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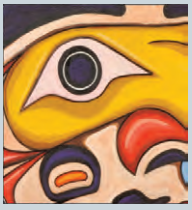

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Self Determination: A Path to Health and Sustainability for Native Americans

By Marshall McKay, Tribal Chairman, Yocha Dehe Wintun Nation

For thousands of years, members of our Yocha Dehe Wintun Tribe tended the land, protected plant and animal species, and preserved environmental balance. The land was rich and our early communities thrived. However, by the early 1900s, our tribal population was nearly extinct, subject to enslavement, abuse, genocide and relocation by the arrival of the missionaries, the Gold Rush and federal policies supporting mistreatment of Native Americans.

By 1970, with no economic base, our people had become dependent on the U.S. government for aid and survival. With most of our homeland taken from us, we lost touch with our traditions, our culture and our native language.

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.

Please join the Yocha Dehe Wintun Nation in supporting the important work NARF performs for all Native peoples. NARF is dedicated to protecting tribal sovereignty and rights to self-determination, and enforcing tribal treaty rights. NARF also helps protect the rights of Native Americans to practice their traditional religions, speak their own languages, and enjoy their cultures. NARF is also dedicated to improving education for and ensuring the welfare of Native American children. Contact NARF at 800-447-0784 or development@narf.org, and help open more doors for Native Americans.

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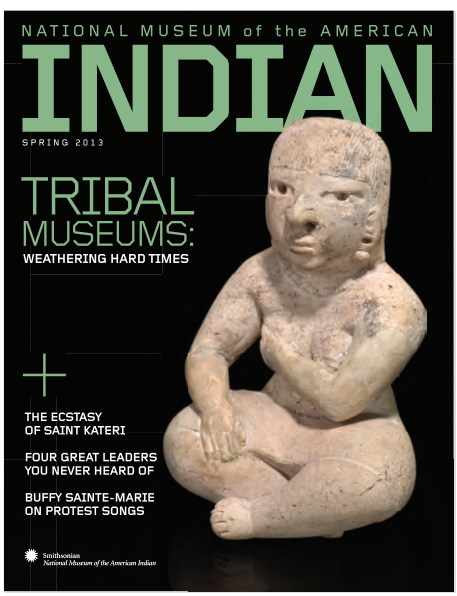

PHOTO BY ERNEST AMOROSO

ON THE COVER:

This white clay figurine is one of the oldest of the 160 objects in the exhibition *Ceramica de los Ancestros: Central America's Past Revealed* opening March 29, 2013. The exhibition illuminates thousands of years of vibrant and diverse civilizations from the region. Ulua River female figure, 900–200 BC, Campo Dos (United Fruit Company Farm 2), Cortes Department, Honduras, Pottery. Collected or excavated by Gregory Mason, acquired by MAI, 1932 (18/3091).

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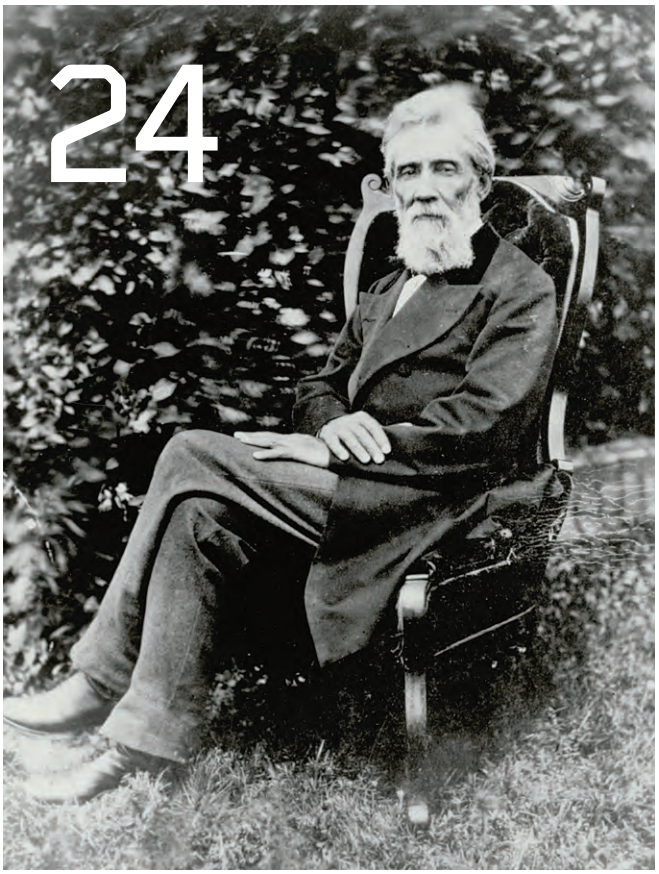

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A BEATING FOR RACISM

PHOTOS BY KATHERINE FOGDEN

ABOVE: Panelists discuss the sports logo and team name of the Washington, D.C. NFL team during the museum's symposium, "Racist Stereotypes and Cultural Appropriation in American Sports," Feb. 7, 2013. LEFT: Audience members ask questions of the panelists during the museum's symposium.

Though I might take issue with the phrasing and the imagery, I was encouraged by the Associated Press headline, "Redskins' nickname takes a beating at symposium," which described the series of panel discussions our museum hosted in Washington, D.C. on February 7.

The symposium, "Racist Stereotypes and Cultural Appropriation in American Sports," brought together leading activists, scholars, tribal representatives and sports columnists to discuss the impact of team names like the Atlanta Braves, the Cleveland Indians and the aforementioned Washington NFL football team. Along with the Associated Press, the symposium garnered coverage from dozens of major media outlets, including *The New York Times, Indian Country Today, NPR, USA Today, ESPN, HBO Sports, The Washington Post* and many others.

The entire symposium was webcast live to thousands of viewers on the museum's website and subsequently uploaded to our YouTube channel for public viewing. If you haven't done so yet, I encourage you to tune in. You can also follow the conversation on Facebook or on Twitter using the hashtag #RacistSportsLogos.

As we were quick to note, this symposium was not a debate. It was a dialogue to advance a movement endorsed by the U.S. Commission on Civil Rights in 2001 and addressed last year by the U.S. Senate Committee on Indian Affairs, that these inappropriate names, mascots and logos should be retired once and for all. There is a widely held impression that these images are the reflection of good intentions and, in any event, completely harmless. But the harm caused by these stereotypical images is real, especially to children. Psychological studies examining the impact of Native mascots on indigenous children report depression, low self-esteem and fewer achievements. In fact, in 2005 the American Psychological Association called for the immediate retirement of all American Indian mascots and symbols by schools, colleges, universities, athletic teams and organizations. That same year, the presidents and chancellors of the National Collegiate Athletic Association Executive Committee approved a series of recommendations that would limit the use of Native mascots, nicknames and imagery at future NCAA championships.

The day after our symposium, the Michigan Department of Civil Rights filed a complaint with the U.S. Department of Education's Office of Civil rights asking the federal agency to issue an order prohibiting the continued use of Native mascots in the state. The Civil Rights agency argued that these images created an unequal learning environment in violation of Article VI of the Civil Rights Act of 1964.

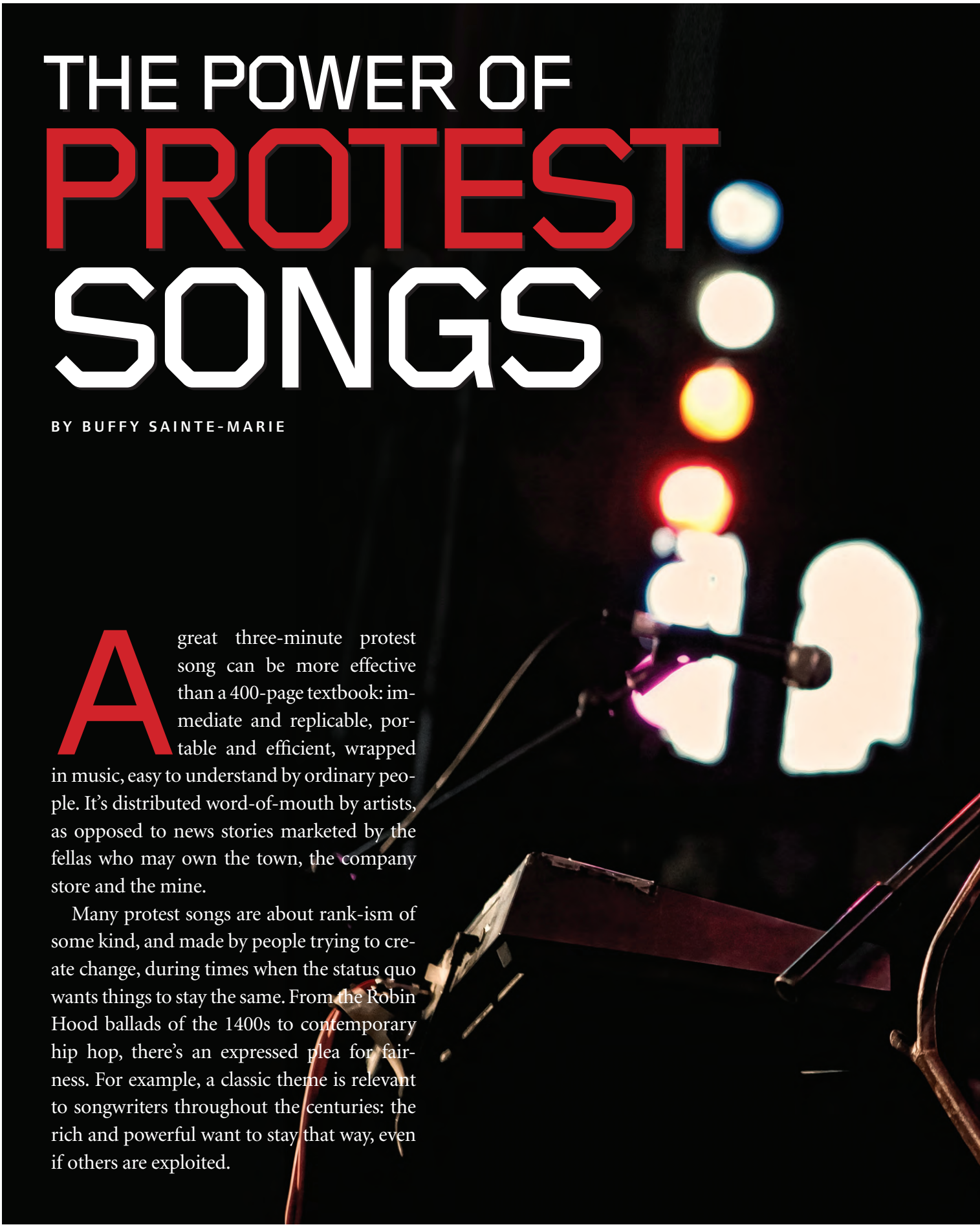
Locally, *Washington Post* ombudsman Patrick Pexton quoted symposium moderator and longtime activist Dr. Suzan Shown Harjo: "It's okay if others aren't offended by it. They should respect that we are offended, and that this is something they can do something about. In our world, where we can do little about most things, this is something we can actually do something to fix."

In one of the day's most poignant moments, a symposium attendee and self-described "Redskins" fan recounted walking into the museum earlier that day – proudly wearing his favorite team's hat, embellished with the controversial logo – prepared to hear about the noble origins of his hometown team. That same fan told the audience that after hearing from the panelists, he was shocked and humbled by the truth, and that he'd be leaving without his hat on.

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

THE POWER OF PROTEST SONGS

BY BUFFY SAINTE-MARIE



A great three-minute protest song can be more effective than a 400-page textbook: immediate and replicable, portable and efficient, wrapped in music, easy to understand by ordinary people. It's distributed word-of-mouth by artists, as opposed to news stories marketed by the fellas who may own the town, the company store and the mine.

Many protest songs are about rank-ism of some kind, and made by people trying to create change, during times when the status quo wants things to stay the same. From the Robin Hood ballads of the 1400s to contemporary hip hop, there's an expressed plea for fairness. For example, a classic theme is relevant to songwriters throughout the centuries: the rich and powerful want to stay that way, even if others are exploited.

Buffy Sainte-Marie

PHOTO BY CHRISTIE GOODWIN

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PROTEST SONGS

PHOTO BY THEODORE BRINTON HETZEL. COURTESY OF SWARTHMORE COLLEGE PEACE COLLECTION, FRIENDS HISTORICAL LIBRARY OF SWARTHMORE COLLEGE

"FOR ME, THE POWER OF A PROTEST SONG IS NOT ABOUT GETTING A HIT OR MAKING A BUCK. IT HAS TO DO WITH HOW USEFUL IT IS TO MAKING THE WORLD BETTER, TO CRYSTALLIZING RAW EMOTIONS INTO THOUGHT BECAUSE OF A WELL-TURNED PHRASE, REACHING PEOPLE AND RIPENING THOSE INNER INSPIRATIONS THEY'RE JUST STARTING TO UNDERSTAND."

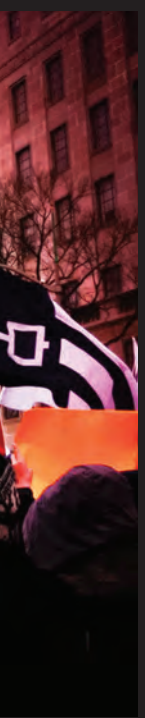
A song can be an effective tool for common people in non-violent struggle. But information tentacles reach both in and out of a protest song, and, yes, although it can change things, it can also get you into trouble, same as any other act of non-violent self-expression. My 1963 song "Universal Soldier" impacted thousands of soldiers, students and families during the Vietnam war. It made a difference to the lives of people who are still thanking me 50 years later. On the other hand, along with "Now That the Buffalo's Gone" and other Native American issue songs, it got me blacklisted by two political administrations and effectively silenced my voice in the United States, just when Native peoples most needed to be heard.

I wrote "Now That the Buffalo's Gone" about a specific incident: the building of the Kinzua Dam, which pushed the Senecas off their land in the 1960s, breaking one of the oldest treaties in America's history, authorized by George Washington. Although the song is emotional, the story it tells is factually bullet-proof, although under-reported. It surprised audiences, most of whom had never thought about Indians much. I believed people would help if only they knew about the greed, the unfairness, the way Native Americans were and sometimes are treated. And a lot of people did help, both Indian and non-Indian.

For me, the power of a protest song is not about getting a hit or making a buck. It has to do with how useful it is to making the world better, to crystallizing raw emotions into thought because of a well-turned phrase, reaching people and ripening those inner inspirations they're just starting to understand. If a song is useful to a movement impacting the lives of people in need, I'm happy. The current, globally viral Idle No More action, which originated with four women in Canada deals with reservation poverty, the environment and exploitive legislation. They are using my song "No No Keshagesh," and it's pretty humbling to be part of that grassroots effort. A song can be a lens through which people can focus and see unfamiliar issues better.

Both the style and the emotional content of protest songs vary. Consider the musical diversity of this list: "We Shall Overcome" by Pete Seeger; "Fortunate Son" by John Fogarty; "Say It Loud, I'm Black and I'm Proud" by James Brown; "Imagine" by John Lennon; "I Ain't Marching Any More" by Phil Ochs; "Big Yellow Taxi" by Joni Mitchell; "Masters of War" by Bob Dylan; "Waving Flag" by K'Naan.

For me, a good protest song is like good journalism: brief, well-focused and catchy for



PHOTOS BY SANTEE SMITH

the short attention spans of ordinary people. Quick and engaging, like *Sesame Street.* For a protest song to be effective you need to make your point clearly in about three minutes, and do it in a way that truly engages people who might not know they'd want to hear it.

My song "Bury My Heart at Wounded Knee" is shocking to people who hear the list of facts around which the song is built. Therefore I deliberately wrapped the words in a hard-rock track, so that the listener is already caught up in the music before ever hearing the tragic story it tells about Anna Mae Aquash, Leonard Peltier and uranium exploitation on Indian lands. All I did was connect the dots...in music. Although the information is factual, most audiences have had no previous exposure to the facts of grassroots Native America. Sometimes the system misses the boat, in spite of education and journalism, and a song can help.

Other Native American songwriters beside myself have written protest songs. Peter LaFarge (Narragansett) wrote "The Ballad of Ira Hayes," "Custer," "As Long as the Grass Shall Grow" and more, several recorded by Johnny Cash; and my friend Floyd Westerman (Lakota) wrote one that I sing at almost every concert, "Relocation Blues," which deals with the residential boarding schools. He also wrote "B.I.A.," "Custer Died for Your Sins," and more. Shannon Two Feathers, Curtis Jonnie a.k.a. Shingoose, and Art Napoleon are a few of the Aboriginal Canadian songwriters who have written protest songs.

Some "Indian" protest songs are more authentic than others, and, like Wikipedia, they may or may not reflect accuracy. Some are full of well-intentioned second-hand emotion but lack any Native experience, and factually just don't hit the mark. On the other hand, I've always been impressed that Bob Dylan, although not Native, wrote "The Walls of Redwing," a scathing indictment of the Minnesota reform school in the heart of Indian country, and "With God on Our Side," both songs tangentially but pointedly related to Indian issues.

When I was recording my own latest CD, *Running for the Drum,* I included a version of the famous "America the Beautiful," for which I wrote new sections. That beautiful melody has carried a lot of diverse messages in anonymously written verses, some of them rather racist. Besides my own new sections, which added Native information little known to most people, I

FROM KINZUA DAM TO IDLE NO MORE: Buffy Sainte-Marie's songs have marked five decades of protests, from vigils against the 1961 seizure of Seneca lands for Pennsylvania's Kinzua Dam project to the current Idle No More movement.

Facing page: August 1961 protest by Seneca Indians and Quakers from Philadelphia against evictions from treaty land for Kinzua Dam project. Vigil and Mountain View.

Above: January 2013 Idle No More demonstration at the Canadian Parliament in Ottawa.

LOUD OR SOFT, ABRASIVE OR SEDUCTIVE, PROTEST SONGS HAVE CONFRONTED RANK-ISM OF EVERY KIND FOR A VERY LONG TIME, AND BEEN EFFECTIVE TOOLS FOR RIPENING SOCIAL CHANGE.

selected the anonymous verses that I thought expressed the kindest, most enriching Native American-like values: America not as nation-state, but America as Mother. One of the loveliest anonymous verses says "America, America, God shed His grace on thee; til selfish gain no longer stain the banner of the free." Very strategic, very positive. And check out Ray Charles' gorgeous version of "America the Beautiful," noted in Wynne Alexander's book *Get It from the Drums: A History of Protest and Protest Songs of the 1960s and 70s.*

Protest songs *can* mirror the violence and pain of real life; or they can soft-pedal it and still be effective. Pete Seeger's "Where Have All the Flowers Gone" and Bob Dylan's "Blowing in the Wind" are examples of treading easy in the system. And each has its message, but they are subtle. Contrast that approach with Dylan's "Masters of War," or my own "My Country Tis of Thy People You're Dying," which I wrote as a six-minute "Indian 101" for people who knew nothing about the historical and contemporary genocide of everything Native American. This more cutting approach *does* shake people up, but it also delivers rare factual information.

Loud or soft, abrasive or seductive, protest songs have confronted rank-ism of every kind for a very long time, and been effective tools for ripening social change. I say long live the courageous, strategic, informative art of the great protest song.

Buffy Sainte-Marie (Cree) is the Academy Award-winning songwriter, singer, composer, activist and star of *Sesame Street.* Her 18th and latest album *Running for the Drum* is available from her website *creative-native.com.* She will present the program *The Art of the Protest Song* on Thursday, March 14 at the George Gustav Heye Center of the National Museum of the American Indian in lower Manhattan, where she is also featured in the exhibit *Up Where We Belong* on the Native presence in American popular music.

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4 AMERICAN INDIAN HEROES YOU'VE NEVER HEARD OF

BY FREDERICK E. HOXIE

On the first day of my Native American history classes I often ask the students to write down the names of three American Indians. "Don't think," I tell them. "Just write." It is a good measure of what is in their heads when confronted with the history of Native people in the United States.

The responses seldom vary: Geronimo, Sitting Bull and Crazy Horse. All of these people are worthy of admiration – and they get significant play in my courses – but it is disappointing that modern college students would associate Indian history solely with victims of American expansion. Also disturbing is the fact that despite the unquestioned importance of these iconic figures, few people recognize that the vibrancy of contemporary tribal communities owes at least as much to courageous activists who used words rather than weapons to defend their communities. These activists made a place for Indian people within the borders of the United States.

There are dozens of these unknown heroes, but the following four make a good sample.

James McDonald (1801–1831) was the first American Indian trained professionally as a lawyer. During the 1820s he struggled to prevent his tribe's removal from its Mississippi homeland. He failed in that effort, but his argument that America's courts should enforce the promises embedded in the government's Indian treaties laid the foundation for the future field of federal Indian law.

William Potter Ross (1820–1891) succeeded his famous uncle John Ross as Cherokee Chief in 1866 and spent the next two decades defending the rights of Indian Territory tribes. He organized "international councils" of tribal leaders, lobbied Congress and even wrote a constitution for an independent multi-tribal government. Why, he asked, couldn't American Indians enjoy the status of European principalities like the Italian mountain republic of San Marino?

Sarah Winnemucca (ca. 1844–1891) was the first Native woman to publish her autobiography. *Life Among the Piutes,* which appeared in 1883, was both an introduction to the author's tribal culture and a stinging indictment of American expansion in Nevada and California. Winnemucca's testimony exposed the violence and duplicity that accompanied the "settlement" of the West and forced her audiences to face the costs of "manifest destiny."

In 1911 Thomas Sloan (1863–1940) helped found the first national Indian reform organization, the Society of American Indians (SAI), and became the first Native person to open a Washington, D.C. law office. Sloan grew up on the Omaha reservation in Nebraska and had been sent to the Hampton Institute to be "civilized," but he learned his most important life lessons watching corrupt and unjust government officials operate unchecked at agencies across the country.

JAMES McDONALD
THE FIRST INDIAN LAWYER

James McDonald was born in 1801, the son of a white trader and a Choctaw mother. Educated first in mission schools by Quakers, McDonald came to the attention of Thomas L. McKenney in 1818. McKenney was then in charge of the Office of Indian Trade (the forerunner of the Bureau of Indian Affairs) in Washington, D.C., and he recalled that "there were qualities of both heart and head in this youth of rare excellence." He hired McDonald as a clerk and later encouraged him to become a lawyer. In 1821 McKenney arranged for McDonald to clerk with Congressman John McLean, in his Ohio law office. "Such was his capacity," McKenney wrote, "that in about one-half the time ordinarily occupied by the most talented young men of our race, he had gone the rounds of his studies and was qualified for the bar."

McDonald returned to Mississippi in 1823, just as the region's major tribes were facing unprecedented pressure on their territories. A new generation of western politicians, led by Andrew Jackson, was insisting on scrapping treaties guaranteeing the tribes a place in the South and on moving the Indians west. In 1824 tribal leaders Pushmataha and Puckshenubbe organized a delegation to Washington, D.C., to argue their case. They enlisted McDonald to accompany them as a clerk and interpreter. Their action triggered a remarkable series of events. First, Puckshenubbe died from a fall during the journey to the capital. A few months later Pushmataha succumbed to a sudden infection incurred during the negotiations. Unexpectedly, McDonald, who had spent early treaty sessions drafting proposals and responses to the government's demands, found himself the unofficial leader of the Choctaw representatives. For the first time, a tribal attorney would conduct tribal negotiations with the United States. The delegation succeeded in winning many of its objectives in a new treaty signed in January of 1825.

But a far more significant artifact of the Choctaws' 1825 treaty was an open letter to Congress that McDonald drafted as he and his colleagues prepared to leave town. While acknowledging the expanding power of the Americans, their declaration insisted that "we are not doomed to extinction." McDonald and his colleagues asserted their faith in the Indian future by linking their treaties to the values of the United States. "You have…laws all founded upon the principles of liberty and equality," they wrote. Therefore: "we are confident that our rights will be preserved." Speaking for the Choctaws, McDonald argued that the Americans' "civilization" – their system of laws and lofty principles – could underwrite their future. Here was the kernel of what would become a fundamental tenet of federal Indian law: the idea that Indians could find protection in American laws and values. The young lawyer pointed out that even though they weren't citizens, Indians had "rights" Congress and the courts should respect. His assertion was the first shot in a legal battle that stretches into our own time.

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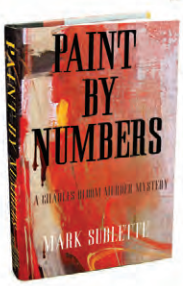

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William Potter Ross, former chief of Cherokee Nation.
Gelatin silver print circa 1880.

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An inter-tribal conference in the series founded by William Potter Ross in 1870. These delegates are posing at a conference in the 1870s at Okmulgee, Creek Nation, Indian Territory.

WILLIAM POTTER ROSS
DEFENDER OF MODERN TRIBES

William Potter Ross came west to Indian Territory immediately following his graduation from Princeton in 1842. His mother's brother, Chief John Ross, quickly put him to work. He was named editor of a new tribal newspaper, *The Cherokee Advocate,* and was soon elected to the national council. When John Ross died in 1866, tribal leaders appointed William Potter interim chief. For the next twenty years, the younger Ross led the struggle to protect the autonomy of the Indian nations in the West. He elaborated and promoted an ideology of Indian nationalism wherein Indian Territory would be recognized as America's "San Marino." This equation of an Italian principality and the nation's Indian tribes captured Ross's belief that Indian treaties embodied "pledges made to the Indians…pledges of protection…of self-government, pledges of ownership of their lands…. These pledges," he added, "exist today."

Ross rejected the idea that tribal governments were an artifact of the past. Shortly after being named chief, for example, he reached an agreement with the Union Pacific Railroad to build a jointly financed line through Indian Territory. In 1870 he chaired an inter-tribal gathering at Okmulgee in the Creek Nation, and was the principal author of a declaration that insisted the tribes were "not opposed to progress…we are not opposed to civilization." Later that same year Ross led the drafting of a constitution that would transform Indian Territory into a self-administered federal protectorate. The new multi-tribal territory would be governed by a two-house legislature and a popularly elected governor. When federal officials rejected Ross's proposal, he soldiered on, responding forcefully to critics of tribal governments and insisting that the United States keep its "pledges" to his tribe and others. Ross's public statements circulated widely among tribal leaders so that, despite the tragedy surrounding the forced absorption of tribal homelands into the state of Oklahoma, other Native activists drew on the Cherokee leaders' ideas and strategies. Those leaders expanded on Ross's arguments and kept alive the idea of a Native San Marino living peacefully within the borders of the United States.

SARAH WINNEMUCCA
OUTSPOKEN PAIUTE

COURTESY NEVADA HISTORICAL SOCIETY.

Sarah Winnemucca posing in the Native dress she wore when lecturing about Paiute culture.

A generation younger than William Potter Ross, Sarah Winnemucca shared little of his experience as a well-educated tribal diplomat and councilman. Instead she witnessed first-hand the brutal cost of American expansion into the Far West. "I was a very small child when the first white man came into our country," she recalled. "They came like a lion…and have continued so ever since." Born in 1844 on the eastern slope of the Sierra Nevadas, Winnemucca saw that "roaring lion" in the form of emigrant trains passing through Paiute country on the way to California, lawless miners in the nearby gold fields and unscrupulous government officials. She broke the taboos of her day by also pointing out the sexual assaults that were too often a feature of frontier communities and noting that Indian retaliation for such attacks was routinely misrepresented as "savage lawlessness."

Called Thocmetony (Shell Flower) by her family, Winnemucca spent her childhood along the California–Nevada border where her father, Winnemucca, and grandfather, Truckee, frequently served as intermediaries between settlers and their Paiute kinsmen. Her first extended exposure to white people came during her teenage years when she served as a maid in the home of a prominent white settler. Winnemucca quickly mastered English and, thanks to her family connections, began interpreting for her brother and father when they dealt with settlers and army officers. She became an Indian Office interpreter in 1868, moving to the nearby Camp McDermitt agency. A decade later, after she endured an assignment at a blatantly corrupt agency on Oregon's Malheur River, and a stint as a go-between during the Bannock War (triggered, she insisted, by the rape of two Indian girls), Winnemucca became an outspoken critic of the U.S. government. These experiences pushed her into the public arena.

When she emerged on the national stage in the 1880s, Winnemucca routinely contrasted the cruelty and immorality of American expansion with the humanity of Native societies. Describing traditional Paiute culture, she emphasized the central place that kinship and mutual care played in tribal life. "We don't need to be taught to love our fathers and mothers," she wrote. "We love them without being told to." As for tribal government, "We have a republic as well as you…anybody can speak who has anything to say, women and all." Winnemucca's solution to the violent state of affairs surrounding her was to call for the creation of separate, autonomous tribal communities where Indian people could pursue an independent future apart from white settlers. She repeated these themes in public lectures that began in California but soon extended east as far as New England.

The most powerful passages in *Life Among the Piutes* – and the most compelling feature of Winnemucca's lectures – occurred when she turned directly to her audience and shifted from witness of past events to commentator on the present. Her judgment was fierce and unmistakable: it was the Americans who deserved the label "savage," she declared, not the Paiutes. "You who call yourselves the great civilization, you who have knelt upon Plymouth Rock," she cried, "I am calling out to you for justice."

Winnemucca followed up the publication of *Life Among the Piutes* with a furious schedule of lectures and public appearances. Her determination to expose the costs of American expansion created an opening for others. Dozens of new activists would surface in the decades to come, but few – if any – would speak as loudly or as articulately as Sarah Winnemucca.

Statue of Sarah Winnemucca in National Statuary Hall Collection, U.S. Capitol. The life-size bronze sculpture by Benjamin Victor was donated by the State of Nevada in 2005.

COURTESY OF ARCHITECT OF THE CAPITOL

Thomas Sloan in his law office in Washington, D.C., circa 1920. First published in 1920 in the *American Indian Magazine: A Journal of Race Progress*, the organ of the Society of American Indians.

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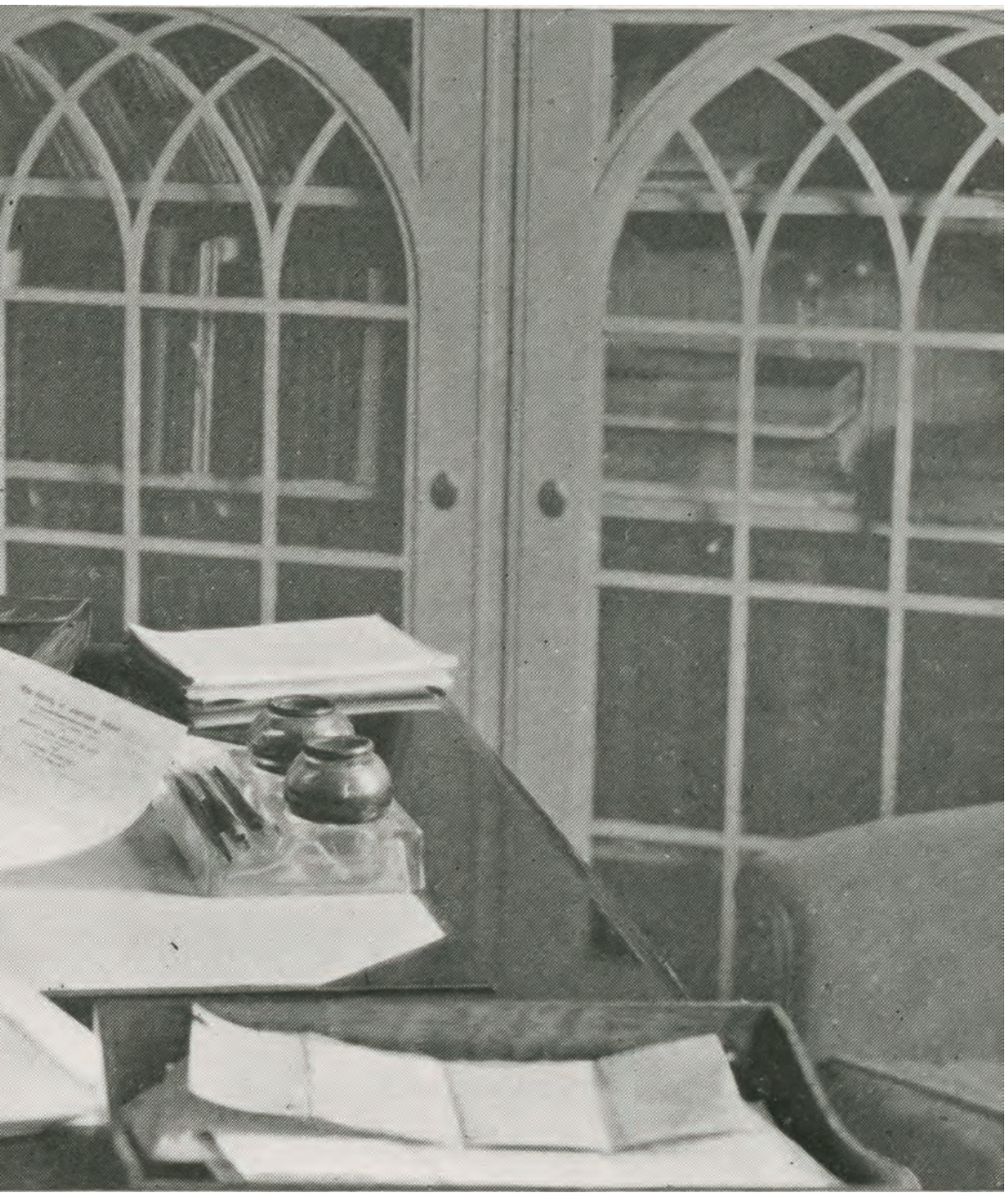
THOMAS SLOAN
THE INDIANS' MAN IN D.C.

Thomas Sloan was an unlikely activist. He had been an early and eager student at Hampton Institute, one of the Indian Office's first off-reservation boarding schools. While Sarah Winnemucca was delivering blistering lectures on reservation corruption, Sloan was wearing a military-style school uniform and winning praise as a campus leader. Sloan returned to the Omaha reservation in 1889, eager to use his education. But he soon came face to face with the Indian Office's authoritarian bureaucracy. Congress had recently passed the Dawes Severalty Act, establishing the framework for the division of tribal land into individual homesteads. Sloan applied for his allotment but was told by the local agent that he was not eligible. Sloan appealed the ruling but the answer was clear: case closed.



By chance, a childhood friend who had recently graduated from law school had returned to the community. Outraged by his treatment, Sloan apprenticed himself to the friend and, in 1892, was admitted to the Nebraska bar.

Sloan proved himself a remarkable attorney. He sued the agency over its denial of his allotment. In 1904, the Supreme Court decided the case in his favor. Sloan was the first tribal member to argue a case before that body. By 1911, he was appearing regularly in federal court and had begun to develop a national network of fellow-minded activists. That year these young Native leaders formed a new organization, the Society of American Indians. At its initial meeting, Sloan was named chairman of the group. He promised that the society could be counted on to "hammer hard" at its enemies. "Nothing can ever be done as long as we politely say that everything is all right," he declared.

Sloan soon opened a law office in Washington and began shepherding visiting tribal leaders to the appropriate government or congressional offices. His aggressiveness worried the other members of the SAI leadership, however, and the attorney soon retreated into the background. In 1912 he surrendered leadership to a more cautious group headed by Sherman Coolidge, an Episcopal priest. But he rapidly expanded his law practice, representing clients from dozens of reservations. He also led investigations of the Crow, Blackfeet, White Earth and Yankton reservations. He became, he declared, a lawyer who made "a specialty of Indian work." He counseled the Sioux Black Hills Council, the Grand Council of the Chippewa Indians, the Osages and others. Sloan hounded government officials and insisted they serve Indians before anyone else. "The grafter could not succeed in his graft," he declared in 1920, "if the Indian Office did not make it possible."

As Sloan became more aggressive, the SAI dropped much of its caution. When he was invited to deliver a major address before the group in 1918, he was eager to point out that the imminent end of World War I offered Native people an opportunity to press both their citizenship rights and their human rights as citizens of the world. He acknowledged that the 10,000 Indians returning from the war were being offered U.S. citizenship, but he argued that all Indians deserved the same status. It was the most deprived, he argued, who needed the most protection. Sloan also observed that while President Woodrow Wilson deserved praise for pressing the cause of self-determination for small nations, "it is time that the weak nations at home should receive some just consideration…. Let us apply the justice we are carrying to the weak nations abroad to the weak nations at home," he declared. Engulfed in applause, Sloan was quickly elected the society's new president.

Thomas Sloan remained an unapologetic advocate of Indian citizenship. He often clashed with cultural traditionalists in tribes, but he remained convinced that only American laws could be counted on to protect Native people against arbitrary authority and economic exploitation. Writing shortly before his death in 1940 he confessed that he was "anxious to succeed and keep up with my work." He worried about his clients, he confessed, but he declared, "I am not giving up."

Frederick E. Hoxie is Swanlund Professor of History, Law and American Indian Studies at the University of Illinois, Urbana/Champaign. This article is excerpted from his most-recent book, *This Indian Country: American Indian Activists and the Place They Made* (Penguin, 2012). Hoxie was a founding trustee of the National Museum of the American Indian (1990–1995); he recently completed a second term on the board (2006–2012). In addition to his teaching and writing, Hoxie has served as director of the Newberry Library's D'Arcy McNickle Center for American Indian History. He received the 2012 American Indian History Lifetime Achievement Award from the Western History Association.

The Vatican's official portrait of Kateri Tekakwitha was drawn by Mohawk artist Jordan Tehaweiakaron Thompson of Akwesasne.

COMPLEXITY OF ECSTASY

THE LIFE AND SAINTHOOD OF **ST. KATERI TEKAKWITHA**

BY RANDI ROURKE BARREIRO

The prayers of faithful followers of Kateri Tekakwitha were answered when Pope Benedict XVI canonized the "Lily of the Mohawks" during a sunrise mass last October. Though the Mohawk maiden lived in her earthly body for only 24 years, she had a profound impact on the People of the Flint that would continue for centuries.

BECOMING KATERI

Born Tekakwitha ("She Moves Things Aside") in 1656, she lived among her turtle clan relatives in the Mohawk Valley of what is now New York State. She was orphaned by a smallpox epidemic, one of several catastrophic waves that decimated the Iroquois population in the early 17th century. The disease left the child perpetually weak, afflicted with facial scars and poor eyesight.

Docile and modest, the girl escaped notice by hiding her face behind a hooded blanket. Tekakwitha considered her circumstance a blessing, according to Father Claude Chauchetiere, a Jesuit priest who knew her personally.

"She often thanked Our Lord for this favor," he wrote in *The Life of Good Katharine Tegakouita, Now Called The Holy Savage*. "… [F]or if she had been pretty she would have been more sought by the young men, and so might have abandoned herself to sin as did the other girls in the country of the Iroquois."

In recognition of her "resolve to live in a Christian manner," 20-year-old Tekakwitha was baptized on Easter Sunday, 1676. She was given the name Katharine ("Kateri" to the Mohawks).

The context of Saint Kateri's tumultuous childhood is crucial, but widely unknown. Her people were called "the Barbarians" by authors of the ethnographic *Jesuit Relations* as they describe the burning of the Mohawks' longhouses, fields and abundant food stores. The "barbarians" suffered repeated attacks at the hands of the French.

KATERI TEKAKWITHA

PHOTO COURTESY MICHELLE ADAMS

Members of the Akwesasne Mohawk Choir of St. Regis Parish Church join Anne Leahy, Canada's ambassador to the Holy See, at the Mass of Thanksgiving in the Basilica of Saint John Lateran in Rome.

Replica of the Huron wampum belt, called a hortatory collar by Jesuit Father Claude Chauchetiere, given to Kahnawake Mohawks in 1677.

Yet the girl remained unfailingly faithful to God and dutiful to the Black Robes who brought Christianity to Iroquois country. For them, Tekakwitha provided an exemplary subject about which to write home to Europe. It's no surprise, then, that her Jesuit biographers also made an example of her. Mohawk historian Darren Bonaparte, author of *A Lily Among Thorns: The Repatriation of Kateri Tekahkwitha* observes that the priests "wrote in a way that emphasized her holiness…by contrasting her innate goodness with the sinfulness of her Mohawk kin."

What were the Mohawks' sins?

In the eyes of the colonizers of the Americas, the bodies of Indigenous peoples were a gateway to their lands. Andrea Smith in *Conquest: Sexual Violence and American Indian Genocide* puts it thusly: "Because Indian bodies are 'dirty,' they are considered sexually violable and rapable, and the rape of bodies that are considered inherently impure or dirty simply does not count."

The sins of the Mohawks were their very lifeways.

PRAYING INDIANS

Not long after another French invasion, Kateri's people migrated from the Mohawk Valley to Kahnawake, a new mission by the rapids of the St. Lawrence River. "This may be the most significant moment in Mohawk history," says Bonaparte. "It had to be a psychological event," moving from our homelands to the land of the colonizers.

There the Mohawks forged a different kind of relationship with the Jesuit missionaries – many, but not all, became Christians. The "Praying Indians" or *Onkwehonwe Tehatiiahsontha* – "Original People Who Make the Sign of the Cross" – at Kahnawake came to attach themselves to the church that had nearly annihilated them.

At Kahnawake, amicable and familial relations between Christian and traditional Mohawks survived. Religion wasn't the only draw in the North; expert hunters knew of the region's thriving fur trade. There is even evidence, according to Bonaparte, that the "Praying Indians" recited a variation of *Ohenton Karihwatehkwen*, or "Words That Come Before All Else," and observed the Strawberry, Seed and Harvest ceremonies of their ancestors.

But these new Christians took suffering very seriously, exceeding the Jesuits' imaginations. Men frequently practiced self-flagellation. The women, however, went to extremes afforded by their new surroundings. They too chastised their bodies. They also rolled in snow during severe weather and even plunged themselves into the icy river to recite the rosary in Mohawk.

Still, none compared to Kateri Tekakwitha. She reportedly mixed ashes into her food so as not to reap any pleasure associated with taste.

Father Cholenec, another biographer who witnessed Kateri's passion and creativity, wrote:

"She went even further, and wished to

KATERI TEKAKWITHA

CNS PHOTO/PAUL HARING

Sister Kateri Mitchell, the nun who prayed to Kateri Tekakwitha with the Finkbonner family in 2006, presents a relic to the alter during the Mass of Canonization.

share His pains…. She tortured her body in all the ways she could invent, by toil, by loss of sleep, by fasting, by cold, by fire, by irons, by pointed girdles and by harsh disciplines with which she tore her shoulders open several times a week."

This fervor among the women was the origin of what Katsi Cook, a Mohawk midwife whose devout mother came from Kahnawake, calls the Kateri complex. It involves a hybrid force in which the "sinner," historical warfare and experiences of trauma re-inscribed new meanings on the bodies, minds and spirits of Mohawk women.

"Mohawk women once understood our bodies through a cultural matrix in which the powers of our Mother Earth, Grandmother Moon and our responsibilities within the matrilineal community informed our behaviors and shaped our desires," explains Cook. "We expressed this in the practices of our agricultural ways of knowing and being."

A THORNY LEGACY

Kateri Tekakwitha's consecration to God one year before her death creates a paradox that persists today. Was her "Mohawkness" diminished when she sacrificed her matrilineal rights for perpetual virginity? Did she help forge a more diverse Catholicism at the

Kahnawake mission that incorporated rather than refused the Mohawk language, thus aiding its survival? Why don't Mohawks in general relate to her as an ancestor?

Louise Cook, a parishoner of the St. Regis Catholic Church at Akwesasne, has pondered why there seems to be a lack of intense adoration for Kateri among Mohawks. She says she has witnessed "a pure bond" such as that between a mother and child, between other Native people and Kateri.

"Yet, there's respect for her," Cook says. "We pray to her. We helped towards her canonization." The retired language teacher helped translate the biography of Kateri Tekakwitha into Mohawk for the liturgy and was one of the few people invited to read from the Prayer of the Faithful at her canonization. She read her part in Mohawk.

Some Mohawks suggest that a full examination of the complex relationship between their people and the saint could be both painful and empowering.

"I saw Kateri as a symbol of discipline, fortitude and perseverance emblematic of our community of that time and of today," says Audra Simpson, an assistant professor of anthropology at Columbia University who hails from the Kahnawake reserve. "She's a symbol of our complicated and complicating history. I can't disavow her as a 'bad Onkwehonwe.' She's one of us."

"There's an awkwardness about our history," admits Bonaparte. He writes, "Even if we don't embrace Kateri Tekahkwitha as a manifestation of Sky World on earth, we should at least recognize her as a Kanien'hehaka woman whose time and place in history is crucial for us to understand."

Simpson agrees. "Kateri is a part of the history of our nation. We're people who value a clear, engaging thought process. She's challenging… but we're up for it."

Randi Rourke Barreiro is a Mohawk writer, editor and communications consultant. She resides on the territory of Akwesasne.


PHOTO COURTESY MICHELLE ADAMS

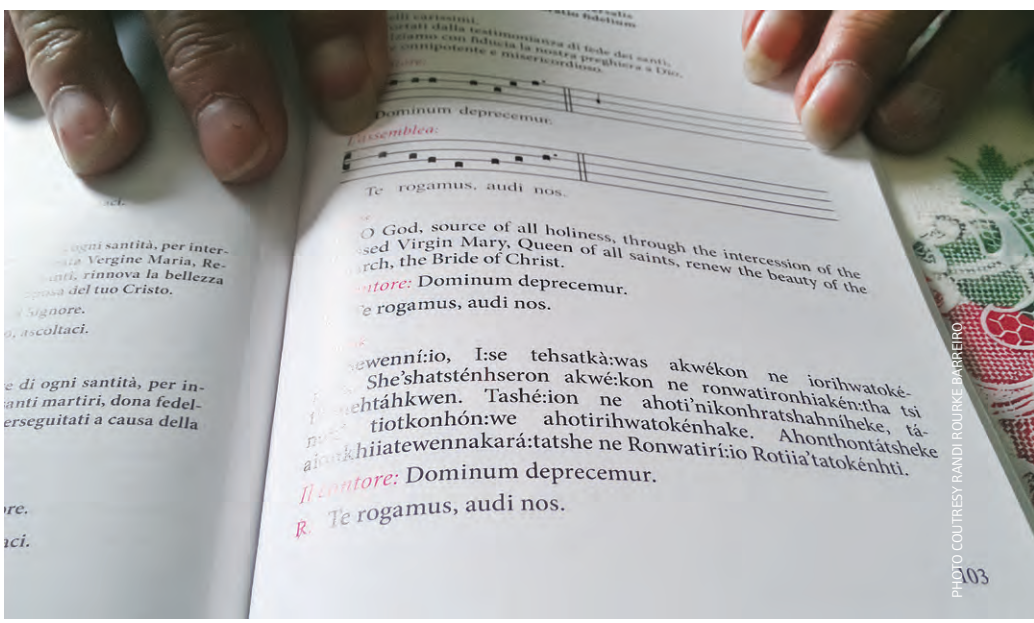
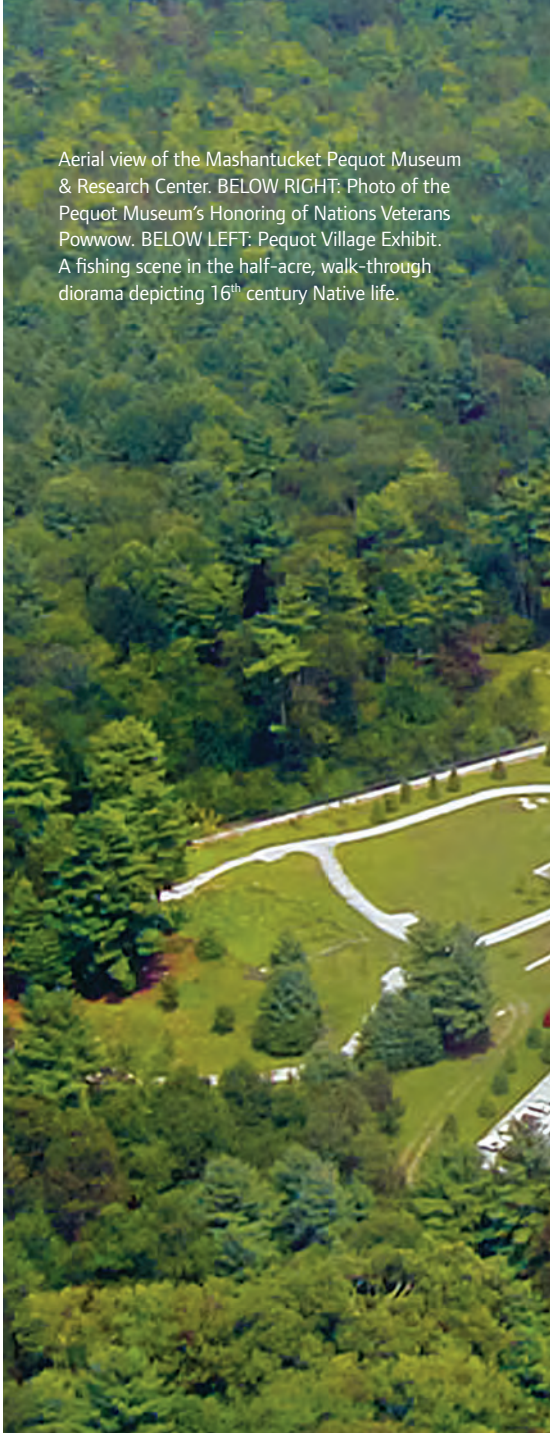


PHOTO COURTESY RANDI ROURKE BARREIRO

TOP: Choir member Sally Ann Adams of Akwesasne studies the missalette, for which she helped translate the biography of St. Kateri Tekakwitha. ABOVE: Louise Cook of Akwesasne displays the Mohawk verse of the Prayer of the Faithful that she read during the canonization.

TRIBAL MUSEUMS ENDURE

The Great Recession has battered financial support for tribal museums, but this promising movement to preserve tribal heritage is surviving and looking for an upturn.



Aerial view of the Mashantucket Pequot Museum & Research Center. BELOW RIGHT: Photo of the Pequot Museum's Honoring of Nations Veterans Powwow. BELOW LEFT: Pequot Village Exhibit. A fishing scene in the half-acre, walk-through diorama depicting 16th century Native life.

BY LIZ HILL

"It's been very difficult for us," says Coila Eade, former director of the Hana Cultural Center, located in East Maui, Hawaii. As loss of funding forced the center to cut back its hours Eade, a resident of Hana for 55 years and a highly respected *kupuna* (elder), left retirement at the age of 89 to volunteer at the center two days a week.

Such volunteer efforts are part of the Native response to the pinch of the years-long economic downturn, which has affected operations, attendance and funding streams at tribal museums and cultural centers of all sizes and locations. From Hawaii and Alaska to southeastern Connecticut and southern Florida, even major facilities near popular tourist destinations and heavily travelled transportation routes have felt the impact.

Museums that depend on outside fundraising are understandably strained in today's economy, but even those funded by their tribal governments are being challenged. With tribal gaming revenues declining in recent years, some museums owned by successful gaming tribes are suffering.

A few institutions have fared better than others. Some, such as the Chickasaw Cultural Center in Oklahoma and the Hibulb Cultural Center in Washington State, have recently opened with strong support from their tribal leadership. The Three Affiliated Tribes Museum in North Dakota is benefitting from a regional oil boom.

Tribal museums are a new and, until the recession, rapidly expanding form of institution, presenting the Native voice in a world previously dominated by Euro-centric anthropology. Just three were open before the 1940s, when mainstream museums such as the Smithsonian presented Indian life in the context of natural history. In the 1970s, 45 opened, more than doubling the then-existing number of Native-managed museums in the Western Hemisphere. The movement kept pace in the following decades. Today, more than 200 tribal and community museums and cultural centers dot all corners of the U.S., Canada and Mexico, and more are opening in South America, some with the cooperation of the National Museum of the American Indian.

PHOTOS COURTESY OF MPMRC

TRIBAL MUSEUMS

PHOTO COURTESY OF MPMRC

Life in a Cold Climate Exhibit: The Caribou Hunt Diorama at the Mashantucket Pequot Tribal Museum.

"In the coming years, hundreds of new community-based museums could potentially open their doors," writes Karen Coody Cooper (Cherokee Nation of Oklahoma), co-editor of *Living Homes for Cultural Expression: North America Perspectives on Creating Community Museums* (National Museum of the American Indian, 2003). This was written before the sharp downturn of 2009, however, and some of these plans are now on hold.

Here are reports from a sampling of these museums, reflecting the pressures facing them and their survival.

THE MASHANTUCKET PEQUOT TRIBAL MUSEUM AND RESEARCH CENTER

This impressive facility in southeastern Connecticut, down the road from the emerald towers of Foxwoods Casino, welcomes 55,000 visitors annually. But its corporate support has been more limited as the casino and tribe have undergone financial turmoil. The museum is now open four days a week instead of seven. Once employing 250, the museum has dropped to some 50-plus on staff, and many of those positions are part-time.

"The dollars are just not there like they were in the past," says Mashantucket Pequot director of public affairs Bill Satti.

But the Pequot Museum is not curtailing its commitment to serve its local, national and international visitors. According to Barbara Kingsland, its marketing director, the museum remains one of the major institutions in southeastern Connecticut, famous for its state-of-the art facility, pub-

PHOTOS BY LOYE MILLER

Top: The small, but treasured, Hana Cultural Center on Maui, Hawaii.
Bottom: The interior of the Hana Museum.

lic programming, educational offerings to school groups and research capacity. "Being a Native American museum on the East Coast is unique," says Kingsland. "The Pequot Village is the museum's highlight; we are also enriched with our extensive libraries, archives, collections and ongoing archaeological work. Our museum caters to the Mashantucket Pequot Tribal Nation as well as New England tribes, such as supporting the artists, providing powwows and being a major resource to them.

"What you see right now is the downsizing of the museum. We've all been downsized. We are working smarter, working longer hours and wearing different hats. But we are still working for the cause to keep this museum a world-class destination."

HANA CULTURAL CENTER

Hana in East Maui is one of the most traditional – and geographically isolated – Native Hawaiian towns in the Hawaiian Islands; it is often called one of the last Hawaiian places. It is home to this tiny organization, founded in 1971 to preserve Hana's history and culture. The center, never prosperous but considered a community and state treasure, includes a replica of a pre-contact Hawaiian chief's village. It has seen its already small operating budget diminish even more with a decrease in crucial grant support from Maui County. It has cut back its hours and is now only open Monday through Thursday. Its general manager even took a voluntary pay cut.

PHOTO COURTESY SIMEONOFF'S.

Artist Jackie Matson teaches traditional bow making at the Alutiiq Museum on Kodiak Island, Alaska, summer 2012.

ALUTIIQ MUSEUM AND ARCHAEOLOGICAL REPOSITORY

Located on Kodiak Island, Alaska, the 5,000-square-foot museum receives about 8,000 visitors annually in spite of its remote location. It was founded in 1995 to preserve and share the cultural tradition of Alaska's Alutiiq people. A large number of Alutiiq cultural objects were taken overseas in the 19th century, most ending up in Russia, Finland, Germany, Spain and France. Many that remained were lost during the 1946 tidal wave resulting from the Aleutian Islands earthquake.

"We've been documenting those [overseas] collections so that we can bring information home to our people through photographs and by building relationships so the information will be accessible in the future to community members," says executive director Sven Haakanson (Old Harbor Alutiiq Tribe).

The bulk of Alutiiq Museum's funding comes from six Alaska Native village corporations and one regional corporation, Kodiak Area Native Association. It receives additional support from foundations, private donations, memberships, contracts, sponsorships and gaming. But fewer funding dollars have been available in recent years. The museum has downsized staff and tightened its budget.

Dolls from K1 Collection, Alutiiq Museum. They date between 200-800 years ago (pre-contact).

"In terms of the economy, it's been painful," says Haakanson. "But, one of the things we paid attention to a long time ago is not to become dependent upon a single entity. We try to stay as diverse as possible. We try to strategically think about what we can and cannot do.

"We realize everyone is dealing with this. Still, we are caught rubbing two pennies together to make another and try to manage the funding we already have. One of the bigger challenges we have is that we have been doing things for less. But we can't keep doing this because we have already streamlined so much."

BOIS FORTE HERITAGE MUSEUM

This 3,000-square-foot museum is located on Lake Vermillion, a popular resort area, on the Bois Forte Band of Chippewa Reservation in Tower, Minn. About an hour and a half from the Canadian border and near the gateway to the Boundary Waters Canoe Area, the museum focuses exclusively on the history, culture, art and lifeways of the Bois Forte people.

"The Bois Forte people are the ones telling their story, not Europeans," says curator William Latady. The museum has welcomed guests from Europe and from as far away as Africa and New Zealand. "People visit our museum because they are fascinated with Native culture," says executive director Rose Berens (Bois Forte Ojibwe). "People will go out of their way to visit us."

With the Bois Forte Band as the major funder, the museum's budget has remained level for several years. In addition to grants, Berens and Latady supplement the budget by taking on outside projects as consultants. "The future for us is just to maintain at this point until the economy gets better," says Berens. "We have the support of the tribal council and the Bois Forte people and will always have a presence," says Latady.

Adds Berens, "Everyone who visits us says that they get a sense of peacefulness – a good feeling – in our building, in the way the exhibits are displayed. Many say they've visited the National Museum of the American Indian and say that our museum, although smaller, is better, which just amazes me!"

SKY CITY CULTURAL CENTER AND HAAK'U MUSEUM

This 40,000-square-foot facility was built for the people of the Pueblo of Acoma, one of the oldest continuously inhabited settlements in North America, to highlight their history and to serve as an educational and research facility. It is located in one of the most dramatic landscapes of New Mexico, about 60 miles west of Albuquerque and another 15 miles off the interstate to the Pueblo. "Once travelers get off the highway they experience a great sense of calm. It's a wonderful drive

to Acoma, especially at sunrise and sunset. The whole valley opens up," says Emerson R. Vallo (Acoma), who was brought on board as director in October 2012.

The facility is a stunning design, blending into the landscape and incorporating the architecture of Mesa Verde, Aztec, Chaco Canyon and Acoma Pueblo. "People from around the world are drawn to the Pueblo, which was one of the first Native American sites to be designated by the National Trust for Historic Preservation," says Vallo.

Yet due to the economy, annual attendance at Sky City has dropped from around 68,000 to around 48,000 in recent years. "There aren't as many people traveling, so we are continually trying to find ways to promote our cultural center and museum, such as collaborating with other museums and pueblos and also doing cross-advertising," says Vallo. The non-profit museum does not receive tribal funding, so it depends largely on donations and fundraising.

PHOTO COURTESY OF HELEN WILKIE

The staff of the Bois Forte Heritage Museum: Back Row (left to right): Ray Toutloff (Bois Forte Ojibwe), District II RTC member; artist Carl Gawboy (Bois Forte Ojibwe), and curator Bill Latady. Front Row (left to right): Heritage Center interpreter/secretary Rhonda Zuponcic; executive director Rose Berens (Bois Forte Ojibwe); gift shop supervisor Bev Miller (Bois Forte Ojibwe) and former RTC District I representative Cathy Chavers (Bois Forte Ojibwe).

Despite the challenges, Vallo is optimistic. "We have a bright future. I believe that as long as we continue to plan and carry out our vision and mission that we will be here for a very long time, just like my ancestors were here for a very long time."

AH-TAH-THI-KI MUSEUM

"South Florida is known for Disney and the beaches," says Ah-Tah-Thi-Ki Museum director Anne McCudden. "One of [our museum's] most unique aspects is also the most challenging, which is our location. We are smack dab in the middle of the Everglades, in one of the ancestral homelands of the Seminoles of Florida. It's an environmentally stunning location and a culturally relevant location, but when you tie that back to tourism it becomes a challenge."

The economy has slowed Florida tourism and also impacted museum attendance, which now stands around 22,000. "It is somewhat comforting to know this is happening across the board in Florida but we also know this is also a struggle for museums," says McCudden. "We are trying to make more strategic marketing moves. Everyone here struggles with the competition from Disney and the beaches."

The Ah-Tah-Thi-Ki recently celebrated its 15th anniversary, a milestone for the museum, which is the only tribally governed museum fully accredited by the American Association of Museums, a status that was awarded in 2009. "We hope to be here for another 15-plus years," says McCudden. "We want to continue to focus on our primary audience, our tribal members. We want to continue to be a leader in Indian 'Museum' Country."

Ah-Tah-Thi-Ki Museum, Clewiston, Fla.

Not all tribal museums and cultural centers are struggling during these challenging economic times. This can be attributed to their status as newly opened facilities, strong tribal support which has not diminished in the wake of declining Indian gaming revenues or, in the case of the Three Affiliated Tribes, a dramatic and positive shift in their region's economy.

CHICKASAW CULTURAL CENTER

This 96,000-square-foot complex, which opened in July 2010, rests on 109 acres near the Chickasaw National Recreation Area near Sulphur, Okla. It has an Exhibit Center, the Holisso Research Center, a large-format theater and an administration building. Its grounds include an amphitheater, sky terrace, traditional village and several water features. The center uses the latest technology, live demonstrations, ancient artifacts and natural outdoor spaces to tell the Chickasaw story.

"This is a wonderful place and the most unique part of it is that we are dedicated to sharing Chickasaw history and culture," says Valorie Walters (Chickasaw), the director of cultural center operations. "Our ultimate goal is to share with anyone and everyone who wants to learn about our culture." Attendance has been high since the opening with approximately 166,000 visitors. The center is funded with tribal dollars. "At this time, we haven't felt many challenges with the economic downturn," says Walters. "We have been very lucky."

HIBULB CULTURAL CENTER AND NATURAL HISTORY PRESERVE

This 23,000-square-foot facility in Tulalip, Wash., is also a new tribal cultural center. It features a main exhibition, a temporary exhibition, two classrooms, longhouse, research library, gift shop and a fully certified collections and archaeological repository. Its Natural History Preserve encompasses 50 acres. The center opened with great fanfare in August 2011, the culmination of a 20- to 30-year dream of the Tulalip people, according to its manager Henry Gobin.

A tribal citizen born and raised on the reservation, Gobin was asked by the tribal leadership to work on the project 20 years ago. He says that when he talked to tribal members about it, "they would, without question, always say they wanted a museum to tell the true history of our people from our own point of view. Today, it's their words you will hear and see spoken throughout."

Support for the center comes from the tribe and from grants. Says Gobin, "The success of the Tulalip Tribes throughout this period has been based on consistent leadership. I am very proud of this. Our operating budget for the museum has remained status quo for three or four years. Tulalip has stayed ahead of the game and has done quite well, economically

Visitors to the Ah-Tah-Thi-Ki Museum also experience its setting in the middle of the Everglades.

PHOTOS COURTESY OF AH-TAH-THI-KI MUSEUM

Three Affiliated Tribes Museum, New Town, N.D.

PHOTO COURTESY OF MARILYN HUDSON

speaking. I think that's due to our leadership, a good technical staff and the ability to keep above water compared to others off the reservation. You bet these have been hard economic times. But Tulalip is still going strong because our people have made a commitment."

THE THREE AFFILIATED TRIBES MUSEUM

Located in New Town, N.D., the tribal headquarters of the Mandan, Hidatsa and Arikara Nation, this museum stands on one of the most picturesque sites in the state. It is framed by the Missouri River (now Lake Sakakawea) to the east and north and by historic buttes to the south and west. "More than 12,000 years ago, early man found this area to be a good camping site, a place to hunt the ancient bison needed for survival," says the museum's tribal administrator Marilyn Hudson, who is primarily Hidatsa.

"That a museum would rise on the west bank of the Missouri near a place called 'New Town' in the early 1960s is perplexing yet serendipitous," says Hudson. Garrison Dam, built in the 1950s, forced people out of the area. New Town was founded as a new community for the people who had been displaced by the waters. "At the same time, oil was discovered in the Williston Basin, and Helen Gough, an Arikara woman, owned oil producing wells in this oil field," says Hudson. Gough left funds in her will to build a heritage center.

The museum opened to the public in June 1966. It houses a large collection of artifacts, photographs, an archive, oral history and other items of cultural and historical significance to the Mandan, Hidatsa and Arikara people. Its exhibitions are both traditional and contemporary. "The State of North Dakota looks at our museum as unique, one of its kind," says Hudson. "Local tribal members look at us as a repository, a place where they can donate things."

The center gets most of its funding from grants, donations and oil royalties dedicated by Gough's will, which is enough to keep the museum doors open and the lights on. The Four Bears Casino helps with such things as lawn care. "We haven't had a downturn [due to the U.S. economy] but rather have had an upturn because of another recent oil boom [the Bakken oil boom in eastern Montana and western North Dakota]," says Hudson. "But it has negatively impacted our visitation, for example, which has gone down as the traffic has been horrendous and people have been avoiding coming here."

TRIBAL MUSEUMS: A VERY PARTIAL DIRECTORY

ALASKA

Alaska Native Heritage Center, Anchorage
(907) 330-8000; (800) 315-6608
alaskanative.net

Alutiiq Museum & Archaeological Repository, Kodiak Island
(907) 486-7004
alutiiqmuseum.org

ARIZONA

Huhugam Ki Museum, Scottsdale
(480) 362-6320
srpmic-nsn.gov/history_culture/museum.asp

Navajo Nation Museum, Window Rock
(928) 871-7941
ggsc.wnmu.edu/mcf/museums/nnm.html

CALIFORNIA

Agua Caliente Cultural Museum, Palm Springs
(760) 323-0151
accmuseum.org

Barona Cultural Center and Museum, Lakeside
(619) 443-7003, Ext. 219
baronamuseum.org

Pechanga Cultural Resources Department, Temecula
(951) 770-6000 (Pechanga Tribal Government Main Number)
pechanga-nsn.gov

COLORADO

Southern Ute Cultural Center and Museum, Ignacio
(970) 563-9583
southernutemuseum.org

CONNECTICUT

Mashantucket Pequot Museum and Research Center, Mashantucket
(800) 411-9671
pequotmuseum.org

FLORIDA

Ah-Tah-Thi-Ki Museum, Clewiston
(877) 902-1113
ahtahthiki.com

HAWAII

Hana Cultural Center, Hana, Maui
(808) 248-8622
hanaculturalcenter.org

MICHIGAN

Ziibiwing Center of Anishinabe Culture and Lifeways
(989) 775-4750; (800) 225-8172, Ext. 1-54750
sagchip.org/ziibiwing

MINNESOTA

Bois Forte Heritage Center, Tower
(218) 753-6017
boisforte.com/divisions/heritage_center.htm

NEW MEXICO

Indian Pueblo Cultural Center, Albuquerque
(505) 843-7270; (866) 855-7902
indianpueblo.org

Poeh Cultural Center and Museum, Pueblo of Pojoaque, Santa Fe
(505) 455-3334
poehmuseum.com; poehcenter.com

Sky City Cultural Center and Haak'u Museum, Pueblo of Acoma
(800) 747-0181
acomaskycity.org

NEW YORK

Shinnecock Nation Cultural Center & Museum, Southampton
(631) 287-4923
info@shinnecockmuseum.com

Seneca-Iroquois National Museum, Salamanca
(716) 945-1104
senecamuseum.org

NORTH DAKOTA

National Buffalo Museum, Jamestown
(701) 252-8648
buffalomuseum.com

Three Affiliated Tribes Museum, New Town
(701) 627-4477

OKLAHOMA

Chickasaw Cultural Center, Sulphur
(580) 622-7130
chickasawculturalcenter.com

Comanche National Museum and Cultural Center, Lawton
(580) 353-0404
info@comanchemuseum.com

Five Civilized Tribes Museum, Muskogee
(918) 683-1701
fivetribes.org

OREGON

Tamastslikt Cultural Institute, Pendleton
(541) 966-9748
tamastslikt.org

The Museum at Warm Springs, Warm Springs
(541) 553-3331
museumatwarmsprings.org

SOUTH DAKOTA

Akta Lakota Museum, Chamberlain
(800) 798-3452
aktalokota.org

WASHINGTON STATE

Hibulb Cultural Center, Tulalip
(360) 716-2600
hibulbculturalcenter.org

Wanapum Heritage Center, Beverly
(509) 754-5088, Ext. 2571 or Ext. 2542
wanapum.org

NOT TRIBAL, BUT THREE MORE MUSEUMS WELL WORTH THE VISIT

Eiteljorg Museum, Indianapolis, Ind.
(317) 636-9378
eiteljorg.org

Heard Museum, Phoenix, Ariz.
(602) 252-8757
heard.org

Museum of Contemporary Native Arts, Santa Fe, N.M.
(505) 428-8922
iaia.edu/museum

In spite of the trials, leaders of the museum movement sound an optimistic note.

"One side of me says things will be really good and will be healthy because we have to reexamine how we are doing things," says Haakanson of the Alutiiq Museum. "For example, getting our community members even more engaged in what we are doing so that they have ownership in the museum.

"But the pessimistic side of me says we are not out of this recession yet, so we need to be even more vigilant about what we are doing. But we have created a momentum that will keep moving forward no matter what, because the wonderful thing is that the people here not only expect it to happen but want it to happen. This is how we move forward."

Eade, who is spending much of her time these days in the Hana Cultural Center's archives, says, "We are protecting so many things of great importance here and are collecting so much that would have been thrown away. There are always challenges, but the people of Hana are 'can do' people and we are always looking forward."

As Vallo says of the Acoma Pueblo's Sky City Cultural Center, tribal museums will be here for a very long time, "just like my ancestors were here for a very long time."

Liz Hill (Red Lake Ojibwe) is a business owner, writer and radio producer in Washington, D.C.

STRAIGHT-AHEAD JAZZ COMES TO DIKER PAVILION

Sharel Cassity (Cherokee).

PHOTO COURTESY OF THE ARTIST

The vibrant saxophone of Sharel Cassity (Cherokee) will lead the National Museum of the American Indian in New York in celebrating Jazz History Month this April with a special *Native Sounds Downtown!* concert.

Cassity is making waves on the New York music scene. Leading a quintet including trumpet, piano, bass and drums, she and her world class musicians perform original music and new takes on jazz standards. The concert takes place Thursday, April 11, at 6 p.m. in the Diker Pavilion.

Originally from Oklahoma City, Okla., Cassity holds a Bachelor of Music from New School University. In 2005 she was awarded a full scholarship to Juilliard and graduated with her M.A. in Jazz Studies. No stranger to the Smithsonian, in 2010 Cassity performed at the National Museum of the American Indian in Washington, D.C.

Cassity is excited to bring her brand of straight-ahead jazz to the New York museum in support of the exhibition *Up Where We Belong: Native Musicians in Popular Culture.* She says, "It's an honor to partner with the NMAI; it brings together my heritage and art form in a beautiful way."

In addition to her set list of new works and standards, Cassity will honor bass player and bebop innovator Oscar Pettiford (Cherokee/Choctaw/African American) who is featured in *Up Where We Belong.* As a pioneer of bebop jazz, emphasizing improvisation and complex melodies, Pettiford was known for his clear, self-assured solos and unique melodic sound. While other bassists focused on providing a rhythmic anchor, Pettiford could play on the bass as freely as other musicians played their horns. Together with trumpeter Dizzy Gillespie, these two innovators co-led what is now viewed as the first bebop combo.

Since releasing her album *Relentless* (Jazz Legacy Productions) in 2009 which received a four-star review in *Downbeat Magazine,* Cassity has been inducted into the Oklahoma Jazz Hall of Fame. She is working on her second release with Jazz Legacy Productions.

– Quinn Bradley (Navajo/Assiniboine)

Up Where We Belong: Native Musicians in Popular Culture is open through Aug. 11, 2013. For more information please visit our website at nmai.si.edu.

PHOTOS COURTESY OF RANDY TINKER SMITH

WAHZHAZHE: AN OSAGE BALLET PREMIERES IN WASHINGTON, D.C.

The rich tradition of Osage ballet comes to the Rasmuson Theater this spring for its first appearance at the National Museum of the American Indian. The inspiration springs from the legendary careers of the Osage sisters Maria and Marjorie Tallchief, international ballerina superstars from the 1940s through 1960s. It has now produced a two-act dance, *Wahzhazhe: an Osage Ballet,* telling the story of the Osage tribe. (*Wahzhazhe* is the Osage name for their people.)

This ballet, which debuted in Tulsa, Okla. on August 13, 2012, has a cast of 35. Many are Native, including dancers of Osage, Cherokee, Kaw, Otoe, Seminole, Shawnee and Creek backgrounds. The youngest member of the troupe is only seven.

The production incorporates Osage traditional music, dance and textile arts. The set designs transform the stage into accurate depictions of Osage lifestyles. The costumes reproduce traditional tribal clothing worn during the past 200 years, combined with ballet toe shoes.

Ballet director Randy Tinker Smith explains, "my initial goal with this ballet was to share the Osage story, for people to learn some history and to hopefully inspire Indian children to rise up in their artistic endeavors, whatever they may be."

The initial performances touched deep emotions. "When we performed in Tulsa and Bartlesville this past August," says Smith, "we were surprised at some of the reactions to our ballet. People from other tribes would approach us with tears in their eyes as they shared how different parts of the story had touched them.

"They remembered hearing about boarding school experiences from a grandparent, and about how their people had to handle the changes that came with colonialism. Some shared that they identified with what it feels like to walk in two worlds. Osage young adults were so happy with the ballet. It is as if there is a yearning to hang on to our traditions and culture, and this seemed to help them."

The ballet was also a powerful educational tool. "Non-native attendees shared that they never knew those things about our tribe," says Smith. "This was from people whose families have been here for many generations and others thought that our people have such joy! They got a deeper appreciation and respect for our culture. There is a healing that seems to take place in people's hearts as they watch this ballet."

A tour across Missouri, Arkansas, Kansas and Oklahoma is planned for the fall. *Wahzhazhe* will be performed daily at 3 p.m. in the museum's Rasmuson Theater, March 20 to 23. All performances are free. Copies of the DVD and CD will be available in the museum shop.

– Leonda Levchuk (Navajo)

Leonda Levchuk (Navajo) is the public affairs officer for the National Museum of the American Indian.

WARMTH AND SPIRIT:
A COMANCHE COAT RETURNS HOME

BY MOLLY STEPHEY

Around 1890, a Comanche woman living in the Great Plains created this parka for one of the tribe's children. Made of thick, golden lynx fur, it provided crucial protection from the region's frigid winters, especially at the close of the 19th century, before electricity had spread to the Comanche reservation in Oklahoma Territory. Considering how many hours it would have taken to hunt, skin, dress, stretch, cure, scrape, tan and sew the animal's pelt, the parka was not only a labor of love, but one of considerable time and technique.

But this parka wasn't simply worn for warmth. Plains tribes like the Comanche revered certain animals for their unique abilities. The turtle, for example, drew admiration for its longevity. By wrapping a young boy or girl in a coat of lynx, Comanche elders hoped to imbue the child with the creature's characteristic courage and stealth.

The parka, which was on view for the New York museum's 2001 exhibition *Beauty, Honor, and Tradition: The Legacy of Plains Indian Shirts,* will soon return to Oklahoma, where it was first collected by archaeologist Mark Raymond Harrington in 1909. The object was hand-selected from the museum's collection by Phyllis Wahahrockah-Tasi (Comanche), executive director of the Comanche National Museum and Cultural Center, to be a part of their upcoming exhibition *All Things Comanche: A Numununu Trilogy,* which opens in Lawton, Okla., on February 28.

Wahahrockah-Tasi first spotted the parka during a tour of the museum's Cultural Resources Center in Suitland, Md., where the vast majority of the museum's 800,000 objects are stored, studied and preserved when not on loan to other museums or on display in New York or Washington. Wahahrockah-Tasi says the coat's hood, which features actual, tufted lynx ears, reminds her of modern-day stocking caps worn by the community's children today.

"It gives insight into how our people survived those cold winter months, and also how we treasured our children back then as much as we do today.

"Plus," she adds, "this coat bucks the misconception that everything was made out of buffalo."

For members of the Comanche nation, the tribal museum doesn't simply represent history, it represents family. The upcoming exhibition, for example, includes an object that once belonged to Larry Saupitty, a Comanche Code Talker who stormed Normandy during World War II. He was also Wahahrockah-Tasi's late uncle.

"We are the originators, not the imitators," Wahahrockah-Tasi says of the museum's objects, many of which are family heirlooms personally donated or loaned to the museum by the community. "We are the heartbeat of the nation. We bring the real history and culture."

Molly Stephey is senior writer for the magazine and a public-affairs producer at the Smithsonian's National Museum of the American Indian in Washington, D.C.

Child's parka, Niuam (Comanche), ca. 1890. Lynx skin/fur. Collected by M.R. Harrington in 1909. (02/1503)

PHOTO BY KATHERINE FOGDEN

NATIVE NATIONS CELEBRATE **OBAMA INAUGURATION**

More than 650 guests attended the Museum's first Native Nations Inaugural Ball on Jan. 21, 2013. *Twilight* star Chaske Spencer emceed the evening, introducing performances by the bluegrass group The Grascals, Canadian comedian Gerry Barrett, his compatriot, the singer Crystal Shawanda and the popular sketch comedy group, The 1491s. Other performers included Gabriel Ayala, Murray Porter, Martha Redbone and DJ Kiss Zuni, who kept everyone dancing late into the night. This successful event raised close to $1 million, which will allow the museum to produce additional programs correcting misperceptions about Native history and affirming the relevance and impact of American Indians, past and present.

– Leonda Levchuk (Navajo)

PHOTOS BY RUSS COOVER, DIGITAL BLUE

Michael Marsh with his wife, Kimberly with Bobbie Conner, Chair of the museum's Board of Trustees and museum curator, Emil Her Many Horses.

Native Nations Inaugural Ball Host Committee member Walter Lamar and his wife, Dr. Cynthia Chavez Lamar.

George Tiger, Principal Chief of the Muscogee (Creek) Nation and his wife, Frances.

Anne Marie Gover, Kevin Gover along with members of the Native Nations Inaugural Ball Host Committee: Sharon Blackwell, LaDonna Harris, Barbara Blum, Mark Macarro and Walter Lamar.

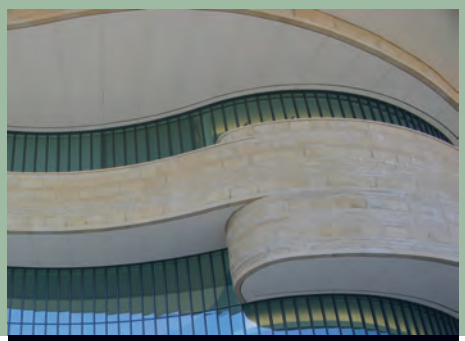
Performers at the Native Nations Inaugural Ball, the comedy group the 1491s - Dallas Goldtooth, Migizi Pensoneau, Ryan Red Corn, Bobby Wilson and Sterlin Harjo.

Jodi Gillette, White House Senior Policy Advisor for Native American Affairs, Rusty Gillette and Brenda Toineeta Pipestem, National Museum of the American Indian Board of Trustee member.

Elaine Bomberry and Native Nations Inaugural Ball performer, Murray Porter.

Sheila and Leonard M. Harjo, Chief of the Seminole Nation of Oklahoma.

Native Nations Inaugural Ball Co-Chair, Mark Macarro (at left) and his wife Holly along with Keith Harper and his wife Shelby Settles Harper.



EXHIBITIONS + EVENTS CALENDAR

MARCH/APRIL/MAY 2013

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

WASHINGTON EXHIBITIONS

OUR UNIVERSES:
TRADITIONAL KNOWLEDGE SHAPING OUR WORLD

OUR PEOPLES:
GIVING VOICE TO OUR HISTORIES

OUR LIVES:
CONTEMPORARY LIFE AND IDENTITIES

AS WE GROW:
TRADITIONS, TOYS AND GAMES

EXHIBITIONS

AS WE GROW: TRADITIONS, TOYS AND GAMES
Window on Collections, Third Level Overlook
This exhibition presents more than 100 objects that illustrate how Native children play, competing in ball games, dressing up dolls, playing in the snow. But Native children's toys and games are more than playthings. They are ways of learning about the lives of grown men and women and the traditions of families and communities. The toys, games and clothing in these cases come from all over North, Central and South America and represent more than 30 tribes.

CERAMICA DE LOS ANCESTROS: CENTRAL AMERICA'S PAST REVEALED
March 29, 2013 – Feb. 1, 2014
W. Richard West Jr. Contemporary Arts Gallery/3M Gallery, Third Level
This exhibition illuminates Central America's diverse and dynamic ancestral heritage with a selection of more than 120 objects. For thousands of years, Central America has been home to vibrant civilizations, each with unique, sophisticated ways of life, value systems and arts. The ceramics these peoples left behind, combined with recent archaeological discoveries, help tell the stories of these dynamic cultures and their achievements. The exhibition examines seven regions representing distinct Central American cultural areas which are today part of Belize, Guatemala, Honduras, El Salvador, Nicaragua, Costa Rica and Panama.

Curators have selected objects from the museum's collection of over 12,000 ceramic pieces from the region, augmenting them with significant examples of work in gold, jade, shell and stone. These objects span the period from 1000 BC to the present and illustrate the richness, complexity and dynamic qualities of Central American civilizations that were connected to peoples in South America, Mesoamerica and the Caribbean through social and trade networks that shared knowledge, technology, artworks and systems of status and political organization.

GRAND PROCESSION: DOLLS FROM THE CHARLES AND VALERIE DIKER COLLECTION
April 17, 2013 – Jan. 5, 2014
Sealaska Gallery, Second Level
This exhibition celebrates Native identity through 23 meticulously crafted objects that are much more than dolls. Traditionally made by female elders using buffalo hair, hide, porcupine quills and shells, figures like these have long served as both toys and teaching tools for American Indian communities across the Western Hemisphere. Outfitted in the intricate regalia of a powwow procession, these figures – on loan from the Charles and Valerie Diker Collection – represent Plains and Plateau tribes and the work of five contemporary artists: Rhonda Holy Bear (Cheyenne River Lakota), Joyce Growing Thunder (Assiniboine/Sioux), Juanita Growing Thunder Fogarty (Assiniboine/Sioux), Jessa Rae Growing Thunder (Assiniboine /Sioux) and Jamie Okuma (Luiseno/Shoshone-Bannock). Their superb craftsmanship and attention to detail imbue these figures with a remarkable presence and power, turning a centuries-old tradition into a renewed art form.

MAJOR PUBLIC PROGRAMS

PHOTOS COURTESY OF RANDY TINKER SMITH

WAHZHAZHE:
AN OSAGE BALLET
Wednesday, March 20 – Saturday, March 23
3 p.m. daily
Rasmuson Theater, First Level

The Osage ballet *Wahzhazhe* is a contemporary ballet that brings together unique and diverse qualities of Oklahoma history and culture: a reverence for classical ballet that was the legacy of two famous Osage ballerinas, Maria and Marjorie Tallchief, and the richness of Osage traditional music, dance and textile arts. The creative set designs transform the stage into accurate depictions of Osage lifestyles, and the costumes are created to appear as the traditional tribal clothing that was worn during the past 200 years.

HAWAIIAN FESTIVAL
Saturday, May 25 – Sunday, May 26
Potomac Atrium

This festival is the museum's annual celebration of Hawaiian arts and culture and coincides with Asian Pacific American Heritage Month. During the festival visitors can watch hula dancers, take in a Hawaiian cooking demonstration and learn more about Native Hawaiian traditions.

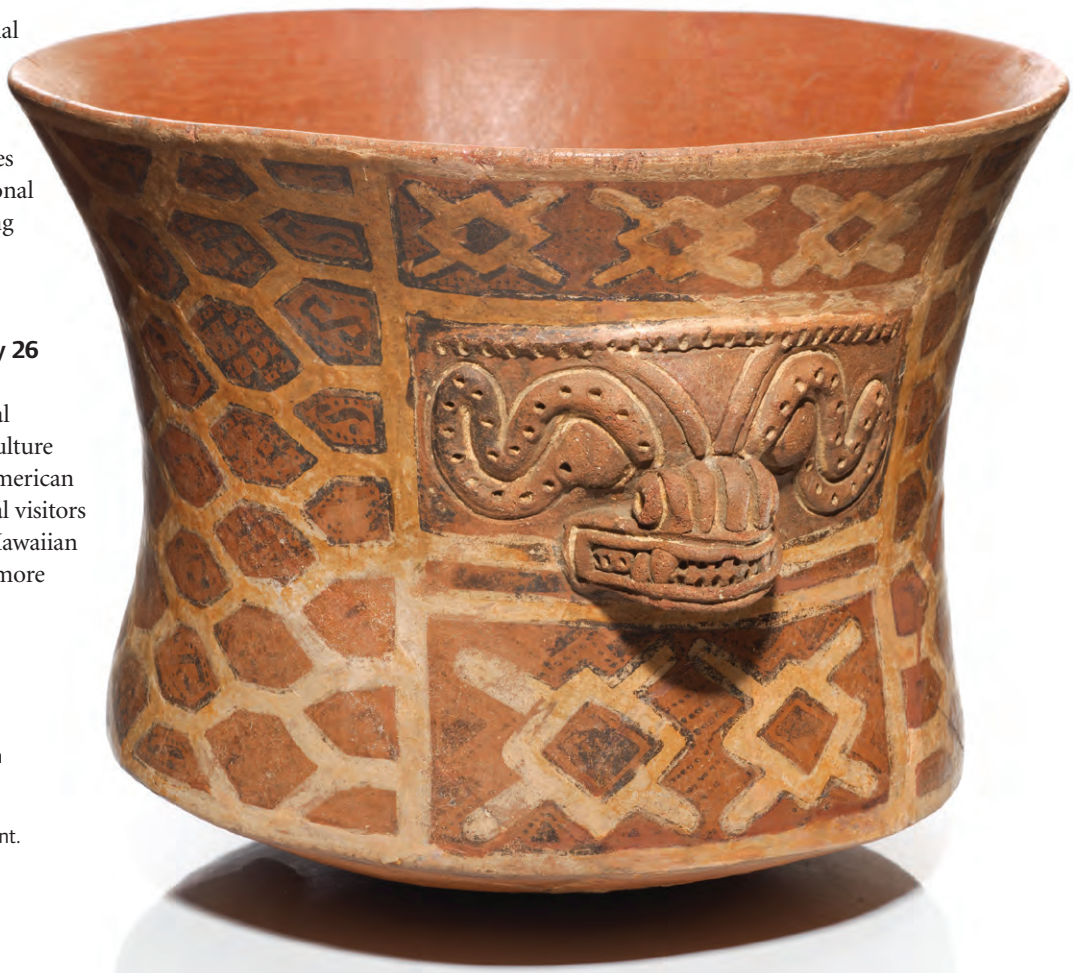


PHOTO BY ERNEST AMOROSO

Above: Scenes from *Wahzhazhe*.
Right: Central Caribbean tripod vessel with jaguar-pelt design and effigy handles, AD 800–AD 1500. Las Mercedes, Limon Province, Costa Rica. Pottery, clay slip, paint. (7/4402)

EXHIBITIONS + EVENTS CALENDAR

MARCH/APRIL/MAY 2013

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

NYC EXHIBITIONS

CIRCLE OF DANCE
THROUGH OCT. 8, 2017

JULIE BUFFALOHEAD:
LET THE SHOW BEGIN
THROUGH APRIL 28, 2013

C.MAXX STEVENS:
HOUSE OF MEMORY
THROUGH JUNE 16, 2013

UP WHERE WE BELONG:
NATIVE MUSICIANS IN POPULAR CULTURE
THROUGH AUGUST 11, 2013

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

PUBLIC PROGRAMS

SPECIAL NATIVE SOUNDS DOWNTOWN! PRESENTATION OF TANYA TAGAQ AND NANOOK OF THE NORTH
Sunday, March 3
2 p.m.
Presenting the New York premiere of Inuit recording artist Tanya Tagaq's original musical composition created for the 1922 silent film, *Nanook of the North.* Tagaq has refashioned traditional Inuit throat singing into her highly contemporary sound. For Robert Flaherty's iconic silent movie *Nanook of the North,* she performs her own composition. The film itself was a breakthrough in its day, confronting the imagined remote life of Inuit with a picture of one man living a full life with his family. Over the years, it has been reinvented and reinterpreted through the use of sound, from full orchestra to original scores for chamber music performance. Tagaq premiered this live performance at the 2012 Toronto International Film Festival. U.S. premiere.

WOMEN'S HISTORY MONTH HONORS BUFFY SAINTE-MARIE
Thursday, March 14
6 p.m.
Buffy Sainte-Marie (Cree) won an Oscar for the song "Up Where We Belong," which is also the name of the NMAI's popular music exhibit. The artist is featured in a Native Sounds Downtown concert which highlights old hits and new compositions focused on *The Art of the Protest Song.*

POETS HOUSE FESTIVAL PRESENTS CRAZY BRAVE: AN EVENING WITH JOY HARJO
Thursday, March 21
6 p.m.
Presented in collaboration with Poets House and their festival titled, *Native Innovation: Indigenous American Poetry in the 21st Century,* Joy Harjo (Mvskoke/Creek Nation) will share excerpts from her memoir, *Crazy Brave.*

NATIVE SOUNDS DOWNTOWN! CELEBRATES JAZZ HISTORY MONTH WITH SHAREL CASSITY
Thursday, April 11
6 p.m.
The vibrant saxophone voice of Sharel Cassity (Cherokee) is making a presence on New York's music scene. She will pay tribute to Oscar Pettiford, the renowned sax player highlighted in the exhibition *Up Where We Belong.*

CELEBRATING CIRCLE OF DANCE! MEDICINE BEAR
Thursday, April 18
Innovative Native choreographer, Santee Smith (Mohawk) captures the attention of young and old alike with this theater/dance presentation of Medicine Bear. Through whimsical music, dance and storytelling, Medicine Bear weaves into one magical narrative the traditional Iroquoian story of how the Bear Clan came to be known as the "Keeper of the Medicines."

50 YEAR CELEBRATION OF THE THUNDERBIRD SINGERS AND DANCERS
Saturday, April 20
7 p.m. – 10 p.m.
The Thunderbird Social invites families and friends to join in an evening of social dancing led by Louis Mofsie (Hopi/Winnebago), the director of the Thunderbird Singers

PHOTO COURTESY OF THE ARTIST

Tanya Tagaq performs her own original composition for the 1922 silent film *Nanook of the North.*

and Dancers. Heyna Second Sons are the lead drum. Mofsie is celebrating 50 years of directing the group.

NATIVE SOUNDS DOWNTOWN! PRESENTS ROB LAMOTHE
Thursday, April 25
6 p.m.
Rob Lamothe honors the contributions made by American Indians to popular culture.

FILM + VIDEO

DAILY SCREENINGS
The Screening Room, Second Floor
Daily at 1 p.m. and 3 p.m. and on Thursdays at 5:30 p.m.
Monday, March 18 – Sunday, April 28

MUSIC IS THE MESSAGE

The Storm 2011, 5 min. United States. Steven Judd (Kiowa/Choctaw). Seminole musicians Zack "Doc" Battiest and Spencer Battiest perform their 2011 single "The Storm."

Joy Harjo

PHOTO BY CARLO ALLEGRI

Newen/Life Force 2004, 4 min. Chile. Jennifer Aguilera Silva (Mapuche). The hip-hop artist JAAS calls on the ancestors to awaken the warrior spirit within her Mapuche people.

Indian Elvis 2011, 5 min. United States. Sterlin Harjo (Seminole/Creek). Michael Loman is a Choctaw Elvis impersonator, fancy dancer and flute player living in Tulsa, Okla. New York premiere.

Sousa on the Rez: Marching to the Beat of a Different Drum 2012, 27 min. United States. Cathleen O'Connell. An engaging picture of a little-known Native music scene combines profiles of bands with fresh historical research. New York premiere.

ESPECIALLY FOR KIDS

Monday, March 18 – Sunday, April 28
Daily at 10:30 a.m. and 11:45 a.m. The Screening Room, Second Floor
Join us for family-friendly screenings of live action shorts and animations. Program descriptions are available at the Information Desk and at www.nmai.si.edu/calendar.

AT THE MOVIES

Thursday, April 4 at 6 p.m.
Saturday, April 6 at 2 p.m.

LOUISIANA STORIES
In the wetlands of coastal Louisiana, the Houma struggle to preserve their traditional fishing grounds and their communities.

Thunderbird Singers and Dancers

PHOTO BY STEPHEN LANG

Indian Santa 2012, 9 min. United States. Directors: David Lee and Rex New. Producers: Adam Crepelle (Houma), David Lee and Rex New. With his pickup truck sleigh, Thomas Dardar, chief of the United Houma Nation, becomes Indian Santa. New York premiere.

My Louisiana Love 2012, 66 min. United States. Director/producer/ writer: Sharon Linezo Hong. Producer/writer: Monique Verdin (Houma). Produced by NAPT. In a vivid portrayal of loss and recovery, Monique Verdin returns to southeast Louisiana to reunite with her family. She quickly realizes that the Houma people's traditional way of life – fishing, trapping and hunting in the fragile wetlands – is being threatened by a cycle of man-made environmental crises. As the story develops, she must also overcome multiple personal losses in order to redefine the meaning of home. New York premiere. Discussion follows with the filmmakers.

THE RETZLAFFS: MEMBERS SINCE 1992, ART AND JOAN HAVE MADE NATIVE CULTURE A LIFELONG PASSION

PHOTO COURTESY OF JOAN AND ART RETZLAFF

National Museum of the American Indian charter members Joan and Art Retzlaff, of Frankfort, Ill., have found Native cultures and histories fascinating for more than 60 years. And because of their longtime passion they have given both time and money to many Native tribes and organizations. Joan's interest in Native cultures began in college when she took a class that focused on Native matriarchal societies. She then took it upon herself to study the history of the Hopi and other Southwest tribes. Among their many other activities, Joan and her daughter were involved in the Park City, Utah, "Adopt-a-Native-Elder" program, donating food, clothing and other supplies to Navajo elders. Her daughter was partnered with a Navajo (Diné) elder and Joan helped bring food, clothing and fabric to the community. Joan and Art also have volunteered at and donated money to Oglala Lakota College in Pine Ridge, S.D.

Joan and Art have been collectors of Native art for many years. They have a substantial collection of books by Native authors and books on many Native topics. They also have some small paintings by artist Beatien Yazz (Diné). In addition, Joan has a small collection of hand-woven Navajo grandmother rugs.

Joan and Art do not get out to Indian Country often, but Joan has described their trips as "simply wonderful. I have learned so much in my reading and meeting Native people, and especially learning about their concepts of the land," says Joan. "I am humbled by their patience and fortitude – and their determination to live life exactly as they want."

The Retzlaffs became charter members of the National Museum of the American Indian in 1992, twelve years before the museum would open on the National Mall. They were unable to visit the museum until 2010 when they made the journey to Washington, D.C. – just to pay a visit to the museum. When asked about her trip, Joan said, "The Museum is the most gracious and especially the most 'living' museum on the National Mall. It was like coming home after a long journey." —Arley Donovan

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National Museum of the American Indian

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MUSEUMGUIDE

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

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

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

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

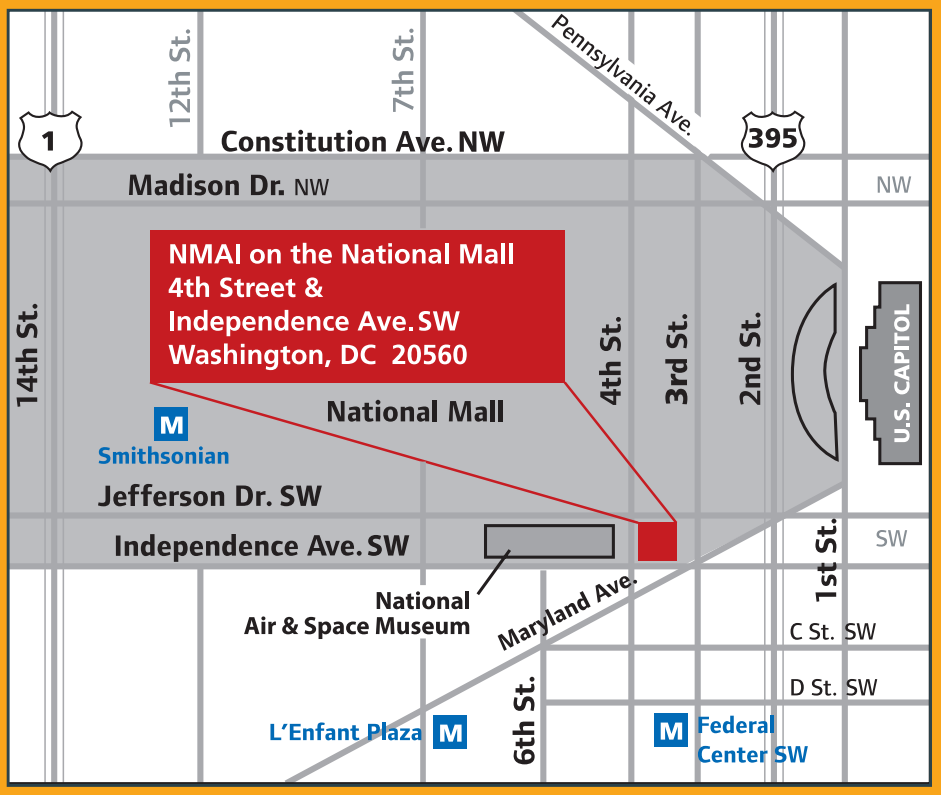
NEAREST METRO STATION:
L'Enfant Plaza (Blue/Orange/Green/Yellow lines). Take the Maryland Avenue/Smithsonian Museums exit.

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

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

All programs are subject to change. For membership information, call (800) 242-NMAI.
Produced by NMAI. Molly Stephey and Quinn Bradley (Navajo/Assiniboine), Calendar Editors.

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