in Los Angeles. The meetings, which continued for several decades, were referred to as "Watering the Flower of Friendship." Sarracino, whose late brother Santiago Sarracino worked for the railroad and lived at one of the colonies, is one of several living tribal members who attended many of these meetings over the decades and made sure newly elected governors were familiar with the long-honored relationship.

CHANGING TIMES

By the mid-20th century, ever fewer Laguna members were employed by the railroad. The automobile and federal highway system were replacing the train in passenger travel, and new employment closer to home was opening up for the tribe. The massive Anaconda Uranium Mine near Laguna employed scores of Laguna workers between 1953 and 1982. In

1988 the Pueblo-owned Laguna Construction Company was established and today holds contracts worldwide for mine reclamation, highway, utility, environmental remediation and general construction services. The Pueblo founded the Laguna Development Corporation in 1998; its retail outlets include travel centers and casinos on Laguna land.

As a result, the railroad colonies were rapidly depopulated in the 1960s and '70s. Eventually the last one closed down. The tradition of "Watering the Flower" disappeared as well. For 50-some years the AT&SF moved its freight trains across Laguna land, leasing use of the line to Amtrak for passenger service and maintaining a standard working relationship with the Pueblo in regard to issues such as signal upkeep and livestock fence and gate maintenance. In 1995 the railroad company merged with Burlington Northern and became the Burlington Northern Santa Fe (BNSF). In pre-recession years, the line was moving more than 100 freight trains a day across the Pueblo's land.

A RE-BLOSSOMING

Periodically, however, maintenance issues arose between the railroad and the Pueblo. In recent years, fences cut in places along the line, appar-

ently to allow railroad workers to access signals for repair, were allowing wandering sheep and cattle onto the tracks, where they were sometimes struck by trains. The issue came to the fore in early 2011, when Roberto Munguia, the railroad's regional executive director of state government affairs, was visiting the Pueblo. Gov. Luarkie spoke with Munguia about their historical relationship. "A light bulb went off for both of us – that there's more to this relationship and we can use this opportunity to nourish that," Luarkie remembers.

What emerged were in-depth talks and a renewed understanding between the Pueblo of Laguna and the BNSF. To celebrate the more than 125-year relationship between the railroad and the Pueblo, a commemorative train ride, official dinner and "Watering the Flower" ceremony took place at Laguna on July 31, 2011. (See "Watering the Flower, the Commemorative Event," page 48.) "In the past few years we've tried to grow the relationship, and it's a process that will continue through all the Pueblos we run through," Munguia observes. "The Pueblos and tribes aren't going to move, and neither is the railroad." ❁

Colorado-based author and journalist Gussie Fauntleroy writes on a variety of subjects, including art, architecture and design, for national, regional and local publications, and is the author of three books on visual artists.







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QUILEUTE WOLVES: FACT VERSUS HOLLYWOOD

This travelling exhibit from the Seattle Art Museum brings together rare works of Quileute art as a counterpoint to the supernatural storyline of the popular *Twilight* movies and books by Stephenie Meyer. Interpreted by the Quileute people who live along the coast of Washington state, *Behind the Scenes: The Real Story of the Quileute Wolves* provides a public platform for the display of artwork representing Quileute wolf stories. The creation legend is central to the Quileute worldview, and wolf imagery is prominent in their art, playing a major role in the tribe's cultural beliefs.

The exhibition showcases 23 objects, including elaborate wolf headdresses, rattles, baskets and a whale-bone dance club. It features historic drawings created by Quileute youths who attended the Quileute Day School at Mora, near La Push, Wash., from 1905 through 1908. These charming works, from the collection of the Smithsonian's National Anthropological Archives and first published in *American Indian* magazine, depict wolf ritual dances, house posts that were part of the Potlatch Hall and a whaling scene that shows a crew of eight men coming alongside a whale in their cedar canoe.

Replicas of items used in the *Twilight* films include a paddle necklace worn by the character Emily (portrayed by actor Tinsel Korey), a traditional Quileute hand-drum that hangs in Emily's house, a necklace of Olivella shells that was on the wall of her house and the dream catcher that Jacob gives to Bella as a gift.

The exhibition also includes a map of the modern village in the Quileute language and the vast aboriginal territories stretching from the ocean to the Olympic Mountains, a timeline of Quileute history and a 12-minute looped video that illuminates the tribe's history and oral and cultural traditions through interviews with tribal members and youths as they describe the phenomenon and effect of the *Twilight* films in their own words.

This exhibition will be on view in the museum's Sealaska Gallery through May 9.

— Leonda Levchuk (Navajo),
NMAI Public Affairs Officer



Wolf headdress, first half 20th century. Plywood, paint, string, thread spools, fabric, cedar twigs 26" x 38.5" x 10". Washington State History Society Museum, 1999.105.1

PHOTO COURTESY WASHINGTON STATE HISTORICAL SOCIETY

LEARN FROM THE MASTERS

Beginners can learn the basics of beadwork with accomplished artists Cody Harjo (Seminole/Otoe) and Jamie Okuma (Luiseno/Shoshone-Bannock) this season at the George Gustav Heye Center in New York. Starting in February, a three-part workshop with Harjo will teach the basics of one-needle applique beading on a small bag project. Harjo, who has been beading since she was 10 years old, says, “Everyone needs patience when they start this process. Part of beadwork is learning the technique and finding your rhythm.” Her award-winning beaded contemporary Seminole bandolier bag *Kotcha Faces Climate Change* is currently on view in the *Conversations with the Earth* exhibition at the NMAI in Washington, D.C.

Master beadworker Okuma will lead a beginner’s workshop and teach the basics of lazy-stitch and applique techniques. She taught herself to bead beginning at age five by looking at pieces her mother gave her and practicing with leftover beads. Okuma contributed her insight and knowledge of Native dressmaking and design to the exhibition, *Identity by Design: Tradition, Change and Celebration in Native Women’s Dresses*.

Registration required for both workshops at the NMAI-GGHC. Please call (212) 514-3716. The three-part beading workshop with Cody Harjo will take place on Thursdays, Feb. 16, 23 and March 1. The materials cost is \$45/\$35 for members. Jamie Okuma’s workshop will be held on Thursday, April 26. The cost of materials is \$25/\$20 for members. Check or money order only.



Turtle Brings the Earth, necklace by Cody Harjo.

PHOTO BY STEPHEN LANG

WAR SOUVENIR



PHOTOS BY RAWHITESIDE

This ceremonial pipe-tomahawk, a gift from Colonel Henry Procter to Tecumseh, probably was presented to the Shawnee war chief at Fort Malden, in Amherstburg, Ont., late in the autumn of 1812. During that summer, when the War of 1812 officially started, Tecumseh led Native warriors against the Americans on the Detroit frontier. In mid-August he joined with British forces, led by General Isaac Brock, to capture Detroit from General William Hull and an American army.

— R. David Edmunds (Cherokee), *Anne and Chester Watson Chair in History, University of Texas Dallas School of Arts and Humanities*

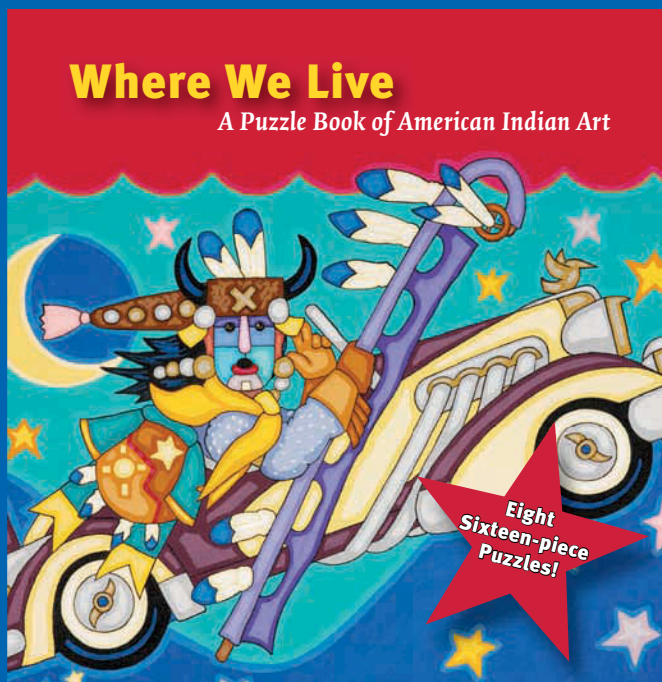
This essay is excerpted from *Infinity of Nations: Art and History in the collection of the National Museum of the American Indian*, edited by Cecile R. Ganteaume and published by HarperCollins in association with the National Museum of the American Indian.



Pipe tomahawk presented to Chief Tecumseh (Shawnee, 1768-1813), ca. 1812. Canada. Wood, iron, lead; 26" x 8.9". Gift of Sarah Russell Imhof and Joseph A. Imhof. 17/6249. The tomahawk bears the inscription "To Chief Tecumseh / From Col. Proctor [sic] / MDCCCXII"

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Jesse T. Hummingbird (Oklahoma Cherokee, b. 1952),
Buffalo Boy and His Duesenbird

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Elsie Anaginak Klengenber
(Inuit [Canadian Eskimo], b. 1946), *Fishing with Kakivak*



Virginia A. Stroud (Oklahoma Cherokee/Oklahoma
Muskogee [Creek], b. 1949), *Water Play*



Jaune Quick-to-See Smith (Salish/
Cree/Shoshone, b. 1940), *Bald Eagle*

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INFINITY of NATIONS

ART AND HISTORY IN THE COLLECTIONS OF
THE NATIONAL MUSEUM OF THE AMERICAN INDIAN



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– New York Times

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Copublished with HarperCollins

This lushly illustrated book, which accompanies a ten-year exhibition of the same name opening at the George Gustav Heye Center in New York on October 23, 2010, highlights the full sweep and splendor of the museum’s collection. *Infinity of Nations* presents more than 200 never-before-published images of the museum’s most significant objects, spanning more than 13,000 years of artistic achievement. Authoritative and accessible, here is an important resource for anyone interested in learning about Native cultures of the Americas.

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EXHIBITIONS + EVENTS CALENDAR

FEBRUARY/MARCH/APRIL 2012



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

WASHINGTON EXHIBITIONS

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MANY HANDS, MANY VOICES

RETURN TO A NATIVE PLACE:
ALGONQUIAN PEOPLES
OF THE CHESAPEAKE

**BEHIND THE SCENES:
THE REAL STORY OF THE
QUILEUTE WOLVES**
THROUGH MAY 9, 2012

**A SONG FOR THE HORSE
NATION**
THROUGH JAN. 7, 2013



PHOTO BY ERNEST AMOROSO



PHOTO BY KATHERINE FOGDEN

The annual Power of Chocolate Festival features hands-on food demonstrations about one of the world's favorite flavors.

CALENDAR LISTINGS

A SONG FOR THE HORSE NATION
Through Jan. 7, 2013

**W. Richard West, Jr. Contemporary Arts
Gallery/3M Gallery, Third Level**

A Song for the Horse Nation traces the way the lives of Native people were changed by horses from their return to the Western Hemisphere by Christopher Columbus through to the present day. Historic objects include a 19th-century hand-painted Lakota tipi, a life-size horse mannequin in spectacular, fully beaded regalia and three rifles belonging to celebrated Native leaders Geronimo (Chiricahua Apache), Chief Joseph (Nez Perce) and Chief

Rain-in-the-Face (Hunkpapa Lakota), as well as contemporary and historic photographs, artwork, songs and personal accounts.

**BEHIND THE SCENES: THE REAL STORY
OF THE QUILEUTE WOLVES**
Through Wednesday, May 9
Sealaska Gallery, Second Level

This exhibition brings together rare works of art as a counterpoint to the supernatural storyline of the popular *Twilight* films. Interpreted by the Quileute people of coastal Washington, *Behind the Scenes: The Real Story of the Quileute Wolves* offers an intimate look into the tribe's artwork and wolf creation stories, which are central to the Quileute

EXHIBITIONS + EVENTS CALENDAR

FEBRUARY/MARCH/APRIL 2012



PHOTO BY MOLLY STEPHEY

The indigenous group Alma Boliviana performs in the museum's Potomac Atrium at the 2011 Power of Chocolate Festival.



PHOTO BY KATHERINE FODDEN

Mitsitam Cafe Executive Chef Richard Hetzler will provide free samples of chocolate during the Power of Chocolate Festival while supplies last.

worldview. The exhibition includes two wolf headdresses from different regions, as well as replicas of items used on the *Twilight* set, a paddle necklace symbolizing the "canoe culture" and a necklace made from Olivella shells.

HUICHOL VW: ART ON WHEELS **Tuesday, March 20 – Friday, April 27** **Potomac Atrium, First Level**

The museum welcomes the 1990s Volkswagen Beetle named "Vochol," which was decorated by indigenous craftsmen from the Huichol community of Nayarit and Jalisco, Mexico, using traditional beads and fabric. The name Vochol is a combination of the word "Vocho," a popular term for Volkswagen Beetles in Mexico, and "Huichol," the Mexican indigenous group.

PUBLIC PROGRAMS

Saturday & Sunday, Feb. 11 – 12 **POWER OF CHOCOLATE FESTIVAL** **10:30 a.m. – 4:30 p.m., Potomac Atrium,** **Rasmuson Theater and various museum** **locations**

This two-day celebration of one of the world's favorite flavors includes traditional dance performances, live food demonstrations, free chocolate samples (while supplies last), hands-on activities for children and families and a talk focused on the fascinating history and surprising health benefits of cacao.

Friday, Feb. 24

**AFTER-HOURS PERFORMANCE WITH
KENT MONKMAN**

6 p.m., Rasmuson Theater

In his first performance in the United States, acclaimed Canadian artist Kent Monkman (Cree) will present a new work featuring his alter ego, Miss Chief. Monkman's large-scale paintings, faux antique photographs, silent films and performance works subvert official histories of Manifest Destiny and "noble savages." The sophisticated performance will be accompanied by a screening of some of Monkman's short films and an opportunity to meet the artist.

Thursday – Saturday, March 15 – 17

**PERFORMANCE BY HOOP DANCER
THIRZA DEFOE**

Potomac Atrium, 11:30 a.m. & 3:30 p.m.

World-renowned hoop dancer Thirza Defoe shares traditional call-and-response Iroquois social songs, a graceful Eagle dance, stories and an introduction to the Ojibwe language. Thirza effortlessly weaves 24 hoops into designs of flowers, eagles, butterflies and other natural symbols. Then she invites the audience to join in a People's Hoop dance.

Thursday – Saturday, March 15 – 17

**NATIVE STORYTELLING: THIRZA DEFOE
Rasmuson Theater, 1:30 p.m.**

Grammy-winning artist, performer and storyteller Thirza Defoe shares traditional Ojibwe and Oneida stories, not only with words but also with music, song and dance. You may even get to meet Grandma Quay and hear some of her stories.

Wednesday, April 25

**SYMPOSIUM ON THE ROLE OF
"ETHNIC" MUSEUMS**

9 a.m. – 5:30 p.m., Rasmuson Theater

Join a series of panel discussions on the role of "ethnic" museums featuring curators and museum directors from across the National Mall and beyond, including Konrad Ng, director of the Smithsonian Asian Pacific American Program; Wayne Clough, Secretary of the Smithsonian Institution; Richard Kurin, the Smithsonian's Under Secretary for History, Art and Culture; and Lonnie Bunch, director of the National Museum of African American History and Culture, which will open in 2015.



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Ernest Siva
Tony Soares
Mark Tahbo
Roy Talahaftewa
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Marvin Yazzie

*more special guests
to be announced*



EXHIBITIONS + EVENTS CALENDAR

FEBRUARY/MARCH/APRIL 2012

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

NYC EXHIBITIONS

CARL BEAM

ORGANIZED BY THE NATIONAL
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THROUGH APRIL 15, 2012



TIME EXPOSURES:

PICTURING A HISTORY OF ISLETA PUEBLO IN THE 19TH CENTURY

THROUGH JUNE 10, 2012

SMALL SPIRITS:

DOLLS FROM THE NATIONAL MUSEUM OF THE AMERICAN INDIAN

THROUGH JULY 19, 2012

INFINITY OF NATIONS: ART AND HISTORY IN THE COLLECTIONS OF THE NATIONAL MUSEUM OF THE AMERICAN INDIAN

ONGOING

INDIVISIBLE: AFRICAN- NATIVE AMERICAN LIVES IN THE AMERICAS

FEB. 9 – AUG. 31

PUBLIC PROGRAMS

CURATOR DIALOGUE

Thursday, Feb. 9

6 p.m.

Diker Pavilion

Gabrielle Tayac (Piscataway), curator of *Indivisible: African-Native American Lives in the Americas*, will host a conversation with Heriberto Dixon (Tutelo) about the history and contemporary cultures of mixed heritage Native people. A book signing will follow the discussion.

FROM THE SHELVES OF THE RESOURCES CENTER

Storybook Readings & Workshop

Saturday, Feb. 11

1 p.m.

Resource Center/Education Classroom

Listen to a Seminole story. Learn about their beautiful geometric patchwork designs and create a design of your own.

APPLIQUE BEADING WORKSHOP

Thursday, Feb. 16, 23 and Mar. 1

6 p.m. – 8:30 p.m.

Education Classroom

In this three-part workshop, Cody Harjo (Otoe/Seminole) will teach participants applique beading techniques. Beginners welcome. Reservations required: (212) 514-3716. Materials fee: \$45/\$35 members.

CELEBRATING CALIFORNIA AND THE GREAT BASIN!

THE ART OF STORYTELLING WITH THE RUNNING GRUNION

Wednesday, Feb. 22 – Friday, Feb. 24

11 a.m. and 1 p.m.

Diker Pavilion

Celebrate this year's Art of Storytelling program with the *Running Grunion*. A historian, mime, actor, comedian and storyteller, Abel Silvas (Juaneno Band of

Mission Indians) utilizes his talents in his unique one-man show known as *Running Grunion*. Silvas is known for his funny verbal antics, miming routines and interactive audience participation.

FAMILY ART WORKSHOP

Saturday, Mar. 3

10:30 a.m. – 12 noon

West Gallery and Education Classroom

In collaboration with The Drawing Center, artist Maria Hupfield (Anishinaabe) and Ada Pilar Cruz will introduce families to the art of Carl Beam. Participants will make drawings using Beam's work as inspiration. All children must be accompanied by an adult. Please reserve by calling (212) 219-2166 ext. 205.

FROM THE SHELVES OF THE RESOURCES CENTER

Storybook Readings & Workshop

Saturday, Mar. 10

1 p.m.

Resource Center/Education Classroom

Listen to *The Star People: A Lakota Story* by S.D. Nelson (Standing Rock Sioux). Learn about the importance of the "Morning Star" design and then make a design of your own.

PROTOCOLS OF PEACE: A DAY OF DISCUSSION

Saturday, Mar. 10

1 p.m. – 5 p.m.

Diker Pavilion

Native Condolence and the Good Mind in Northeastern American will be the focus of an afternoon dialogue with scholars, Native culture bearers and historians. Featured topics are the Haudenosaunee Condolence Ceremony and the philosophy of "The Good Mind" which is the foundation of the Haudenosaunee Law of Peace.

Speakers include Robert Venables, Susan Kalter, Richard Hill (Tuscarora), Peter Jemison



(Seneca), Louise McDonald (Mohawk), Steve Newcomb (Shawnee/Delaware) and Mary Ann Spencer.

**CARL BEAM:
CURATOR TALK WITH GREG HILL
Thursday, Mar. 15**

**6 p.m.
Diker Pavilion**

Join the museum for a discussion about Carl Beam with Greg A. Hill (Mohawk), Audain Curator of Indigenous Art, National Gallery of Canada.

**FROM THE SHELVES OF
THE RESOURCES CENTER
Storybook Readings & Workshop
Saturday, Apr. 14**

**1 p.m.
Resource Center/Education Classroom**
Celebrate the Arctic! Listen to Native stories from Alaska and make a Yup'ik heartbeat necklace.

**THUNDERBIRD SOCIAL
Saturday, Apr. 21
7 p.m. – 10 p.m.
Diker Pavilion**

Join the Thunderbird Indian Singers and Dancers led by Louis Mofsie (Hopi/Winnebago) in an evening of social dancing. Heyna's Second Sons is the featured drum group. Bring your family and enjoy the festivities.

**CELEBRATING CALIFORNIA AND THE
GREAT BASIN!**

**MEET THE ARTIST: JAMIE OKUMA
Wednesday – Friday, Apr. 25, 26 and 27
10 a.m. – 12 noon and 1 p.m. – 3 p.m.
Infinity of Nations Gallery**

Jamie Okuma (Luiseno/Shoshone-Bannock), award-winning artist, will demonstrate her traditional doll-making style, beadwork techniques and contemporary mixed-media art to museum visitors.



Thunderbird Indian Singers and Dancers.

EXHIBITIONS + EVENTS CALENDAR

FEBRUARY/MARCH/APRIL 2012



Pat Courtney Gold

PHOTO COURTESY OF NMAI

CELEBRATING CALIFORNIA AND THE GREAT BASIN!

BEGINNER'S BEAD WORKSHOP

Thursday, Apr. 26

6 p.m. – 8 p.m.

Education Classroom

Master bead worker, Jamie Okuma (Luiseno/Shoshone-Bannock) will lead this beginner's bead workshop. Registration required: (212) 514-3716. Space is limited. \$25/\$20 for members.

THE ARTS OF CALIFORNIA AND THE GREAT BASIN

Saturday, Apr. 28

1 p.m. – 5 p.m.

Rotunda

Explore and discover the culture and art of Native Nations of the California and Great Basin region through the eyes of Native artists from the region. Featured artists will be basket weavers Pat Courtney Gold (Wasco) and Ennis Peck (Maidu) and beadworker Jamie Okuma (Luiseno/Shoshone-Bannock) among others.

FILM + VIDEO

AT THE MOVIES



Flowers in the Desert

Thursday, Mar. 29, 6 p.m.

Saturday, Mar. 31, 2 p.m.

Auditorium

HUICHOL JOURNEYS

Flowers in the Desert (2009-10, 72 min.) Mexico. Jose Alvarez. In Huichol and Spanish, with English subtitles. Mature subject matter.

The Drum Celebration (2008, 8 min.) Mexico. Karin Gunn for CRES/Centro Rural de Educacion Superior in Estipac, Jalisco. In Wixaritari, with English subtitles.

In Defense of Wirikuta and the Sierra de Catorce (2011, 13 min.) Mexico. Venado Mestizo.

Three films engage us in the life of the Wixaritari (Huichol), a people in the southern part of the desert and mountain environment that ranges from the American Southwest into western Mexico. In *Flowers of the Desert*, a visually stunning documentary, members of a Huichol community in Nayarit allowed the filmmakers into their ways of daily and ritual life, including their traditional peyote pilgrimage to the sacred region of Wirikuta in San Luis Potosi and to the

Pacific coast of Nayarit. Two short works show other facets. *The Drum Celebration* was produced in a claymation workshop in Jalisco for teachers and high school students, half of whom were Wixaritari. A documentary presents the threat now facing Wirikuta, a part of UNESCO's World Network of Sacred Sites, as both environment and traditions are being impacted by silver mining activities. Discussion follows with John Smith of Cultural Survival and director Jose Alvarez.

SPECIAL SCREENING SEEING CARL BEAM

Friday, March 16 – Sunday, March 18,
2 p.m.

Diker Pavilion

Aakideh: The Art and Legacy of Carl Beam (2010, 65 min.) Canada. Paul Eichhorn and Robert Waldeck. A documentary illuminates the artist's ideas and art with imaginative filming, journalistic reflections, and interviews with people principle to Carl Beam's life and work.



At the Movies is made possible by the New York State Council on the Arts with the support of Gov. Andrew Cuomo and the New York State Legislature.

DAILY SCREENINGS

The Screening Room, Second Floor

2012 ANIMATION CELEBRATION!

Daily, Feb. 6 – Apr. 1 at 10:30 a.m., 1 p.m., 3 p.m. and at 5:30 on Thursdays.

Monday, Feb. 6 – Sunday, Mar. 4

Total running time: 60 min.

Amaqut Nunaat/The Country of Wolves (2011, 14 min.) Canada. Neil Christopher. Produced by Louise Flaherty (Inuk). In this haunting Inuit tale two brothers struggle to get home after a hunting trip.

Agua en Nuestras Colonias/Water in Our Neighborhoods (2011, 2 min.) Mexico. Produced by Sueninos. In Spanish, with English subtitles. Children in San Cristobal de las Casas, Chiapas, illustrate how water pollution affects their community in this workshop production.

How the Chipmunk Got Its Stripes (2011, 3 min.) U.S. Produced by Tulalip Native Lens. The youth of Tulalip Heritage School use light box animation to tell a traditional Tulalip tale.

Neil Discovers the Moon (2011, 1 min.) U.S. Steven Paul Judd (Choctaw/Kiowa). In English and Kiowa, with English subtitles. Neil discovers more than the moon.

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

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

Monday, Mar. 5 – Sunday, Apr. 1

Total running time: 55 min.

Dancers of the Grass (2009, 2 min.) Canada. Melanie Jackson (Métis/Saulteaux). Vistas series. Produced by the National Film Board of Canada in collaboration with APTN. The hoop dance, based on the traditional grass dance, symbolizes the unity of all nations.

Yumakwaxa/The Drum Celebration (2008, 7 min.) Mexico. In Totonac, with English subtitles. Through claymation, the annual Huichol drum celebration comes to life.

Neil Discovers the Moon (2011, 1 min.) U.S. Steven Paul Judd (Choctaw/Kiowa). In English and Kiowa, with English subtitles. Neil discovers more than the moon.

The Visit (2009, 4 min.) Canada. Lisa Jackson (Ojibwe). Vistas series. Produced by the National Film Board of Canada in collaboration with APTN. Based on a true story, this animated short recounts a Cree family's strange encounter one winter night.

Story of Priest Point (2010, 2 min.) U.S. Directed by students of Tulalip Heritage School. Produced by Longhouse Media. In Lushootseed, with English subtitles. Killer whales rescue the residents of Priest Point from starvation in this traditional Tulalip tale.

Stories from the Seventh Fire: The First Spring Flood (2002, 13 min.) Canada. In the time before people lived on Turtle Island (North America), the Creator put the trickster Wesakechak on earth to take care of all creatures. When Wesakechak is tricked by the jealous spirit Machias, his friends come to his aid.

Wapos Bay: All's Fair (2008, 24 min.) Canada. Melanie Jackson (Saulteaux/Cree). Producers: Dennis Jackson (Cree/Saulteaux), Melanie Jackson, Anand Ramayya. The Wapos Bay series is produced by the National Film Board of Canada in collaboration with APTN. T-Bear meets a new rival at school and suddenly has to compete for his spot as top athlete, while a hockey star comes to Wapos Bay.

Monday, Apr. 2 – Sunday Apr. 29

CELEBRATING NATIVE AMERICAN NATIONS! | California/Nevada/Utah
The Screening Room, Second Floor

MOTHER EARTH IN CRISIS

Part of a museum-wide focus on indigenous responses to threats to the Living Earth. Daily at 1 p.m. and 3 p.m. and on Thursdays at 5:30 p.m.

Mother Earth in Crisis (2011, 8 min.) U.S. Produced by the NMAI Film and Video Center. At the 2011 Native American Film + Video Festival, Native filmmakers and activists discuss contemporary threats to the environment and Native responses.

River of Renewal (2009, 55 min.) U.S. Carlos Bolado. Producers: Jack Kohler (Yurok/Karuk/Hupa), Stephen Most, Steve Michaelson. After a crisis threatens the salmon of the Klamath River basin, stakeholders come together to demand the removal of four dams.

ESPECIALLY FOR KIDS

Daily at 10:30 a.m. and 11:45 a.m.

My Name is Kobe (2010, 8 min.) U.S. Briana Roberts (Yocha Dehe Wintun). Produced by the American Indian Film Institute. Produced in association with the Yocha Dehe Wintun Nation. Meet the cat who calls the tribal office home in this work produced in a Tribal Touring Program workshop. The program brings 10-day media production training to youth on reservations and rural communities as a tool for personal and community storytelling, and an introduction to work options in the media field.

Selai Saltu/Spirit Bear (2010, 5 min.) U.S. Jose Leos (Yocha Dehe Wintun). Produced by the American Indian Film Institute. Produced in association with the Yocha Dehe Wintun Nation. Is there truth in the old stories? Young campers find out in this work produced in a Tribal Touring Program workshop.


EXHIBITIONS + EVENTS CALENDAR

FEBRUARY/MARCH/APRIL 2012

Bear Dance (1988, 13 min.) U.S. James Ciletti. A look at the experience of young people who are participating in the festive annual Bear Dance of the Southern Utes of Colorado.


Spider's Web (1995, 30 min.) U.S. Angela Jones and Michon Eben. This production, featuring young Washoe people of Nevada, explores the value of traditional wisdom for today's world.

Celebrating Native American Nations! is a program series on the occasion of the *Infinity of Nations* exhibition that celebrates Native nations of the Americas. Leadership support has been provided by The Leona M. and Harry B. Helmsley Charitable Trust.



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MUSEUMGUIDE

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

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

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

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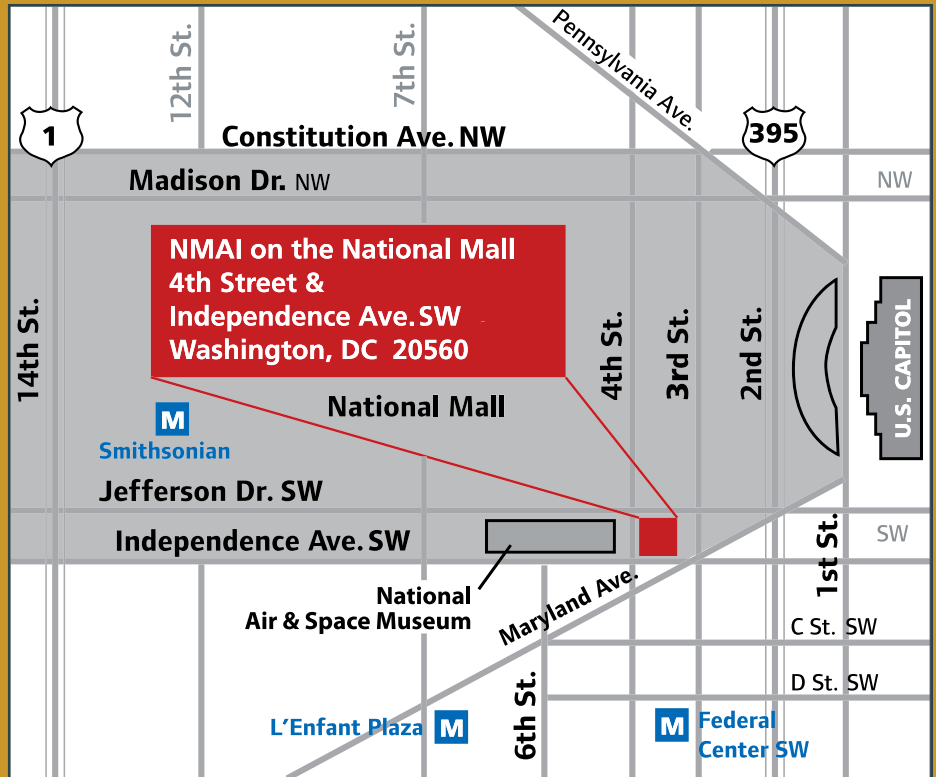
NEAREST METRO STATION:
L'Enfant Plaza (Blue/Orange/Green/Yellow lines).
Take the Maryland Avenue/Smithsonian Museums exit.

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 Roanoke Museum Store; 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.



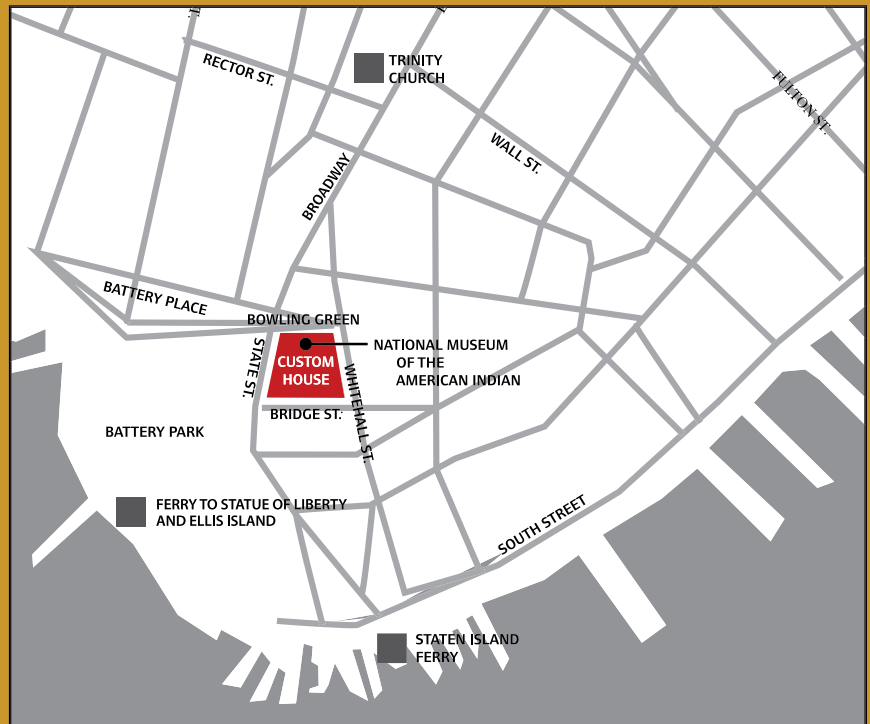
NMAI IN NEW YORK CITY

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

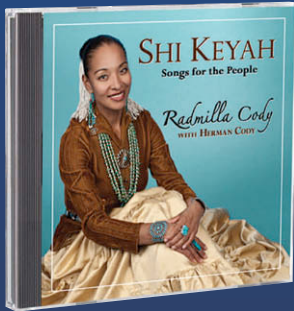
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For program updates, visit www.AmericanIndian.si.edu and click "events." For Film and Video updates call (212) 514-3737 or visit www.nativenetworks.si.edu.



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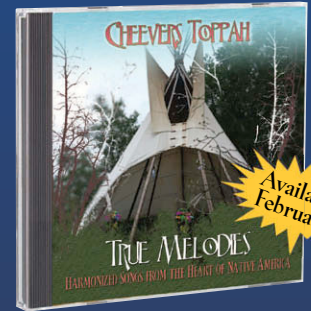
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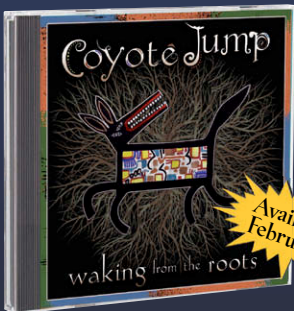
WAYNE SILAS, JR.
True

The newest round dance songs from Wayne Silas, Jr. are passionate, flirtly and above all, funny: *My Right Hook, Bow-Chick-A-Wow-Wow, Love Medicine, Can-Am Affair, Stacked* plus eight more.



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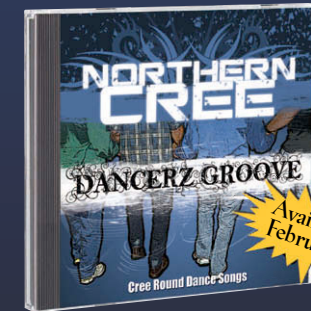
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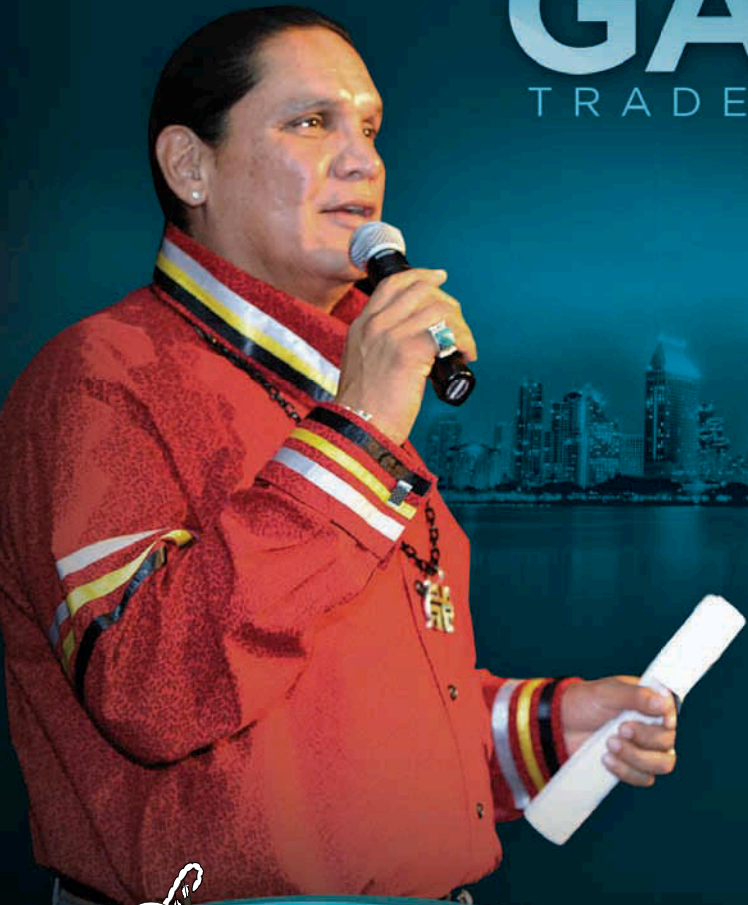
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