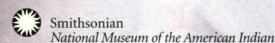
And Communities NATIONAL MUSEUM of the Inclining Summer 2003 Celebrating Native Traditions & Communities

Cuba's Taino Descendants

A Resilient Culture Endures



McGEE'S



INDIAN ART

Specializing in Hopi Kachinas, Pottery, and Jewelry



Palhik Mana Sculptural Bust by Alfred Lomahquahu - 22 ½" H Heard Museum Kachina Show Frontispiece



14 kt / Sterling by Watson Honanie | Sterling Cuff by Bennett Kagenvema

McGee's Indian Art

PO Box 607 / Highway 264 Keams Canyon, Arizona 86034 1.800.854.1359 www.hopiart.com



Premiere Selection Available Online: www.ancientnations.com

Indigenous Arts of the American West www.ancientnations.com

21 Alejandro Toledo: Peru's First Native President



Alejandro Toledo, the first Native person to be elected president of Peru, proudly flies the Inca flag atop the country's presidential palace. Since his inauguration two years ago, the president has been making great strides on behalf of the Native peoples of Peru. "It has taken us, my people, 500 years to have this opportunity to finally control the destiny of our nation," he said. American Indian editor-in-chief Thomas W. Sweeney (Citizen Potawatomi) spoke with President Toledo about his plans to help Peru's indigenous population.

Native Film at the Sundance Film Festival

Bird Runningwater (Cheyenne/Mescalero Apache), Native American initiatives programmer for the Sundance Institute, explains how Sundance provides a chance for Native filmmakers to showcase innovative work. Jason Ryle (Anishinabe) travels to Park City, Utah to meet Runningwater and Native filmmakers from the U.S., Canada, Australia, and New Zealand. Ryle speaks privately with Alanis Obomsawin (Abenaki) about her passion to create documentaries that give voice to the Native perspective.



Cuba's Taino People

"Although we have been here very long, few people know about us," says Panchito Ramirez, elder cacique, or chief, of a Taino village nestled in eastern Cuba's fabled Oriente. Jose Barreiro leads an Indigenous Legacies Tour of scholars, educators, and writers that visits Caridad de los Indios, home to Ramirez's relatives high in the Guantanamo mountains. Millie Knapp (Anishinabe) photographs Ramirez and his family as the tour travels to Cuban cities like Santiago, Guantanamo, and Baracoa to learn about Taino history and to experience Taino culture today.



26 Machu Picchu, an Inca Empire Retreat

In the first of a new series of Native destination travel stories, Thomas W. Sweeney (Citizen Potawatomi) visits Machu Picchu, the breathtaking 15th-century mountain retreat of the fabled Inca empire. Visiting the remote site in a one-day trip from Cusco is not for the faint of heart. Willing travelers are rewarded with lush green mountainsides and the expansive grandeur and spiritual qualities of Machu Picchu's landscape and architecture. Travel tips and information included.

On the cover: Young student from Caridad de los Indios, Cuba, enclave of Taino descendants, greets visitors. Photo by Millie Knapp.

DEPARTMENTS

PERSPECTIVES	5
MUSEUM NEWS	6
NATIVE PLACES	
COLLECTIONS	29
COYOTE'S PLACE	30
CALENDAR OF EVENTS	33
DID YOU KNOW?	37
GUEST ESSAY	38

American Indian

Volume 4, Number 2, Summer 2003

Celebrating Native Traditions & Communities



DIRECTOR: W. Richard West (Southern Cheyenne)

PUBLISHER: Elizabeth Duggal

EDITOR-IN-CHIEF: Thomas W. Sweeney (Citizen Potawatomi)

Managing Editor: Millie Knapp (Kitigan Zibi Anishinabe)

COYOTE'S PLACE EDITORS: Shawn Termin (Lakota) and Johanna Gorelick

CALENDAR EDITOR: Rachahd Garguilo

ART DIRECTOR: David Beyer (Cree) x2idea Inc., Toronto david@x2idea.com

MEMBERSHIP/CIRCULATION MANAGER: Edison R. Wato, Jr. (Zuni)

ADMINISTRATIVE COORDINATOR: Leonda Levchuk (Navajo)

ADVERTISING SALES Knapp Publishing Millie Knapp Tel. (416) 324-9822 Fax (416) 324-8947 millie@knapppublishing.com

CIRCULATION INQUIRIES
For Circulation/Membership
questions, please call Member Services
at (202)357-3164 ext. 170, or
fax (202)357-3369 or
email aimember@nmai.si.edu

EDITORIAL BOARD

Tim Johnson (Mohawk)
Karen Lincoln Michel
(Ho-Chunk)
José Barreiro (Taino)
Charlotte Heth (Cherokee)
Leslie Logan (Seneca)
Liz Hill (Red Lake Ojibwe)

James May
(Keetoowah Band of
Cherokee)
Luci Tapahonso (Navajo)
Mark Trahant
(Shoshone-Bannock)
Russ Tall Chief (Osage)

EDITORIAL COMMITTEE

Thomas W. Sweeney (Citizen Potawatomi) Millie Knapp (Kitigan Zibi Anishinabe) Terence Winch Bruce Bernstein Ramiro Matos (Quechua) Gabrielle Tayac (Piscataway) Gerald McMaster (Plains Cree) Marty Kreipe de Montaño (Prairie Band Potawatomi) Edison R. Wato, Jr. (Zuni)

BOARD OF TRUSTEES

Dwight Gourneau, Chair
(Turtle Mountain Chippewa)
James A. Block
Mark F. Brown (Mohegan Tribe of Connecticut)
Lonnie Bunch, III
Sheila P. Burke
Peggy Cooper Cafritz
Duane Champagne

(Turtle Mountain Chippewa)

Keller George
(Oneida Indian Nation
of New York)
Brian C. McK. Henderson
Norbert Hill, Jr.
(Oneida Indian Nation)
Hon. Daniel K. Inouye
Charlene Jones
(Mashantucket Pequot)
Julie Johnson Kidd

Hartman Lomawaima (Hopi)
Nancy Fields O'Connor
(Shawnee/Crow)
Mari Carmen Serra Puche
Lawrence M. Small
Faith Smith
(Lac Courtes Oreilles Ojibwe)
Wayne Stein
(Turtle Mountain Chippewa)
Hon. Ted Stevens

David Hurst Thomas Della Warrior (Otoe-Missouria) Rosita Worl (Tlingit)

GEORGE GUSTAV HEYE CENTER BOARD OF DIRECTORS

Valerie T. Diker, Co-chair Charles M. Diker, Co-chair Barbara H. Block James A. Block Wahleah Faulkner Davis (Cherokee) Lois Sherr Dubin John L. Ernst Margot P. Ernst George Gund III Brian C. McK. Henderson Alan J. Hirschfield Bradford R. Keeler (Cherokee) Francesca Kress Janet C. Krissel Andrew Lee (Seneca) Barbara Riley Levin Ellen Liman Nancy Fields O'Connor (Shawnee/Crow) William A. Potter Wilbur L. Ross, Jr. Jane F. Safer Bernard Selz Howard Teich

NATIONAL COUNCIL

James A. Block, Co-Chair Robert N. Snyder, Co-Chair Lawrence M. Small, Honorary Chair Prof. Robert McC. Adams Elizabeth M. Alexander Uschi Butler Peggy Cooper Cafritz Richard Cohen Barber B. Conable, Jr. Lynn G. Cutler Charles M. Diker John L. Ernst
Jayne Fawcett
(Mohegan Tribe of
Connecticut)
Keller George
(Oneida Indian Nation
of New York)
John Guevremont
(Mashantucket Pequot)
George Gund III
LaDonna Harris (Comanche)

Brian C. McK. Henderson
I. Michael Heyman
Gene A. Keluche (Wintun)
Julie Johnson Kidd
Gale G. Kohlhagen
Steven W. Kohlhagen
Bruce S. Lane
Phillip Martin
(Mississippi Band of
Choctaw Indians)
Dorothy McSweeny
William F. McSweeny

Eugene Mercy, Jr.
Constance Berry Newman
Marilyn Norris
Robert Redford
Alice Rogoff Rubenstein
Sargent Shriver
Albert H. Small
Eugene V. Thaw
Stewart L. Udall
C. Howard Wilkins, Jr.

National Museum of the American Indian (ISSN 1528-0640, USPS 019-246) is published quarterly by the Smithsonian National Museum of the American Indian (NMAI), 470 L'Enfant Plaza SW, Suite 7103, Washington, D.C. 20560-0934. Periodical Postage paid at Washington, D.C., and at additional offices. National Museum of the American Indian is a benefit of NMAI Membership and constitutes \$8 of an individual's annual membership. Basic membership begins at \$20. Articles may be reprinted at no charge provided that bylines are retained and the name "Smithsonian National Museum of the American Indian" is fully credited. Letters to the Editor are welcome and should be sent to NMAI, Office of Public Affairs, P.O. Box 23473, Washington, D.C., 20026-3473 or an email may be sent to aieditor@nmai.si.edu. Or, you may call NMAI's Public Affairs office at 202-357-3164 ext. 155.

Please send change of address requests to NMAI, Member Services, P.O. Box 23473, Washington, D.C., 20026-3473, or email aimember@nmai.si.edu or call toll free 1-800-242-NMAI (6624). Please be sure to include both your old and new address. NMAI Charter Members may update their address online at www.AmericanIndian.si.edu/memgive.

Back issues of National Museum of the American Indian are \$5.00 per copy, subject to availability. Please contact NMAI, Member Services, P.O. Box 23473, Washington, D.C., 20026-3473 or by email at aimember@nmai.si.edu

To become an NMAI Charter Member, you may join online at www.AmericanIndian.si.edu/memgive. Or, you may call 1-800-242-NMAI (6624) to join using a credit card or to request a membership brochure. Or, write to NMAI Member Services, P.O. Box 23473, Washington, D.C., 20026-3473. Postmaster: send change of address information to National Museum of the American Indian, P.O. Box 23473, Washington, D.C. 20026-3473.

The Mystery of the Huge Haida Hat

Haida visitors to the NMAI's Cultural Resources Center solve a long standing puzzle



As a gaagiit, Alvin Hans enters the Cultural Resources Center rotunda wearing a 4-foot-tall head under the brim of a gigantic hat.

By Mark Clark

verybody who saw the hat at the Bronx Research Branch, from Ph.D. candidates to plumbers, commented about it. Four feet across, with a crown as big as a bucket, it was painted with orange, black, and green ravens and whales. Made of spruce root, the hat was old, heavy, and fragile and apt to fall apart in your hands if you picked it up wrong. The catalog card said it came from the Oueen Charlotte Islands, British Columbia, and had been accessioned into the Museum of the American Indian's collection on a trade from the May Collection in 1967. When people asked who wore it or what it was for, I told them that I thought it was ceremonial. Its giant size made it impractical for anything except walking or standing.

Not many Haida, who might have enlightened me, visited the Research Branch. I did learn a little about hat making from Isabel Rorick, a Haida hatmaker who is the granddaughter of Mr. and Mrs. Charles Edenshaw, who were the best in the business at the turn of the 19th century. I'd always thought that spruce root was chosen because of its uniformity and ease of handling. The fancy diamond and herringbone patterns I'd seen woven into the crowns looked machine made. My theory imploded when Isabel showed me a partially finished hat in the NMAI collection. I could see that the material is anything but uniform, and it's the weaver's skill that makes it look elegant.

I was transferred from the Research Branch to the NMAI's Cultural Resources Center (CRC) in Suitland, Md., in 1999. It wasn't long before the hat followed me. It came to haunt me. The Research Branch had been too dark and crowded to attract visitors. The improved access in CRC collections areas meant more visitors, which meant more questions about the hat. I hoped somebody would stop and give me a clue.

Last September a Haida group came down from Skidegate and Old Massett in the Queen Charlotte Islands to examine their tribe's material. They offered to demonstrate Haida traditional dancing in the rotunda. We heard the pulse of a drum, followed by beautiful voices, male and female, singing a welcome song. The doors opened and men and women emerged, dancing and swaying, wearing capes, button blankets, and cedar-bark or spruce-root hats. Some shook rattles as they danced.

Christian White, the lead dancer from Old Massett, wore an Edenshaw raven-clan hat of painted spruce root. Vince Collison carried a copper rattle with a human face. I was glad to see the NMAI objects being used as they were intended to be, by relatives of the people who had made them. I stood transfixed as a dozen dancers moved by. Then I heard the crowd gasp and leaned forward to see.

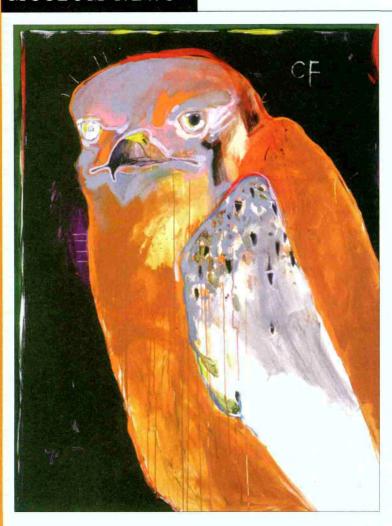
It was the hat! Trudging slowly behind the dancers was a 4-foot-tall grinning head with no body under the brim of the gigantic hat. Alvin Hans from Skidegate wore a cedar-bark cape that covered everything but his arms and legs.

I'd seen the head and the hat a hundred times but had never put them together. They had been stored separately. The Haida united them for the welcome dance. When the music stopped, Irene Mills, one of the dancers from Skidegate, explained that the creature was a gaagiit, a wild man. Finally the scale of the hat made sense.

Other dances followed. When Godfrey Williams performed a raven dance, he didn't just mimic the bird movements - he was the bird. Vince Collison soared around the rotunda performing a masked-eagle dance. Alyssa Samuels and Tanya Collison darted as they danced a Haida butterfly dance, their capes moving as wings.

But that scary hat! I'll never forget the way the gaagiit entered the rotunda. Just out for a stroll maybe gobble up a couple of dancers or a spectator or two for lunch - or just hang out with the gang and have a good time. Imagine bumping into him in the dark, on the beach, or in the woods.

Mark Clark retired from the NMAI after almost 12 years of work as a museum specialist in the Collections Management Department.





Continuum: 12 Artists features work by painter Rick Bartow Left: Kestrel for CF. Acrylic, graphite on canvas 60" x 48." Above: Rain Song Chant Raven. Acrylic, graphite on canvas, 60" x 40." The exhibition opens on April 26 at the National Museum of the American Indian in Lower Manhattan.

Continuum Series Showcases 12 Renowned Artists

Thowcasing the diversity of Native art, a new contemporary art series begins April 26, 2003, at the National Museum of the American Indian's George Gustav Heye Center in New York City. Continuum: 12 Artists is an 18-month series of ever-changing exhibitions pairing prominent contemporary Native artists. "We are very pleased to show the important work of these 12 renowned Native artists," says W. Richard West (Southern Cheyenne), director of the NMAI. "Their work confirms the presence of Native people at the forefront of the visual arts while addressing issues - such as identity, place, language, and history that have personal, cultural and universal relevance."

The 12 artists in the Continuum series employ con-

temporary art techniques to address current aesthetic, cultural, social, and political issues. Opening the exhibition are works by painters Rick Bartow (Yurok) and Kay WalkingStick (Cherokee). Exhibited extensively since 1977, Bartow's works are concerned with personal imagery influenced by his heritage and other world cultures. His recent pastel and acrylic works depict portraits and representations of animals such as ravens, wolves, and hawks.

WalkingStick's work explores Native American heritage, the balance between land and space, and the relationship between the physical and the spiritual. On display are approximately 30 paintings from her Chief Joseph series, inspired by Nez Perce leader Chief Joseph's resistance to the U.S. government's attempt to force his tribe onto reservations in the late 19th century. Complementing these works are a group of new mixed-media works on paper and a site-specific drawing on the gallery wall. Her relief paintings employ a dense acrylic-and-wax paint mixture applied with her fingers, a painting knife, and a razor blade to create surface lines and forms.

Art historians credit the efforts of two Native artists and educators with establishing the Native American contemporary art movement. George Morrison (1919-2000, Grand Portage Band of the Lake Superior Ojibwe) and Allan Houser (1914-1994, Warm Springs Chiricahua Apache), who were influenced by European modernism and American art movements, were originally

rejected as "inauthentic" by mainstream art dealers and institutions. The *Continuum* series is a prelude to an exhibition of Morrison's and Houser's works that will be included in the inaugural exhibitions of the NMAI's new museum on the National Mall, scheduled to open in September 2004.

Continuum: 12 Artists was organized for the NMAI by Truman Lowe, curator of contemporary art, and Anya Montiel, curatorial research assistant for contemporary art. Bartow's installation closes July 20, 2003, and WalkingStick's exhibit will close on August 3, 2003, to be followed by five additional pairs of artists. For more information on these and upcoming featured artists, visit www.AmericanIndian.si.edu.

– Jason Ryle

Tale for Children Takes on Poignant Slant After 9/11 Tragedy



Marty Kreipe de Montaño

s the story goes, one clear night atop the World Trade Center Coyote fell in love. Written by Marty Kreipe de Montaño (Prairie Band Potawatomi), Coyote in Love with a Star tells the tale of the trickster figure central in many Native American stories. Coyote leaves the Potawatomi Reservation in Kansas and finds work as a rodent control officer in New York City, then spends time at the top of the Twin Towers gazing at the stars. "As a storyteller, this was one of the Coyote tales I used to tell," says Montaño, manager of the National Museum of the American Indian's Resource Centers. "It's also somewhat autobiographical." The book was illustrated by Tom Coffin (Prairie Band Potawatomi/Creek) and published by the NMAI.

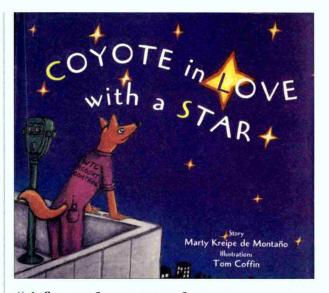
Now in its second printing, *Coyote* takes on a poignant slant after the tragedy of 9/11. "After the attacks I felt it was important to keep the Twin Towers in the story," Montaño says. "It is an acknowledgment and tribute to the people who worked, lived, and perished there."

Like Coyote, Montaño left Kansas to pursue her career in New York City and recently returned to the Potawatomi Reservation for a book signing sponsored by the Tribal Council. "The place was mobbed. I signed over 250 books that afternoon," Montaño says.

Montaño supplements the story with cultural information on the trickster figure, a glossary of the trickster's different names, and a brief history with photographs of Potawatomi people. "By transforming a traditional story into a contemporary one, she accomplished a shape-change as impressive as one of Coyote's," says Terence Winch, NMAI head of publications.

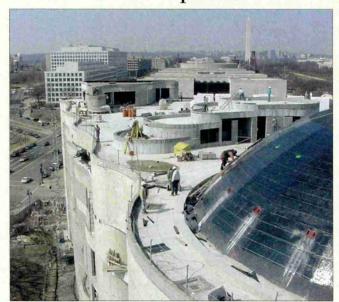
Montaño plans to write another Coyote story that will reflect the post-9/11 New York City. Coyote is part of the Tales of the People series of children's books celebrating Native American cultures. Other titles in the series include Brave Wolf and the Thunderbird, How Raven Stole the Sun, and The Butterfly Dance. For more information or to order, visit www.AmericanIndian.si.edu.

- Jason Ryle



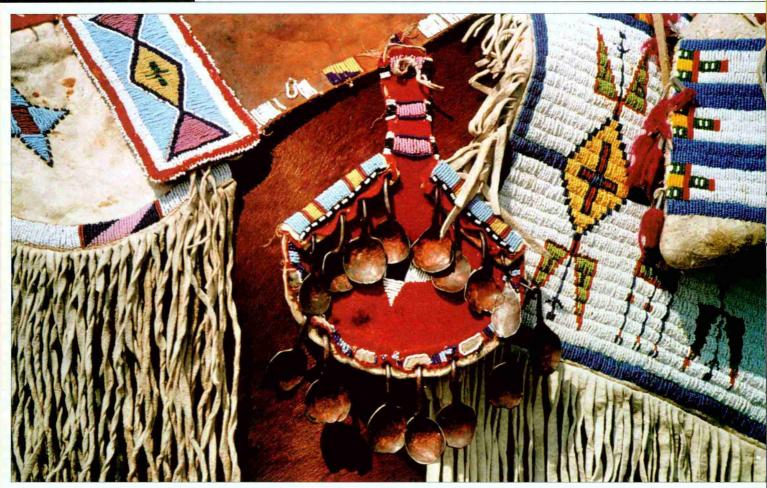
"After the attacks I felt it was important to keep the Twin Towers in the story," Montaño says. "It is an acknowledgment and tribute to the people who worked, lived, and perished there."

Mall Museum Update



This view of the National Mall Museum, looking southwest toward the National Air and Space Museum, features the outline of the dome (bottom right), the undulating south wall, and the progress made on other roof elements.

to by Jennifer Lyons, Bo



Some of the elaborately decorated Absalooka horse equipment used in the Crow Fair parade in Montana 1994 has been passed down from generation to generation. The saddle blanket decoration is approximately 100 years old.



The coat, trousers and moccasins are from the mid to late 1800s.

Legends Exhibit Challenges Classic Stereotypes

hallenging the stereotype of cowboys and Indians," a new exhibition at the National Museum of the American Indian's George Gustav Heye Center in New York City reveals the artistry, history, and poetry of American cowboys. Opening May 17, 2003, Legends of Our Times: Native Ranching and Rodeo Life on the Plains and the Plateau offers a fresh perspective on the cowboy, a central figure in the American cultural mythos. "The National Museum of the American Indian is delighted to present this groundbreaking exhibition and to recognize the important contributions made by Native Americans to rodeo and ranching culture," says NMAI Director W. Richard West (Southern Cheyenne).

Legends of Our Times traces the history of Native people from buffalo hunters to horsemen, ranchers, and cowboys and also as rodeo entertainers and participants. Featured in the exhibition are more than 700 objects - saddles, blankets, clothing, and horse gear accompanying historical and contemporary photographs - that illustrate Native American contributions to ranching, rodeo culture, Western entertainment, and cowboy arts. Highlights include a late-19th-century rifle case embellished with porcupine quill embroidery, an elaborately beaded Kootenai baby cradleboard that could be

attached to the side of a saddle, and a buffalo hunter's outfit from the mid-1800s, decorated with glass beads and embroidery.

Legends, organized by the Canadian Museum of Civilization and curated by Morgan Baillargeon and Leslie Tepper, will continue through March 7, 2004. A catalog accompanies the exhibition. The NMAI's George Gustav Heye Center is located at One Bowling Green in New York City, across from Battery Park. Call (212) 514-3700 for general information and (212) 514-3888 for a recording about the museum's public programs, or visit www.AmericanIndian.si.edu.

– Jason Ryle

Devoted NMAI Member Leaves Precious Legacy



n 1991, when Ann Hisaye Chiba became a charter member of the ■National Museum of the American Indian (NMAI) by writing a check for \$35, it would have been hard to guess that one day two spaces within the museum on the National Mall would be named for her. Sadly, Ms. Chiba passed away in May 2001 after a battle with cancer. Based on provisions in Ms. Chiba's will, Conrad Kageyama, trustee of the Ann Hisaye Chiba Trust, recently has

made arrangements to transfer approximately \$450,000 to the NMAI and to name both the Resource Center Classroom and the Resource Center Reference Library in her memory.

What is even more remarkable is that Ms. Chiba made this gift after her career as a public school teacher. She lived a very modest lifestyle in south-central Los Angeles. In order to finalize the details of the gift, NMAI development officer Todd Cain visited Ms. Chiba's friends Yuko Nakawatase and Sachie Oda and trustee Conrad Kageyama in the spring of 2002. During this visit, Ms. Chiba's friends learned of her earliest connection to American Indian life. As the group discussed Ms. Chiba's remarkable life, they looked at a map to locate her birthplace. They knew she was born December 3, 1942, in a Japanese internment camp near Poston, Ariz. By looking at the map, they realized that the camp was located on the Colorado River Indian Reservation, home to Hopi, Chemehuevi, Mohave, and Navajo peoples. Two of the 10 major

Japanese-American internment camps established by the U.S. government during the 1940s were located in Arizona, both established on Indian lands without the permission of the appropriate tribal governments. Ms. Chiba's family was released from the camp when she was nearly of school age.

Of Japanese-American heritage, she enjoyed making elaborate Japanese dolls, served as a docent at the Japanese American National Museum, and worked as a volunteer for the annual Nisei week - the local Japanese-American festival.

Ms. Chiba shared her interest in Native American cultures with Joyce Chinn, a close friend. Ms. Chiba and Chinn traveled throughout the Southwest, visiting Indian communities, purchasing Indian art, and participating in an archeological dig. As a charter member of the NMAI, Ms. Chiba traveled to the George Gustav Heye Center in Lower Manahattan in 1997 to view the exhibition Agayuliyararput (Our Way of Making Prayer): The Living Tradition of Yup'ik Masks.

Ms. Chiba's will also specified that eight Indian objects she owned be given to the NMAI. These include several contemporary works of art, a parfleche, a pottery bowl from about A.D. 1100-1200, and an Aleutian carved wood box.

"During the fascinating conversation with Ann's dear friends, the obvious parallels between the American Indian experience of relocation and the Japanese American internment of the 1940s became apparent," says Cain. "I am grateful not only for Ann's remarkable gift but for the obvious respect for a culture not her own."

- Carol Grace Hicks

For more information on including the National Museum of the American Indian in your estate plans, please contact Todd Cain at (202) 357-3164, ext. 176. To inquire about donating objects to the NMAI collection, please send a photograph and detailed description to the NMAI Curatorial Council at 470 L'Enfant Plaza, Suite 7102, Washington, DC, 20024.

Smithsonian Journeys - Travel to the Heart of Indian Country

he Southwest is renowned for its Native American artis-L tic richness. Smithsonian Journeys, the travel series formerly called Smithsonian Study Tours, invites National Museum of the American Indian (NMAI) members to explore the Hopi mesas and the pueblos of Zuni and Acoma in the forthcoming Native American Pottery of the Southwest tour. "Participants can expect to get a firsthand look at and understanding of Pueblo pottery by meeting and talking with potters about their work, families, and pottery traditions," says Bruce Bernstein, the NMAI's assistant director of

Cultural Resources and tour leader. "Participants will also have the opportunity to meet scholars and see private and public collections of pottery."

Starting on Sept. 29, 2003, in Phoenix, Ariz., and ending Oct. 6 in Santa Fe, N.M., this eight-day adventure provides an informative yet entertaining look at the cultures and pottery of the Native nations whose boundaries lie within these two states. Lectures, meetings with various local artists, visits to private homes, and touring behind the scenes at local museums and galleries are among the activities. "Smithsonian Journeys is part of The Smithsonian Associates, the educational arm Smithsonian Institution," Dana Lanier Schaffer, program coordinator. "We provide educational travel programs to members interested in a broad range of topics in history, science, and the arts and eager to broaden their intellectual horizons."

Beginning with a lecture on the history of pottery, tour participants visit the internationally acclaimed Heard Museum in Phoenix, before departing for the Hopi Reservation, situated atop three mesas, to meet Hopi potter Steve Lucas. On subsequent days, the tour explores the Zuni Pueblo, and the "Sky City," the Acoma Pueblo so-called for its impressive location on a 357-foot-high butte.

Native American Pottery of the Southwest, a once-in-a-lifetime educational tour experience, is available at \$2,580 per person double and \$3,175 single including hotels and meals. For more information on this and other programs, including weekend and family tours, please Smithsonian Journeys toll free at 1-877-EDU-TOUR (1-877-338-8687), or visit its Web site at www.SmithsonianJourneys.org.

Jason Ryle

Taino

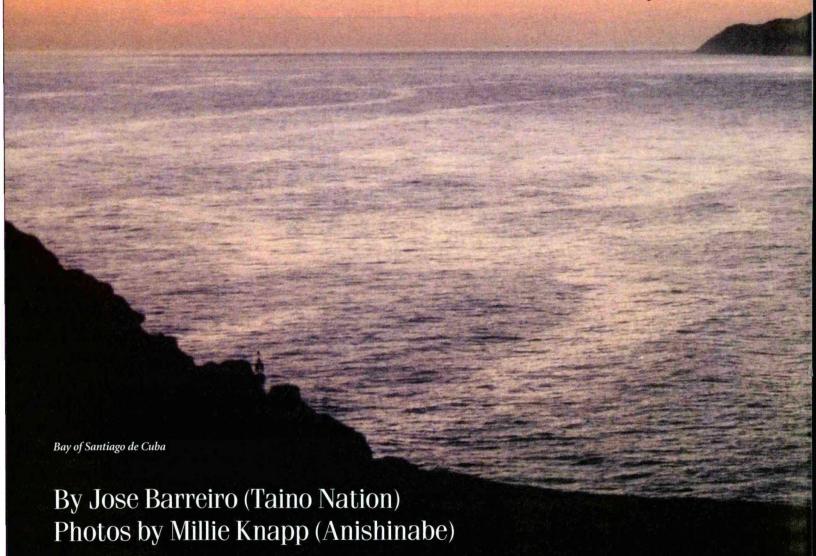
The Beginning of Respect

The extinction of indigenous peoples is almost always a myth. Surviving in eastern Cuba's fabled Oriente, the realities of Taino people and culture still emerge amid tropical visions.

CARIDAD DE LOS INDIOS. CUBA

o Christopher Columbus, Cuba was the "most beautiful land ever beheld by human eyes." Today Cuba - in the throes of great expectation, the path of its future still questionable - searches for its foundational culture. In the past decade of economic severity since the collapse of the Soviet socialist bloc, the use of indigenous knowledge has flourished, from the household use of medicinal plants to the growth in root-crop gardens of Taino foods such as yuca (manioc) and buniato (sweet potatoes). Taino vitality should not surprise: The very name, "Cuba," is a Taino word that means "grand, planted land." Indian blood is evident and indigenousness abounds in the eastern mountains of Cuba. Recently, in a profound ceremony, some remains of Taino ancestors came home.

Their home is high in the Guantanamo



mountains, in Caridad de los Indios, a kinship community of about 600 people of Taino descent. The elder cacique, or chief, of this group is Panchito Ramirez. Readers of this magazine may recall this respected leader from the story by Valerie Taliman (Navajo), Defying the Myth of Extinction (American Indian, Spring 2001). Last year, I worked with him to edit a book published in Santiago de Cuba, Panchito: Mountain Cacique. In his book, Panchito's natural expression emerges. "Although we have been here very long, few people know about us. Maybe that is why so many say Cuban Indians do not exist, but the truth is that we do, and here we are. It is true that we are an Indo-Cuban generation, from

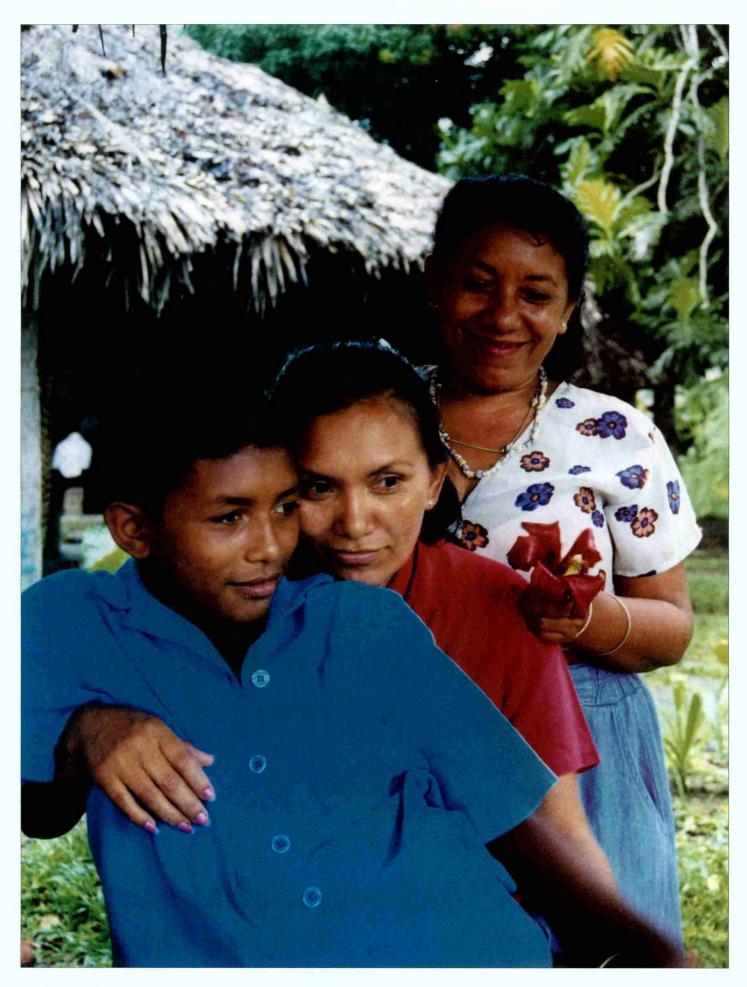
these eastern mountains; here we are in Yateras, in Maisi, in Jiguani... My folks are Indian, they always were here, at La Rancheria, here at La Escondida, the hiding place of the Indians, which is what Caridad de los Indios was. Old people were always respected here, and I belong here, to my people, to the Ramirez and Rojas and the other families with Indian roots around the eastern mountains."

Panchito's clan of extended relations at Caridad de los Indios may be the most documented mountain community of Indo-Cuban descendants. Cuban speleologist Dr. Antonio Nuñez wrote about their mountain communities in the 1940s; the dean of Cuban anthropology, Dr. Manuel Rivero de la Calle (d. 2001),

carried out several studies with the community through the 1960s and 1970s; and American archeologist Mark Harrington described the Indian people of Baracoa in the early 20th century. In a country where some claim that total extinction of the indigenous people took place, the effort to document the knowledge of people such as Panchito and other elders of those remote mountain communities has been of transcending consideration.

In the past several years, Panchito has hosted groups of Native visitors, educators, writers, artists, and students. They have come as part of







Facing page: Panchito's two daughters (l-r) Idalis Ramirez and Nazaria Ramirez, and his grandson, Yasmani Zoler, sit by the Toa River during a break in one of the Indigenous Legacies of the Caribbean Tour lectures.

Above: Panchito's wife, Reyna Ramirez, waves to friends from a bus as it departs with the tour group headed up the Guantanamo mountains to Caridad de los Indios.

For the small group of Taino

descendants at the enclave of Caridad de los Indios to make themselves known and respected at an international level, after nearly 500 years of supposed extinction, is a marvel in itself.

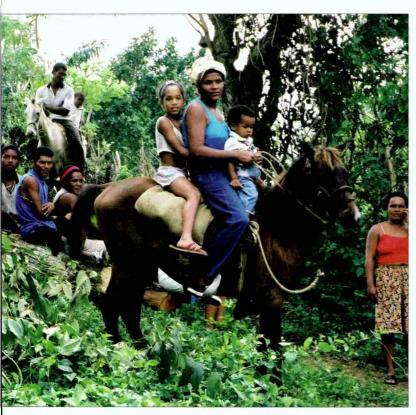
a conference tour called *Indigenous Legacies of the Caribbean*, sponsored by Indigenous World Tours, a Canadian Native organization. At one of these encounters, Panchito learned that the National Museum of the American Indian (NMAI) had a diverse collection of materials from Cuba. These holdings included human remains gathered from Taino burial caves by the American archaeologist Mark Harrington in the 1910s.

After some inquiries, Panchito Ramirez requested the return of the human remains from the NMAI. "We would want to bury the ancestors," he said. "We will receive them properly and reintegrate them to rest in peace on their own land." After several years and visits by

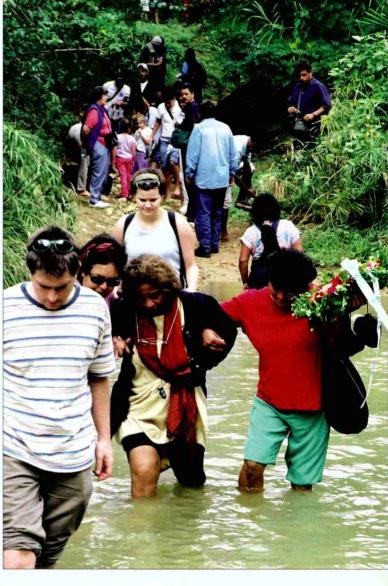
scholars and other officials from institutions in Washington and Havana, all were satisfied that a primary objective of the NMAI - the return of human remains for proper reburial by a "community of relatives" - would be achieved by accepting Panchito's request. On June 19, 2002, the remains were delivered to Cuba, into the hands of Mrs. Lupe Velis de Nuñez, of the Cuban Foundation for Nature and Humanity. Later, at Panchito's request, they were delivered to Dr. Alejandro Hartmann, historian of Baracoa, to be held until their return to Panchito's people for the reburial. Panchito invited a delegation of Native people and scholars to Cuba this past January, as part of the Indigenous Legacies conference tour, to

bear witness to the reburial. I went with them as cultural coordinator for the conference and interpreter for Panchito.

Panchito had requested that the reburial should be photographed, and the record exists here in these pages. Navajo, Mohawk, Algonquin, Kaw, Piaute, Chicano, and other peoples, including scholars and participants from several countries, witnessed the event. The reinterment also gave evidence of the survival of Native traditional culture and peoples in the most remote and unpredictable places in the Americas. For the small group of Taino descendants at the enclave of Caridad de los Indios to make themselves known and respected at an international level, after nearly 500



This page: Residents of Caridad de los Indios and surrounding towns stopped by to take part in the reburial ceremony. They were joined by invited friends from throughout other parts of the Caribbean and North America. Facing page: The elders requested that photographers record the solemn occasion. Panchito Ramirez led a tobacco ceremony. In the background (1 - r), Dr. Jose Barreiro (holding hat), Provincial Culture Director Diego Bosch, Dr. Angel Graña, general coordinator for the Foundation for Nature and Humanity, Alejandro Hartman, director of the Matachin Museum, Tim Johnson, editor-in-chief for Indian Country Today, and Jim Pepper Henry, assistant director of community services for the National Museum of the American Indian.



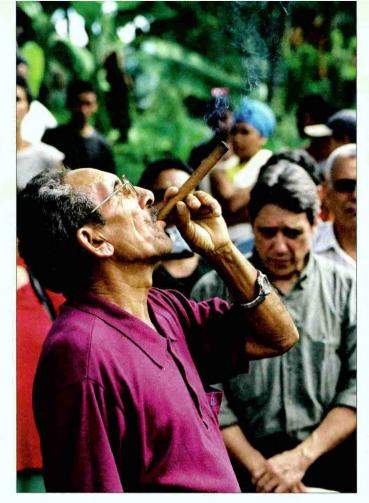
years of supposed extinction, is a marvel in itself.

The witnesses, who were trucked up winding, narrow mountain roads in tractor-buses and who crossed a stream on foot to the small Caridad de los Indios cemetery, made a wide circle around the prepared tomb. Before beginning the ceremony, Panchito requested permission from several elder women, who nodded for him to start. At the last moment, a photographer, one among several, approached. He wanted to be respectful but wondered if pictures were allowed. Panchito, a healer and man of much knowledge about natural medicines, is usually private about healing ceremonies. Nevertheless, he was adamant about documenting the repatriation. "This is history," he replied. "We want our grandchildren to see."

It was a small group. Most of the Rancheria people did not come out of their homes, for they were in mourning. Four days before the return of their ancestors' remains, Panchito's sister had died. His daughter, Idalis Ramirez, said that Panchito had nearly collapsed when he heard the news. Nevertheless, a week after his sister's burial, when the moment came to put the repatriated remains in their sacrosanct place, Panchito was there to do his duty and conduct a simple but historic reburial.

Panchito, his extended family barrio, and the local network of related campesino homesteads greeted everyone who came to the cemetery that day, Jan. 9, 2003. Jim Pepper Henry, assistant director for community services for the NMAI, spoke of the great effort required for the remains to arrive at their final resting place. Dr. Angel Graña, from the Nature and Humanity Foundation, on behalf of the Cuban officials there, thanked everyone who had given of their time and efforts to allow a moment so historic and spiritual to happen.

Panchito's elders shared a prayer to the heaven-sent spirit, Chiraguá. Panchito smoked his rolled tobacco to the "four directions" and spoke "to the seven powers." His oration was a beautiful incantation and conversation with Mother Earth, the Water, the Wind, the Sun, the Moon, the Stars. It was about thankfulness,







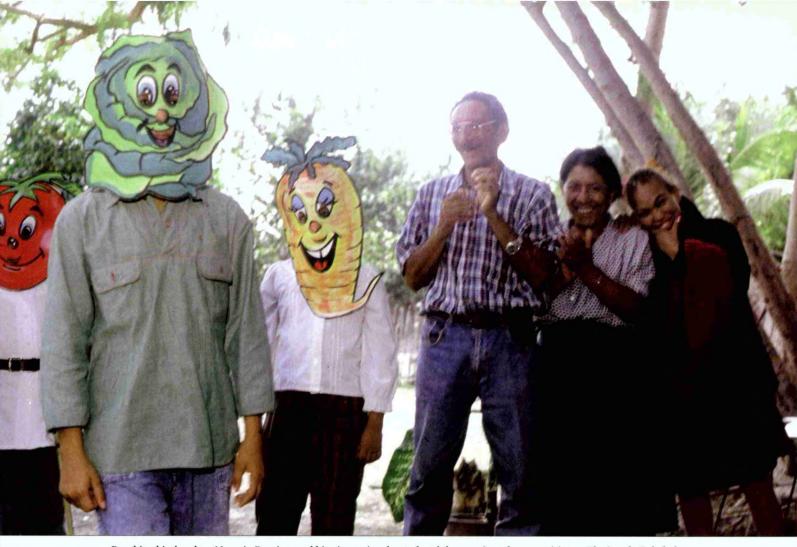
Panchito's elders shared a prayer to the heaven-sent spirit, Chiraguá. Panchito smoked his rolled tobacco to the "four directions" and spoke "to the seven powers." His oration was a beautiful incantation and conversation with Mother Earth, the Water, the Wind, the Sun, the Moon, the Stars.

reminiscent of the great thanksgiving addresses of the Iroquois and other northern peoples. Other Caribbean peoples use tobacco and pray to the four directions in thanksgiving. Panchito's version was very simple and true to the message. An American reporter wrote later that the ceremony was the most impressive event she had witnessed in nearly two years of covering the island.

The Mamalina, signal song of the people of Guamax, was intoned. Guamax was the ancient cacique whose warriors confronted the Spanish, early in the conquest. Two dancers, a man and a woman, held hands and in their dance circled the tomb for the returning relatives, as the song of Chiragua and songs to the Sun and the Moon rang out over the cemetery. In a simple ceremony, on a high hill with modest guajiro-taino people, Panchito's prayer touched everyone. Guajiro - the term by which many natural or countryside Cubans refer to themselves - is a Taino-rooted word; it means "a man of our people." Among Cubans generally, regardless of their ethnic origin, the feeling of "guajironess" is synonymous with pride in the depth of identity. "Taino" is the old term that Caribbean indigenous people from the larger islands applied to themselves, to differentiate from the Carib. It comes from the insular Arawak language and means "the noble ones" or the "good ones." The term "Taino" never quite disappeared, as the early chronicles had recorded it. In recent years it has been taken up by the revivalist movement and has come to signify the reencounter with the indigenous roots by present-day descendants.

Elders on the mountain at the repatriation quoted the Cuban national hero Jose Marti, who wrote extensively about North and Latin American Indian people in the 19th century. He reported on Chief Joseph's running fight with the U.S. cavalry, Geronimo's last campaigns, and Chief Red Cloud's visit to New York City. Marti chastised the Indian Bureau for corruption in the administration of the reservation system. He warned, in print, weeks before the actual event, of the impending massacre of Chief Big Foot's band at Wounded Knee in 1890.

A poetic voice from the anti-Spain liberation movements of the 1900s, Marti has become an integral part of the Cuban spirit. Cubans, regardless of political persuasion, are weaned on Marti's poetry and aphorisms.



Panchito, his daughter Nazaria Ramirez and his niece enjoy the students' theater piece about nutrition at Playitas de Cahobabo.

Young students,

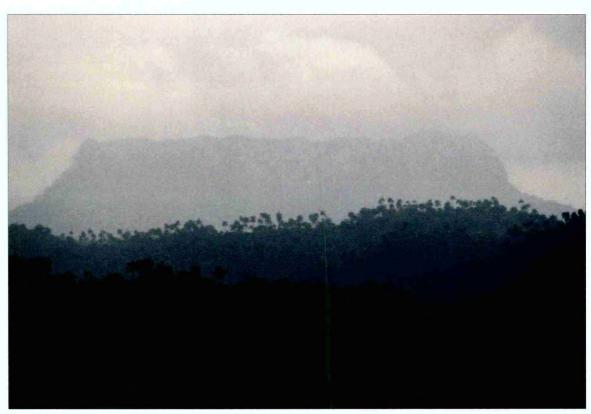
alert and full of talent, recite poetry and theater pieces from Marti and other writers.

Respected throughout Latin America, he declared prophetically to the world more than 100 years ago: "The American intelligence is to be found in an Indian headdress." He also wrote that "America will not walk until the Indian walks." Marti was a major architect of Cuban independence from Spain. What amazes some observers is that in his short life of 42 years, intensely dedicated to the Cuban cause of independence, Marti wrote so extensively and deeply about Indian causes. In fact, the influential Latin American thinker believed in the primary importance of recognizing the indigenous roots and trunk of all the American peoples and growing republics.

Each January the Indigenous Legacies journey retraces Jose Marti's final steps, taken during the Cuban war against Spain in 1895. The group stops at the small town of Playitas de Cahobabo, where Marti landed in a small boat to launch the war. There we visit a small school and museum. In a sumptuous spread of fish, fruits, and other local preparations, the Cahobabo people share their indigenous foods. Young students, alert and full of talent, recite poetry and theater pieces from Marti and other writers. They always greet Panchito and other elders warmly. In the journal of his final campaign, Marti wrote of many local herbs. The students have planted a "Marti garden," which features all the herbs noted by the poet in his final journal pages. One young woman points out that Taino culture and Marti's life fuse in their small coastal community. The small town

goes by the name of the nearby river, Cahobabo, which flows to the sea. The term "Cahobabo" is a surviving Taino memory of Itiba Cahobaba, who is the Mother Earth of ancient Taino cosmology.

Passing through the lush mountains along the winding "Farola" road, the travelers descend into the coastal town of Baracoa - the Taino word for "existence by the sea" - a populous Taino village at the time of First Contact. Columbus describes Baracoa in his ship's log: The Taino caciques greet him; he plants a cross, found two decades later by conquistador Diego Velazquez and still exhibited at the local church. A large bust of Columbus now sits along Baracoa's boardwalk by the sea. It was an honor bestowed during the 1992 Columbus



Columbus described the flattened mountain El Yunque (the anvil of Baracoa) during his first voyage along these shores.

The very name, "Cuba"

is a Taino word that means "grand, planted land." Indian blood is evident and indigenousness abounds in the eastern mountains of Cuba.

Quincentennial, commemorating the Spanish legacy as well as First Contact.

Before long a local group insisted on a presence for Guamax, so a carved hardwood statue of the Cuban Taino hero cacique also overlooks Baracoa and its beautiful bay from high on a central hill. For those who travel there, the space around the Guamax Memorial has become a place of respect. The memory of Menominee activist Ingrid Washinawatok, tragically slain during a visit to Colombia in 1999, is annually invoked and celebrated there. Over the past seven years, Native people from many indigenous nations - Maya, Mohawk, Anishinabe, Carib, Lakota, Navajo, Garifuna and people from many other cultures have offered song and prayer in communion with cacique Guamax at the monument on the hill. A full program of lectures and investigation accompanies the Indigenous Legacies curriculum in Baracoa. Local teachers, tour instructors, and participants explore the theme of the indigenous cultural legacies in Cuban literature, medicine and healing, local conuco agriculture, music, natural and spiritual adaptations of language and sense of land.

Panchito and the woman elder, Reina Ramirez, brought their own community changüi players down from La Rancheria to Baracoa this year. By the second night of the gathering, these irrepressible spirits felt compelled to play for us. Even though in deepest mourning, the elders smiled and smiled. That night, at the Museo Matachin, on the site of an early Spanish fortress, they pulled out their three-string guitar, the guiro, and maracas and intoned their old and fully Cuban changüi, the old precursor to the sound now best known as "Buena Vista Social Club."

The elders asked us to dance with them. "We'll lighten your spirits and so we will lighten our own spirits. Our music is happy. We want to play and sing for you," said Reina. There were uncles and nephews and grandchildren jamming together, sharing their families and their hearts with us. Their music was pure Cuban delight.

José Barreiro (Taino) is an author and scholar on indigenous currents in the Americas. (indiancountry.com, indigenousworldtours.com)



SUNDANCE

Important Festival Provides a Launching Pad for a New Generation of Native Filmmakers

By Jason Ryle

Park City, UTAH - After the lights dim, the film begins and the audience seated in a hotel convention room in Park City, Utah, witness a piece of film history. On the silver screen, Cradlesong, a Native American musical film, embodies the independent spirit of the Sundance Film Festival, held annually in this charming Rocky Mountain town. This film, made on a shoestring budget with a predominantly amateur cast and crew, is part of the festival's Native Forum, now in its ninth year. "The Native Forum is a showcase for the innovations in indigenous filmmaking," says N. Bird Runningwater (Cheyenne/Mescalero Apache), Native American initiatives programmer for the Sundance Institute.

The Native Forum stands in contrast to the largely mainstream films that make up the bulk of the film festival. "The Sundance Film Festival is the most important festival for independent

filmmakers," Runningwater says. "Film can so easily reduce people to one simple characteristic and render them one-dimensional. This is very much the case with historical portrayals of Natives in film. Our forum provides an opportunity for Native filmmakers to tell their stories." A total of 11 films – among them full-length features, shorts, and documentaries – by indigenous filmmakers from Canada, the United States, Australia, and New Zealand were on this year's slate.

"Thirty years ago there weren't many Native filmmakers," says Elizabeth Weatherford, head of the National Museum of the American Indians's Film and Video Center and founding director of the Native American Film and Video Festival. "Today 90 percent of the producers and other creative talent of the works we see at the NMAI are Native. This means a shift in the kinds of stories told and the amount of Native nations whose people or stories are represented."

"I had this idea for years," says *Cradlesong* director Darlene Naponse (Ojibway), from the Whitefish First Nation in Ontario. "Music plays a big part in our life, and song was essential to telling the story. We have to make our own films that say what we feel and not have our films dictated by Hollywood or Canada or anyone else." What emerges at the Native Forum is a collection of eclectic works with a common thread of originality that establishes film as a new form in the Native storytelling tradition.

The artists are unanimous in their perception of their work as an extension, or evolution, of indigenous oral traditions. Native American cultures did not have a literary tradition; rather, their stories, histories, and legends were passed down through the generations by verbal communication. Also known as oracy, this tradition continues to the present and manifests in the creation of film.

"Films fit everywhere in the Native story-telling traditions," says documentary filmmaker Alanis Obomsawin (Abenaki). "It is a natural extension. An image may say a thousand words, but words alone can be much more specific and powerful." Obomsawin, with more than 20 films to her credit, says she understands the power of film to impact perception and document voices so often marginalized in the mainstream society. Her work focuses on highlighting social injustice, and her latest work – *Is the Crown at War with Us?* – is no exception.

New York-based writer-director Randy Redroad (Cherokee) concurs with Obomsawin. "We dream images long before we speak," says the director of *Moccasin Flats*, a frank examination of urban Native youth. "Structurally, an oral story has all the elements of a formal script: a beginning and an end with a story in the middle that is told with words and images. Film is probably the most influential medium because it incorporates all aspects of our lives, including arts, politics, and history, very much like our oral stories." Redroad, director of the acclaimed film *The Doe Boy*, is working on his next project, tentatively titled *Blue Suede Indian*, about a Native American Elvis impersonator born with

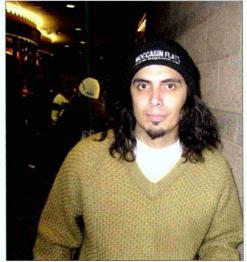
"The Native Forum has a responsibility to

provide U.S. audiences and Native American communities with these films. American [filmmaking] is so vast and Native Americans' participation in it is less than in other countries. We're here to fill that void."

- N. Bird Runningwater







Far left: Main Street in Park City, Utah. Above: The cast of Moccasin Flats (1-r) Candy Fox (Cree), Paulete Poitras (Dakota/Cree), Nathan Strongeagle (Saulteaux), Danna Henderson (Ojibway), Justin Toto (Cree), Landon Montour (Mohawk), Vanessa Ironeagle (Saulteaux), Mathew Strongeagle (Saulteaux), and Kristin Friday (Saulteaux). Left: Moccasin Flats director Randy Redroad (Cherokee).

one blue eve.

"The basic definition of an oral tradition is people sitting around and sharing stories from which we make our own visual images," says Mareta Mita, the first Maori woman to direct a feature film in New Zealand. "What does that mean in terms of film? A filmmaker writes or adapts the words of a story from a script and gets images in his or her head that are then translated to film."

Gilbert Salas (Tarahumara) says Native films differ in style from the mainstream because the oral tradition is apparent on screen. "There is a subtlety," says the cameraman and director of Sailing the Master Home, a documentary that follows a Micronesian canoe as it sails from Hawaii to Micronesia using only traditional navigation methods instead of maps. "Our films generally have a slower pace, where you can really absorb what is going on and being said, unlike most Hollywood and popular films where everything is condensed for efficiency and the editing is fast-paced. We can sit and take in the beauty of the words and images."

Not all the films dealt with Native themes or even had a script. Withdrawl, an innovative experimental short by Laguna director Dax Thomas, expands the definition of "Native film." "I like the movement aspect of film," says the photographer and painter turned filmmaker. "It is the kinetic part of it." Calling himself a "film painter," Thomas says he represents Native film in a more subtle way. "I never go out with an issue to tackle," he says. " I just play with images." His film, together with the other Native works at the festival, showcase the dynamism of Native perspectives while also fulfilling the forum's original goal.

Sundance founder Robert Redford believed a forum of Native film would impact mainstream perception. "Adaptation, innovation, and adoption are constants in Native cultures through history," Runningwater says. "We didn't always have horses or glass beads, but we incorporated them to reflect and express our culture. Now filmmaking is the same way: We didn't create it but we can use it to create our own forms of storytelling that become more unique the more we adapt."

Native filmmaking is exploding, largely because of the integration of film into indigenous cultures and also the digital technology that makes the process more affordable. One film opened the doors. "Smoke Signals was a significant milestone in the U.S. market," Runningwater says. It marked the first time a Native film was released nationally and ended up being the second highest grossing independent film of 1998.

Runningwater acknowledges a responsibility and commitment to furthering Native American and indigenous participation in media, especially in filmmaking. "Great strides have been made in the world of Native arts, but not so much in the United States as elsewhere," he says. "There is no great public or media support for Native arts as there is in Canada or New Zealand. The Native Forum has a responsibility to provide U.S. audiences and Native American communities with these films. American [filmmaking] is so vast and Native Americans' participation in it is less than in other countries. We're here to fill that void."

Despite the challenges that face Native films, the creators hold fast to their visions. "I want to see Native films in theaters all over North America and also in the smallest isolated communities, to make them accessible," says Naponse, Cradlesong's director. "To get there, the work needs to be high quality, original, and creative." The future of indigenous filmmaking is put into perspective by one of its greats. "We are at a very special time right now," says Alanis Obomsawin. "When I started in film it was very different. It was much more difficult for a Native person to make a film, much less a woman. We are living in exciting times."

Jason Ryle (Anishinabe) is a board member of the imagineNATIVE Media Arts Festival, a Canadian First Nations film festival.



Alanis Obomsawin

Presenting a uniquely Native point of view, this veteran Abenaki filmmaker has built a remarkable career that has spanned more than 30 years

tanding in front of a full-house cinema in this picturesque mountain town, Alanis Obomsawin (Abenaki) explains why she makes documentaries. "I want to bring about social change," she says. "I hope my films draw attention to and benefit the communities they showcase." Obomsawin's feature-length documentary Is the Crown at War with Us? opened the Native Forum at Park City's 2003 Sundance Film

Festival. Her latest film - in a career of more than 20 films - explores why Canadian government officials attacked Mi'qmak citizens for exercising fishing rights that had been affirmed by the nation's Supreme

Court. Acknowledged as "one of Canada's most distinguished" documentarians by the National Film Board of Canada, Obomsawin displays a conviction and commitment to her filmmaking that are as inspiring as her vivacity for living.

At 70, Obomsawin is the epitome of aging gracefully. In her controversial 1993 film Kanehsatake: 270 Years of Resistance, Obomsawin's determination to document the story from the Native perspective was so strong that she took over camera duties after her entire film crew had abandoned her amid gunshots and police threats. This internationally acclaimed film - about the 1990 Oka crisis near Montreal, a pivotal moment in the modern history of indigenous Canadians - has won 13 awards and was seen by 23-million television viewers when it aired in Japan.

"The purpose of my films is to tell the story from the Native point of view because it is not represented in any of the media," Obomsawin states. "Many of my films are about social injustice. I want to give Native people a place to be heard around the world."

"The purpose of my films is to tell the story from the Native point of view because it is not represented in any of the media. Many of my films are about social injustice. I want to give Native people a place to be heard around the world."

> Obomsawni was born in Abenaki Territory in New Hampshire, but she and her family returned to the Odanak Reservation northeast of Montreal, Que., when she was six months old. Her mother's cousin, Théophile Panadis (Abenaki), taught the young girl Abenaki songs, history, and legends. When she was nine, her family relocated to Trois Rivières, Que., where she was the only Native child. Not entirely fluent in French and speaking no English, Obomsawin cherished the songs and stories of her early childhood.

> In the late 1950s she moved to Montreal, where she surrounded herself with artists of all vocations and pursued a singing career. In

1960 Obomsawin made her professional debut as a singer in New York City and has since performed throughout North America and Europe. She has also visited schools to speak to children about the history, culture, and perspectives of Aboriginal people and instill traditional knowledge and cultural pride in young Natives.

"My first passion and love is the children," she says. Obomsawin was one of the first people in Quebec to fight for changes to the school curricula to teach Native history from a Native perspective. In 1965 a short television film, Alanis, was made about her efforts. That film got her thinking about the power of the medium. "I think film is the most powerful place to get a voice heard, and I saw film as the ultimate medium to communicate what I wanted to say and to exact positive changes," she states. Two years later she was hired by the National Film Board as a film consultant and has remained with them to the present. In 1971 she directed her first documentary, Christmas at Moose Factory, a look at life in an isolated northern community seen through children's drawings. For her achievements in film and championing social justice, Obomsawin was awarded Canada's highest honor, the Governor-General's Award, in 1983. "I never get tired of listening to a person's story," she says. "I find Native people very special, and I'm so moved by their actions and survival."

At the Sundance Film Festival, audience members who posed questions during a discussion following the screening of Is the Crown



at War with Us? expressed a common theme of supportive incredulity at the events in the film. This is exactly the reaction Obomsawin had hoped for. "What I want the final outcome of my films to be is that people don't accept what they see in the mainstream media - to question what they see and to seek knowledge and understanding, because lack of education about the history, cultures, and goals of Native peoples is at the root of so many problems. There is no respect, and it falls on our backs to educate, to give a voice to our people, and to give dignity. This is my driving force, especially for the children." - Jason Ryle





LIMA, PERU - By flying the boldly rainbowstriped Inca flag atop Peru's imposing presidential palace, Alejandro Toledo proudly symbolizes his new role as the first Native person to be elected president of this politically turbulent

Since his inauguration ceremony on July 28, 2001, at Machu Picchu (Old Mountain), the fabled royal Inca site, President Toledo and his Belgian-born wife, Eliane, have been making great strides on behalf of the Native peoples of Peru. "The Presidential Inauguration Ceremony at Machu Picchu marked the beginning of a new era for Peru," according to a Toledo administration pamphlet titled Towards a Nation of All Peoples. The ceremony was "a symbolic act that vindicated the Peru of all peoples. It put an end to the hatred of a government which for decades was an enemy of Andean culture and values."

Alejandro Toledo talks about the challenges and opportunities of his new role as the first Native person to be elected president of this politically turbulent nation.

Interview by Thomas W. Sweeney

"The Pachamama (Mother Earth) and the Apus (mountain deities or spirits) now play a big (symbolic) political role," said Jorge Flores Ochoa, a former trustee of the National Museum of the American Indian and a professor at the San Antonio Abad University in Cusco. "They decided the outcome of the elections. The Andean religion, which had been practiced in a sort of clandestine manner, is now more public, and its ceremonies are celebrated more openly at all levels of the society."

On the political front, President Toledo has introduced to Peru's Congress an amendment to the Constitution that will, at long last, grant equal rights to the nation's Native peoples, who are the most disadvantaged. Toledo also has successfully spearheaded an Organization of American States (OAS) working group to prepare the draft American Declaration on Indigenous Peoples. Mrs. Toledo, who chairs the working group on Native rights, opened this session on February 24 at the OAS headquarters in Washington, D.C. "It is impossible to talk about democracy in the Americas without considering the rights of indigenous peoples," she said. "The largest wealth of Latin America is the combined knowledge of all of its cultures."

During an interview with President Toledo in Lima on January 30, American Indian Editor-in-Chief Thomas W. Sweeney (Citizen Potawatomi) asked the president about his plans to help the Native peoples of Peru. Ramiro Matos, an NMAI curator for Latin America and a Peruvian Quechua, also was present during the interview. Following is a transcript of the discussion.

Thomas Sweeney (TS): As the first Native Peruvian to be elected president, what does your presidency mean to your new democracy, to the people of Peru, and especially to Native Peruvians?

Alejandro Toledo (AT): This is an enormous opportunity but, at the same time, a great responsibility. I'm sentenced not to fail

> because, if we fail, it's not just because one government failed; it is a whole people. It has taken us, my people, 500 years to have this opportunity to finally control the destiny of our nation. It has to do with not truncating or frustrating the expectations of people who are searching for a job, for better education. I am the symbol of the Peruvian Indians, the symbol of Latin American Indians, and I shoulder the responsibility of

not disappointing them.

This challenge comes at a moment in which the world is undergoing significant changes in every discipline of human knowledge. The challenge is to be competitive in order to survive in this global world while retaining your roots, your sense of belonging, and your national identity. This also implies a need to adjust to a very dramatic change. Let me tell you, the people of Peru have not gotten used to the idea that I'm the president.

TS: Why do you think this is?

AT: Because discrimination is a fact, and because they are used to looking at a president who is tall, Spanish of European descent, a man of the world. I'm the antithesis of that. It has produced a dramatic change, and I see that. I feel it. It doesn't worry me too much. I see mixed feelings - nonspoken mixed feelings of people who are touching the president, who are asking for something, who want to be close to the president – but at the same time, this is not the profile of the person that they want to have as a president of Peru. That's tough for them. \(\bar{\xi}\)



"I have an enormous responsibility on my shoulders, not only to be judged as one more government but not to disappoint the expectations that over 25 million people have placed on our administration."

As far as I'm concerned, my fight against discrimination and the provision of more equal opportunity, particularly for my people, are why I have decided that the central aim of my administration is a head-on fight against poverty. Why? Because there's a strong correlation between the poor and the Indians. Ninetyfive percent of the population is Indian or some mix of Indians. However, in the last 500 years, those who have controlled the destiny of Peru and have been democratically elected have been Europeans representing 5 percent of our population. This is a reversal. So, to return to my first point, I have an enormous responsibility on my shoulders, not only to be judged as one more government but not to disappoint the expectations that over 25 million people have placed on our administration.

TS: I understand, after our discussion with Mrs. Toledo and some of her staff members last night, that there is a proposal for your Congress to consider adding a Native equality clause to your Constitution. Is this something that you personally proposed to the Congress?

AT: I was born at 4,000 meters above sea level in the Andes. I come from one of 16 brothers and sisters, from extreme poverty. Very typical of extreme poverty in Peru and the Latin American region is high infant mortality —

seven of my brothers and sisters died the first year of their life. However, I was able to go through and did the whole schmear - from going to a nice, clean-cut Jesuit university at San Francisco, Stanford University for two master's and Ph.D., the World Bank, the United Nations, the International Development Bank, and being a visiting professor at Harvard. But that is not because this society is open: I'm the result of a statistical error. Consequently now I have the privilege to lead my nation in helping the poor and respecting our diversity. This is why we have presented a constitutional initiative in Congress to provide equal rights to people from the Andean region and the Amazon region who were excluded from everything.

Let me be very frank: I have no problem with past discrimination. I will invest more people, more money in the Indians and the Amazonians, and in the women and the rural areas than in the urban and the rich. Don't ask me to be equal, because the point of departure is very uneven. We have presented those legislative initiatives and we are going to push for them. Fortunately my wife has bought my dream, and she's a great partner, not only in terms of providing better opportunities for those who were excluded but to participate fully. Yet, also respecting the internal cultural diversity, the strength of modernization in this global world will depend to a large extent on the respect of our diversities. Globalization's competitiveness should not mean a standardized world culture. So that legislation is presented. I'm working on it so there will be a legal one that will go beyond just the words of our wisdom or our wishes.

TS: How do you view the possible success of this passing? Do you have a good sense of it?

AT: Let me be very frank. I will exercise my presidential power to make sure that it passes. That will be this year.

TS: And this constitutional amendment essentially adds an equal rights provision for the indigenous people of Peru?

AT: For them to participate in the political, productive life of the country and to participate in a more equal distribution of social services, particularly in nutrition, health, and education. It is going to be very difficult to try to hide from them the Internet or the new culture of CNN – that's unavoidable. I don't think there is an incongruity between being modern, knowing how to use the Internet or CNN, while also retaining their own cultural identities. I see that it's going to pass. I have in my group of parlia-

mentarians people who come from Quechua and Aymara communities. I know that we have to put more emphasis on training, but that's part of this process of inclusion.

TS: When you were inaugurated as president, you selected Machu Picchu as the location for this ceremony. Why did you choose this revered Inca site and what did it mean?

AT: It was a deliberate decision, to send the message that I wanted, to go beyond the formalities of the Spanish tradition to be inaugurated in Congress and give a speech and comply with the norms. I respect that tradition, but I wanted to send a message to Peruvians and to the world that I am the first president to be democratically elected in 500 years who comes from this ethnic composition. There is a need to look at our roots, our sense of belonging, of not losing our music, our food, and our traditions. Machu Picchu is the reflection of what was the Inca Empire; it was the capital of the Inca Empire and also had a very spiritual meaning. In the difficult moments in which I was in the fight to recuperate democracy, a great part of my strength was derived from the Apus, that is the hills, the mountains (deities/spirits), or the Pachamama (Mother Earth), our land. I know that this might not sound very rational for a president, but it was my commitment and I wanted to demonstrate it to the world. I brought the prince from Spain and invited foreign presidents to Machu Picchu. We conducted a special ceremony, and then we celebrated in Sacsayhuaman (an Inca fortress in Cusco). It had also a practical reason, that is, to attract tourism to Machu Picchu - CNN, BBC, all the channels were there. But for me and for my wife, Eliane, it was important to emphasize one commitment and to remind me of the enormous responsibility I have. This is me: I have traveled the world, but I never forget where I come from. Not only in terms of my ethnic composition but also my origins in poverty. I think it was one way of telling the world that it's not incongruent to be modern and competitive while retaining a sense of belonging.

TS: I also understand that you opened the new Museo de Sipán last November in the town of Lambayeque?

AT: It's extraordinary, the Museo de Sipán.

TS: Opening this new museum devoted to the Native Mochika culture must have been a very symbolic and rewarding act for you as well. I understand that your administration paid for two-fifths of the cost of the museum, which, with all the other needs in Peru, I'm sure was a



significant investment.

AT: It's one message - it's not too much money, but it was a message that we're trying to transmit. We are creating, over here behind the palace (in Lima), a house of culture and museum where we'll replicate the cultures of the different regions of Peru. I'm trying to do that with some funding from outside. Moreover, I have committed myself to revive El Drama Ollantay. Ollantay is a drama that was written by the Inca descendants in Machu Picchu and Urubamba, Culture is not only, for us, what comes from the Occidental world, which I respect and appreciate and admire, but we have awareness of our own culture. We are investing over \$300,000 in this concert and drama called Ollantay. Why am I doing this? We need to call attention to the richness of this culture and, of course, we have to put it in a sophisticated way in order to attract - because otherwise they will say: "Listen you, you are only dealing with your people." No, I want people from the different segments and different ethnic compositions to look at us and be proud of our history.

TS: As a shared history?

AT: As a shared history. History and culture is not a static concept; it would be a mistake to be dwelling on how grandiose was the Inca Empire and get trapped into the past. We need to be able to look at the future, to provide better

"In the difficult moments in which I was in the fight to recuperate democracy, a great part of my strength was derived from the Apus, that is the hills, the mountains (deities/spirits), or the Pachamama (Mother Earth), our land."



"My Quechua origins were an enormous

disadvantage in the process of walking this long 56-year path of my life. There is explicit discrimination, and much of it is silent. But for reasons that I still don't understand, I was able to overcome this."

living conditions for our people. But at the same time, we must not forget our origins. I don't think that's incompatible. My God, I never think there will come a time where we have a common culture produced by globalization of sushi or McDonalds – no, we have our music, we have our food and we have our ceviche (a Peruvian seafood). It's part of our world and we need to respect that. In fact, to a large extent, the viability of globalization will depend on the ability to include more people in the benefits of globalization, include them in the process while respecting our diversity.

TS: How did your Quechua heritage influence your life, and today, how does it influence your presidency?

AT: It has been for me twice as difficult because, to the extent that people who come from a European descent were the prevalent governors, the Indian people were marginalized. So my Quechua origins were an enormous disadvantage in the process of walking this long 56-year path of my life. There is explicit discrimination, and much of it is silent. But for reasons that I still don't understand, I was able to overcome this.

How is that affecting my government? Number one, putting a priority on the poor, who are predominantly Indians. Number two, I'm absolutely convinced that there's no better weapon to fight poverty than education, and therefore we are reorienting education to those people who come from Quechua or Aymara, of Amazonian descent. Number three, within the education system we are reinstituting a bilingual education.

TS: Is this for all levels of education?

AT: All levels of education. Number four, we are giving a preference to basic education and to the education of women in the rural areas

where the indigenous populations are concentrated. It has influenced me considerably because I like my music, Andean music. I like reggae, but it's my Andean music that I play and sing. In the main ceremonies in Peru, people now play the Andean music. It's sort of fashionable now.

TS: This is because of your election?

AT: Because of my heritage, now they know that I like that. There's a song called *Amor Amor* – it has been standardized now and every place in the country plays it. In my vision, ethnicity is also a dynamic process. We need to look at the future and know that our kids will be less influenced by the indigenous culture. But we are doing the best we can. Education, cultural activities – people need to have a sense of belonging; otherwise we are like a kite: We are just in the air being carried wherever the wind goes. I think it is clear that one characteristic of

this government is the revitalization of the Andean and Amazonian cultures. Some people don't like it.

TS: I noticed today that the Inca flag is flying over the palace. Is that the first time this is occurring?

AT: That's another message, that in this palace, in addition to the national flag, the other flag is the flag of the Inca Empire, Tawantinsuyu. ("Tawantinsuyu," the old Native name of the Inca Empire, means "the land of the four regions that belong together.")

That's to say that this is who we are, and in this palace a Peruvian of indigenous descent now governs. And I have persuaded the mayor of Lima also to put the flag at the City Hall.

TS: Last night during our discussion with Mrs. Toledo, we invited her to our opening in September 2004 of the National Museum of the American Indian in Washington, D.C. And on behalf of our director, Rick West, we would like to extend the same invitation to you.

AT: We will entertain this invitation with good attention and disposition. My wife has already mentioned it to me.

Ramiro Matos (RM): We consider you as the leader, the first leader right now in Latin America. And this is why our expectation is that you will be presiding over the delegation of Latin American leaders at our opening.

TS: Mrs. Toledo has agreed to consider this possibility of inviting the other leaders in Latin America to join our opening in September 2004. We really consider this to be an international event. It's not just one museum in Washington; it represents the whole hemisphere, from the Arctic to Tierra del Fuego, so having you lead this delegation, I think, would lend more importance and would emphasize that our museum is hemispheric.

AT: We will make all our efforts to be there.

RM: In our inaugural exhibition we have 24 Native communities represented. One of them is Quechua from Peru. And Nazario Turpo, who also was at Machu Picchu at your inauguration, he's our Native curator for the Quechua Gallery.

AT: Very good! Very good!

RM: Latin America also will be represented at the National Museum of the American Indian by the Mapuche of Chile, two communities from Brazil, and two groups from Mexico, Nahua, and Huichol.



AT: I appreciate it, and I'm glad to hear that there are people who are dedicating their lives and their time to something that I consider of importance, particularly in this world where the velocity of changes can usurp everything. It is a challenge for modern societies to find a way of combining the benefits of modernization with the need to have a sense of belonging, identity, and respect for diversity.

RM: This is part of our mission, the NMAI mission, our museum's mission: to respect one another, but also not only reconciliation, but reconciliation with the Native spirits, past and present.

AT: Okay, my friends, it's a pleasure to see you, and I hope I will see you in Washington. If there's anything else that might be of help to you, please do count on us.

TS: I appreciate your time, and best of luck in all of your goals.

AT: Thank you very much.

Thomas W. Sweeney (Citizen Potawatomi) is editor-in-chief of American Indian magazine and public affairs director of the National Museum of the American Indian. American Indian magazine is indebted to our colleague Ramiro Matos for making this interview possible.

"We need to look at the future and know that our kids will be less influenced by the indigenous culture. Education. cultural activities people need to have a sense of belonging; otherwise we are like a kite: We are just in the air being carried wherever the wind goes."

0

City in the Clouds

The long journey to this mystical Inca fortress is truly worth the effort

by Thomas W. Sweeney

MACHU PICCHU, PERU – "Dear friends," intoned our pleasant and intense Quechua guide Darwin at the start of each lilting and fact-filled sentence about this world-renowned Inca place. Darwin spoke proudly of the achievements of his ancestors in creating this mountain retreat and the fabled Inca Empire.

As we trekked up the lush green mountainside, the expansive grandeur and spiritual qualities of Machu Picchu were beautifully apparent in both the landscape and architecture. Although it was the first of February and the rainy season, the sun shone brilliantly on the remarkable stonework that draws legions of visitors to this remote Andean site. Our tour group hiked up precipitous stone steps that are the original Inca creations and paused frequently to take in the mountain views, including the peak of Machu Picchu, which is topped by the Inca flag. Scholars now believe that Machu Picchu, created circa 1450-1470, was quite likely a royal retreat.

Visiting Machu Picchu in one day from the ancient Inca capital of Cusco is not for the faint of heart. A Peru Rail train, operated in partnership with Orient-Express and painted in the company's elegant blue and yellow, departs at 6:30 a.m. sharp and descends to Machu Picchu from Cusco's 11,000-foot location. The exhilarating three-and-a-half-hour train ride follows the Urubamba River's streamlike origin in the upper mountains down to its wide and thunderous presence adjacent to the village of Aguas Calientes. Lines of buses wait there for visitors to embark on the steep climb along a switchback road to Machu Picchu itself.

With Darwin leading our group of international visitors to such sites as the Temple of the Condor and the Temple of the Sun, I tried to imagine how Inca workers, without benefit of horses or wheels, had created the structures of Machu Picchu. It's a question many have pondered. Cusco's Museo Inka provides the best clues through its displays of Inca stonecutting and finishing tools. Finely cut and finished interlocking stones were positioned without mortar to create structures that rival the world's finest architecture. It would be easy to spend an entire day just investigating the intriguing layout and engineering of the site's briskly flowing water system. It cascades deftly down the mountainside in a series of finely cut stone basins and waterfalls. But such investigations were cut short by the press of our midafternoon bus and train departures.

Travelers who have additional time and financial means should consider staying at the Machu Picchu Sanctuary Lodge, an Orient-Express Hotel, in order to soak up the magical views of the Machu Picchu compound at 8,200 feet. Other more economical lodging alternatives are available nearby at Aguas Calientes or in the nearby Sacred Valley towns such as Urubamba or Ollantaytambo. The Sacred Valley itself, often compared to a Garden of Eden, should be paired with a visit to Machu Picchu. One highlight of this narrow and amazing fertile valley is the village of Pisac's Sunday market with its abundance of corn varieties and Quechua textiles and pottery. The market is a fine place to sit with a mug of hot chocolate and observe the continuing vitality of evolving Inca life and customs.

A stop in the village of Ollantaytambo and the Inca fortress by the same name complements a trip to Machu Picchu because of its fine construction and sacred aspects. A tour of the Sacred Valley and its picturesque hillside terraced croplands, many of which were built by the Incas, should include a stop for lunch or dinner to taste its bounty. Elegant buffets present hot and cold Peruvian foods and cornucopias of abundant fruits harvested from the valley.

TRAVEL TIPS

Among available flights: American Airlines offers nonstop flights from Miami to Lima, and Delta Airlines offers the same from Atlanta to Lima. The capital city is hectic and smoggy but offers several fine museums that provide an excellent overview of Peru's Native history. The colonial-era city center is worth touring.

...

One of Peru's newer wonders is the Museo Sipan in the northern town of Lambayeque. Designed in the form of a Mochika pyramid, the new museum has dramatic displays of Moche silver and gold ornaments, headdresses, vestments, and precious jewelry uncovered in the nearby Sipan Pyramid. A short LAN Peru flight from Lima to Chiclayo and a cab ride to Lambayeque will get you there. Details can be obtained by e-mailing srdesipan2@terra.com.pe or tel. 74 283978.

..

From Lima, Cusco is a must-see city that deserves several days of exploration. There are many moderately priced hotels catering to tourists. For a sublime experience, the Hotel Monasterio, created from a 15th-century monastery, is not to be missed. Budget travelers might consider splurging on a dinner there. It is operated by Orient-Express Hotels. Details at www.orient-express.com.



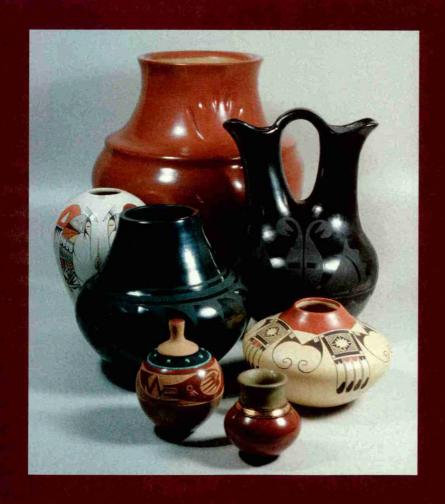


MATTHEW CHASE LTD.

Superior Antique American Indian Art

503 Canyon Road, Santa Fe, New Mexico 87501 • 505.986.1095 • art@matthewchaseltd.com • www.matthewchaseltd.com

Crow war shirt collected by Augustus Ruffner Keller while he was the agent of the United States government to the Crow Reservation, 1878-1881.



PUEBLO POTTERY NEW MEXICO

Offering high quality contemporary
Pueblo pottery
and great service
at a reasonable price.

www.pueblopottery.com pottery@pueblopottery.com

Yup'ik Exhibition Evokes Ingenuity

and Resilience

By Emil Her Many Horses

n August 2000, Yup'ik members of the Calista Elders Council in Alaska arrived at the Cultural Resources Center to select objects for the Our Universes exhibition. Marie Meade, Yup'ik translator, and Ann Riordan, Calista Elders Council representative, accompanied the elders - Peter Jacobs, Theresa Moses, and Elena Charles - who traveled from Bethel and Toksook Bay, Alaska. The Yup'ik are one of eight Native groups throughout Western Hemisphere represented in this exhibition, one of three inaugural exhibitions planned for the new National Museum of

The elders selected objects from the museum's collection to enhance explanations of Yup'ik philosophies. Native philosophies from the perspectives of spiritual leaders and elders will be represented in Our Universes. In earlier meetings it was decided that the teachings and lessons in the qasgiq, the communal men's winter quarters, would be the focus of the Yup'ik gallery. Qasgiqs are no longer used in Yup'ik villages, and the visiting elders are the last of their generation to have been raised in the qasgiq.

the American Indian.

Men taught boys valuable lessons about hunting and the social order in which they would take their place one day. The qasgiq was the ceremonial center of the village and the place where young girls could perform family dances for the first time. Relatives gave many gifts when the girls danced. As Elena Charles explained, everyone knew what it meant when a young girl entered the gasgiq wearing a new fur parka and carried a bowl of food to give to a young man: Both parents had arranged a marriage for the young couple. Arranged marriages are no longer practiced among the Yup'ik, but seeing this parka reminded Elena of the former custom.

When I think of a parka from Alaska I think of one made of some type of fur, with the hood trimmed with wolf fur. As we viewed the Yup'ik collections I saw parkas made of many different materials. Of course there were parkas made of fur but, more precisely, the parkas were made of squirrel, caribou, wolverine, and seal, and the hood was trimmed with wolf fur. All these different kinds of fur were artistically sewn together to



produce geometric designs on the parka.

Another parka I found unique, although the elders stated that was still being made today (by Theresa Moses, for example), was made of rows of tanned seal gut sewn together with sinew. Yup'ik hunters wore the waterproof parka for kayak travel. The elders selected two other parkas for the exhibition, one made of tanned fish skins and one of tanned duck skins. Skinning the fish would seem difficult enough, but tanning and sewing the skins together to form a parka required a highly artistic skill. Placing blades of grass over the seam of the fish skin helped to prevent the skin from tearing as the many skins were sewn together. Working with tanned duck skins proved equally challenging. Unlike our modern down-filled coat, this parka was made by sewing together several tanned duck skins with feathers intact and, surprisingly, with the feathered portion worn on the inside.

The elders also looked at a parka woven from indigenous grasses with what looks like wolf fur sewn around the hood. The small size of the parka indicated that it was probably made for a young child. The NMAI collection documentation states that it is a shirt and that Adams Hollis Twitchell collected the parka from the Eskimo in the early 1900s along the Kuskokwin River of Alaska. Harvesting indigenous grass for use in baskets and mats was usually conducted in the fall. As the elders continued to look through the collections, they saw other objects made of grass. A small figure of a baby seal, a pair of socks, and a miniature model of a four-legged wood stove were all made of grass.

Pingnatugyaraq is a Yup'ik term that refers to all subsistence activity or harvesting for land and ice. The Yup'ik collections demonstrate that the Yup'ik people ingeniously utilize all materials harvested from their environment - from the land and waters, from land animals and birds of the air. Every object not only had a functional use but also was skillfully made.

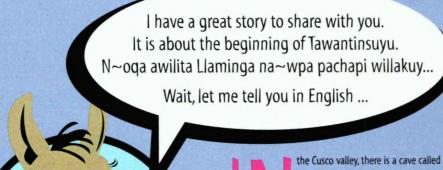
Emil Her Many Horses (Oglala Lakota) is the lead curator for the exhibition Our Universes and has the pleasure of traveling to and meeting many Native communities.

by William Chimborazo Vargas Imaynallam kashanki! Coyote hakuchis n~oqa llaqtayta reqsiy. Hello! Meet my Hello, Coyote! Come learn about my home. new friend, Llama. We are in the Andes Mountains in South America. There are hundreds of Native communities in the Andes. SOUTH Many of these communities speak Kechua (also spelled Quechua), **AMERICA** the language of the lnka people.

Around 1200 A.D., the Inka people created a new nation named Tawantinsuyu, which means "the four directions." This nation covered approximately 3,000 miles throughout the Andes. The communities of Tawantinsuyu built great pyramids and fortresses that were connected by roads. Tawantinsuyu's territory began at the border of present-day Colombia. It went through Ecuador, Peru, Bolivia, Chile, and Argentina. Its capital was Cusco, Peru.

Today the language and traditions of the lnka are still practiced in many communities in the Andes. One of their traditions is to honor Mother Earth — Pachamama — and Father Sun — Taita Inti. Pachamama is the provider of food in the Andes. There are potatoes, corn, and guinoa (pronounced kee-noo-ah), which is a grain. Everyone celebrates Pachamama every day with songs and dances. On June 24, Taita Inti is celebrated at a festival called Inti Raymi, which means "sun dance."



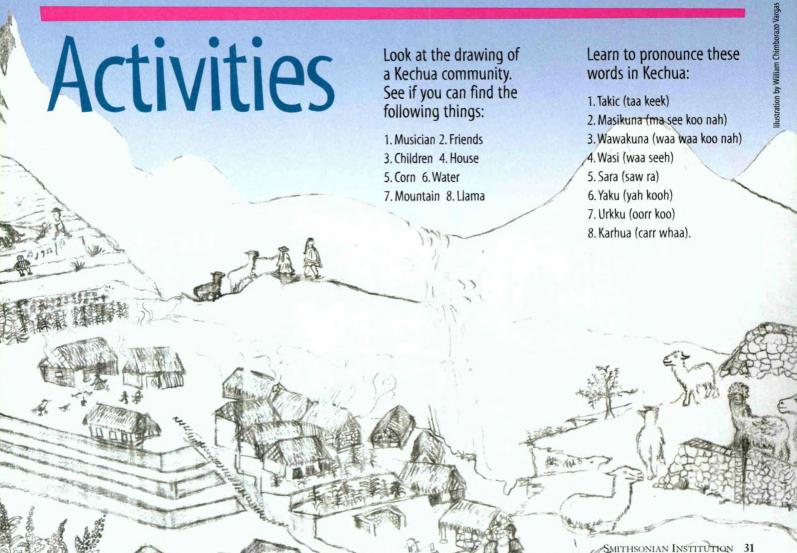


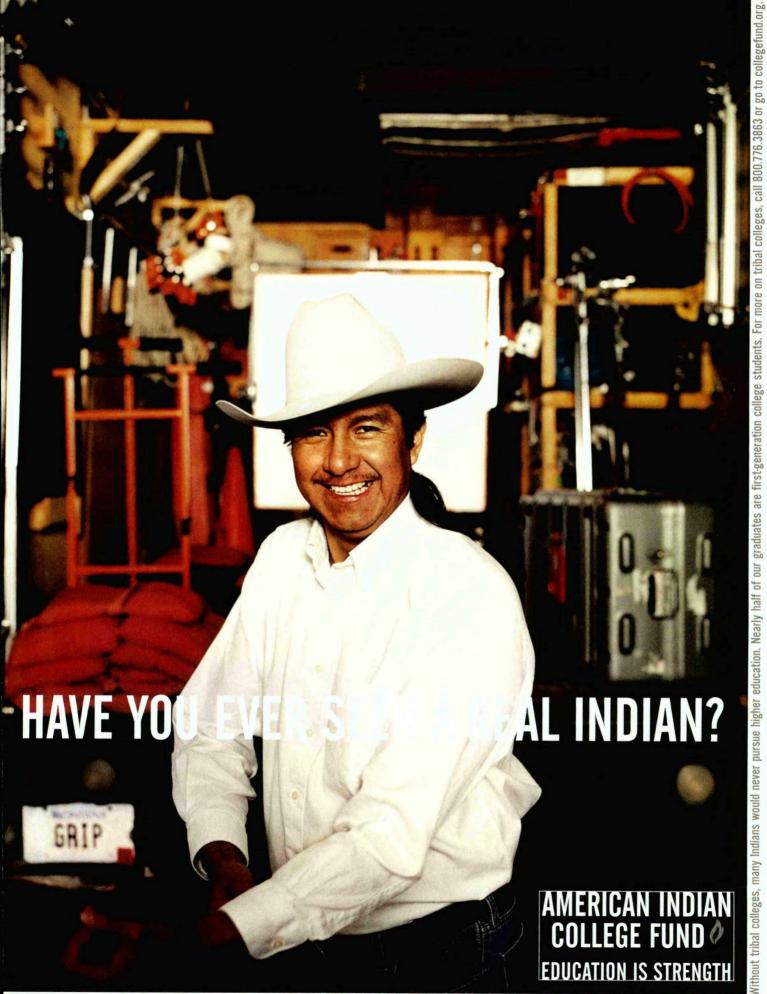
the Cave of Pacariqtambo. The first Inka people looked out and saw a new light and a new day from a window in the cave. The people asked Pacha Camac, the Creator, for help to live a good life. The Creator sent his most powerful messenger, Taita Inti, Father Sun, to guide them. Taita Inti appeared and stood near Lake Titicaca (located between Bolivia and Peru). Taita Inti was very bright and splendorous. If you looked directly at him, you would go blind. The people dropped to their knees and exclaimed, "Juyayayy - We adore." Taita Inti said, "I am your father and you are my children. You will lead a new nation in this region and will unite the four corners of the world. This nation will be called Tawantinsuyu. All this you will do with reason and justice." Taita Inti gave the people a golden staff. He said, "Place this on the ground as you walk throughout the land. One day it will sink to the mid-

dle of the earth. Where it sinks will be the center of this nation." As it is told, the golden staff sank to the middle of the earth and this place was named Cusco.

Among the people in the valley of Cusco, there was a man, Manco Capac, and a woman, Mama Ocllu. Manco Capac was the first son of Taita Inti and was chosen by Taita Inti to be "the great leader" of Tawantinsuyu. He became Sapa Inka Manco Capac and ruled over the people in the nation. He taught the people how to make a system of irrigation, plant crops in new ways, make buildings out of large rocks, and many other wonderful things. Mama Ocllu was the first daughter of Taita Inti. She taught people how to spin and make fine cloth of wool and cotton.

Taita Inti gave the gift of gold to the people. Cups, statues, furniture, jewelry and many other things were made of this gold. Manco Capac and Mama Ocllu were adorned with this gold. Their golden glow reminded the people that they were the children of the sun, and because of their message of peace and harmony and respect for Mother Earth, the people loved them. They told the people, "Ama Ilulla, ama suwa, ama khella - Don't lie, don't steal, and don't be lazy." The stories of Manco Capac and Mama Ocllu and how they spread the message of Taita Inti are passed down from generation to generation, never to be forgotten.





Dean Bear Claw, Crow. Director, screenwriter, doctoral candidate in ethnic studies, featured artist at the Sundance Film Festival

CALENDAR of EVENTS

MAY/JUNE/JULY 2003

EXHIBITIONS

THE EDGE OF ENCHANTMENT

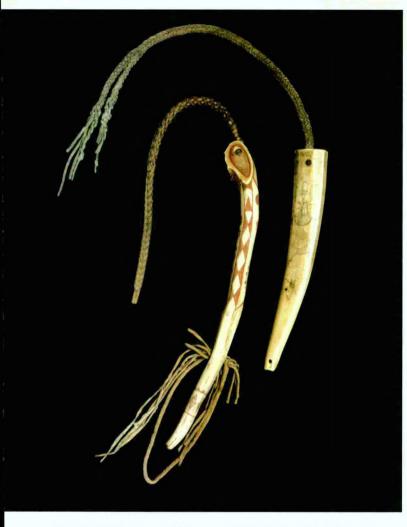
Through July 20
This exhibition presents people from Native communities of the Huatulco-Huamelula region of Oaxaca, Mexico, speaking passionately about their lives, families, histories, beliefs, and dreams.

CONTINUUM: TWELVE ARTISTS

Through November 2004 This 18-month exhibition series will feature a changing selection of works by 12 contemporary Native American artists who represent the next generation of art begun by George Morrison (1919 - 2000, Grand Portage Band of the Lake Superior Ojibwe) and Allan Houser (1914 - 1994, Warm Springs Chiricahua Apache), two major figures of 20th-century Native American art. All 12 knew Morrison or Houser personally or indirectly and were influenced by their example as successful creators or through their careers as educators. Like Morrison and Houser, these artists draw from a variety of influences, inside and outside art schools and universities, exploring new directions and establishing reputations as groundbreakers in the realm of contemporary art and Native American art history. The exhibition series opened in April with the work of Kay WalkingStick (Cherokee) and Rick Bartow (Yurok-Mad River Band). Other artists in the series include Joe Feddersen, Harry Fonseca, Hachivi Edgar Heap of Birds, George Longfish, Judith Lowry, Nora Naranjo-Morse, Shelley Niro, Jaune Quick-to-See-Smith, Marie Watt, and Richard Ray Whitman. The artists represent the Arapaho, Cherokee, Cheyenne, Colville, Cree, Flathead, Hamowi-Pit River, Hawaiian, Mohawk, Mountain Maidu, Nisenan Maidu, Pueblo Santa Clara, Seneca, Shoshone, Tuscarora, Yuchi, and Yurok cultures.



Rick Bartow, Always Going 100 – Acrylic, graphite on canvas, 60 x 48, Continuum: 12 Artists opens April 26 at the National Museum of the American Indian in Lower Manhattan.



Quirt (lash, elk antler, rawhide, metal, skin, and ochre). These horse quirts from the Plains and the Plateau are two examples of the often elaborately carved, beaded, and incised whips used by both women and men. The handle of the quirt on the left is incised with the blackened lines and dots. On one side are two bear claws and on the other are deer and bear claw and a fan. Legends of Our Times: Native Ranching and Rodeo Life on the Plains and the Plateau opens May 17 at the GGHC in New York City.

TELLING A CROW STORY: THE PHOTOGRAPHS OF RICHARD THROSSEL

May 3 - July 27 This exhibition of 32 historical images of the Crow people by Richard Throssel (1882 - 1933) includes portraits, commercial photographs, and documentary images taken from 1902 to 1911. Presentday Crow (Apsaalooke) tribal mem-

LEGENDS OF OUR TIMES: NATIVE RANCHING AND RODEO LIFE ON THE PLAINS AND THE PLATEAU

bers will provide commentary.

May 17, 2003 - March 7, 2004
This exhibition traces the history of
Native people as buffalo hunters,
horsemen, ranchers, and cowboys
and as entertainers and participants
in the sport of rodeo. With 700
objects, including saddles, blankets,
clothing, and horse equipment, the
exhibition presents the connections
between traditional Plains and
Plateau cultures and animals like the
horse, buffalo, and dog - and how
these connections influenced the
Native cowboy's perspective on
ranching and rodeo life.

PUBLIC PROGRAMS

STORYBOOK READINGS: FROM THE SHELVES OF THE RESOURCE CENTER

Second Saturday of every month 2 p.m.

Resource Center, second floor Join us for storybook readings featuring stories about the Native peoples of the Western Hemisphere. For children of all ages.

ART TALK

May 9, noon
Video Viewing Room, second floor
Artist Shan Goshorn (Cherokee) will
conduct a visual lecture based on her
work in the American Indian
Community House Gallery exhibition Ghost Dance.

2003 CHILDREN'S FESTIVAL – Indian Cowboys' Rodeo Days

May 17 and 18, noon - 5 p.m. Museumwide

This two-day festival celebrates Indian cowboys with a variety of rodeo activities: rope tricks, rodeo clown, dance workshops, singing and storytelling, handson activities, and much more! This program is generously funded by the Rudin Foundation.

GO WEST!

June 7, 11:30 a.m. and 2 p.m.
Walter Reade Theater
165 West 65th Street
Through film and live performance,
the NMAI, in collaboration with
Lincoln Center's Reel to Real, presents Tom White Eagle (Lakota) in an
exploration of Wild West shows.
Other participants include the
Amber Vazquez Dance Ensemble.
For tickets, call Lincoln Center
Reel to Real at (212) 875-5570.

THE BRASS BAND OF ECUADOR

June 20, 10 a.m. and 2 p.m. Auditorium

The Brass Band of Ecuador, a musical Kechua youth troupe, uses the art of music as a cultural resource, a medium of expression, and a means of professional and personal growth for its members.

PLAINS CULTURE WORK-SHOPS

Gloria Wells-Norlin (Little Shell Band Chippewa) and Frank Shortey (Navajo/Crow Creek) conduct hands-on workshops of various Plains art forms. For ages 12 and above, with a \$30 materials fee (\$25 for museum members). Pre-registration is required. Call (212) 514-3714.

SMALL PLAINS DRUM WORKSHOPS

June 12, 5 - 7 p.m.
June 14, 11 a.m. - 1 p.m.
Education Classroom, second floor
Drums are the heartbeat of Plains
culture. Learn about the importance
of drums to Plains culture while you
make your own small drum.

LEDGER ART WORKSHOPS

June 19, 5 - 7 p.m.
June 21, 11 a.m. - 1 p.m.
Education Classroom, second floor
The first form of paper utilized by
Plains culture to record history was
ledger books discarded at trading
posts. Learn the history of this written history while creating ledger art
of your own.

HIDE PAINTING WORKSHOPS

June 26, 5 - 7 p.m.
June 28, 11 a.m. - 1 p.m.
Education Classroom, second floor
Many Plains cultures recorded history within the tribe by painting on
animals' hides called "winter counts."
Make a winter count of your own
with small pieces of animal hides.

PUBLIC PROGRAMS IN D.C.

HALAU O KEKUHI: TRADITIONAL HAWAIIAN MELE

May 21, noon, Neptune Plaza, Library of Congress, First and East Capitol Streets

6 p.m., Millennium Stage, Kennedy Center, Rock Creek Parkway and Virginia Avenue NW

Traditional song, dance, and poetry performed by an ensemble led by NEA Heritage Award winners Pualani Kanahele and Nalani Kanaka'ole, from Hilo, Hawaii. Cosponsored with the American Folklife Center, Library of Congress, and the Kennedy Center. Call 202-287-2020, ext. 137 for more information. Free.

CHRISTIAN SONGS IN NATIVE LANGUAGES

June 29, 5:30 p.m., National Mall

Community-based singing groups, including Navajo, Lakota, and Cherokee, part of the NMAI's project to document the singing of Christian songs in Native languages, will perform at the annual Smithsonian Folklife Festival on the National Mall. Call 202-357-2700 for more information. Free.

FAMILY WORKSHOP SERIES

This series of workshops is designed especially for kids and their families. Each workshop focuses on a different Native American culture or theme and includes hands-on activities. Parents/chaperones are required to attend and assist their children. Pre-registration is required. Call (212) 514-3714.

BEAD BRACELETS July 10, 4:30 - 6 p.m. Education Classroom, second floor Amy Tall Chief (Osage) conducts a hands-on bracelet-making workshop to introduce children to the history and art of beading.

FRIENDSHIP BRACELETS July 24, 4:30 - 6 p.m. Orientation Room, first floor Juanita Velasco (Maya) leads a hands-on workshop to make bracelets that are exchanged to make friendships deeper and more memorable.

FILM & VIDEO

AT THE MOVIES

A summer series of New York premieres and cinema classics celebrates the work of Native Americans in the movies - directors, actors, writers, and community activists. Reservations recommended. Call (212) 514-3737 or e-mail FVC@si.edu.

May 8, 6 - 8 p.m. Auditorium

THE VANISHING AMERICAN (1925, 109 min.) Color-tinted B&W. United States. George B. Seitz. Based upon a Zane Grey novel, Nophaie (played by 1920s heartthrob Richard Dix) returns to the Navajo reservation with other Navajo veterans of WWI where he confronts and fights the corruption that has taken root there while the soldiers were away. This melodrama starts with an odd quasi-anthropological reprise but becomes a stirring and poignant tale about the corruption of the official world put in charge of Native reservations.

May 11, noon Pace University, Schimmel Center for the Arts

REDSKIN

A 1929 classic about a young man's return to the reservation, also starring Richard Dix, is presented by the 2003 Tribeca Film Festival in cooperation with At the Movies. Musical score is played live by the Native ensemble, National Braid. For ticket information: www.tribecafilmfestival.org

June 5, 6-8 p.m. June 7, 2-4 p.m. Auditorium

THE BUSINESS OF FANCY-DANCING (2002, 103 min.). 35mm. United States. Sherman Alexie (Spokane/Coeur d'Alene). Starring Evan Adams (Coast Salish) as Seymour, Gene Tabagan (Tlingit/Cherokee/Filipino) as Aristotle, and Michelle St. John as Agnes. Writer Sherman Alexie assumes the director's chair in this finely crafted drama - winner of numerous awards since its premiere at the Sundance Film Festival - that explores the disintegrating relationship of two best friends who have chosen different paths. Seymour and Aristotle graduated from high school as co-valedictorians and left the Spokane Indian Reservation for college. Seymour became a worldfamous gay Native American poet (revered by whites, ridiculed by Indians); Aristotle dropped out of college to return to the rez. They haven't spoken for six years when Seymour is called home for the funeral of a mutual friend. Awardwinning actor Evan Adams (Coast Salish) will introduce the film and answer questions.

July 31, 6 - 8 p.m. Aug. 2, 2 - 4 p.m. Auditorium

HEART OF LIGHT (1998, 92 min.). 35mm.

Greenland/Denmark/Norway/ Sweden. Jacob Gronlykke. In Danish and Inuit with English subtitles. Starring Rasmus Lyberth as Rasmus Lynge, Vivi Nielsen as Marie Lynge, Anda Kristiansen as The Qivittoq, Kenneth Rasmussen as Simon, and Knud Petersen as Nilsi. Music written and performed by Rasmus Lyberth (Inughuit). A search into the heart of an Inughuit man whose family is torn apart by alcohol, violence, and tragedy. A grieving father's journey into the interior on a dangerous hunting trip gradually becomes an odyssey into a mystical world, guided by The Qivittoq, where Rasmus may find the strength he needs by reconnecting with his lost traditions and his own memories.

At the Movies is made possible with public funds from the New York Department of Cultural Affairs and the New York State Council on the Arts, with support from the art gallery Deitch Projects, the Tribeca Film Festival, and the Native Cinema Showcase in Santa Fe.

STORIES FROM THE **GREAT PLAINS**

April 28 - Aug. 10 Daily at 1 p.m., repeated Thursdays at 5:30 p.m. Video Viewing Room, second floor, at State Street Corridor

April 28 - May 16 HAND GAME (1999, 60 min.). United States. Lawrence Johnson. A journey across the northwestern United States to eight Indian communities looks at the world of traditional gaming and the gambling game called "bone, grass, stick, or hand game."

May 19 - June 8 AMERICAN COWBOYS (1998, 26 min.). United States. Tania Wildbill and Cedric Wildbill (Umatilla). A documentary about the legendary rodeo careers in the early 1900s of the first Native rodeo star, Jackson Sundown (Flathead/Nez Perce), and George Fletcher, an African-American who grew up on the Umatilla Reservation. Repeated daily at 1:45 p.m.

No screening at 5:30 on June 5.

See At the Movies.

June 9 - 29 STANDING ALONE (1988, 58 min). Canada. Colin Low. Produced by the National Film Board of Canada. This classic documentary draws from an earlier film on the life of Pete Standing Alone as a young man - cowboy and roustabout - as he leaves the reservation. He could not have predicted his return then, but as a middle-aged man, Standing Alone lives on the Blood Reserve as a tribal leader and keeper of traditions. June 30 - July 20 BACKBONE OF THE WORLD: THE BLACKFEET (1997, 57 min.). United States. George Burdeau (Blackfeet). A filmmaker documents coming home to his tribe and the community filmmaking workshop he organizes, while focusing on the significance of history and land for today's Blackfeet tribal members. No screening at 5:30 on July 31. See At the Movies.

July 21 - Aug. 10

TRANSITIONS: DESTRUCTION OF A MOTHER TONGUE (1991, 30 min.). United States. Darrell Kipp (Blackfeet) and Joe Fisher (Blackfeet). Produced by Native Voices Public TV Workshop. Documenting the impact of language loss on the Blackfeet people, this video explores the relationship between Native language and culture.

BORDERS (1995, 25 min.). Canada. Gil Cardinal (Metis). Produced for CBC's Four Directions series. In this short fiction, a young Blackfoot boy learns the value of defending his sovereignty.

ESPECIALLY FOR KIDS

Daily at 11 a.m. and noon Video Viewing Room, second floor, at State Street Corridor April 28 - May 16

STAR LORE (1984, 9 min.). United States. Faith Hubley. Native American sky myths from throughout the hemisphere, told through animation.

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 5 p.m. For information, call 212-514-3767.

WEB SITE:

Have you visited the NMAI Web sites? http://www.AmericanIndian.si.edu http://www.conexus.si.edu

WE'LL STILL BE DANCING (1992, 3 min.). United States. Dan Jones (Ponca). Children of the Ponca tribe of Oklahoma practice their traditions. Shown with the permission of Sesame Street.

FOLKLORE OF THE MUSCOGEE CREEK (1983, 28 min.). United States. Gary Robinson for the Muscogee Creek Nation Communication Center and KOED-TV. Creek artists illustrate tales told by Oklahoma Creek elders Susannah Factor and Woodrow Haney.

BEAR DANCE (1988, 13 min.). United States. James Ciletti. Young Southern Utes of Colorado participate in the annual Bear Dance each May.

May 17 - 18 10 a.m. - 4 p.m. CHILDREN'S FESTIVAL VIDEO **SCREENINGS**

May 19 - June 8

CORN IS LIFE (1982, 19 min.). United States. Donald Coughlin. A look at the important role of corn in Hopi life.

GOING HOME (1994, 3 min.). United States. Sandy Osawa (Makah). A music video celebrates a Pueblo family.

TOKA (1994, 24 min.). United States. David Wing and Cyndee Wing. Women and girls of the Tohono O'odham tribe of Arizona play an exciting game of stickball.

June 9 - 29

THE DRUM IS THE HEART (1982, 29 min.). United States. Randy Croce. Photographs and narratives from Blackfeet and Blackfoot powwows in Montana and Alberta provide a window on enduring cultural values.

THE BUFFALO HUNT (1987, 30 min.). United States. Produced by the Nebraska ETV Network. This episode from a series dramatizing Omaha Indian life in 1800 focuses on the community children's experiences.

June 30 - July 20

KNOW YOUR ROOTS (1995, 23 min.). United States. Joshua Homnick. In a lively video collage, youths from the Mescalero Apache Reservation share their thoughts on Apache history, language, and identity.

LETTER FROM AN APACHE (1983, 12 min.). United States. Barbara Wilk. An animated film tells the remarkable story of Carlos Montezuma, or Wassajah, who became one of the first American Indian medical doctors.

WE'LL STILL BE DANCING (1992, 3 min.). United States. Dan Iones (Ponca). Children of the Ponca tribe of Oklahoma practice their traditions. Shown with permission of Sesame Street.

TOTEM TALK (1997, 22 min.). Canada. Annie Frazier-Henry (Sioux-Blackfoot-French). Computer-animated clan totems put urban youth back in touch with their Northwest Coast heritage.

July 21 - Aug. 10

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

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

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

IRON NATION (1997, 12 min.). United States. 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.). United States. Dan Jones (Ponca). Children of the Ponca tribe of Oklahoma are shown getting ready to dance. Shown with permission of Sesame Street.



LOCATION: The NMAI Heye Center is located at One Bowling Green in lower Manhattan. Subway: 4 & 5 to Bowling Green or N & R to Whitehall Street. 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. Rachahd Garguilo, Calendar Editor.

E. Pauline Johnson

The legacy of this outspoken literary pioneer lives on



"I only claim the shadows and the dreaming." Tekahionwake – Emily Pauline Johnson (March 10, 1861 - March 7, 1913)

By Brian Wright-McLeod

mily Pauline Johnson is a literary icon. An independent Native woman who supported herself through writing in the late 19th century, she created an inspiring legacy for women writers. Her Mohawk name, *Tekahionwake* – pronounced dageh-eeon-wageh – means "double wampum" or "double life," a name that well describes her life and her work. Born to parents in a mixed marriage, she learned traditional Native ways and applied her formal education to living and working as a writer and to raising awareness about Native issues and culture.

She was born March 10, 1861, the youngest of four children. Her father, Chief G.H.M. Johnson of Six Nations near Brantford, Ont., built the Chiefswood Estate for Pauline's English mother, Emily Howells. In 1877 Pauline attended Brantford Collegiate Model School (a former middle school now known as the Woodland Cultural Centre) for two years, training to become a governess.

Against her mother's wishes, Pauline was determined to establish a career as a writer. When she was 25, her first poem, *My Little Jean*, was published in an anthology titled *Gems of Poetry* (New York). In 1892 she sold her first article, a story about medicine men, to the Canadian magazine *Dominion Illustrated*, which that same year awarded her its prize for fiction for her poem *A Red Girl's Reasoning*.

At age 33, she toured England and Canada. In 1894 she made her first stage appearance, with actor/stage partner Walter McRaye. In her poetry recitals she wore an evening gown for the first part of the performance, then a buckskin dress with leggings, moccasins, and a feather in her braided hair for the second half. She recited her work accompanied by a chamber orchestra; in later years she incorporated comedy routines and skits.

As an outspoken Mohawk woman living at the time when the 1890 Wounded Knee massacre took place and American women were marginalized and not allowed to vote, Johnson wrote journalistic pieces, editorials, erotic poetry, and polemic dissertations on Native rights and established an international literary reputation. She was published in and toured throughout England, the United States, and Canada. She was the first Native poet to be published in Canada and one of only a few women at the time who earned a living from writing. Of her six published books, her most famous was *Flint and Feather*, originally published in 1912.

Her signature poem, *The Song My Paddle Sings*, performed by Hannah Polowy and Mitch Sago, was included on the album *The World of Pauline Johnson*, released in the 1970s (Arc Records, Canada). She is the subject of numerous books, Web sites, and fan clubs. *Buckskin & Broadcloth*, a student revue held at McMaster University in Hamilton, Ont., in the mid-1990s, featured performances of Johnson's poetry. During one of the recitals, students of literature and fans of her work emulated her by dressing as she would have done.

The Six Nations Writers, in partnership with the Chiefswood National Historic Site, recorded a CD of original works by Six Nations writers in March 2003 that includes two poems by Johnson. Yvonne Beaver (Tuscarora) recites the poems, *In the Shadow* and *The Song My Paddle Sings*, as part of the 21-selection CD. Paula Whitlow (Mohawk), curator of Chiefswood, says that Johnson wrote *In the Shadow* in a canoe on the Grand River behind the estate.

Johnson died of cancer in Vancouver, B.C., March 7, 1913. Her ashes were spread in Vancouver's Stanley Park, and a cairn was erected there in 1922. In 1961 the Post Office of Canada issued a 5-cent stamp commemorating the 100th anniversary of Johnson's birth.

Brian Wright-McLeod (Dakota/Anisihnabe) is a journalist/musicologist, producer/host of the syndicated Native radio show Renegade Radio (CKLN 88.1FM).

courtesy of Chiefswood National Historic Site, Six Nations of the Grand River Territory

Photos Chris Areno

Research Fellowship is Part Artistic Journey, Part Family Reunion

by Rebecca Lyon

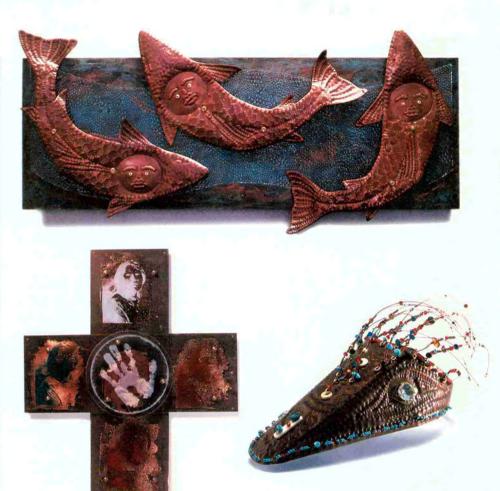
n August 2002 I was selected by the National Museum of the American Indian (NMAI) to become a Native artist research fellow. During the fellowship, artists tour the most prestigious collections of Native art and artifacts in the United States. I visited the NMAI's George Gustav Heye Center in Lower Manhattan, the Museum of Archaeology and Anthropology at the University of Pennsylvania in Philadelphia, the American Museum of Natural History in New York City, and the NMAI collection housed at the Cultural Resources Center (CRC) in Suitland, Md.

Alutiiq hunters' visors were my main subjects of interest, and I was fortunate to view many beautiful examples. A traditional Alutiiq hunter's visor was constructed of bent wood. In many instances, the visors were decorated with bright paint and carved ivory, trade beads, and sea-lion whiskers. Men traditionally made the hats but decorated them in the manner of Alutiiq women. It was said that the sea mammals found the womanly decorations more attractive – particularly the sea otter, which was believed to be human at one time.

A museum fellow sees objects not on view to the general public. Some objects are too fragile for exhibition and are stored away in climatecontrolled vaults where strict rules protect the priceless treasures. An Alutiiq hunter's visor in the American Museum of Natural History is now in fragments but speaks volumes about its maker's mastery of design.

At the Philadelphia museum, William Wiersbowski, keeper of the American section, pulled an 1880s Alutiiq hunter's visor from a cabinet. As he set it on a table, I felt like I was seeing a long-lost family member for the first time. It was a reunion that took place in my heart and soul.

At the CRC, I viewed an early Alutiiq hunter's visor that was the most astonishing example of fine craftsmanship of all. The headdress had beautifully carved ivory volutes attached to both sides and carved ivory birds perched at the top of each volute. The bird designs were stylized but also executed with a strong sense of realism. I felt they could fly away at any moment. The delicate ivory wings were crossed on the backs and were so transparent



Selected work in copper, glass and beads by Rebecca Lyons (clockwise from top) Gods of the Copper River, Aleut Hunter's Visor and Touching Copper Woman.

that I could read a book page through them. Like the sea otters from long ago, I found myself charmed.

I was busy Monday through Friday with meetings in the mornings followed by a full day of collection viewings. I gave short, informal presentations to the museum staff and others about the sculptural artworks I have created, in nontraditional mediums of copper and glass, that were inspired by objects, imagery, and stories of my Alaskan Native heritage. In a piece titled *Touching Copper Woman* I etched my handprint on my great-grandmother's image. I wanted to symbolize my desire to know the power and beauty of Anastasia Hedberg, an Athapascan woman from Copper Center, Alaska. In another work, *Gods of the Copper River*, I fashioned copper salmon with human

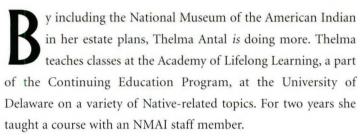
faces in a reference to the legends from the Ahtna and Tlingit cultures.

At the fellowship's end on October 18, 2002, at the Alaska Native Heritage Center in Anchorage, I gave a presentation to Alaskan Native artists about my experience and encouraged them to apply for the program. After my exploration of the collections, I have come to understand even better that Native people have always been great innovators and that Native artists stand on the shoulders of genius.

Rebecca Lyon is an Alutiiq and Athapascan artist who lives in Anchorage, Alaska. More information about this program and past recipients may be found on the Web at www.conexus.si.edu.

"I WANTED TO DO SOMETHING MORE... - Thelma Antal,

a special friend who is thinking of the National Museum of the American Indian's future.



"During this course we reached more than 400 people and I truly believe we raised their awareness about what is going on in Indian Country today. After learning more about the wonderful projects planned by the NMAI, I realized I wanted to do more than a yearly contribution. I spoke to my sons about dividing my estate between them and the NMAI. They were very excited about the idea, so the gift is from the three of us, not just me."

Thelma's gift will help ensure that the programs and collections of the National Museum of the American Indian will be available for future generations. We are indeed grateful for her generosity and foresight. Find out how you can join Thelma and her family by including the NMAI in your estate plans. Fill out the reply form on this page, or call 800-242-NMAI (6624) to request that planned giving information be mailed to you.

Yes, I want to support the National Museum of the American Indian. ☐ Please send me information on how to include the National Museum of the American Indian in my will or living trust. ☐ Please send me information about gifts to the NMAI that provide me with income for life. ☐ I have already included the National Museum of the

Name: _ City: _____ State: ____ Zip: ____

Daytime Phone Number: _____

E-mail: __

American Indian in my estate plans.

All inquiries are confidential.

Mail to: National Museum of the American Indian, P.O Box 23473, Washington, DC 20026-3473, Attn: Planned Giving

Phone: (202) 357-3164, ext. 176 E-mail: plannedgiving@nmai.si.edu



LOKOPELLI BINC.





Interior of new location at 152 Prince Street SOHO, NYC



SOHO, NYC 212.925.4411



Smithsonian National Museum of the American Indian

National Museum of the American Indian Office of Public Affairs 470 L'Enfant Plaza, Suite 7103 Washington, D.C. 20560-0934