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SUMMER 2006

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A renaissance of basketmaking across Native America keeps ancient forms alive and stimulates new pride found by inventing new forms. This summer, at the Smithsonian Folklife Festival, more than 75 Native weavers will come together for *Carriers of Culture: Living Native Basket Traditions*, an exhibition organized by the Smithsonian's Center for Folklife and Cultural Heritage, Michigan State University Museum, and the National Museum of the American Indian.

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Surrounded by stunning scenery, visitors to British Columbia enjoy ocean views, acres of lush forest, and wildlife sightings while on sea kayak tours, hiking trails, or cycling. Some of the best local art and architecture can be found in museums, art galleries, and restaurants.



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COVER PHOTO OF ADAM BEACH
BY COLIN ROWE/KLIXPIX

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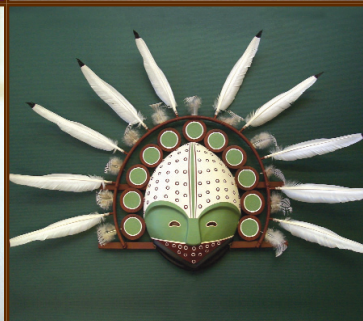


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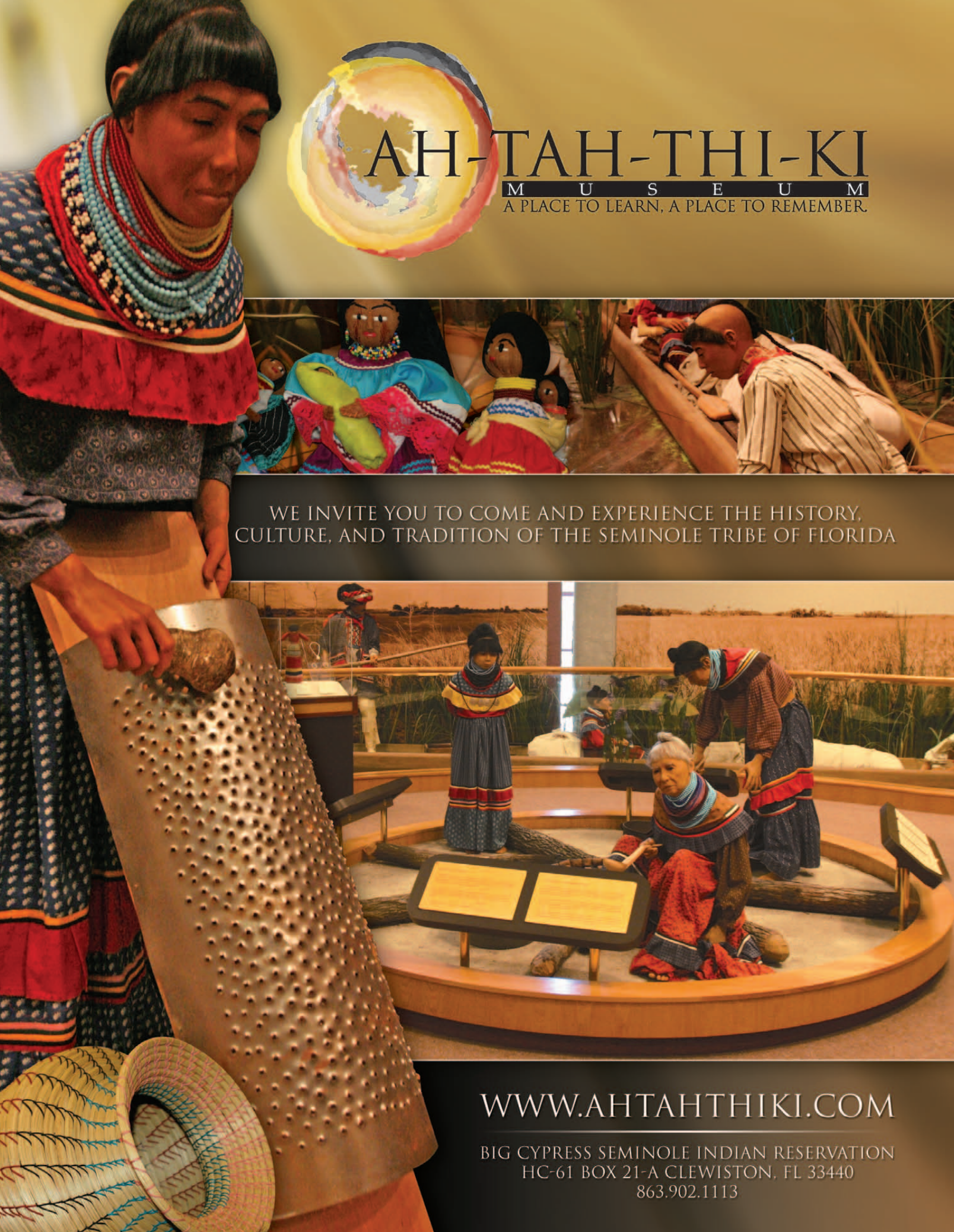
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EVOLUTION

BY JOYCE GREGORY WYELS

BOLIVIA GENERATED HEADLINES AROUND the world last December when its citizens elected Evo Morales (Aymara) as president. On January 22, 2006, heads of state and hundreds of journalists crowded every available hotel in the capital city, La Paz, to witness Morales' historic inauguration. Afterward, in Plaza San Francisco, well-wishers sang, danced, cheered, and set off firecrackers in a giant outdoor party.

Few would have predicted his meteoric rise to power. Evo Morales Ayma was born on October 26, 1959, to Maria Ayma Mamani and Dionisio Morales Choque, who were Aymara, descendants of a pre-Inka civilization.

On a 12,000-foot plateau surrounded by the peaks of the Andes, Native peoples survived by farming, mining, and raising llamas. Isallavi, the family's remote rural community in the province of Oruro, lacked running water and medical services. "We lived in a little adobe house with a straw roof," recalls Morales. "We lived in poverty like all members of the community." Of the seven children born to his parents, only three survived the first year or two.



EVEN BEFORE HE ACCEPTED

THE OFFICIAL REINS OF GOVERNMENT IN LA PAZ, MORALES TRAVELED TO THE ANCIENT SITE OF TIWANAKU, THE REMAINS OF A STONE COMPLEX THAT SPEAK OF PAST AYMARA GLORIES.



Bolivia's President-elect Evo Morales (L), dressed with traditional clothes, is given the traditional indigenous ceremonial staff from an Amauta (Aymara wise man) during an ancient ritual in the Akapana site of the sacred place of Tiwanaku, more than 70 kms. south from La Paz, January 21, 2006. Morales symbolically took on – in an indigenous ancestral style – one day before his swearing-in as the first indigenous president of Bolivia.

A capacity for hard work and a talent for organizing served him well even in childhood. At age six, Morales traveled with his father to cut sugarcane in northern Argentina. In his early teens he founded a *futbol* (soccer) team, and supported it by selling the wool that he'd shorn from sheep and llamas. Even as he attended school and played futbol, Morales worked – as baker, bricklayer, and trumpeter in a traveling band.

With the closing of the mines, and with crops battered by the 1980 El Niño-generated storms, thousands of highland Natives

migrated eastward to the Chapare. Situated at a much lower elevation, this tropical region offered fertile land and a better climate for growing fruits and vegetables. Following his obligatory year of military service, Morales, too, moved with his family to the Chapare. There he joined forces with other young people to form a Youth Center and support the union.

"In 1981 the union named me sports secretary," says Morales. "I began to organize championships. I suggested inviting the miners." His union-organizing activities

progressed until eventually, when the unions from the Chapare banded together to form a federation, Morales was named president of the Federation of the Unions of the Tropics.

In the mid-eighties, when the removal of import barriers erased any profit from other crops, Morales and his neighbors turned to growing coca, the medicinal and nutritional plant that has sustained the Andean people throughout history. "I am not a drug trafficker," he once declared. "I am a *cocalero* (coca grower). I cultivate coca leaf, which is a natural product... Neither cocaine nor drugs have ever been part of the Andean culture."

Morales' union organizing propelled him into politics. Leading ever-increasing numbers of followers in marches and protests, he drew attention to government policies that deepened the poverty of Bolivia's Native people. Union members elected him their representative to Parliament in 1997 – "a social and political commitment of great responsibility," he notes.

In 1999 Morales headed the political party *Movimiento Al Socialismo* (Movement to Socialism). Running as the MAS candidate for president in the 2002 elections, he surprised observers by finishing a close second. Last December, with nearly 54 percent of the vote, his victory constituted a landslide.

Even before he accepted the official reins of government in La Paz, Morales traveled to the ancient site of Tiwanaku, the remains of a stone complex that speak of past Aymara glories. There, the *wiphala*, the rainbow-checked flag of the old Inka Empire, unfurled above thousands of Native peoples from throughout the Americas. Dressed in red ceremonial robes, Morales walked barefoot on a path swept with coca leaves to show his respect for Pachamama, Mother Earth. Praying to the indigenous gods, he accepted a glittering staff and the title *Apu Mallku*, Aymara supreme leader.

Then, framed by a massive stone portal, Morales addressed the throngs in Aymara and Spanish. His message: "Today begins a new era for the Native peoples of the world." Hopes are high that after 500 years, the Native peoples of Bolivia can finally look forward to a brighter future. ✱

Joyce Gregory Wyels is a writer from Southern California who specializes in cross-cultural topics.

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TANYA

BY BRIAN WRIGHT-MCLEOD

Inuit throat singer Tanya Tagaq Gillis shook the international stage this March, when she performed with the Kronos Quartet at Carnegie Hall in New York City. Immediately after the concert, she flew from New York City to Halifax, Nova Scotia, to appear at the Juno Awards, Canada's equivalent of the Grammy. Her debut CD, *Sinaa*, had been nominated for Aboriginal Recording of the Year.

Traditional Inuit throat singing is a vocal game in which two women, standing nose to nose, create rhythmic sounds powered by intense breathing. It represents the unique musical and cultural identity of the Inuit people, and solo performances are rare. But Tagaq, who sings solo, combines traditional and innovative singing styles, creating a groundbreaking sound. "I never did traditional throat singing, it was always something different," she says. "It's so wonderful that people are enjoying my music."

Judging by the attention and accolades her work has garnered – Tagaq is one of only a handful of Inuit to have appeared at Carnegie Hall – it's apparent that both critics and audiences understand her music. *Sinaa* won several Canadian Aboriginal Music Awards in November 2005.

Tagaq's work with Icelandic singer/songwriter Björk inspired new avenues of throat singing, combining it with hip-hop beat-box forms, use of vocalization and breathing techniques to imitate drum beats and record scratching. "Meeting and working with Björk influenced me creatively," says Tagaq, who was invited to join Björk's 2001 international *Vespertine* tour. Tagaq co-wrote three songs on Björk's 2004 CD, *Medúlla*, and for Tagaq's *Sinaa*, Björk co-wrote the song "Ancestors."

Tagaq's journey to the stage was almost by accident. Her mother sent Inuit throat-singing tapes to her in Halifax, where she was attending the Nova Scotia College of Art and Design, to help her feel closer to home. "I learned to throat sing by myself just to be near my culture," she says.

Upon her return to Cambridge Bay, Nunavut, where she was born and raised, Tagaq and her childhood friend Angela Kadlum entered the annual talent show. The performance landed them a spot in the Great Northern Arts Festival held at Inuvik, Northwest Territories. But Kadlum had other commitments and Tagaq found herself a soloist at the festival.

After the festival, while living in Montreal, Tagaq met her future husband, Basque musician Felipe Ugarte. They have a daughter, Naia, and now divide their time between San Sebastian, Spain, and Cambridge Bay.

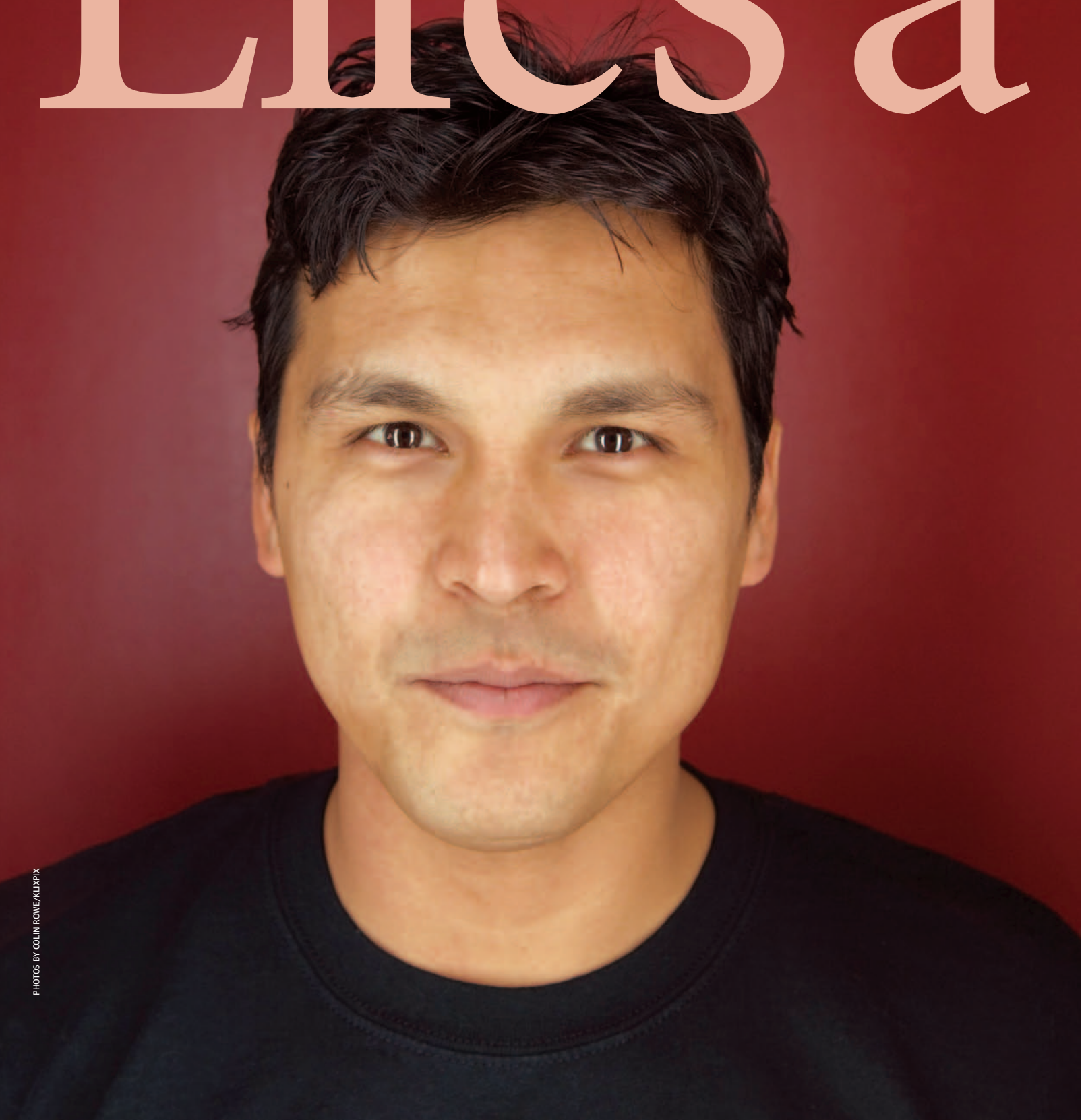
"Music bears my soul. It's like telling someone my innermost secrets," she reveals. "But ultimately it is a very healing journey that has brought so much to my life." ❀

Brian Wright-McLeod (Dakota/Anishnabe) is author of *The Encyclopedia of Native Music* (University of Arizona Press, 2005) and executive producer of the 3-CD companion project *The Soundtrack of a People* (EMI Music Canada, 2005). His Toronto-based radio programs include *Electric Powwow* (Iceberg 95, Sirius Satellite Radio) and *Renegade Radio* (CKLN 88.1 FM, www.ckln.fm).



PHOTOS BY KEVIN KELLY/KLUXIX

Life's a



BY SARAH GOODMAN

Beach

With an already-impressive list of acting credits and a starring role in a film laden with Oscar-winning talent, why wouldn't Adam Beach be all smiles? But his path to Hollywood success is even more extraordinary considering a childhood marked by hardship.

I've caught Adam Beach on a Friday morning at his home in Ottawa, Ontario. His plans for the day are to go to the gym, and later, to paint the interior of his house. It's a bit of a change of pace after acting in the latest Clint Eastwood film, *Flags of Our Fathers*, a World War II epic. Beach has been back home spending time with his wife, Tara, and two sons, Noah and Luke (from a previous marriage), since shooting wrapped last November. He says he's needed the time to "come down" after the most incredible and intense acting experience in his career so far.



Flags of Our Fathers is the moving, true story of three soldiers who raised the American flag during the Battle of Iwo Jima, a moment captured in the famous Joe Rosenthal photograph. The young men in the photo became instant heroes and were sent home on a War Bond Tour to raise money for the continued war effort.

Beach plays one of these young men – Ira Hayes (Tohono O’odham) from the Gila River Reservation in Arizona. Hayes joined the Marines to serve his country and to provide for his farming parents. He never saw himself as a hero. Hayes and the two others, John Bradley (played by Ryan Phillippe) and Rene Gagnon (played by Jesse Bradford), were bewildered by the adulation bestowed upon them and insisted that the real heroes were their comrades who had died in battle.

“These guys became celebrities but didn’t want it, wasn’t who they were,” says Beach. “They helped raise \$13 billion in bonds but all the while just wanted to return to their comrades (in battle).” The film looks at the

emotional toll this unexpected and unwanted celebrity took.

Beach speaks reverentially about working with Eastwood. “He commands a presence that you want to be a part of. He trusts you as an actor, which is what gives you confidence. If he doesn’t like something, he doesn’t tell you what to change. He makes you find it in yourself... It pushes you, makes you dig for something you’ve never found.”

Beach says it’s the best experience he’s had and adds, somewhat wistfully, that more than likely he’ll never have one like it again. The emotional range of this role set it apart. To find that range, he drew on his own share of personal adversity. A Saulteaux Ojibwa born on the Dog Creek Reserve in Manitoba, his mother and father died within months of each other in accidents when he was eight years old. He and his two brothers were sent to live with an uncle in Winnipeg, where he was met with the hardness of city life. He became a troubled teenager. “I was just goofing off to hide the feelings of abandonment

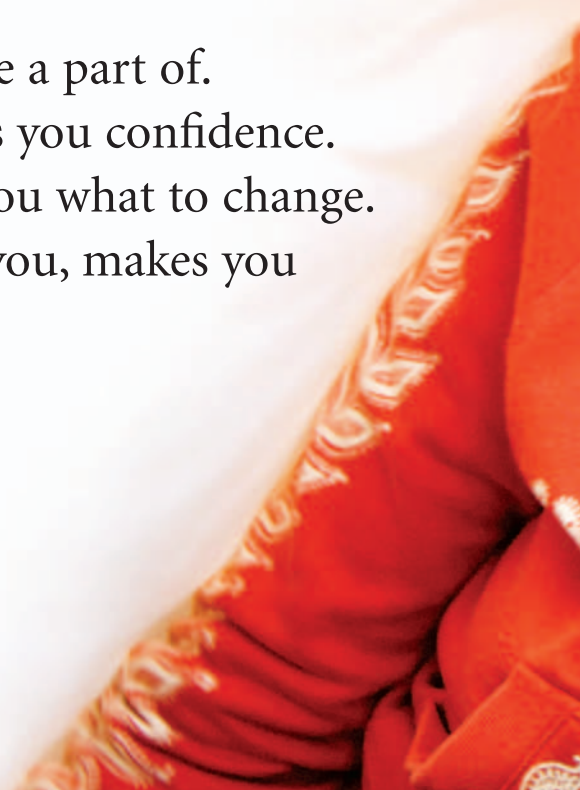
that were inside. I put up a real barrier.” He triumphed over these issues and pursued his dream of acting, but recently, he has had to deal with more loss, which occurred while shooting the Eastwood film – the deaths of his grandmother and his best friend – and he found that playing Hayes became a release for the grief.

The last time I talked to Beach, while he was still shooting in the fall, he was riding on adrenaline and seemed on top of world. Now he seems more contemplative. He says doing day-to-day tasks, like what he has slated for today, has been grounding. But he also sounds a little restless, as if he’s eager to sink his teeth into a new role. Beach has both an accomplished path and an even brighter future in store for him. His previous roles in films such as *Windtalkers*, opposite Nicolas Cage, or *Smoke Signals*, the acclaimed Native-written and directed independent film, has set him on a road destined for stardom.

Adam hopes that the reaction to *Flags* – slated for an August release – will lead to more acclaimed work. He admits that Oscar talk had been present on the *Flags* set, what with Eastwood at the helm and Paul Haggis

Beach speaks reverentially about working with Eastwood.

“He commands a presence that you want to be a part of. He trusts you as an actor, which is what gives you confidence. If he doesn’t like something, he doesn’t tell you what to change. He makes you find it in yourself... It pushes you, makes you dig for something you’ve never found.”



attached as screenwriter. With Haggis's most recent Oscar wins for best film and best original screenplay for *Crash*, after last year's best picture win for Eastwood's *Million Dollar Baby*, which Haggis also wrote, it's hard not to think about the possibility.

Beach is also training his eyes on another lofty goal-to produce his own films. "I realized that our peoples have so many stories to tell. We're just getting started." He talks about a new generation of Native filmmakers and the potential for more Native stories to be told. One project he wants to do will look at the issue of Native gangs in Manitoba and North Dakota. He also wants to direct a film about a contemporary Native Army veteran searching for redemption after experiencing the horror of war. In an innovative move, Beach imagines the film being silent, so that the audience will be able to bring their own emotions to the piece. What's crucial to Beach is to break the stereotypes that have plagued Hollywood for so long.

"There's this image of us as 'the stoic Indian,' who is emotionless and strong,

During the shoot, after an emotional moment that I played, Ryan (Phillippe) came up to me and was shocked. He said he had never seen a Native person portrayed like that - as someone with anguish, someone who needed comfort." Beach feels that with Native people creating their own stories, and with roles like Ira Hayes, the stereotypes will continue to be eroded.

Beach begins a new Canadian television series, called *Moose TV*, about two guys in the small, mostly Native town of Moose, who decide to start their own television station. Beach will co-star with other Native actors such as Nathaniel Arcand (Plains Cree), who has been seen in the Canadian television show, *North of 60*, and Jennifer Podemski (Saulteaux/Israeli), from *Dance Me Outside* (Bruce McDonald, 1995).

Being a leading Native actor in Hollywood gives Beach a sense of responsibility to reach Native youth. "I don't want the younger generation to feel abandoned the way I did. I want them to see that we can choose what we want to do, and be success-

Beach shares a laugh with his wife, Tara, who is a performer in her own right.



» FILM & TELEVISION CREDITS



With Nicolas Cage in *Windtalkers*



With Nathaniel Arcand
in *Johnny Tootall*



With Evan Adams in *Smoke Signals*



With Wes Studi in *Skinwalkers*

FILM

FLAGS OF OUR FATHERS (2006) Ira Hayes

JOHNNY TOOTALL (2005) Johnny Tootall

SAWTOOTH (2004) Jim

THE BIG EMPTY (2003) Randy

NOW & FOREVER (2002) John Myron

WINDTALKERS (2002) Private Ben Yahzee

POSERS (2002) Sinclair

THE ART OF WOO (2001) Ben Crowchild

JOE DIRT (2001) Kicking Wing

THE LAST STOP (2000) Jason

LITTLE BOY BLUES (1999) Waiter

MYSTERY, ALASKA (1999) Galin Winetka

MY BROTHER (1999) Older Billy

SMOKE SIGNALS (1998) Victor Joseph

SONG OF HIAWATHA (1997) Chibiabos

A BOY CALLED HATE (1996) Billy Little Plume

COYOTE SUMMER (1996) Rafe Acuna

DANCE ME OUTSIDE (1995) Frank Fencepost

PREY (1995) Noel

SQUANTO: A WARRIOR'S TALE (1994) Squanto

CADILLAC GIRLS (1993) Will

TELEVISION

A THIEF OF TIME (2004) Jim Chee

COYOTE WAITS (2003) Jim Chee

COWBOYS AND INDIANS:

THE J.J. HARPER STORY (2003) J.J. Harper

SKINWALKERS (2002) Jim Chee

HARRY'S CASE (2000) Adam Fiddler

THE REZ (1996) Charlie

MY INDIAN SUMMER (1995)

SPIRIT RIDER (1993) Paul LeBlanc

NORTH OF 60 (1992) Nevada

LOST IN THE BARRENS (1990)

Hunting Party Member



ful... I'd like to see more Native youth in the business. I tell them that being Indian is an asset now, because there are not that many Native actors. So if there's a film that's looking for Native Americans, there's a good chance you'll get the part."

He talks about when he was young, confused, and building up an emotional wall. Ironically he credits the wall as part of the reason for his success. "The wall protected me when I would tell people my dream to go to Hollywood and they would giggle. That's like a one-in-a-million chance, right? But I didn't let their reaction get to me. What made me succeed was that I left a little hole in the wall. Today, I tell Native kids that everyone builds barriers. That's normal. But



“I would tell people my dream to go to Hollywood and they would giggle. That’s like a one-in-a-million chance, right? But I didn’t let their reaction get to me.

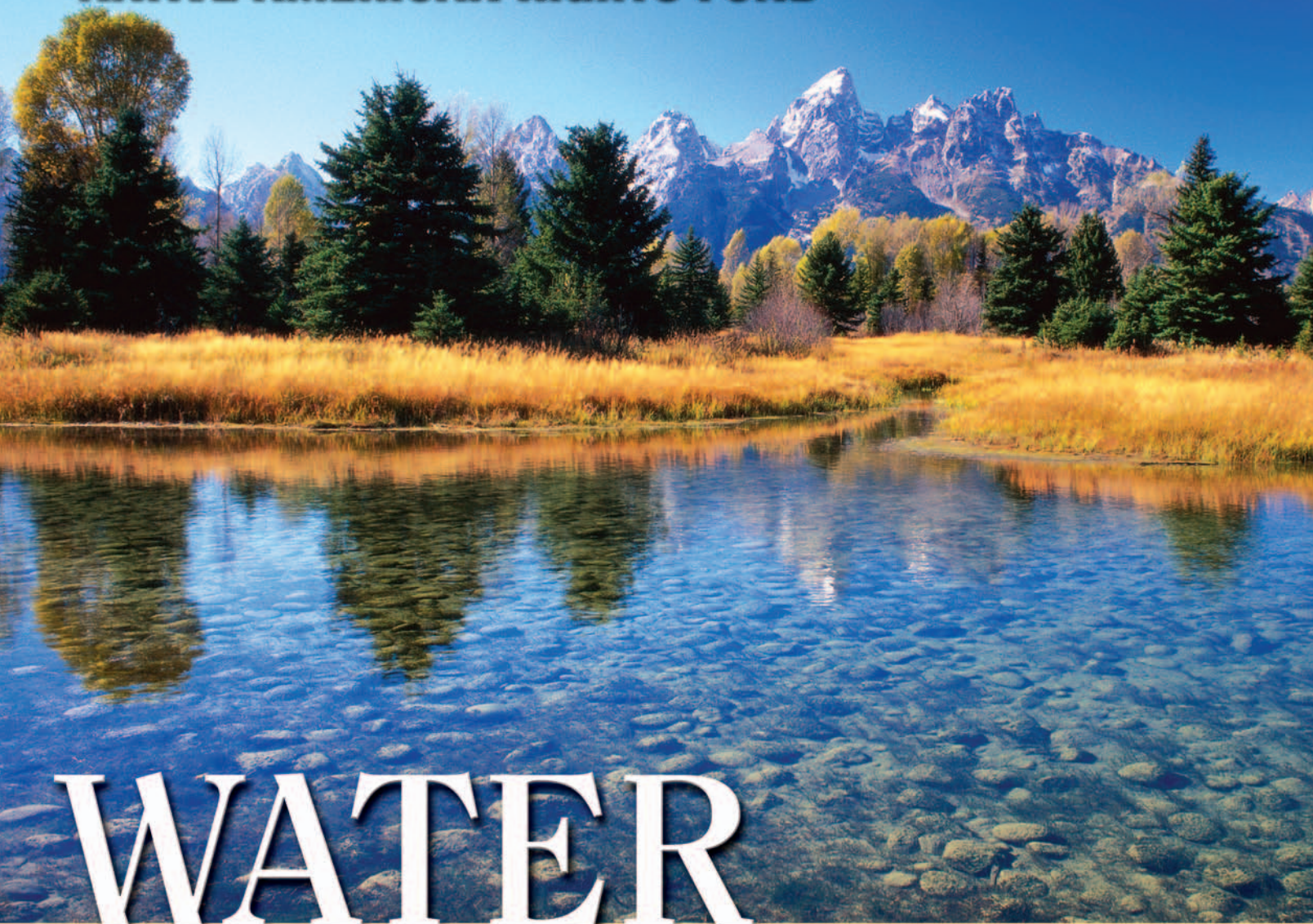
just leave a little hole for the hopes and dreams to come through.”

Beach likes to return to the Dog Creek Reserve when he can. He feels that his connection to his Native heritage keeps him grounded and less likely to get carried away with the star-struck world of Hollywood.

It also brings a deeper purpose to all the work he does. When he is out there acting, he is there not only to achieve for himself, but to help open the door for other Native people. ✱

Sarah Goodman is a writer and award-winning filmmaker based in Toronto, Ontario.

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Photo: Wendy McEhern



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BASKETMAKING IS UNDERGOING A RENAISSANCE ACROSS NATIVE AMERICA. NATIVE BASKETMAKERS ARE KEEPING ANCIENT FORMS ALIVE AND INVENTING NEW ONES, STIMULATING A SENSE OF IDENTITY AND PRIDE IN THEIR CULTURES ALONG THE WAY.

BY BRENDA NORRELL

Peggy Sanders Brennan (Cherokee), founder of the Oklahoma Native American Basketweavers Association (ONABA), hopes to reclaim traditional designs representing Cherokee clan symbols. Following passage of the Indian Removal Act in 1830, relocated tribes such as the Cherokee struggled to preserve patterns and to adapt to newly available materials. Today, Brennan's focus has changed from artist to educator based on the need to preserve and promote Native basketry. She emphasizes how Cherokee women's identity was affected by the changes in basketry that followed the removal of the Cherokee from their homeland in western North Carolina and northern Georgia to Oklahoma following the Trail of Tears in 1838-39.

"I've garnered most of what I've learned about how basketry shaped the daily lives of Cherokee women from reading *Weaving New Worlds* by Sarah H. Hill," says Brennan. Cherokee women, Hill noted, historically provided baskets and mats for everyone's daily lives, connecting them to their community. Baskets were used in trade and for

ceremonials, and they held sacred medicines and harvest foods. Freshly woven mats covered seats in ceremonial squares and council houses. Each basket or mat bore symbols unique to a clan, but, says Brennan, "we have lost the symbols that identify each clan."

In 1937, Lottie Stamper, a Cherokee basket weaver, was hired by the Cherokee Agency to teach basket weaving in the Cherokee boarding school. She studied old river-cane baskets, put the twill designs on graph paper, and hung them on walls of the classroom. In *Weaving New Worlds*, Hill wrote that these graphs represented more than weaving techniques. They were, in fact, "the strands that connected family members, expressed identity, documented concepts shared through time, preserved knowledge and experience, and interwove past and present. Patterns were the forms of communication of assertion of self."



FACING PAGE: Evalena Henry (San Carlos Apache), from Peridot, Ariz., is one of a select group of Native weavers who has been honored with a National Heritage Fellowship from the National Endowment for the Arts, one of the nation's highest accolades. ABOVE: Striped gourd basket woven from sweetgrass and brown ash by Akwesasne Mohawk basket weaver Florence Benedict with help from Rebecca Benedict and Luz Benedict, Rooseveltown, New York.



PHOTO BY PEARL YEE WONG, COURTESY MICHIGAN STATE UNIVERSITY MUSEUM



This basket, made out of old ethnographic film by Onondaga/Micmac basketweaver Gail Tremblay, is titled "Homage to Wild Strawberries."

Brennan continues to research Cherokee clan symbols in the archives of places such as the Gilcrease and Philbrook Museums in Tulsa, Okla.; the Oklahoma History Center in Oklahoma City; the Museum of the Red River in Idabel, Okla.; and the Heard Museum in Phoenix, Ariz. She hopes to bring back clan designs and to inspire weaving circles to keep alive the designs and techniques of Oklahoma Indian tribal basketry. Small ONABA groups now meet in different parts of Oklahoma and Texas to learn about Native basketry of tribes relocated to Oklahoma.

Brennan began basketmaking in 1990. She learned as much as she could about wicker-plaited double-wall basket weaving from Mavis Doering (Cherokee), who now lives in Phoenix, Ariz. The double-wall basket, unique to the Oklahoma Cherokee, is created by using an inside basket with the top turned down to form a rim, then weaving an outside wall around it.

Before removal to Oklahoma, the Cherokee and other Indian tribes in the southeastern United States commonly used southeast river cane for making double-wall baskets. But because this type of cane was not available in the areas to which the tribes were relocated, they adapted to buckbrush runners – the underground rooting stems of the buckbrush shrub – to create a basket with two walls. Since buckbrush is a stiffer fiber and round, not flat like cane, the form and designs of the baskets changed.

The strong buckbrush weave was used historically for burden baskets, cradles, large clothes hampers, and baskets for vegetable

SMITHSONIAN FOLKLIFE FESTIVAL CELEBRATES NATIVE WEAVERS



This summer, the 40th annual Smithsonian Folklife Festival, which will be held June 30–July 4 and July 7–11, 2006, will bring together more than 75 weavers from across the United States, including Alaska and Hawai'i, for an exhibit called *Carriers of Culture: Living Native Basket Traditions* on the National Mall in Washington, D.C. *Carriers of Culture* or "Native basketry" is one of the three themes at this year's Folklife Festival. The exhibit is hosted by the Smithsonian's Center for Folklife and Cultural Heritage, Michigan State University Museum, and the National Museum of the American Indian.

With demonstrations and hands-on activities presented by award-winning Native basketmakers, *Carriers of Culture* will reveal the vital connections between Native basketry and the natural environment while showing basket-

making's relationship to Native cultures. "*Carriers of Culture* takes a fresh look at Native weaving as a contemporary and vital art, and not just a piece of the past," says Marsha MacDowell, one of the project's curators and Michigan State University Museum's curator of folk arts. "This is a landmark opportunity to see the breadth and diversity of living Native basket traditions, not just one type and from one region, but from across the nation."

In tandem with *Carriers of Culture* at the Folklife Festival, from June 8 through September 5, 2006, the Smithsonian's National Museum of the American Indian in Washington, D.C. will showcase a special preview exhibit of what will be a larger national touring exhibition of contemporary Native baskets curated by the Michigan State University Museum.

WE FEEL IT IS IMPORTANT TO CARRY ON THE CULTURAL ART OF BASKET WEAVING, AS IT IS A DYING ART FORM. IT IS VERY LABORIOUS, BUT IT IS AN ART THAT BRINGS THE FAMILY TOGETHER."

storage. Wicker-plaited honeysuckle vine and buckbrush runner double-wall baskets are used today for decoration as well as for storage.

"The twilled techniques with the clan symbols in mats and baskets were so hard for me to learn. I learned from books, a lot of museum books," says Brennan about her research for basket patterns that has carried her to museums and archaeological centers. Brennan learned about ancient twilled mats, woven by placing the weft or horizontal materials over two or more warps or vertical materials, by studying a photo of a specimen from Petit Anse Island, La. She has searched passionately to learn more about traditional basketmaking for 16 years and continually learns about southeast basketry. She recently discovered a series of ethnology books containing photos of specimens of mats, baskets, and clothing found in the bluff shelters of Oklahoma, Missouri, Kansas, and Arkansas. The designs in the basketry are similar to those woven today in southeastern Native baskets.

Brennan became a collector of books about baskets and southeastern Native cultures by such well-known authors as Otis Tufton Mason, Betty J. Duggan and Brett H. Riggs, Sarah Hill, Frank G. Speck, and Marshall Gettys. And with basketry as a foundation, she learned more about Cherokee culture. "I think when you create anything from the past, you connect to the past," she says.

Standing next to her black ash baskets recently, Kelly Church explained her efforts to share the basketry of her tribe, the Grand Traverse Band of Ottawa and Chippewa Indians. "We feel it is important to carry on the cultural art of basket weaving, as it is a dying art form. It is very laborious, but it is an art that brings the family together," she said. "We are in danger of losing all of our ash resources in North America because of the emerald ash borer, an invasive pest from China." As the insect destroys thousands of black ash trees, ash is becoming less accessible to weavers. In the future, it may not be available at all.

Church is a fifth-generation weaver but did not start weaving until she was in her

early thirties, learning the art from her father, Bill Church, and her cousin, John Pigeon. Church's daughter, Cherish Parrish, began weaving at 12. They are best known for their black ash bracelets, market baskets, and strawberry baskets, but they also weave baby cradles, checkerboards and chessboards, and checker and chess pieces. "We use the growth rings," Church said, pointing out the strength and beauty of the growth rings from the black ash fashioned into strips as a basket-weaving material.

Church also makes a basket she calls the Seventh Generation basket. Woven out of plastic mini-blinds and one splint of black ash, it is used to bring awareness to what will happen when black ash is no longer available to weavers. Recently Church received a Michigan Traditional Arts Apprenticeship Award, given to master artists who pass on their skills to an apprentice.

Many states bestow such awards in the traditional arts, and numerous master weavers have been recognized by them. Washoe basketmaker Sue Coleman was presented with the Nevada Governor's Award for Excellence in Folk Arts in 2003, an award that recognizes both a body of work and a commitment to passing on knowledge.

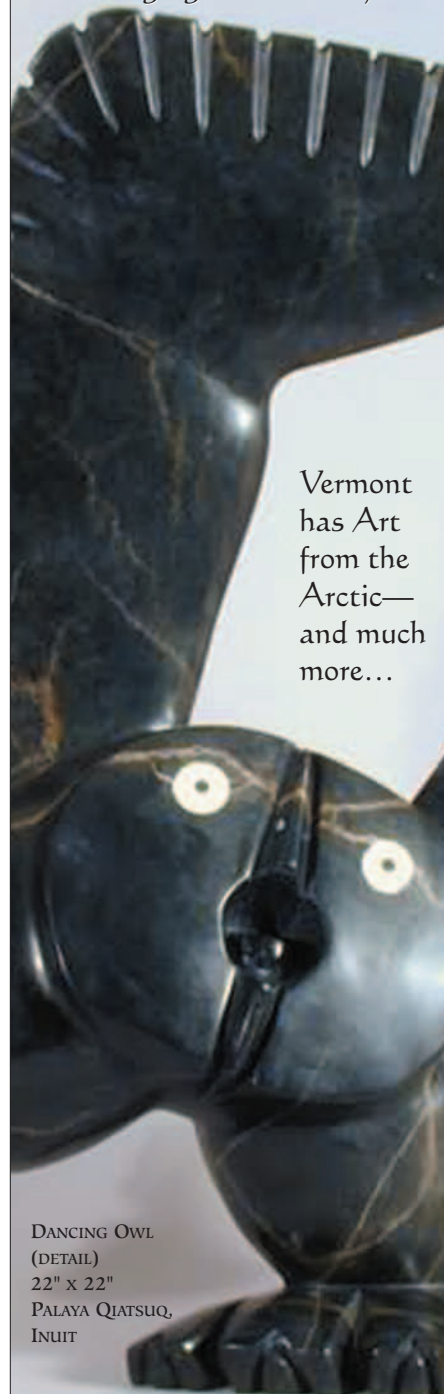
Evalena Henry (San Carlos Apache), from Peridot, Ariz., is one of a select group of Native weavers who has been honored with a National Heritage Fellowship from the National Endowment for the Arts, one of the nation's highest accolades. Henry learned weaving from her mother, Cecelia Henry, who is credited with the revival of the Apache burden basket. She also creates the traditional pinon-pitch water baskets, similar to the traditional ones made by Navajos.

"I have to put pinon pine pitch on it, and boil up pinon pitch. That's very hard and very difficult work. I go up in the mountains and get the pitch," Henry says of the mountains in northeastern Arizona where the pinon tree grows. She cleans, boils, and adds cedar leaves to pitch to prepare it for drying and grinding, then applies it to woven baskets to make them watertight.

Elaine Grinnell (Jamestown S'Klallam), from Washington State, makes a variety of

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hats, containers, and other basket forms. She is former president of the Northwest Native American Basketweavers Association, a drum maker, teacher of the S'Klallam language, traditional seafood gatherer, and cook. She has demonstrated and taught weaving to many through folk arts in school programs, festivals, and master-apprenticeship programs.

Robin Scott McBride (Cherokee), an artist working with gourds, porcupine quill, and moose-hair applique, has become well known for her work with river cane as basketmaking material. McBride exhibits her work at museums and conducts workshops and demonstrations at museums, universities, historical centers, public schools, and fairs.

As executive director of Maine Indian Basketmakers Alliance (MIBA), Theresa Secord (Penobscot) strives, as do many of the organization's members, to keep ash and sweetgrass basketmaking alive among the Maliseet, Micmac, Passamaquoddy, and Penobscot peoples. Through MIBA efforts, the Wabanaki Arts Center, a retail store for basketmakers and other artisans in Old Town, Maine, opened in 2002. MIBA members also oversee a Maine Arts Commission-funded apprenticeship program for Native weavers.

Jennifer Neptune (Penobscot) is a sought-after speaker on the cultural and historical meaning of tribal basketmaking in Maine. As her MIBA colleague Theresa Secord says, "Our work, like our people, is rooted in the ash and coastal sweetgrass... Our Creation says that from the ash came the first people singing and dancing" (*Native Peoples*, January/February 2006). Penobscots are known for a wide variety of baskets but especially for potato harvest baskets, backpacks, and many baskets made for the tourist trade, including baskets mimicking the look of many types of berries.

Sue Ellen Herne (Mohawk) and Salli Benedict (Mohawk) have joined others in their community to promote and preserve Akwesasne basketmaking with black ash and sweetgrass through Akwesasne Museum exhibits, conferences and gatherings on black ash, and black ash reforestation programs. Benedict, a poet and weaver, remembers her mother's aunt, a basketmaker, in this passage from her poem *Teiohontasen Sweetgrass Is Around Her*:

*"One time my mother asked her
what she thought the spirit world would be like.
Teiohontasen said that she believed
that there was sweetgrass everywhere
and that everyone there made
the most beautiful baskets." **

Brenda Norrell is a staff writer for *Indian Country Today*.



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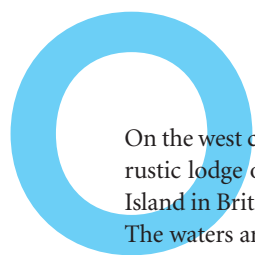
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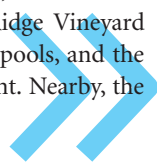


On the west coast of Canada, at the Hemlock House Lodge, an upscale rustic lodge on Swanson Island off the northeast coast of Vancouver Island in British Columbia, guests view whales from picture windows. The waters around the lodge are home to orca whales, porpoises, and sea lions. Owner Dawson Simmonds (Lakota/Métis) offers guests custom cultural outings, camping trips, and day excursions via kayak or outboard motor boat to the nearby Mamalilikala, 'Namgis, and Da'naxda'xw communities. Not far away, at the U'mista Cultural Centre, Kwakwaka'wakw carvings, a potlatch collection including ancient masks, and the world's tallest totem pole reveal the history of Native peoples who live in the region. The 173-foot totem pole, the work of chief carver Jimmy Dick (Kwakwaka'wakw), contains numerous figures representing the various tribes of the Kwakwaka'wakw nation.

Tom Sewid (Kwakwaka'wakw/Cree), owner of Aboriginal Adventures with Village Island Tours, shares stories of his ancestors while leading orca whale or grizzly bear tours near Sayward, British Columbia. "When a Kwakwaka'wakw hunter dies," he explains, "his spirit is reborn in a baby killer whale and he is taken on an underwater voyage. When the whale dies, his human spirit goes to an everlasting potlatch," a social gathering replete with food and gifts.

In Vancouver, the Liliget Feast House, famous for its potlatch platter, serves fresh-caught salmon, succulent oysters, prawns, elk, and steamed ferns cooked over a green-alder wood grill.

Near the U.S. border, the Osoyoos developed Nk'Mip, a recreational/educational playground that includes the Spirit Ridge Vineyard Resort and Spa, with its own restaurant and outdoor pools, and the Nk'Mip Cellars winery, with a seasonal patio restaurant. Nearby, the



The Hemlock House Lodge offers guests custom cultural outings, camping trips, and day excursions to nearby Native communities on the northeast coast of Vancouver Island in British Columbia.



Tom Sewid, Cultural Storyteller, Aboriginal Adventures with Village Island Tours, Sayward.



Takaya Tours, North Vancouver.



Traditional Styled War Canoe, Choo Kwa Tours, Port Alberni.

PHOTOS BY TODD CURRAN

Sonora Dunes nine-hole golf course beckons. The *Snakes Alive* exhibit, in the Nk'Mip Desert and Heritage Centre, focuses on the indigenous snakes of the area, including the western diamondback. Outside the centre, in Canada's only desert, is a reconstructed traditional Okanagan village and a two-kilometer interpretive nature trail.

Cultural heritage stands strong in the province's architectural designs. Traditionally, the We-Wai-Kai people held their ceremonies in a bighouse. But today, at Tsa-Kwa-Luten Lodge on Quadra Island, guests gather at the bighouse to play cards, have a snack, read, or discuss their day. Artist Vern Price (We-Wai-Kai) treats guests to stories, sample dance performances, and wood-carving demonstrations.

Perched on Little Shuswap Lake in the province's interior, the Quaaout Resort and Conference Centre's lobby is fashioned after a *kekuli* (a traditional Shuswap winter home), complete with a circu-

lar fireplace decorated with pictograph art. Ernie Philip (Secwepemc), cultural coordinator at Quaaout, holds drumming and fancy dance demonstrations as well as storytelling sessions in the resort's tipis.

Native tourism destinations in British Columbia deliver rich cultural experiences past and present. Whether you want to hear mythical stories, paddle with the whales, watch a carver in action, enjoy freshly caught salmon, buy beautiful handicrafts, or simply kick back and watch the sunset, there's something for everyone.

An extensive listing of Native-owned businesses, including lodges, wildlife tour companies, cultural centers, art galleries, and museums, can be found at the Aboriginal Tourism Association of British Columbia's web site (www.aboriginalbc.com).✱

Maureen Littlejohn is a Philadelphia-based freelance writer and regular contributor to *American Indian* magazine.



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PHOTO BY ROBERT C. LAUTMAN

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A Tsimshian-owned company that provides cultural interpretation programs, sea kayaking, whale watching, grizzly bear viewing, and fishing charters in the Prince Rupert region.

TAKAYA TOURS

North Vancouver, British Columbia
604-904-7410
info@takayatours.com
www.takayatours.com
Tsleil-Waututh First Nation of North Vancouver offers Coast Salish cultural experiences by kayak or canoe up the scenic, steep-sided Indian Arm, an 18-mile fjord that branches north from Burrard Inlet near the city of Vancouver. It is a traditional hunting and fishing area for the Tsleil-Waututh, Musqueam, and Squamish bands. Several pictographs have been found in the area.

TALAYSAY TOURS

Sechelt, British Columbia
800-605-4643 or 604-628-8555
info@talaysaytours.com
www.talaysaytours.com
Kayaking, seagoing canoe trips, hiking, winter snowshoeing, longhouse tours, museum tours, and community walks within the traditional territory of the Shishalh First Nations.

SASQUATCH TOURS

Harrison Hot Springs, British Columbia
877-796-1221 or 604-991-0693
info@sasquatchtours.com
www.sasquatchtours.com
Specialties include Aboriginal cultural cruises, interpretive programs, traditional ceremonies and dances, and cultural awareness workshops.

QULUS ABORIGINAL TOURS

West Vancouver, British Columbia
888-997-8587 or 604-590-5472
qulus@dccnet.com
Cultural tours and charter service in British Columbia and Washington state.



KOOTENAY WILDERNESS TOURS

Radium, British Columbia

877-659-7665 or 403-271-3296

info@kootenaywildernesstours.ca

www.kootenaywildernesstours.ca

Wilderness adventures range from rafting to back-packing, interpretive day trips, or cultural teachings packages. Accommodations available in tipis or Cross River Cabins.

KLEMTU TOURISM LTD.

Klemtu, British Columbia

877-644-2346 or 250-839-2346

info@klemtutourism.com

www.klemtutourism.com

Based near Alaska in the village of Klemtu, home to the Kitasoo/Xaixais people, this company offers tours to view spirit (or kermode) bears in their natural habitat as well as cultural and natural history tours.

CARIBOO CHILCOTIN JETBOAT ADVENTURES

Riske Creek, British Columbia

877-748 8687 or 250-659-5800

info@jetboatadventures.com

www.jetboatadventures.com

Explore the Cariboo Coast Chilcotin region by jet boat or 4X4 van and learn about the area's flora, fauna, and cultural history.

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Skidegate, British Columbia

877-262-9929 or 250-559-0061

aayoo@skidegate.ca

www.aayoo.com

Offers fishing charters, cultural land tours, boat tours of Gwaii Haanas National Park, and whale watching in the Queen Charlotte Islands.

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Sayward, British Columbia

877-282-8294 or 250-282-3338

info@villageisland.com

www.villageisland.com

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ABORIGINAL JOURNEYS

Campbell River, British Columbia

888-455-8101 or 250-850-1101

info@aboriginaljourneys.com

www.aboriginaljourneys.com

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TLA-OOK CULTURAL ADVENTURES

Tofino, British Columbia

877-942-2663

info@tlaook.com

www.tlaook.com

Operating in the territory of the Tla-o-qui-aht people, this company provides day trips in hand-carved dugout canoes.

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CALENDAR OF EVENTS

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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

This exhibition explores tribal philosophies and worldviews, annual ceremonies, and events. Come and learn about the Denver March Powwow, Day of the Dead, and the 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 (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

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

OUR LIVES: CONTEMPORARY LIFE AND IDENTITIES

Third level

This exhibition concentrates on contemporary life, while demonstrating that indigenous cultures are still strongly connected to their ancestral past and communities. It includes objects from the urban Indian communities of Chicago (Illinois), Igloodik (Nunavut), Saint-Laurent (Manitoba), Campo Band of Kumeyaay (California), Kalinago (Dominica), Yakama Nation (Washington), Pamunkey (Virginia), and Kahnawake (Québec).



Master and Two Tics. 2002. Virgil Ortiz. Ceramic. 27x15x12 inch. Coll. Bob and Cyndy Gallegos. From the exhibition *La Renaissance Indigène* at the George Gustav Heye Center in New York.

LISTENING TO OUR ANCESTORS: THE ART OF NATIVE LIFE ALONG THE NORTH PACIFIC COAST

Through January 2, 2007

Changing Exhibitions Gallery, Third level

This exhibition features more than 400 ceremonial and everyday objects made by members of 11 Native communities in Washington state, British Columbia, and Alaska. Brilliantly colored ceremonial masks, delicately woven blankets, spoons carved from mountain goat horns, other historical objects, and an array of public programs demonstrate the vibrant cultures and rich artistic traditions of North Pacific Coast peoples.

WINDOW ON COLLECTIONS: MANY HANDS, MANY VOICES

Third and Fourth levels

This exhibition of almost 3,500 items from the museum's collection highlights 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).

FILM AND VIDEO

NMAI'S SIGNATURE FILM:

A THOUSAND ROADS

Daily screenings

Rasmuson Theater

(2005, 43 min.) United States. Director: Chris Eyre (Cheyenne/Arapaho). Writers: Joy Harjo (Muskoke/Creek) and Scott Garen. Produced by 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. Free; no tickets required. For ages 12 and up. For the schedule, please visit the Welcome Desk on the day of your visit.

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PUBLIC PROGRAMS

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

Indian Summer Showcase

Each concert is from 6 p.m. to 8 p.m.

Welcome Plaza (rain location: Potomac Atrium)

Jazz, blues, rock, hula and more! Join us for the Indian Summer Showcase – a new concert series outside the museum's main entrance on the Welcome Plaza. Presented twice a month from May through August, the series presents Native talent from throughout the Americas through music, song, humor, and more. Light fare will be available from the Zagat-rated Mitsitam Native Foods Cafe. No tickets required.

LATIN JAZZ WITH NA'RIMBO

Saturday, May 6

Experience Latin jazz infused with the traditional marimba by Na'rimbo – a young talented Mayan music group from Chiapas, Mexico. Co-sponsored by the Mexican Cultural Institute and the Embassy of Mexico in celebration of Cinco de Mayo.

HAWAIIAN MUSIC AND HULA BY HALAU HO'OMAU

Friday, May 19

Listen to Hawaiian chant and instrumental music as you watch ancient and contemporary hula performances by Halau Ho'omau, led by their master teacher, Manu Ikaika. In celebration of Asian Pacific American Heritage Month.

ROCK AND REGGAE WITH CLAN/DESTINE

Saturday, June 3

Hear the energetic rock, acoustic, and reggae sounds of Clan/destine!

JAZZ BY THE REDHOUSE FAMILY

Friday, June 16

Experience original, contemporary acoustic jazz that blends Native and non-Native musical traditions by Navajo (Diné) siblings Larry, Lenny, Tony, Vince, Charlotte, and Mary.



PHOTO BY KATHERINE FOGDEN, NMAI

Halau Ho'omau, appearing Friday, May 19.

BALLADS BY JACK GLADSTONE WITH ROB QUIST AND THE GREAT NORTHERN BAND

Saturday, July 1

Take a musical journey to Montana, as you listen to singer, songwriter, and storyteller Jack Gladstone (Blackfeet) who blends legends, history, and metaphor into uplifting ballads and music.

BLUES, JAZZ & LATIN MUSIC BY YARINA

Friday, July 14

Enjoy blues, jazz, Latin, and classical music by Yarina, the Cachimuel family (Quechua) who perform traditional Andean and original compositions. They draw on the renowned musical traditions from their hometown in Otovalo, Ecuador.

COMEDY BY ARIGON STARR

Saturday, August 5
Rasmuson Theater

Spend the evening laughing with comedian, Arigon Starr (Kickapoo/Creek). Her comedy, *The Red Road*, will take you through a busy day at Verna Yahola's All Nations Café, off legendary Route 66 in Sapulpa, Oklahoma.

ROCK BY GEORGE LEACH

Saturday, August 19

Experience soulful rock by George Leach (Sta'atl'imx) that is based on Aboriginal and mainstream music. George won Best Rock Album for *Just Where I'm At* and Best Male Artist of the Year at the 2000 Canadian Aboriginal Awards. Concert's opening act to feature Navajo (Diné) comedy team James Junes and Ernest Tsosie III.

ESPECIALLY FOR KIDS



NATIVE WRITERS SERIES

Saturday, June 3, 11 a.m. and 2 p.m.

Outdoor Amphitheater

Join author Joseph Bruchac (Abenaki) as he reads from his books, *Geronimo* (Scholastic, 2006), *Wabi* (Dial, 2006), and *Jim Thorpe: Original All-American* (Dial, 2006). Bruchac has written more than 70 books for adults and children about Native cultures, including traditional tales of the Adirondacks and Native peoples of the Northeastern woodlands. Book signing to follow program. Several books by Bruchac will be available for sale.

CELEBRATE HORSES & NATIVE CULTURE

Saturday, July 8, select times throughout the day. For the schedule, visit

www.AmericanIndian.si.edu

Join us for a fun-filled day of family events and activities that highlight the importance of horses to Native cultures, as the NMAI releases its beautiful new gift book, *A Song for the Horse Nation*. The book's editors, George Horse Capture (A'aninin) and Emil Her Many Horses (Oglala Lakota), will give a slide presentation; children's author/illustrator S.D. Nelson (Lakota) will discuss his ledger-style paintings. "Ledger" drawings first appeared in the late 1800s and early 1900s, when many Plains tribes acquired ledgers or lined notebooks from Europeans. The tribes used the ledgers and colored pencils to record their history in detailed drawings. Horses frequently appeared in ledger drawings. Ledger art activity for kids to follow the program.

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

EXHIBITIONS

WILL WILSON: AUTO-IMMUNE RESPONSE

Saturday, May 6 - Thursday, September 24

The complex multimedia work of Will Wilson (Navajo) imagines the Navajos' relationship to the land in the distant future. With a life-size futuristic hogan (a traditional Navajo house) that has been influenced by both contemporary society and technology and photography, the cinema-like installation comprises seven large-scale photographs that describe a post-apocalyptic voyager (Wilson) traveling within a barren landscape. (See also "Public Programs," May 25.)

VIRGIL ORTIZ: LA RENAISSANCE INDIGÈNE

Saturday, May 6 - Thursday, September 24

This exhibition of dynamic ceramic figures and fashion by Virgil Ortiz (Cochiti Pueblo) includes an overview of the Cochiti figures that have influenced Ortiz, his various interpretations of this tradition, and works from his fashion and design ventures - including the artist's collaborations with designer Donna Karan. All of Ortiz's works feature his signature surface design, inspired by traditional Pueblo pottery, Maori warrior tattoo patterns, art nouveau fashion, and his personal abstract writing script.

INDIGENOUS MOTIVATIONS: RECENT

ACQUISITIONS FROM THE NMAI

Thursday, June 22 - July 2008

This exhibition features more than 250 selections from the 15,000-plus objects acquired by

the museum since 1990, when the Heye Foundation's Museum of the American Indian became the Smithsonian's National Museum of the American Indian. Also included is a selection of objects from the federal Indian Arts and Crafts Board's collection, which was transferred to the museum's stewardship in 2000. Highlights include works by Norval Morrisseau (Ojibwe) and Preston Singletary (Tlingit), South American piggy banks, jewelry from contemporary Native artists, and a collection of miniatures - tiny Navajo rugs, totem pole models, moccasins, and baskets.

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

Closing Monday, May 29

This collection celebrates the rich aesthetics of North American Native peoples through a 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.

ARCTIC TRANSFORMATIONS:

THE JEWELRY OF DENISE AND SAMUEL WALLACE

Through Sunday, July 23

This 25-year retrospective of jewelry artists Denise (Chugach Aleut) and Samuel Wallace includes 150 works created from silver, gold, fossil ivory, and semiprecious stones, including 16 intricately worked belts from early in the artists' careers. The elaborate pieces refer to traditional images from Denise Wallace's Native heritage as well as from contemporary issues and sources.



Auto Immune Response #1, 2004. Will Wilson. Archival Inkjet Print, 44 x 144 inches. Collection of the artist.



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BORN OF CLAY: CERAMICS FROM THE NMAI

Through May 2007

This exhibition features more than 300 works from the museum's collection of pottery from the Andes, MesoAmerica, and the eastern and southwestern regions of the United States – from the brilliantly colored works of the Nazca of Peru to delicately modeled and engraved Caddoan bottles from Louisiana and Arkansas. The survey also features an example of the earliest ceramics from the Western Hemisphere – a female figurine from Valdivia, Ecuador, dating to 3000-1500 BC – as well as works from the late 20th century.

PUBLIC PROGRAMS

ARTIST DEMONSTRATIONS

Thursday, May 4, 2 p.m. – 4 p.m.

Rotunda, second floor

Join visiting artists Johnny Bear Contreras (San Pasqual Band Kumeyaay) and Michael Kabotie (Hopi) as they conduct contemporary art demonstrations based on their artwork.

ARTIST DIALOGUE

Thursday, May 4, 7 p.m.

Collector's Office

Join artist Virgil Ortiz (Cochiti Pueblo) and curator Joe Baker (Delaware Tribe of Indians; he is the Lloyd Kiva New curator of fine art at the Heard Museum, Phoenix) as they discuss Ortiz's work and the artist's one-man show, *La Renaissance Indigène*.

PICTOGRAM COLLAGE FAMILY WORKSHOP

May 11, 4:30 p.m. – 6:30 p.m.

Education Classroom, second floor

Explore traditional and contemporary Native American art in a tour of the museum's exhibitions with Karah English (Maidu). Participants will then construct a pictogram collage following the tour. Appropriate for ages seven and up. Pre-registration required. Call (212) 514-3714.

CHILDREN'S STORYBOOK READING AND WORKSHOP

Saturday, May 13, noon

Resource Center, second floor

Listen to readings of *How the Night Came: A Folk Tale from the Amazon*, retold and illustrated by Joanna Troughton; *Feathers Like a Rainbow: An Amazon Indian Tale*, story and pictures by Flora Castano Ferreira; and *Amazon Boy*, written and illustrated by Ted Lewin. Following the readings, make a seed bracelet in the hands-on workshop.

ARTIST DIALOGUE

Friday, May 19, noon

Screening Room, second floor

Join artist Bill Miller (Mohawk) as he discusses his artwork featured in the exhibition *The Visual Art of Bill Miller* at the American Indian Community House Gallery (www.aich.org).

ANNUAL CHILDREN'S FESTIVAL

South of the Border: Celebrating the Indigenous Cultures of Latin America

Saturday, May 20, and Sunday, May 21, noon – 5 p.m.

Museum-wide

Join us for two days full of activities celebrating the indigenous cultures of Mexico, Central and South America, and the Caribbean. Experience these unique and vibrant cultures by participating in a number of fun hands-on activities. Workshops include Incan gold pendants, Taino clay plates, shell necklaces, seed bracelets, and much, much more!

ARTIST DIALOGUE

Thursday, May 25, 6 p.m. – 8 p.m.

Collector's Office

Join artist Will Wilson (Navajo) as he discusses his work and leads visitors on a personal tour of his exhibition *Auto-Immune Response*. (See also *Exhibitions* on page 39)

CHILDREN'S STORYBOOK READING AND WORKSHOP

Saturday, June 10, noon

Resource Center, second floor

Join author Miranda Belarde-Lewis (Tlingit/Zuni) as she reads from her book *Meet Lydia: A Native Girl from Southeast Alaska*. Belarde-Lewis will also read *How Raven Stole the Sun*, by Maria Williams, with illustrations by Felix Vigil; and *Whale in the Sky*, by Anne Siberell. After the readings, design a "button blanket" wall hanging.

EXPRESSIONS AND MOVEMENT IN CLAY FAMILY WORKSHOP

Thursday, June 29, 4:30 p.m. – 6:30 p.m.

Education Classroom, second floor

Tour the exhibition *Born of Clay* with Angela Friedlander (Metis). Participants will view various clay and ceramic pieces that incorporate movement and expression. After the tour, participants will create clay figures of their own that incorporate gestures and movement. Appropriate for ages seven and up. Pre-registration required. Call (212) 514-3714.

CHILDREN'S STORYBOOK READING AND WORKSHOP

Saturday, July 8, noon

Resource Center, second floor

Listen to *Ma'ii and Cousin Horned Toad: A traditional Navajo story*, by Shonto Begay;

Lightning Inside You and Other Native American Riddles, edited by John Bierhorst, with illustrations by Louise Brierley; and *How Chipmunk Got Tiny Feet: Native American Animal Origin Stories*, collected and retold by Gerald Hausman, with illustrations by Ashley Wolff. Make a cup-and-ball game following the readings.

IROCORN KEYCHAIN WORKSHOP

**Thursday, July 13, 4:30 p.m. - 7:30 p.m., and
Saturday, July 15, 10:30 a.m. - 1:30 p.m.**

Education Classroom, second floor

Learn about the importance of corn, not only to Native Americans but to the world, with Iroquois beader Ruth Hill (Cayuga). In the hands-on workshop, Hill will instruct participants in making a beaded "Irocorn" keychain in the shape of an ear of corn with glass beads that mimic wampum shell beads. Appropriate for ages 12 and up. Materials fee is \$15 (\$13 for members). Pre-registration required. Call (212) 514-3714.

IROQUOIS CORNHUSK DOLL FAMILY WORKSHOP

Thursday, July 20, 4:30 p.m. - 6:30 p.m.

Education Classroom, second floor

Tour the hands-on Haudenosaunee Discovery Room with Paul Betancourt (Seneca) and learn about the Iroquois culture of upstate New York. Then make an Iroquois-style corn-husk doll in the workshop. Appropriate for ages seven and up. Pre-registration required. Call (212) 514-3714.

AT THE MOVIES

VIDEOS FROM DIRECTOR CARLOS EFRAIN PEREZ

Thursday, May 18, 6 p.m.

Join director Carlos Efrain Perez (Mixe), winner of the Reebok Human Rights Award in 2005, as he presents three recent videos from the Mexican state of Guerrero. The works were produced by Promedios de Comunicacion Comunitaria for the human rights center Centro de Derechos Humanos de la Montana Tlachinollan. Perez is also a recipient of a National Video Resources Media Arts Fellowship.

Payasos sin fronteras

(Clowns Without Borders) (2001, 6 min.)

Procesion (Procession) (2004, 10 min.)

Mexico. In Spanish with English subtitles. Regional concerns – the rights of children and continuity of community traditions – are expressed through segments from a pilot video magazine produced in Guerrero. United States premiere.

Mirando hacia dentro (Eyes on What's Inside: The Militarization of Guerrero)

(2005, 34 min.) Mexico. In Spanish with

English subtitles. Presented in conjunction with the Program for Media Artists of National Video Resources. Violence against indigenous women has been a result of the occupation of Guerrero by military forces. This documentary explores the experiences of two Me'phaa women, victims of sexual abuse, who have had the courage to speak out. New York premiere.

FILIPINO FILM PRESENTATION

Thursday, July 20, 6 p.m.

Saturday, July 22, 2 p.m.

Ang Pagdadalaga ni Maximo Oliveros (The Blossoming of Maximo Oliveros)

(2005, 100 min.) Philippines. Director: Aureus Solitos, a.k.a. Kanakan Balintagos (Palawa'n). In Tagalog with English subtitles. Born into a Manila slum, gay preteen Maxi's unquestioning devotion to his family of small-time criminals is undermined when he befriends a young policeman. Solitos, also known by his Palawa'n name Kanakan Balintagos, presented this film at the 2006 New Directors/New Films in New York; the film also garnered the Best Director award at the imagineNATIVE Film and Media Festival in Toronto. Introduced by Diana Lee of Asian Cinevision. Presented in conjunction with the Asian American International Film Festival and the Asia Society.

DAILY SCREENINGS

Daily at 1 p.m. and 3 p.m., and on

Thursdays at 5:30 p.m.

The Screening Room, second floor

Monday, May 1 - Sunday, May 21

Heart of the Sea: Kapolioka'lehukai

(2002, 57 min.) United States. Directors: Lisa Denker and Charlotte Lagarde. The life of the championship Hawaiian surfer Rell Kapolioka'ehukai Sunn (Native Hawaiian), who carved the way for women in a sport dominated by men. She became an activist cancer survivor and an inspiring hero to the Native Hawaiian community and surfers everywhere. An Asian Pacific Heritage Month program presented in cooperation with Pacifica: New York Hawaiian Film Festival, which runs May 19 - 22.

MONDAY, MAY 22 - SUNDAY, JUNE 25

Return of Navajo Boy

(2000, 52 min.) United States. Producer/director: Jeff Spitz. Associate producer: Bennie Klain (Navajo). When an obscure 1950s film called *Navajo Boy* turns up, its still photos and movie images lead a contemporary Navajo family to recall their history and discuss the impact of life in the uranium mines. This discussion sets in motion a chain of events that leads to the return of the family's long-lost little brother.

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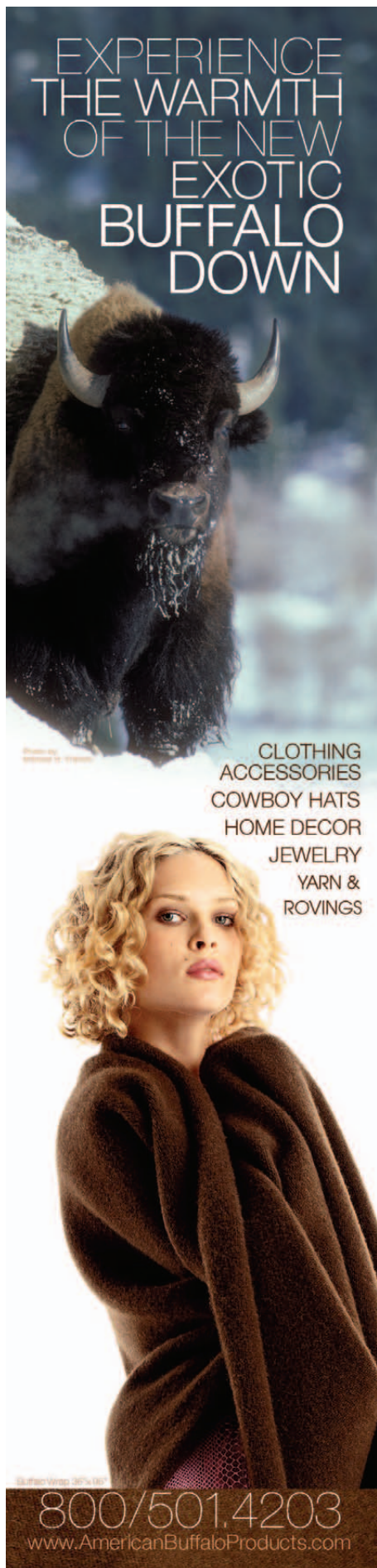


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MONDAY, JUNE 26 - SUNDAY, JULY 30

Snow Snake: Game of the Haudenosaunee
(2006, 6 min.) United States. Produced by the NMAI Resource Center, George Gustav Heye Center. Featuring master snow-snake maker and player Fred Kennedy (Seneca), this video introduces the lively traditional game that's played today by Iroquois men in competitions throughout Iroquois country.

**Skywalkers,
Iroquois Women: The Three Sisters
The Great Law of Peace**

(1998, 34 min. combined) United States. Director: Pat Ferrero. Produced for the Carnegie Museum of Natural History in Pittsburgh. The many strengths of Iroquois culture are the focus of interviews with iron-workers and their families, an inquiry into the strength and equality of women in Iroquois tradition, and a presentation of the central spiritual teaching of the Haudenosaunee peoples. Among those featured are Doug George (Mohawk), G. Peter Jemison (Seneca), Audrey Shenendoah (Onondaga), and Chief Jake Swamp (Mohawk).

ESPECIALLY FOR KIDS

Daily at 10:30 a.m. and 11:45 a.m.
(but on the hour 10 a.m.-4 p.m.,
May 20 & 21)

The Screening Room, second floor
(State Street corridor)

MONDAY, MAY 1 - SUNDAY, MAY 21

Vnoksetv (Greedy)

(2003, 5 min.) United States. Producer: Joseph Erb (Cherokee). Produced by American Indian Resource Center in Tahlequah, Okla. In Creek with English subtitles. A claymation by Muscogee Creek schoolchildren tells a traditional Creek story that explains the origins of the woodpecker.

The Beginning They Told

(2003, 11 min.) United States. Director: Joseph Erb (Cherokee). Produced for the Cherokee Nation of Oklahoma. In Cherokee with English subtitles. The animals living in the sky work together to bring about the creation of the Earth from a tiny piece of mud.

Aguas con el Botas

(1994, 10 min.) Mexico. Director: Dominique Jonard. In Spanish. An animation by Nahua children of coastal Mexico tells the story of their town and their relationship to the sea turtle.

Bear Dance

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

Paulina and the Condor

(1995, 10 min.) Bolivia. Director: Marisol Barragan. An animation tells the story of an Aymara girl who leaves her Bolivian mountain home to live in the city.

MONDAY, MAY 22 - SUNDAY, JUNE 25

How the Redbird Got His Color

(2003, 4 min.) United States. Producer: Joseph Erb (Cherokee). Produced by the American Indian Resource Center in Tahlequah, Okla. In Cherokee with English subtitles. A claymation by Cherokee students tells a traditional story of a kind deed rewarded.

Raven Tales: How Raven Stole the Sun

(2004, 23 min.) United States/Canada. Directors: Chris Kientz (Cherokee) and Simon James (Kwakwaka'wakw). An award-winning computer animation based on a traditional tale from the North Pacific Coast brings to life the comic and creative interaction of Eagle, Frog, and Raven at the beginning of time – and how Raven brings daylight into the world.

The Legend of Quillwork Girl and Her Seven Star Brothers

(2003, 14 min.) United States. Director: Steve Barron. Actors: Teneil Whiskeyjack (Saddle Lake First Nation) and Michelle Thrush (Cree). Courtesy of Hallmark Entertainment. This Cheyenne legend about a skillful girl and her brothers explains how the Big Dipper originated. A selection from Hallmark's award-winning television feature *Dreamkeeper*.

MONDAY, JUNE 26 - SUNDAY, JULY 30

Onenhakenra: White Seed

(1984, 20 min.) United States. Directed by Frank Semmens for the Akwesasne Museum. Mohawks of the Akwesasne Reservation talk about the role of corn in their culture and show the making of traditional corn soup and cornhusk dolls.

How Wesakechak Got His Name

Wolf Tale: Legend of the Caribou

(2002, 23 min. combined) Canada. Producers: Gerri Cook, Ava Karvonen, Gregory Coyes (Metis Cree), and George Johnson. Segments from the animated Stories from the *Seventh Fire* series include a traditional Anishnaabe tale in which Wesakechak the Trickster learns that a name of importance must be earned, as well as a story of how Mother Wolf teaches that creatures of small size can be powerful.



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MUSEUMGUIDE

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

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

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

PHONE: (202) 633-1000

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NEAREST METRO STATION

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

ADMISSION: Free to the public. Advance timed entry passes are no longer required. Join the "general entry" line at the museum's east entrance from 10 a.m. to 5:15 p.m. daily. (Please note: wait for entry may range from 10 minutes to one hour.)

GROUP ENTRY:

Groups of 10 or more may schedule an entry time for admission through the reservations office via the education office: (202) 633-6644 or (888) 618-0572 or email NMAI-GroupReservations@si.edu. School groups can also arrange for an educational visit by calling the numbers above.



NMAI IN NEW YORK CITY

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

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.

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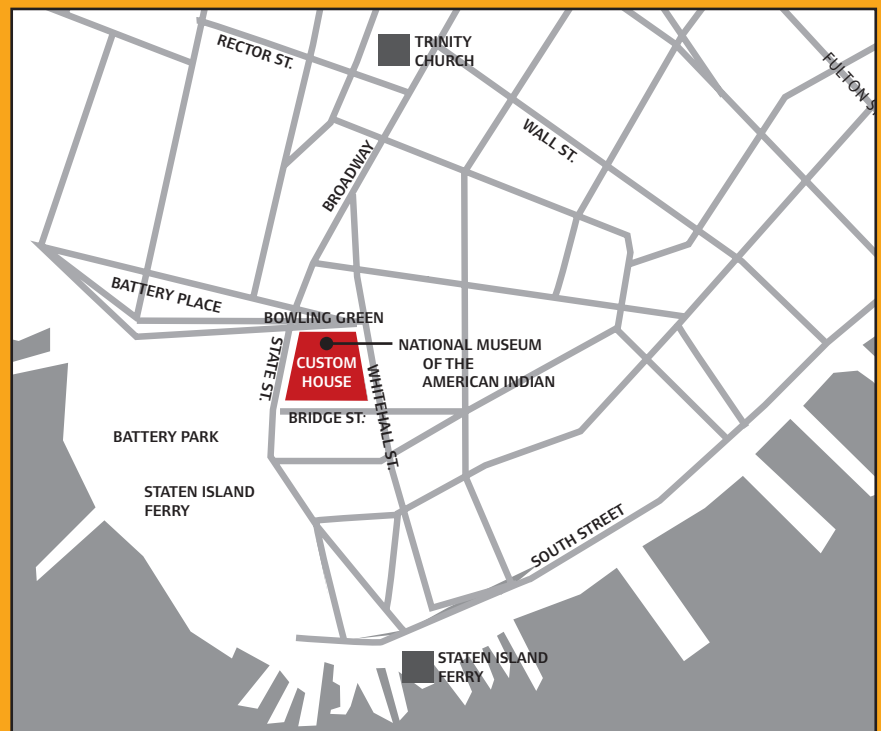
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