

NATIONAL MUSEUM of the AMERICAN

INDIAN

SUMMER 2007

WOUNDED KNEE:
HEALING THE PAST

THE HUNT
FOR CORTES'
MISSING
ROYAL FIFTH

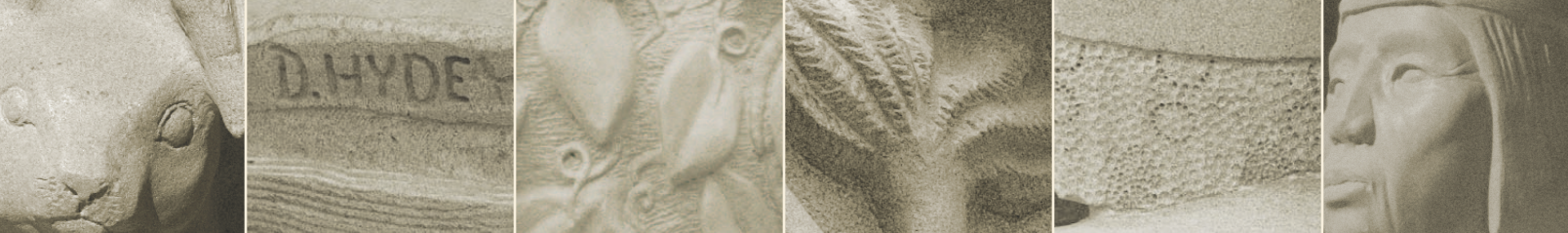
ON THE
INDIAN
MARKET
TRAIL

NORA NORANJO-MORSE

BOLD PUEBLO ARTIST
RECEIVES HARD-WON ACCLAIM



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In a career spanning 30 years, Nora Naranjo-Morse (Santa Clara Pueblo) creates work in a variety of media from clay to film. This September, she will unveil a new creation for the Smithsonian's National Museum of the American Indian and will become the first Native woman to have a major public sculpture located in Washington, D.C.

28 HIT THE TRAIL

Many Native American artists across the U.S. and Canada take part in the annual Indian Art Market trail. These first-rate art markets – from Santa Fe to Indianapolis – are jubilant gatherings that draw thousands of collectors, art appreciators, and those willing to dive into an exhilarating experience filled with one-of-a-kind masterpieces.

42 THE MISSING ROYAL FIFTH

A legendary Aztec treasure sent to Europe by Hernan de Cortes went missing soon after it went on display and was thought lost forever. But after nearly five centuries, tantalizing clues about the treasure's disappearance and possibly even items from the trove itself have begun to emerge.

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On a cold winter's day in 1890, 300 men, women, and children of the Sioux Nation were massacred at Wounded Knee by the U.S. Seventh Cavalry. Over 100 years later, the descendants of the massacre strive to memorialize the dead, seek reparations for lost loved ones, and heal the wounds of the past.

52 INSIDE NMAI

Five Native artists explore new terrain in the exhibition *Off the Map: Landscape in the Native Imagination* at the NMAI's George Gustav Heye Center in Lower Manhattan.

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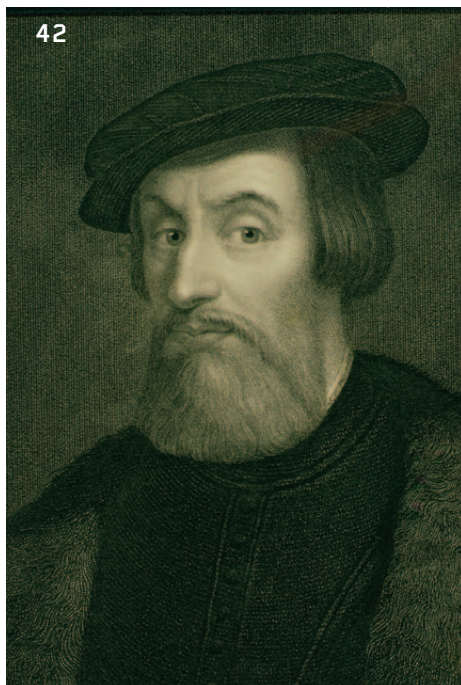
Covered by some 14,000 pieces of turquoise, a ceremonial shield in the NMAI's collection is considered by many to be the finest surviving example of Mixtec turquoise mosaic art.



18



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(l - r) Monroe Tsatoke, Jack Hokeah, Stephen Mopope, Oscar Jacobson, Spencer Asah, and James Auchiah at the Jacobson House in 1930.

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FROM THE **DIRECTOR**

MAGIC FORMULAS



We now have the ability to change profoundly the way people think, whether we're debunking stereotypes about Indians or shedding new light on the histories and accomplishments of the Indigenous people of this hemisphere.

bined populations of Norway, Lebanon, Panama, Liberia, and Ireland. We are also working with other Smithsonian colleagues to organize and circulate an exhibition on the Navajo Code Talkers – those noble Native warriors who did so much to help win World War II for the U.S. and its allies. The exhibition will travel simultaneously to a multitude of American cities and towns as well as to Native communities. Meanwhile, our own website – www.AmericanIndian.si.edu – now offers virtual versions of our exhibitions – including our fabulous new show on Native women's dresses, *Identity by Design* – so you can visit the museum from the corner of your study or family room.

These kinds of projects are financed almost entirely with non-federal dollars, using funds that we receive through the generosity of our members and others. Your membership contributions – which are exclusively for the use of the NMAI – help make these seminal projects possible.

When I think about the magic formula that has made the Museum such a new force in the world of ideas, with the power to open doors and shine a light into the darkness, I see a dynamic three-part team made up of Native communities, our staff, and our dedicated members. Our members are integral to the Museum. Without you, the light we shed would be far too dim for us to lead the way. ✱

W. Richard West, Jr. (Southern Cheyenne and member of the Cheyenne and Arapaho Tribes of Oklahoma) is the Founding Director, National Museum of the American Indian.

NINETEEN-NINETY – THE YEAR I BECAME DIRECTOR of the Smithsonian's National Museum of the American Indian – was the same year that Nelson Mandela won his release from prison, Mikhail Gorbachev became the first elected president of the Soviet Union, Iraq invaded Kuwait, and the first World Wide Web page was written. That moment in time seems simultaneously both very recent and so very long ago.

It is amazing to contemplate, just 17 years later, how much our world has changed. Even those of us who are not computer geeks – and who may even rely on our children and grandchildren as guides to the electronic universe – are fully aware of how the Internet and the World Wide Web have transformed all our lives, allowing for a degree of interconnectedness that only the science-fiction writers of previous generations could have imagined. We have indeed traveled a long way since that first Web page in 1990.

With the end of my tenure as Director of the National Museum of the American Indian fast approaching, I naturally find myself reflecting on the past. But I think I may be even more caught up in excitement over the future of the Museum. My enthusiasm is partly fueled by the extraordinary power technology has given us to reach

millions of people. We now have the ability to change profoundly the way people think, whether we're debunking stereotypes about Indians or shedding new light on the histories and accomplishments of the Indigenous people of this hemisphere. We now have the tools to engage the whole of society in the civic arena.

Let me give you a few examples. This spring we are collaborating with Ball State University to produce an hour-long program offering rich and detailed knowledge about three North Pacific Coast communities, who are also partners in the project. The program, which will be made available through satellite TV and the Internet, has a huge audience – more than twenty million elementary and middle-school students in all 50 states are registered to receive the program. That's more people than the com-



MUD WOMAN

REMAINING TRUE TO HER UNIQUE INNER PROCESS,
THIS FIERCELY INDEPENDENT PUEBLO ARTIST,
NORA NORANJO-MORSE SHRUGS OFF PRESSURE
TO MAKE SAFE, COMMERCIAL ART

BY ALETA M. RINGLERO PHOTOS BY SARA STATHAS/KLIXPIX

Nora Naranjo-Morse lives an artful life. From roots in the Santa Clara Pueblo community, where there is no word in the language for art but where exists the concept of an artful life, Naranjo-Morse is a dissident, opposing the limited expectations applied to ethnic art and artists who elect to create outside the box. In a career that spans almost 30 years, Naranjo-Morse is a woman with an unassuming intellectual approach to problem solving. She has been both lauded and decried for actively engaging with the politics and academic discourse that monitor definitions of culture. A distinguished artist whose creativity is both cerebral and captivating, she is a sculptor, author, conceptual and earth artist, and filmmaker. With art that takes chances, she demonstrates a stylistic bravado rare in the female-centric work that fills regional museums and galleries in the Southwest. This summer she will unveil a new creation that is likely to confound the institution of the muse-

um. Titled *Always Becoming*, this work, an ephemeral, site-specific installation that embodies impermanence, reveals that Naranjo-Morse is quite possibly one of the most transcendent artists working today.

Possessing an unpretentious humility, Nora credits the generations of “mud women” whose traditions of working the clay are integral to the Pueblo people of New Mexico. Although her later art reflects the use of a broad spectrum of new materials and technologies, her earliest works evidence creative energy and record the struggle to break with the regional art markets that control and promote the manufacture of trinket art characterized by mind-numbing sameness.

Contrasted with these trinkets, Naranjo-Morse’s *oeuvre* discloses a veracity and sophistication that marks her straightforward honesty and separate her art from lackluster commercial examples. Ignoring critical pressure to produce easily consumable, humorously appealing,



For *What People Are Really Thinking*, Naranjo-Morse created six pieces to express human emotions. The work (above) shows total frustration and restraint.

and safe conventional art for the Indian art market, Naranjo-Morse endeavors to remain outside the commercial Santa Fe gallery scene. Commenting in the 1997 Michael Apted documentary film *Inspirations*, a study of artists and their creative process in which Nora appeared, she sheds light on how she views her art: "I create work with material Pueblo people have historically used for utilitarian and ceremonial clay vessels, which of late have become very marketable. So when I show up with the same thing and I'm making these wild pieces that don't have anything to do with their concept of what a Pueblo woman should be making, that disturbs and shakes; so that a lot of


people don't know how to deal with that."

Naranjo-Morse's popularity was neither overnight nor an immediate response of the public. Rather, it was the result of several years of experimentation with a variety of media and forms that were at first seen by some as nontraditional and in overt contrast with long-established Pueblo ceramic styles. With her participation in the successful national touring exhibition *Separate Visions*, organized by the Northern Arizona Museum in Flagstaff, Ariz., in 1989-90, and the release of her richly illustrated book *Mud Woman: Poems from the Clay*, published by the University of Arizona Press in 1992, Naranjo-Morse found herself

acknowledged and celebrated as a new voice for feminists and museum curators organizing thematic exhibitions in the United States and Canada to coincide with the quincentenary of the Columbus encounter. As her work altered in content and direction, the stylistic progression she undertook was the result of active participation in the political discussions surrounding identity and cultural representation.

Since the late 1980s, Naranjo-Morse has conceived of the human form in a sleek, minimalist style, yet she also has produced whimsical female figurals, most notably several in the image of her alter ego, Pearlene. Described by Naranjo-Morse as an "Indian woman with attitude," Pearlene encapsulated Nora's frustration with the social and cultural conventions constraining female behavior, which Pearlene flaunted with an exaggerated, unapologetic effrontery. Through Pearlene, Naranjo-Morse effectively countered stereotypes of idealized and romanticized Ramona-like Indian women, docile and stoic. An audacious and confrontational figure, Pearlene is a bleached-blonde, curly-haired, Rubenesque woman wearing a tight, ill-fitting dress with sunglasses perched on her round face. Depicted in the 1987 sculpture *Someone Take the Credit Card Away from Pearlene*, Pearlene boldly proffers a credit card in a defiant gesture that is an offering as much as a challenge to whoever accepts it. Nevertheless, with Pearlene's popularity, art marketers quickly recognized the lucrative potential for commercialization and urged replication of the humorous figure. The pressure to commodify Pearlene was for Naranjo-Morse evidence of the kind of mindset that failed to recognize the unique character of her one-of-a-kind art.

Discouraged and overwhelmed, Naranjo-Morse's decision to retire Pearlene by the early 1990s was a difficult and significant move in her transition to the kinds of conceptual art problems she investigates with droll wit and growing maturity in execution. The change also reflected her growing interest in incorporating installation art with filmmaking and introduced a distinctive period marked by a political stance more concentrated than in prior work. Some audiences did not know how to receive her art, particularly communities in which change is subtle and often slowly adopted. Nora admits, "I was brazen in my usage of nonnatural materials and subject matter. . . Native people who saw this as a sacrilege and the consumer who questioned its authenticity – to accept what I was saying with Pearlene."



I'M MAKING THESE WILD
PIECES THAT DON'T HAVE
ANYTHING TO DO WITH
THEIR CONCEPT OF WHAT A
PUEBLO WOMAN SHOULD BE
MAKING, THAT DISTURBS
AND SHAKES; SO THAT A LOT
OF PEOPLE DON'T KNOW
HOW TO DEAL WITH THAT.

Naranjo-Morse recognizes she is in a different place with her art, having successfully transitioned to the highly competitive international art world. She mused in a recent conversation, “Ten years after APTed’s interview I appreciate my successes on a completely different level. Mainly, I’ve accepted myself. My community at some level understands this. . . . As far as the collectors go, I am now being rediscovered by a whole new audience with different perceptions – possibly more open – on what Native art is about.”

Naranjo-Morse’s art has toured in exhibitions from South America to Canada, Germany, and Denmark. Her work is featured in regional collections at museums such as the

Arizona State University Art Museum in Tempe, the Eiteljorg Museum of American Indian and Western Art in Indianapolis, and the Albuquerque Museum of Art and History. It is exhibited prominently in numerous public locations of Casino Arizona at Salt River in Scottsdale and the Heard Museum in Phoenix, and has been displayed in the outdoor courtyard at the Institute of American Indian Arts Museum in Santa Fe, N.M.

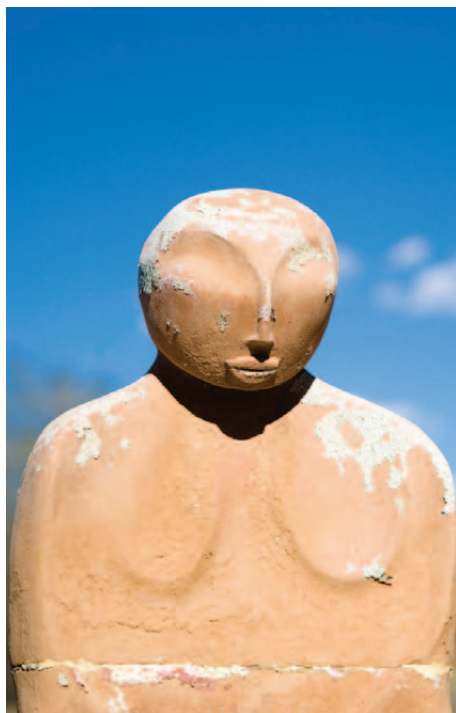
Throughout the last decade, Naranjo-Morse has branched out, using new forms of alternative art and technologies from which a body of installation art, video, and film projects has been created. She has pursued collab-



Naranjo-Morse placed the installation, *For The Landscape Of The Same*, outside her studio on gravel in order to gain a new perspective. Her statement about uniformity and difference is made with 200 clay cones spread out around one black sphere.



In her studio, Naranjo-Morse experiments with a pawn for a new series of clay chess pieces that is a work-in-progress.




There is a symbol or lettering on the back of each of the *What People Are Really Thinking* pieces to suggest what might be going on in their minds. *For Shame* (above), a small, metal plate stamped with "Thou shall not" is screwed into her skull.

orative projects to create large-scale earth art-works that feature the kinds of construction techniques she hopes will enable audiences to experience an environmental setting. Her efforts to incorporate her growing interest in the process of construction and other methods of fabrication involving internal support structures is integral to her experiments with the powerful properties found in mixtures of organic and nontraditional building materials.


Naranjo-Morse's recent sculptures combine natural elements from New Mexico, suggesting her emotional bond with the Southwest. The physical properties of the land, she explains, are in intimate relationship with the Pueblo people: "The people I come from say we emerge from or grow out of the ground. . . . When I create I'm opening up to this force that I'm not afraid of, and I can let myself fall into it. I carry this with me when I go back to the studio. I'm able to let it all flow into the vessels I'm making." The physical act of digging, gathering, and mixing the clay conjures up maternal connections Naranjo-Morse finds "very familiar, very organic, and I can imagine my mother or great-grandmoth-

er doing the very same thing on any day, and I like that connection."

In 2006, the Smithsonian's National Museum of the American Indian (NMAI) awarded a commission to Naranjo-Morse for a site-specific outdoor sculpture that would convey themes of welcoming and home to visitors as they enter the grounds of the NMAI on the National Mall in Washington, D.C.. The new installation, titled *Always Becoming* (see page 24), will be dedicated on September 21, 2007, on the third anniversary of the opening of the NMAI in Washington, D.C.. *Always Becoming* is an arrangement of five amorphous figures between 4 and 15 feet tall constructed with materials fashioned from cob, a mixture of dirt, sand, straw, and water, the principal components in wattle construction, an ancient building process in which mud-based soil was inserted between wooden structural elements to form walls when dried. The five forms will be placed in two groupings in the meadowlands, a grassy area on the south side of the building, which is part of the museum's Native landscape. This area was selected by the artist. The forms will



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emerge from the soil in a holistic relationship to surrounding organic elements, including native elm trees and an existing directional boulder placed by the museum marking cardinal south.

One “family” group features three elements referred to as the father, mother, and baby. The two remaining figures, identified as “Moon Woman” and “Mountain Bird,” complete the compositional arrangement, which is not so much a narrative of tribal meanings inferred through its association with Nora’s cultural heritage as a work of process and deterioration. Exposed to natural erosion, the figures will produce an ongoing and changing dynamic. As the exterior forms melt away, structural elements of the interior supports will emerge – including fired clay shards and vigas, wood beams harvested 50 years ago by Nora’s parents in New Mexico’s Santa Clara Canyon and imported in a personal gesture to them.

The transformative process will generate new configurations and mark an alternative strategy in public art. Naranjo-Morse asks audiences to consider the process as an important function by drawing attention to

the constant flux as elements are exposed, exist, and degrade. While some audiences might seek to find didactic meanings linked to Native cultures in the work, *Always Becoming* is an exercise in the processes of construction, participation, observation, and experience, a statement of conceptual art in which narrative meaning is secondary. Through this work, Naranjo-Morse wrestles with the nagging expectation of added meaning, in particular as it is applied to ethnic art. She commented on the problem in her 1995 multiroom installation piece, *What We Give Away and What We Sell*, at the Institute of American Indian Art Museum. Superfluous, personal, and random, added meaning acts to reify stereotypes that remain tied to the early history of commodification of Native art and confines those whose artistic priorities are directed elsewhere.

On completion of *Always Becoming*, Naranjo-Morse will become the first Native woman to have a major public sculpture located in Washington, D.C. She will take her place alongside a formidable roster of international artists who have contributed to Western art

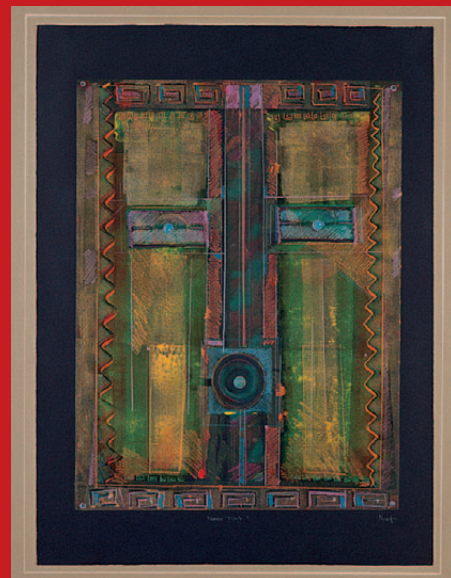
history, including August Rodin, Henri Matisse, Claes Oldenburg, and Louise Bourgeois, whose sculptures are in nearby outdoor gardens of the National Gallery of Art and the Hirshhorn Museum on the National Mall. Unlike the monuments and sculptures fashioned in bronze and other materials, Naranjo-Morse’s work is a process that embraces evolution, change, and deterioration.

Sculpture as public art remains defined by the notion of permanence in the materials used, but this concept is absent in Naranjo-Morse’s project, a statement of transition and movement in time, space, and geography. *Always Becoming* will be an ephemeral oddity, using natural materials that will deteriorate in time amid the national capital’s complex of granite buildings and marble cenotaphs. For the museum-going public who encounter the work, Naranjo-Morse believes “people will see organic materials, historically used to construct houses, now being used to create sculptures that speak to environment, culture, and family.”





Always Becoming, preliminary materials
test produced at Canelo, Ariz,
October 2006, courtesy of NMAI.



Towa, monograph, Reeves lithograph paper,
29.5" x 22," suite of three, 1996, collection of
Casino Arizona at Salt River, Scottsdale, Ariz.



My Out-Of-Wall-Experience, 36" x 36" x 2,"
bronze, 1999, 2/2, collection of Casino Arizona
at Salt River, Scottsdale, Ariz.



Design Form 1, 11" x 11" x 1," clay, pigment, 2003,
courtesy of Figarelli Fine Art, Scottsdale, Ariz.



Her Sisters, clay, 24" x 2", 2005,
courtesy of Figarelli Fine Art,
Scottsdale, Ariz.



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TOWA

In 1996, Naranjo-Morse received a fellowship from the celebrated Tamarind Institute in Albuquerque, where she created several monoprint suites that examined the essence of breath as a life-giving force. *Towa*, one of three in this series, illuminates Naranjo-Morse's understanding of the 2-D format. In addition to her sculptural works, Naranjo-Morse is equally proficient in the technical process of printmaking. *Towa*, produced in three variations of color palette, is a mask-like face that builds on overlays of rectangular linear arrangements to form the basis of its design. With vigorous sketching and modulated colors of lavender, turquoise, beige, and orange, the graphic impact and quality of the monoprint afford a rare opportunity to consider how separate elements fuse to shape a dramatic composition of color, line, and form on paper.

DESIGN FORM 1

Clay tile is an elemental canvas on which a formal arrangement of circles, a line, and a square creates an organic composition. A

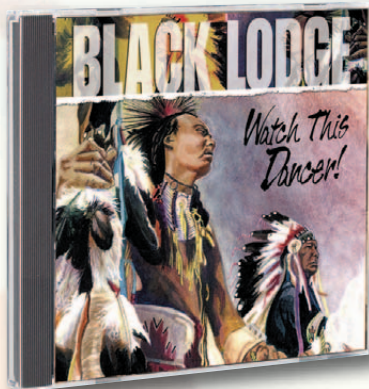
study of shadow, circle, and linear components, it is one of the more abstract series that Naranjo-Morse began to pursue in the late 1990s. Leaving her figural sculptures, including *Pearlene*, Nora's attention turned to wall installations. The geometric shapes in this piece are combined in arrangements that manifest the kind of formalist intention usually reserved for painters of abstract expressionism. In this instance, the compositional elements appear to generate from within and seemingly grow outward to emerge from the clay surface.

HER SISTERS

Naranjo-Morse created *Her Sisters* in reverence to her family and as an acknowledgment of those closest to us and from whom we draw strength in times of sorrow. As the group leans slightly inward toward the center, the restrained dynamic creates a unified whole. While part of a larger family, each figure stands alone on a stable, flared base. It is in such works of intimate observation that we glimpse those subjects most important to Naranjo-Morse: the antics of fraternal twins, forever captured as small round figures fashioned in clay by loving maternal hands, and the recognition of sibling interdependence at times of crisis. The ability to transform intimate human emotions through the most elementary organic materials is perhaps what best defines Naranjo-Morse. Thus, to recognize her ineffable art is to experience the intangibles that acknowledge another century and recognize qualities rarely seen in contemporary art – that is, to experience the sublime. ✨

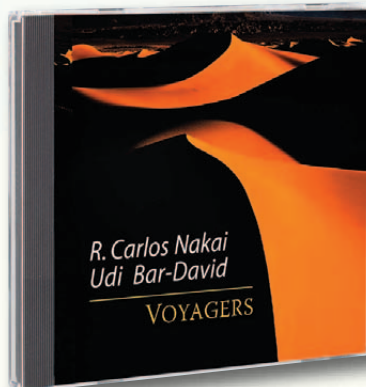
Aleta Ringlero is an art historian and published author on 19th-century Indian photography and contemporary American Indian art. She is a faculty associate at Arizona State University, West, and art consultant/curator for Casino Arizona at Salt River, Scottsdale, Ariz. Ringlero is an enrolled member of the Salt River Pima Indian Community.

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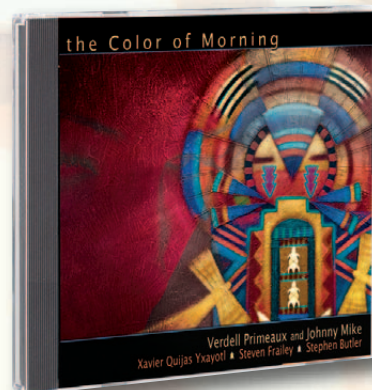
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HIT THE

Many Native American artists across the United States and Canada take part in a shared ritual in early spring. They carefully pack up their paintings, sculptures, beadwork, jewelry, pottery, or other precious creations and hit the trail.

THE INDIAN ART MARKET TRAIL consists of a series of jubilant, colorful gatherings that draw collectors, art appreciators, and those who just want to dive into an exhilarating, visually stunning experience. There are many to choose from, but the biggest and best known markets are the Santa Fe Indian Market in Santa Fe, N.M., the Heard Museum Guild Indian Fair and Market in Phoenix, Ariz., the Eiteljorg Museum Indian Market in Indianapolis, Ind., Red Earth Native American Cultural Festival in Oklahoma City, Okla., and the Northern Plains Indian Art Market in Sioux Falls, S.D. These festivities draw thousands of visitors, and along with exceptional fine art, they delight attendees with delicious Native foods, loads of entertainment, and children's activities.

Don't let the social aspects of the gatherings fool you into thinking the art is anything less than first rate. These five markets are juried competitions with very strict standards. All entries must meet specific requirements, and "the rules ensure a high quality of art," says California-based doll maker Jamie Okuma (Luiseno/Shoshone-Bannock), who has won two Best of Show ribbons at the Santa Fe Indian Market.

Everyone, from collectors to kids, from casual shoppers to dedicated art hounds, can have a good time at these markets. There's a buzz in the air as artists connect with potential buyers looking for one-of-a-kind creations. People mingle and often develop lasting relationships as buyers, sellers, and friends. When hunger pangs strike, tasty treats such as frybread, buffalo stew, and roasted corn hit the spot. Singing, storytelling, and dancing are also part of the festivities.

Markets are more than a great way to connect culturally; they're an important part of an artist's livelihood. "They give an economic boost to artists, push them to do their very best, and provide an opportunity to sell work," says Upton Ethelbah (Santa Clara Pueblo), a sculptor and former chairman of the board of the Southwestern Association for Indian Arts (SWAIA) who shows his pieces at about a dozen Indian markets every year. South Dakota artist Kevin Pourier (Oglala Lakota) agrees. Pourier creates buffalo horn cups, spoons, and jewelry with inlays of shell and stone that sell for between \$100 and \$12,000. "If five or six people at a market of 20,000 people buy something, I've had a good show," he notes.

Cash prizes and ribbon awards are usually presented the night before the doors officially open to the public. Pourier, who has won numerous awards, including many at the prestigious Santa Fe Indian Market, explains that competitions have been crucial for the growth of his career. "When you receive a ribbon it helps get the attention of magazines and collectors, and then you get a following and regular buyers," he says.

Indian art markets offer visitors the chance to peruse a multitude of styles, connect with the artists, and, by buying their works, contribute to a vital and viable artistic community.



Above: Two young women dance during the Mother Daughter Fancy Shawl Dance at the Red Earth Native American Cultural Festival. (Facing page, clockwise from top left) Santa Fe Indian Market: Busy open air stalls; Kevin Pourier's *Lakota Belt* with Best of Classification, Best of Division, and First Place ribbons for 2005; Kevin Pourier at the 2005 market; and dollmaker Jamie Okuma, two-time Best of Show winner.

RATTL

BY MAUREEN LITTLEJOHN





Above: Shawnee/Seminole artist Ben Harjo. Right: Harjo's *It's Me*, gouache, 2005.




HEARD MUSEUM GUILD INDIAN FAIR AND MARKET

Ben Harjo (Shawnee/Seminole), a nationally acclaimed painter based in Oklahoma City, makes many stops on the Indian market trail each year, but he always starts in early March at the Heard Museum Guild Indian Fair and Market in Phoenix. He finds connecting with visitors and other artists enjoyable and highly motivational. "The more shows you do, the more it forces you to create," he says.

The Heard market, the largest Indian market in the state, is held outdoors on the museum grounds. Celebrating its 50th birthday in 2008, it is the country's second oldest art market and draws more than 14,000 visitors to see the works of more than 650 artists. The show's largest art category is jewelry, followed by pottery, weavings and other textiles, wood carvings (including katsinas, baskets, and paintings). A new highlight in March 2006 was a display of "monumental art" featuring six sculptures over six feet tall, including a 10-foot bronze called *Miami Man* by Doug Hyde (Nez Perce/Assiniboine/Chippewa) and a 12-foot glass and steel piece called *Cores from the Earth* by Marvin Oliver (Quinault).

Awards are presented to competition entrants at a Best of Show reception the night before the market starts. On opening day, early-bird shopping is available to museum members (you can join on the spot) an hour before the public arrives. Throughout the two days, art demonstrations are given in the museum's central courtyard, and contemporary and traditional music and dance is performed in the museum's grassy amphitheater. This year's acts were



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THE MORE SHOWS YOU DO, THE MORE IT FORCES YOU TO CREATE.

— BEN HARJO (SHAWNEE/SEMINOLE)



Navajo Dineh Tah', Salt River Pima Maricopa Basket Dancers, Zuni Nawtesa Dance Group, and the Northwest Coast Tsimshian Eagle Dancers. Food vendors offer indigenous options such as Hopi piki bread and Apache acorn soup.

RED EARTH NATIVE AMERICAN CULTURAL FESTIVAL

The next big market of the season is in Oklahoma City. Red Earth Native American Cultural Festival is an official Oklahoma Centennial event this year and opens with a grand parade featuring representatives of more than 100 tribes in full traditional regalia. A dance and art spectacular that usually draws around 25,000, the festival boasts a market of 280 booths and features artists from Oklahoma's 39 tribes, as well as from tribes as far away as Alaska, Minnesota, Wyoming, and Washington state. Red Earth is particularly known for showcasing artists whose work reflects traditions of the Plains Indians, especially in paintings.

The juried art competition awards prize money in 10 categories, including basketry, cultural items such as pipes and musical instruments, sculpture, paintings, clothing, and hand-carved katsinas.

The festival kicks off with a benefit auction of works by winners of previous Red Earth art competitions, and other highlights include a 5K run, a one-mile Fun Walk, and kids' activities such as creative sessions with jewelers, painters, and beadworkers. There's also a world-class dance competition that attracts about 750 elite dancers from across the country. All the activities are staged in the Cox Convention Center, in the lively Bricktown area of the city. After a day at the festival, visitors usually explore the nearby shops, cafes, and river walk.

Sizzling with energy, the festival has been named by the American Bus Association one of the top 100 events in North America.



PHOTO BY TERRY JONES

J.R. Jauquez (Cheyenne) waits to participate in the Red Earth Festival parade last year.



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PHOTOS BY CASEY CROWIN



EITELJORG MUSEUM INDIAN MARKET

A little farther north on the trail, in Indianapolis, is the Eiteljorg Museum Indian Market, where Upton Ethelbah won a first and a third prize for his bronze sculptures last year. For him, markets are not only about winning but also about “having an opportunity to exchange cultural information in a one-on-one format.”

Now in its 15th year, the Eiteljorg market attracts more than 8,000 visitors. One of the largest juried Indian markets in the Midwest, it features nine main categories, of which “jewelry and beadwork are the strongest,” says Jaq Nigg, festival manager.

The Eiteljorg event features more than 150 Native American artists from federally or state recognized tribes across the country as well as from Canada. Held near the museum in Military Park, it’s a family-friendly outdoor gathering that, along with excellent art, offers different hands-on activities for children. In the past these included coloring a paper Tsimshian mask, making Inuit finger

puppets, and doing simple beadwork using large plastic beads on string, a craft designed for younger, smaller hands.

“What we are ultimately striving to do is to educate visitors about the many Native nations, as well as to create a connection between the artists and the people who come to visit them at their booths,” says Nigg. Last year, festival organizers encouraged visitors to go over and meet signature artist Marcus Amerman (Choctaw).

The market starts with a preview party on Friday night at which artists are presented with awards, ribbons, and \$20,000 in prize money. For art buyers who want to get a jump on other shoppers, there’s a special early-bird ticket on Saturday morning. Native-style food is available from vendors such as Indian Country Cafe, whose menu includes Indian frybread tacos, roasted corn soup, buffalo burgers, and honey or powdered-sugar dessert frybread. A performance tent offers a comfortable seat in the shade and a mix of contemporary and traditional entertainment. Performers this year include the Allegheny River Dancers and storyteller Philip Whiteman (Northern Cheyenne).

PHOTO BY BERT BESWANGER



Clockwise from top left: Marcus Amerman’s vest design won Best of Division for Beadworking at the Eiteljorg Museum Indian Market. The framed poster behind him is the 2006 signature Eiteljorg Market’s image and is now part of the Eiteljorg’s collection. Marty Gradolf (Winnebago) won Best of Division for weaving. Jody Naranjo (Santa Clara Pueblo) won Best of Division for pottery. A young girl with mask at the Dogbane Family Activity Area. At Eiteljorg’s 2006 market, David A. Boxley (Tsimshian) performs the *Killer Whale, Chief of the Sea* song wearing a Transformation mask he carved.

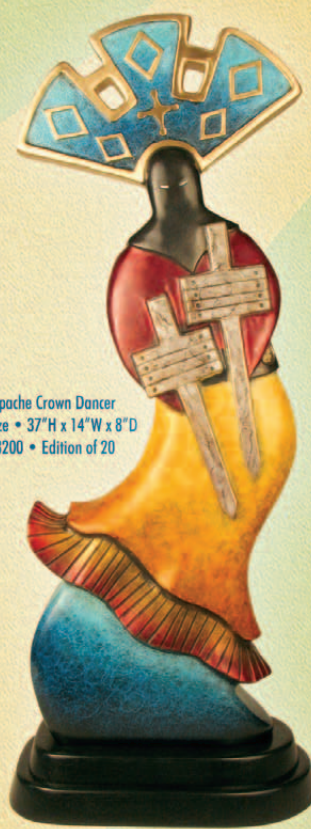
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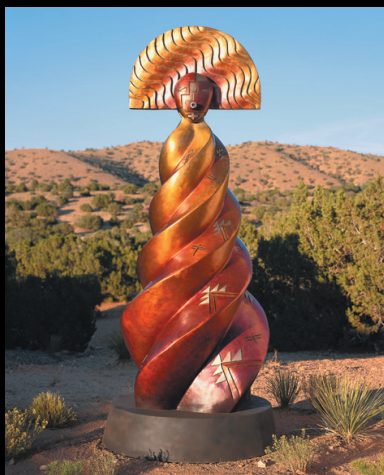
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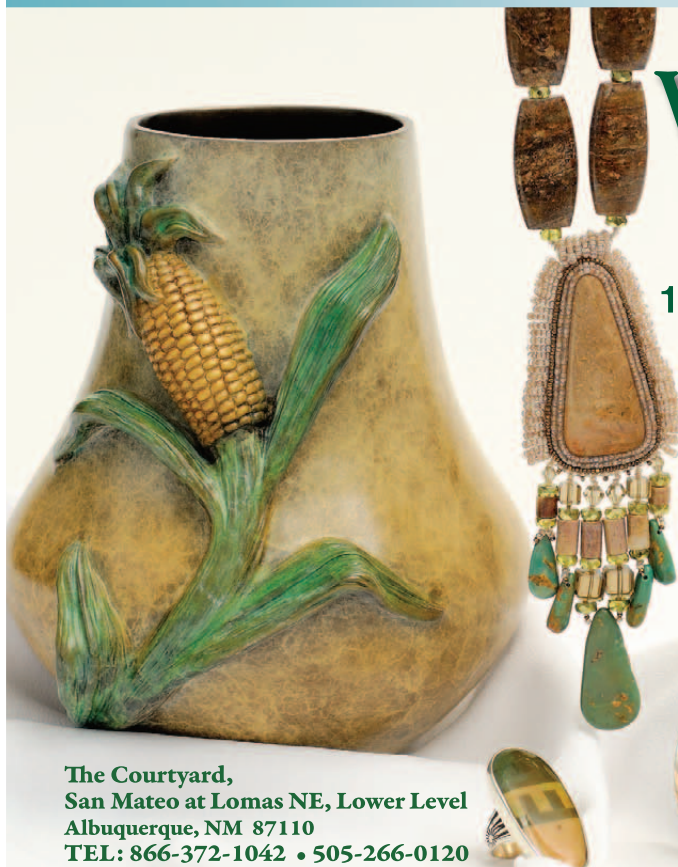
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SANTA FE INDIAN MARKET

The granddaddy of all the markets is the 86-year-old Santa Fe Indian Market held on the Plaza in Santa Fe, N.M. Organized by SWAIA, it is an annual highpoint for approximately 1,200 artists from about 100 tribes. Well known for exquisite pottery, the market also features a plethora of jewelry, paintings, drawings, photography, sculpture, wood carvings, textiles, basketry, beadwork, and quillwork. During market week, Santa Fe buzzes with the energy of more than 80,000 visitors from around the world. Buyers, collectors, and gallery owners jam the streets, excited by the rare opportunity to meet so many outstanding artists in one setting. Wandering the Plaza and surrounding streets, most of which are closed to all but foot traffic, it's easy to discover new talent, follow up on careers of established artists, socialize, and enjoy all sorts of top-quality Native entertainment and food.

The night before the official market opening there is a sneak preview party at which winners of the art competition receive nearly \$70,000 in cash awards and the prized Santa Fe Indian Market ribbons, which enhance an artist's prestige – and sales. In fact, two ribbons are issued; the original goes to the work's buyer and the second is for the artist to keep. Jamie Okuma, a multiple Best of Show award winner, says, "SWAIA's Indian Market awards have given me my career."

During the market, Santa Fe is alive with opportunities to learn about contemporary Indian arts and culture at numerous special events held by galleries, museums, and other art organizations. Taste buds delight to dishes that reflect a variety of vendors' tribal backgrounds, including Navajo blue corn pancakes, Pueblo-style oven bread and pies, and bowls of green or red chili with fry-bread.

PHOTOS BY BONANNOPHOTO.COM / COURTESY SWAIA



Top: Award-winning Osage ceramic artist Anita Fields talks with a visitor at her booth during the 2006 Santa Fe Indian Market. Middle left: Taos Pueblo artist Pam Lujan-Hauer shows her micaceous pottery to friends and potential customers. Middle right: Stan Weinstein (left) of Santa Fe, N.M. stands next to sculptor Upton Ethelbah, Jr (Santa Clara/White Mountain Apache) near *Apache Mountain Spirit* which won the bronze sculpture award at the 2006 Santa Fe Indian Market. Above: Rhonda Holy Bear (Cheyenne River Sioux) talks with a visitor about her award-winning piece titled *Rock That Comes Alive - Absarokee Tribute*.

NORTHERN PLAINS INDIAN ART MARKET

Wrapping up the summer/fall season is the Northern Plains Indian Art Market in Sioux Falls, S.D., every September. It specializes in traditional and contemporary works from the Northern Plains tribes and is known for its spectacular beadwork. "We get artists who might live in Kansas, New Mexico, or Washington, but they have to be from a Northern Plains tribe," explains Jack Herman (Rosebud Sioux), coordinator of the show. The four-day event features 50 to 100 artists and attracts crowds of about 3,000. Art prices range from "\$50 to \$9,000," says Herman. For the last four years the market has been organized by Sinte Gleska University. It's a juried show, and cash prizes go to those artists who make first, second, and third place in 17 categories. The artwork includes more traditional items, such as paintings on animal hides, quilts, quilled horse masks, handmade dolls, and cradleboards, as well as modern pieces such as oil and acrylic paintings, jewelry, clothing, hand-pulled prints, and decorative metalwork. A juried art show reception and sale launches the event, followed by two days at the market.

Each year, dancers from Sinte Gleska University perform the Lakota creation story, and a dining area offers tasty indigenous dishes such as buffalo stew and wojapi, a Northern Plains-style berry pudding. Saturday night's wacipi (pow-wow) features traditional drumming, singing, and dancers performing the fancy, jingle-dress, and grass dances unique to the Northern Plains. Educational events exploring Northern Plains art, music, dance, and philosophy are also offered.

Indian art markets offer a chance to meet artists and learn about their visions. They can also become a delightful place to make new friends, try new foods, and scoop up treasures. Hit the trail once, and there's a good chance you'll be hooked. *

Maureen Littlejohn is a Toronto-based writer and regular contributor to this magazine.

See page 38 for a list of the more well-known stops on the market trail.



ALASKAN HANDKNITS
by Musk Ox Producers' Co-Operative



From Elsie in Tununak to Joyce and everyone at the Co-op,

I'm so glad spring is almost here. I'm enjoying the longer daylight hours and I'm looking forward to warmer weather.

Spring always makes me think of new life and babies. I'm going to be a

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Mommy too. I only wish that I was like the musk ox mother, and only had to carry the baby for 8 months. My baby should be born about the same time as the musk ox start having theirs in May.

I'll be coming to Anchorage to have the baby and will bring in the caps, scarves and smoke rings that I have knitted. I am hoping that while I'm there I'll be able to visit the Musk Ox Farm in Palmer, where they comb the Qiviut from the musk ox about that time. I think it will be neat to see the raw fiber that the yarn is spun from. It is amazing to me that they get between 3 to 5 pounds of Qiviut from each animal.

I have heard that they give great tours at the Musk Ox Farm starting Mother's Day, and that is a good way to see the animals and learn more about them, the Qiviut and the Co-op. I look forward to seeing you in May.



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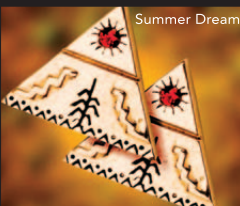
Visions



Apache cross

Eddie Two Moons Chavez, Chiracahua Apache

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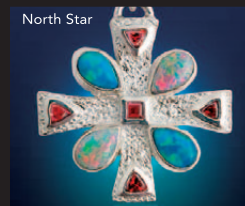


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EXHIBITIONS

OFF THE MAP: LANDSCAPE IN THE NATIVE IMAGINATION

March 3 to Sept. 3

NEW!

This exhibition of paintings, drawings, sculpture, and installations explores the relationship between Native art and the representation of landscapes, as seen through the work of James Lavadour (Walla Walla), Jeffrey Gibson (Choctaw/Cherokee), Carlos Jacanamijoy (Inga), Emmi Whitehorse (Navajo), and Erica Lord (Inupiaq/Athabaskan). These artists all use the landscape as both muse and subject, but none seek to represent a specific place that can be located in a guidebook or on a map. The artists are not rigidly bound by history and tradition in their expressions of landscapes; instead, their sources of inspiration range from the profound to the mundane, the past to the present, and the deeply personal to the political.

BEAUTY SURROUNDS US

Through Summer 2008

An exhibition of 77 works from the museum's renowned collection inaugurates the new Diker Pavilion for Native Arts and Cultures. Objects include an elaborate Quechua girl's dance outfit, a Northwest Coast chief's staff with carved animal figures and crest designs, Seminole turtle-shell dance leggings, a conch-shell trumpet from pre-Columbian Mexico, a Navajo saddle blanket, and an Inupiak (Eskimo) ivory cribbage board. Complemented by two interactive media stations, visitors will be able to access

in-depth descriptions of each object and, through virtual imaging technology, can rotate 10 of the objects to examine them more closely.

INDIGENOUS MOTIVATIONS: RECENT ACQUISITIONS OF THE NMAI

Through June 10

This exhibition features more than 250 selections from the more than 15,000 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. Included will also be a selection of objects from the collections of the federal Indian Arts and Crafts Board's headquarters, 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.

BORN OF CLAY: CERAMICS FROM THE NMAI

Through May 20

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

CHILDREN'S FESTIVAL: ALOHA DAYS

May 19 & 20, noon - 5 p.m.

Throughout the museum

Celebrate the culture of Native Hawaii in this two-day festival of hands-on workshops, interactive dance demonstrations, and storytelling. Hi'ilana Shibata (Native Hawaiian) will lead dance workshops and provide storytelling. Workshops include creating a traditional Hawaiian "quilt" design, making a kukui nut necklace, and many more fun activities.

ART TALK: DEFINITIONS OF THE EXOTIC

June 1, noon

Diker Pavilion

The American Indian Community House Gallery (AICH) presents Erica Lord (Athabaskan/Inupiaq), the featured artist in its exhibit, *Definitions of the Exotic*, in an artist dialogue. *Definitions of the Exotic* opens at the AICH gallery on June 1 through June 30.

POTTERY DEMONSTRATION

WITH MAX EARLY

Thursday, June 7, 2 p.m. - 4 p.m.;

Friday & Saturday, June 8 & 9,

10 a.m. - noon & 2 p.m. - 4 p.m.

Diker Pavillion

Award-winning potter Max Early (Laguna) watched his grandmother make pottery from an early age. While his grandmother did not actually encourage him to work with clay because it was a "woman's job," he was allowed to assist her with painting the pottery when she developed arthritis. With only a handful of traditional potters existing in the Laguna Pueblo, Max was compelled to learn the pottery tradition in order to keep the tradition alive. While he has won awards at Santa Fe Indian Market, his greatest joy comes from sharing the tradition with his own children. For pottery workshop with Early, please see listing below.

THE OLD AND THE NEW

Thursday, June 14, 5 p.m. - 6:30 p.m.

Education Classroom

Taking inspiration from the *Off the Map* exhibit, workshop students will see how Native artists have been inspired by the Native universe and European influences to create innovative works of art using both indigenous and introduced materials. After spending time in the exhibition galleries, students will create their own multimedia works of art. This workshop will be led by cultural interpreter William Chimborazo (Kichua).

DRAGONFLY ORNAMENTS

Thursday, June 21, 5 p.m. - 6:30 p.m.

Education Classroom

Dragonflies hold great significance for many Plains Indian Nations. Come learn more about the special appreciation of this creature and create a dragonfly ornament of your own with cultural interpreter Karah English (Maidu).

CONTINUED →

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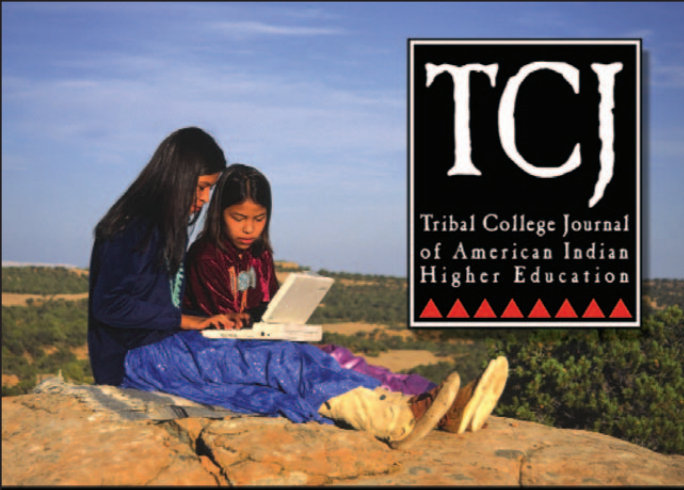
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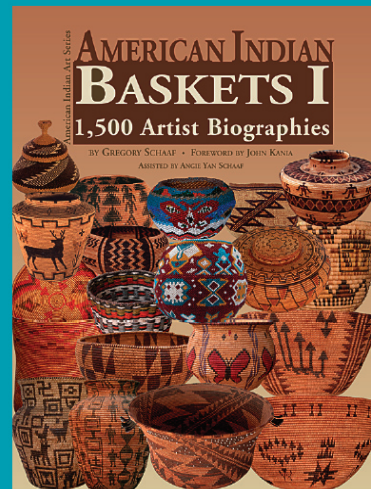
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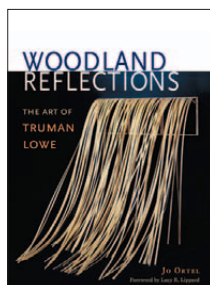
Woodland Reflections

The Art of Truman Lowe

Jo Ortel

Foreword by Lucy R. Lippard

Woodland Reflections explores the art and influences of Truman Lowe, Ho-Chunk artist and NMAI curator of contemporary art. Lowe's large abstract sculptures in wood and metal are inspired by many elements of his world—river eddies, willows, waterfalls, bluffs and dunes, and the architecture of the handmade canoe. An internationally acclaimed artist whose works are displayed in major museums, Lowe grew up on the banks of Wisconsin's Black River, where his parents were skilled makers of splint-plait baskets and other crafts from their Ho-Chunk tradition. 49 color photos, 48 b/w photos, Cloth \$60.00



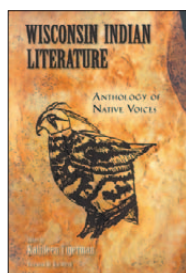
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Edited by Kathleen Tigerman

Foreword by Jim Ottery

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Willie Seaweed (Siwiti), photographed by W.M. Heck, 1951.



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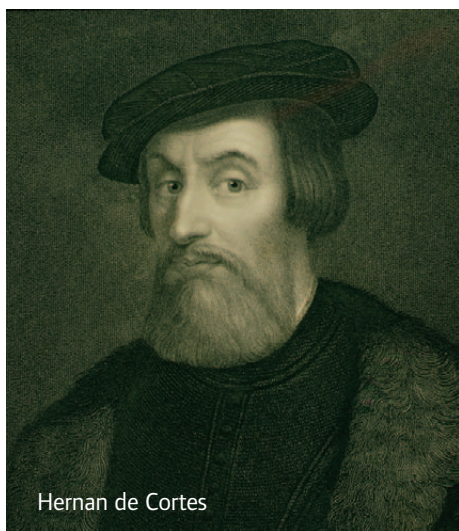
THE MISSING ROYAL FIFTH NEW LEADS ON A COLD CASE



Charles V (1500–1558)

Hercule Poirot, Agatha Christie's fictional Belgian detective, would have relished the mystery. So would Sam Spade and Indiana Jones. A legendary Aztec treasure from the first years of European contact, a trove which created a sensation when first brought to Europe, dropped out of sight soon after it went on display and was thought lost forever. But after nearly five centuries, clues about the treasure's disappearance and possibly even items from the trove itself have begun to emerge, tantalizing us and giving rise to hopes that more of the ancient glory might one day be restored to public view.

BY JAMES RING ADAMS



CORTES'
FIRST PRIORITY, EVEN
BEFORE HIS EXPEDI-
TION INLAND, WAS TO
SEND BACK AS MUCH
BOOTY AS HE COULD
TO THE YOUNG
SPANISH KING,
FORMERLY KNOWN AS
CHARLES OF GHENT
OF THE HOUSE OF
HABSBURG.
CHARLES (1500–1558)
WAS ENTITLED TO
ONE-FIFTH OF THE
HAUL, THE SO-CALLED
ROYAL FIFTH.

The story starts when Hernan de Cortes landed on the Yucatan Peninsula in April 1519, launching his campaign to conquer the Aztec empire. For better or worse, thus began one of the great dramas in human history. But we are concerned with a side show, the gifts Montezuma, the Aztec ruler, sent to the Spanish intruders and their great king in the East in a hugely miscalculated effort to keep them from coming inland. The sumptuous treasures of precious metals, feather work, and fine cloth surpassed the hopes of the invaders. More important, they helped Cortes elude an even greater danger than the Aztec armies.

Cortes was stealing an expedition organized by his nominal superiors in Cuba, hoping to win the riches of Mexico for himself. But to save himself from a charge of treason, he had to gain direct support from the Spanish crown, bypassing his colonial rivals. But Cortes' lieutenants went around to his soldiers, asking them to give up their share to enrich the royal pot.

By July 26, the treasure ship was ready to leave for Spain, along with one or two letters denouncing the governor of Cuba, Diego Velazquez, and asking a royal patent for Cortes' new settlement of Villa Rica de la Veracruz. Cortes ordered his two envoys to avoid Cuba and sail straight for Seville. But one of them couldn't resist checking in on his estate on the island and showing off the treasure. Velazquez heard the news and sent ships to capture Cortes' men, but the pilot of the treasure ship took an uncharted route through the Bahamas Strait and the men made their escape. The treasure created a sensation in Spain, and King Charles ordered it brought to his court in Valladolid. Months earlier, at the age of 19, he had procured election as Emperor Charles V of the Holy Roman Empire. He brought the Aztec wonders with him as he prepared to tour his Germanic domain. In a stop at his Flemish base, he put them on display in Brussels.

The Brussels Town Hall was already an eccentric monument, famous for its off-center gothic open tower, but the exhibit of the Royal Fifth stunned visitors like nothing before. "All the days of my life I have seen nothing that reaches my heart so much as these," the engraver Albrecht Durer wrote in his diary after seeing several rooms full of the treasures, "for among them I have seen wonderfully artistic things and have admired the subtle ingenuity of men in foreign lands." The exhibit was the first proof to Europeans that

they were now in touch with an advanced and previously unknown civilization. It gave powerful support to the Dominican friars who were arguing that this new population of Indians had rational souls and hence the God-given right to self-government. One of these friars, the Indian advocate Bartolome de Las Casas, had recently returned to Spain in his budding lifelong campaign against the atrocities of the Conquistadores. He was one of the first in Spain to see, and cite, King Charles's treasure.

In spite of its historic importance, however, the treasure suddenly dropped from sight. Cortes' men kept detailed, if inconsistent, shipping lists, and royal bureaucrats provided receipts on arrival in Spain. A mid-20th century compilation counted 158 items bound for Charles V but noted that none of the shipping lists claimed to be complete. Yet after the Brussels showing, the trail grows cold. (Any local traces were likely obliterated when the forces of Louis XIV bombarded Brussels for two days in April 1695, during his invasion of Flanders, pulverizing much of the Town Hall and setting its archives on fire.) The record appeared so blank that English-speaking historians concluded that the collection had been destroyed. Indeed, the website of New York's Metropolitan Museum of Art states that the objects of precious metals were melted down and "ephemeral materials discarded."

The culmination of several centuries of detective work, however, is now showing that this statement is only half true. The elaborate gold workmanship that so impressed Durer probably did go to the foundry to pay for the "monumental jobbery" that made Charles the Holy Roman Emperor. But incredibly, some of the rarest and most delicate creations might have survived.



PICKING UP THE TRAIL

These precious objects weren't the only treasures to vanish during this period. To an amazing degree, the original manuscripts of many of the contemporary histories of the Spanish conquest have also gone missing. (Some, apparently, are long-overdue withdrawals from various national libraries.) The first of Cortes' famous five Letters of Relation to Emperor Charles V is so thoroughly lost that some historians have concluded he didn't really write it. It was during the search for the original text of these five letters that researchers first picked up the scent of the Royal Fifth. In 1777, Scottish historian William Robertson, who was unsuccessfully scouring Spain for a copy of Cortes' first letter, decided that the key to finding the letter wasn't the Spanish bureaucracy but the person of the emperor, who was on his way to Germany when the letter would have arrived. He asked for a search of the Habsburg Imperial Library in Vienna. The library turned up a bound transcript of the Letters of Relation, still missing the first letter but containing in its place the only known copy of the letter from Veracruz denouncing the governor. This document, now frequently printed as a substitute for Cortes' first letter, also included an inventory of the shipment to the emperor, duly receipted in his court at Valladolid in April 1520.

Robertson directed attention away from Spain, where none of these gifts have yet been found, toward the dynastic circle of Charles V, perhaps the most reluctantly powerful person in European history. Generations of well-planned Habsburg marriage alliances brought Charles, more or less accidentally, to his supreme position. He was crowned king of Spain on the death of his grandfather Ferdinand before he ever set foot in the country and was raised by his aunt Marguerite in Flanders while his mother, Queen Juana the Mad, languished in a dark room in Tordesillas in Castile. His education was in the hands of the Catholic

humanist scholar Adrian of Utrecht, a provost of the famed University of Louvain and the teacher of Erasmus.

Since the gifts were now the personal property of Charles, to deduce their whereabouts, one would ask what he might have

from the Mayan region where Cortes first landed.

But the trail most widely followed runs through Charles's younger brother Ferdinand, who had been dexterously maneuvered out of the Spanish succession and out of Spain itself. This track leads to a fantastic castle in the Tyrolean Alps, in the Habsburg's Austrian domains.

Ferdinand, and even more his son, Archduke Ferdinand II of Tyrol, turned their Castle Ambras into a great tourist attraction, with rich gardens and one of the most famous exemplars of an emerging fad, a cabinet of curiosities. Ferdinand II specialized in collecting the armor of famous warriors, and for him the name of Montezuma was irresistible.

Some of the items Ferdinand II displayed as Montezuma's turned out to be not dated that early, or not even Mexican, but other items could not be ruled out as belonging to the Aztec emperor. In 1878, Ferdinand von Hochstetter, director of the Museum of Natural History in Vienna, noticed a mention in an Ambras catalogue of "a Mexican headdress." He found the item folded up in a showcase filled with sundry items. Fearing that it would fall to pieces, he carefully removed it and embarked on a painstaking but controversial restoration. The headdress was clearly traceable to an item called a "Moorish hat" in a 1596 inventory. Other Ambras inventories mentioned several other Mexican items that Hochstetter had thought were lost.

The American Meso-American specialist Zelia Nuttall wrote a careful study of the headdress in 1888, and in 1891 she visited Ambras looking for the lost items. She promptly found most of them – a feather shield, a feather fan, and a turquoise mosaic shield. These items are now part of the priceless "Mexican Treasures" of Vienna's Museum für Völkerkunde. (A turquoise shield of similar style is one of the most prized possessions of the Smithsonian's National Museum of the American Indian; it is featured on page 53 of this issue.) Several



Aztec shield, c.1500 (feathers, sheet-gold, agave paper, leather & reed)

done with them. The likely answer, far more likely than that he threw them out, is that he gave them away as gifts. One inventory of his Aunt Marguerite's property states flatly that some "feathered accoutrements from the Indies" came directly from the emperor at Brussels.

Some Mexican items, possibly from Cortes, have turned up mysteriously in Italy, where they might have been sent as gifts to the popes of the 1520s. One of the most famous and rarest of pre-Columbian relics, the Dresden Codex, is similar in description to the Indian books on bark added to the 1519 shipment. It surfaced in Vienna in 1739, where the visiting head of the royal library of Saxony snapped it up. How it got there is unknown, but the Yale Mayanist Michael Coe argues that it could have come



Copy of a fragment of the Dresden Codex showing Mayan astronomical calculations.

THE TRAIL MOST WIDELY FOLLOWED RUNS THROUGH CHARLES'S YOUNGER BROTHER FERDINAND, WHO HAD BEEN DEXTEROUSLY MANEUVERED OUT OF THE SPANISH SUCCESSION AND OUT OF SPAIN ITSELF. THIS TRACK LEADS TO A FANTASTIC CASTLE IN THE TYROLEAN ALPS, IN THE HABSBURG'S AUSTRIAN DOMAINS.

generations of scholars, writing mainly in German, have identified them with entries on Cortes' 1519 shipment and with the treasures displayed by Charles V. Mexican public opinion is convinced that the spectacular headdress of green quetzal feathers in Vienna was indeed once Montezuma's, and several Mexican presidents have asked the Austrian government to return it.

At a certain point in Agatha Christie novels, when the case appears solved, it falls to Hercule Poirot to say wait a minute, not so fast. Poirot's role is being played by Dr. Christian Feest, the new director of the Museum für Volkerkunde, who has

debunked the "legend" that the museum's pieces came from Montezuma's gifts to Cortes. Yet the scholars he cites in support of his position do accept that these treasures are genuinely Aztec and that they arrived in Europe by the mid-16th century. In spite of their rigorous skepticism, these scholars admit that at least one item, the turquoise shield, could have come with the 1519 shipment.

Although the mystery has not yet been fully solved, and there is still a gap in the trail from Charles V or his brother Ferdinand to Ambras Castle, the case has proved far from cold. The 1520 display of the Royal Fifth in

Brussels still captures the imagination. The objects that might have been seen there are still a source of wonder. As Feest noted in his 1990 study, Vienna's Mexican Treasures, "What has survived until today should be valued and treasured not for some imagined association with one person or one event, but for the fleeting glance it affords us at now unique testimonies of the cultural heritage of mankind." *

James Ring Adams is a senior historian in the Research Office of the Smithsonian's National Museum of the American Indian. A Ph. D. from Cornell University, he was previously Associate Editor of *Indian Country Today*.

WOUNDED KNEE

HEALING THE WOUNDS OF THE PAST





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

EXHIBITIONS

OFF THE MAP: LANDSCAPE IN THE NATIVE IMAGINATION

March 3 to Sept. 3

NEW!

This exhibition of paintings, drawings, sculpture, and installations explores the relationship between Native art and the representation of landscapes, as seen through the work of James Lavadour (Walla Walla), Jeffrey Gibson (Choctaw/Cherokee), Carlos Jacanamijoy (Inga), Emmi Whitehorse (Navajo), and Erica Lord (Inupiaq/Athabaskan). These artists all use the landscape as both muse and subject, but none seek to represent a specific place that can be located in a guidebook or on a map. The artists are not rigidly bound by history and tradition in their expressions of landscapes; instead, their sources of inspiration range from the profound to the mundane, the past to the present, and the deeply personal to the political.

BEAUTY SURROUNDS US

Through Summer 2008

An exhibition of 77 works from the museum's renowned collection inaugurates the new Diker Pavilion for Native Arts and Cultures. Objects include an elaborate Quechua girl's dance outfit, a Northwest Coast chief's staff with carved animal figures and crest designs, Seminole turtle-shell dance leggings, a conch-shell trumpet from pre-Columbian Mexico, a Navajo saddle blanket, and an Inupiak (Eskimo) ivory cribbage board. Complemented by two interactive media stations, visitors will be able to access

in-depth descriptions of each object and, through virtual imaging technology, can rotate 10 of the objects to examine them more closely.

INDIGENOUS MOTIVATIONS: RECENT ACQUISITIONS OF THE NMAI

Through June 10

This exhibition features more than 250 selections from the more than 15,000 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. Included will also be a selection of objects from the collections of the federal Indian Arts and Crafts Board's headquarters, 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.

BORN OF CLAY: CERAMICS FROM THE NMAI

Through May 20

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

CHILDREN'S FESTIVAL: ALOHA DAYS

May 19 & 20, noon - 5 p.m.

Throughout the museum

Celebrate the culture of Native Hawaii in this two-day festival of hands-on workshops, interactive dance demonstrations, and storytelling. Hi'ilana Shibata (Native Hawaiian) will lead dance workshops and provide storytelling. Workshops include creating a traditional Hawaiian "quilt" design, making a kukui nut necklace, and many more fun activities.

ART TALK: DEFINITIONS OF THE EXOTIC

June 1, noon

Diker Pavilion

The American Indian Community House Gallery (AICH) presents Erica Lord (Athabaskan/Inupiaq), the featured artist in its exhibit, *Definitions of the Exotic*, in an artist dialogue. *Definitions of the Exotic* opens at the AICH gallery on June 1 through June 30.

POTTERY DEMONSTRATION

WITH MAX EARLY

Thursday, June 7, 2 p.m. - 4 p.m.;

Friday & Saturday, June 8 & 9,

10 a.m. - noon & 2 p.m. - 4 p.m.

Diker Pavillion

Award-winning potter Max Early (Laguna) watched his grandmother make pottery from an early age. While his grandmother did not actually encourage him to work with clay because it was a "woman's job," he was allowed to assist her with painting the pottery when she developed arthritis. With only a handful of traditional potters existing in the Laguna Pueblo, Max was compelled to learn the pottery tradition in order to keep the tradition alive. While he has won awards at Santa Fe Indian Market, his greatest joy comes from sharing the tradition with his own children. For pottery workshop with Early, please see listing below.

THE OLD AND THE NEW

Thursday, June 14, 5 p.m. - 6:30 p.m.

Education Classroom

Taking inspiration from the *Off the Map* exhibit, workshop students will see how Native artists have been inspired by the Native universe and European influences to create innovative works of art using both indigenous and introduced materials. After spending time in the exhibition galleries, students will create their own multimedia works of art. This workshop will be led by cultural interpreter William Chimborazo (Kichua).

DRAGONFLY ORNAMENTS

Thursday, June 21, 5 p.m. - 6:30 p.m.

Education Classroom

Dragonflies hold great significance for many Plains Indian Nations. Come learn more about the special appreciation of this creature and create a dragonfly ornament of your own with cultural interpreter Karah English (Maidu).

CONTINUED →



Big Foot, leader of the Sioux, captured at the Battle of Wounded Knee, S.D. Here he lies frozen on the snow-covered battlefield where he died, 1890.

Photo by G.E. Trager/National Anthropological Archives, Smithsonian Institution (neg. 55018)



Collecting bodies at the site of the Wounded Knee Massacre, Pine Ridge, S.D., January 1, 1891.

Photo by the Northwestern Photographic Co. (NMAI, P22417)

SUDDENLY A GUN WAS FIRED and the soldiers began shooting. Half the men were killed in the first five minutes. Women and children were riddled with shrapnel. People ran, but the soldiers pursued them. Bodies were later discovered three miles from camp. When the smoke cleared, 146 men, women, and children lay dead. Others perished from their wounds or froze to death in the hills. Some 31 soldiers died, many from friendly fire.

IN THE VALLEY OF DEATH

Lakotas were ready for a message of hope in the late 1800s. The buffalo were gone, and treaties with the U.S. reduced their homelands. The Fort Laramie Treaty of 1868 created the Great Sioux Reservation, 26 million acres encompassing all of what would later become the state of South Dakota west of the Missouri River. In 1877, the U.S. confiscated the gold-rich Black Hills, 7.3 million acres located within the Great Sioux Reservation. Eight years later, the Great Sioux Reservation was carved into several smaller reservations, and the remaining lands, some nine million acres, were opened to white settlement. The seven Lakota bands – the Brule (or Sicangu), Oglala, Minneconjou, Two Kettle, Hunkpapa, Sans Arc, and Blackfeet – were confined to the Pine Ridge, Rosebud, Cheyenne River, Standing Rock, Crow Creek, and Lower Brule Reservations, where life was hard and food scarce.

Hope came from a Paiute holy man from Nevada. Wovoka envisioned a beautiful world in which the living would be reunited with the dead. The buffalo would return and life would return to what it was before the arrival of the Europeans. Wovoka's message generated a new religious movement, the Ghost Dance, which spread throughout Sioux Country. Many Lakotas left their

homes and converged on The Stronghold, an isolated plateau in the badlands of southwest South Dakota. Wearing special shirts, which some believed would deflect bullets, they danced to hasten the coming of the new world.

The Ghost Dance unsettled local officials, alarmed at the sight of the Sioux uniting once again. At Pine Ridge, the Indian agent responsible for managing day-to-day reservation affairs wired Washington for protection. In response, more than half the U.S. Army was sent, including the Seventh Cavalry – Lt. Col. George Armstrong Custer's unit, which had been obliterated at the Battle of the Little Big Horn, 14 years before.

The presence of troops worried Chief Big Foot, leader of the Minneconjou Lakota. Big Foot had ridden in battle with Sitting Bull, and his people's acceptance of the Ghost Dance stoked fears that his band was ready for war. Fearing for his people's safety, Big Foot and his band left their camp on the Cheyenne River in central South Dakota and trekked southward over 200 miles of frigid prairie toward the Pine Ridge Reservation, where Chief Red Cloud had invited them to seek refuge. They were intercepted by—and surrendered to—army troops, who escorted them to Wounded Knee Creek, some 45 miles south of The Stronghold. That night,

Big Foot's band of 106 warriors and roughly 250 women and children made camp, surrounded by 470 soldiers. Four Hotchkiss cannons, capable of firing 50 two-pound explosive shells per minute, were installed on a hillside overlooking the camp.

The next day, Seventh Cavalry Commander James Forsyth ordered Big Foot's people to surrender their weapons. Suddenly a gun was fired and the soldiers began shooting. Half the men were killed in the first five minutes. Women and children were riddled with shrapnel. People ran, but the soldiers pursued them. Bodies were later discovered three miles from camp. When the smoke cleared, 146 men, women, and children lay dead. Others perished from their wounds or froze to death in the hills. Some 31 soldiers died, many from friendly fire.

Looters quickly stripped the bodies of Ghost Dance shirts and other possessions, which were sold to collectors and museums. Photographers canvassed the corpse-ridden fields, and sold their photos as postcards. Advertisements said they were "just the thing to send to your friends back east."

On January 1, the bodies were buried in a mass grave. Later, 27 leaders of the Ghost Dance were imprisoned at Fort Sheridan, Ill., and then released into the custody of Buffalo Bill Cody, who featured them in his *Wild*

OPENING SANTA FE INDIAN MARKET WEEKEND

Friday, August 17th, 2-4 pm



Oreland Joe, CA - Southern Ute / Navajo
White Dawn Prayer
Italian Marble, 32" x 10" x 8"

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Shonto Begay, - Navajo
Spider Woman Emergence
Acrylic on Canvas, 66" x 23"



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Soldiers and civilians watch as victims of the Wounded Knee Massacre are buried in a mass grave, Pine Ridge, S.D., January 1, 1891. Photo by the Northwestern Photographic Co. (NMAI, P12757)

West show. By agreeing to tour, the Ghost Dancers were spared lengthy prison terms. From 1891 to 1895, the U.S. awarded 18 Medals of Honor to soldiers who served at the “Battle of Wounded Knee.”

HONORING THE VICTIMS

After the massacre, survivors vowed to honor the memory of the dead. In 1901, they founded the Wounded Knee Survivors Association, which continues today. Original members included Dewey Beard (Minneconjou Lakota) – the last survivor of the Battle of the Little Big Horn – and Joseph Horn Cloud (Minneconjou Lakota), whose father, Chief Horn Cloud (Minneconjou Lakota), died at Wounded Knee. The two raised money for a monument that was erected near the mass grave in 1905. The association also pushed for Congressional hearings to compensate members of Big Foot’s Band, who, as “hostiles,” were disqualified from receiving monies under the Sioux Depredations Act of 1891. Hearings were held in 1939, 1975, 1990, and 1991, but no compensation was made.

THE BIG FOOT RIDE

In 1986, members of the Oglala Sioux Tribe began to make an arduous, 13-day pilgrimage on horseback to commemorate the massacre. The annual Big Foot Memorial Ride, begun in 1986, retraces the route taken by Chief Big Foot and his people on their fateful journey to Pine Ridge in 1890.

Alex White Plume (Oglala Lakota), former president of the Oglala Sioux Tribe and one of the original organizers of the Big Foot Memorial Ride, told a Congressional committee that the purpose of the ride in 1990 was to “mark the end of 100 years of mourning,” and to release the spirits of Chief Big Foot and his people “in accordance with sacred Lakota principles.” In recent years, the memorial ride has become a means for



The Wounded Knee Massacre Memorial was erected by members of the Wounded Knee Survivors Association in 1905.

renewal—a way of teaching younger generations about their history and their cultural responsibilities.

“DEEP REGRET”

In a hearing before the Senate Select Committee on Indian Affairs, White Plume declared: “The United States needs to admit that its soldiers were wrong at Wounded Knee when they killed and wounded unarmed men, women, and children.” He urged the government to “make a meaningful apology for the 1890 Massacre and establish a national monument and memorial at the mass grave site.” Finally, on the 100th anniversary of the massacre, the U.S. Congress expressed “deep regret to the Sioux people and in particular to the descendants of the victims and survivors of this terrible tragedy....” Although Congress defined the event as a massacre, the absence of the word “apology” and unwillingness to fund a memorial to the victims have miffed many. Interest in the creation of a national monument and for the rescission of the soldiers’ Medals of Honor continues.

The Wounded Knee Survivors Association has also successfully advocated for the repatriation of objects pilfered from their ancestors’ bodies. Mario Gonzalez (Oglala Lakota), former attorney for the survivors’ association, brokered a deal to repatriate objects held by a library in Barre, Mass. The collection, which included locks of hair believed to belong to Chief Big Foot, was replaced with replicas crafted by traditional Lakota artists.

The survivors’ association also asked the Kelvingrove Art Gallery and Museum in Glasgow, Scotland, to repatriate a Ghost Dance shirt acquired in 1892 from a member of Buffalo Bill’s *Wild West* show. In 1999, the shirt was returned at a special ceremony at Pine Ridge. “The spirit of the man that wore that shirt is smiling down,” survivors’ association member Orville Sully (Oglala Lakota) told BBC News. Marcella LeBeau (Two Kettle Band/Cheyenne River Sioux) agreed: “This will bring about a sense of closure to a sad and horrible event. Now healing can begin.” ❁

Mark Hirsch is a historian in the Research Office of the Smithsonian’s National Museum of the American Indian in Washington, D.C. He has a Ph.D. in American history from Harvard University.

IDENTITY by DESIGN

The Smithsonian's National Museum of the American Indian (NMAI) is pleased to announce the third in a special series of blankets celebrating great Native design. This vibrant new blanket, based on collaboration between NMAI and famed Pendleton Woolen Mills, draws its floral inspiration from the beadwork of an early 20th century Nez Perce artist's dress.

Native women from the Plains, Plateau, and Great Basins region of the United States and Canada have for generations made magnificent dresses that reflect their individual and community identity. The dress from which this new blanket design derives is featured in the NMAI's newest exhibition *Identity by Design: Tradition, Change, and Celebration in Native Women's Dresses* (March 24, 2007—January 2, 2008)

These blankets will go quickly. Order yours today. Proceeds from your order will help support important Native outreach programs.

Blanket specifications:

100% pure virgin wool with a cotton warp

Size: 64" by 80" Price: \$205.00 S&H: \$17.95

NMAI Members receive free shipping on blanket orders made through the NMAI website or our toll-free number, **800-242-NMAI (6624)**.
www.AmericanIndian.si.edu/give

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Smithsonian
National Museum of the American Indian

Off the Map: Landscape in the Native Imagination

This provocative new exhibition at NMAI's George Gustav Heye Center signals a new direction in contemporary Native art

BY JASON RYLE

Not often associated with work by Native artists, landscape painting is an artistic convention more readily identified with Western or European genres. "The work of these artists exceeds expectations," says Kathleen Ash-Milby (Navajo), assistant curator at the Smithsonian's National Museum of the American Indian (NMAI). "The work is atypical in the context of contemporary Native art." Ash-Milby refers to *Off the Map: Landscape in the Native Imagination*, a new exhibition she curated at the NMAI's George Gustav Heye Center (GGHC) in Lower Manhattan. Featuring the work of five Native American artists from North and South America, *Off the Map* explores unique depictions and understandings of real and imagined landscapes.

The works are also a departure from this larger oeuvre, given their focus on abstract rather than literal landscapes, according to Ash-Milby. "Most of the art doesn't relate to places you can locate in a guidebook or on a map," she says of the artists' ability to parlay imagination into the tangible. In a glowing review, *New York Times* art critic Grace Glueck refers to the exhibition as "a refreshing show of landscapes, or better, mindscapes."

The artists' media also defy convention. The work incorporates traditional oil and canvas paintings but also encompasses *Promise*, a site-specific sculpture by Jeffrey Gibson (Mississippi Band Choctaw/Cherokee), and a video installation by Erica Lord (Inuit/Athabaskan).

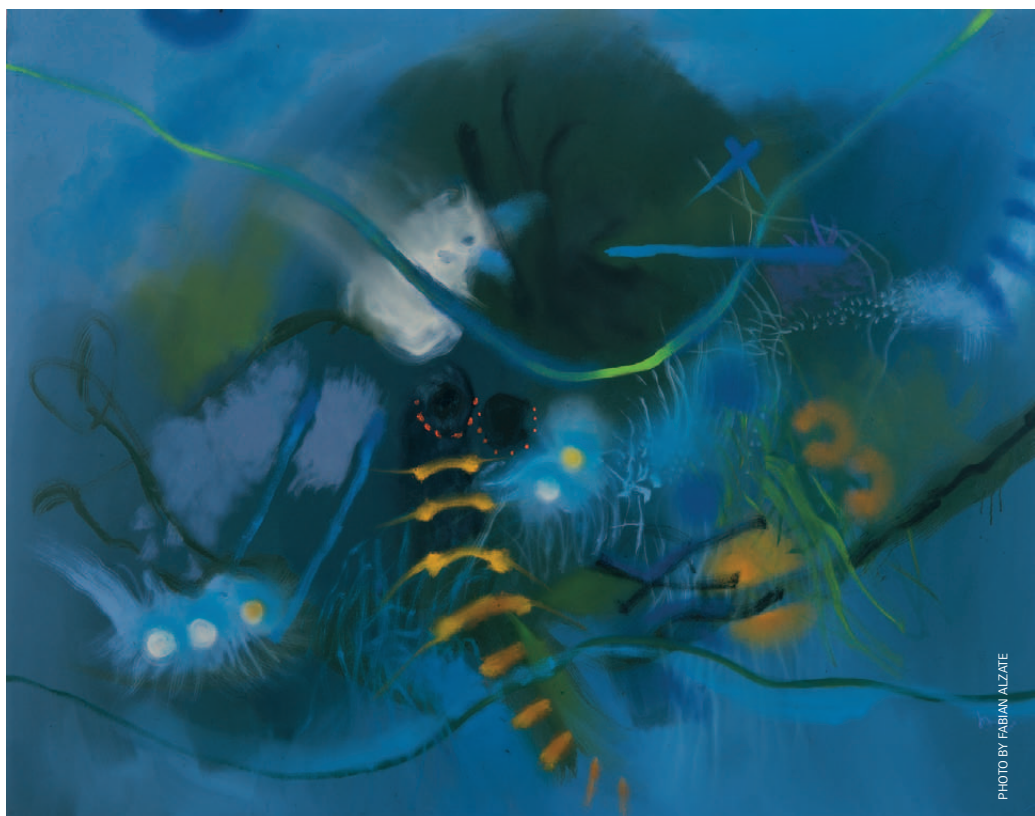


PHOTO BY FABIAN ALZATE

Carlos Jacanamijoy's (Inga) abstract landscapes, such as *Dibujo* (2005), portray the links between the artist's current home in the urban jungle of Brooklyn, N.Y., and his childhood memories of growing up on the edge of the Putumayo rainforest in Colombia.

Carlos Jacanamijoy (Inga), James Lavadour (Walla Walla), and Emmi Whitehorse (Navajo) round out the artistic roster.

"As the title *Off the Map* suggests, historically contemporary Native art has been marginalized, being quite literally 'off the map' in terms of the mainstream contemporary art world," states John Haworth (Cherokee), GGHC director. "We are pleased to present the work of these

innovative and provocative artists to a larger audience." *

Jason Ryle (Saulteaux) is a writer and filmmaker based in Toronto, Ont.

Off the Map: Landscape in the Native Imagination is open at the NMAI's George Gustav Heye Center in Lower Manhattan until September 3, 2007.

To see more from *Off the Map*, go to www.nmai.si.edu/exhibitions/off_the_map/index



Mixtec turquoise mosaic shield, Acatlan, State of Puebla, Mexico, A.D. 1400–1500, 31.8 cm. diameter. 10/8708

TEOXIHUITL

Turquoise of the Gods

BY MARY JANE LENZ

At the time of the 16th-century Spanish conquest, the Aztecs dominated much of what is now central Mexico, and Mixtec artists from Oaxaca and Puebla were commissioned by the Aztec state to create costly and beautiful objects for ritual use. This ceremonial shield is considered by many to be the finest surviving example of Mixtec turquoise mosaic art. The wooden disk is covered with some 14,000 pieces of turquoise fastened in place with plant resin in a technique similar to that used on two other mosaic shields now in Europe and associated with the treasure

sent there by Cortes. The holes along the edge suggest that this shield was originally trimmed with feathers, and 16th-century manuscripts and illustrations indicate that shields did indeed have such adornment.

For the Aztecs, the sun was the primary symbol for the ruler and the state, and it is connected symbolically with turquoise (called *teoxihuitl*, “turquoise of the gods”). This shield, representing a solar disk, may illustrate the birthplace of Huitzilopochtli, the god of the sun and war. At the top is a celestial band with stars and a solar disk, below which a female figure descends head down. She may be one of the *Cihuateotl*, or

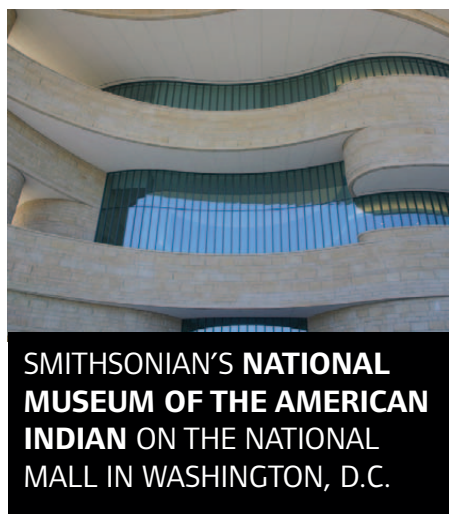
warrior-goddesses, who descend with the sun from noon to sunset. She is flanked by two male figures holding staffs. From their mouths emerge what may be conch-shell trumpets. The glyph below represents the “twisted mountain” of Colhuacan, the mythical homeland of the Aztec people.

It has been suggested that turquoise came from the Pueblos of the American Southwest in exchange for parrot and macaw feathers. *

Mary Jane Lenz is a museum specialist at the Smithsonian's National Museum of the American Indian and is curator of *Window on Collections: Many Hands; Many Voices*.

EXHIBITIONS + EVENTS CALENDAR

MAY / JUNE / JULY / AUGUST 2007



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 (Quebec).

IDENTITY BY DESIGN: TRADITION, CHANGE, AND CELEBRATION IN NATIVE WOMEN'S DRESSES

Through Jan. 2, 2008
Changing Exhibitions Gallery,
Third level

Dresses are more than simple articles of clothing for Native women; they are aesthetic expressions of culture and identity. Bringing together 55 dresses and more than 200 accessories from the Plains, Plateau, and Great Basin regions of the United States and Canada, *Identity by Design* highlights Native women's identity through traditional dress and its contemporary evolution. The exhibition examines the individual, communal, and cultural identity of Native women, and explores how women, gifted with highly developed artistic skills, benefited not only their families but the entire community.



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).

RETURN TO A NATIVE PLACE: ALGONQUIAN PEOPLES OF THE CHESAPEAKE

Second level

Learn about the Native peoples of the Chesapeake Bay region – what is now the District of Columbia, Maryland, Virginia, and Delaware – through photographs, maps, ceremonial and everyday objects, and interactive exhibits. The compact exhibition educates visitors on the continued Native presence in the region, and provides an overview of the history and events from the 1600s to the present that have impacted the lives of the Nanticoke, Powhatan, and Piscataway tribes.

Above: New Perce two-hide pattern dress with fully-beaded yoke, ca. 1920. Idaho. Hide, canvas, cut glass beads, sinew, and thread. 22/581.

PUBLIC PROGRAMS

For a complete schedule of upcoming public programs, visit www.AmericanIndian.si.edu. All programs are free unless otherwise specified. 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, S.W.



2006 Indian Summer Showcase featuring Clan/Destine.

INDIAN SUMMER SHOWCASE 2007

Join us for Indian Summer Showcase 2007, a summer evening concert series outside the museum's main entrance on the Welcome Plaza. Presented twice a month in June through September, the series presents Native music from throughout the Americas. Free. No tickets required.

Welcome Plaza (Rain location: Potomac Atrium)

The Mitsitam Native Foods Cafe will offer light refreshments and beverages.

Please note: Each of the musicians listed below will also present a Friday concert at noon, the day before their performance in *Indian Summer Showcase*.

DIGGINGROOTS – SAT., JUNE 2, 5:30 P.M.

DiggingRoots, the Canadian singer/songwriting team of ShoShana Kish (Anishinaabekwe) and Raven Kanatakt (Onkwehonwe/ Anishinaabe), combine the elements of their traditional indigenous influences with hip hop, folk, reggae, blues, and roots. Through the release of their debut album *Seeds* (Jericho Beach Music, 2006), DiggingRoots is quickly emerging as new leaders of old school rebel music. Their songs about culture, freedom, and identity are undeniably hard-hitting, hopeful, and honest. Writes *Metis Voyageur*: "While the sound ranges through blues, spiritual, jazz, soul, rap or talking blues, and reggae, it's protest all the way." For more information, visit www.diggingrootsmusic.com.

PAMYUA – SAT, JUNE 16, 5:30 P.M.

Pamyua interprets traditional Yup'ik, Inuit, and Greenlandic chants through modern styles. Performers include brothers and group co-founders Stephen and Phillip Blanchett (Yup'ik Inuit/African-American); Ossie Kairaiuak, a Yup'ik traditional dancer from Chefornak,

Alaska; and Karina Moller, a Greenlandic Inuit singer. Pamyua's most recent album is *Drums of the North* (Arctic Voice Records, 2005). The group was named one of the 10 greatest Alaskan artists of the century by the *Anchorage Daily News*. For more information, visit pamyua.com.

BLUES NATION – SAT., JULY 7, 5:30 P.M.

Blues Nation plays original blues pieces, as well as cover songs of popular blues hits of the past and present. Founded in 1990 by Tom Machauty-Ware (Kiowa/Comanche), Blues Nation has recently reunited and they are better than ever. Original band members Tom Machauty-Ware, Terry Tsotigh (Kiowa), Sonny Klinekole (Kiowa/Comanche/Apache) and Obie Sullivan (Muskoke Creek) are now joined by new sax players Dickie Joe Hunter and Johnny Johnson, along with new female vocalist Lacy Saunders. Their most recent album, *Blues Nation* (Red Hands Music, 2000), is composed of entirely original compositions and was nominated for a Native American Music Award (Nammy) in the Best Blues Album category.

HUANCARA – SAT., JULY 21, 5:30 P.M.

Hailing from Argentina, Huancara (Quechua/Aymara) creates original music that is inspired by the many Native cultures of South America. Their music features numerous indigenous, or criollo, musical instruments, as well as contemporary overtones. The group's name originates from the Quechua and Aymara words for drum: *uankar* and *wankara*, respectively. Their most recent album is *Takuapu*. For more information, visit www.huancara.com. Note: Huancara's website is in Spanish.

JOANNE SHENANDOAH – SAT., AUG. 4, 5:30 P.M.

Singer/songwriter Joanne Shenandoah (Oneida) incorporates folk, blues, country, pop, and traditional Iroquois music into original compositions. She is from the Haudenosaunee Nation of central New York State and is a leader in contemporary Native music. Her songs address Native American struggles, relationships, and the environment. In 2006, the compilation *Sacred Ground*, which includes tracks by

Shenandoah, won a Grammy for Best Native American Album. Shenandoah is also a 10-time Nammy winner. Her most recent album is *Skywoman* (Silver Wave, 2005). The Associated Press has called her "the most critically acclaimed Native American singer of her time." For more information, visit www.joanneshenandoah.com.

BLACKFIRE – SAT., AUG. 18, 5:30 P.M.

Together, the three Benally (Dine) siblings – Clayton, Jeneda, and Klee – are Blackfire, a high-energy alternative rock group with a strong political message. Blackfire's music seeks to raise awareness of historical and present-day issues of oppression, relocation, and human rights. Their most recent recording is *Beyond Warped* (Immergent, 2005). For more information, visit www.blackfire.net.

VINCENT CRAIG – SAT., SEPT. 1, 5:30 P.M.

Vincent Craig (Navajo) is a singer/songwriter, humorist, cartoonist, and motivational speaker based among the White Mountain Apache Nation in Arizona. He has been called "a Navajo Renaissance man" for his talent as a singer/songwriter of popular Navajo cowboy ballads, protest songs, and social and political satire. Known in Indian Country for the popular singles *Rita* and *Chizzie*, Craig has released numerous CDs, including *Yer Jus' Somehow* and *Cowboys 'N' Stuff*. His most recent album is *Her Land*. For more information, visit <http://muttonman.com>.

RANFERI AGUILAR – SAT., SEPT. 15, 5:30 P.M.

Ranferi Aguilar (Maya) blends ancient Mayan sounds with guitar and other modern instruments to create new arrangements of traditional Mayan music. He was a founding member and lead guitarist of Guatemala's most famous rock band, *Alux Nahual*. After that group disbanded in 1999, Aguilar began a solo career. His present concert piece, *Hacedor de Lluvia* (Rainmaker), may be classified as New Age music created with pre-Hispanic indigenous musical instruments. In 2002, Aguilar was honored with the Arco Iris Maya (Mayan rainbow) Award for producing the Best Traditional Music Album.

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EXHIBITIONS + EVENTS CALENDAR



PHOTO BY WALTER LARRIMORE

Kiowa ah-day, beaded sneakers by Teri Greeves (Kiowa), Santa Fe, N.M., 2004. (26/3325)

NATIVE ARTS DEMONSTRATIONS

Kiowa Beadwork by Teri Greeves

**Friday through Sunday, June 1, 2 and 3
11 a.m., 1 p.m. & 3 p.m.**

Potomac Atrium

"Beadwork is a way of decorating objects we use every day." Teri Greeves (Kiowa) will demonstrate her beadwork techniques and discuss the historical and contemporary influences behind her work. She is an award-winning contemporary artist known for her meticulously beaded stories on purses, moccasins, belts, and bracelets. Greeves is also well-known for her pictorial beadwork on Converse high-top sneakers, such as those featured in the *Our Lives* exhibition. Presented in celebration of *Identity by Design: Tradition, Change, and Celebration in Native Women's Dresses*.

Ledger Art Workshop with George Flett

**Friday through Sunday,
June 15, 16 & 17, 2 p.m.**

Resource Center Classroom, Third level

Historian, traditional dancer, and ledger artist George Flett (Spokan) will discuss the evolution of "ledger" art, demonstrate and exhibit examples of his work, and discuss the historical and contemporary influences behind his work. Presented in celebration of *Identity by Design: Tradition, Change, and Celebration in Native Women's Dresses*.

FAMILY DAY

Native Games

Saturday, June 16, 10 a.m. to 3 p.m.

Potomac Atrium

Join us for a day full of activities for children and families. For many Native people, games teach lessons about life and are a way to build strength, endurance, and courage. Watch a demonstration of Alaskan Native games, learn about the Native origins of lacrosse, visit the doll cart, play Native games, and make a ring-and-pin game to take home. Fun and games for everyone.

NATIVE FILM

The Trail of Tears: Cherokee Legacy

**Sunday through Sunday, July 1-8,
1:30 p.m.**

Rasmuson Theater

(2006, 93 min). Director: Chip Richie. Producer: Steven R. Heape (Cherokee). This documentary chronicles the tragic events leading up to the forced removal of the Cherokee from the southeast to Oklahoma in 1838. Featuring narrations by actors, James Earl Jones and Wes Studi, and the voices of James Garner and Crystal Gayle. Presented in both English and Cherokee (with subtitles). Discussion with filmmakers to follow July 7 & 8 screenings.

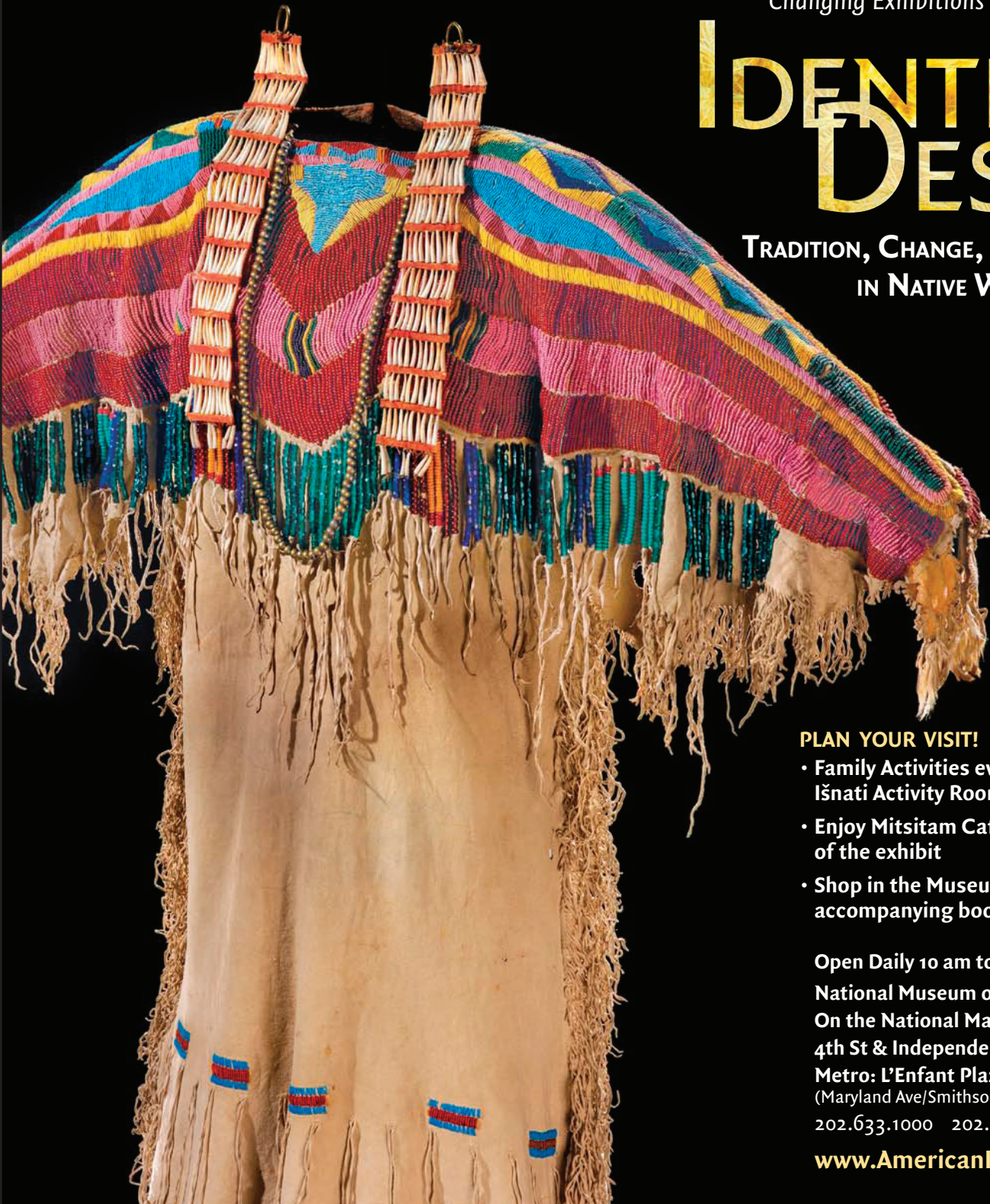
CONTINUED →

EXHIBITION NOW OPEN!

Changing Exhibitions Gallery, Third Level

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National Museum of the American Indian



Top: Yakama two-hide dress, ca. 1890. Jocko Reservation, Montana. 14/3568. Left to right (the 3 thumbnails): Sioux two-hide pattern dress with fully beaded yoke, ca. 1900. South Dakota. 20/2210. Sicangu Lakota (Sioux) girl's fully beaded dress, 1890. Probably South Dakota. 16/2323. Comanche three-hide dress and accessories, ca. 1890. Oklahoma. 2/1803, 23/288, RP1643. Smithsonian/National Museum of the American Indian.



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

EXHIBITIONS

OFF THE MAP: LANDSCAPE IN THE NATIVE IMAGINATION

March 3 to Sept. 3

NEW!

This exhibition of paintings, drawings, sculpture, and installations explores the relationship between Native art and the representation of landscapes, as seen through the work of James Lavadour (Walla Walla), Jeffrey Gibson (Choctaw/Cherokee), Carlos Jacanamijoy (Inga), Emmi Whitehorse (Navajo), and Erica Lord (Inupiat/Athabaskan). These artists all use the landscape as both muse and subject, but none seek to represent a specific place that can be located in a guidebook or on a map. The artists are not rigidly bound by history and tradition in their expressions of landscapes; instead, their sources of inspiration range from the profound to the mundane, the past to the present, and the deeply personal to the political.

BEAUTY SURROUNDS US

Through Summer 2008

An exhibition of 77 works from the museum's renowned collection inaugurates the new Diker Pavilion for Native Arts and Cultures. Objects include an elaborate Quechua girl's dance outfit, a Northwest Coast chief's staff with carved animal figures and crest designs, Seminole turtle-shell dance leggings, a conch-shell trumpet from pre-Columbian Mexico, a Navajo saddle blanket, and an Inupiat (Eskimo) ivory cribbage board. Complemented by two interactive media stations, visitors will be able to access

in-depth descriptions of each object and, through virtual imaging technology, can rotate 10 of the objects to examine them more closely.

INDIGENOUS MOTIVATIONS: RECENT ACQUISITIONS OF THE NMAI

Through June 10

This exhibition features more than 250 selections from the more than 15,000 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. Included will also be a selection of objects from the collections of the federal Indian Arts and Crafts Board's headquarters, 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.

BORN OF CLAY: CERAMICS FROM THE NMAI

Through May 20

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

CHILDREN'S FESTIVAL: ALOHA DAYS

May 19 & 20, noon - 5 p.m.

Throughout the museum

Celebrate the culture of Native Hawaii in this two-day festival of hands-on workshops, interactive dance demonstrations, and storytelling. Hi'ilana Shibata (Native Hawaiian) will lead dance workshops and provide storytelling. Workshops include creating a traditional Hawaiian "quilt" design, making a kukui nut necklace, and many more fun activities.

ART TALK: DEFINITIONS OF THE EXOTIC

June 1, noon

Diker Pavilion

The American Indian Community House Gallery (AICH) presents Erica Lord (Athabaskan/Inupiat), the featured artist in its exhibit, *Definitions of the Exotic*, in an artist dialogue. *Definitions of the Exotic* opens at the AICH gallery on June 1 through June 30.

POTTERY DEMONSTRATION

WITH MAX EARLY

Thursday, June 7, 2 p.m. - 4 p.m.;

Friday & Saturday, June 8 & 9,

10 a.m. - noon & 2 p.m. - 4 p.m.

Diker Pavilion

Award-winning potter Max Early (Laguna) watched his grandmother make pottery from an early age. While his grandmother did not actually encourage him to work with clay because it was a "woman's job," he was allowed to assist her with painting the pottery when she developed arthritis. With only a handful of traditional potters existing in the Laguna Pueblo, Max was compelled to learn the pottery tradition in order to keep the tradition alive. While he has won awards at Santa Fe Indian Market, his greatest joy comes from sharing the tradition with his own children. For pottery workshop with Early, please see listing below.

THE OLD AND THE NEW

Thursday, June 14, 5 p.m. - 6:30 p.m.

Education Classroom

Taking inspiration from the *Off the Map* exhibit, workshop students will see how Native artists have been inspired by the Native universe and European influences to create innovative works of art using both indigenous and introduced materials. After spending time in the exhibition galleries, students will create their own multimedia works of art. This workshop will be led by cultural interpreter William Chimborazo (Kichua).

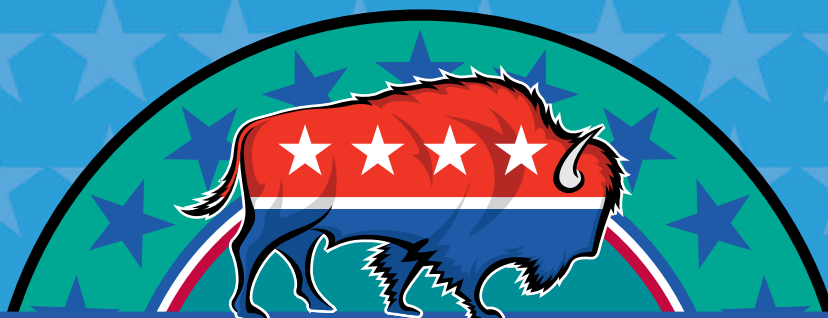
DRAGONFLY ORNAMENTS

Thursday, June 21, 5 p.m. - 6:30 p.m.

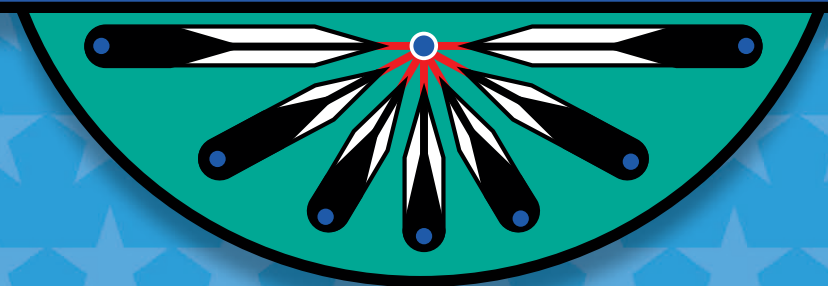
Education Classroom

Dragonflies hold great significance for many Plains Indian Nations. Come learn more about the special appreciation of this creature and create a dragonfly ornament of your own with cultural interpreter Karah English (Maidu).

CONTINUED →



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EXHIBITIONS + EVENTS

CALENDAR

HANDS-ON WORKSHOPS

Education Classroom

Participate in one of these Thursday afternoon hands-on workshops that are fun for the whole family! Pre-register at (212) 514-3716. For ages 8 and up.

Innovation on the Piggy Bank

Thursday, May 24, 5 p.m. - 6:30 p.m.

How did the Native peoples of South America begin to create piggy banks, an idea that originated in medieval Europe? In this workshop, participants will discuss the piggy banks on display in the exhibition *Indigenous Motivations* and then, tapping the exhibition to inspire their own innovations, each participant will be given a prefabricated piggy bank and mixed media to make a unique creation. This workshop will be led by cultural interpreter Angela Friedlander (Metis).

Make a Parfleche

Thursday, May 31, 5 p.m. - 6:30 p.m.

The parfleche, a container made from rawhide, was used for storing and transporting items of everyday life on the Plains and surrounding areas. A parfleche is often referred to as the "suitcase of the Plains." In this workshop, participants will visit the exhibit *Indigenous Motivations* to view parfleches from the museum's collection. Then, using paper, they will make a parfleche of their own. This workshop will be led by cultural interpreter William Chimborazo (Kichua).

Pottery Workshop with Max Early

Thursday, June 7, 10 a.m. - noon

In this hands-on workshop, students will be able to meet with Max Early (Laguna) to learn about traditional and contemporary Laguna pottery techniques. Students will then have the opportunity to make their own creations.

TAINO POTTERY

Thursday, July 12, 5 p.m. - 6:30 p.m.

Education Classroom

Learn about indigenous Caribbean culture with Jorge Estevez (Taino). Participants will then decorate clay plates with Taino petroglyph designs.

NATIVE SOUNDS DOWNTOWN:

DON'T MISS A BEAT!



Star Nayea in Concert

Thursday, May 24, 6 p.m.

Diker Pavilion

Raised in Detroit, singer/songwriter Star Nayea (New Mexico), a Native American Music Award winner in 2001, delivers powerful soul with a voice rooted in "Motor City" rock 'n' roll. She performed at the NMAI's First American Festival in 2004 and has recorded and sung with Native performers Robbie Robertson (Mohawk), Buffy Sainte-Marie (Cree), Robert Mirabel (Taos Pueblo), and Keith Secola (Anishinabe). This performance is presented by NMAI Native Sounds Downtown and AICH Indian Summer.

Na Lei Hulu I Ka Wekiu

Saturday, Aug. 11, 2 p.m.

Rotunda

This dynamic San Francisco-based Hawaiian dance troupe presents a rich blend of traditional and contemporary forms of hula. The company's trademark hula mua style pays homage to tradition while bringing hula into the modern realm. Directed by Patrick Makaukane.

Martha Redbone

Thursday, August 16, 6 p.m.

Diker Pavilion

Join us for the Native soul and R&B of this performer, described by Billboard Magazine's Larry Flick as "a true original; the kind of artist who sets trends, as opposed to following them."

La Casita: A Home for the Heart

August 27, 5:30 p.m.

NMAI Cobblestone Area

(Rain location: Diker Pavilion)

This multicultural presentation is a collaboration with the Lincoln Center Out of Doors and features the words and music of eight poets and ensembles representing the oral traditions of their cultures.

FILM AND VIDEO

AT THE MOVIES 2007

Celebrating the work of Native Americans in the movies – directors, producers, actors, musicians, writers and cultural activists.

At the Movies is screened between June and October, introduced by the filmmakers and other speakers. For complete program information go to www.nativenetworks.si.edu.

Coming in June!

At the Movies presents a sneak preview of a new Native American documentary feature. The award-winning director will be present to introduce the work. For up-to-date information go to www.nativenetworks.si.edu or contact the Film and Video Center at fvc@si.edu.

Re:New Media/Indigenous Eye Celebrating the 20th Anniversary of Re:new Media

Thursday, July 12, 6 p.m. - 8 p.m.

Saturday, July 14, 1 p.m. - 3 p.m.

Auditorium

Providing fellowship awards to outstanding media artists for two decades, Re:New Media (formerly National Video Resources) announced its name change in 2007. The 20th anniversary celebration honors Re:New Media's innovative and crucial work in the world of independent media. Works featured are directed by some of the more than 30 fellowship artists whose media have been screened by NMAI, including Sterlin Harjo (Creek/Seminole), Nanobah Becker (Navajo), Dante Cerano (P'urhepecha), Pedro Daniel Lopez (Tzotzil), and Randy Redroad (Cherokee).

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OUR LANGUAGE

May 21 – June 24

Why Save a Language? (2006, 27 min.)
United States. Director: Sally Thompson.
Tribe members explain why their languages are important; they discuss historical and contemporary issues and language revitalization.

Nits' Bi'aa: Female Rain (2006, two min.)
United States. Director: Velma Craig (Navajo). Using a poem by Navajo writer Laura Tohe, filmmaker Velma Craig expresses her love of the Navajo language. In English and Navajo.

Cane Music (2005, six min.) United States.
Director: Nathan Young (Pawnee/Delaware/Kiowa). Produced by the Fort Gibson Public Schools of Oklahoma. A claymation film short made by Cherokee high-school students about the secret music of the cane flute. In Cherokee with English subtitles.

Radio Nomndaa: The Word of Water (2006, 16 min.) Mexico. Director: Rodrigo Cruz. Produced by Promedios de Comunicacion Comunitaria. Radio Nomndaa broadcasts to the indigenous, Afro-Mexican, and other

peoples of Guerrero. In Spanish and Amuzgo with English subtitles.

INDIGENOUS EYE

June 25 – July 29

Backbone of the World: The Blackfeet (1997, 57 min.) United States. Director: George Burdeau (Blackfeet). Burdeau documents coming home to his tribe and the community filmmaking workshop he organizes, while focusing on the significance of history and land for today's Blackfeet tribal members. Presented in cooperation with Re:New Media.

ESPECIALLY FOR KIDS

Daily at 10:30 a.m. and 11:45 a.m.
The Screening Room, Second floor

May 19 – 20 (also at 1 p.m. & 3 p.m., in addition to regular times)
May 21 – June 24

Rolling Down Like Pele (2004, five min.)
United States. Director: Laura Seward Margulies. An inventive animation explores the world of traditional hula and chant.

Hawaikii (2006, 11 min.) New Zealand.
Director: Mike Jonathan (Maori). A Maori girl makes a bumpy transition to school, and turns to her father for help.

June 25 – July 29
Presented in cooperation with Re:New Media.

Cane Music (2005, six min.) and **First Fire** (2004, 11 min.) United States. Director: Nathan Young (Pawnee/Delaware/Kiowa). Produced by the Fort Gibson Public Schools of Oklahoma. Claymation film shorts produced by Cherokee high-school students tell about the secret music of the cane flute and how the animals brought fire to the world. In Cherokee with English subtitles.

Yah Gaal Biala: The Soap Tree (2000, 22 min.) Mexico. Director: Maria Santiago Ruiz (Zapotec), for the Center for Indigenous Research, Experimentation, and Development. In a community docudrama, Zapotec women from San Pedro Quiatoni in Oaxaca reinstate the use of "soap tree" bark, which washes their clothes cheaper and in a more environmentally friendly way than detergent. In Zapotec with English subtitles.



Smithsonian National Museum of the American Indian

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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)

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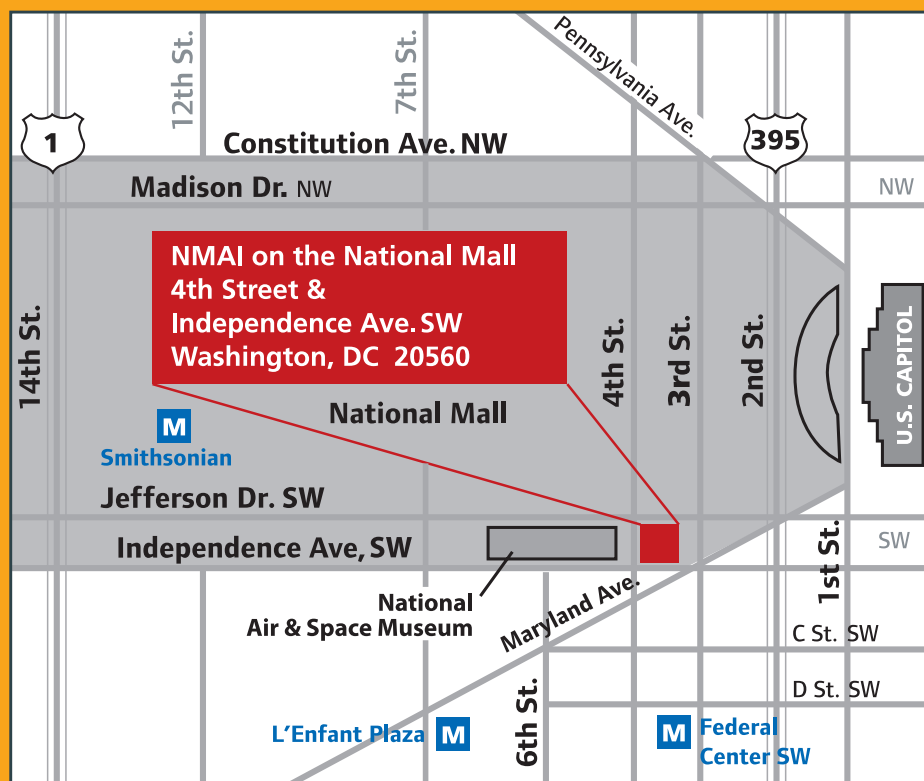
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GROUP ENTRY: Groups of 10 or more may schedule an entry time for admission through the reservations office via the education office: (202) 633-6644 or (888) 618-0572 or email NMAI-GroupReservations@si.edu. School groups can also arrange for an educational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



NMAI IN NEW YORK CITY

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

SHOP: The 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 as well as authentic pottery, handcrafted jewelry, and Native music recordings. The Museum Shop (on the lower level) has a variety of children's books, posters, toys, souvenirs, and musical instruments. Open daily 10 a.m.–5 p.m. Call (212) 514-3766 for more information. PLEASE NOTE: The Gallery Shop will be closed for renovation from May 19 to June 29.

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

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For program updates call (212) 514-3888 or

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For Film and Video updates call (212) 514-3737 or visit www.nativenetworks.si.edu.



All programs are subject to change. For membership information, call (800) 242-NMAI.

Produced by NMAI. Amy Drapeau and Ann Marie Sekeres, Calendar Editors.

June 15 - Sept. 3, 2007



Untitled (*Shaman Traveller to Other Worlds for Blessings*), c. 1990, Acrylic on canvas, 49" x 58", National Gallery of Canada, Ottawa, © Norval Morrisseau

Norval Morrisseau

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