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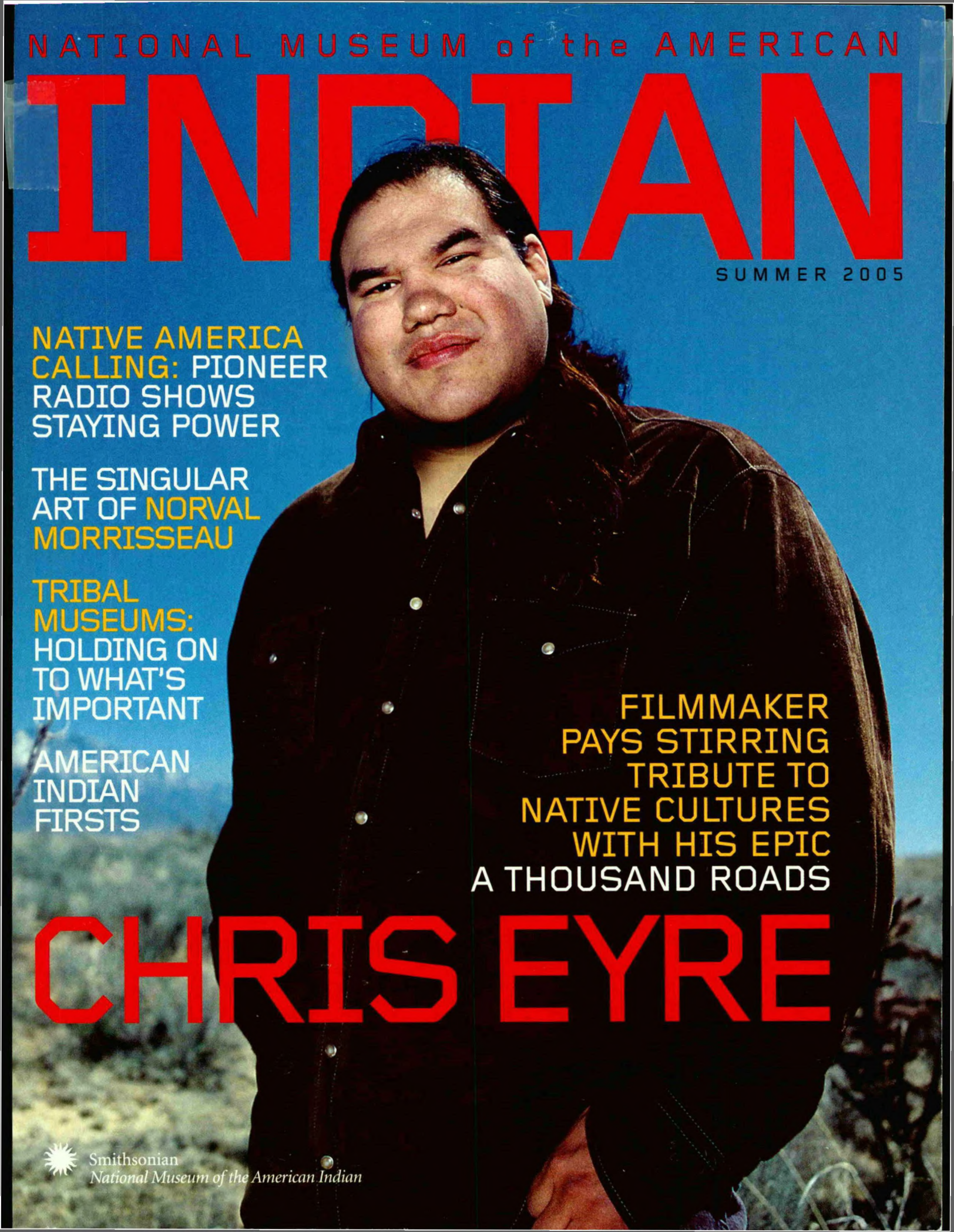
INDIAN

SUMMER 2005



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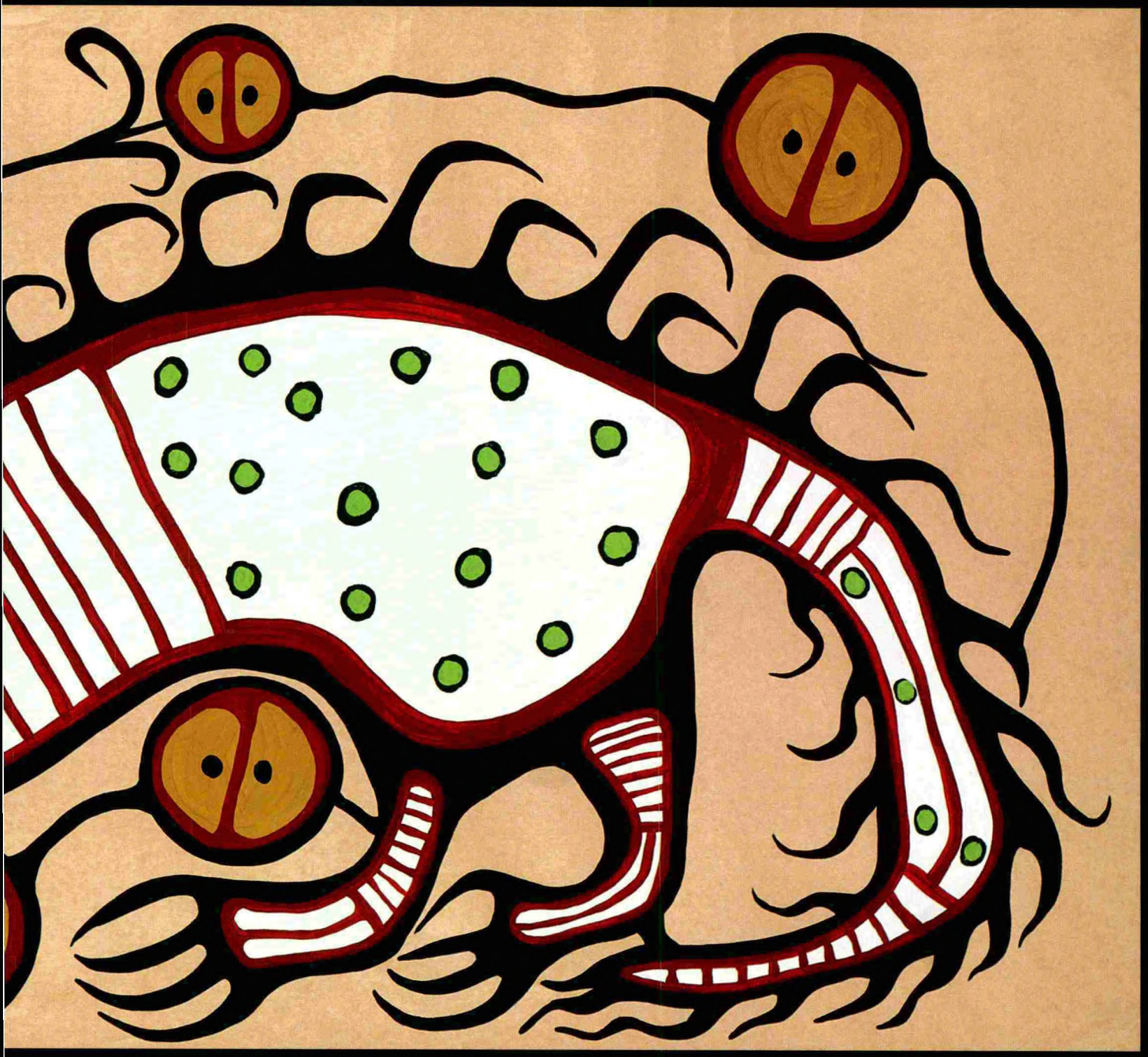

Norval Morriseau's *Waterspirit*
Acrylic on kraft paper, 93 X 184.5 cm.
Canadian Museum of Civilization.

RED RADIO

AFTER A DECADE ON THE AIR, NATIVE AMERICA CALLING HAS BUILT A REPUTATION AS A MODERN MEETING PLACE THAT ENLIGHTENS LISTENERS ON ISSUES OFTEN IGNORED BY MAINSTREAM MEDIA

BY KAREN LINCOLN MICHEL

Before *Native America Calling* hit the airwaves in 1995, the traditional Native talking circle was confined to a place large enough to hold a group discussion. This year *Native America Calling*, the first and only radio show of its kind aimed at a Native audience, celebrates its 10th year on the air. The broadcast, a one-hour, live call-in show based in Albuquerque, N.M., gives its listeners a chance each weekday to join an electronic talking circle unrestricted by physical boundaries.

From reservation life to global affairs, *Native America Calling* provides a forum where guest experts define issues affecting Native Americans, and listeners are invited to call in and comment. Native radio stations carrying the show stretch from KBRW-AM in Barrow, Alaska, to KABR-AM in Magdalena, N.M., and throughout the United States and Canada.

CAROLYN HILL/KLIXPIX.COM

"That's what creates the talking circle," says Susan Braine, national chief operating officer for Koahnic Broadcasting Corporation – the Native-operated media center in Anchorage, Alaska, that produces the program Monday through Friday at 1 p.m. EST. "It gives Indian people a sense that we are all connected and that we have common thoughts and common problems that we need to talk about."

"And everyone's opinion is important," she adds. "That is key. Each caller is treated with the utmost respect: their call is important, and their opinion matters."

About 250 live shows are done annually, with some produced on location. Each week the staff brainstorms topics and calls upon Native experts to provide skillful commentary on the air. The format patterns itself after National Public Radio's *Talk of the Nation*.

Native America Calling host and producer Patty Talahongva

Native America Calling host Patty Talahongva is heard by more than 60,000 listeners weekly.

Braine (Assiniboine/Hunkpapa Sioux) has been connected to the show from the beginning when a core group of collaborators from about 10 Native-owned radio stations conceived the idea. The show, which targets an American Indian and Alaska Native audience, was to be the signature program launched by the then newly formed network called American Indian Radio on Satellite, better known as AIROS. The Corporation for Public Broadcasting, which funded the new call-in venture, has been its main benefactor ever since. It takes about $600,000 annually to produce the show, along with Koahnic's other daily broadcast, *National Native News*, a five-minute radio news brief.

Native America Calling draws an estimated 60,000 listeners, along with an undocumented number of Internet listeners each week via 52 stations and 29 repeater stations nationwide and in Canada. Braine says the show caters to listeners of tribal stations, but attracts urban callers connected to the program on-line. About one-third of callers are Internet listeners, difficult to track because they enter from different streams. Overall, the show has attracted calls and e-mail from more than 60 countries.

Harlan McKosato, who joined the staff as a producer in 1995 and hosted the show for nearly seven years, remembers the early days when some topics did not attract many callers. He said listeners hesitated to call, perhaps because they were skeptical about whether *Native America Calling* was just another media outlet that didn't understand the complexity of Native issues. "It was mainly about trust," said McKosato (Sauk/Ioway) who now freelances in Albuquerque. "We had to ask ourselves: Do we trust our listeners and do they trust us? I think the listeners were wondering, 'Who are these guys, and do they know anything about Indians?' "

After the show established a track record of providing knowledgeable commentary on Native issues, it picked up more affiliates. "That meant a wider variety of topics, a wider variety of guests, and a wider variety of call-ins," said McKosato. When the show became accessible as a live stream through the Internet in 1997, he said, it "really went national."

Some of the memorable shows involved breaking news. McKosato recalled interviewing people in Kosovo, huddled in a bomb shelter, during a show about ethnic cleansing. Bomb-warning sirens could be heard in the background. Then there was the show about an armed standoff at Gustafson Lake in British Columbia over Aboriginal rights. In another story of endurance, he spoke to a musher at the starting line of the historic annual Iditarod sled dog race.

Health care, education, and economic development are mainstay topics. But the program also offers lighter fare, as evidenced in February with a show titled "Greasy Debate" over South Dakota's declaring "fry-bread" the official state bread.

"I've got the best job," says current host and producer Patty Talahongva (Hopi). "It's a lot of fun, but with that comes responsibility. We're also educating people about Native issues and providing a real service in giving them information they can use, especially to Native communities."

No other Native radio show has attempted a similar format, but Talahongva says she welcomes competition.

Until then, measuring the show's success is purely subjective, says Talahongva, because the program's noncommercial status precludes it from participation in commercial ratings. Instead, she considers it a success when the phone lines remain lit during the entire hour. She relies on listener feedback from e-mail and phone calls to gauge the show's standing.

Jaclyn Sallee, president and chief executive officer of Koahnic, says listeners are the prime judges of the program's success. "The show gives them access to different individuals whom they normally wouldn't get a chance to talk to," said Sallee (Inupiat). "It allows them to be part of an exchange and dialogue on topics of interest to them."

McKosato said that the early commitment of the Corporation for Public Broadcasting to continually fund the program testifies to the show's staying power.

"I think the show's impact is more than we know," said McKosato. An Omaha Indian man once told him that every Sunday night his family gathered around the radio to listen to the show. McKosato was deeply moved when the man told him that *Native America Calling* inspired his family because it gave a voice to issues they care about and made them feel connected to Native people.

McKosato believes the show has built a reputation as a source that enlightens Native American listeners on issues relevant to them – issues often ignored by mainstream media. He said the show's producers recognize that responsibility and try to make the most of every broadcast.

"I looked at it this way -- we had one hour every day, five days a week to make a difference in the lives of our listeners," said McKosato. "Let's not waste it."

PHOTOS BY CAROLYN HILL/KLIXPIX.COM

Karen Lincoln Michel (Ho-Chunk) is a freelance writer living in Wisconsin.

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Eagle Spirit Gallery

Picturesque Granville Island provides the perfect setting for the Eagle Spirit Gallery, where land, sea and beautiful art come together. The Gallery boasts an impressive collection of Northwest Coast Native and Inuit art, including pieces such as hand-carved masks, bentwood boxes, argillite stone carvings, glass sculptures, totem poles, bronzes and original paintings. Each piece is uniquely crafted using contemporary form and material reflective of traditional creations.

Many renowned Northwest Coast artists such as Robert Davidson, Simon Dick, Elsie John, Klatle-Bhi, Ray Natrall, Susan Point, Barry Scow, Carl Stromquist and Heber Reece showcase their work at the gallery. The gallery is excited about displaying the work of Haida artist Lyle Campbell, whose wonderful prints, paintings, masks and jewellery are featured, as well as his impressive 10 foot totem carving. Also, Terry Starr, a talented Tsimshian artisit periodically carves and paints in the gallery. Call the gallery to inquire about the schedule.

Andrea Marie Wilbur, a young and talented Coast Salish carver is quickly making a name for herself in North America. She exhibits her work exclusively through the Eagle Spirit Gallery. Andrea's art bridges traditional design with clear lines and modern colours. The result is always a stunning piece of contemporary First Nation's art.

Also presented are beautiful examples of arctic sculpture carved from green serpentine stone. This traditional art of the Inuit people continues to evolve through works by artists such as Nuna Parr and Mella Padluq, both from Cape Dorset.

'Lax skiik' or 'Eagle Spirit,' a painting by Kwakwaka'wakw artist Lawrence Wilson, was purchased by the gallery's director Robert Scott and inspired the name of the gallery which opened twelve years ago.

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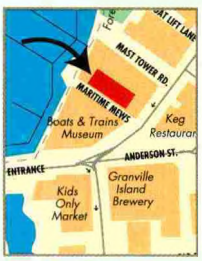


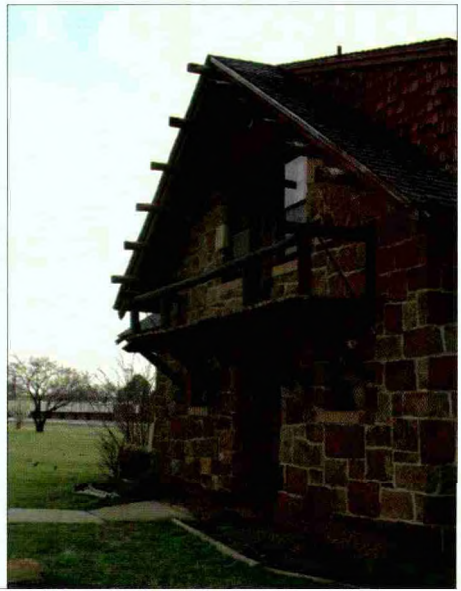
NATIVE PLACES NATIVE STORIES

BY STEVE MAXWELL

THE FIRST RECORDED EXAMPLE OF A TRIBAL MUSEUM GOES BACK TO THE MID-1800S. THAT'S WHEN CAROLINE PARKER MOUNT PLEASANT, WIFE OF TUSCARORA CHIEF JOHN MOUNT PLEASANT, ASSEMBLED A COLLECTION OF TRIBAL ARTIFACTS IN HER HOME ON THE TUSCARORA INDIAN RESERVATION NEAR NIAGARA FALLS, N.Y. A FEW OTHER TRIBAL MUSEUMS OPENED THEIR DOORS DURING THE FIRST HALF OF THE 20TH CENTURY.

OKLAHOMA'S ATALOA LODGE MUSEUM (formerly known as The Art Lodge) started in 1932, the Tribal House of the Bear opened in Alaska in 1941, and the Gilcrease Museum (see page 28) in Oklahoma opened in 1943. It wasn't until the late 1960s and early 1970s that the tribal museum movement began to flourish.

Today there are more than 200 tribal museums and cultural centers across the United States and Canada, with more being planned. Each offers a unique part of the large story that makes up the mosaic of Native cultures across the continent.



PHOTOS COURTESY ATALOA LODGE MUSEUM

Oklahoma's Ataloa Lodge Museum

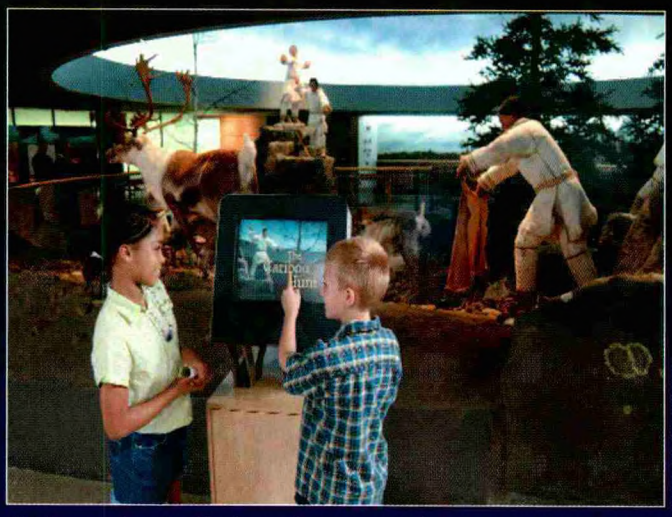
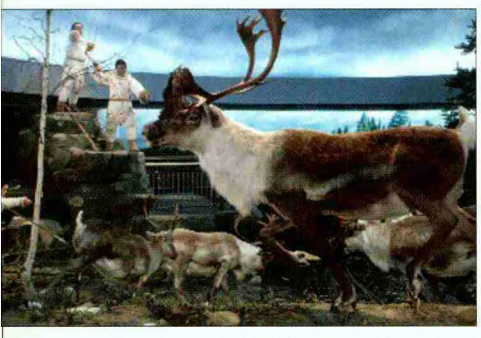


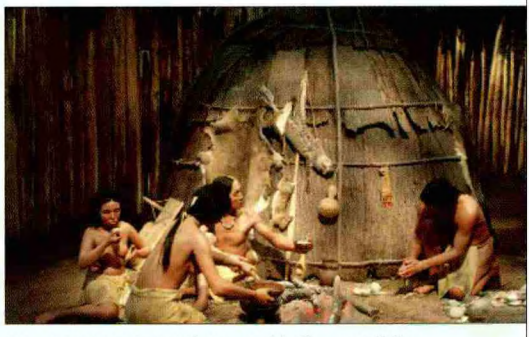
PHOTO COURTESY MPMRC

Children explore the Mashantucket Pequot Tribal Nation's Museum and Research Center in Mashantucket, Conn.

Mashantucket Pequot Museum & Research Center at night.

PHOTO: JEFF GOLDBERG, ESTO, MPMRC





TOP: *The Witness,* a half-hour film shown in two large-format theaters, depicts events from the 1636-38 Pequot War. MIDDLE, L-R: Life in a Cold Climate Exhibit: This caribou hunt diorama depicts a scene from 11,000 years ago in southern New England. The Pequot Village Exhibit shows a fishing scene and a family scene in the half-acre, walk-through diorama which depicts 16th-century Native life.

Small Community, Big Vision

One of the largest and most successful tribal facilities of its kind is owned and operated by one of the smallest Native groups in the world. The Mashantucket Pequot Museum and Research Center in Connecticut is a $193 million, 308,000-sq.-ft. establishment that opened in 1998. Each year a quarter of a million visitors come from all over the world to learn about the culture and history of the Pequot people and the Native tribes of the northeastern corner of the United States. But perhaps most remarkable of all, this large, well-run, and popular facility with 250,000 visitors a year springs from a community numbering fewer than 900 people.

The Pequot museum came out of the tribe's efforts to document its past, including a catastrophic war with English settlers from 1636 to 1638 that almost wiped them out. The people behind the Pequot museum today are direct descendants of the survivors of this tragic event.

"The museum was always something that the tribe wanted to establish, as long ago as the 1970s," explains Theresa Hayward Bell (Mashantucket Pequot), executive director of the museum. "It was always part of our mission to create an institution that would hold our history and our culture, a place that would also educate the public about not only our tribe but other eastern tribal nations, too."

The museum and research center covers a 17,000-year time period, including use of world-renowned, lifelike dioramas that draw visitors into daily tribal life.

TOP: The turtle-shaped design of the Ojibwe Cultural Foundation has an east-facing entrance that offers respect to the sun, giver of life.

BELOW: Birchbark canoes figure prominently in the history of how the Anishnabe people traversed their territory in northeastern North America.

Resting Place of the Creator Spirit

PHOTOS: STEVE MAXWELL

MANITOULIN IS THE WORLD'S largest freshwater island, and home to one of the most vibrant examples of Native culture found anywhere. "Manitoulin" means "resting place of the Creator spirit," and the Ojibwe Cultural Foundation (OCF) is one place where the Anishnabe culture of the area is preserved and promoted. Centrally located on Manitoulin in a First Nation community called M'Chigeeng, the OCF is supported by 17 different Native communities. Together they share a common language, culture, and philosophy, known collectively as the "people of three fires." This is a confederacy of three Anishnabe groups: the Odawa (keeper of the trade), the Ojibwe (keeper of the faith), and the Potawatomi (keeper of the sacred fire). The traditional territory of the entire Anishnabe nation covers a vast area of northeastern North America.

The OCF was incorporated as a legal enti-

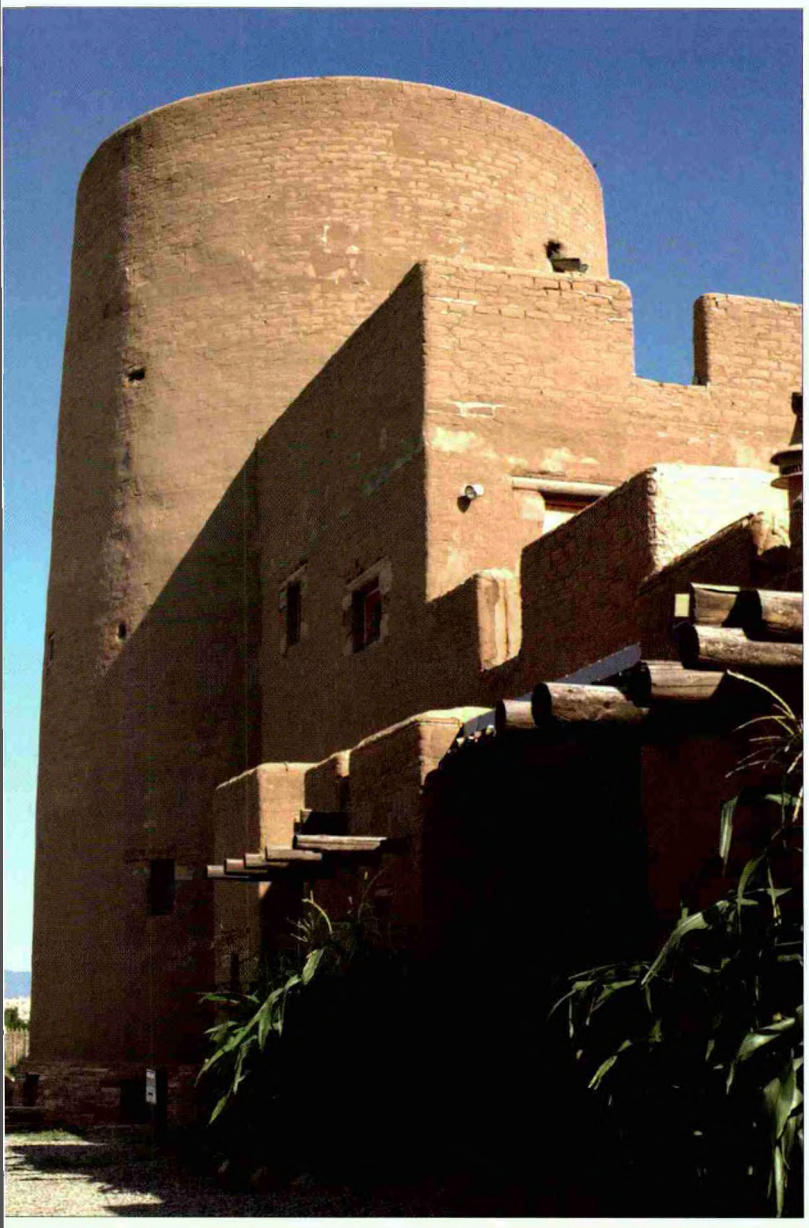
ty in 1974, in response to a federal government proposal to pursue a renewed campaign of Native assimilation in modern-day Canada. "The mandate of the Ojibwe Cultural Foundation is to support the Anishnabe Nation," explains Mike Cywink (Anishnabe), OCF curator, about the museum, which opened in 1999. "We preserve the language and culture of our people through our collection, with seasonal workshop events and with items from our collection."

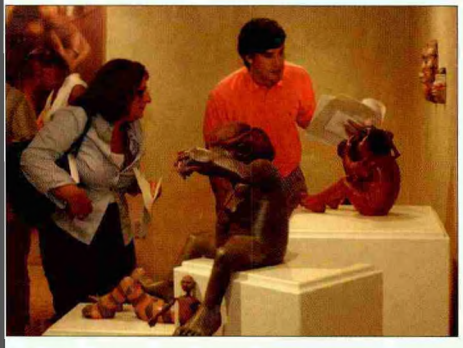
The turtle-shaped design of the OCF structure includes an east-facing entrance offering respect for the sun and its gift of life. A circular central meeting area leading off into corridors honors the four cardinal directions. One of the most striking parts of the OCF is the collection of contemporary paintings by Native artists like Carl Beam, Leland Bell, Blake Debassige, Don Ense, Norval Morrisseau, Daphne Odjig, Ivan Shawana, and James Simon, among others.

One of the most powerful cultural forces at the OCF comes from the elders who tell oral histories. Cywink relates how elders recount stories of Odawa men loading up 40-foot birchbark canoes rigged with sails made from treated sturgeon skins, casting off from Manitoulin on a three-year southward journey taking them to Cahokia (now buried near present-day St. Louis, Mo. Copper, wild rice, salt, and tool points from the legendary Sheguiandah quarry on Manitoulin were exchanged for pottery, pipes, seeds, and other trade goods.

BELOW: The contemporary artworks (left and center) and the traditional arts like the quillwork baskets (bottom) in the OCF's collection help the Anishnabe people preserve the beauty of their culture.

PHOTOS: STEVE MAXWELL



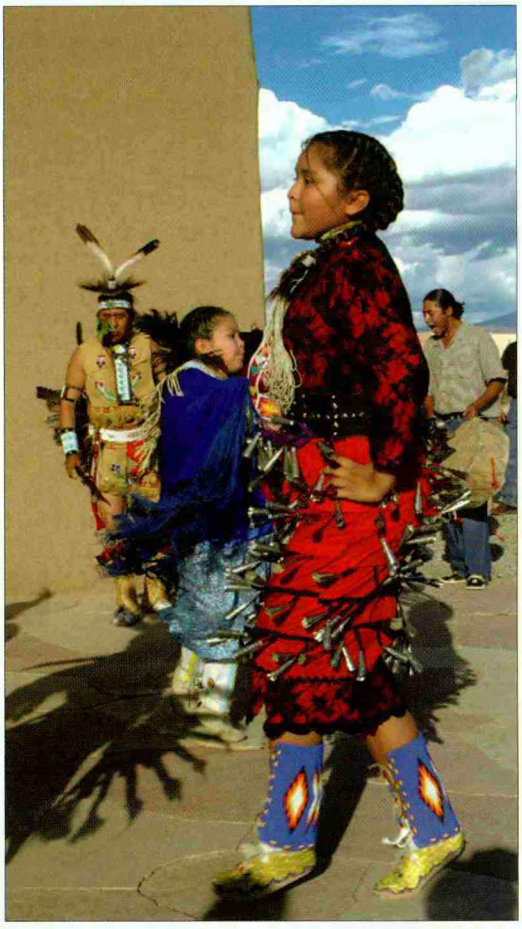


Pueblo of Pojoaque: Poeh Center

TOP, LEFT:The Sun Tower complex at the Poeh Center near Santa Fe, N.M. was constructed in an architectural style reminiscent of ancestral Pueblo sites, Chaco Canyon and Hovenweep. Corn and other staples are grown at the Center as decoration and as part of a re-introduction of plants important to Pueblo people. Horno or adobe ovens and corn-drying racks found elsewhere on the grounds are hallmarks of the Poeh Center's efforts to revitalize and preserve Pueblo culture. TOP, RIGHT: The living museum serves as a center for the continuity of Pueblo arts with exhibits that feature artistically and culturally-relevant exhibition design. ABOVE: Art collectors and community members who appreciate art are among the many vistors who peruse the clay sculptures in *Juggling Words,* the center's innaugural exhibition of Roxanne Swentzell's work.

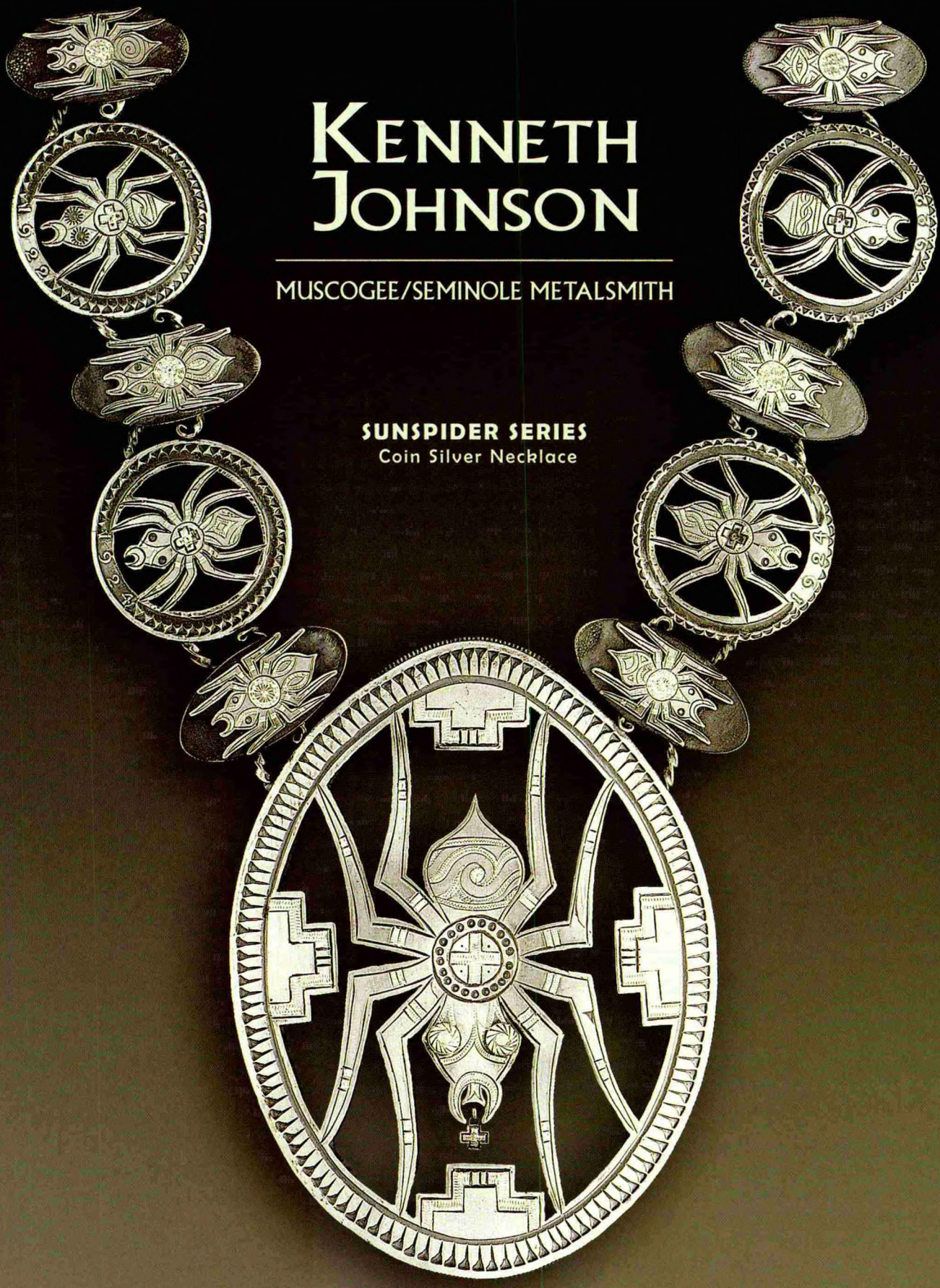
PHOTOS: PHILLIP KARSHIS

TRIBAL MUSEUMS



PHOTOS: PHILLIP KARSHIS

LEFT: Buffalo dancers perform in front of the main entrance to the Poeh Museum which is located on U.S. 84/285, a major thoroughfare.
TOP AND BOTTOM RIGHT: Guests and travelers watch traditional dances performed at the Poeh Center while visiting the Pueblo of Pojoaque.



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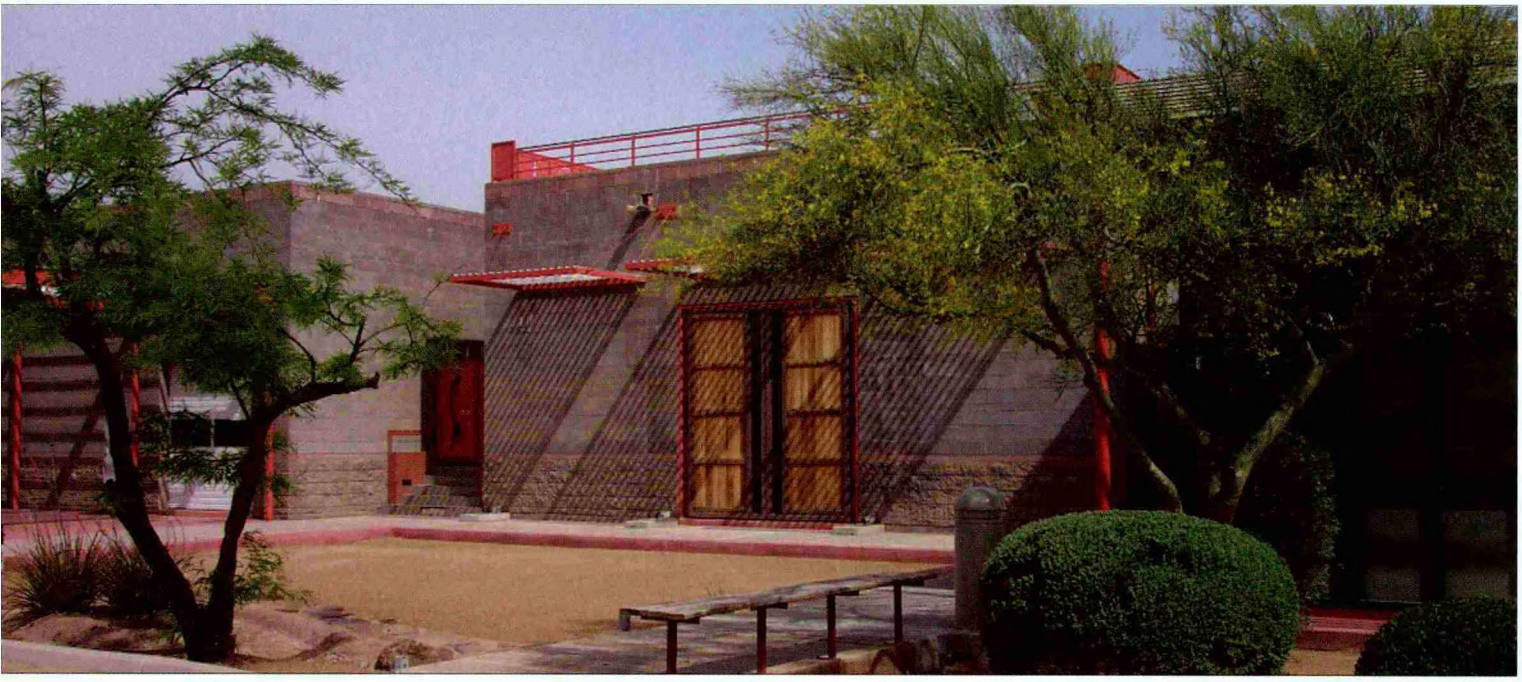

PHOTOS: JENNIFER HIMMELREICH, HIM-DAK ECOMUSEUM & ARCHIVES

At the Ak-Chin Him-Dak Eco Museum in Arizona, the one-of-a-kind focus of the museum is aimed more toward teaching the Ak-Chin people about their own culture than about educating the world at large.

Inner Resources, Outward Renewal

THE AK-CHIN HIM-DAK ECO MUSEUM in Pinal County, about 20 miles south of Phoenix, Ariz., focuses more on teaching the Ak-Chin people about their own culture than educating the world at large. Nancy Fuller, research program manager with the Smithsonian Institution, led a five-year effort that helped the Tohono O'odham and Pima people envision and achieve a unique cultural development on a 22,000-acre parcel of land. The aim was to create a community that would boost the health, well-being, and self-sufficiency of the Ak-Chin people.

"It's a one-of-a-kind place that offers traditional language instruction and health awareness training," says Fuller. In Ak-Chin, the past is seen as holding value that's relevant for how the people can live well in the 21st century.

"Here at Ak-Chin our 'him-dak' – which means 'living or practicing one's traditional upbringing' – is a daily part of our existence," explains Elaine Peters, museum director. Tribal members teach one another their language and culture, and all the archeological work and exhibit preparation is handled by Ak-Chin.

Ak-Chin is known as the "museum without walls." Tribal members excavate archeological sites while documenting their own history and cataloguing objects from the past. "Having community members be a part of this program is critical to its success," says Peters. "We work with community elders to address concerns or to seek their guidance with archaeological issues. The museum is the repository for any items discovered, though preservation is most important to the community, rather than excavation."

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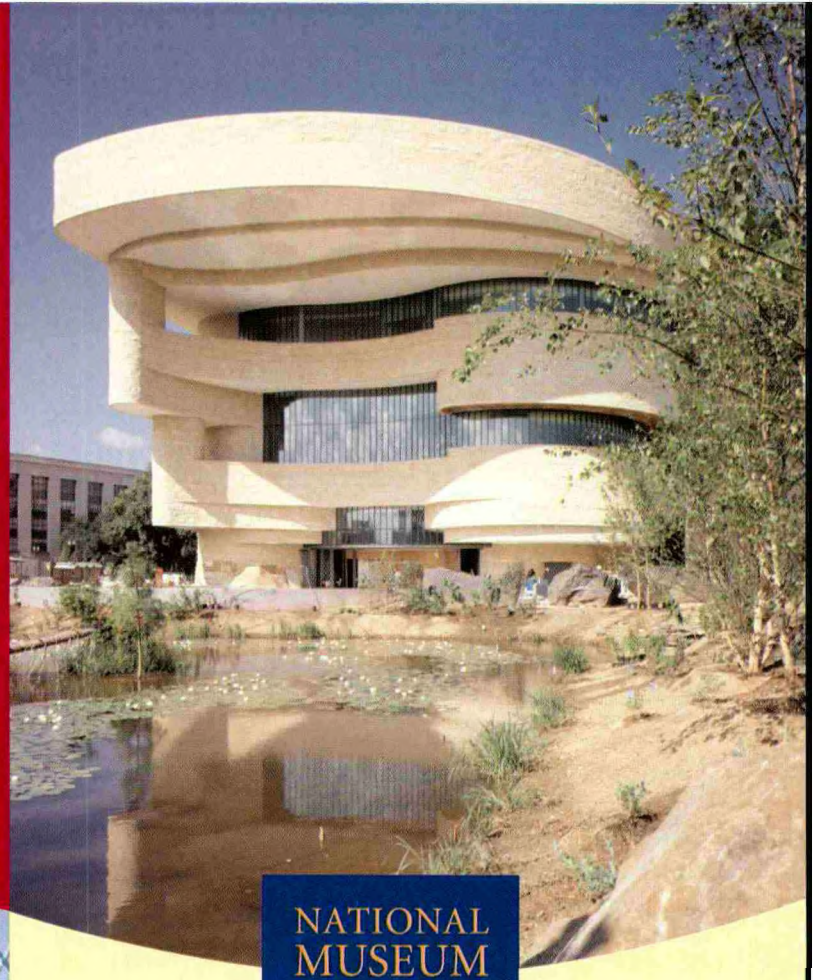

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Culture in the Woods

THE TRADITIONAL HOMELAND OF THE Seminole people is the southeastern corner of North America, and the name of their Ah-Tah-Thi-Ki Museum means "to learn" in the Muscogee language. This 5,000-sq.-ft. facility, located in the Everglades of southern Florida, stands as a tribute to the remarkable past and future of a people who successfully resisted a systematic U.S. military campaign to remove them from their homeland in the first half of the 19th century. Ah-Tah-Thi-Ki celebrates the culture, language, and customs of the Seminole people with the rest of the world, and the 60-acre cypress dome in the middle of the 70,000-acre Big Cypress Seminole Reservation is the venue for the work.

More than a mile and a half of wheelchair-accessible nature trails guide visitors through the outdoor portion of the site, which includes a living Seminole village and re-created grounds where events like the annual Green Corn Ceremony are held. This week-long thanksgiving festival takes place several weeks before the main corn harvest. It has marked the beginning of the Seminole New Year since ancient times.

The exhibits within the museum's permanent collection focus on Seminole life in the late 1800s. This was a pivotal period in the tribe's history, a time when traditional ways of life were still alive, though soon to experience severe cultural pressures. The overlapping of traditional Native lifestyles and the advancing European culture led to a rich legacy of preserved photos, catalogued artifacts, and recorded information for the museum to draw from.

HOLDING ON TO WHAT'S IMPORTANT

OVER THE PAST DECADE, MORE THAN a dozen major tribal museums have opened their doors to the public, and the pace shows no sign of slowing. Names like Alutiiq, Kanza, San Carlos Apache, Lummi, Abenaki, Walatowa, and Shinnecock are now part of the vibrant tribal museum scene.

"There's been a positive evolution of the tribal museum movement," explains Emogene Bevitt, deputy chief at the American Indian Liaison Office of the National Park Service. "Culture is being used as a successful antidote to the loss of identity suffered by many tribal communities, and museums are an important part of this success. The growth of tribal museums is proof that people are finding ways of holding on to what's important."

PHOTOS COURTESY AH-TAH-THI-KI MUSEUM

LEFT: The Ah-Tah-Thi-Ki Museum celebrates the culture and customs of the Seminole people and is located in the Everglades of southern Florida. TOP: Seminole elder Addie Cypress examines a Seminole doll during a senior's event at the museum. MIDDLE: Exhibits in the exit gallery focus on Seminole life in the late 1800s. BOTTOM: The museum's artifact vault preserves many facets of Seminole life.

Tamastslikt Cultural Institute

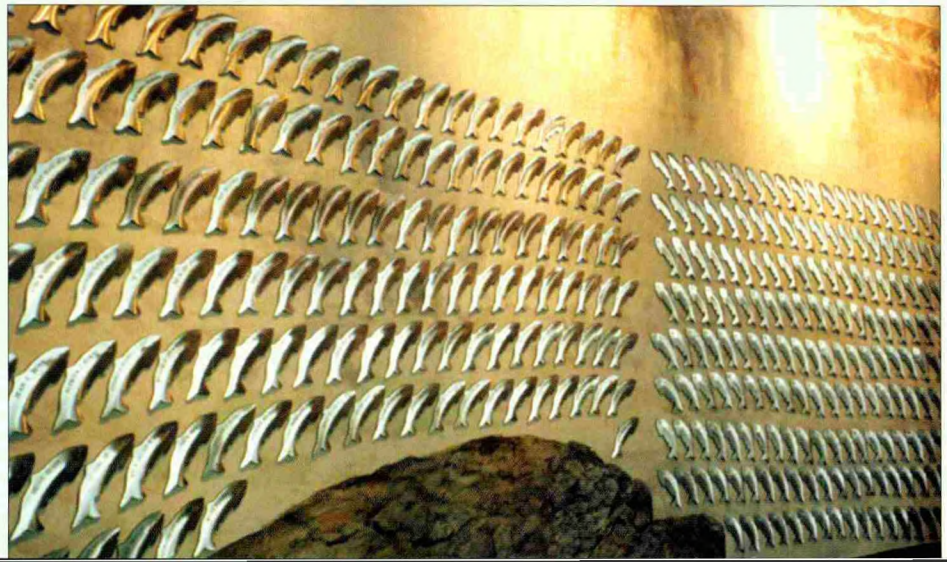
PHOTOS COURTESY TAMASTSLIKT CULTURAL INSTITUTE

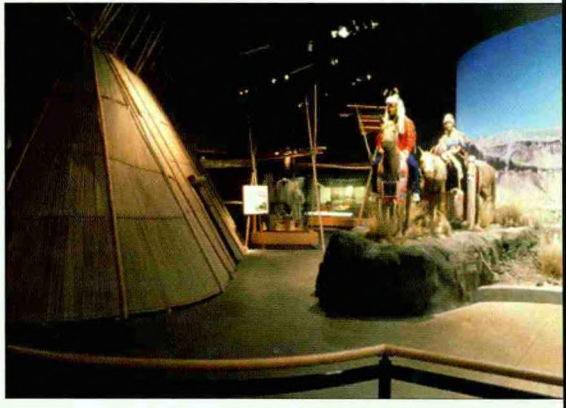
"We want people to know about our history from our perspective," says Bobbie Conner (Umatilla/Cayuse/Nez Perce), director of the Tamastslikt Cultural Institute in Pendleton, Oregon. The institute includes a research library, a museum shop that offers Native American music, books by and about Native Americans, Pendleton Woolen Mill's Cayuse blankets (sold only in the shop), and Plateau tribal arts, crafts, and jewelry. In 2005, the institute plans to publish books of tribal history from the point of view of the Cayuse, Umatilla, and Walla Walla, the Confederated Tribes of the Umatilla Indian Reservation.

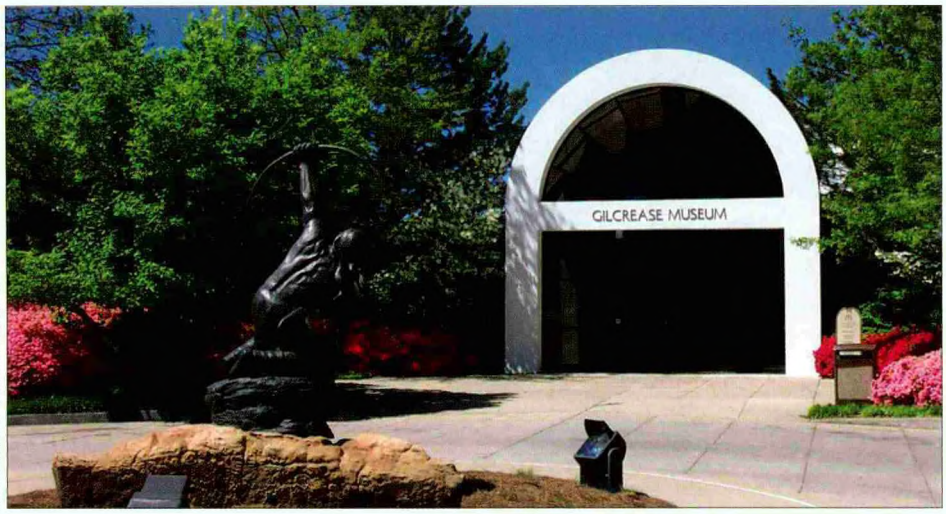
Tamastslikt and the Living Cultural Village tell the story of the tribes' pre-contact culture and of the subsequent progression of fur trappers, missionaries, and Oregon Trail immigrants. Thomas Morning Owl (Umatilla/Blackfeet) heads the Atlas Project, which identifies places important to tribal culture and history and creates maps with accompanying photos using tribal place names.

The importance of place will be recreated in the Living Cultural Village, scheduled to open in May 2005. Architectural structures like the pit house, the tule mat lodge, and the teepee will stand in the village. Visitors can watch activities like hide tanning, salmon drying, root digging, and tule mat weaving. "People will be able to smell, hear, and taste our culture," says Wenix Red Elk (Cayouse/Walla Walla), village director.

– Ann Terry Hill







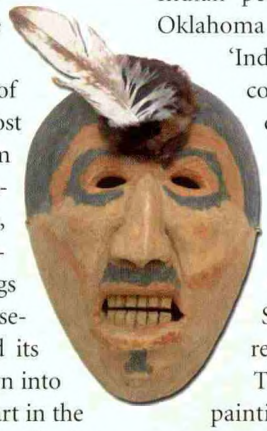
PHOTOS COURTESY GILCREASE MUSEUM

FEATHER BONNET HEADDRESS (Kaw)
Kay County, Oklahoma, early 20th-century

Cultures United

Though not tribally owned, the Gilcrease Museum's vast Native art collection is among the world's finest

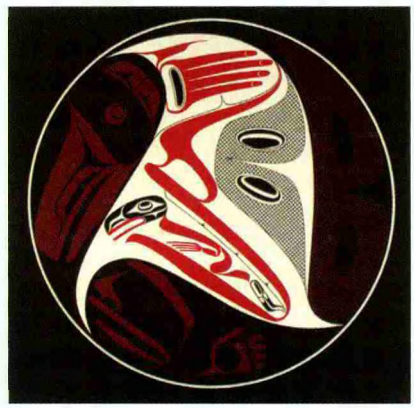
RECOGNIZING AND CELEBRATING Native culture are vitally important, but no culture exists in isolation. In the final analysis, bringing cultural diversity together in harmony and understanding is one of the primary goals of the tribal museum movement. The Gilcrease Museum in Tulsa, Okla., takes this role to new heights, beginning with its unique history.



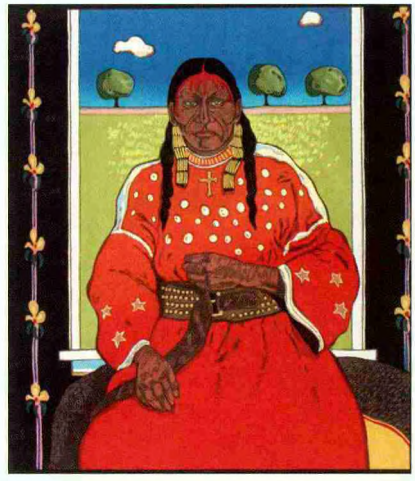
The museum was the dream of Thomas Gilcrease (Creek). Almost 20 years before the tribal museum movement would gain momentum in the rest of America, Gilcrease sought to blend the arbitrary dividing lines between things Native and non-Native. The museum that bears his name opened its doors in 1943 and has since grown into the largest collection of Western art in the world, including a vast Native collection. Thomas Gilcrease used his success in the oil business to singlehandedly acquire art, artifacts, and documents that chronicle all aspects of the American West. Bringing art, history, and people together to discover, enjoy, and understand the diverse heritage of the Americas is what the Gilcrease Museum is all about.

"Our newest exhibition, *Enduring Spirit: Native American Artistic Traditions,* strengthens our commitment to this collaborative spirit," explains Kevin W. Smith (Cherokee), curator of Gilcrease exhibitions. "Over the next five to seven years we will facilitate changes to this exhibition, working with tribal communities to create a vital resource for Indian peoples and the general public. Oklahoma was once officially known as 'Indian Territory,' and Gilcrease is committed to supporting the diverse Native cultures that make contemporary Oklahoma unique." The greatest distinctive cultural feature of this area really is its diversity. The Seneca-Cayuga, Cheyenne-Arapaho, Sioux, and Cherokee all call the region home.

The collection – more than 10,000 paintings, sculptures, drawings, and prints – contains the work of 400 artists spanning four centuries. The Gilcrease permanent collection is used within educational outreach programs that include cultural events and exhibitions such as The American West, Artists of Taos & The Southwest, and the Kids' Summer Tour, and interactive presentations covering the life of the Plains Indians, the history of Oklahoma, and the westward movement across America.



INNOCENT BYSTANDER
Robert Davidson, silkscreen



WOMAN AT THE WINDOW
T. C. Cannon, woodblock print

INSET: CHEROKEE BOOGER MASK
Will West Long (ca. 1870-1947)
buckeye with fur and feathers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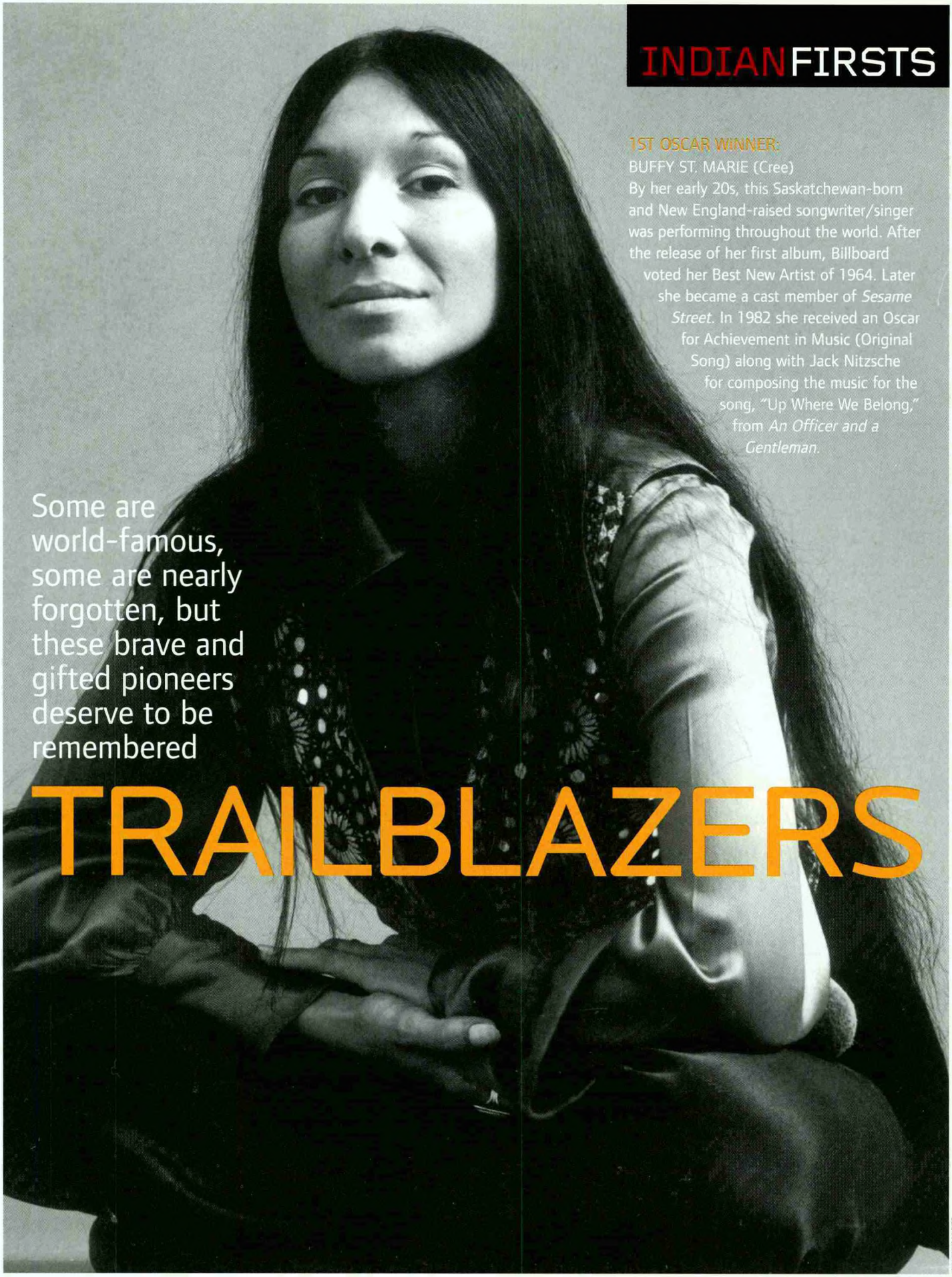


INDIAN FIRSTS

1ST OSCAR WINNER:
BUFFY ST. MARIE (Cree)
By her early 20s, this Saskatchewan-born and New England-raised songwriter/singer was performing throughout the world. After the release of her first album, Billboard voted her Best New Artist of 1964. Later she became a cast member of *Sesame Street*. In 1982 she received an Oscar for Achievement in Music (Original Song) along with Jack Nitzsche for composing the music for the song, "Up Where We Belong," from *An Officer and a Gentleman*.

Some are world-famous, some are nearly forgotten, but these brave and gifted pioneers deserve to be remembered

TRAILBLAZERS

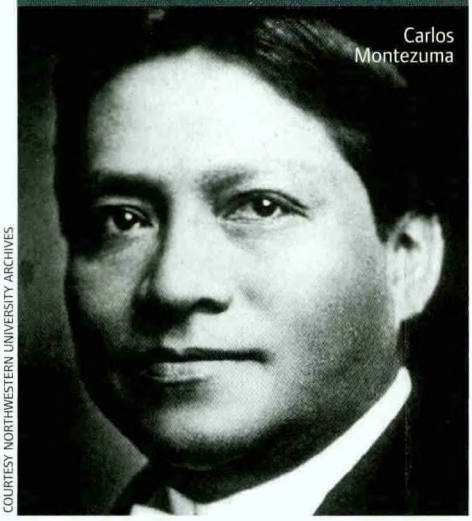
GETTY IMAGES

INDIAN FIRSTS

Susan LaFlesche

NEBRASKA STATE HISTORICAL SOCIETY PHOTOGRAPH COLLECTIONS

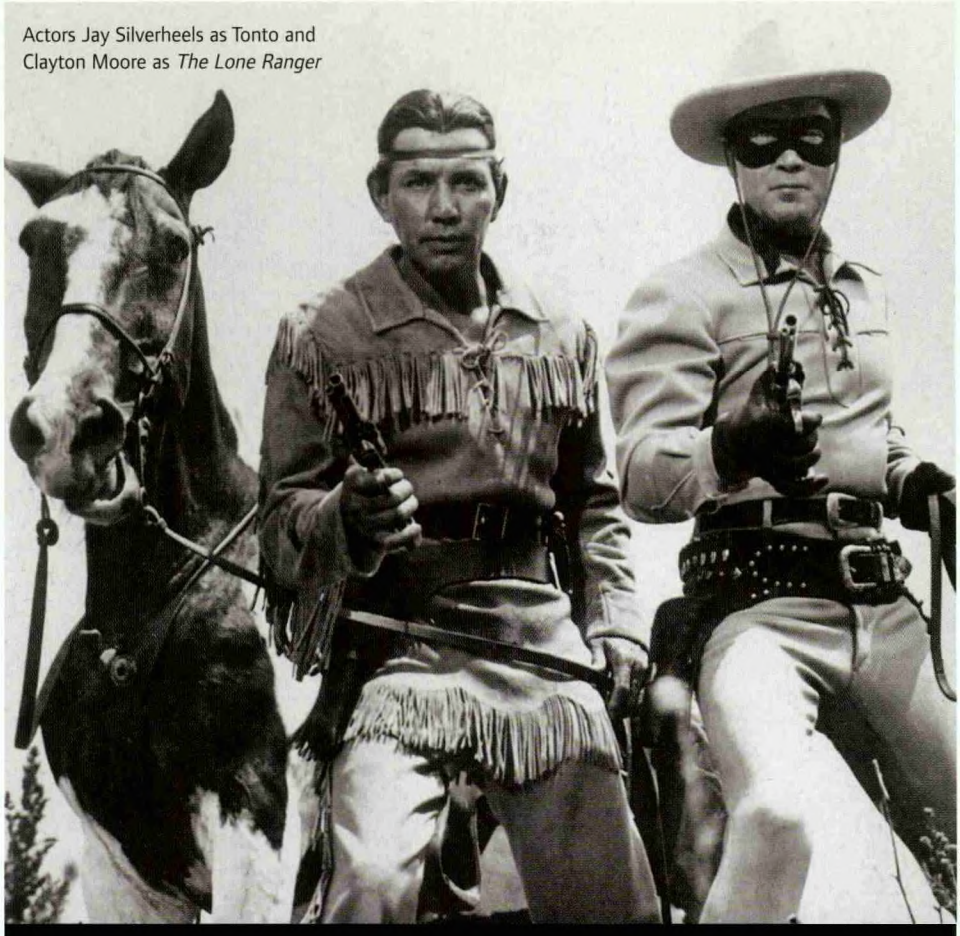
1ST PHYSICIANS:
SUSAN LAFLESCHE (OMAHA), CARLOS MONTEZUMA (YAVAPAI), AND CHARLES EASTMAN (DAKOTA)
Three Native people tie for this honor. La Flesche earned her medical degree from the Women's Medical College of Pennsylvania in 1889. After an internship with the Women's Hospital in Philadelphia, she worked on the Omaha reservation. Montezuma, who was also called Wassaja, was sold as a child and was eventually raised by a Baptist Minister in Illinois. He earned his M.D. from the Chicago Medical College in 1889, worked for the Bureau of Indian Affairs, and later started his own practice in Chicago. Charles Eastman, whose Indian name was Ohiyesa, graduated from Boston College's Medical School in 1889 and began work at the Pine Ridge Agency, where he treated survivors of the Wounded Knee Massacre.



Carlos Montezuma

COURTESY NORTHWESTERN UNIVERSITY ARCHIVES

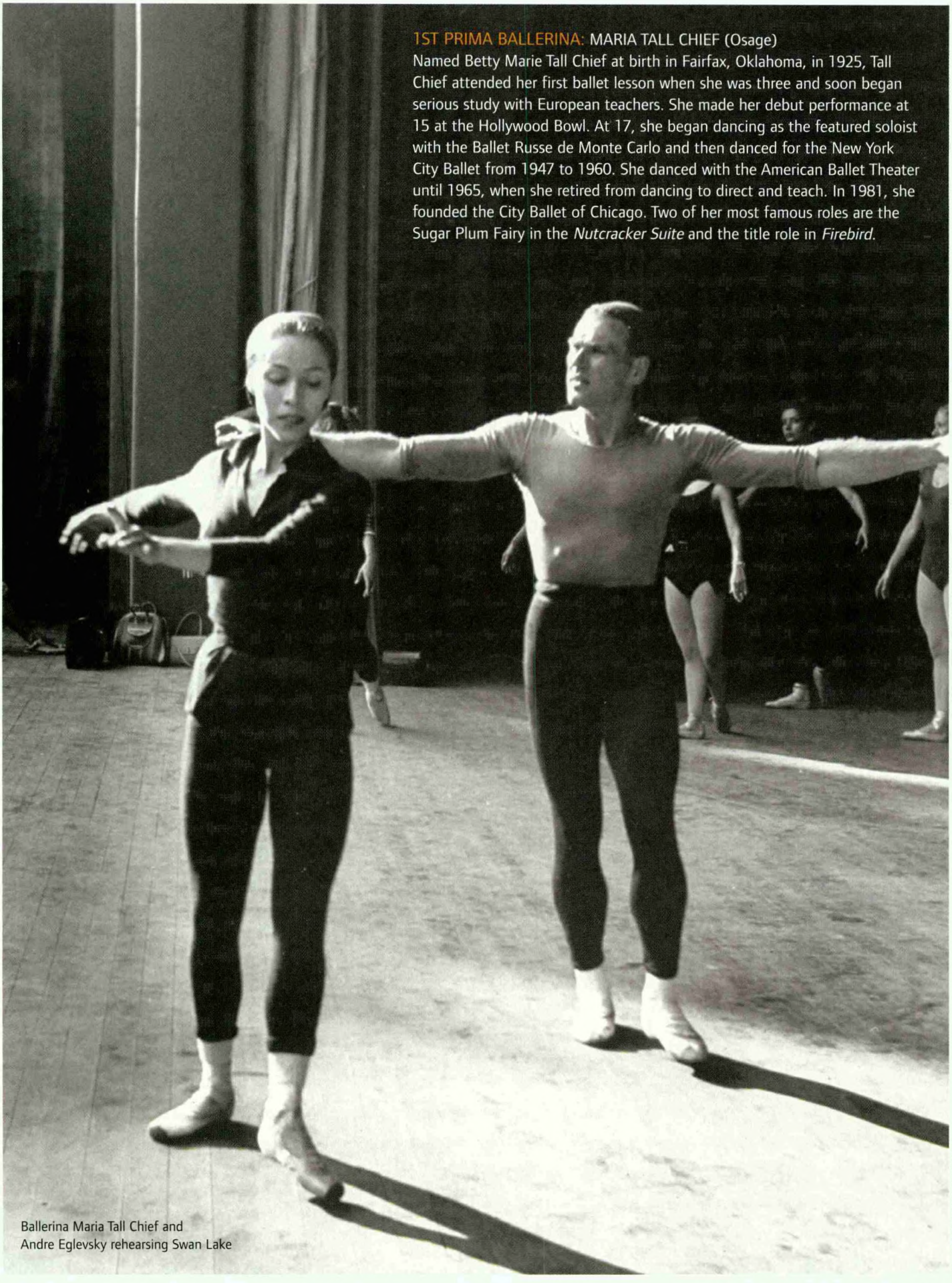
Actors Jay Silverheels as Tonto and Clayton Moore as *The Lone Ranger*



GETTY IMAGES

1ST ACTOR WITH A STAR ON THE HOLLYWOOD WALK OF FAME:
JAY SILVERHEELS (Mohawk)
Born Harold Jay Smith on the Six Nations Reserve in Ontario in 1919, he became a boxer and lacrosse player. When his lacrosse team played a tournament in Hollywood in 1938, comedian Joe E. Brown encouraged him to start acting. Smith began as a stunt man and took the name Silverheels when his acting roles in movie Westerns became more frequent. In 1949 he was hired to play Clayton Moore's sidekick, Tonto, in a TV series based on *The Lone Ranger*, a hit radio show. Jay Silverheels became the first American Indian to play an American Indian on television. The show ran for eight years and inspired two big-screen movies. Silverheels acted in a number of movies and television shows. He founded the Indian Actors Workshop in the mid-'60s and was awarded the star on the Walk of Fame in 1979, a year before his death.

1ST NEWSPAPER EDITOR: ELIAS BOUDINOT (Cherokee)
Named Galagina at birth in 1804, Boudinot was also called Buck Waitie. He was invited to attend school in Connecticut in his youth. On the way from the Cherokee Nation in what is now Northwest Georgia, he met Elias Boudinot, who had been a member of the Continental Congress. The young man changed his name to that of the man whom he considered a hero. As an adult, Boudinot served on the Cherokee Council and then went on a lecture tour to raise money for a press on which to print a newspaper written in the Cherokee alphabet recently invented by Sequoyah. Boudinot served as the editor of the *Cherokee Phoenix*, printing the first issue on February 8, 1828. The paper is still published today.

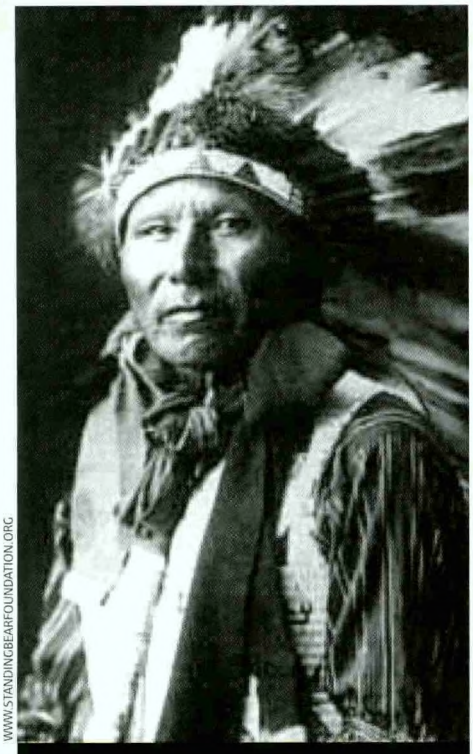


1ST PRIMA BALLERINA: MARIA TALL CHIEF (Osage)
Named Betty Marie Tall Chief at birth in Fairfax, Oklahoma, in 1925, Tall Chief attended her first ballet lesson when she was three and soon began serious study with European teachers. She made her debut performance at 15 at the Hollywood Bowl. At 17, she began dancing as the featured soloist with the Ballet Russe de Monte Carlo and then danced for the New York City Ballet from 1947 to 1960. She danced with the American Ballet Theater until 1965, when she retired from dancing to direct and teach. In 1981, she founded the City Ballet of Chicago. Two of her most famous roles are the Sugar Plum Fairy in the *Nutcracker Suite* and the title role in *Firebird*.

Ballerina Maria Tall Chief and
Andre Eglevsky rehearsing Swan Lake

TIME LIFE PICTURES/GETTY IMAGES

INDIAN FIRSTS



WWW.STANDINGBEARFOUNDATION.ORG

1ST AMERICAN INDIAN DECLARED A PERSON BY A U.S. COURT: STANDING BEAR (Ponca)

Standing Bear was a chief of the Ponca when the U.S. government assigned Ponca land to the Sioux under the Treaty of 1868. The United States refused to correct the mistake and in 1876 ordered the Ponca to move to Indian Territory. More than a quarter of them died after the relocation, including Standing Bear's son. The grieving father and between 30 and 60 others headed back to what had once been their home to bury the boy and resettle along the Niobrara River. Secretary of the Interior Carl Schurz ordered the Army to detain them at Fort Omaha. A newspaper reporter and two lawyers helped Standing Bear file a writ of habeas corpus in the U.S. District Court there in a suit titled *Standing Bear v. Crook*. The U.S. government argued that Standing Bear was neither a person nor a citizen and had no right to file a lawsuit. On May 12, 1879 Judge Elmer Dundy ruled that Indians were persons within the law and that Standing Bear and his people had been held illegally.

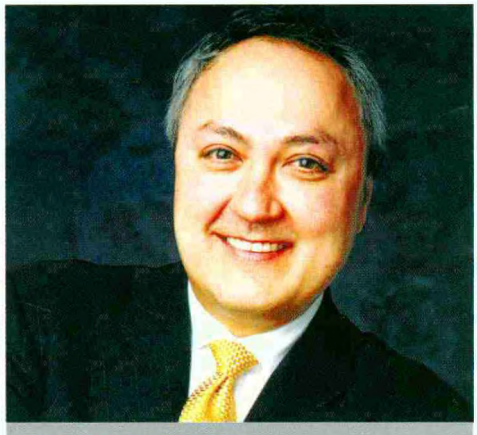
PHOTO COURTESY PRESS SECRETARIAT OF THE GOVERNMENT PALACE OF PERU

1ST PRESIDENT IN SOUTH AMERICA: ALEJANDRO TOLEDO (Quechua)

Toledo grew up in Chimbote, a northern Peruvian coastal town, in a house with no electricity or running water. At seven he began working as a shoeshine boy. Later he received a scholarship to the University of San Francisco. After undergraduate school, he earned a doctorate at Stanford University. He became an economist with the World Bank and, at 55 years of age, was elected Peru's president in 2001.

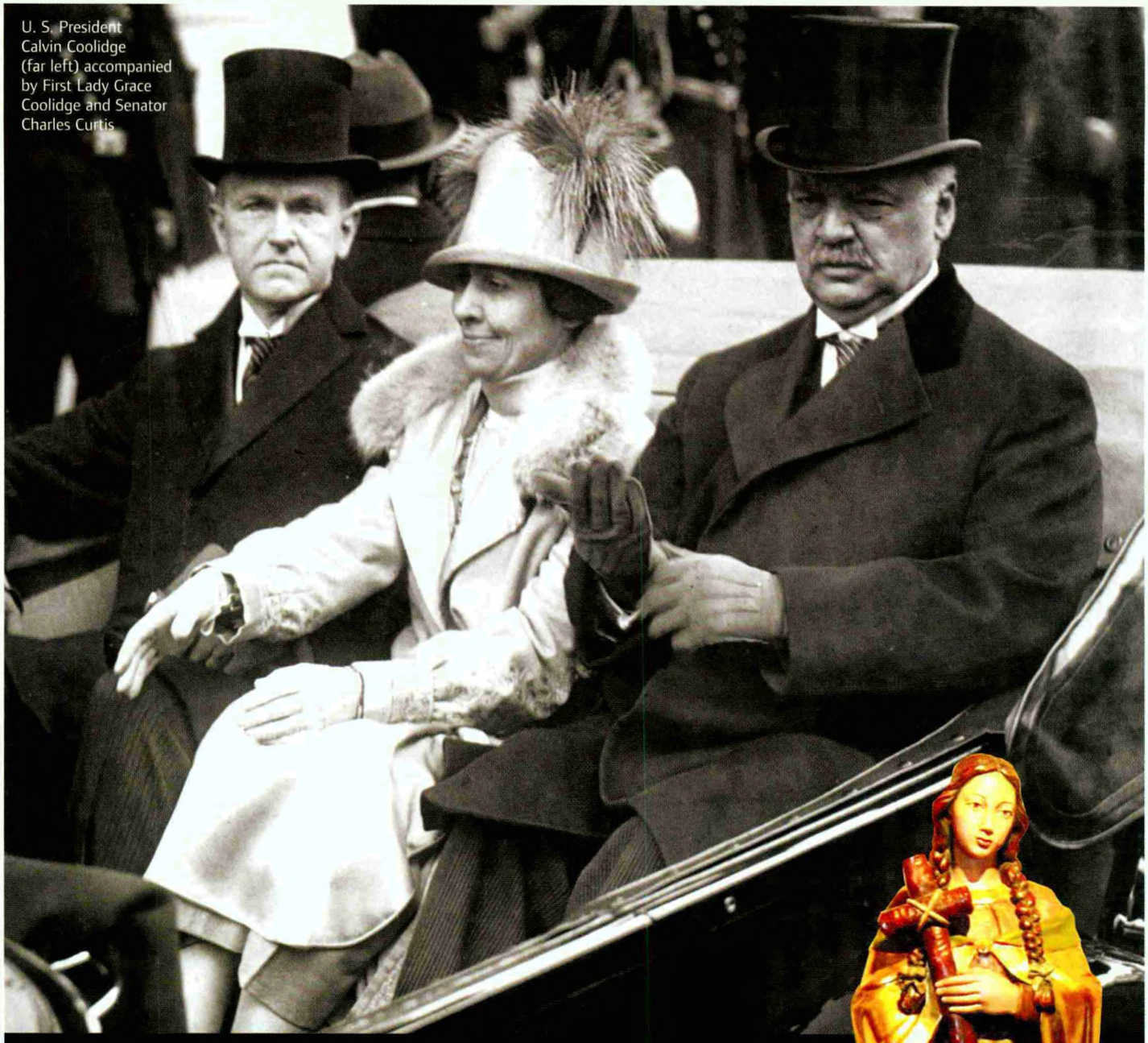
1ST TO HEAD A NATIONAL GOVERNMENT IN MODERN TIMES: PABLO BENITO JUAREZ (Zapotec)

Juarez, who spoke only Zapotec until he was 12, began practicing law in 1834 and later became governor of Oaxaca. Imprisoned when General Santa Anna took control of Mexico, Juarez escaped and allied himself with revolutionaries who overthrew the general. In 1861 Juarez was elected president in a general election and served until 1863. He was re-elected and served again from 1867 to 1872 when he died in office.



1ST PROFESSIONAL ORCHESTRA CONDUCTOR: JOHN KIM BELL (Mohawk)

A member of the Kahnawake Reserve in Canada, Bell studied music as a child. As a young adult he earned music degrees from a number of universities. In 1981 he served as apprentice conductor for the Toronto Symphony and in 1985 he established the Canadian Native Arts Foundation. (Today it is called the National Aboriginal Achievement Foundation.) Bell conducted *The Land of Spirits*, the first Canadian Aboriginal ballet, in 1988.



U. S. President Calvin Coolidge (far left) accompanied by First Lady Grace Coolidge and Senator Charles Curtis

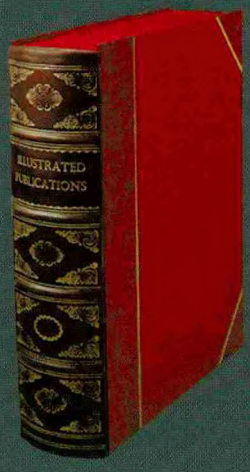
GETTY IMAGES

1ST (AND ONLY) VICE-PRESIDENT OF THE U.S: CHARLES CURTIS (Kaw/Osage)
Born ca. 1860 in Kansas, Charles Curtis worked as a horse racing jockey and a newspaper reporter when he was a teenager. Then he studied law in an attorney's office and was admitted to the Kansas bar when he was 21. After serving in state politics, he was elected to the U.S. Senate in 1907 and became the first Kansas senator to serve as Republican Majority Leader. In 1928, he was elected to serve under Herbert Hoover as vice-president of the United States.

1ST PERSON NOMINATED FOR SAINTHOOD:
KATERI TEKAKWITHA (Mohawk)
Born in 1656 in what is now New York State, Kateri Tekakwitha survived smallpox as a child and converted to Christianity when she was 20. After members of her tribe taunted and threatened her, she fled her village for another mission. She cared for elders and the ill until the winter of 1680, when she sickened and died. A priest said that within minutes after her death, her smallpox scars disappeared. For years after her death, people reported miraculous cures after praying to her. She was venerated by the Catholic Church in 1943 and beatified, or declared blessed, by the Church in 1980. Before she can be declared a saint, her advocates must prove to church authorities that she performed one more miracle.

INDIAN FIRSTS

1ST PUBLISHED NORTH AMERICAN INDIAN NOVELIST:
JOHN ROLLIN RIDGE (Cherokee)
When he was 12, John Rollin Ridge watched as political enemies murdered his father, a signer of the Treaty of New Echota that resulted in Cherokee removal from their homelands in the East. In 1849, when he was 22, Ridge killed one of the people that he believed had murdered his father and immediately left Indian Territory for California. There he worked in gold mines and began writing poetry under the pen name Yellow Bird. He also wrote a historical novel, *The Life and Adventures of Joaquin Murieta, the Celebrated California Bandit*, published in 1854. In 1857, Ridge became the first editor of the *Sacramento Bee*, and the first Indian editor of a non-Indian newspaper.



1ST HARVARD GRADUATE:
CALEB CHEESHAHTEAUMUCK (Wampanoag)

Cheeshahteaumuck was the only student out of a class of five to earn his degree in 1665. One student died in a shipwreck right before graduation, two died of disease, and another dropped out to become a sailor. While a student, Cheeshahteaumuck wrote a manuscript in Latin, *Honoratissimi Benefactores*, making him the first North American Indian to be published. He died of tuberculosis the year after he received his degree.

Keely Smith and Louis Prima

GETTY IMAGES

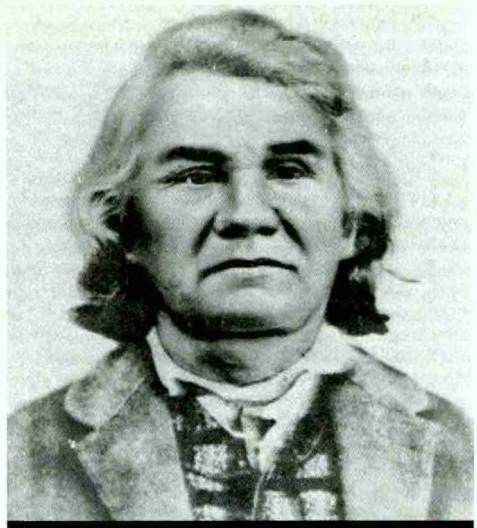
1ST GRAMMY AWARD-WINNER: KEELY SMITH (Cherokee)
Born Dorothy Jacqueline Keely in Norfolk, Virginia, in 1932, this Big Band singer began her career when she was 14. In 1949, she started singing with Louis Prima and 11 years later, the two won the Grammy for Best Performance by a Vocal Group or Chorus for their duet "That Old Black Magic," a Top Twenty hit that year. Smith, who performed at John F. Kennedy's presidential inauguration, was awarded the Cherokee Medal of Honor in 2002.

1ST OPERA SINGER: DA NAVARETTE (Maya)
This soprano from the Yucatan in Mexico made her debut as an opera singer in 1914 in Mexico City. She sang with the Boston Opera Company in 1917 and died in 1936.

Rigoberta Menchu (right) displays her 1992 Nobel Peace Prize diploma and gold medal after receiving the prize from Francis Sejersted chairman of the Nobel Committee

AFP/GETTY IMAGES

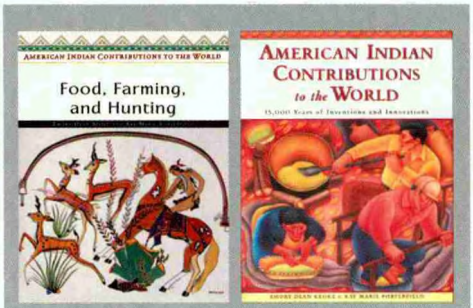
1ST NOBEL PEACE PRIZE WINNER: RIGOBERTA MENCHU (Quiche Maya)
Born in 1959 in a village in the northern highlands of Guatemala, Menchu did not have an opportunity for formal schooling. She began participating in social reform activities sponsored by the Catholic Church when she was a teenager, eventually joining the Committee of the Peasant Union. Her father, also an activist, died during a demonstration; her brother was arrested and killed by the army; and her mother died after being arrested, tortured, and raped. In 1981, Menchu fled to Mexico, where she continued her struggle for indigenous rights. Awarded the Nobel Prize in 1992, she was the youngest person ever to win the prize.



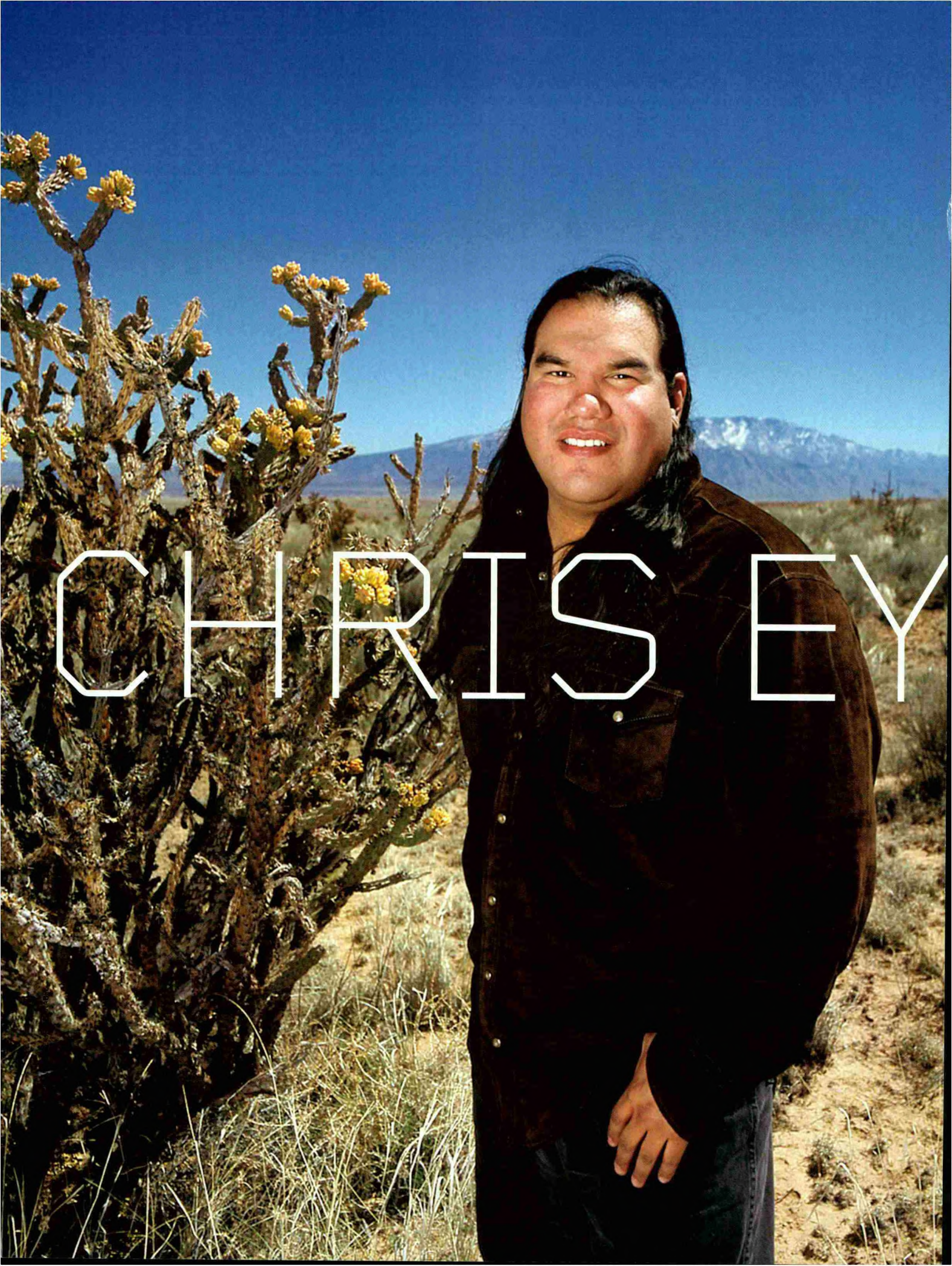
1ST AND ONLY GENERAL:
STAND WATIE (Cherokee)
Watie, whose Indian name was Degataga, became a colonel in the Confederate Army in 1861, and raised the Cherokee Regiment of Mounted Rifles to drive pro-Northern Cherokees to Kansas under his command. Watie's regiment later fought in 18 battles and made many raids behind Union lines. He was promoted to the rank of brigadier general on May 6, 1864, and given command of the first Indian Brigade. Watie surrendered on June 23, 1865, the last Confederate general to lay down arms.

1ST MAJOR LEAGUE BASEBALL PLAYER: LOUIS FRANCIS SOCKALEXIS (Penobscot)
As a young man Sockalexis attended Holy Cross College in Worcester, Massachusetts, where he batted .444 in two seasons. When his coach moved to Notre Dame, Sockalexis transferred to that school. A year later in 1897, a scout spotted him and signed him as an outfielder for the National League's Cleveland Spiders. His first time at bat for the team, about 20 years after Custer's defeat at Little Big Horn, he was jeered and taunted by a crowd of Indian-hating baseball fans. Sockalexis hit the ball out of the park. During his first pro season he stole 16 bases in 66 games and hit .338. Sportswriters began calling the Spiders the Cleveland Indians because of his accomplishments. In 1915 the team officially changed its name to the Cleveland Indians.

1ST MOVIE STAR: LILLIAN ST. CYR (Winnebago)
St. Cyr, who used the stage name Princess Red Wing, was born in 1883 on the Winnebago reservation. After graduating from Carlisle Indian School in 1902, she married James Young Deer, an unenrolled Winnebago who had worked for the Barnum & Bailey Circus and the Miller Brothers' 101 Ranch Show. The couple moved to New York City, where Red Wing at 24 appeared in her first movie, *The White Squaw* (1908), director unknown. The next year Young Deer started acting and directing. Red Wing starred in Cecil B. DeMille's movie *Squaw Man* in 1913. It was the first full-length feature film ever made in Hollywood.



Kay Marie Porterfield, a former instructor at Oglala Lakota College, co-authored *American Indian Contributions to the World* and a five-volume set of American Indian contributions for young readers (Facts on File, Inc., 2005).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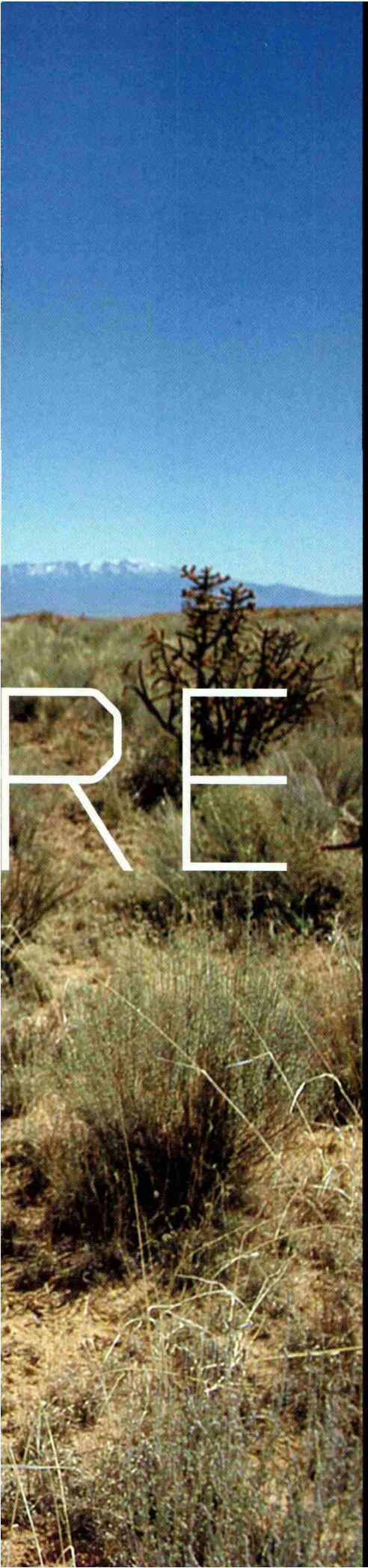


CAROLYN HILL/KLIXPIX.COM

Q + A

INTERVIEW BY MICOL MAROTTI

Trailblazing filmmaker works to break the Native stereotypes in mainstream movies

Award-winning director Chris Eyre (Cheyenne/Arapaho) took the movie industry by storm with his 1998 feature film debut *Smoke Signals*. The film, adapted from a book by Sherman Alexie (*The Lone Ranger and Tonto Fistfight in Heaven*), tells the story of a young Native man who sets out on a life-changing journey. The film's honest and moving portrayal of a contemporary experience has helped to break age-old stereotypes that plague Hollywood depictions of Native Americans. The film took home both the Audience Award and the Filmmaker's Trophy at the 1998 Sundance Film Festival. It became the first feature film directed by a Native American to receive a national theatrical release, and was the second highest-grossing independent film of 1998.

Eyre was adopted by a non-Native couple and raised in Klamath Falls, Ore. His adoptive parents, Earl and Barbara, had always made him aware of his Southern Cheyenne and Arapaho tribal roots. At 18, he traveled to Oklahoma to meet members of the Southern Cheyenne and Arapaho community and to learn more about its culture. He also decided a few years later to search for his biological mother, Rose Lumpmouth (Cheyenne/Arapaho), whom he met 10 years ago.

Eyre earned a bachelor's degree in media arts from the University of Arizona and a master's degree in film from New York University. His directorial debut, the short film *Tenacity*, won NYU's 1995 Best Graduate Student Film. That same year, as a Sundance Institute film fellow, he began to develop *Smoke Signals*.

After *Smoke Signals*, Eyre continued to explore the experiences of contemporary Native Americans in the 2002 film *Skins*. He claims to be the first director to shoot an entire feature film on the Pine Ridge Reservation in South Dakota — the site of the infamous Wounded Knee massacre. The film also set a new milestone in its innovative theatrical distribution. The Rolling Rez Tour showcased the film on various reservations across the United States in the first-ever North American mobile cinema. The film provides an unflinching look at the troubled relationships between two Oglala Sioux brothers living in Pine Ridge.

Eyre's latest film project is a wide-screen epic film for the Smithsonian's National Museum of the American Indian (NMAI). The film, *A Thousand Roads*, was shot in Manhattan and remote areas of Alaska, New Mexico and Peru. The cinematic spectacle will be shown exclusively at the NMAI's state-of-the-art Native-themed Elmer and Mary Louise Rasmuson Theater in Washington, D.C.

Eyre is now set to direct *Across the Medicine Line*, his first-ever period piece, which chronicles Sitting Bull's four-year struggle to remain in Canada after the historic battle of Little Big Horn in Montana.

>>

Q + A CHRIS EYRE

AMERICAN INDIAN: How have the Cheyenne/Arapaho culture and traditions affected your career and your films?

CHRIS EYRE: I respect and cherish my Cheyenne/Arapaho culture. I grew up as an adopted child of non-Native parents in a middle-class home. They didn't try to provide me with a culture that they didn't know themselves, so growing up I wasn't exposed to my Cheyenne/Arapaho culture. When I left that non-Native environment at 18, it was a real culture shock for me. People looked at me differently than I looked at myself. On one hand, I felt like a dark man in a White world. On the other hand, I lived under the misconception that because I was adopted and didn't grow up on the reserve, I was not Indian.

I have always been Indian. We all have an internal genetic imprint that connects us to who we are and our past. This theme has figured prominently in my work. In high school, I took pictures of landscapes. I spent hours trying to decode the images — trying to find something that resonated with me. One day I realized that I was really searching these natural landscapes for something of my biological mother — something that connected me to her.

I moved to working in film from photography because I could capture a place and moment in 24 frames instead of just one. I did find my biological mother, Rose Lumpmouth (Cheyenne/Arapaho), but the experience of searching for meaning and a connection between my surroundings and my culture has never left me and is still part of my work.

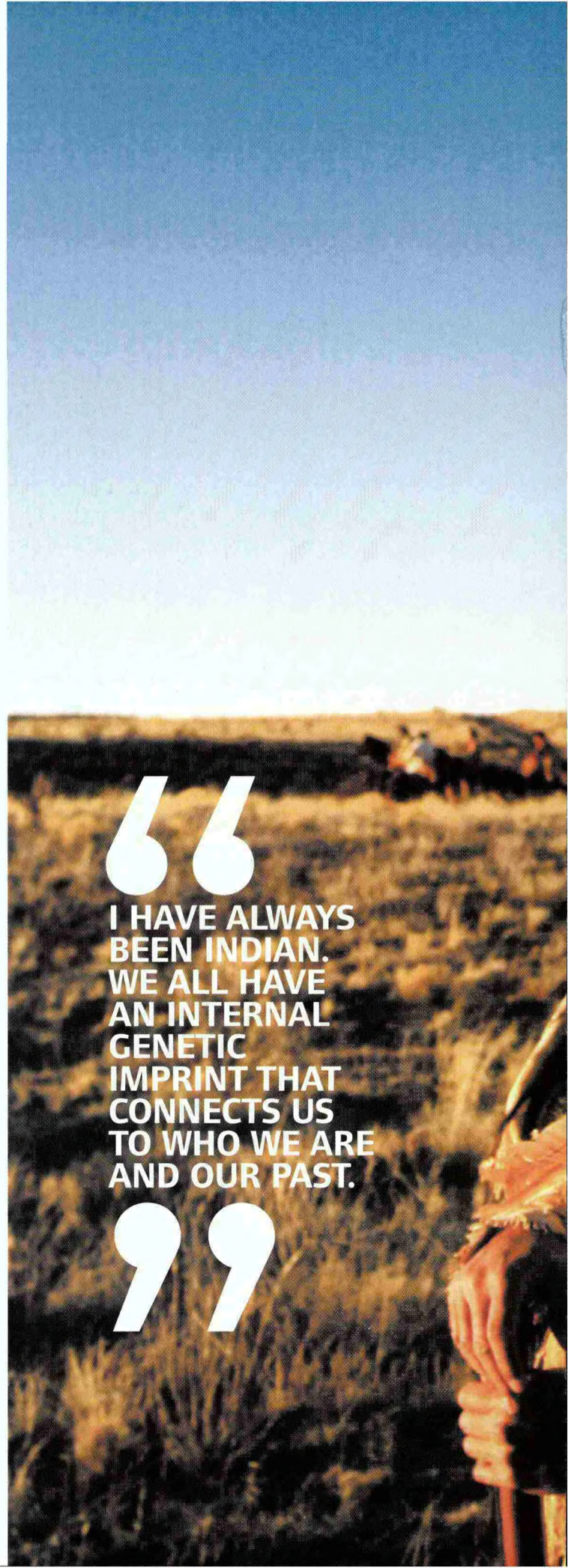
AI: Your films have helped to subvert stereotypes of Native Americans, but at the same time you don't want audiences to brand your films as Native films that are only for Native American audiences.

CE: I don't see my films as movies about Indians. *Smoke Signals* and *Skins* are about the same thing — missed opportunities. I wondered what it would have been like if I had missed the opportunity to meet certain people. What would have changed in my life and my career? In *Smoke Signals*, Victor misses meeting his father; in *Skins*, brothers Rudy and Mogie are beside each other but are missing an opportunity to connect.

AI: *Smoke Signals* was the first feature film to be directed, produced, and written by Native Americans. Why is it important to you that your films break stereotypes both on and offscreen?

CE: In *Skins*, I felt it was important to find a way to film on the reservation and to show this incredible community of people. The film is in some ways a brutal story because Mogie's alcoholism is compounded by a setting of poverty. At the same time, the story has a lot of humorous moments. I wanted to show the complexity of his character and not just define him by his affliction. Most audiences want to see Indians a certain way. I want to change that paradigm.

AI: You have commented that it's hard to work with actors and that you often cast non-actors in your films. Why then do you continue making feature films instead of documentaries, for which you wouldn't have to deal with actors as much?



CAROLYN HILL/KLIXPIX.COM

Chris Eyre checks the light as he works on a Native TV production outside Albuquerque, New Mexico.

Q + A CHRIS EYRE

CE: As a filmmaker, I need things to unfold quickly in the plot. And I don't have the patience to film and then wait for things to unfold naturally. If I had the patience to make docs, I would. I resisted working with actors in the beginning with the film *Tenacity* because I thought that the best way to get a natural performance was to have non-professionals. Then, when I made *Smoke Signals*, I realized how much actors contribute to a script, the overall flow and tempo of the story.

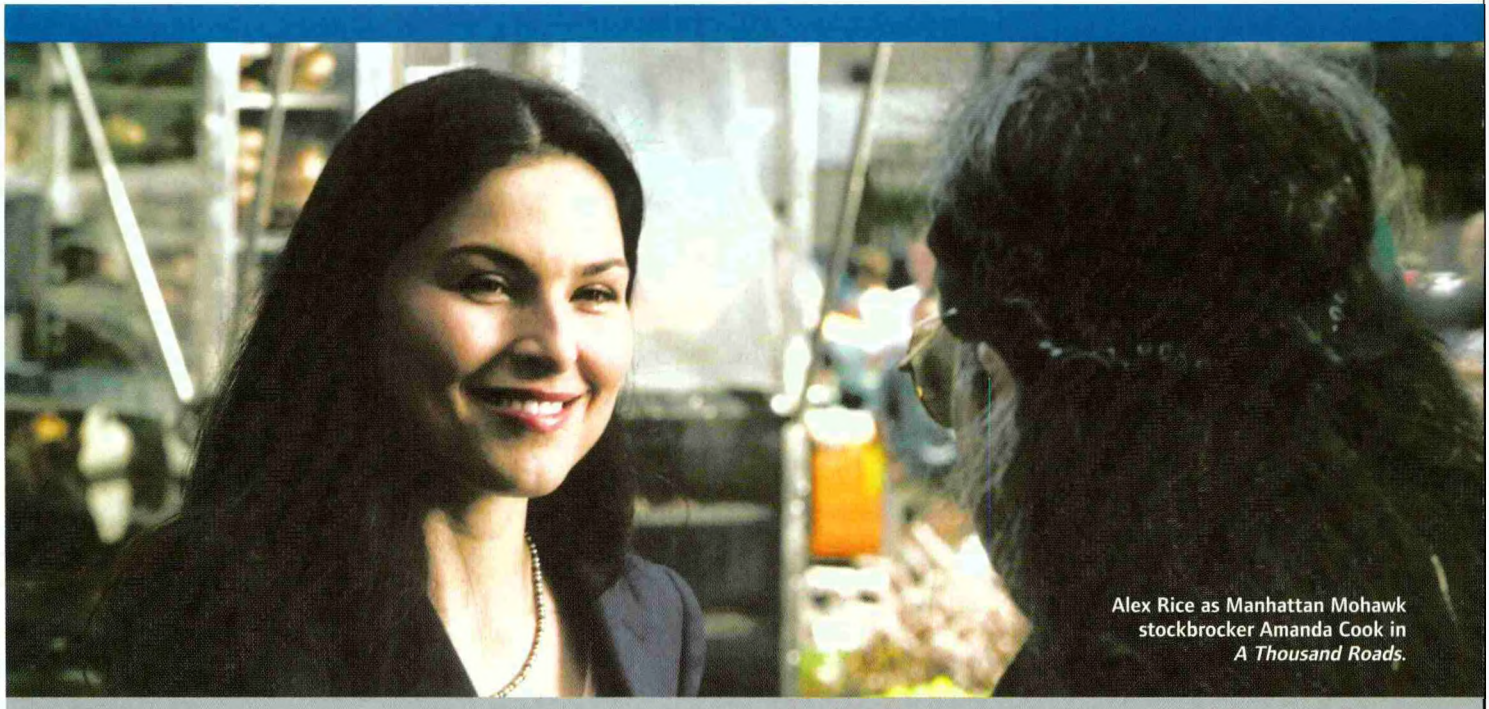
AI: What do you think is the future of Native American filmmaking?

CE: The future of Native American filmmaking depends upon the support of people who want that voice to exist. Native American filmmaking has been pigeonholed. Everything depends on a film's theatrical release and making something palatable for the marketplace. With *Skins*, I made a film that people didn't want to see because they assume that it's about a Native man with an alcohol abuse problem, when instead it's about relationships and humanizing people with afflictions.

The struggle is about finding a way to make your work palatable, but in such a way that it remains respectful of your vision and relevant to audiences.

There is a renaissance of Native film in this country. But at the end of the day, do we really have places that will exhibit our films? That has to change if we are to foster new talent and support Native filmmakers.

AI: In *A Thousand Roads*, the 2005 signature film for the National Museum of the American Indian, you follow contemporary Native Americans who are somewhat displaced and you reveal to audiences how their hold on traditional Native values and culture has helped guide them. What did



PHOTOS BY CLAUDIO MIRANDA

Alex Rice as Manhattan Mohawk stockbrocker Amanda Cook in *A Thousand Roads.*

A THOUSAND ROADS: A GLOBAL STORY THAT CONNECTS

The National Museum of the American Indian premiered to the public its first signature film, *A Thousand Roads*, on April 10 in its Elmer and Mary Louise Rasmuson Theater in Washington, D.C. The story of four contemporary Native Americans is seen in wide-screen, high-definition video from a high-definition projection system donated by Texas Instruments.

The state-of-the-art system, which projects at a higher resolution than that of high-definition television, shows off cinematographer Claudio Miranda's skillful capture of the beautiful landscapes of Alaska, New Mexico, the Andes Mountains, and Manhattan.

"The projector, the audio system, and the screen represent the leading edge of cinema technology," notes W. Richard West, Jr. (Southern Cheyenne), NMAI director and executive producer of the film. "In the next year, more films will be released in high-definition video, but until then, audiences who experience *A Thousand Roads* at the NMAI will be among the first in the world to enjoy an exclusive preview."

Directed by Chris Eyre (Cheyenne/Arapaho) and written by poet and performer Joy Harjo (Mvskogee Creek) and producer Scott Garen, the 43-minute film will run indefinitely.

Australian composer and singer Lisa Gerrard (*Whale Rider, Gladiator*) and Jeff Rona (*Traffic, Black Hawk Down*) composed the film's expansive, symphonic score, and poet, activist, and performer John Trudell (Santee Sioux) narrated.

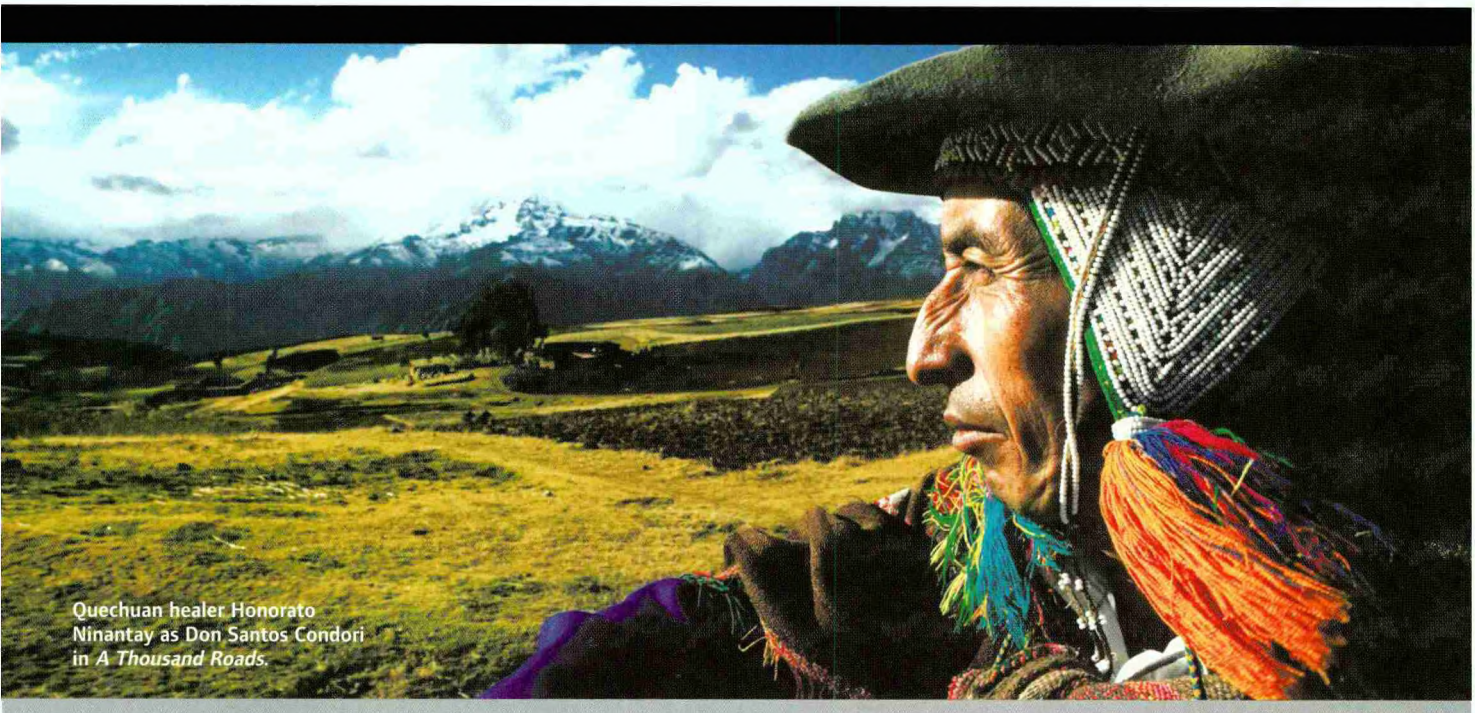
the making of this film reveal to you?

CE: *A Thousand Roads* was what I consider a "luxury" project in that we had an incredible group of collaborators — such as Claudio Miranda as director of photography and music composers Lisa Gerrard and Jeff Rona. Most important, we had a great story. When I first read Scott Garen's and Joy Harjo's script, it read like a prayer. It seemed more a reflection of a living culture, a culture that encompasses not only Native Americans in North America but all indigenous people of the Western Hemisphere.

In Barrow, Alaska, I experienced one of the most memorable moments of the shoot. In the script, a young Inupiat girl who was raised in the city travels to this remote Northern community to stay with relatives that she has never met. To compound her feelings of displacement, her relatives have very traditional practices, including eating seals as part of their meals and hunting for whales for food, skins, and oil. We had a scene in the film in which her plane lands on this frozen, remote runway in Alaska and her relatives pick her up in a truck loaded with frozen seals. Then, when I discussed the scene with the writer and executive producer, we decided that simply having the seals in the back of the truck was not dramatic enough to show the disparity between her former life and this new culture. We needed something bigger.

When we first arrived in Barrow, there was talk of the traditional whale-hunting season — which would be the perfect event to film because it is a very traditional practice but would be foreign to the girl's upbringing. I went to bed thinking that we would shoot something the next day. I never expected that I would be awakened with the news that they had caught the first whale of the season.

That moment of capturing the whale hunt



Quechuan healer Honorato Ninantay as Don Santos Condori in *A Thousand Roads.*

US ALL BY MICOL MAROTTI

For Harjo, currently on tour in the United States and Argentina performing music from her new CD Native *Joy for Real,* the film was an opportunity "to show us as people and not caricatures."

As the film's characters confront emotional crises, they grapple with the powerful hold their Native heritage has on them and draw strength from their connections to family, ancestry, ritual, and the natural environment.

In one story, a young female Mohawk stockbroker at work in Manhattan, trying to close a business deal, escapes the stress of the office to go for lunch. "On the busy street, she spots a Native man and decides to speak with him," Garen says. "The moment she reaches out and makes a connection with this man, he responds by singing to her a traditional song from her childhood." Comforted by the encounter, she goes back to the office and completes the deal. For Garen, the connections to traditional practices remain, even in the "glass jungle" of the financial district.

West sees connections beyond the boundaries of North America into all Native communities in the Western Hemisphere. "Joy and Scott both understand the importance of reaching beyond our borders and to show, in some cases, very remote communities in Alaska and the Andes Mountains," he explains. "When you see how these people connect to their environment, and you realize that their everyday reality and values are similar to ours, it becomes harder to marginalize those communities."

CAROLYN HILL/KLIXPIX.COM

was a new experience for me, too. I had never been a part of an event like this. That is the beauty of this film for me — I was able to learn, appreciate, and respect how other people live. It's about finding the connections.

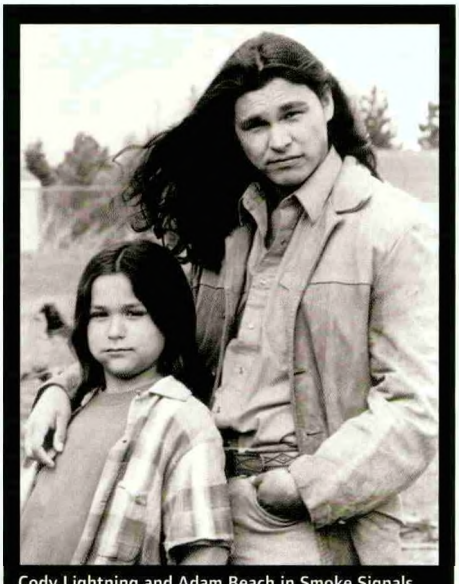
AI: Tell us about your current project, *Across the Medicine Line.*

CE: *Across the Medicine Line*, a dramatic feature, will be in production this fall. It will be the first period piece that I've directed. The story appealed to me because it tells of the four-year period that Sitting Bull spent in Canada after the battle of Little Big Horn in Montana. He was befriended by a Mountie who tried to keep Sitting Bull in Canada to protect him from being forced back to the United States to live on a reservation. It's a story of two men who, despite everything, could not stop their respective governments from forcing Sitting Bull back to the United States to live out the remainder of his days on a reservation.

AI: What do you hope that people will take away from your films?

CE: I hope people who see my films take away with them a sense of entertainment, a connectedness to each other, but also fun. I want them to enjoy the ride. ✱

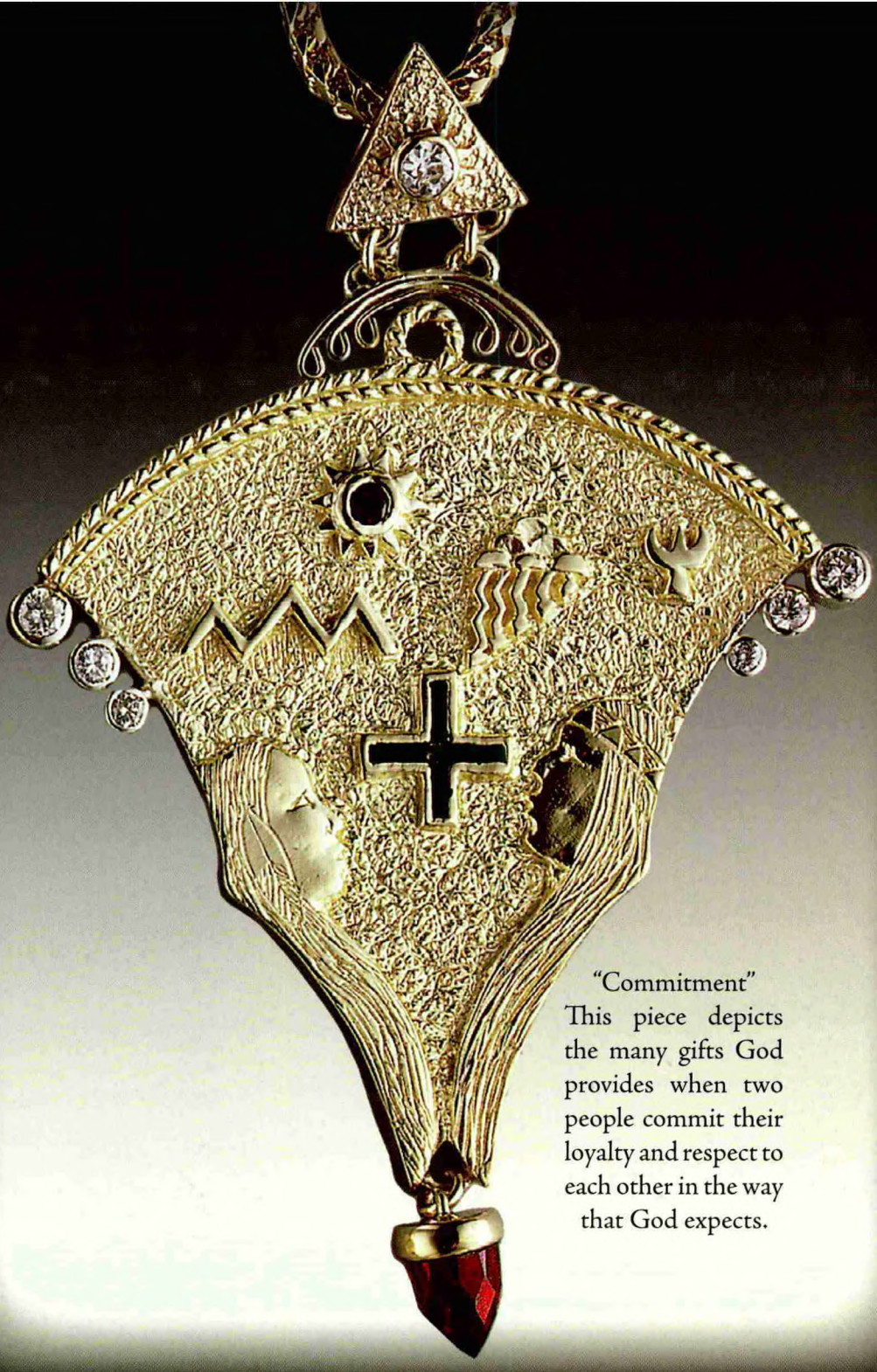
Micol Marotti is a producer and freelance writer based in Toronto, Ont.



Cody Lightning and Adam Beach in Smoke Signals

filmography

A Thousand Roads (2005)
A Thief of Time (2004, TV)
Edge of America (2003, TV)
Skinwalkers (2002, TV)
Skins (2002)
Things We Do (1998)
Smoke Signals (1998)
Bringing it All Back Home (1996)
Tenacity (1994)



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NORVAL MORRISSEAU

BY CARMEN ROBERTSON

THE COMPELLING IMAGES, INTENSE colors, and black form lines of Morrisseau's paintings grab you and don't let go. Viewing his paintings is an experience—one that stimulates your senses, piques your interest, and even heals with color.

One of Canada's pre-eminent Native artists, Morrisseau's vast body of drawings, paintings, and prints positions him as a revolutionary figure in contemporary Native art. Themes ranging from political to profane to spiritually symbolic have captured his interest at various points in his career. Beginning with a sold-out solo exhibition in Toronto in 1962, Morrisseau (Anishnabe), from Sand Point First Nation near Thunder Bay, Ont., gained recognition as the founder of an Aboriginal aesthetic in Canada.

Seeing his success, a number of young artists began to imitate his style. The curators and critics who wrote about the artists became collectively known as The Woodland School of painting. Other notable contemporary Woodland artists include Carl Ray (Cree), Daphne Odjig (Anishnabe/Potawatomi), and Jackson Beardy (Cree/Anishnabe).

Morrisseau, who exhibits nationally and internationally, is a member of both the Order of Canada and the Royal Canadian Academy of Art. He holds an eagle feather, the highest honor awarded by the Assembly of First Nations, a national organization of First Nations government leaders.

In 1969 art dealer and writer Dr. Herbert Schwartz organized a solo exhibition for Morrisseau on the French Riviera. Both Pablo Picasso and Marc Chagall attended the event, which drew over 12,000 people. The press dubbed Morrisseau "the Picasso of the Woods." The description spoke to the influence of Morrisseau's work as he fashioned an art movement recognized internationally as indigenous but accepted universally for its creative innovations.

In spite of the noted accolades, Morrisseau's contributions have not been fully recognized in North America. With an upcoming retrospective exhibition planned at Canada's National Gallery in Ottawa, Ont., Morrisseau may finally receive his due. Organized by Greg Hill (Mohawk), the solo exhibition scheduled for February 2006 will give credibility to an artist whose leadership role in contemporary Native art deserves our full attention.

Untitled (Shaman)

1971, acrylic on paper mounted on hardboard, 130.7 X 89.7 cm.
National Gallery of Canada, Ottawa.

Untitled (Shaman) represents a theme Morrisseau commonly explores: self-portraits of the artist wearing ceremonial regalia. In 1986 the Ojibway of the Thunder Bay region honored Morrisseau by appointing him Grand Shaman of the Ojibway. The juxtaposition of color and form bring vibrancy to the shaman's regalia. The iconic headdress features dynamic animal figures that are meant to sustain the wearer. Thick layers of color, sometimes spontaneously applied directly to the canvas with his finger, are part of Morrisseau's lively style.

We Are All One

1996, acrylic on canvas, 132 X 154.2 cm. Kinsman Robinson Collection.

We Are All One resonates as a culmination of Morrisseau's visual language. Filling every inch of the canvas, the artist uses dazzling color and ornate spatial relationships to exploit the stylistic conventions of his aesthetic form. Morrisseau conveys his worldview by emphasizing the interconnectedness of all life forms – plants, animals, and humans – in a spiritual environment. Together the figures support Morrisseau's visionary wishes for our world: peace, harmony, and a unified life force.

As he has throughout his artistic career, Morrisseau signs the work "Copper Thunderbird" in Cree syllabics, a Cree writing system taught to him by his former wife, Harriet Kakegamic (Cree). Copper Thunderbird – a name that combines the supernatural powers of the thunderbird – unites the underworld and the sky world with natural copper, and recalls a powerful, celestial, cultural hero in Ojibway mythology. Morrisseau received the name as a young man by a local medicine woman who helped cure him of a serious illness. His signature forges one of the many linkages to his Anishnabe heritage.

Mother to All Things

1980, acrylic on canvas, 183.5 cm x 111 cm. Smithsonian National Museum of the American Indian, 26/4096.

As a baby suckles her breast, the maternal figure in *Mother to All Things* draws the animals of the world to her, symbolically embracing and nurturing all living beings. In true Morrisseau style, color and form remain the focal points. The background, divided between dark and light, symbolizes the sense of balance the figure offers us. Morrisseau painted a similar depiction of a baby suckling the Earth Mother as a large mural for the acclaimed Indians of Canada pavilion at Expo '67 in Montreal, Quebec. According to Anishnabe artist Robert Houle, Seneca artist and curator Tom Hill told him that Morrisseau's Expo mural originally had placed both a bear and a child nursing from the breast but that Morrisseau changed the controversial design so that, as in this version, the bear simply watches the child receive sustenance (*Norval Morrisseau: Travels to the House of Invention* [Toronto: Key Porter, 1997], 9).

Water Spirit

Acrylic on kraft paper, 93 X 184.5 cm. Canadian Museum of Civilization.

Water Spirit is a common and recurring theme in Morrisseau's work. Related to Anishnabe stories of Mishipishu, a menacing spirit being who lives under the surface of lakes and rivers, it is sometimes described as a horned underwater lynx. Mishipishu images can be found in rock art throughout Northwestern Canada. The segmented, interiorized body parts and muted colors reflect Morrisseau's early artistic period.

This painting, like many of his early works, was done on brown kraft paper, a cheap, low-quality paper sold in rolls at paper mills in northwestern Ontario where he lived.

Morrisseau surrounds the symbolic figure dominating the surface with a uniting black line punctuated by circles or energy bundles, part of his distinctive visual vocabulary, which symbolize the life force that surrounds all living things according to Anishnabe belief. Within the circular bundles are half-circle symbolic expressions of *megis* or the cowrie shell, which is where humans emerged from in the Anishnabe creation story.

Lily of the Mohawks

1979, acrylic on canvas, 181 cm x 89 cm. Smithsonian National Museum of the American Indian, 26/4095.

Lily of the Mohawks portrays Morrisseau's stance on the sanctification of Kateri Tekakwitha, a Native woman born in 1656 to Algonquin and Mohawk parents who devoted her life to helping others and became an adopted symbol of Christianity for indigenous peoples in North America. Pope John Paul II beatified her in 1980, setting her on the road to becoming the first indigenous saint in Canada. Morrisseau views Kateri as a saint for all, her good works transcending any desire for admission into an exclusive religious group. The central figure of Kateri, with her glowing halo, clutches a cross to her heart. The intense blue and red designs down the front of her robe form quadrants, visually relating to the four directions used in Anishnabe teachings, confirming Kateri's spiritual acceptance of both Roman Catholicism and Native spirituality.

White Man's Curse

1969, acrylic on canvas, 127 X 101.6 cm. Collection of the MacKenzie Art Gallery. Photo by Don Hall.

In *White Man's Curse,* Morrisseau engages viewers in a politically charged, cross-cultural history lesson. The painting uses historical circumstances, the destructive spread of smallpox, to push the limits of visual language. In fact, the devastating effect of disease is but one of the curses Morrisseau includes on this powerful canvas. The missionary, carrying a cross, further cripples the Anishnabe male by privileging Christian doctrine over Native spirituality and thus erasing a Native man's cultural ways.

Using the bodies as political agents, Morrisseau reveals the distinctly different worldviews held by each figure through color and segmented shapes. The title refers to the era during which the Trudeau government's White paper on Indian policy, tabled in 1969, sought to end federal government responsibility for Aboriginal people and advocated a campaign of assimilation.

Man and Snake

c.1965, tempera on paper. Collection of Glenbow Museum, Calgary, Canada.

Man and Snake reflects some of the struggles that Morrisseau, in many ways a tormented artist, faced in his life. In this early painting, intense color has not yet entered his visual vocabulary of expression. Menacing serpents entangle the man, visually and symbolically controlling his actions. With its Freudian and Christian overtones, the snake conjures up sexual and biblical images associated with temptation and evil as the artist confronts and is hindered by his demons. This painting captures Morrisseau's symbolic attempt to work through problems he faced.

Carmen Robertson (Scottish/Lakota) is a contemporary Aboriginal art historian at First Nations University of Canada, Regina, Sask.

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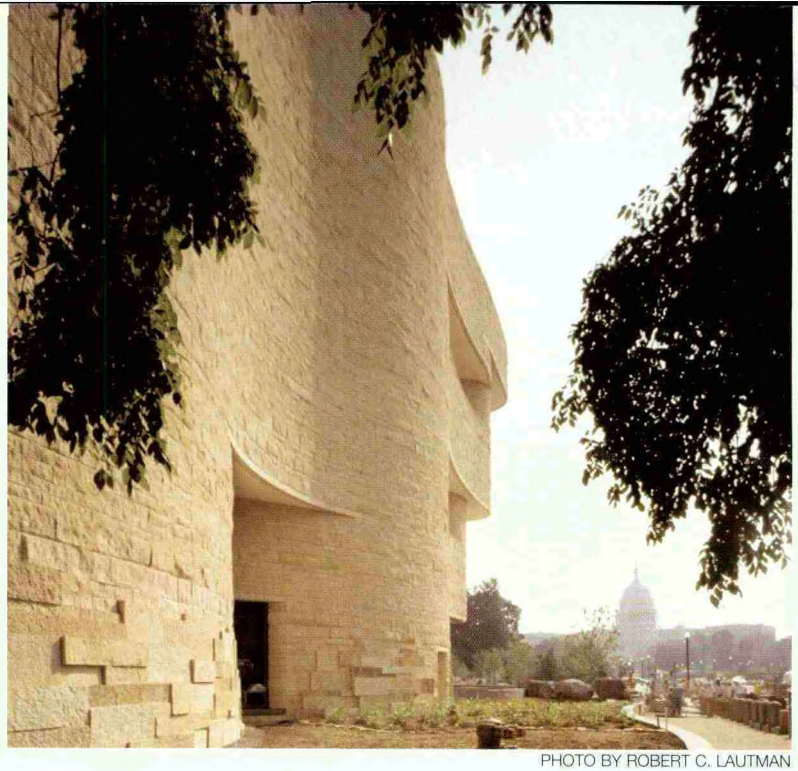

PHOTO BY ROBERT C. LAUTMAN

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- **Gift Annuities** You can use cash, securities and/or your credit card to establish this gift opportunity, which will provide you and/or a loved one with income for life, part of which is tax-free, while helping the NMAI fulfill its mission. The chart at right provides a sample of the annuity rates the NMAI offers.

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65	6.0	$ 600
70	6.5	$ 650
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80	8.0	$ 800
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MAY · JUNE · JULY

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

EXHIBITIONS

OUR UNIVERSES: TRADITIONAL KNOWLEDGE SHAPES OUR WORLD

Fourth level

Tribal philosophies and worldviews, annual ceremonies, and events are highlighted in exhibits on the Denver March Powwow, Day of the Dead, and North American Indigenous Games. The Mapuche (Chile), Lakota (South Dakota), Quechua (Peru), Yup'ik (Alaska), Q'eq'chi Maya (Guatemala), Santa Clara Pueblo (New Mexico), Anishinaabe (Hollow Water, Manitoba), and Hupa (California) are the featured communities. Objects on display include beadwork, baskets, and pottery.

OUR PEOPLES: GIVING VOICE TO OUR HISTORIES

Fourth level

Historical events told from a Native point of view feature the Eastern Band of the Cherokee Nation (North Carolina), Tohono O'odham (Arizona), Kiowa (Oklahoma), Tapirapé (Brazil), Wixarika (Mexico), Ka'apor (Brazil), Seminole (Florida), and Nahua (Mexico) communities. It includes a spectacular "wall of gold," featuring figurines dating back prior to 1491 along with European swords, coins, and crosses made from melted gold.

OUR LIVES: CONTEMPORARY LIFE AND IDENTITIES

Third level

Objects from contemporary life demonstrate that indigenous cultures are still strongly connected to their ancestral past and communities. Featured are the urban Indian community of Chicago (Ill.), Igloolik (Nunavut), Saint-Laurent (Manitoba), Campo Band of Kumeyaay (Calif.), Kalinago (Dominica), Yakama Nation (Wash.), Pamunkey Indian Tribe (Va.), and Kahnawake (Québec) communities.

PHOTO: ROBERT C. LAUTMAN

The varied works of George Morrison on display in the *Native Modernism* gallery

NATIVE MODERNISM: THE ART OF GEORGE MORRISON AND ALLAN HOUSER

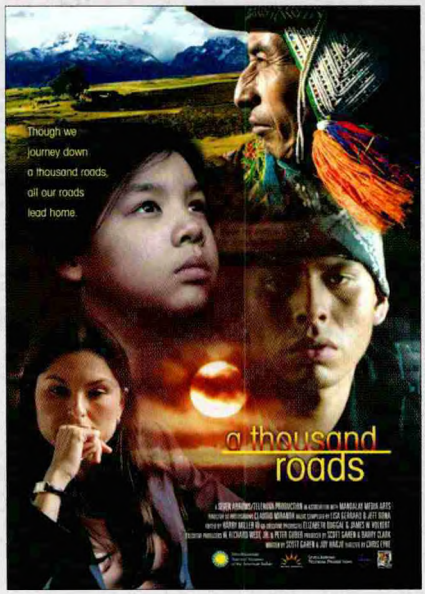
Third level

The exhibition features the work of George Morrison (Grand Portage Chippewa, 1919–2000) and Allan Houser (Warm Springs Chiricahua Apache, 1914–1994) and brings together approximately 200 drawings, paintings, and sculptures of each artist's remarkable career. Most of the works are on loan from private and public collections.

WINDOW ON COLLECTIONS: MANY HANDS, MANY VOICES

Third and fourth levels

Nearly 3,500 items from the museum's collection highlight the breadth and diversity of Native American objects, including animal-themed figurines, beadwork, containers, dolls, peace medals, projectile points, and *qeros* (cups for ritual drinking).



DAILY SCREENINGS
10:30 and 11:30 a.m.
12:30, 1:30, 2:30, and 3:30 p.m.
Rasmuson Theater
Free. No tickets required.

NMAI'S SIGNATURE FILM

A THOUSAND ROADS

[2005, 43 min., U.S.] Director: Chris Eyre (Cheyenne/Arapaho). Writers: Scott Garen and Joy Harjo (Mvskoke/Creek). Produced by Scott Garen and Barry Clark for the Smithsonian's National Museum of the American Indian. Executive Producer: W. Richard West, Jr. (Southern Cheyenne).

"Though we journey down a thousand roads, all our roads lead home."
An emotionally engaging film, *A Thousand Roads* is a fictional work that illustrates the complexity and vibrancy of contemporary Native life by following the lives of four Native people living in New York City, Alaska, New Mexico, and Peru. Daily show times are subject to change. Please visit the Welcome Desk the day of your visit for more information.

R. Carlos Nakai and Keola Beamer

PUBLIC PROGRAMS

For a complete schedule of public programs, visit www.AmericanIndian.si.edu. Programs are subject to change.

*For evening programs, please enter the museum at the south entrance on Maryland Avenue near 4th Street and Independence Avenue, SW.

IN CELEBRATION OF ASIAN PACIFIC ISLANDER HERITAGE MONTH

PERFORMING ARTS WITH R. CARLOS NAKAI AND KEOLA BEAMER
May 5, Noon
Potomac
Native flutist R. Carlos Nakai (Navajo/Ute) and Hawaiian slack-key guitarist Keola Beamer will play songs from their collaborative CD, *Native Voices* (Canyon Records), with percussionist and hula dancer Moana Beamer.

NMAI SPRING SYMPOSIUM

Native Modernism and the Art of George Morrison and Allan Houser
Friday and Saturday, May 6 - 7, Rasmuson Theatre
Exploring the place of a "Native modernism" in the canon of American art.

NATIVE AMERICAN MODERNISM LECTURE – Friday, May 6 at 6:30 p.m.
Curator's talk with Truman Lowe on Native American contemporary art. Reception and gallery viewing to follow. FREE.

NATIVE AMERICAN MODERNISM SYMPOSIUM – Saturday, May 7
9 a.m. - 5:30 p.m.
The full-day symposium will explore the basis of a "Native Modernism" by eliciting a broader discussion about the critical perspectives and practices by Native artists across North America. The event also provides an opportunity to debate the inclusion of Native Modernism within the canon of American art – its influences on American art and vice-versa.
$65 ($35 students)
Complete schedule and registration information is available from the links below. For more information, visit www.AmericanIndian.si.edu or contact Nicole Oxendine Poersch at NMAI-SSP@si.edu
Symposium Schedule (pdf) - www.nmai.si.edu/images/events/native_modernism_flyer.pdf

STORYTELLING WITH MARY LOUISE DEFENDER WILSON
Tuesday – Thursday, May 24 – 26, 10:30 a.m. and Noon
Outdoor Theater (weather permitting)
Mary Louise Defender Wilson (Dakotah/Hidatsa) is a Dakotah elder from the Standing Rock Reservation of North Dakota, who comes from a family of storytellers.

Family Day Event: My World: Young Native Americans Today Readings and discussion
Saturday, June 4, 11 a.m. to 5 p.m.
Outdoor Theater
Meet the participants from the museum's *My World: Young Native Americans Today,* an illustrated book series for 9- to 12-year olds. Each volume profiles a young Native American from a different region and is written and photographed by Native contributors. Join us for readings and discussion with Naiche and Gabrielle Tayac (Piscataway) of *Meet Naiche*; Mindy and Susan Secakuku (Hopi) of *Meet Mindy*; Lydia Mills and Miranda Belarde-Lewis (Zuni/Tlingit) of *Meet Lydia;* and photographer John Harrington (Siletz). For more information about the *My World* series, please visit the "Bookshop" online at www.AmericanIndian.si.edu.

SAVE THE DATE!

NATIONAL POWWOW
August 12-14, 2005
MCI Center
601 F Street, NW
Washington, D.C.

EVENT HOURS:
Friday, August 12, 10 a.m. to 10 p.m.;
Saturday, August 13, 10 a.m. to 10 p.m.;
Sunday, August 14, 10 a.m. to 8 p.m.

ADMISSION FEE(S)
Adult: $12
Senior (65 yrs+): $10
Child (4 to 11 years): $10
NMAI Members: $10
Groups (25 or more):$10/person
Three-Day Pass: $30

Tickets will go on sale in June 2005 through Ticketmaster. Passes purchased by credit card are subject to Ticketmaster processing fees.

For general information about the National Powwow, visit www.AmericanIndian.si.edu or call (202) 633-1000. For dancer and vendor information, call (877) 830-3224 or (301) 238-3023.

EMENDATIO – JAMES LUNA

51st International Art Exhibition, 2005
La Biennale di Venezia, June 12 - November 6
Fondazione Querini Stampalia, Venice, ITALY

The Smithsonian's National Museum of the American Indian has selected performance and installation artist James Luna, a member of the La Jolla Band of Mission (Luiseño) Indians of southern California, to represent the museum and contemporary Native American art at the 2005 Venice Biennale. *Emendatio*, Luna's exhibition for the 2005 Venice Biennale, will employ humor and irony to challenge audiences to re-examine their perceptions of what it means to be Native American today while calling attention to the challenges facing indigenous people today. The exhibition honors a Luiseño Indian sent in 1830 from a California mission to Rome, where he died seven years later, leaving behind a written history of his people. *Emendatio* is curated by National Museum of the American Indian curators, Truman Lowe and Paul Chaat Smith. For more information, visit www.AmericanIndian.si.edu.

PHOTO: KATHERINE FOGDEN, NMAI

Performance and installation artist James Luna

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

EXHIBITIONS

FIRST AMERICAN ART: THE CHARLES AND VALERIE DIKER COLLECTION OF AMERICAN INDIAN ART

Through April 9, 2006

This collection celebrates the rich aesthetics of North American Native peoples through the display of more than 200 objects from the private collection of Charles and Valerie Diker. The organization of the exhibition is based on discussions about the Diker collection with contemporary artists and scholars. The exhibition's presentation emphasizes the Native voice and reveals the way Native people see the world through their objects.

NEW TRIBE: NEW YORK

January 29, 2005 – April 9, 2006

Spiderwoman Theater (Kuna/Rappahannock), opens and runs May 28 through September 5. The exhibition will be a retrospective of their 30-year landmark career. The longest running woman theater company in North America was founded by three Brooklyn-born sisters, Lisa Mayo, Gloria Miguel, and Muriel Miguel. After beginning their career at an early age, the women founded Spiderwoman in 1975 and performed their original plays throughout the world. Archival and performance footage, photos, memorabilia, and Kuna and Rappahannock objects from the sisters' collection will be on view.

Focusing on New York-based Native artists, the series then will continue with installations by Alan Michelson (Mohawk) and Lorenzo Clayton (Navajo/Diné).

PHOTO: CYNTHIA FRANKENBURG

Spiderwoman Theater L-R) Gloria Miguel, Muriel Miguel and Lisa Mayo

GEORGE CATLIN AND HIS INDIAN GALLERY

Through September 5, 2005

Organized by the Smithsonian American Art Museum, this exhibition will present over 100 works by George Catlin (1796-1872), a lawyer turned painter who decided that he would devote his life to recording the life and culture of American Indians of the Plains.

The exhibition, organized chronologically, tells the story of Catlin's epic journeys across the Plains following the Lewis and Clark trail. The exhibition and accompanying book describe, for the first time, Catlin's connections to the Smithsonian Institution.

PUBLIC PROGRAMS

TRIBUTE TO SPIDERWOMAN THEATER

May 19, 6 p.m.
Auditorium

Join the NMAI in an evening celebrating Spiderwoman Theater (Kuna/Rappahannock), featured artists in the exhibition *New Tribe: New York*. Emceed by Louis Mofsie (Hopi/Winnebago).

Friends, family, and colleagues come together to honor the ladies of Spiderwoman Theater—Lisa Mayo, Gloria Miguel, and Muriel Miguel.

ANNUAL CHILDREN'S FESTIVAL
May 21 & 22, noon – 5 p.m.
Museum-wide
Join us for two days full of Native American activities. Learn about tipis with Louis Mofsie (Hopi/Winnegabo) inside a 25′ tipi and participate in an interactive Native dance workshop with Joe Cross (Caddo) and Donna Couteau (Sac and Fox). Mary Louise Defender Wilson (Hidatsa/Dakota) will share storytelling from the Plains. Hands-on workshops include making a felt horse, tipi decorating, parfleche folder making, and much more.

REEL
LMCC SiteLines and the NMAI Present *Reel*, a contemporary dance piece choreographed by Tom Pearson
Rotunda
July 7, 2 & 6:30 p.m.
July 8, 2 p.m.
July 9, 2 p.m.
July 14, 2 & 6:30 p.m.
July 15, 2 p.m.
July 16, 2 p.m.
Choreographer and performance artist Tom Pearson (Muskogee/Cherokee/Cohaire) will present a new site-specific contemporary dance work in collaboration with the Thunderbird Indian Singers, led by Louis Mofsie (Hopi/Winnebago). This program is presented in collaboration with the Lower Manhattan Cultural Council and is a part of their summer site-specific performance series, SiteLines.

FILM & VIDEO

The Screening Room, State Street Corridor, second floor

FIRST NATIONS/FIRST FEATURES
A Showcase of World Indigenous Film + Media
May 11 – 22, 2005, New York
In May 2005 the National Museum of the American Indian, Museum of Modern Art, and New York University are producing *First Nations/First Features*, a showcase of world indigenous cinema to be presented in New York City and Washington, D.C. More than 20 feature films, shorts, and seminal documentaries by an outstanding international group of Native directors will be screened.

New York, May 11 - 20
At NMAI: Screenings of *A Thousand Roads* – the new NMAI Mall Museum signature film by Chris Eyre – and a symposium on "Cultural Creativity and Cultural Rights."
At MoMA: All other New York screenings will be held in the Roy and Niuta Titus Theaters at the Museum of Modern Art.

Washington, D.C., May 18 – 22
Screenings will be held at eight venues: the National Gallery of Art, Freer Gallery of Art and Arthur M. Sackler Gallery, Embassy of Canada, National Museum of Natural History, National Museum of Women in the Arts, Library of Congress, and National Museum of the American Indian.

Among the directors introducing their films are Chris Eyre (Cheyenne-Arapaho/United States), Barry Barclay (Maori/New Zealand), Nils Gaup (Sami/Norway), Anastasia Lapsui (Nenet/Siberia), Victor Masayesva, Jr (Hopi/United States), Crisanto Manzano (Zapotec/Mexico), and Shelley Niro (Mohawk/Canada).

Symposium: Cultural Creativity and Cultural Rights: On and Off Screen
Thursday, May 12, 1 p.m. - 4 p.m.
Auditorium
This event brings together indigenous directors from around the world to discuss how the stories, visions, and sounds of traditional culture influence their work, and the issues they face in gaining support for the production and circulation of their films. More than 15 filmmakers will discuss their ideas, including Chris Eyre, Nils Gaup, Anastasia Lapsui, Crisanto Manzano, Blackhorse Lowe, Victor Masayesva, Jr., Merata Mita, Randy Redroad, and Sally Riley.
For a complete schedule go to www.nativenetworks.si.edu or contact us at fvc@si.edu.

AT THE MOVIES 2005
At the Movies presents premieres and cinema classics in New York City to celebrate the work of Native Americans in the movies – directors, producers, writers, actors, musicians and community activists. Introduced by the filmmakers and other speakers, eight programs will be screened from May to September 2005. The opening program will be presented in cooperation with the Tribeca Film Festival, April 21 to May 1, 2005.

APRIL – MAY
AT THE MOVIES AND THE TRIBECA FILM FESTIVAL PRESENT:

Monday, April 25 at 6:30 p.m.
Tuesday, April 26 at 9:30 p.m.
Wednesday, April 27 at 4 p.m.
TRUDELL (2005, 75 min.) United States. Director: Heather Rae (Cherokee). Executive Producers: B. Russell Friedenberg and Rob Ganger. Producers: Heather Rae and Elyse Katz. Cinematographers: Gilbert Salas (Tarahumara) and Heather Rae.

A documentary that explores the life of activist, poet, and legend, John Trudell. Thirteen years in the making, the documentary follows Trudell from childhood, to war, with community and family, from movements to national battles—all within the personal journey of a man and poet who has been deemed "the Native people's prophet of these times, our Socrates." (Gary Farmer). With numerous interviews from friends and family, archival footage of Trudell's activist career, and discussions with Trudell himself, this documentary inspires and moves in the rich telling of one man's odyssey.

May 12, 2005
6 p.m.
7 p.m.
New York Premiere of the National Museum of the American Indian Signature Film A THOUSAND ROADS (2005, 40 min.) United States. Director: Chris Eyre (Cheyenne/Arapaho). Produced by the Smithsonian National Museum of the American Indian. Executive Producer: W. Richard West, Jr. (Southern Cheyenne).

"Though we journey down a thousand roads, all our roads lead home." The signature film for the National Museum of the American Indian evokes the complexity and vibrancy of contemporary Native life through fictional portrayals of four Native people living in Alaska, Peru, Arizona, and New York City. This program is preceded by the symposium on world indigenous media, *Cultural Creativity and Cultural Rights: On and Off Screen* (see *First Nations/First Features*).

JUNE 2005 (DATES TBA)
Chac: The Rain God (1974, 95 min.) Mexico/United States. Director: Rolando Klein. Actors: Pablo Canché Balam, Alonzo Méndez Ton, Sebastián Santis, Pedro Tiez and Antonio Castellanos. In Tzeltal and Mayan dialects with English subtitles.

Based on Tzeltal and Mayan ceremonies and stories and the Popul Vuh, the film focuses on a small village in the Chiapas region of Mexico desperate for rain during a terrible drought. After the local shaman fails to bring promised rain, twelve men from the community seek out a healer who can save their people from starvation. But can the men truly trust this outsider of different ways, who challenges their faith on a long quest to seek the help of Chac, the rain god?

JULY 2005 (DATES TBA)
Johnny Tootall (2005, 100 min.) Canada. Director: Shirley Cheechoo (Cree). Actors: Adam Beach (Saulteaux), Alex Rice (Mohawk), Nathanial Arcand (Cree) and Sheila Tousey (Menominee).
New York premiere. After a long absence, and missing the funeral ceremony of his father, a Bosnian war veteran (Adam Beach) returns to his home in British Columbia to find a different kind of war, his nation against the logging industry. Reluctant to join his brother (Nathanial Arcand) and friends in their efforts to stop the deforestation of their land, Johnny must battle himself first, in memories and dreams, to find his role within his community.

For information about purchasing tickets to Trudell go to www.tribecafilmfestival.org. All other At the Movies *programs are free; for the 2005 complete and updated schedule go to www.nativenetworks.si.edu . To be added to the mailing list or for further schedule updates, e-mail FVC@si.edu or call (212) 514-3737.*

At the Movies is made possible with public funds from the New York State Council on the Arts, a State Agency.

Smithsonian
National Museum of the American Indian

MUSEUM GUIDE

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

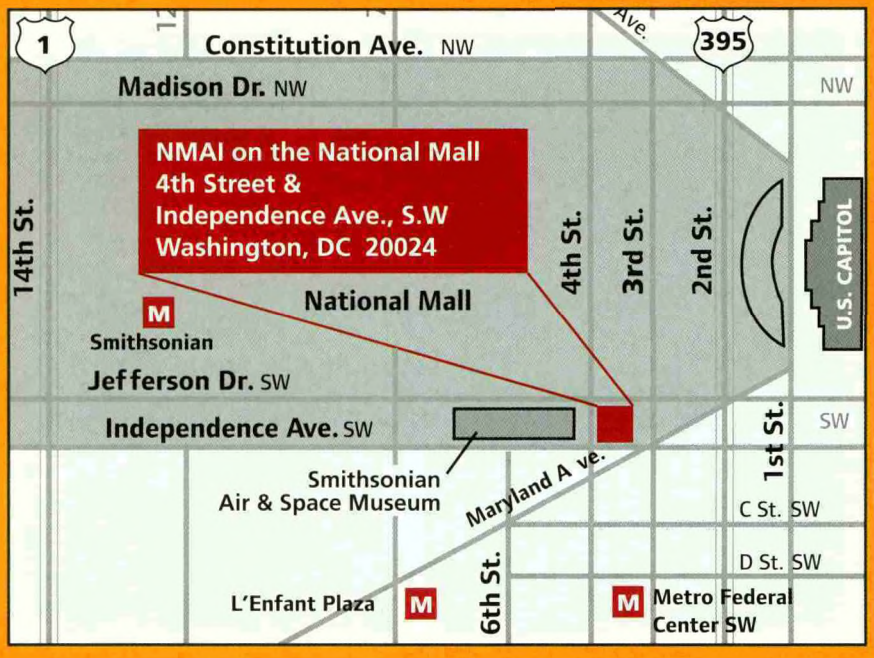
HOURS: 10 a.m.–5:30 p.m. daily, closed Dec. 25.

LOCATION: 4th St. and Independence Ave. SW, Washington, D.C. 20024 (Located on the National Mall between the Smithsonian's National Air and Space Museum and the U.S. Capitol)

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

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

ADMISSION: Free to the public, but timed passes are required. Up to 10 passes may be reserved in advance at www.AmericanIndian.si.edu or www.tickets.com or by calling 1-866-400-NMAI (6624). Passes may also be obtained at the museum on the day of your visit. At the east entrance at 10 a.m., museum staff begin distributing a limited number of timed passes on a first-come, first-served basis. There is a limit of six same-day passes per adult. NMAI cannot guarantee entry to visitors arriving more than 30 minutes after their pass time.



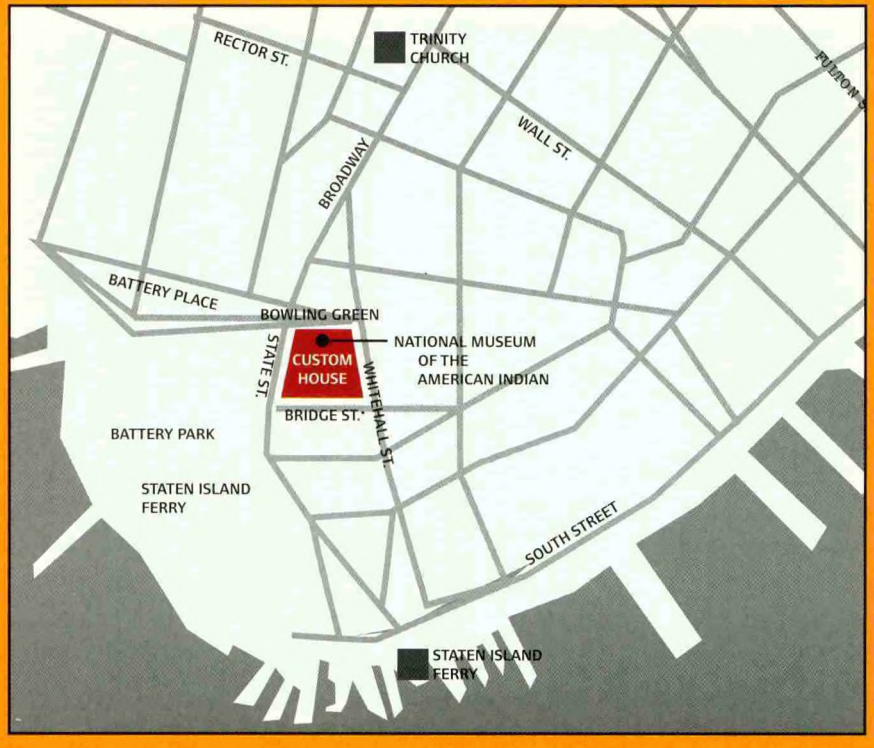
NMAI IN NEW YORK CITY

HOURS: The museum is open daily 10 a.m.–5 p.m., Thursdays until 8 p.m.; closed Dec. 25.
Free admission.

The museum offers two shops – the Gallery Shop and the Museum Shop. The Gallery Shop (on the main level) features a large collection of books on Native cultures, including catalogs from current and past exhibitions as well as authentic pottery, handcrafted Native jewelry, and traditional and modern Native music recordings. The Museum Shop (on the lower level) has a huge variety of children's books, educational and exhibition-related posters, toys, holiday gifts, souvenirs, and musical instruments. Open daily 10 a.m.-5 p.m. Call (212) 514-3766 for more information.

LOCATION: National Museum of the American Indian in New York, One Bowling Green, New York, NY 10004

Call (212) 514-3700 for more information.
For program updates call (212) 514-3888 or www.AmericanIndian.si.edu click events.
For Film and Video updates call (212) 514-3737 or visit www.nativenetworks.si.edu.



All programs are subject to change. For membership information, call (800) 242-NMAI. For program updates, call (212) 514-3888. Produced by NMAI. Rachahd Garguilo and Amy Drapeau, Calendar Editors.

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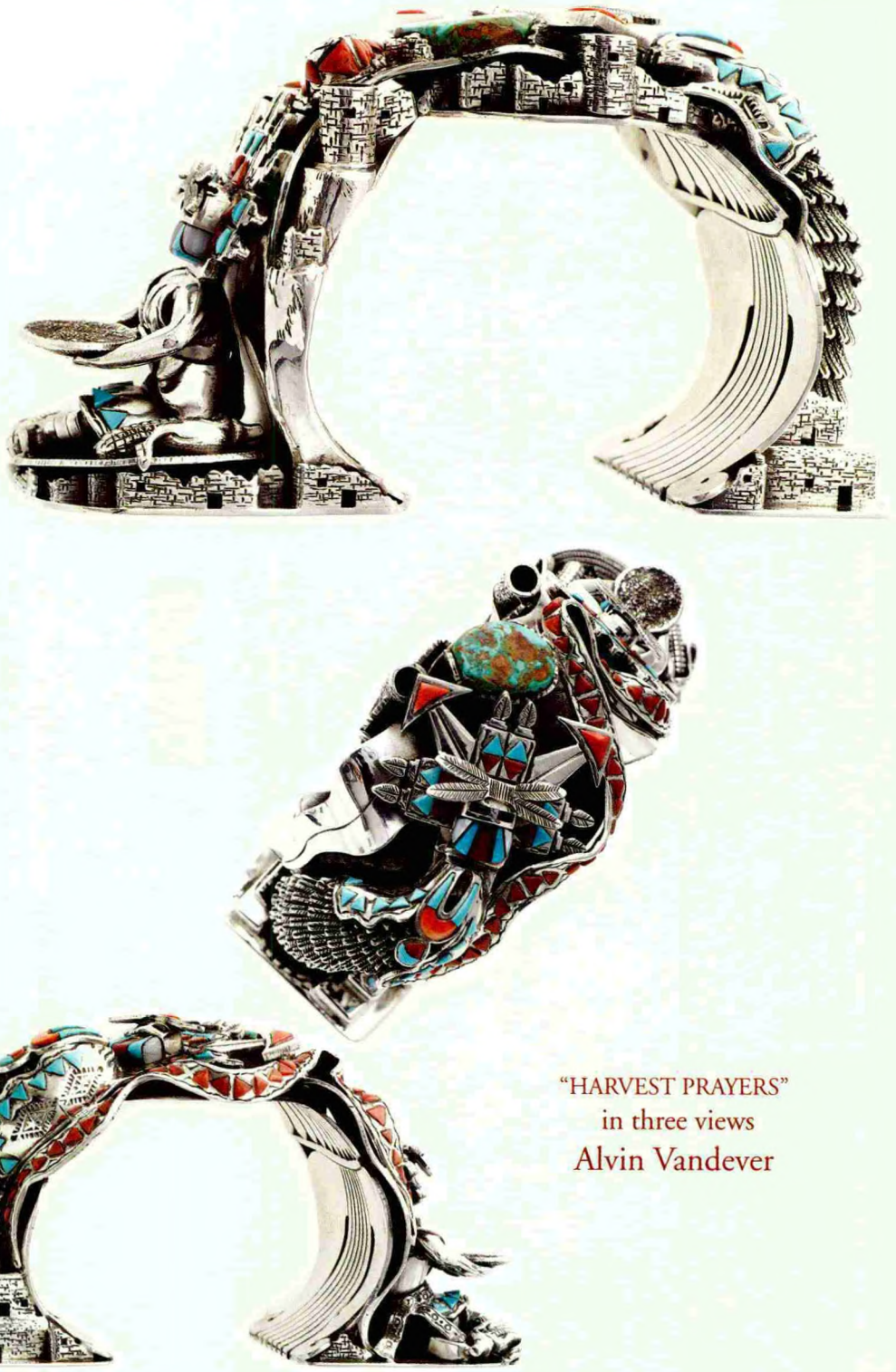

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