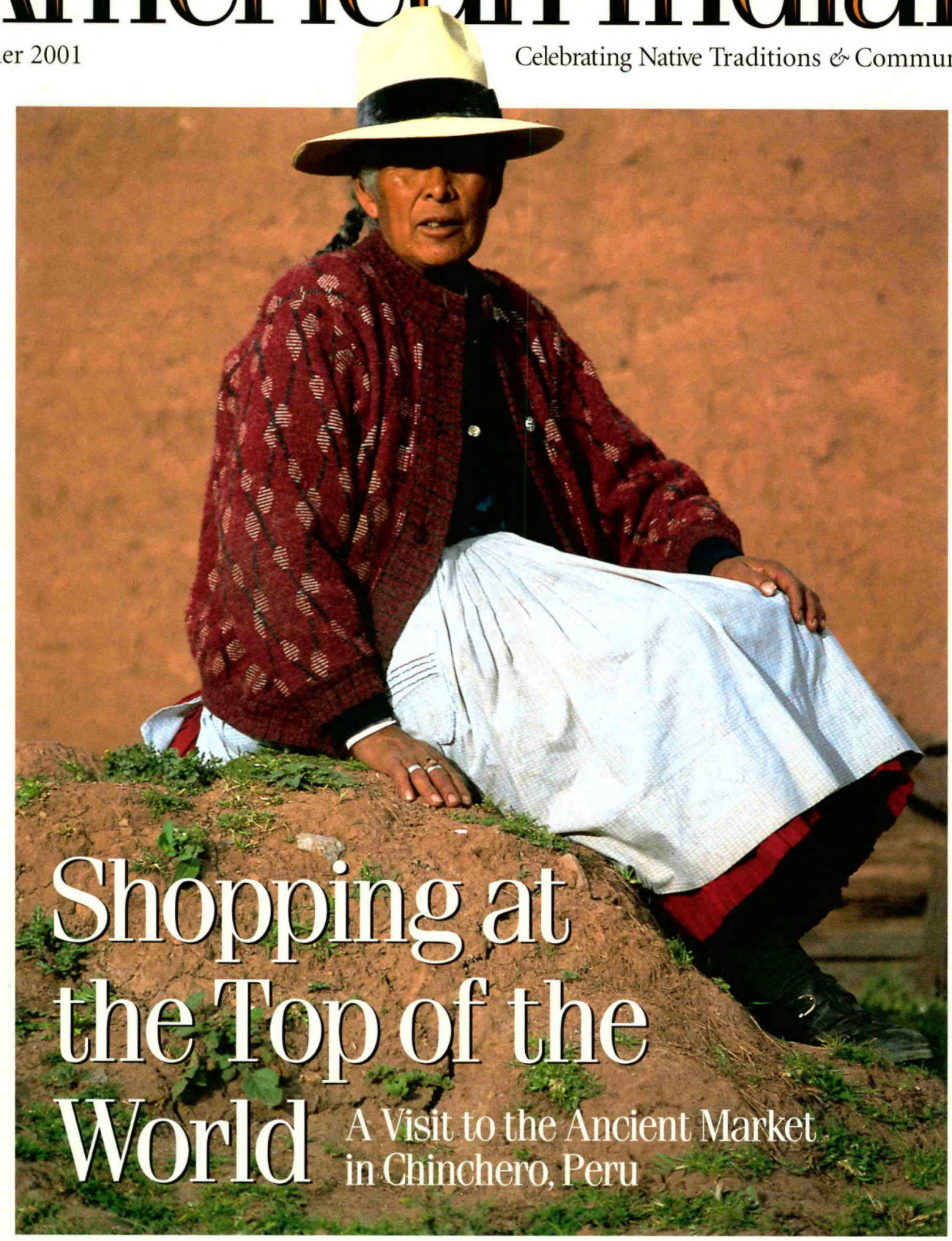
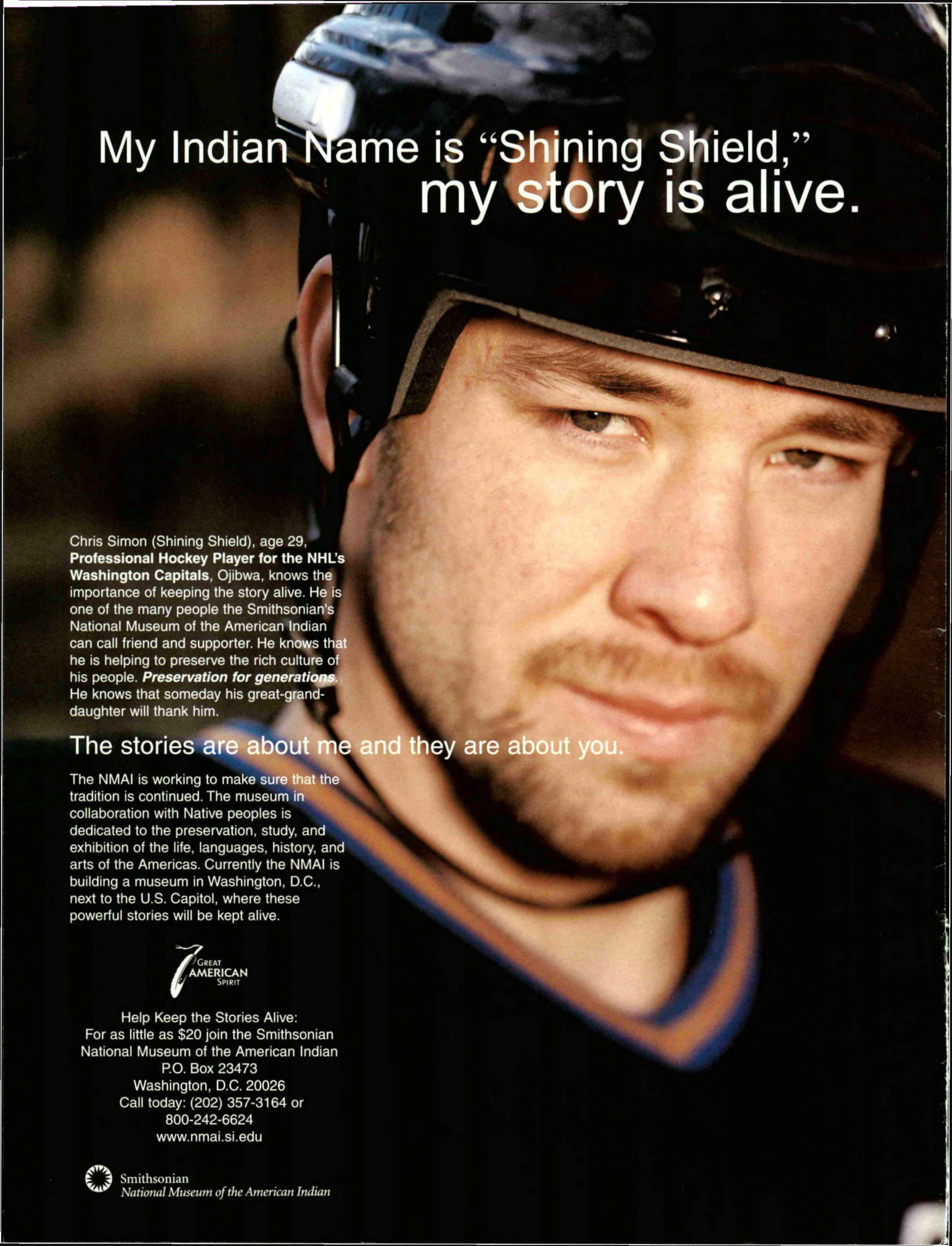
NATIONAL MUSEUM *of the*
American Indian
Summer 2001
Celebrating Native Traditions & Communities



Shopping at the Top of the World

A Visit to the Ancient Market in Chinchero, Peru

Smithsonian
National Museum of the American Indian



Chris Simon (Shining Shield), age 29, **Professional Hockey Player for the NHL's Washington Capitals**, Ojibwa, knows the importance of keeping the story alive. He is one of the many people the Smithsonian's National Museum of the American Indian can call friend and supporter. He knows that he is helping to preserve the rich culture of his people. ***Preservation for generations.*** He knows that someday his great-grand-daughter will thank him.

The stories are about me and they are about you.

The NMAI is working to make sure that the tradition is continued. The museum in collaboration with Native peoples is dedicated to the preservation, study, and exhibition of the life, languages, history, and arts of the Americas. Currently the NMAI is building a museum in Washington, D.C., next to the U.S. Capitol, where these powerful stories will be kept alive.

Great American Spirit

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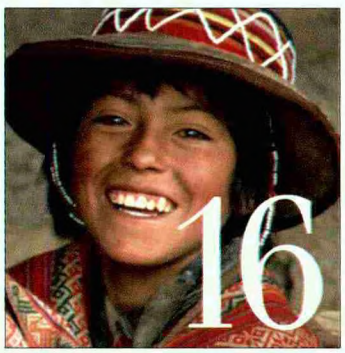
Smithsonian
National Museum of the American Indian

Volume 2, Number 3, Summer 2001

FEATURES

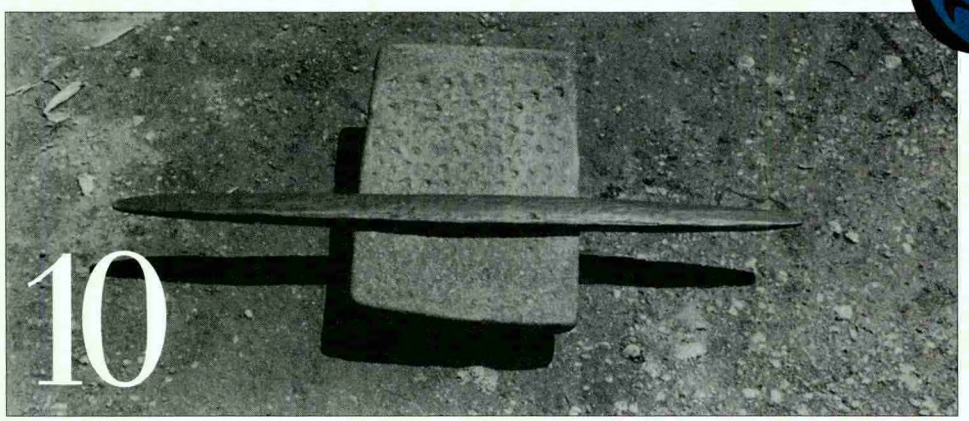
The Return of the Bison

Richard Peterson (Assiniboine/Sioux) writes about tribal efforts to restore vital populations of bison to reservation land. The Inter-Tribal Bison Cooperative in Rapid City, S.D., reports that about 50 tribes in the U.S. have collectively re-introduced approximately eight to nine thousand bison in 16 states. Ken Blackbird (Assiniboine) takes us to Crow country on top of the Big Horn Mountains to marvel at the landscape on which about 1,500 head of bison thrive.



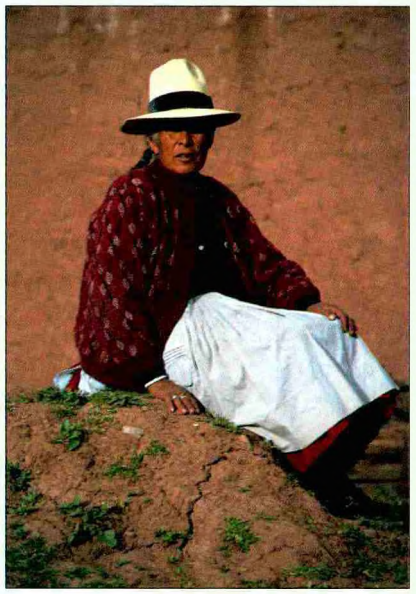
Shopping at the Top of the World

Nilda Callañaupa (Quechua) writes about her mother's day at the Sunday market in Chinchero, Peru. Her mother, Guadalupe, believes that the Chinchero market existed since pre-Incan times. Jeffrey Jay Foxx follows Guadalupe with his camera as she visits with friends, barters with vendors, and returns home to prepare meals for her family.

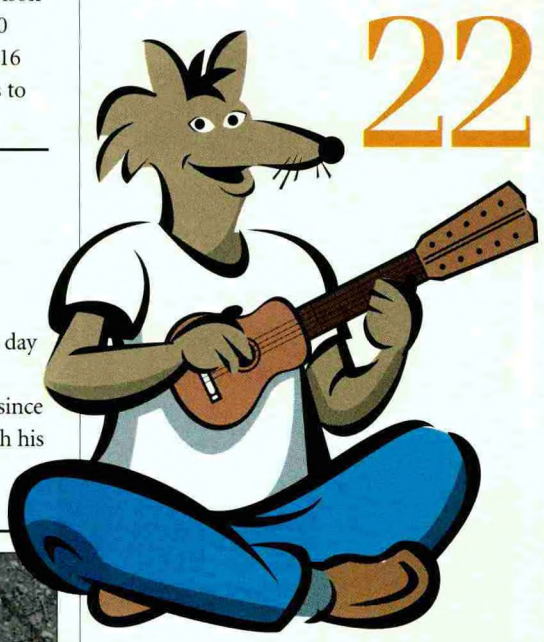


A View of Mayan Life

Maruch Santiz Gomez (Tzotzil Maya) allows us to see contemporary Mayan life in Mexico through her photographs. Shown around the world in museums, galleries, and magazines like *Aperture,* Santiz's work records the cultural changes that affect Mayan traditions today. K. Mitchell Snow writes about Santiz and her black-and-white photography which appears in this issue.



Cover: Guadalupe Alvarez de Callañaupa photographed by JJ Foxx/NYC



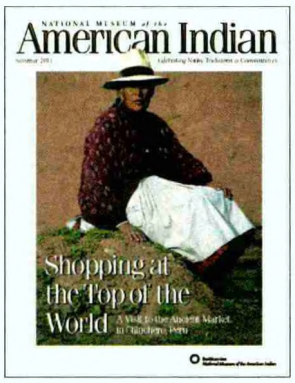
DEPARTMENTS

NATIONAL MUSEUM of the

American Indian

Volume 2, Number 3, Summer 2001

Celebrating Native Traditions & Communities



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Many Reasons to Feel Proud

As the Mall Museum begins to rise, we pause to share our pride and give thanks

Photo by Jeff Tinsley

by Elizabeth Duggal

Watching the Mohegan Indian Tribe of Connecticut being honored at a ceremony at the U.S. Senate in June was an occasion that made us both proud and joyful here at the National Museum of the American Indian (NMAI). As you will read in the Museum News section of this issue of *American Indian*, the Connecticut tribe's extremely generous $10 million contribution toward the ongoing construction of our Museum on the Mall demonstrated the firm commitment that Native communities have toward our Museum and its mission. Mark Brown, Mohegan tribal chairman, summed it all up in his comments about the importance of this prominent museum now in the making. Chairman Brown told the assembled audience of legislators, museum officials, reporters, and others that this extraordinary gift represents an important opportunity for American Indians to tell their own stories and for millions of Museum visitors to learn about the essential contributions made over many centuries by Native communities.

As Charter Members of the NMAI, you too have made valuable contributions to the Museum through your ongoing support. More than 250,000 individuals like you have made our progress possible over more than a decade. We take pride in the fact that for as little as $20 per year you can become a Museum member, receive this publication, and know that your contribution is making a major difference.

How has your support helped? Since the Museum was chartered by Congress in 1989, the NMAI has established our permanent New York museum, the George Gustav Heye Center; opened our stunning Cultural Resources Center (CRC) in Suitland, Md.; and completed the site work for the Mall Museum in Washington, D.C. Meanwhile, we are moving our world-renowned collection of more than 800,000 Native objects from New York City to the CRC and have opened to the public the Welcome Center on our Mall construction site. You are most welcome to visit the Center when you are next in Washington (details can be found in Museum News).

This year the Mall Museum's concrete framework will begin to rise in front of the Capitol, as we anticipate our public opening in 2004. You, our valued members, have made this all happen and we are most grateful and appreciative. And we look forward to your continued involvement, membership, and support. In my job as director of external affairs and development, I have had the privilege of meeting many of you as I travel throughout the nation. Our city tours in Los Angeles, Denver, Santa Fe, and Oklahoma City have been a wonderful way to meet Museum members and hear why you care so much about seeing the completion of our Museum in three places – New York City, Suitland, and Washington, D.C.

On a personal note, I want to say that meeting NMAI Director Rick West at the British Museum several years ago has changed my life and that of my family in many wonderful and expansive ways. As the chairman of the International Friends of the British Museum, I met Rick West a number of times and was most impressed with his articulate and evocative speeches about the work of the NMAI. When Rick offered me the job as head of the NMAI's development and external affairs, I was thrilled with the opportunity to be involved with such an internationally admired institution. And as a native Coloradan, I am happy to be back in the United States and to be able to learn so much about the Native communities of our nation and hemisphere.

While our National Mall Museum now rises, and as we launch more new and exciting exhibitions, such as *Spirit Capture* at the Heye Center in New York, I hope that you will be as proud of our progress as we all were during our recent celebration with the Mohegans. ■

Elizabeth Duggal is the director of external affairs and development of the National Museum of the American Indian.

Mohegan Tribe Donates $10 Million

The Mohegan Indian Tribe of Connecticut announced a $10 million contribution for the construction of the National Museum of the American Indian (NMAI) on June 5, 2001, in Washington, D.C. The donation moves the NMAI forward a large step toward the goal of raising approximately $90 million needed to complete the Museum. The Mohegan donation matches what was previously the largest single cash donation in the history of the Smithsonian Institution – the Pequot donation of 1994.

The donation was formalized at a signing ceremony in the hearing room of the Senate Committee on Indian Affairs. Sen. Daniel K. Inouye (D-Hawaii), a long-time NMAI supporter, hosted the ceremony. "This generous gift signals Native communities' commitment and substantial support for the Museum," he said. "The Mohegans are helping to build a place of learning and reconciliation." Members of the Mohegan tribal council, Sen. Joseph Lieberman (D-Connecticut), Sen. Christopher Dodd (D-Connecticut), Rep. Robert Simons (R-Connecticut), Smithsonian Secretary Lawrence Small, and NMAI Director W. Richard West (Southern Cheyenne) attended the ceremony.

The nine-member Mohegan tribal council had unanimously approved the donation. "There is no greater way for Indian people to tell our story to the world than through this monument located in the U.S. capital," said Mark Brown, chairman of the Mohegan tribal council. "Our fellow Indian nations are answering the call and giving all they can with monetary contributions as well as stories, objects, and knowledge. We are proud to join this project."

Brown stated that a museum on the National Mall will go a long way toward providing accurate information about Native Americans. "It's not that people don't have enough information, it's that they don't have the proper information," he said. The tribal chairman reported that a letter was sent to the 1,450 Mohegan tribal members to explain why the tribe should make the donation. The Mohegan tribe operates the Mohegan Sun Casino near Uncasville, Conn., one of the most successful Indian casinos in the U.S. "By doing this, we think we can help other Native American nations."

"We realize we have a fiduciary responsibility to pay down our debt and a responsibility to our membership. But for too long, Hollywood executives have portrayed our people falsely, and this interpretation has created a false impression," he related. Brown remarked that tribal members find they often have to explain who they are as a people. "We spend countless hours educating people about our true history and our inherent rights. It's amazing what we are faced with."

Mark Brown, Mohegan Tribal Chairman with W. Richard West, Director, National Museum of the American Indian.

Photo by Jeff Tinsley

As well as contributing significantly to the construction, the Mohegans' gift will be used for exhibitions and public programs. "The magnitude of this donation cannot be overstated," said NMAI Director West. "The National Museum of the American Indian is extremely grateful to the Mohegan tribe for their commitment to the Museum's development." – *André Morriseau*

Rockefeller Gives Additional $1 Million

Philanthropist Cites the NMAI's "Enormous Progress"

Internationally-known philanthropist David Rockefeller has made a second gift of $1 million to the National Museum of the American Indian for construction of the Museum on the National Mall. The recent contribution is in addition to a $1 million gift made in 1994.

"This generous gift from David Rockefeller is only the most recent example of his extraordinary commitment to the National Museum of the American Indian as one of this country's most important cultural initiatives," said NMAI Director W. Richard West (Southern Cheyenne). "For his support, we are deeply grateful."

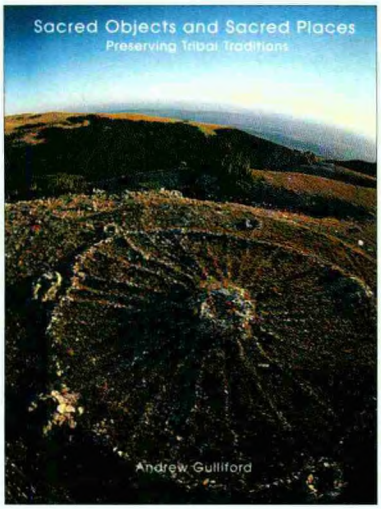
Rockefeller, a former trustee of the Museum, is one of the institution's most ardent advocates. In 1987, he funded a study examining the feasibility of using the Alexander Hamilton U.S. Custom House in lower Manhattan as a home for cultural institutions, including the former Museum of the American Indian/Heye Foundation. As a result, the Custom House was designated as the site for the Museum's New York City facility in the 1989 legislation that transferred the Heye collection to the Smithsonian and established the National Museum of the American Indian.

In making his most recent gift, Rockefeller cited the "enormous progress" that the Museum has made since its inception, including the renovation and opening of the George Gustav Heye Center, the creation of the Cultural Resources Center, and the Museum's extensive outreach to Indian tribes and others.

Commemorative Coin Sells Out in 2 Weeks, Raises $5 Million

The National Museum of the American Indian (NMAI) is pleased to announce the entire run of 500,00 American Buffalo commemorative coins sold within two weeks of release – a record for the United States Mint. A $10 surcharge per coin raised $5 million for the NMAI to use toward opening events and public programs for the Mall Museum.

Sacred Objects and Sacred Places



Andrew Gulliford's new book, *Sacred Objects and Sacred Places,* provides an overview of the ways Native Americans try to preserve tribal traditions and their sense of identity after decades of federal attempts to assimilate more than 550 tribes into mainstream American culture. "I have tried to make complex information accessible so that general readers may begin to understand why tribal peoples are so passionate to defend their sacred objects and sacred places," says Gulliford, professor of Southwest Studies and History and Director of the Center of Southwest Studies at Fort Lewis College in Durango, Colo. "We have much to learn from Native peoples about the land and landscape – if only we will listen."

Gulliford observes that although historic preservation often focuses on buildings, Native people look at culture and landscape in terms of spiritual ties to the land, where origin stories and important cultural events took place.

Sacred Objects and Sacred Places takes us to the center of the Navajo universe, Canyon de Chelly, to the Black Hills, the Bighorn Medicine Wheel, Pipestone National Monument, Kaho'olawe Island in Hawaii, and the Wintu people's sacred Mt. Shasta – among other places. This varied journey helps readers to cultivate an understanding of why it is important for Native peoples to retain their languages, songs, dances, and use of sacred natural medicines and why human remains and ceremonial objects must be repatriated to tribes.

Gulliford honors the Native tradition of giving back by donating half of the proceeds from the sale of his book to the National Museum of the American Indian and to the Keepers of the Treasures, an organization that works to preserve Native languages and lifeways as well as to protect places sacred to indigenous peoples. *Sacred Objects and Sacred Places* was published by University Press of Colorado. – *Valerie Taliman*

Welcome Center Opens its Doors

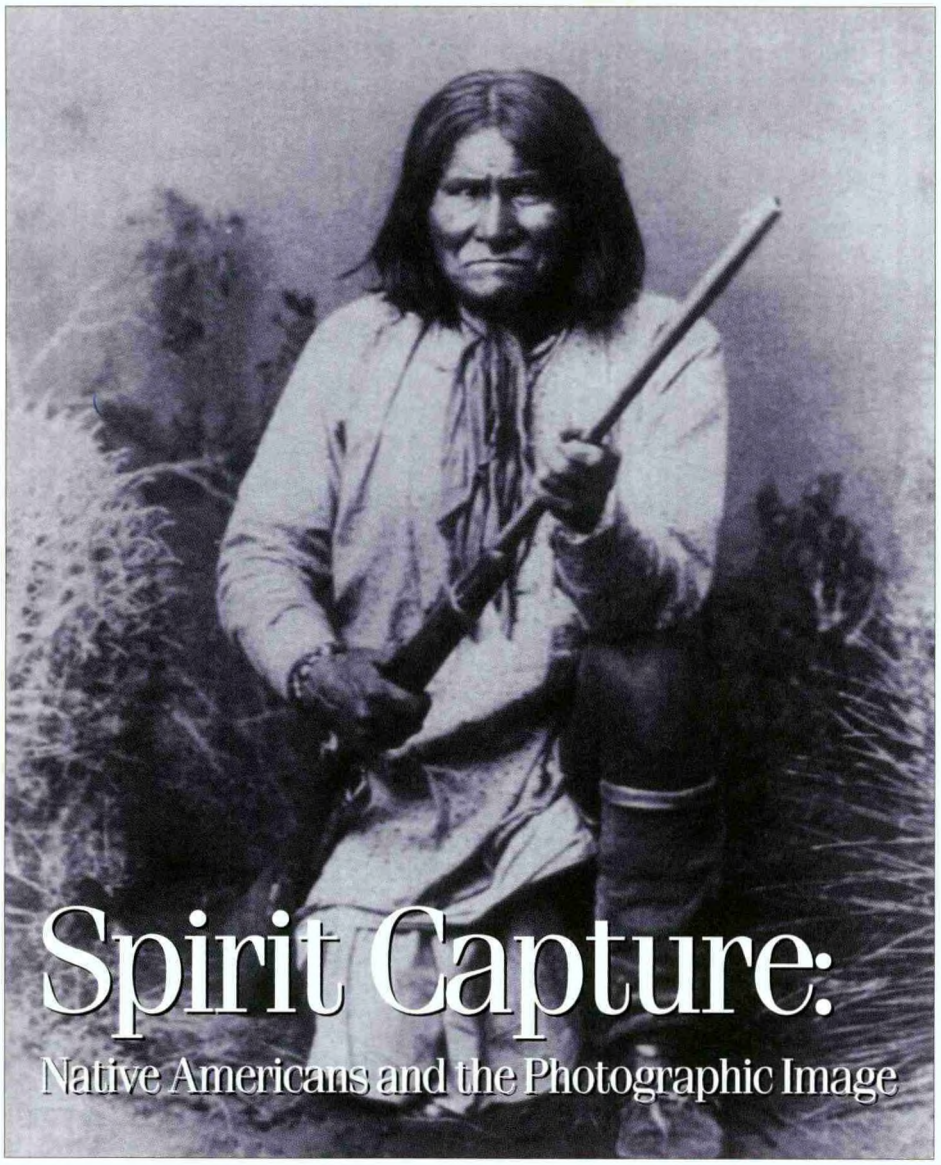
The National Museum of the American Indian (NMAI) Welcome Center officially opened its doors to the public at the opening ceremony on June 26, 2001. At the future site of the Mall Museum in Washington, D.C., the Welcome Center offers visitors the opportunity to view the construction's progress while learning about the Museum's design. "This Center marks a significant step closer to the Museum's completion in 2004," said W. Richard West (Southern Cheyenne), NMAI director.

Nestled between the U.S. Capitol and the National Air and Space Museum, the Welcome Center is a temporary structure. "It is a privilege for me to be associated with the Museum at this early stage. The Welcome Center lets everyone witness the Museum's birth and growth," said Clayton Old Elk (Crow), who performed the blessing at the opening ceremony attended by Lawrence M. Small, secretary of the Smithsonian Institution, and Sheila Burke, under secretary for American museums and national programs.

The Welcome Center features an exhibition of architectural models, a ceremonial shovel from the Museum's 1999 groundbreaking, and a full-scale model of the copper screen wall that will adorn the Potomac, the central welcoming area, in the Mall Museum. Visitors can also learn about future exhibitions and programs slated for the Museum's opening. At the rear of the Welcome Center, a window provides a view of the construction site.

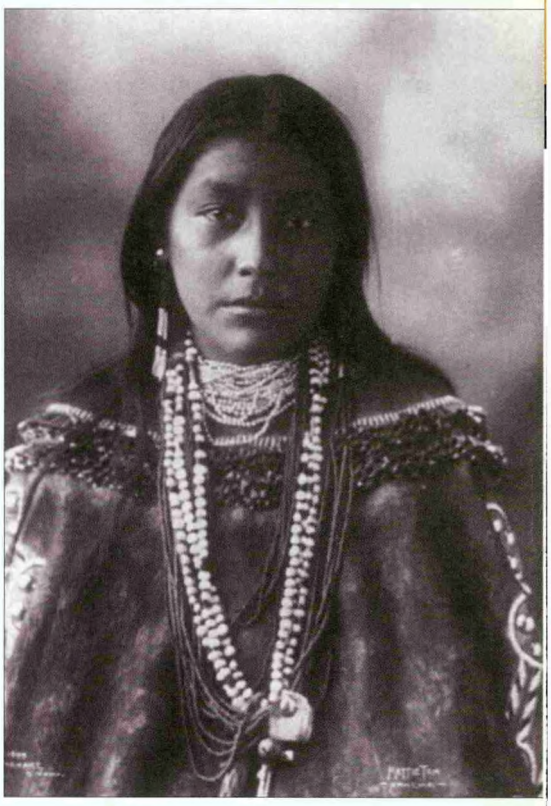
The fully accessible Center is open to the public from 10 a.m. to 4 p.m., Monday through Saturday, excluding Federal holidays, until December 2003. The entrance is on Independence Avenue between 3rd and 4th Streets Southwest. – *Jason Ryle*

"It is a privilege for me to be associated with the Museum at this early stage. The Welcome Center lets everyone witness the Museum's birth and growth," said Clayton Old Elk (pictured above with his wife Georgianna and his daughters Dora and Anna).

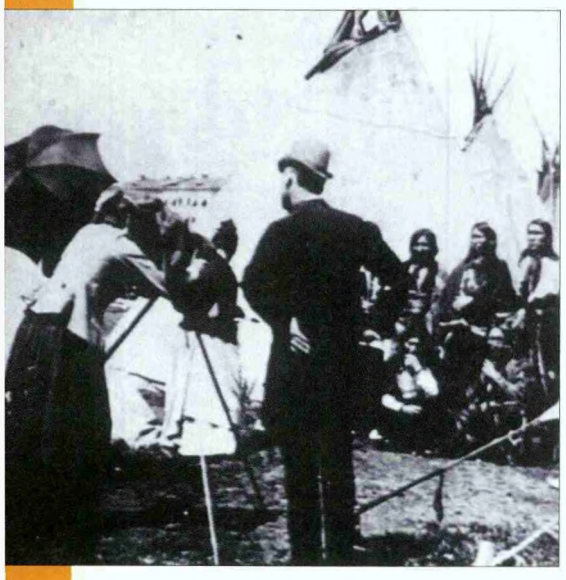


Spirit Capture:

Native Americans and the Photographic Image



Above: Portrait of Goyathlay (Geronimo, Chiricahua Apache, 1887). Photo by A.F. Randall. Right: Hattie Tom (Chiricahua Apache, 1898). Photo by Frank A. Rinehart. Below: Princess Theresia of Bavaria photographing Buffalo Bill's Wild West Show, Munich, Germany, 1890. Photo by Frank Lehner.



Spirit Capture: Native Americans and the Photographic Image, an exhibit featuring 200 photographs from the National Museum of the American Indian (NMAI)'s archives, opened at the George Gustav Heye Center (GGHC) on July 22, 2001. From daguerreotypes to color prints, *Spirit Capture* displays the history of Native American life over the past 150 years. "The NMAI's incredible photographic archive is the one dimension of the Museum's vast collection that brings Native American history into focus and helps us understand who we are," said W. Richard West (Southern Cheyenne), director of the NMAI.

Representations and interpretations of Native peoples evolved to reveal a greater understanding of the lives documented since 1845, when one of the first photographs of a Native American person was taken. "This exhibition explores these photographs from the perspectives of the photographer, subject, and viewer. It also invites Native American photographers and artists, inheritors of this legacy of image-making, to offer their responses to the photographs and the ideas they represent," said exhibition curators Richard W. Hill Sr. (Tuscarora) and Natasha Bonnilla-Martinez.

Many early photographs of Native Americans were taken by ethnologists, anthropologists, and social workers to document North America's "vanishing" indigenous peoples. These images, along with romanticized images of the "Hollywood Indian," are juxtaposed with photographs of living communities and people.

Approximately 20 objects and artworks convey Native perspectives of cultural and social history. *Spirit Capture* also features a multimedia component including Web-based interactive exhibits, one of which features a conversation between Onondaga photographer Jeff Thomas and late-nineteenth century photographer Edward S. Curtis.

The presence of George Gustav Heye (1874-1957), the collector for and founder of the Museum of the American Indian, is felt throughout *Spirit Capture*. Heye commissioned or acquired most of the Museum's 125,000 images.

Spirit Capture continues until July 21, 2002, at the GGHC in lower Manhattan. Admission to the exhibit is free. – *Jason Ryle*

Wampanoag Artist Takes Part in Designing Elements of Mall Museum

While construction begins on the National Museum of the American Indian's (NMAI) Museum on the Mall in Washington, D.C., artist Berta Welch is busy collecting quahog shells. Welch is one of dozens of Native American artists who will take part in designing elements of the new Mall Museum. Though the Museum is several years away from opening, many indigenous artists are already working on designs for the Museum.

Welch (Wampanoag) lives in Aquinnah, Mass. where she owns a souvenir and gift shop called Stony Creek. While visiting Aquinnah, Johnpaul Jones, an architect affiliated with the NMAI, met Welch and her family. He saw them making jewelry with quahog shells and was impressed, not only with the beauty of the pieces but also with the historical significance of the shells. The Wampanoag people have been making wampum with quahog shells for hundreds of years. Jones wanted to include wampum designs for jewelry display cases in the Museum Shop of the Mall Museum.

"It was a way to honor the people of the area, and this work will set the quality and tone of the space," says Jones.

Welch says she is looking forward to the challenge of working with a team to design display cases and other elements that will eventually be seen in the Museum Shop. "Initially, it was scary because it's such a large project, but I'm very pleased to be part of something so important and flattered that my work is being honored," says Welch. – *Jennifer David*

"Initially, it was scary because it's such a large project, but I'm very pleased to be part of something so important and flattered that my work is being honored."

Beliefs of Our Ancestors

Maruch Santiz Gomez opens a window into contemporary Mayan life

by K. Mitchell Snow

Tortillas over an open fire, a weaver's yarn, a stone threshold – these are the foundations of everyday life in rural Chiapas. Tzotzil Maya photographer Maruch Santiz Gomez photographs these images against a simple earthen background and opens a window into contemporary Mayan life.

Her project, *Creencias de Nuestros Antepasados (Beliefs of Our Ancestors)*, began in 1993 as a collection of beliefs. Santiz interviewed the elders of her community about traditional admonitions of the community. She was working at Sna Jtz'ibajom (House of the Writer) in San Cristobal de Las Casas, Chiapas. The other members of Sna Jtz'ibajom shared her interests in maintaining their people's traditions. "Everyone was surprised to see men, women, and children line up to take Sna's Native language literacy courses, since the ability to read and write in their mother tongue offered virtually no job opportunities," notes Robert M. Laughlin, Smithsonian researcher and literary coordinator for Sna Jtz'ibajom. For the participants at Sna, "the principal value of literacy, they state unanimously, is to enable them to record faithfully the words of their parents and grandparents."

At Sna, 17-year-old Santiz discovered photography as another way of capturing and expressing the beliefs of her people. When Mexican-American photographer Carlota Duarte came to San Cristobal in 1992 to offer photography workshops for indigenous people, she found a receptive home at Sna Jtz'ibajom. Its determination to let indigenous people speak in their own voices coincided with Duarte's philosophy. She intentionally resisted introducing "established Western traditions of seeing." After teaching basic camera and darkroom techniques, she left the participants "free to make whatever sort of images they wish." Santiz was a member of Sna and a participant in the workshop.

In January 1993, Santiz asked Duarte to lend her a camera for the weekend. Her efforts to visually document rapidly disappearing oral traditions bore fruit almost immediately. "A few days later, when she had processed the film and showed me the contact sheet, I was deeply moved by her vision and her ideas," Duarte recalls.

Since that time, Santiz has been employing her eye as well as her ear to keep Mayan cultural traditions alive. Within two years, her texts and photographs began appearing on the walls of museums and galleries in the United States and Mexico. She worked with Duarte in the creation of the Indigenous Photography Archive and is one of its best-known members. Her list of accomplishments soon grew to encompass *Decolonizing Our Minds*, the Johannesburg (South Africa) Biennial (1995), where a selection from *Creencias* was first presented to the public, and the Reykjavik Arts Festival in Iceland (1998). Less than a decade after her project began, she has published a trilingual edition of Creencias. She has earned the attention of magazines like *Aperture, ArtForum*, and *Flash Art*, and her work is represented by Galeria OMR, a prestigious Mexico City art gallery.

Photos by Genaro Santiz Gomez

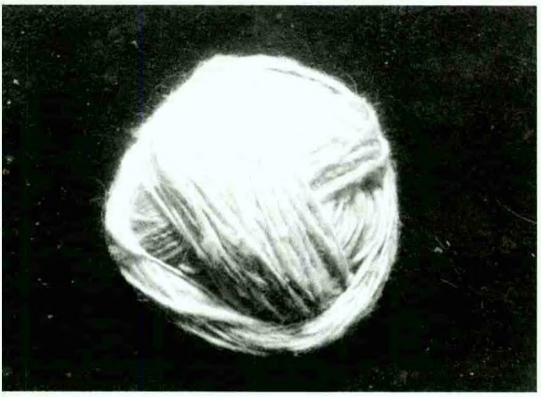
Maruch Santiz Gomez and her daughter Maria

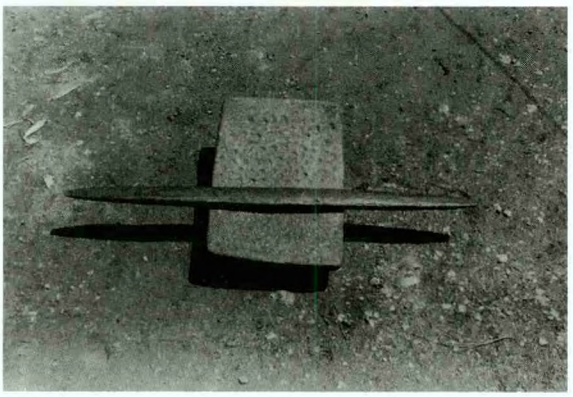
"Her simple images are extraordinarily beautiful, conceptually powerful, and iconically persuasive," Peruvian critic and historian Fernando Castro wrote of Santiz's participation in Houston's 1998 Fotofest. Mexican poet and journalist Hermann Bellinghausen says that Santiz "is not the first to photograph things, but she does so as if she were."

Regardless of their impressions of Santiz's work, viewers agree that her compelling images provide intriguing insights into the world of the Maya. Although she sees her first obligation as recording the traditions of her people, she is pleased with the widespread interest in her work. Outsiders "say that they too have words of their ancestors and that they still want to recover them. My work helps awaken them," she says.

A photograph of handmade corn tortillas cooking over an open fire, on the recycled steel lid of a 55-gallon oil drum instead of the traditional clay griddle used by her ancestors, conveys volumes about the cultural changes that already mark her community. Santiz's combinations of text and images warn, for example, against eating the first tortilla that comes off the griddle (lest you become a gossip) or eating the remains of burnt tortillas (so that others don't gossip about you). Not all the proverbs focus on the necessary tasks of providing corn and tortillas for daily meals. Santiz offers hints on everything from cures for snoring to retrieving lost dogs to detecting murderers – all of them specific to her people's way of life. Viewers everywhere will recognize the message of the half-full clay pot Santiz has titled *Bin*: "If you drink directly from the pot, you can become a glutton."

Santiz says that the combination of text and image is one of the best ways to transmit from one generation to the next the full meaning of the





Regardless of their impressions

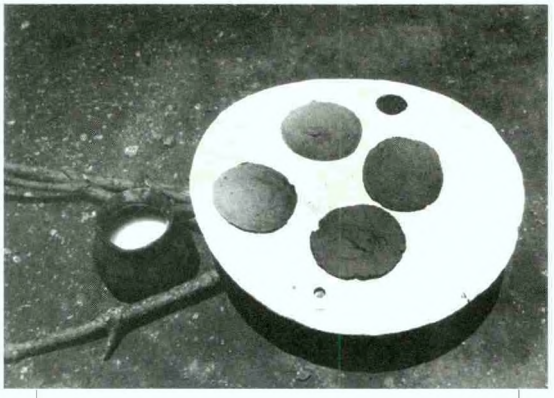
of Santiz's work, viewers agree that her compelling images provide intriguing insights into the world of the Maya.

lore she documents. She believes that "these photographs can be read, and it is easier than understanding the texts because many people do not know how to read words."

Although Santiz and her companions at Sna Jtz'ibajom helped to lay the foundations for the Indigenous Photography Archive, other groups contributed as well. In 1995, the National Center for Advanced Research in Social Anthropology (CIESAS) invited Duarte to create the archive under its sponsorship and to invite more participants. Duarte now serves as director of the archive, with a Tzeltal- and Tzotzil-speaking staff of three men and three women.

The idea that resulted in the archive was born a decade earlier, when Duarte began work on a project collecting data about images in Mexican collections for historical researchers. "I learned that much of the depiction of indigenous life was not by indigenous people," she said, and she resolved to do something about it. In 1992, with support from family and friends, she found the necessary funding and started the Chiapas Photography Project. The collaboration of CIESAS, grants from the Ford Foundation, film and black-and-white photo paper from AGFA, and money from individual donors help maintain the Indigenous Photography Archive, which became the principal activity of the Chiapas Photography Project.

The archive's professional staff works with 35-millimeter manual cameras, using color as well as black-and-white film, which they develop and print themselves. The affiliated photographers, whom they train, begin with simple disposable cameras and color film. In the best local tradition, the returned cameras aren't thrown away – the archive staff reconditions them and puts them back into circulation.



Photos by Maruch Santiz Gomez

Since the archive began, the staff has trained more than 200 men and women representing 10 different indigenous groups in the basics of photography. Participants sign a contract giving the archive permission to use their photographs in exhibitions and publications and to keep the negatives for the photographers. In exchange, the archive covers all the costs of film and processing, which is done by local photo labs. The photographers receive all their photos as well as a small grant. Archive photographers are delighted to share their experience with other indigenous people in Mexico. In the fall of 1997 and spring of 1998, they began encouraging budding photographers in Yucatecan and Oaxacan villages to record the elements of their community life as they see them. Even though the archive's highland Maya were working in climates and cultures radically different from their own, photography served as a bridge to help them share their experiences. "Their desire to document and leave a record with the camera is as eloquent as the photographs themselves," says anthropologist Gabriela Vargas Cetina, who helped establish the archive at CIESAS. The archive's recently released *Camaristas, Mayan Photographers of Chiapas,* a full-color collection of more than 80 photographs, represents the contributions of photographers from five different Maya groups. This book, like Santiz's *Creencias,* offers an unparalleled look at contemporary indigenous life in Chiapas.

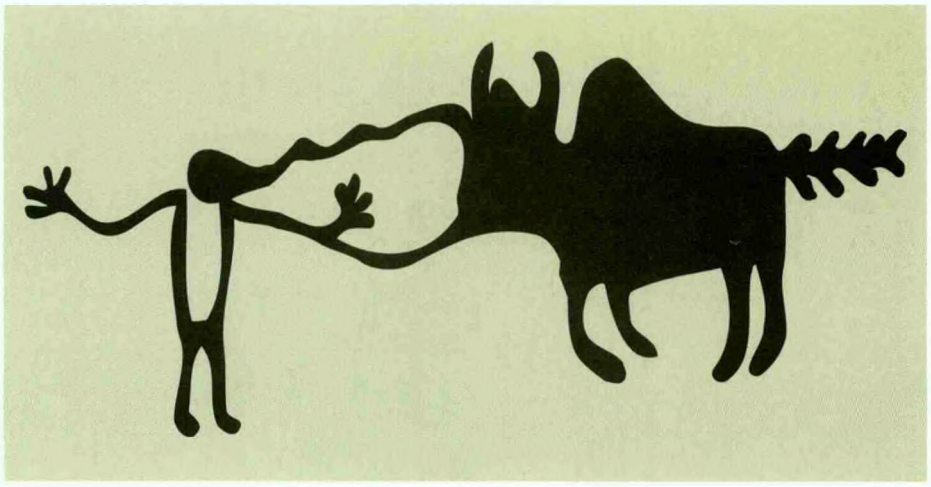
Whether their photographs spring from an urge to preserve what remains of the past or to comment on the concerns of the present, participants in the Chiapas Photography Project share the conviction that their work has value for the future. Though they have lived through revolutionary change in Chiapas, they are concerned that even greater challenges face the region's children. "They are the ones who suffer most from the cultural changes of our people," says Santiz.

Now married and mother to a son and a daughter, Santiz lives in Romerillo, a tiny village near her hometown of Cruzton, where she began work as a shepherdess at the age of five. Today she works at the archive, headquartered at the southeast branch of CIESAS. Her husband holds a traditional leadership post in her community. The birth of her children has only reinforced the goal she had when the project started: preserving the traditions of her people in a rapidly changing world for the benefit of future generations. When her first child was born, she said, "Now I have a baby; I know that this will be for him." ■

K. Mitchell Snow writes about Latin American photography for publications in North and South America.

Bi'Shee

For American Indians, the return of the buffalo brings healing to both the body and the spirit.



For many Indian tribes, the sight of an eagle is a sign of good luck, or approval from the Creator above. So when an eagle soared in the sky above a buffalo herd being unloaded at a ranch on the Fort Peck Reservation in January, it signaled a day that's been a long time coming on the prairie in northeastern Montana.

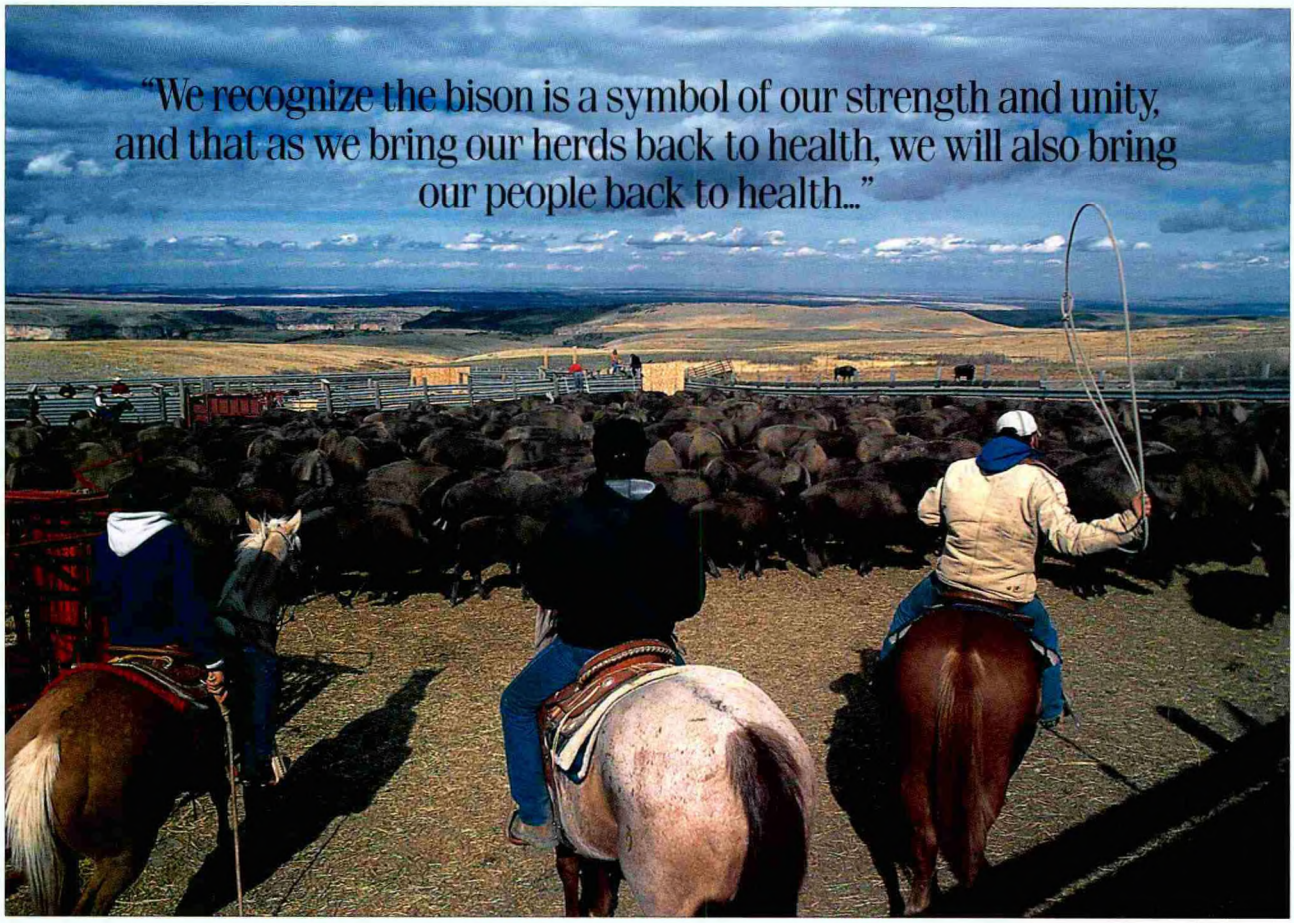
"This is a new day, a new hope," says Assiniboine spiritual leader Larry Wetsit. "More so for our children and grandchildren. They're the ones who really need help."

The Fort Peck Assiniboine and Sioux tribes have been working to obtain a herd for the past decade; bison disappeared from the reservation more than a century ago. But an unexpected opportunity arose this year, when the neighboring Fort Belknap Reservation wanted to sell a portion of its herd because of severe drought conditions. With the help of some grants, Fort Peck was able to purchase the herd of 100 at $300 a head. The buffalo (the proper name for the animal is "bison," but most Americans refer to it as "buffalo") were put out to pasture in June on the reservation's 5,800-acre game reserve, 25 miles north of Poplar.

About 50 other tribes in the United States have been just as busy setting up or expanding their own herds. According to the Inter-Tribal Bison Cooperative (ITBC), a national agency based in Rapid City, S.D., the tribes have a collective herd of 8,000 to 9,000 bison, located in 16 states across the country from California to Michigan.

The animals, which numbered 60 million in the early 1800s, were hunted and killed nearly to

Story by Richard Peterson | Photos by Ken Blackbird



Top, l-r: Crow cowboys, Terrance Covers Up, Isaac Yarlott and Arron Yarlott, get ready to ride into a head of bison to round them up into a loading chute for health checks and calf counts. Bottom: Crow riders separate some bison from the main herd to ease the loading of bison cows and calfs into a loading chute.

Five of Montana's seven Indian reservations now operate buffalo herds. The Crow, Northern Cheyenne, Blackfeet, and Salish-Kootanai also have herds of their own.

Above: Isaac Yarlott (Crow) rides in the bison herd to act as the in-between for the cowboys working on the ground and the bison. Right: Cowboys drive three to four hours in four-wheel drive vehicles to reach this cabin and pasture in front of the Pryor Mountain Range. It takes several days for Crow cowboys to fill the corrals with 1200 head of bison that roam free on a 24,000 acre range on top of the Big Horn Mountains.

extinction during the settling of the West in the mid-to-late 1800s. By the beginning of the 20th century, that number had dwindled to 1,500, say some historians.

Today hundreds of thousands of bison roam in refuges and on reservations. The mission of ITBC is simple, say its leaders: to heal the spirits of both the Indian people and the buffalo. "Bringing them back allows a tribe to develop a whole new learning experience and thought pattern," says Louis LaRose, past president of the ITBC and volunteer manager of the Winnebago tribe's herd of 72 bison in Nebraska. "Each year we learn more about them and learn more about ourselves. We're restoring Mother Earth the way our grandfathers meant it to be."

The cooperative was formed in 1990 to coordinate and assist tribes in returning buffalo to their lands. The following year, Congress appropriated funds for tribal bison programs, and tribes met later that year to plan their efforts to improve and expand existing herds or develop new ones. "We recognize the bison is a symbol of our strength and unity, and that as we bring our herds back to health, we will also bring our people back to health," says Fred DuBray, ITBC board member and Cheyenne River Sioux tribal member.

One of the oldest and largest herds in Indian Country resides on the Crow Reservation in southeastern Montana. The Crow were given *Bi'Shee*, or buffalo, from the Yellowstone Park herd but had to kill the animals in 1964 after most tested positive for brucellosis. The tribe reintroduced the buffalo to its reservation in 1971 and now has more than 1,500 head roaming in the Big Horn Mountains. The Crow have helped other tribes to start or expand their herds.

For most of the tribes the return of the buffalo is needed for spiritual growth and also for health reasons. The Winnebago use buffalo meat to curb the rise of Type II (adult onset) diabetes and heart disease among its tribal members. In fact, the Winnebago are getting an early start – the meat is also served at a children's nutritional lunch program on the reservation in an effort to encourage younger people to form better eating habits, says LaRose, known as the "buffalo man" to local schoolchildren.

According to the U.S. Department of Agriculture, a 3.5-ounce serving of bison steak has 2.4 grams of fat and 116 calories. The same amount of beef carries about 8 grams of fat and 161 calories. "We managed to reduce the rate of diabetes and we believe we're beginning to reverse the onset of diabetes," LaRose says, pointing out the elimination of diabetes-related eye surgeries and limb amputations as evidence. "Now we're starting to realize the spiritual impact."

The Nebraska herd, which resides on the reservation near the Missouri River, has also made the tribe more conscious about caring for its land. To have a healthy herd, a healthy diet is

a must. The tribe encourages the growth of wild prairie grasses so familiar to the buffalo hundreds of years ago. "We've sort of rebuilt the prairie," says LaRose.

The Cheyenne River Sioux tribe in South Dakota has conducted a restoration project *Pte Hca Ka* that was recognized by Harvard University's John F. Kennedy School of Government as an original and effective program. The Innovations in American Government award was given because *Pte Hca Ka* combines environmental and ecological restoration, cultural preservation, and spiritual revitalization in the tribe's effort to restore its longtime relationship with the buffalo.

During a traditional youth campout 10 years ago at Fort Peck, tribal members became interested in obtaining a herd when they noticed there was no buffalo on the camp menu, says tribal planning director Abby Ogle. "We started asking ourselves, 'How come we can't have them?'" In a coordinated effort, the tribes began working with the ITBC to bring back the buffalo. Five of Montana's seven Indian reservations now operate buffalo herds. The Crow, Northern Cheyenne, Blackfeet, and Salish-Kootanai also have herds of their own.

It's also easier and cheaper to raise bison, according to Val Smith, the Fort Peck tribes' buffalo herd manager. "Cattle are so expensive to raise, and I think that buffalo have less overhead, are cleaner, and can forage for themselves." Like most other tribes, Fort Peck has developed a business plan, which includes marketing and tourism possibilities. The arrival of *tatanka* (the Lakota word for bison) also fills a cultural and spiritual void that has been missing since the late 1800s.

The return of the buffalo, however, has raised concern from cattle ranchers across the country who worry that some of the animals may be afflicted with brucellosis, a disease that causes cattle to abort their calves. But Robbie Magnan, tribal fish and game director, says the herd at Fort Peck has been tested and is free of the disease. In the 1990s, Montana state livestock inspectors shot hundreds of the Yellowstone Park herd when the buffalo migrated north out of the park and onto state lands. Today, Montana has declared itself brucellosis-free.

"There may be some opposition to this but it is part of our culture that was lost, and now it's back," Ogle says. Before the animal disappeared, it was a primary food source for Plains tribes as well as a material for clothing and shelter. The last documented buffalo hunt on the reservation was in 1873. Shortly thereafter, hunters, soldiers, and ranchers wiped out buffalo throughout the reservation as part of a government plan to eliminate the Indians' food supply during the westward expansion.

The tribes recently set aside as a game preserve the pastureland used specifically for the 100 buffalo at Fort Peck. Tribal members celebrated the herd's arrival with a powwow and other ceremonies as the animals were released into a pasture of rolling hills and badlands.

Assiniboine and Sioux spiritual leaders and tribal officials held a pipe ceremony. Several female elders served a traditional meal of corn soup, berry pudding, and frybread in a nearby barn on the ranch. Busloads of tribal leaders and schoolchildren watched as the buffalo charged from the livestock trailers and into a huge corral, where fresh hay and water awaited them.

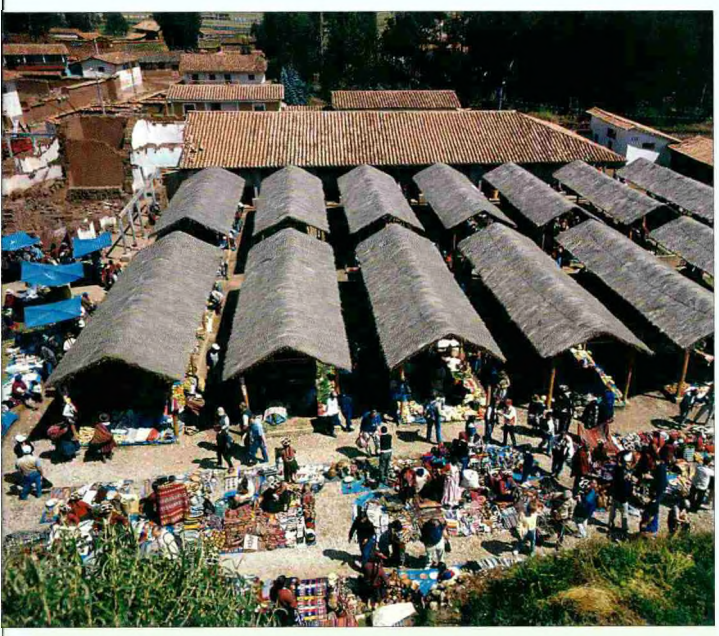
"I'm glad they're back," said Brockton elementary student Trent Spotted Bird as the buffalo rushed off a livestock truck. "They make us stronger." ■

Richard Peterson (Assiniboine/Sioux) is a freelance writer and former newspaper, magazine, and television reporter.

Story by Nilda Callañaupa | Photos by Jeffrey Jay Foxx

Shopping at the Top of the World

People trade and conduct business at 12,000 feet in the Peruvian Andes, like countless generations before them. Guadalupe Alvarez de Callañaupa, a 74-year-old trader and mother of eight who grew up in the mountain village of Chinchero, has heard it said many times, "I cannot sell for money, because my family and I are not going to eat money. I came for food and I need food." Though money is slowly being incorporated into trade at the Chinchero marketplace, one of the oldest markets in Peru, barter still reigns supreme. Barter has served its practitioners well for a long time; there is no need to rush into the intricacies of a currency economy. Such a hearty simplicity determines most daily living in the land of the Incas.



As they have done for untold generations, the villagers of Chinchero gather in the market each Sunday to trade, celebrate, eat, and visit their neighbors.

Chinchero sits in a beautiful place, near the Sacred Valley of the Incas in a high plateau surrounded by snow-capped mountains of the Urubamba and Vilcabamba ranges. The village is 17 miles from Cusco, former capital of the Incas, and literally just up the road from Machu Picchu. The great Incan ruler Tupac Inca Yupanqui built his royal palace at Chinchero in the late 1400s. The Incas called Chinchero the "town of the rainbow" before the Spanish came. The Spanish used some of the town's ruins as a foundation on which to build a large church, and a church still stands on the spot. Modern Chinchero is home to 11,000 people, who are divided into 12 *allyus* or communities. It is mainly a farmers' village, well known for its potato production.

At the Chinchero market, Franciso, 12, holds his three-week-old nephew in front of the Center for Traditional Textiles of Cusco, an adobe building.

She trades for a little of everything at the market: fruits, coca leaves, cheese, spices, vegetables, corn, and beans. "This market has always been. And my grandmother told me that, too. So I guess our system of marketing and trading food in this market comes from Incan or even pre-Incan times."

Top: Alejandro, a local farmer, carries cornstalks back to his farm to store as feed for the dry season. Left: Guadalupe Alvarez leaves her house to walk to the market about an eighth of a mile away. Right: Guadalupe barters for produce at the market and stores her purchases in a q'epi, *a traditional woven bag.*

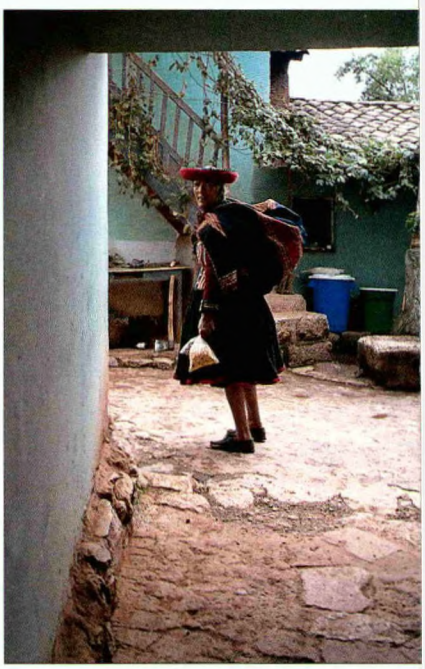
Far left: Reyna Fernandez weaves an alpaca manta *(shawl) to sell at market.*

Left: Guadalupe's husband, Vincente Callañaupa, 76, a potato farmer, returns from the field with green oats for his farm animals.

Below left: Guadalupe speaks Quechua with her friend, Doña d'Amiana Quispe, in front of a vendor's display of prickly pears and peaches.

Below center: Guadalupe wears traditional Quechua clothes some days and mestizo clothes on others. Some market goers wear blends of both.

Below right: Guadalupe pauses in her courtyard as she carries peaches and pears brought from the market.



Facing page: A young girl wears a traditional manta *(shawl) and* ojotas, *sandals made from old tires. Incan people can buy American clothing in most small city markets.*

This page: A young girl helps her mother sell green spices and medicinal herbs at the market.

Chinchero residents don't have refrigerators, but they don't feel they need them because the high altitude functions like a natural preservative for some foods. Foods that won't keep are cooked the same day.

Born of an Inca mother and mestizo father, Guadalupe Alvarez is a weaver and farmer. She goes to the Chinchero market every Sunday – an exciting day for her. She picks up her *mantas* (shawls) and goes to the storeroom to pack potatoes, barley, oats, or dried fava beans, depending on the season. Usually she goes in the early morning before she attends Mass, often even before the soup is ready from the fireplace. Like most farmers, she has tea first thing in the morning and then soup by 7 a.m., before people start going to the fields or taking the animals to the countryside.

Chinchero residents don't have refrigerators, but they don't feel they need them because the high altitude functions like a natural preservative for some foods. Foods that won't keep are cooked the same day. At the Sunday market, Chinchero women barter high-altitude foods such as *chuño*, or dehydrated potatoes, and *moraya*, made of potatoes freeze-dried in the permafrost, as well as lupine beans, coca leaves, barley, oats, fava beans, bananas, mandarins, papayas, avocados, green vegetables, corn, and oranges.

"When my children were younger and I needed something urgently, I used to cook food to trade with. I used to bring good food. Sunday market is for active and smart ladies. If you don't have products to trade, you make drinks or food and trade with them and make your family happy," says Alvarez. She trades for a little of everything at the market: fruits, coca leaves, cheese, spices, vegetables, corn, and beans. "This market has always been. And my grandmother told me that, too. So I guess our system of marketing and trading food in this market comes from Incan or even pre-Incan times."

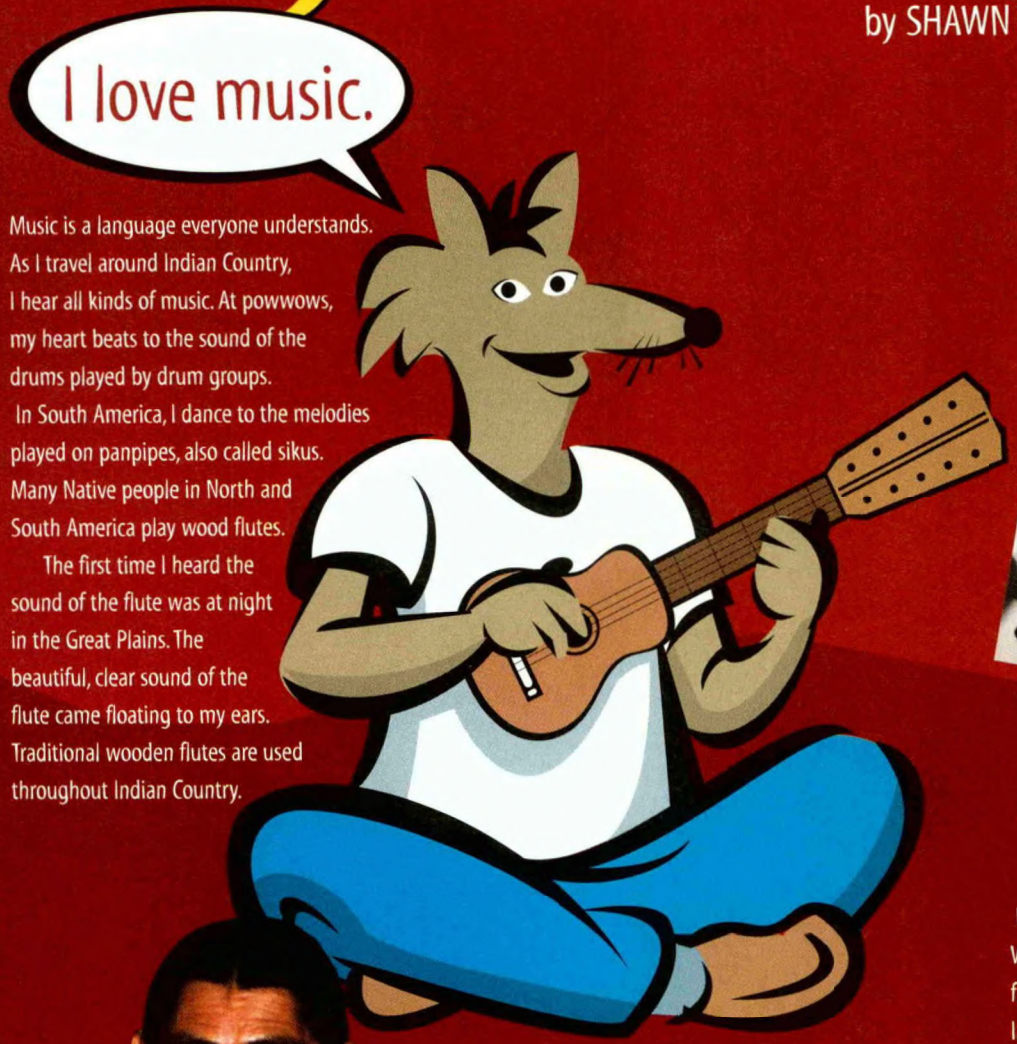
Market day is a big event for everyone, waited for all week by all of Chinchero and the surrounding villages. During the week when people see each other briefly they say, "We will see each other next Sunday where we can chat and have *chicha*." On Sunday, families from different communities socialize and share food, soft drinks, and *chicha*, the traditional drink of the area. It is made from corn and prepared and fermented the day before. Usually *chicha* doesn't have high quantities of alcohol, and even young kids drink it.

Some families have little celebrations and make it a fiesta day. Alvarez says, "Sunday market is for chatting with friends and neighbors and to sweeten your eyes with beautiful textiles and clothes." And she wouldn't miss it for the world. ■

Nilda Callañaupa was born and raised in Chinchero, a village in the Cusco region. She is recognized as a master weaver who learned her skills from her grandmothers and mother.

Coyote's Place

by SHAWN TERMIN & JOHANNA GORELICK



Music is a language everyone understands. As I travel around Indian Country, I hear all kinds of music. At powwows, my heart beats to the sound of the drums played by drum groups. In South America, I dance to the melodies played on panpipes, also called sikus. Many Native people in North and South America play wood flutes.

The first time I heard the sound of the flute was at night in the Great Plains. The beautiful, clear sound of the flute came floating to my ears. Traditional wooden flutes are used throughout Indian Country.

Photo by Mary Catherine Roth

Recently James Greeley (Wasco/Hopi), from the Warm Springs Reservation in Oregon, played his flutes at the National Museum of the American Indian (NMAI). His presentation was part of a program called The Art of Storytelling. He delighted audiences by telling stories with his flutes.

Photo by Katherine Fogden

Meet My Friend, José Montaño

José Montaño (Aymara) is from Bolivia. The Aymara and Quechua Indians are from the Andes Mountains of South America. They tend flocks of llamas and sheep as they have for centuries. They weave their own clothes and grow their own food. They cooperate to plant their crops, to care for their animals, and to celebrate holidays with music and dance. Handed down from generation to generation, musical traditions are an important part of giving thanks for everything the people have.

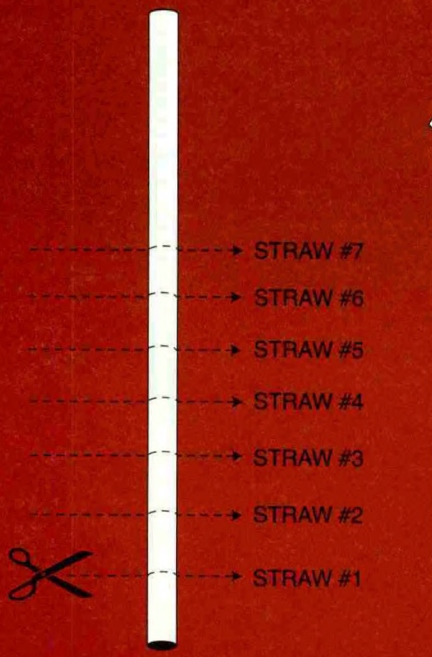
José plays different instruments, including the flute, drums, and charangos. José learned to make instruments and to play music from his elders. Some of the flutes he plays are called "panpipes." He led panpipe workshops with children at the NMAI in New York City. In these workshops, participants made panpipes out of plastic straws. See if you can make one.

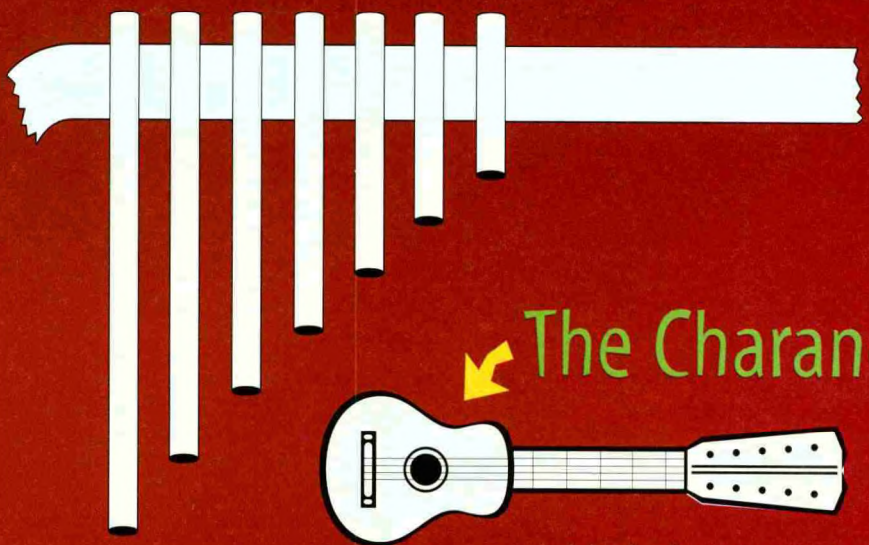
Make a Siku (panpipe) From Plastic Straws

Each siku has two parts – an arka and an ira. The arka has seven notes; the ira has six. In this activity you will make an arka.

1. MEASURE the first straw, using the drawing below.
2. CUT seven straws to match the lengths shown below.
3. TAPE the straws to match the design below.

Materials needed:





The Charango

José also plays the charango. The charango looks like a small guitar, except that it has a different number of strings. Usually the sound box of a charango is made from an armadillo shell.

José told a story about the charango and how the armadillo learned to sing:

The Toad and the Armadillo

There was once a lake called Green Lake where many toads lived. All around Green Lake were many armadillos.. There was one toad that used to sing all night long. An armadillo thought she sounded beautiful. From the shore he called to the toad, "Jiska Imilita (Little Sister), come here. Teach me to sing. Teach me to dance."

The toad paid no attention as the armadillo pleaded as though his heart would break. Finally the toad answered, "Go around the hill named Hill of Sand three times. When you have finished, stop and look at me. If I wave a white handkerchief, you can rest. If I do not wave a white handkerchief, you must do another lap."

The armadillo was not used to walking fast; he usually walked very slowly. After three laps, he was very tired. He stopped and looked down at his feet. His toenails were COMPLETELY WORN AWAY!

The toad appeared at his side and said, "Oh, armadillo, you are trying to outdo me. I remember when you used to go out walking, you would turn me on my back with my belly up. Now I am going to do the same thing to you."

The armadillo cried, "I just want to sing! I want to sing beautifully!

"Well," the toad asked, "Are you willing to give up your life to learn to sing?"

Nodding his head, the armadillo replied, "I am. I am."

The toad said, "Very well. I will teach you to sing. In the future, rich and poor alike will dance to your music." Saying that, the toad flipped the armadillo over on his back. The armadillo was helpless and couldn't get up. He had no food, and he wasted away and died.

One day, a man walked past the dead armadillo's empty shell. He picked up the shell and took it with him. He put strings on the armadillo and it looked like a small guitar. When he played it, it made beautiful music. And so it was that the armadillo became THE FIRST CHARANGO.

This story was told by Bertha Villanueva A., an Aymara woman from Ch'axu P'uju in San Pedro de Tiquina, province of Manco Kapac, department of La Paz, Bolivia. It was recorded and translated into Spanish and English by Juan de Dios Yapita and Lucy Briggs. It was first published by Latin American Indian Literatures in 1980 and was adapted for student performances by José Montaño and Marty Kreipe de Montaño.

Beauty, Honor, and Tradition

Exhibition of beadwork masterpieces will grace Museum opening

By Mary Jane Lenz

When the National Museum of the American Indian (NMAI) opens on the Mall, visitors stepping off the elevator on the fourth floor will see a wall of exhibit cases filled with brilliantly beaded clothing, ornaments, household goods, and horse gear, many of them on view for the first time. Pull-out drawers will allow viewers to study, up close, thousand-year-old carved jade beads from the Mayan sacred cenote at Chichen Itza; carnelian and crystal beads from an ancient factory in Montserrat, West Indies; 18th-century Chinese glass trade beads brought to Alaska by fur traders and fashioned into earrings and lip ornaments; and a spectacular Northwest Coast tunic made from hundreds of cobalt blue faceted "Russian beads" surrounding a beaded image of a whale.

2

The bead display is one of several exhibition areas intended to highlight the richness and beauty of the NMAI collections by showing familiar objects in a vast array of tribal variations. As we planned the exhibitions and thought about the best ways to share the collections with our Mall visitors, we kept coming back to beads and beadwork as an important focus. In my own curatorial file of "Frequently Asked Questions," the ones most often asked are about beads – where did they come from; what are they made of; how long have they been used? The display seemed a good opportunity to answer these questions and provide a visually compelling experience.

3

We show here three examples of the beadwork that will be on view when the Museum on the Mall opens. The first, an Oto (Jiwere) shirt from Oklahoma, can be previewed right now at the George Gustav Heye Center in New York City, in the exhibition *Beauty, Honor, and Tradition: The Legacy of Plains Indian Shirts.* (The exhibition closes November 4, 2001.)

The second is a beaded collar from western Canada, which uses a combination of glass beads and the dentalium shell beads that have been harvested along the coast of Vancouver Island for millennia. Dentalium beads were popular trade goods among Native people as far east as the Great Lakes. And, finally, a brightly beaded tipi bag depicts White Swan, a Minneconjou Lakota 19th-century warrior-chief, as he tells the stories of his battle exploits to an enthralled audience.

I've often thought of the joy Native women must have felt when they first encountered traders with their packages of brightly colored glass beads, ready for instant use. I imagine that after generations of learning the laborious and time-consuming ways to prepare porcupine and bird quills for decorative use, they were incredibly energized and inspired to create new designs not only for clothing but for cradleboards, bags, horse gear, and all kinds of regalia. Some of that delight and creativity will be shared with our visitors when the new Museum opens and will perhaps be a source of inspiration for a new generation of artists. ■

Mary Jane Lenz is a museum specialist in the curatorial department at the National Museum of the American Indian.

1

***1. Man's shirt,** Jiwere (Oto), Oklahoma, ca 1900. Photograph by Katherine Fogden*

***2. Beaded collar,** western Athapaskan, Canada, ca 1890. Photograph by Gina Fuentes*

***3. Tipi bag,** Minneconjou Lakota, ca 1885. Photograph by Katherine Fogden*

Experience the soul of the National Museum of the American Indian through the words of 23 accomplished Native artists, elders, storytellers, singers, and scholars. These leading figures from Native North and South America were invited to select significant objects from the Museum collections and to reflect on their cultural importance.

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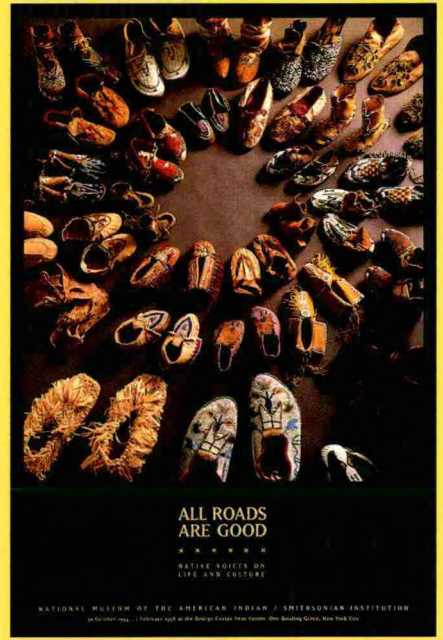
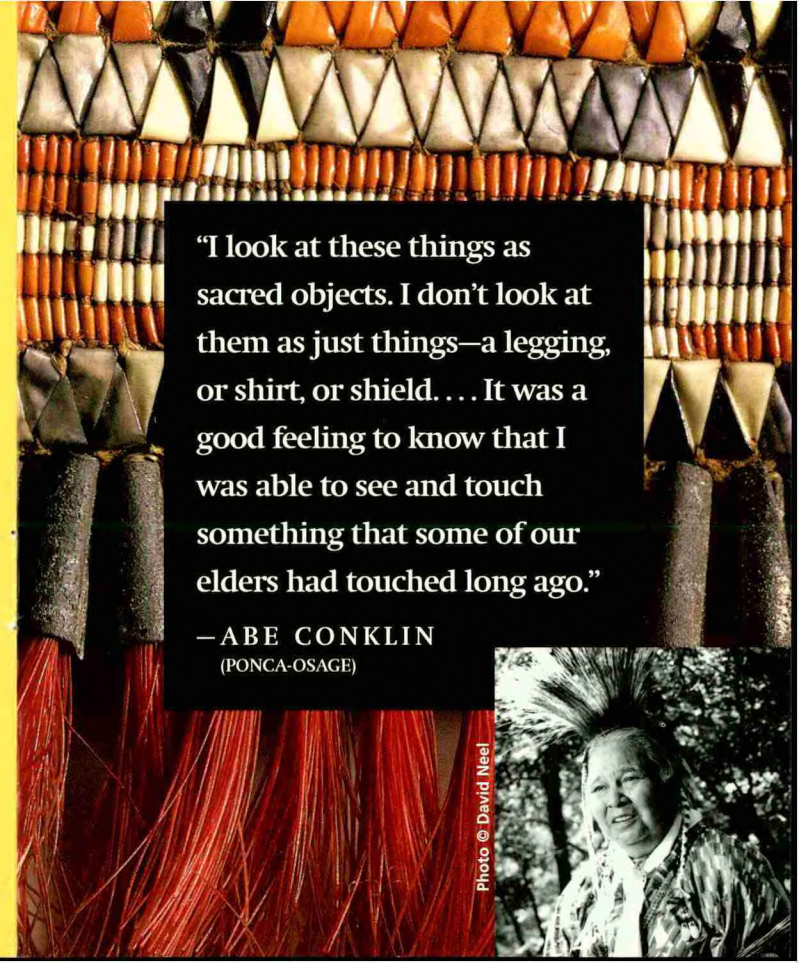


SPECIAL POSTER OFFER

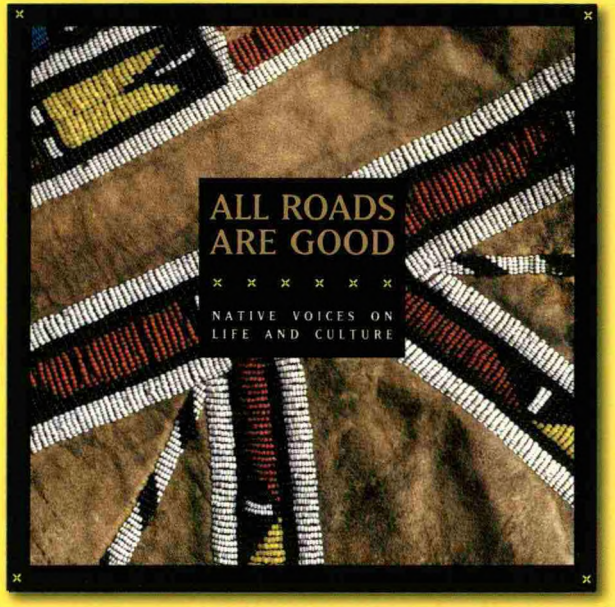
Artist Gerald McMaster (Plains Cree) arranged moccasins in a dance circle, creating one of the museum's most popular images ever. 4-color poster. 24 x 36 inches. Suitable for framing.



"I look at these things as sacred objects. I don't look at them as just things—a legging, or shirt, or shield. . . . It was a good feeling to know that I was able to see and touch something that some of our elders had touched long ago."

—ABE CONKLIN
(PONCA-OSAGE)

Photo © David Neel



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AUGUST/SEPTEMBER/OCTOBER 2001

EXHIBITIONS

THROUGH JULY 21, 2002

SPIRIT CAPTURE: NATIVE AMERICANS AND THE PHOTOGRAPHIC IMAGE

This exhibition explores the meaning of photographic images of and by Native Americans in order to communicate Native perspectives on the cultural history and experiences of Native peoples during the past 150 years. Photographer, subject, and viewer are considered as the exhibition seeks to privilege the understandings of the people in the photographs, while examining the roles and motives of those who created the images. Drawing upon the National Museum of the American Indian's Photo Archive of approximately 125,000 images, the exhibition was curated by Richard W. Hill Sr. (Tuscarora) and Natasha Bonilla-Martinez. A catalog is available in the Museum shop for $29.95.

THROUGH OCT. 7

SETH EASTMAN WATERCOLORS: A SOLDIER ARTIST AMONG THE DAKOTA

Featuring 56 watercolor paintings from the W. Duncan MacMillan collection – some never before on public display – the works are considered some of the most important visual records of everyday Dakota life in Minnesota during the mid-19th century. Eastman was the leading 19th-century pictorial historian of Native Americans and a career army officer assigned to frontier duty at Fort Snelling. The exhibition has been organized by the National Museum of the American Indian and Afton Historical Society Press, in cooperation with the Minneapolis Institute of Arts. Financial support for the exhibition has been provided by Afton Historical Society Press. A catalog is available in the Museum shop for $14.95.

THROUGH NOV. 4

BEAUTY, HONOR, AND TRADITION: THE LEGACY OF PLAINS INDIAN SHIRTS

Featuring 50 visually stunning and spiritually powerful Plains Indian shirts, the show explores the beauty, power, history, iconography, construction, and materials of Plains Indian shirts from the 19th and 20th centuries. Curated by George Horse Capture (A'aninin), the NMAI's deputy assistant director of cultural resources, and his son, Joe Horse Capture, assistant curator of Africa, Oceania, and the Americas at the Minneapolis Institute of Arts, a collaborater in this exhibition. A catalog is available in the Museum shop for $39.95.

THROUGH 2001

ALL ROADS ARE GOOD: NATIVE VOICES ON LIFE AND CULTURE

Twenty-three Native American selectors from throughout the Western Hemisphere chose more than 300 objects from the Museum's collection to display for their artistic, spiritual, and personal significance. A catalog is available in the Museum shop for $29.95.

PUBLIC PROGRAMS

NATIVE SOUNDS DOWNTOWN

AUG. 16

LITEFOOT IN CONCERT

Cherokee rap artist-actor Litefoot brings hiphop to the NMAI with a positive message of empowerment.
7 p.m.
Auditorium

AUG. 23

CHICKEN SCRATCH WITH CISCO (EMCEED BY NATIVE COMEDIAN DREW LaCAPA)

Dance the evening away to the sound of chicken scratch, social dance music also known as waila, *played by the O'odham in Arizona. Learn the steps and experience the fun as Native comedian Drew LaCapa leads a fun-filled evening of music and dance.*
7 - 10 p.m.
Rotunda

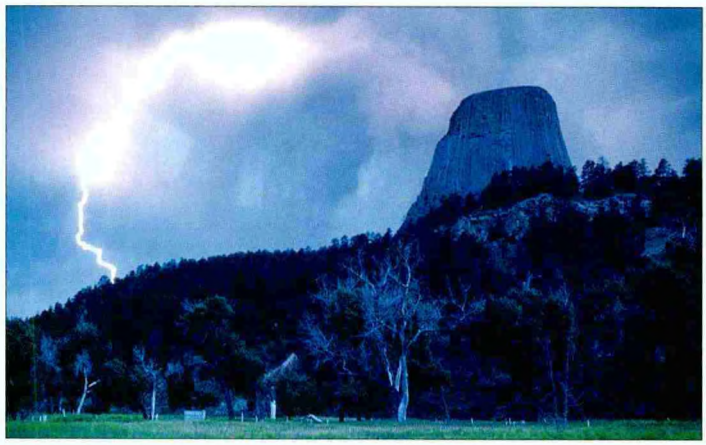


Photo by Christopher McLeod

Devil's Tower in Wyoming as seen in the film **In the Light of Reverence.**

SEPT. 6 - 8

WEAVING ARTIST GREGORIO SULCA CHAVEZ

Gregorio Sulca Chavez (Quechua), an artist-weaver from Ayacucho, Peru, demonstrates how he incorporates traditional designs into contemporary Peruvian music presentations.
10 a.m., 11a.m., 1 p.m., 2 p.m.
Exhibition Pause Area

SEPT. 19 - 22

NEW YORK IS BOOK COUNTRY

The NMAI celebrates the 23rd anniversary of New York Is Book Country *with the* Tales of the People *series. Native authors and illustrators will lead workshops, read, and sign books from this four-volume series, published by the NMAI with Abbeville Press.*

SEPT. 19

LINDA MARTIN *(Navajo), illustrator of* Brave Wolf and the Thunderbird, *reads from the book and leads an illustration workshop.*

SEPT. 20

MARTY KREIPE DE MONTAÑO *(Prairie Band Potawatomi), author of* Coyote in Love with a Star, *reads from the book.*

SEPT. 21

GERALD DAWAVENDEWA *(Hopi/Cherokee), author and illustrator of The Butterfly Dance, reads from the book and leads an illustration workshop.*

SEPT. 22

MARIA WILLIAMS *(Tlingit), author of* How Raven Stole the Sun, *reads from the book, and Felix Vigil (Jicarilla Apache/Jemez Pueblo) leads an illustration workshop.*
11 a.m. and 2 p.m.
Orientation Room and Education Classroom

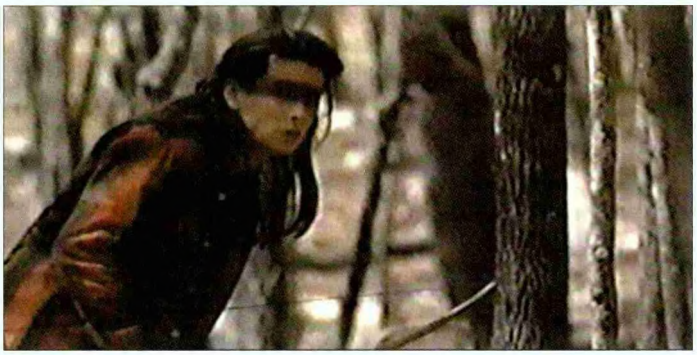
QUEBEC NEW YORK 2001 AND THE NMAI PRESENT A CELEBRATION OF FIRST NATIONS OF QUEBEC

OCT. 6

SANDOKWA TRADITIONAL DANCERS (HURON-WENDAT)
NUNAVIK THROAT SINGERS
SONGS WITH GILLES SIOUI (HURON-WENDAT)
2 - 4 p.m.
Auditorium

OCT. 7

FLORENT VOLLANT *(Innu) presents modern songs in the Montagnais language.*
LUCIEN GABRIEL JOURDAIN *(Innu) performs traditional songs on the* tewegen.



Director Randy Redroad's (Cherokee) The Doe Boy.

MATEN, *a group of Innu performers, present modern Innu music.*
2 - 4 p.m.
Auditorium

OCT. 20

THE DE-BA-JEH-MU-JIG THEATER GROUP
THE DREAMING BEAUTY
The renowned De-Ba-Jeh-Mu-Jig Theater Group performs an interactive play based on traditional Anishinabe stories that is fun for audiences of all ages. "De-Ba-Jeh-Mu-Jig" means "storytellers" in the Anishinabe language. The theater group is based on the Wikwemikong Reserve in Ontario.
1 p.m. and 3 p.m.
Auditorium

SEPTEMBER AND OCTOBER

EDUCATION WORKSHOPS
The NMAI Education Department offers workshops inspired by the exhibition Spirit Capture *and workshops that explore Iroquois cultures. For a schedule and further information, call 212-514-3714.*

FILM/VIDEO

AT THE MOVIES
Auditorium
A monthly screening series presents New York City premieres of feature films, documentaries, and a modern film classic to celebrate the work of Native American directors, actors, and community activists. For reservations for Thursday night screenings, call 212-514-3737.
This series is made possible with public funds from the New York State Council on the Arts.

JULY 19 AND 21

DOE BOY
July 19, 6 p.m.
July 21, 2 p.m.
(2001, 83 min.) Randy Redroad (Cherokee). Set in the heart of the Cherokee Nation in Oklahoma, Doe Boy *tells the story of Hunter, a young man of mixed heritage who is never quite at home in the complicated circumstances of his life. He must find a way to become a man who faces love, death, and hemophilia. New York City premiere. Introduced by the director.*

AUG. 2 AND 4

IN THE LIGHT OF REVERENCE
Aug. 2, 6 p.m.
Aug. 4, 2 p.m.
(2000, 72 min.) Christopher Mcleod and Malinda M. Maynor (Lumbee). The struggle to preserve lands of spiritual significance to Native peoples is told by members of the Hopi, Lakota, and Wintu communities who face intrusion by outsiders on their sacred lands. Presented in cooperation with P.O.V. and Thirteen-WNET. New York City premiere. Introduced by the producers and members of the Native communities shown.

SEPT. 13 AND 15

DEAD MAN
Sept. 13, 6 p.m.
Sept. 15, 1 p.m.
(1995, 95 min.) Jim Jarmusch. A man journeys into the Western frontiers of late 19th- century America and meets an odd, outcast American Indian who believes him to be the dead English poet William Blake. Introduced by the Jim Jarmusch and by actor, director, and radio activist Gary Farmer (Cayuga).

SEPT. 15

21 DAYS
3 p.m.
(2000, 35 min.) Gary Farmer (Cayuga). The Aboriginal Voices Celebration Tour crossed Ontario and brought to Native communities 21 days of rock'n'roll with Derek Miller and Universal Light, Moontee Sinquah, Lucie Idlout, and Keith Secola and Wild Band of Indians. New York City premiere. Introduced by Gary Farmer.

OCT. 18 AND 29

CHRISTMAS IN THE CLOUDS
Oct. 18, 6 p.m.
Oct. 20, 2 p.m.
(2001, 90 min.) Kate Montgomery. Set at a struggling ski resort during the holiday season, the film is a light and original comedy of mistaken identity, tribal enterprise, bingo, and would-be love. New York City premiere. Introduced by Kate Montgomery and Sheila Tousey (Menominee).

FROM THE FOUR DIRECTIONS: A FILM SERIES FROM THE GREAT PLAINS
Special screening daily at 3 p.m.
Video Viewing Room, 2nd Floor

AUG. 1 - OCT. 31

ON THE PLAINS
(2001, 10 min.) Archival black and white footage, powwow images, and interviews with Plains Indian elders and shirt makers are woven into an impressionistic montage. This videotape was produced by the NMAI to provide a connection between the original shirt wearers and the shirts on display in the exhibition Beauty, Honor, and Tradition: The Legacy of Plains Indian Shirts.

Daily at 1 p.m. Program is repeated on Thursdays at 5:30 p.m.

AUG. 7 - AUG. 26

SACRED BUFFALO PEOPLE
(1991, 58 min.) Deb Wallwork for Prairie Public TV. US. A look at the sacred and historical relationship of Native Americans to the buffalo and the effort Plains Indian nations are making to bring back the herds.

THE SPIRIT OF CRAZY HORSE
(1990, 58 min.) James Locker for Frontline. *Host: Milo Yellowhair (Lakota). A history of Sioux resistance, focused on the turbulent 1970s, is documented with interviews and extensive newsreel footage.*

No screening Thursday, Aug. 2 at 5:30 p.m. or Saturday, Aug. 4. See At the Movies.

AUG. 27 - SEPT. 16

CONTRARY WARRIORS: A STORY OF THE CROW TRIBE
(1985, 58 min.) Connie Poten and Pamela Roberts. The story of long-time tribal leader Robert Yellowtail, 97 years old when the film was made, is a focus for Crow history and present-day life.

CROW INDIANS OF MONTANA
(1927, 25 min. together) William Wildschut, for the Museum of the American Indian/Heye Foundation. Two documentaries made by an ethnographer and photographer in the 1920s show Crow-tanning processes and sweat-lodge construction and practices.

No screening Thursday, Sept. 13 at 5:30 p.m. or Saturday, Sept. 15. See At the Movies.

SEPT. 17 - OCT. 15

HAND GAME
(1999, 60 min.) Lawrence Johnson. A journey across the Plains and the American Northwest goes to eight Indian communities to look at the many contemporary meanings of the ancient hand game - also called bone, grass, or stick game - as it is played today.

This film will be repeated at 2 p.m.

OCT. 16 - NOV. 5

HOLY DOG
(1999, 9 min.) Judith Norris (Cree). Poetry, traditional song, and the Blackfoot language pay tribute to the horse, as a Native rider and her horse circle metaphorically around the medicine wheel on the land of the Similkameen Reserve in Canada.

THE DRUM IS THE HEART
(1982, 29 min.) Randy Croce. Photographs and narratives from Blackfeet and Blackfoot [Why both?] powwows in Montana and in Alberta, Canada, provide a window to enduring cultural values.

BACKBONE OF THE WORLD: THE BLACKFEET
(1997, 57 min.) George Burdeau (Blackfoot). Turning the camera on himself, the director documents coming home to his Blackfoot tribe, focusing on community filmmaking and on the people's varying views about the use of nearby traditional lands.

No screening Thursday, Oct. 18 at 5:30 p.m. or Saturday, Oct. 20. See At the Movies.

ESPECIALLY FOR KIDS

A film and video series for all ages.
Daily at 11 a.m. and noon
Video Viewing Room, 2nd Floor

AUG. 5 - 26

INTO THE CIRCLE: AN INTRODUCTION TO OKLAHOMA POWWOWS AND CELEBRATIONS
(1992, 58 min.) Scott Swearingen. As elders and dancers trace the history of the powwow, this production looks at the dances, regalia, and etiquette of powwows.

MEN AND WOMEN ARE GOOD DANCERS
(1994, 6 min.) Arlene Bowman (Navajo). Men and women perform a traditional grassdance song, popular at Northern Plains powwows.

STUMBLINGBEAR
(1993, 3 min.) Dan Bigbee (Comanche). A puppet made by acclaimed Native puppeteer Buddy Big Mountain wears authentic Plains-style dance regalia and performs a powwow fancy dance.

ADDRESS:
National Museum of the American Indian Smithsonian Institution,
George Gustav Heye Center
One Bowling Green, New York, NY 10004

MUSEUM SHOPS:
For special-occasion shopping, jewelry by Native artists, books, and children's gifts are available in the Museum shops located on the gallery and ground floor. Open daily 10 a.m. to 4:45 p.m. For information, call 212-514-3767.

WEB SITE: Have you visited the NMAI Web site?
http://www.si.edu/nmai

LAKOTA QUILLWORK
(1985, 27 min.) H. Jane Nauman. A video explores the mythic origins of quillwork and documents contemporary quillworkers Flossie New Holy Bear and Alice New Holy Blue Legs.

BUFFALO BONE CHINA
(1997, 12 min.) Dana Claxton (Lakota). An experimental video metaphorically explores Canada's First Nations peoples' loss of the buffalo and the use of buffalo bone to make fine china.

AUG. 27 - SEPT. 16

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(1994, 6 min.) Arlene Bowman (Navajo). Men and women perform a traditional grass dance song, popular at Northern Plains powwows.

HOLY DOG
(1999, 9 min.) Judith Norris (Cree). A Native woman pays tribute to the Horse Nation and her own horse through poetry, song, and video.

THE TURNING OF THE CHILD
(1987, 30 min.) Produced by the Nebraska ETV Network. A dramatization of Omaha Indian life in 1800 focuses on the experiences of Ni'bthaska, a 13-year-old boy, and the rites of passage in his journey to manhood.

IRON NATION
(1997, 12 min.) Alfred Beartrack (Lower Brule Sioux). A tribute to Solomon Iron Nation (1814 - 1894), a head chief of the Lower Brule band of Sioux, during a difficult time of change.

WE'LL STILL BE DANCING
(1992, 3 min.) Dan Jones (Ponca). Children of the Ponca tribe of Oklahoma are shown getting ready to dance. Shown with permission of Sesame Street.

SEPT. 17 - OCT. 15

THE DRUM IS THE HEART
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THE BUFFALO HUNT
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OCT. 16 - NOV. 5

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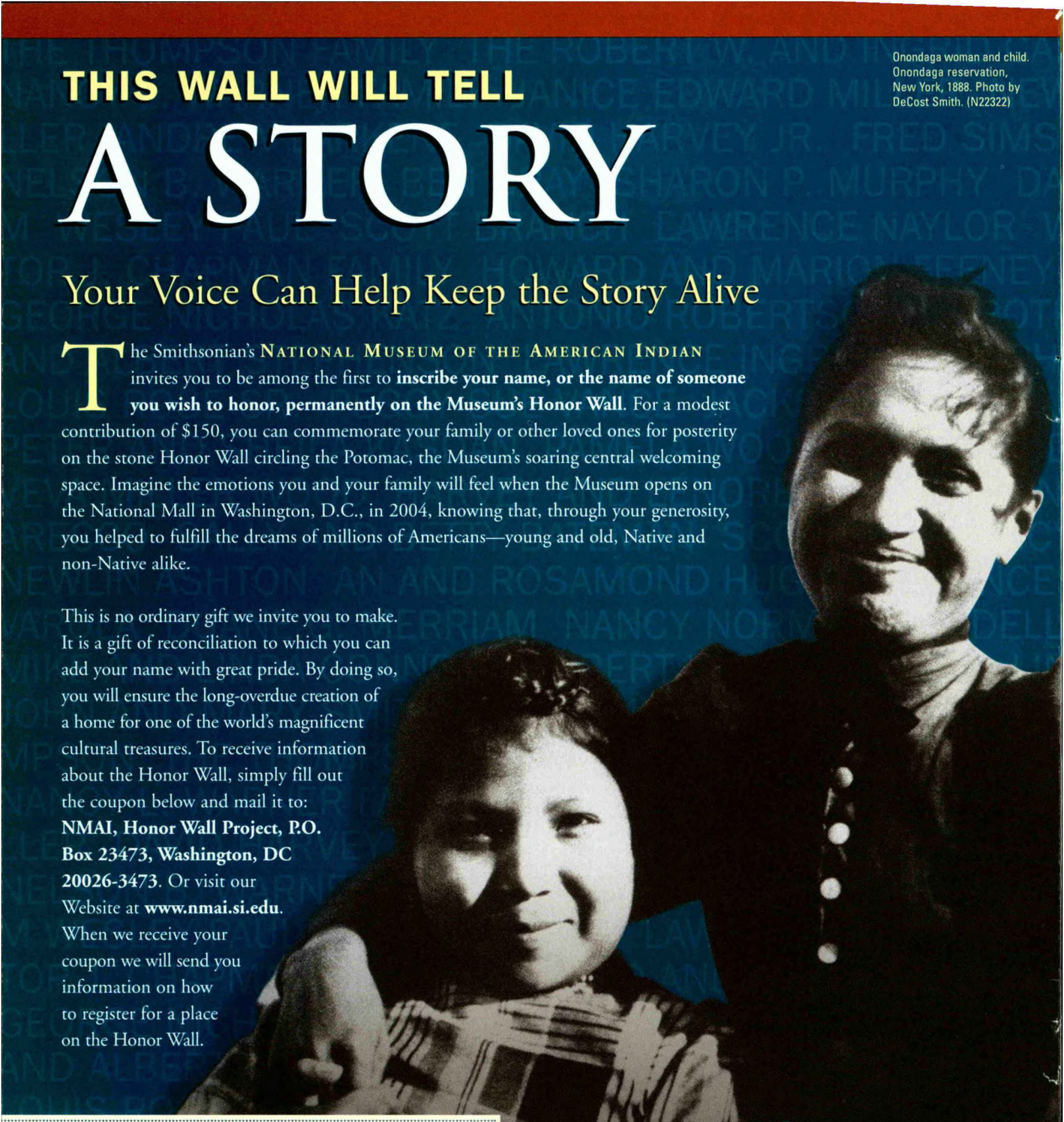
LOCATION: *The NMAI Heye Center is located at One Bowling Green in lower Manhattan. Subway: 4 & 5 to Bowling Green, N & R to Whitehall Street, and 1 & 9 to South Ferry. Hours: 10 a.m. to 5 p.m. every day, except December 25. Thursdays to 8 p.m., made possible by grants from the Booth Ferris Foundation. Admission to the museum and all public programs is free. To become an NMAI Charter Member, call 1-800-242-NMAI (6624).*

The George Gustav Heye Center is located at One Bowling Green, New York, N.Y., and is open daily, except December 25, from 10 a.m. until 5 p.m., and, through the generosity of the Booth Ferris Foundation, Thursdays until 8 p.m. Admission is free. All programs are subject to change. For membership information, call (800) 242-NMAI. For program updates, call (212) 514-3888. Produced by NMAI, One Bowling Green, New York, N.Y. Russ Tall Chief and Tara O'Keefe, Calendar Editors.

THIS WALL WILL TELL A STORY

Your Voice Can Help Keep the Story Alive



Onondaga woman and child. Onondaga reservation, New York, 1888. Photo by DeCost Smith. (N22322)

The Smithsonian's NATIONAL MUSEUM OF THE AMERICAN INDIAN invites you to be among the first to **inscribe your name, or the name of someone you wish to honor, permanently on the Museum's Honor Wall.** For a modest contribution of $150, you can commemorate your family or other loved ones for posterity on the stone Honor Wall circling the Potomac, the Museum's soaring central welcoming space. Imagine the emotions you and your family will feel when the Museum opens on the National Mall in Washington, D.C., in 2004, knowing that, through your generosity, you helped to fulfill the dreams of millions of Americans—young and old, Native and non-Native alike.

This is no ordinary gift we invite you to make. It is a gift of reconciliation to which you can add your name with great pride. By doing so, you will ensure the long-overdue creation of a home for one of the world's magnificent cultural treasures. To receive information about the Honor Wall, simply fill out the coupon below and mail it to: **NMAI, Honor Wall Project, P.O. Box 23473, Washington, DC 20026-3473**. Or visit our Website at **www.nmai.si.edu**. When we receive your coupon we will send you information on how to register for a place on the Honor Wall.

I WANT TO HELP KEEP THE STORY ALIVE.

NMAI, Honor Wall Project, P.O. Box 23473, Washington, DC 20026-3473

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Smithsonian
National Museum of the American Indian

HONOR WALL

THE GIFT OF RECONCILIATION

The Birth of Tribal Newspapers

By Debra A. Crain

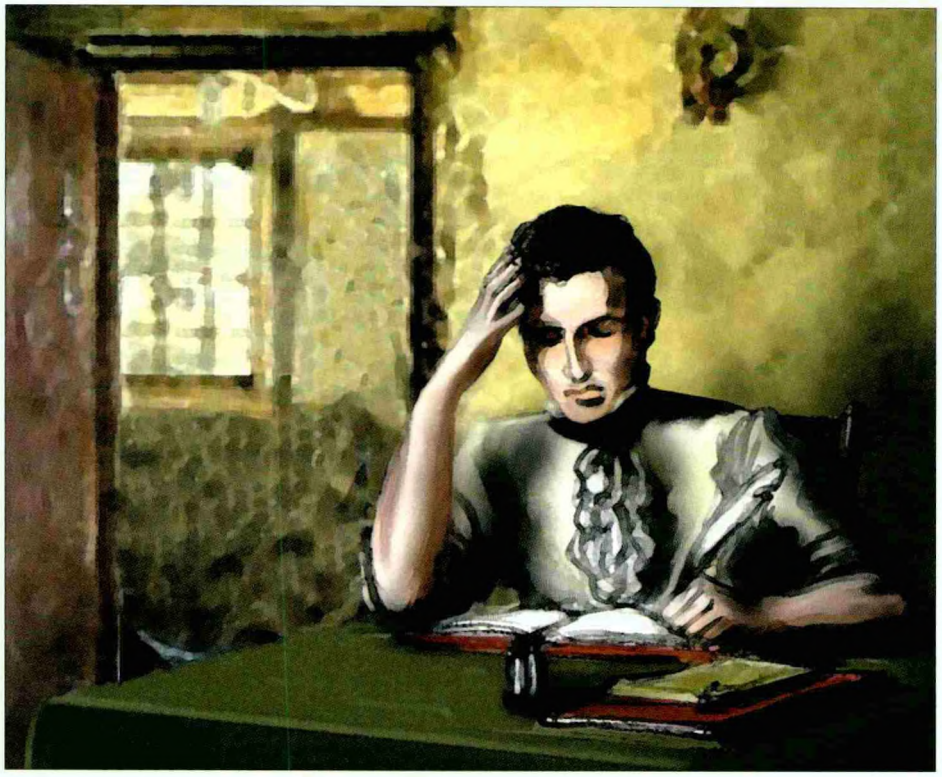

Illustration by Jeffrey Primeau

When the Cherokee leader Sequoyah took part in the War of 1812, he realized that *Tsalagi* (Cherokee) soldiers could not write letters home or receive letters from family members because they couldn't read or write. As a result, Sequoyah worked harder to finish developing a Cherokee alphabet that he had begun four years before. His alphabet was adopted as the official written language of the Cherokee in 1821. Anyone who could speak Cherokee could learn to read and write in approximately two weeks, so nearly the entire nation became literate in little more than a year. The everyday use of the Cherokee alphabet gave rise to the first tribal newspaper in Indian country, the *Cherokee Phoenix* (Tsa La Gi Iehisanunhi).

The *Cherokee Phoenix*, funded by the Cherokee Council, was established in 1827. Published in New Echota, Ga., the capital of the Cherokee Nation, the first issue was printed on February 21, 1828, in both Cherokee and English. Elias Boudinot (Buck Oowatie), leader of the Treaty Party, was the first editor, and the Rev. Samuel Worcester, a missionary, was the first director. Boudinot's articles covered topics ranging from the settlers' greed for land and gold to the evils of alcohol.

As time passed, Boudinot's editorials became more radical. He supported the idea of working toward a united Cherokee Nation, as did Principal Chief John Ross, publisher of the *Phoenix*. Boudinot wrote against the Indian Removal Act of 1830, the encroachment of settlers, and the unwillingness of white courts to accept sworn testimony from Cherokee witnesses because they weren't recognized as U.S. citizens. It was not uncommon for Boudinot to be called to the paper's front office to defend his editorials to angry Georgia militiamen.

Boudinot stood firm against removal until August 1, 1832. He became convinced that removal was inevitable when the government failed to enforce its own Supreme Court decision that the Cherokee Nation could maintain its own territory and government *(Worcester v. Georgia)*. Boudinot believed that the Cherokee had no viable options left, so he changed his views and openly advocated removal of Cherokees from their Georgia homeland to Indian Territory in what is now Oklahoma. When Ross no longer allowed the Cherokee Phoenix to print Boudinot's views, Boudinot resigned as editor.

The *Phoenix* was published until 1834, when Ross decided to move the press to the old council grounds in Tennessee. He must have known that the Cherokee were going to lose their land even though he was working diligently to prevent it. While he was in Washington, D.C., lobbying against the selling of Cherokee land, his land was taken and granted to a Georgian by lottery. The Georgia militia removed the press from the *Phoenix* office and burned the building, silencing the voice of the Cherokee Nation.

Four years later, in 1838, the U.S. Army forcibly removed the Cherokee to Oklahoma. This became known as the Trail of Tears or Nunna-da-ul-tsun-yi, "Trail where they cried," on which 4,000 Cherokee lost their lives during removal. The Cherokee spirit was devastated but not broken.

The Cherokee Nation was established in Park Hill, Okla., near Tahlequah. In September 1844, the *Cherokee Advocate* was published and became the nation's official newspaper and voice. The weekly was published until 1851. It resurfaced in 1870 and was published until 1906. The *Advocate* wasn't seen again until 1977, after Cherokee voters ratified a new constitution, uniting the Cherokee into a strong nation like the one Ross envisioned more than 100 years before.

The *Advocate* is now published monthly as the *Cherokee Phoenix* and *Indian Advocate* in Tahlequah, Okla., with Dan Agent as editor. The paper, usually 28 pages long, covers tribal events and can be viewed on-line by going to the Cherokee Nation's Web site at www.cherokee.org.

Tribal newspapers began in 1827 with the invention of an alphabet, and continue to this day to grow throughout the United States and Canada. ■

Debra A. Crain (Blackfoot) is a freelance writer who lives in Missouri.

Video Fuels a Cultural Revolution

Making video has become a routine part of indigenous community life in southern Mexico

by Alexandra Halkin

When the Zapatista Army of National Liberation (EZLN) began their rebellion on January 1, 1994, Zapatista communities in the southern Mexican state of Chiapas announced their resistance to the Mexican government. This resistance meant self-determination, the creation of autonomous projects, and the refusal of aid from the government. The Chiapas Media Project (CMP) began in this spirit.

In 1995, while working on a documentary about a U.S.-Mexican humanitarian aid caravan, I noticed how the indigenous communities organized, how their clarity of vision remained strong in the midst of a low-intensity war, and how they were media savvy. They asked how they could get their own video and computer equipment to document the effects of the war. I looked for resources to buy the equipment and to begin the workshops. This all led to the Chiapas Media Project, a binational collaboration that provides video and computer equipment and training to indigenous and *campesino* communities in Chiapas and Guerrero, Mexico. I work with three full-time Mexican staff and many freelancers and interns that come to work with us on a short-term basis.

In February 1998, a grant from the U.S.-Mexico Fund for Culture allowed a few *cachlanes* (a Mayan word for anyone who doesn't speak a local indigenous language) including myself to begin video and computer workshops in Zapatista communities. In the beginning, the community leaders attended the workshops to check us out. The CMP utilizes existing community governance structures where decisions are made by consensus. The leaders agreed that our project should continue. Since our first video workshop three years ago, more than 150 indigenous men and women have been trained in basic video production. The people edit their videos in a media center in San Cristobal de las Casas that distributes their videos worldwide.

Twenty-five people attended the first workshop in the town of La Realidad. One of the participants, Bernal, asked if he needed special authorization to use the camera. (People do not use last names in the communities because of the low-intensity war.) Surprised, I said no. "All the people I have ever seen with cameras have these special badges hanging around their necks," he said. I realized he was referring to press credentials.

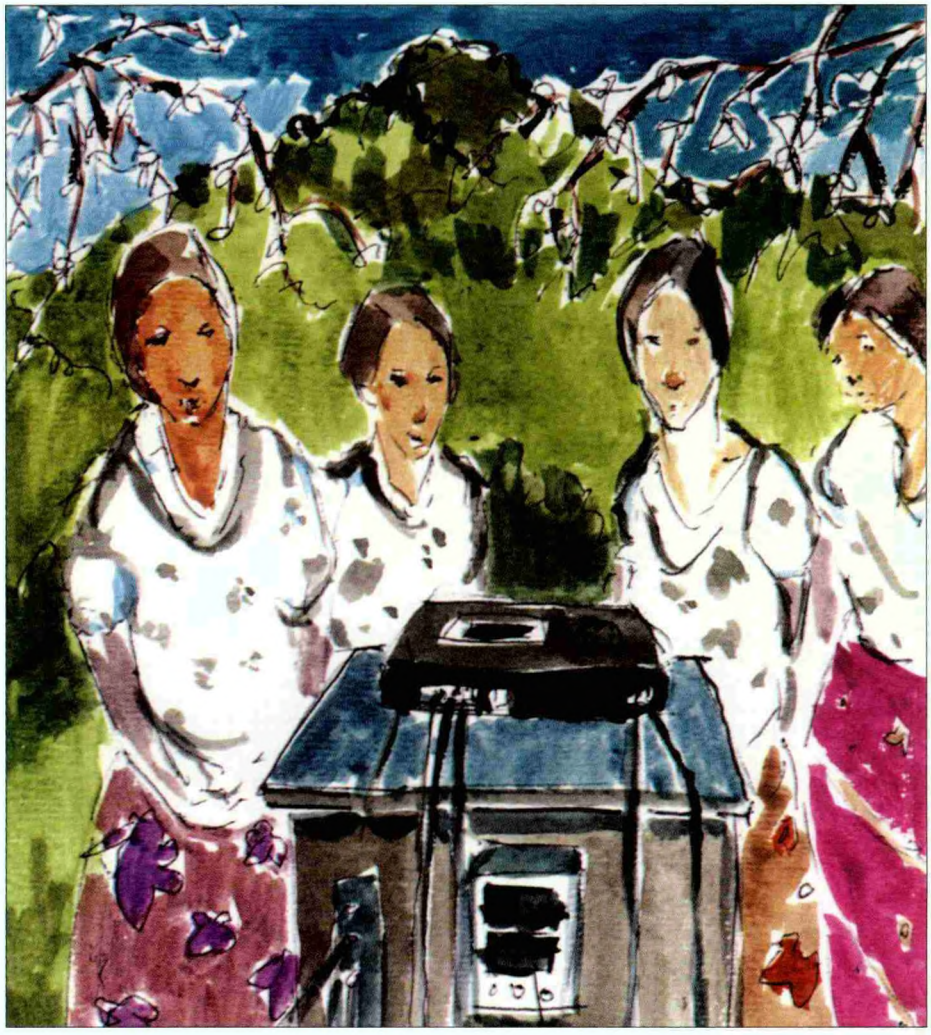

Illustration by Travis Shilling

These communities are part of the most documented indigenous movement in the history of the world. In another workshop for women only, none of the seven women had ever seen a video or TV. Most didn't speak Spanish. We showed a video of their last New Year's Eve celebration. The women studied the video. At the end, they all burst into conversation in their native languages which we couldn't understand. We stood there listening and wondering until we couldn't take the suspense anymore. Zorida, one of the women who spoke Spanish, said their husbands had told them that no women were attending and there would be no music or dancing at the New Year's celebration. Only speeches would be allowed. In the video, the women saw their husbands dancing and having a great time. Zorida said, "Our husbands are just like the bad government; they lie." Everybody cracked up. Now they understood the power of video. The women said they were never again staying home during a New Year's celebration.

More than three years later, video making is part of community life. When there is a special ceremony, birthday, or protest, the indigenous video makers shoot and distribute the video. Other projects include instructional videos about building water systems and latrines, or documentaries about their agricultural collectives and other autonomous projects. Three teams of indigenous video makers are now producing a video about the Zapatista march to Mexico City in February and March 2001.

These last three years have changed my life. I feel honored to work with such organized, creative, and visionary people who have taught me how powerful a new technology can be. ■

Alexandra Halkin is the founder and director of the Chiapas Media Project and has been working as a documentary producer throughout Latin America for the past 20 years.

A LEGACY *of* SUPPORT

One woman's generous gift will forever change the way millions of people view "First Americans"

"I hope and pray that others, observing the steadily growing number of supporters and the generous donations of so many, will be inspired to make contributions."

– RU LANG

The Smithsonian's National Museum of the American Indian has lost a special friend; Ru Lennox Lang, journalist, author, and playwright. As a Charter Member, Ms. Lang was a strong supporter of the NMAI, and through her bequest, her impact on the NMAI continues today. Deeply concerned about the culture, spirit, and art of American Indian peoples, Ms. Lang believed the Smithsonian was the ideal place to keep their histories alive. Because of Ms. Lang's foresight in establishing a bequest for young Native American interns at the NMAI, her legacy will live in perpetuity. It remains a fitting testimony to her remarkable life.

For confidential, no obligation information, call or write today:
National Museum of the American Indian, Attn: The Planned Giving Office, P.O. Box 23473, Washington D.C. 20026-3473
Phone: 202-357-3164, Fax: 202-357-3369
E-mail: plangiving@nmai.si.edu Internet: www.si.edu/nmai

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GA4

Smithsonian

Smithsonian
National Museum of the American Indian

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