SPECIAL INDIAN ART MARKET ISSUE

MAN OF STEEL
INNOVATIVE PUEBLO JEWELER PAT PRUITT

ART MARKET MASTERS
JOEL QUEEN
THERESA SECORD
JODY NARANJO
DALLIN MAYBEE

VITAL SIGNS
JOE FEDDERSEN’S RETROSPECTIVE

BRUCE KING
RECALLS IAIA SCHOOL DAYS
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DANCE CONTEST

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BOYS GIRLS TEENS (13-17)

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LOCATION
Located in Mashantucket, Connecticut. Schemitzun is open to the public.
18  Man of Steel: Innovative Pueblo Jeweler Pat Pruitt
Award-winning artist Pat Pruitt is a relatively new face on the Indian art market scene. His innovative and skillful jewelry collection reflects 21st century modernism infused with touches of cultural motifs.

22  Market Beat: The Indian Art Market Trail
Across the country, Indian art markets hum with excitement as Native American artists unveil their latest masterpieces, and collectors from around the world line up to buy. All year long, the markets reflect the beauty and diversity of Native art from coast to coast.

30  Art Market Masters
For years, the work of master artists Joel Queen (Eastern Band Cherokee), Theresa Secord (Penobscot), Jody Naranjo (Santa Clara Pueblo), and Dallin Maybee (Seneca/Northern Arapaho) has shone brightly on the Indian art market trail. Working in pottery, basketry, and bead-making, these four artists stand among the best in North America.

38  Vital Signs: Joe Feddersen’s Retrospective
Since his emergence on the art scene in the 1980s, Joe Feddersen (Okanogan/Colville) has been a leader in contemporary Native American art. A mid-career retrospective opening at the Missoula Art Museum in June reveals the dynamic creativity of this multidisciplinary artist.

42  Bruce King’s School Days
The storied past of the Institute of American Indian Arts (IAIA) in Santa Fe, N.M., includes luminary instructors such as Fritz Scholder (Luiseno) and graduates including legendary Native American artists T.C. Cannon (Kiowa/Caddo) and Doug Hyde (Nez Perce/Assiniboine/Chippewa). Playwright, artist, and IAIA alum Bruce King (Oneida) takes a walk through history and recalls his student days.
INSIDE NMAI

53 Too Long a Way Home
In 1886, the Chiricahua Apaches, including Geronimo, were forcibly removed from their homeland and held as prisoners of war for 27 years. Today, their ancestors recount their stories in a powerful exhibit at the National Museum of the American Indian.

60 Everybody Dance!
The George Gustav Heye Center in New York City invites everyone to its free summer program.

61 Pulling Down the Clouds
Poems by Contemporary Native Writers
_Clearing the Camp_ by Shaunna Oteka McCovey (Yurok/Karuk)

62 Hero of the North
Jerry Laktonen (Alutiiq) explores the renaissance of Alutiiq art and culture with his mask _Puffin Man_, _Alutiiq Superhero_, which can now be found in NMAI’s collection.

66 Exhibitions & Events Calendar

On the cover: Kathleen Wall’s contemporary pottery figurine, _Koshari Watermelon_. PHOTO BY TONY BLEE/KLOPMK
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Magazine cover photo of Tamara Podemski by Suzanne McLaren.
Market Time is Prime Time for Lovers of Native Art

For those of us who love Native art, going to an Indian art market is like a trip back to our hometown. Market time anywhere along the Indian art market trail is filled with familiar sights, sounds, aromas, and, best of all, people.

Many of those people are artists. Talking with the artists and seeing their latest works is always uplifting; it reminds you that human creativity and vision are boundless, that the artists are our seers who guide us to a deeper appreciation of the human condition and the beauty of the world in which we live. Their gifts cannot be taken for granted, even when hundreds of these artists assemble their creations in one place at one time. To the contrary, a visit to an Indian art market leaves one awestruck by the talent, intelligence, and diligence that produce the images and objects on display.

We at the National Museum of the American Indian (NMAI) honor these talented individuals and the tradition of creativity from which they derive. For all of the freshness and ingenuity of contemporary Native art, the discerning eye can detect in much of this work the indigenous origins that trace back to times unknown. Native artists, once thought to be confined by tradition, prove with their every creation that tradition is not a box that confines them but rather a resource that informs their modern eyes, methods, and media. Their work may stand alongside that of the great artists of the day, yet it remains unmistakably Native.

In this issue, Maureen Littlejohn takes us on a tour of the biggest juried art markets in the U.S. and surveys the range of work being produced by contemporary Native artists, providing insights on how they combine traditional forms and styles with modern perspectives of Native life. Painter and playwright Bruce King (Oneida) describes the “renaissance” of Native art in the 1960s and the critical role played by Santa Fe’s Institute of American Indian Arts in that re-emergence. Littlejohn and King give readers a glimpse of the rich history and content of contemporary Native art and artists.

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Yet, to truly appreciate Indian art in general, and Indian art markets in particular, you must visit one. There are many to choose from, but if you’re lucky enough to be in Santa Fe in August, you will experience the festivities in all their fullness. Whether your preference in art is painting, textiles, jewelry, ceramics, fashion, sculpture, or basketry, you will find it there. If you love the performing arts, the Southwestern Association for Indian Arts, home of the Santa Fe Indian Market, has made music, film, and drama a growing part of the market. There are even lectures and symposia for the scholarly art lover or for the novice simply seeking a better understanding of the art they both admire. Gallery openings and museum exhibits at the Wheelwright, the Museum of Indian Art and Culture, and the Institute of American Indian Arts Museum enrich the experience further.

Quite simply, there’s something for everybody. It is a festival of Native culture that is part commerce and part celebration as artists and art lovers come together for the annual rendezvous to sell their art, show off their purchases, and see old friends.

So if you’ve never been to an Indian art market, well, you simply must go. If you’ve gone before, you must go back or search out a new one to visit. The NMAI is proud to support the many art markets happening throughout the year around the U.S. and, most of all, the artists who keep Native culture vibrant. We hope that you will support them, too.

See you in Santa Fe! ●

Kevin Gover (Pawnee/Comanche) is Director of the National Museum of the American Indian.
MAN OF STEEL

Innovative Pueblo Jeweler PAT PRUITT

PAT PRUITT IS A 21ST CENTURY PUEBLO MAN, A METAL basher, and a designer of unpredictable art forms that have won him several distinctions in juried art competitions including the Santa Fe Indian Market in Santa Fe, N.M., and the Heard Museum Guild Indian Fair & Market in Phoenix, Ariz.

A relatively new personality in the often staid realm of tribal art, his name is perhaps better known to the clients of his innovative body-piercing jewelry line. Pruitt may be a new face at Indian art markets, but he is representative of the growing number of individuals who undertake the competitive business of designing other forms of body adornment for the public. Pruitt’s perspective on art making is contemporaneous. He reflects a group of emerging younger Natives who align themselves with 21st century modernism, digital technology, and consumer-driven production over an emphasis on implied meaning in an aura of romantic historicism tied to the commodification of Native art.

Pruitt’s emphasis on aesthetics is reflected in clean line designs and a use of industrial materials that hearken to Modernism and the “found object” that challenges notions of what constitutes the art object, which we continue to wrestle with today. With “anti-form” sculpture assemblies by the Minimalist artist Eva Hesse in the ’60s, industrial refuse and “non-pretty” materials brought other textures, such as enormous installations formed with latex, fiberglass, and plastic, into the museum setting. Pruitt’s use of an odd array of diverse and exotic materials, such as carbon fiber, rubber
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The Pottery Is Half Full, 6.7” x 6.5” x 6.5”, 316L stainless steel, 2007. A familiar organic form achieved in a non-organic material is the conceptual vessel The Pottery Is Half Full. It won Best of Division, non-wearable item, and a first place for open vessel at the 2007 Santa Fe Indian Market juried competition. The awards confirmed for Pruitt that stainless steel was as worthy a medium for creating Native art as the clay pots that have been produced by tribal artists for centuries. Revealing his belief in the process of change, Pruitt muses, “I wanted something that would be so different, so impractical, all it could do is sit there and look pretty, to be admired, to inspire others to do different things.”
Bracelet, 316L stainless steel, 2007. Pruitt’s bracelet exudes a masculine edginess with the weighty appearance of high-polished stainless steel. Like many of his pieces geared for male tastes, it evolved from Pruitt’s enjoyment of fast cars, tattooing, and the piercing world, and in response to the few options for wearable male jewelry. With fearsome, severe edges and sharp protrusions, the design brims with eroticism and provocation. But his flamboyant designs also require some personal responsibility, he points out, to protect the wearer and observer from his aggressive motif. While the piece may possess a sense of danger, there is also an elegant fluidity present in the linear motion that integrates the ominous appearance of the sharp elements with graceful handling of the overall curvilinear design.

Although his perspective on wearable art is somewhat male-centric, Pruitt sees his designs as unisex and is always surprised at what appeals to the tastes of each gender. When queried about the overtly masculine appearance of some of his art, Pruitt observes that for men, options in jewelry often remain limited to watches and tiepins – bland categories for his tastes. His solution to the problem is to create sophisticated, unfussy pieces that can be casual or dressed up and are able to transcend any direct tribal reference. Of these works Pruitt observes, “I feel with jewelry, especially something that is purely adornment, [it] is sometimes a piece that is just ‘cool’ ... no stories, no history, no vision quest that got me there, just a design that looks great on the body.”

Despite the assumptions one could make based on his purely aesthetic view toward his art, Pruitt is not alienated from his tribal roots, which play a prominent role in his life. He continues to reside in the family village of Paguate, N.M., and has served on the tribe’s council. And his earliest artistic influences were his parents and other Native contacts. Pruitt’s mother is a weaver of Laguna Pueblo and Chiricahua Apache descent whom Pruitt describes as “an awesome seamstress.” He recalls that she “emphasized and encouraged that when I work on something, to do the absolute best that I possibly [can] do and to pay attention to the minute details.” Pruitt’s father, an electrician, also inspired his son with an array of renaissance skills that enabled him to work as a mechanic, in construction, and in woodworking. His ability to do many things very well has always been the guiding force for Pruitt.

At age 15, Pruitt was seriously injured in a bicycle accident, and during his recovery he apprenticed with Greg Lewis, a local Laguna Pueblo jeweler who taught him traditional silver stamping and repousse, the technique of hammering from the back side of malleable metal to form a three-dimensional shape. Later, his apprenticeship with Charlie Bird, a Santo Domingo mosaic artist, taught Pruitt to sharpen the principles of good design in his work. His outlook remains succinct and direct. “I look for the aesthetic qualities of the piece,” he states. “It should be pleasing to the eye from a very basic adornment point of view. It should flow well, have clean lines. In addition, it should be practical, to be worn, to be used. Even some of my more ‘extreme’ designs are wearable pieces of jewelry.”

Extreme design in Pruitt’s art reflects the popularity of body modification and adornment through piercing, an arena few tribal artists have entered. For many of the generation who came of age in the ’90s, body modification, tattooing, and piercing arts are topics relevant to
Pruitt’s jewelry is technically exacting and requires precision construction in the unforgiving medium of stainless steel, a metal that challenges more than just attitudes about the appropriate kinds of materials and construction techniques that have defined Native jewelry-making since the late 19th century. Pruitt aims to push the limits in stainless steel with conceptual pieces alongside jewelry that reflect his design integrity.

The more traditional definitions of craft draw on the 19th century Arts and Crafts Movement ideology that presumes a craft object is only made by hand, with very little (if any) mechanical intervention involved in its production. Because his medium of choice requires high-power machining, Pruitt’s work has come into conflict with regulations for crafts markets and juried exhibitions. In recent years, Pruitt has found himself at odds over semantics when describing his work on applications for prestigious juried events. He explains: “The main controversy was the term ‘machined.’ A drilled hole is a machined process; using a burr to set a stone is a machined process. I used the term to describe my process of metal removal to achieve the final form.” This description was misinterpreted as “machine made” or using mass-produced, prefabricated components. However, once clarified and the distinction recognized, Pruitt’s work was accepted for competition, and several pieces received awards in 2007.

The adaptation of new technologies and methods, including computers and power tools, to design, conceptualize, as well as construct work – whether sculpture, jewelry, pottery, or textiles – is at the center of an inevitable progression in Native art, and will be for generations. Native artists have been at the forefront of incorporating the newest technologies to design, produce, and even market tribal art – often from the most remote reservation locations through the Internet. Adaptation and change constitute the reality of 21st century tribal art, and in this generation, artists like Pat Pruitt are changing it with exceptional work.

Aleta Ringler, an enrolled member of the Salt River Pima-Maricopa Indian Community, is an art historian, curator at Casino Arizona at Salt River, Scottsdale, Ariz., and faculty associate at the New School of Interdisciplinary Arts and Performance, Arizona State University, West, Phoenix, Ariz.
All year long, Native artists from North America are painting, stitching, beading, carving, and soldering in anticipation of the annual Indian art markets, many of which take place during the summer. At these family-friendly events, collectors and the just plain curious come to meet the artists, acquire their creations, exchange stories, and sample Native food and entertainment. Competitive judging is an integral component of most of the shows, and awards that honor an artist’s creativity mean an increase in status, as well as a rise in the value of their work. These are powerful incentives for contenders to do their personal best, making the markets a truly exciting place to see new pieces by both emerging and established artists.

There are many markets across the country, but the biggest juried competitions are the Santa Fe Indian Market, held in Santa Fe, N.M., in August; the Heard Museum Guild Indian Fair & Market held in Phoenix, Ariz., in March; the Eiteljorg Museum Indian Market held in Indianapolis, Ind., in June; the Red Earth Native American Cultural Festival held in Oklahoma City, Okla., in June; the Gallup Inter-Tribal Indian Ceremonial in Gallup, N.M., in August; and the Northern Plains Indian Art Market held in Sioux Falls, S.D., in September. Thousands of artists take part, and their works are submitted in a multitude of categories. There are myriad styles and categories at the art markets, but for simplicity this article has divided the art into traditional (based on ancestral methods), traditional with a contemporary flair (where the artist injects work done in a traditional method with modern or personal expressions) and contemporary (personal expression that doesn’t rely on traditional methods).

Traditional
The revival and continuation of traditional art forms are as important as the preservation of language in regard to keeping a culture alive. As well as participating in the Indian markets, Joel Queen (Eastern Band Cherokee), awarded Best of Show at the 2007 Red Earth Native American Cultural Festival, has been putting a lot of his effort into the Cherokee Potters Guild, which teaches the traditional style of his tribe’s pottery – a style almost lost due to changing market demands. Theresa Secord (Penobscot) weaves baskets using her great-grandmother’s wooden forms, and as a founding member of the Maine Indian Basketmakers Alliance, she is encouraging the renaissance of a craft that was seriously waning. Her delicate fancy and curly work won awards in 2007 at the Santa Fe Indian Market and Eiteljorg Museum Indian Market.

Indian art markets across the country hum with excitement as artists unveil their latest masterpieces and collectors line up to buy.
ALL YEAR LONG, NATIVE ARTISTS FROM NORTH America are painting, stitching, beading, carving, and soldering in anticipation of the annual Indian art markets, many of which take place during the summer. At these family-friendly events, collectors and the just plain curious come to meet the artists, acquire their creations, exchange stories, and sample Native food and entertainment. Competitive judging is an integral component of most of the shows, and awards that honor an artist’s creativity mean an increase in status, as well as a rise in the value of their work. These are powerful incentives for contenders to do their personal best, making the markets a truly exciting place to see new pieces by both emerging and established artists.

There are many markets across the country, but the biggest juried competitions are the Santa Fe Indian Market, held in Santa Fe, N.M., in August; the Heard Museum Guild Indian Fair & Market held in Phoenix, Ariz., in March; the Eiteljorg Museum Indian Market held in Indianapolis, Ind., in June; the Red Earth Native American Cultural Festival held in Oklahoma City, Okla., in June; the Gallup Inter-Tribal Indian Ceremonial in Gallup, N.M., in August; and the Northern Plains Indian Art Market held in Sioux Falls, S.D., in September. Thousands of artists take part, and their works are submitted in a multitude of categories. There are myriad styles and categories at the art markets, but for simplicity this article has divided the art into traditional (based on ancestral methods), traditional with a contemporary flair (where the artist injects work done in a traditional method with modern or personal expressions) and contemporary (personal expression that doesn’t rely on traditional methods).

The revival and continuation of traditional art forms are as important as the preservation of language in regard to keeping a culture alive. As well as participating in the Indian markets, Joel Queen (Eastern Band Cherokee), awarded Best of Show at the 2007 Red Earth Native American Cultural Festival, has been putting a lot of his effort into the Cherokee Potters Guild, which teaches the traditional style of his tribe’s pottery – a style almost lost due to changing market demands.

Theresa Secord (Penobscot) weaves baskets using her great-grandmother’s wooden forms, and as a founding member of the Maine Indian Basketmakers Alliance, she is encouraging the renaissance of a craft that was seriously waning. Her delicate fancy and curly work won awards in 2007 at the Santa Fe Indian Market and Eiteljorg Museum Indian Market.
The Best of Show winner at the 86th Gallup Inter-Tribal Indian Ceremonial in 2007 was Navajo elder Grace Nez, who is a traditional weaver (see pages 26 to 27). Her winning entry was an intricately designed, large-scale rug created in the old Ganado style, a style notable for its complex geometric pattern on a deep red background. No stranger to the market scene, Nez had used her oversize loom to weave a Best of Show winner before, in 2005.

Further south, in Charenton, La., Chitimacha split-cane basket making is being kept alive by Melissa Darden, one of only a handful of artisans still actively pursuing her tribe’s ancient craft. Her grandmother taught Darden, and every design she makes is traditional. “When the French came in, we couldn’t practice our traditions,” she explains. “Our tribal baskets are the only culture we have left.” A regular participant and repeat winner at the Santa Fe Indian Market, Darden notes, “I usually sell out of my baskets before noon on the first day.”

Kevin Sekakuku (Hopi), Santa Fe Indian Market award winner for Best of Class in 2007, was taught Kachina doll carving by his uncles. “They’d sit under the shade tree at my grandmother’s house and carve and socialize. I’d sit and watch them, and one day they handed me a piece of wood and said try it.” From his first simple cradle dolls, Sekakuku, who is based in Phoenix, Ariz., has progressed to carve intricate Kachina figures that depict traditional stories. He says they are popular at the markets, noting, “People always want to know the stories behind them.”

TRADITIONAL WITH CONTEMPORARY FLAIR

Many artists combine traditional and contemporary influences. From Santa Clara Pueblo, N.M., Jody Naranjo (Santa Clara Pueblo) adheres strictly to her ancestors’ techniques when she makes her pots, but the designs she etches on their surfaces come straight from her experience in the 21st century. Winner of Best of Show at last year’s Eiteljorg Museum Indian Market, Naranjo is famous for the whimsical female characters on her pottery that she calls “my girls.”
Like Naranjo, Kathleen Wall (Jemez Pueblo) has been recognized for her achievements in contemporary pottered figurines, including this issue’s cover piece called Koshari Watermelon, made for this year’s Heard Market show (see page 26). Following in the footsteps of her grandmother, Cari Loretto (Jemez Pueblo), and her mother, Fannie (Jemez Pueblo), Wall began making pottery at age eight. Awarded numerous prizes from the Santa Fe Indian Market – including First Prize in her pottery category in 2005 – she continues to draw on her culture for inspiration in her innovative pieces. “Koshari is generally a very serious figure with a lot of responsibility in our culture,” Wall says. “His job is primarily to ensure the safety and care of our dancers. My work shows his fun side because he also makes people laugh. The watermelon not only represents the time of the year when they are ripe, but it also adds to the playful mood of the piece by adding another smile.”

Last year’s Santa Fe Indian Market Best of Show winner, Dallin Maybee (Seneca/Northern Arapaho), was given the award for two beaded ledger books containing children’s stories. The art is done in a traditional Northern Plains style, but Maybee explains, “I am inspired by my people’s history but my work is not a reproduction. It reflects my own experiences.”

Another beaded ledger artist, Todd Lone Dog Bordeaux (Rosebud Sioux), based in White River, S.D., won a top prize at the 2007 Northern Plains Indian Art Market. His winning piece, Victory at Greasy Grass, features the beaded figures of Chief Sitting Bull and Crazy Horse after the Battle of Little Big Horn. Bordeaux is also the creator of “Indian Time” bracelets, which he describes as “non-functioning watches with beadwork inside the crystal.”

Clothing and regalia is a popular market category, and Sheila Ezelle (Alaskan Inupiaq) won first prize for a fabric “parky” (also known as parka) at last year’s Eiteljorg Museum Indian Market (see page 27). Her parkys are made of modern fabrics in a variety of contemporary colors, but she uses traditional trim such as long, thin, tooth-like dentalium shells found in the northern Pacific Ocean, and trade beads. “My training came from my Gramma, the famous Alaskan parky maker, Laura Wright,” explains the Fairbanks, Alaska-based artist. “I grew up with all the trims, fabrics, and furs, and I bought her business in 1985.” Ezelle is influenced by historic examples and explains, “My observations of traditional parkys – the regalia, colors, fabrics, trims, furs, beads, cultural styles, and differences between men’s and women’s parkys – came together in the making of my winning green Athabaskan-inspired parky.”

Some artists like to use a combination of tribal cultures in their work. Chholing Taha (Cree), based in Tacoma, Wash., draws on the stories of her Coast Salish neighbors as well as her own Cree symbols. Her Octopus and Crow button blanket borrows from Northwest coastal traditions and won a museum purchase award at the Eiteljorg Museum Indian Market (see page 26). Her winning entry was an intricately Ceremonial in 2007 was Navajo elder Grace Nez, who is a traditional No stranger to the market scene, Nez had used her oversize loom to weave a Best of Show winner before, in 2005.
Museum Indian Market in 2007. “To touch another’s culture is a delicate matter, and not to be taken lightly,” she explains. “As an artist, I prayed about why I wanted to do this and what I hoped to accomplish. I wanted the image to be an honoring piece for the Coast Salish Museum Indian Market in 2007.”

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Anthony E. Begay (Dine) also uses cultural references from other tribes and took home Best of Class in Sculpture at the 2007 Santa Fe Indian Market for a two-sided piece carved from Portuguese marble. “The first side is called The Chief of Chiefs,” Begay explains. “He is a Plains Indian chief. The other side is called Her Place of Humble Reverence and shows a shell dancer holding an eagle fan. Although I’m Dine, many of my friends are Plains Indians. I learned their culture.”

Cradleboards, traditionally used by mothers to carry babies on their backs, are Mohawk carver and painter Babe Hemlock’s specialty. “The construction of the boards is the same style that has been used for hundreds of years, but I like to mix up the artwork,” says the winner of a diverse arts award at last year’s Santa Fe Indian Market. Hemlock enjoys using the “old style,” with lots of flowing flowers and birds, but he notes, “I also do contemporary artwork.”

This year Cody Sanderson (Dine) created a buzz at the Heard Museum Guild Indian Fair & Market with his unconventional jewelry entry called Outside the Cube, which won Best of Show (see page 25). Based on a Rubik’s Cube puzzle, the spring-loaded, 28-ounce piece has 181 different components. “I took an actual Rubik’s Cube and cast it,” explains the 43-year-old artist, who has been making jewelry for six years. His pieces range from heavy silver cuffs to playful belt buckles based on children’s toys such as Barrel of Monkeys.

Ric Charlie (Dine), gifted metalsmith, received First Place Best of Classification and Division in jewelry at the 2007 Santa Fe Indian Market. He is known for his striking geometric patterns, inlaid with precious stones. “It’s taken trial, error, and many years to perfect,” he says. “The biggest enjoyment for me is to see people break into a big smile when they try my pieces on.”

David Daniel Worchester (Chickasaw), from Ardmore, Okla., also works with metal, but his precious creations are knives. A multiple award winner at the Santa Fe Indian Market, Worchester forges his blades by hand and uses found metal, including old buggy springs. The handles are designed from items such as billiard balls and are inlaid with objects like old silver coins or dominoes. Worchester has been making knives for 20 years and notes, “It’s functional art. They’re usable, pretty, and can be passed down from generation to generation.”

Most work at the top Indian markets is of heirloom quality,
including the award-winning turned wooden bowls and hollow-form pieces done by Nathan Hart (Cheyenne). Hart uses an “encouraged” process called spalting, where “moisture is trapped inside the wood and left to age for up to a year.” This results in changes in the coloration and “enhances natural patterns,” he explains. Much of his wood is salvaged from felled trees he finds after storms, or supplied by arborists he’s cultivated relationships with over the years.

Contemporary art can also come in the way of quilts. Carla Hemlock (Mohawk), married to cradleboard artist Babe Hemlock, has won top prizes for her unique textiles at the Heard Museum Guild Indian Fair & Market and Santa Fe Indian Market for the last two years in a row. Her most recent prize-winning piece is a beaded hummingbird/bear quilted wall hanging. “All the designs on the wall-hanging have a symbolic connection to the Haudenosaunee People,” says Hemlock, whose primary residence is the Mohawk territory of Kahnawake in southern Quebec. “The natural world that sustains and surrounds us is a constant source of inspiration.”

Nature is a powerful influence for many artists, including Jackie Sevier (Northern Arapaho). Originally from the Wind River reservation in Wyoming, she now lives in the Nebraska Sand Hills and won the award for printmaking and drawing at the 2007 Northern Plains Indian Art Market. She describes her work as “impressionist, representational landscapes. Pastels are my favorite medium. I live in a beautiful area and I love to capture its color, texture, and light.”

Roger Broer (Oglala Lakota), an award-winning painter and participant at the Northern Plains Indian Art Market since it started 21 years ago, is similarly inspired by his surroundings. His studio is in the Black Hills of South Dakota, and he notes, “It’s a sacred place; living here is a blessing. I moved from Seattle three years ago, and since then my work has taken off in leaps and bounds. The sky and the sun are so energizing.”

These artists and their work are just a sample of the diversity of art that’s available at Indian art markets. Although they include many categories, they all have one thing in common: a passionate, creative spirit that is deeply rooted in Native heritage.

Maureen Littlejohn is currently working on a master’s thesis about Aboriginal tourism. She is a regular contributor to American Indian magazine.

*See next page for Indian Art market dates and locations throughout the year.*
Indian art market patron tries on jewelry.
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Jackie Sevier
Impressionist Landscape Artist, Painting
2008 Drawing Category Award, Heard Museum Indian Fair & Market

Wearable Alaskan Art
As any visitor to one of the numerous Indian art markets around the U.S. will quickly observe, artistic expression comes in many different forms. Artists Joel Queen (Eastern Band Cherokee), Theresa Secord (Penobscot), Jody Naranjo (Santa Clara Pueblo), and Dallin Maybee (Seneca/Northern Arapaho) have each chosen distinctive paths, and their art reflects both their ties to heritage and their individual creative spirit. Whether following the teachings and actions of great-grandparents, rediscovering the arts of the past, or combining their own 21st century visions with historic methods, these artists are determined to maintain the legacy of their forebearers. No wonder their names are increasingly coming up in collectors’ circles both here in the United States and around the world.
As ANY VISITOR TO ONE OF the numerous Indian art markets around the U.S. will quickly observe, artistic expression comes in many different forms. Artists Joel Queen (Eastern Band Cherokee), Theresa Secord (Penobscot), Jody Naranjo (Santa Clara Pueblo), and Dallin Maybee (Seneca/Northern Arapaho) have each chosen distinctive paths, and their art reflects both their ties to heritage and their individual creative spirit. Whether following the teachings and actions of great-grandparents, rediscovering the arts of the past, or combining their own 21st century visions with historic methods, these artists are determined to maintain the legacy of their forebearers.

No wonder their names are increasingly coming up in collectors’ circles both here in the United States and around the world.

Joel Queen is a ninth-generation potter from the Bigmeat family of Cherokee, N.C., and a regular exhibitor at Indian markets, including the Red Earth Native American Cultural Festival in Oklahoma City, Okla., where he won Best of Show last year. “I dig my own clay, build the pot, stamp it, and fire it in a pit. It’s the same process of trial and error my ancestors used hundreds of years ago,” he explains, referring to building up the heat to just the right temperature to fire the clay without shattering it. “When I first started working using this traditional method I was already an established potter, but I hadn’t perfected pit fires. I was blowing up a lot of pots.”

Queen, who has been a potter for 22 years and also specializes in blackware, stoneware, and raku, notes the Cherokee pottery tradition
Summer 2008

The stamped pottery tradition all but died out when functionality was traded for marketability, and potters switched their styles to please tourists. Afraid it was an art that might be lost forever, Queen and a group of potters took part in a Cherokee Preservation Foundation revival project in 2002.

The group worked with staff from the Museum of the Cherokee Indian, examining whole pieces of pottery and shards from its collection. “The first shard found on the continent was of southeastern pottery from the Carolina coast,” notes Queen. The team was able to access a turn-of-the-last-century article on the techniques of Iwi Katolster (Cherokee), who, Queen notes, was “the last documented Cherokee potter still producing the stamped style.” By piecing together the samples and information, the potters were able to figure out the original method and recreate the pots.

The process includes hand-digging the clay, then drying, sifting, kneading, and aging it, and tempering it with additional ingredients such as shell, kaolin, mica, or quartz. The pot is then shaped using the pinch or coil method, stamped with a hand-carved wooden stamp, and fired on a bed of hot coals. The result is a thin-walled, waterproof pot with a smoky orange hue that is covered with distinctive patterns. “There were nine different phases of stamping styles in the Southeast. I’ve looked at shards from the University of Tennessee and reproduced paddles to make the same design,” explains Queen. He adds, “I’ve argued with archeologists about the function of these pots. They say they were ceremonial because of the patterns on them, but I say they were built as functional pieces; the designs were just the artistic flair of the pot’s creator coming through.”

To make sure the technique survives, Queen and other participants in the preservation project formed the Cherokee Potters Guild in 2003. The group’s mandate is to continue the tradition through teaching workshops. As well, the group is dedicated to attending shows and festivals across the country to promote and sell their works. Notes Queen, “Our goal is to educate people and get respect for Cherokee pottery.”

Theresa Secord is proud of the acclaim she’s garnered for her basket making at Indian art markets such as Santa Fe Indian in Santa Fe, N.M., Heard Museum Guild in Phoenix, Ariz., and Eiteljorg in Indianapolis, Ind. But ask the 50-year-old artist about teaching the next generation and she positively beams. “The skills of some of my apprentices, as well as those of the Maine Indian Basketmakers Alliance apprentices I have helped, have far surpassed my expectations. One recently sold a basket at a show in Bar Harbor for $3,000. I take enormous pride in the fact that we are teaching at such a high level and changing the landscape where historically traditional basket makers were paid just a few dollars for their pieces.” Currently, her apprentice is her 13-year-old niece, and her many students have included her two sons.

Secord, who is a trained geologist, inherited her great-grandmother’s tools of the weaving trade, including 150-year-old hardwood basket forms. “I knew her. She passed away when I was 20,” notes Secord, who did not take up the craft until many years later. At a community Penobscot language class she began to learn the fine art of basket making. “It’s traditional to learn the language and basket making at the same time. There are specific nuances and terms that can’t be translated into English, since our culture and art developed before the English arrived.” Along with learning the names for techniques and tools, Secord learned about cultural concepts. “You always weave an intentional mistake into your basket because only the Creator can do it perfectly,” she explains.

In 1993, in order to keep the tradition alive, Secord and a group of like-minded artisans from four tribes (Maliseet, Mi’kmaq, Passamaquoddy, and Penobscot) formed the Maine Indian Basketmakers Alliance. “There were just 55 weavers left, with an average age of 63,” says Secord. “Today we have around 125 members and the average age is 40. Our mission is to stimulate art making through our ancient basketry traditions and encourage new basket makers.” She was recognized for these efforts in 2003 when she was awarded the Prize for Women’s Creativity in Rural Life from the United Nations Women’s World Summit Foundation in Geneva.

Many Indian art market awards have also been bestowed on Secord, including first place in the Textiles and Basketry Class at the 2007 Santa Fe Indian Market for a stunning corn basket covered in kernels, each dyed to resemble an ear of multi-colored Native corn. She uses her great-grandmother’s forms to make most of her baskets, including delicate acorn baskets and large barrel baskets. The materials she uses include sweet grass, which grows along the coast, and ash, which Secord notes is “like the silk of basket woods. It’s very supple, and we use it for the fancy curly work.”

“I’m continually seeking inspiration for my basket making, and I couldn’t do it outside of this community. It’s important to make sure the community is healthy,” she says. For Secord, it is essential to nurture the seeds of basketry today in order to ensure the art flourishes in the future.
The stamped pottery tradition goes back 1,900 years, when the first stamped pottery was made. "The skills of some of my apprentices, as well as the next generation and she positively beams, have far surpassed my expectations," Theresa Secord says. "You always weave an intentional mistake." She explains, "Many Indian art market awards have also been bestowed on Secord, including first place in the 2007 Santa Fe Indian Market for a stunning corn basket covered in kernels, one woven by her great-grandmother, Philomene (Saulis) Nelson (Maliseet), shown at right on Indian Island, Maine, circa 1930.

"It's traditional to learn the language and bas- ket making at the same time. There are specific nuances and terms that can't be translat- ed, Secord learned about cultural concepts. "Without learning the names for techniques and tools, Secord learned about cultural concepts.

Currently, her apprentice is her 13-year-old niece, and her many students have included many other long-term apprentices. "I knew her. She passed away alive, Secord says. "There were just 55 weavers left, with an average age 63," she says. "Today we have around 150 basket makers." She was recognized for these efforts in 2003 when she was awarded the Prize for Women's Creativity in Rural Life from the United Nations Women's World Summit Foundation in Geneva.

"The group worked with staff from the Cherokee Potters Project formed the Cherokee Potters Mission is to stimulate art making through the techniques of Iwi Katolster (Cherokee), a renowned Cherokee potter still producing the stamped pottery all but died out when functionality was traded for marketability, and potters switched their styles to please tourists. Afraid it was an art that might be lost forever, Queen and a group of apprentices I have helped, have far surpassed the Maine Indian Basketmakers Alliance. "When I was 20," notes Secord, who did not inherit the language, "I started to learn the fine art of basket making. When I was 30, I knew her. She passed away alive, Secord says. "I take enormous pride in the fact that we are teaching at such a high level and changing the landscape of southeastern pottery from the Carolina coast," notes Queen. The team was able to access a turn-of-the-last-century article on the techniques of Iwi Katolster (Cherokee), and they, Queen notes, "were the last documented who, Queen notes, "were the last documented female potter" who, Queen notes, "were the last documented female potter" who were paid just a few dollars for their pieces."
Jody Naranjo’s playful, award-winning pots have attracted serious attention across the country. Not only has the 39-year-old artist won many prizes at the Eiteljorg Museum Indian Market, the Heard Museum Guild Indian Fair & Market, and the Santa Fe Indian Market, last year the mayor of Providence, R.I., named a day after her when she visited the city for a special exhibition. Her fame comes in part because of her attention to time-honored technique (including the use of her great-great-grandmother’s polishing stone), but collectors and judges are also drawn to her modern sense of whimsy. “I won’t compromise on traditional methods, but I acknowledge that it’s a new time. I like to play with that. The girls I draw on my pottery drive trucks. They hand out bowls of chili, they make bread, and sometimes they wear boots and jeans.”

When talking about her art, Naranjo has a habit of saying “my girls.” Is she referring to her three daughters, ages five, 10, and 18? Not exactly. She’s referring to the trademark figures etched on most of her pottery, but there is a connection to her bloodline. “She’s this girl with a big smile, usually wearing traditional clothing and with a big pot in her arms. She’s not just me; she represents the 30 potters in my family.”

Naranjo grew up on the Santa Clara Pueblo, renowned for its masterful potters. By watching her grandmother, mother, and aunts, she learned the coil method and pit-firing process of her ancestors. Now her daughters are following suit. “Since before I can remember, all three of them have been playing with clay and making little animals. On the pueblo it’s an everyday activity for a family. We’ll have picnics when we go to dig the clay, or we sit together around the fire while a pot is being fired.”

When she was 21, she entered the Santa Fe Indian Market competition for the first time, winning first place for contemporary scraffito. She hasn’t looked back since. Last year she won Best of Show at the Eiteljorg Museum Indian Market for a piece called Pueblo Girl Goes to the City. “Most Pueblo people stay at home, but my pottery gets me traveling to workshops and exhibitions. This pot is covered with 30 different postcard drawings. They’re all of city landmarks in places I’ve visited.” Look closely, and you’ll see Radio City and the Guggenheim Museum.

Attending Indian art markets is a Naranjo tradition. “I’ve been going with my mom and aunts since I was five. Markets are how we make our living, but it’s also fun to see all the other artists, catch up, and share ideas.” For Naranjo, the art markets are like her pots. They’re serious business, but they’re also filled with smiles and high spirits.
few years ago, when Dallin Maybee was a philosophy undergrad, one of his courses demanded he write a children’s story. Little did he know that project would morph into a Best of Show award at the Santa Fe Indian Market in 2007 for two illustrated ledger books of children’s stories. Following the tradition of ledger art, Maybee wrote out his stories and illustrated them on top of the original writing in the old manifests. He then wrapped the covers in smoked buckskin and beaded them. “One is about a young boy and his father; the other is about a young girl and her mother,” explains Maybee, who found the 1863 books in a Tennessee antique store. “I’m a big fan of the ledger art style; it’s very distinctive. Historically, during the Indian Wars, the Native prisoners of war were given old ledgers by store traders so they could recount their experiences in battle and hunting. It was a different medium than the buffalo hide they were used to, but they filled them with drawings in the style they had known their whole life.”

Maybee’s art draws on these depictions of Northern Plains landscapes and horses, but he also makes it his own. “I use traditional culture, but I don’t want to just reproduce. My work is reflective of the evolutionary process that culture goes through. For instance, right now I’m working with a police officer’s journal from Asia. I’m also fascinated by Japanese wood block prints. It’s a melding of my culture and Japanese culture, a melding of traditional and contemporary.”

Maybee, who is currently studying law at Arizona State University, was raised on the Cattaraugus Indian Reservation in Western New York. His father is Seneca, his mother Northern Arapaho. He became a traditional dancer at age 13 and went on to join the American Indian Dance Theater. More recently, he worked as assistant dance director for the Opera Omaha premiere of *Wakonda’s Dream*, based on the trials of Chief Standing Bear.

Dance was what led Maybee to learn bead- ing. He wanted to create regalia that would “reflect both me and my tribe. I’m fascinated with some of the historic regalia I’ve seen, especially the painstaking detail of the beaded designs on the war shirts. I didn’t have the luxury of having anyone who would do my things for me, so I started and, boy, was it rough. My first piece was a small, personal medicine bag that I still use today.” He’s come a long way since then, winning prizes in 2003 at the Santa Fe Indian Market for his Northern traditional regalia and Best of Show in the fashion show division for a chicken dance garment. Current projects include children’s books, toy balls, dolls, and horses, as well as a children’s buffalo robe and a buffalo horse mask.

For Maybee, art is an evolutionary path of self-growth, as well as a way to teach others. “In some ways, the very culture itself is taught through the tools of our art. As the culture evolves in exciting and new ways, so does the art.”

Dallin Maybee sewing beads.
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Since his remarkable emergence in the early 1980s with a series of complex photo/collage self-portraits, Joe Feddersen (Okanogan/Colville) has been a vital figure in the field of contemporary Native American art, consistently producing accessible and engaging works of art in various media. His beautiful prints, baskets, and glass sculptures are evocative and poetic, but also clear, rigorously structured, and informed by the indigenous philosophy and spirituality of the Pacific Northwest’s Columbia River Plateau country that is home for him. Feddersen’s mid-career retrospective, Vital Signs, opens at the Missoula Art Museum in Missoula, Mont., on June 2, 2008. Organized by Rebecca J. Dobkins for the Hallie Ford Museum at Willamette University in Salem, Ore., Vital Signs will be seen also at the Tacoma Art Museum in Tacoma, Wash., in 2009 and at the Hallie Ford Museum in 2010. A National Museum of the American Indian (NMAI) Visual and Expressive Arts Award supports the exhibition and its catalog.

Feddersen has already had solo exhibitions in numerous venues, including the Sacred Circle Gallery in Seattle, Wash.; the C. N. Gorman Museum at the University of California at Davis; the Northwest Museum of Arts and Culture in Spokane, Wash.; and the Froelick Gallery in Portland, Ore. He also has participated in numerous group exhibitions around the world. In 2001 he received an Eiteljorg Fellowship in Native American Fine Art. A fine selection of his work, including the large-scale print installation Okanogan IV (2003), was exhibited at the NMAI’s George Gustav Heye Center (GGHC) in Manhattan in 2003 as part of the exhibition Continuum 12 Artists.

Born and raised in Omak, Wash., Feddersen was educated at the University of Washington and the University of Wisconsin-Madison. Since 1989 he has been an art instructor at Evergreen State College in Olympia, Wash. Teaching “helps an artist stay young,” according to Feddersen. “An artist-teacher,” he says, “creates and participates in a community of learners and, especially at Evergreen, each new school year brings a new series of investigations.” And he is quick to generously and graciously acknowledge the importance of his own teachers, including the native linguist Vi Hilbert (Upper Skagit), who encouraged him to revitalize Salish stories for a new generation. Feddersen, in turn, has done his share of cultural work as an essayist, curator, consultant, and member of the Colville Confederated Tribal Arts and Humanities Board.

Indigenous land (and the colonization and urbanization of it) speaks to Feddersen – place is of paramount importance in his images and objects. Indeed, he described himself to me recently as a “landscape artist with a deep interest in an ancient relationship to the land.” In terms of style, like the grand French master Henri Matisse, with whom he would seem to have little in common, Feddersen effortlessly commingles tradition and innovation. Like Matisse, Feddersen relies on design, decorative form, and sensuous color to embody emotion. And like other modernists, such as George Morrison (Anishinabe), whom he greatly admires, Feddersen seeks an intellectual content found only in abstract art. The best abstraction is comparable to the land itself: irreducible, concrete, and unique. Thus his is the other kind of realism, since he’s not making “pictures” of landscapes or urbanscapes but offers us emotionally and intellectually real visual/tactile equivalents for the experience of land and nature. Often those equivalents are found in his prints, just as in the woodblock edition Okanogan IV (2003), which was installed at the George Gustav Heye Center in 2003, or in the silagraphy and relief stencil Okanogan II (2002), which is now in the collection of the Eiteljorg Museum of American Indians and Western Art in Indianapolis, Ind., and uses dramatic scale to envelop the viewer, insisting that its imagery be dealt with as landscape. Assembled in an 84-panel grid, the piece consists of a poetic system of images, each numbered on the back, establishing its structural place. Perhaps exhibit organizer Rebecca J. Dobkins had this magnificent work in mind when she described Feddersen as “imaginatively methodical.”
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**Okanogan II**

2002, siligraphy and relief stencil (84-panel grid), 93” x 217”, Eiteljorg Museum of American Indians and Western Art.

Like *Okanogan IV*, which was installed at the George Gustav Heye Center in 2003, *Okanogan II*, now in the collection of the Eiteljorg Museum of American Indians and Western Art in Indianapolis, Ind., uses dramatic scale to envelop the viewer, insisting that its imagery be dealt with as landscape. Assembled in an 84-panel grid, the piece consists of a poetic system of images, each numbered on the back, establishing its structural place. Perhaps exhibit organizer Rebecca J. Dobkins had this magnificent work in mind when she described Feddersen as “imaginatively methodical.”
Plateau Geometric #71
1997, silagrapy and relief stencil, 12” x 12”.

Like others in the series, Plateau Geometric #71, a unique print created with silagrapy (waterless lithography) and relief stencil, works tight, precise linearity and unambiguous flatness with and against painterly edges and dizzying spatial illusions. The plateau geometric patterns Feddersen explores in this series are about the history of place and the residual memory of particular natural forms and phenomena. Making experimental prints such as this means “recognizing what’s going on in the work as it develops,” and so he’s constantly asking himself, “How does the emerging imagery feel?”

High Voltage
2003, waxed linen, 8” x 6” x 6”.

The Vital Signs exhibition includes a selection of precious, finely woven baskets (inspired by traditional “Sally bags”) from the Urban Indian series with titles that refer to urban- scapes. Poet and artist Gail Tremblay sees in them “the ironies that shape urban life where patterns of land use and landownership make a traditional lifestyle difficult.” Feddersen has taken the weaver’s difficult craft into the art gallery, and his baskets reveal his keen awareness of the vital signs of human occupation of the land.

Selections from the Fish Trap series
2005, blown glass, dimensions variable.

The luscious conical glass sculptures in the Fish Trap series often emphasize organic form, linear ribbons and striations, and scintillating colors, including mouth-watering salmon and licorice black. When such objects were exhibited in the Continuum exhibition, poet and artist Elizabeth Woody (Wyampum/Tygh/Wasco/Wishram/Watala/Dine) wrote, “The glass baskets presented here explore material forms of Columbia River Plateau subsistence technology in a fresh approach that places a contemporary grid over a durable, older language pattern. Feddersen’s use of glass speaks of our human fragility, and deep layers imbue the shell of the basket with the ephemeral density of a cloud.”
lents are celebratory, but sadly, they speak, perforce, of the degradation of land and our alienation from it.

Feddersen is an experimental, serial artist working in multiple media whose series evolve from one another organically. The mural-scale Okanogan prints, for example, grew out of his critically acclaimed Plateau Geometric series. Writing in the Vital Signs catalog, the poet and artist Gail Tremblay (Onondaga/Mi’kmaq) explains that “a survey of Feddersen’s work offers the chance to explore the unique artistic vision that grows out of the patterns of culture he inherited from his people as well as the personal experience of a life in which even the most ordinary occurrences and activities are made extraordinary when they become subjects of his art.” Given the complexity of his subject matter, it’s hardly surprising that Feddersen works in technically challenging formats – prints, baskets, and glass.

Vital Signs demonstrates irrefutably that Feddersen’s aesthetic achievement thus far is impressive indeed. Regardless of the criteria – mastery of materials and techniques, use of color both subtle and bold, manipulation of historic and contemporary designs, or the expression of values both indigenous and universal – Feddersen has proven himself an artist of the first rank. He wanted Vital Signs to be about sign and place, and in sum the exhibition is a sure sign that the importance of his place in the history of 20th- and 21st-century art is now firmly established.

W. Jackson Rushing III is Adkins Presidential Professor of Art History at the University of Oklahoma, where he holds the Carver Chair in Native American Art.
In Santa Fe, N.M., there exists a unique educational institution with a historical legacy that embodies an art movement that helped shape what is now recognized as contemporary Native American art.
There are a lot of unusual enterprises in Santa Fe. New age doctrines, celebrity enclaves, art colonies, cutting-edge art galleries, decompression camps for stressed-out corporate executives and literary figures – all have taken root and matured in and around the city. Santa Fe is known as an eclectic vortex for spawning art colonies and literary guilds as well as for establishing various satellites for trends happening on the East and West Coasts.

The Institute of American Indian Arts (IAIA) evolved out of concepts rooted in the educational visions of the late 1950s. Many of these concepts actually became educational programs on a national scale, their focus differing from that of the normal academic curriculum. Upward Bound and University Without Walls programs, as well as Montessori and magnet schools, can all be traced back to the era’s fresh ideas and new thinking concerning the educational process. So it was in the early 1960s that the IAIA was established and began instructing aspiring young Native American (primarily high school) students.
school) students not only in the classical arts but also in the study of their own cultural and traditional arts. It was a new era, for both the arts and Native Americans’ unique relationship with the federal government.

Because the IAIA was under the charge and charter of the Bureau of Indian Affairs (BIA) and the Department of the Interior, a lot of the paternalistic, bureaucratic baggage from the institute’s still-active boarding school days remained, even as the IAIA shifted focus in the attempt to turn young Native American students into artists. The institute’s campus itself was an anachronism, even then. Unused hospital buildings were converted into dormitories, and an old chapel served as a painting studio and theater. There was even an old barn out back. Ghost stories galore.
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The educational mission of the time was to turn young Indian minds away from being Indian and toward being productive members of American society. Generally, Indian boarding schools relied heavily on teaching skills and imparting knowledge having to do with obtaining vocational lifestyles – in other words, how to get a job. In reality, the curriculum was designed to separate Indian people from the last vestiges of their rightful possessions – their lands. Get them working and into the mainstream so they no longer relied on the government for their existence, and Uncle Sam could get out of the “Indian business.” Not mentioned was the “new gold” that lay beneath reservations throughout the Western states: fossil fuels, uranium, oil, and minerals in vast pools. To get at it, of course, you had to get the people living there off it.

Coming from a turn-of-the-century notion, these Indians, as wards of the government, needed to get with the idea of being civilized and take their place in the melting pot of American society. Education was yet another step in that direction. Assimilation was the focus of the day, and with the assistance of regional agencies, churches, and federal overseers, generations of Indian youth attended schools far away from their home-lands, many essentially growing up in the system. World War II, relocation, termination, and modernity changed that focus. Some Indian people managed to embrace lifestyles away from their traditional homelands as reservation life became more dismal. All in all, a majority of the Indian population, both on and off reservations, remained in abject poverty, bearing up under conditions that were destitute, facing infant mortality, alcohol-related violence, life spans far shorter than the national average, malnutrition, unemployment, and so on. The first generation of students attending the new IAIA came from backgrounds with similar conditions.

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Young Indian artists who came from generations of destitution, poverty, displacement, and marginalization traveled from all over the country to attend the school, to participate in what was considered a unique opportunity. Most were from the country's many reservations, but a number of them were from the cities – a first generation of urban Indians placed there under the BIA's relocation programs and its promises of a brighter future, including housing and jobs.

Heavyweights such as the Rockefeller Foundation, Dr. George Boyce, Lloyd Kiva New (Cherokee), high-ranking Interior officials, and the University of Arizona weighed in on this concept: Indians as artists. As a "New Direction," this experiment met with significant resistance from many factions, most prominently from the Native community itself, which, having experienced for generations the boarding school structure, had a fear of change.

In all, this is a story of a coming of age: the Age of Aquarius, the civil rights movement, the antiwar movement, and a newfound Indian militancy. The 1960s have been called the "Golden Years" at IAIA as they preceded the shift from art instruction to accredited majors programs. Both the instruction and the expectations for the students were at the college level. Many of the students came with sophisticated aesthetics concerning their cultural arts. Symbology, color, design, graphics, and hereditary foundations were alive in these students, in spite of the efforts of outside forces to eradicate them. Many of them knew they were artists already. Among the students there existed a different type of intellectual capacity rooted in the idea that if one does well for oneself, one brings honor to the people.

These students acted as scouts, gathering knowledge to bring home and share. Some faculty members benefited artistically from their time spent with these students. In this clash of forces, this exchange and turmoil,}

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Bruce King’s School Days

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PRAYERS

by Eddie Two Moons Chavez Chinicahua Apache

“The creator answers prayers (represented by the turquoise) large or small with gifts (represented by the gold) usually two fold; one for the praying person and one for humanity.”

SMITHSONIAN INSTITUTION 49
Among the instructors, there were recognized active artists – Fritz Scholder, Allan Houser, Charles Loloma, and Louis Ballard, to name a few – who reinforced the idea that there were successful Indian artists.

These young Indian visionaries were struggling to find their artistic and creative voices individually while evaluating propriety and maintaining cultural spirituality. This was the age of the song “Go, My Son,” which implores young Native Americans to get an education and thereby lift up all Natives. Hokey, yes, but it drove home the point.

In all, it was a huge responsibility to drape on the shoulders of Indian high school students then blossoming into bell bottoms, rediscovering long hair, flower power, rock music, Alcatraz, and political awareness on a campus dominated by conservative, almost military, structured thinking. The up-and-coming artists were aware that what they were doing carried political overtones. They were painfully aware of the conditions shaping their lives and how they had an opportunity to bring awareness to these conditions. Art is politics, after all. Many of the staff and faculty carried federal job (GS) rankings and were career-oriented.

Among the instructors, there were recognized active artists – Fritz Scholder (Luiseno), Allan Houser (Apache), Charles Loloma (Hopi), and Louis Ballard (Quapaw/Cherokee), to name a few – who reinforced the idea that there were successful Indian artists. They were also aware. They imparted a strong message: It can be done. Work hard; you’re just as good as anyone else; persevere and it will happen.

Many of the students from this school ended up either in the jungles of Vietnam or at countless demonstrations and confrontations with law enforcement. Some traveled to and participated in the occupations of Alcatraz, the BIA building in Washington, D.C., and Wounded Knee. And unfortunately, some gave their lives for the cause of Indian people, including Joe Stuntz (Coeur d’Alene), who died at the Pine Ridge Reservation in a shootout with FBI agents in 1975, and Terry Williams (Comanche), who died a suspicious death (ruled a suicide) in an Oklahoma jail in 1974.

Others participated in exchange programs as artists in France, Italy, Mexico, and England. There were those who furthered their education at San Francisco’s and Chicago’s art institutes, at Columbia, Juilliard, and the Rhode Island School of Design. Still others traveled to New York and began what came to be recognized as the Indian Theater movement, working with Ellen Stewart at the famed Cafe La Mama. Though their numbers were many, the collective effort to change the old idea of Indian art as nothing more than crafts and curios guided the careers of all these bold personalities. I remember many of these young artists being forces of nature even before maturing into adulthood.
Being exposed to the brutal realities of their time, many of these students used their skills to comment on the issues and policies affecting them. Through their art, which was made manifest in many mediums, they shaped contemporary Native American art into the powerful voice it is today. The list of alumni from the school reads like a who’s who of contemporary Indian art: T. C. Cannon (Kiowa/Caddo), Earl Biss (Crow), Doug Hyde (Nez Perce/Assiniboine/Chippewa), Bennie Buffalo (Cheyenne), Kevin Red Star (Crow), and Darren Vigil Gray (Jicarilla Apache/Kiowa Apache), just to name a few. They and many others are the visual pioneers who paved the way for many who came after them.

On a walk through the IAIA museum’s collection, one of the most distinctive and finest representations of art from this time period in the country, you’ll find work that reflects why many call this era the “renaissance” of Native American art. Jewelers, dancers, painters, writers, actors, potters, weavers, sculptors, ceramists, and poets – all left remarkable footprints in the melting pot of creativity that existed in Santa Fe at the IAIA.

Then there are my own memories. Getting off the train from Chicago at Lamy, N.M., after spending the night on the old El Capitan. The light was different. I couldn’t believe there was so much sunshine. Sketching on the Plaza at Santa Fe. Painting with an instructor named Jack Frost, who swore he was a “Hippawah” Indian. Living with the ghost stories of North Dorm. Witnessing the construction of the Palo Solari. Drinking beer and singing forty-nines in the mountains at the Rockpile, a favorite watering hole. Trying to impress girls at the Canteen, a campus eatery. Getting ditched at one of the proms. Painting. Writing. Coming of age. Many things followed, but the time spent at IAIA made many of us who we are today. Artists. The relationships we established then still exist. We are experiencing the passing of friends. We grew up together and were fortunate to have been members of the IAIA community.

The campus of IAIA is still in Santa Fe, but there is talk now of tearing down the old buildings and dormitories. They are closed and empty. Hopefully, this story can be told in some form other than written documentation before that happens. 😢

Bruce King (Oneida) attended IAIA in the late 1960s and is currently recognized as a renowned playwright and painter. He lives in Santa Fe, N.M.
American Indian history is filled with difficult stories of forced removal, but only one Indian people were wrenched from their homelands and held as prisoners of war for 27 years. That singular story is the focus of the Chiricahua Apache gallery in the Our Peoples exhibition at the National Museum of the American Indian (NMAI). Using quotations, photographs, and museum objects, contemporary Chiricahua Apaches describe how their ancestors were held in internment camps as prisoners of war in Florida, Alabama, and Fort Sill, Oklahoma, respectively, from 1886 to 1913 – the longest captivity of any group in U.S. history.
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One of seven Apache-speaking tribes—which include the Jicarilla, Kiowa-Apache, Lipan, Mescalero, Navajo, and Western Apaches—the Chiricahua Apaches’ traditional homelands extended throughout southwestern New Mexico, southeastern Arizona, and northern Sonora and Chihuahua, Mexico. Chiricahua bands moved with the seasons, hunting, gathering, and traveling over their lands, as one observer put it, like “fleet-footed Bedouins of the Southwest.” These lifeways were disrupted in the 1850s, when white settlers, miners, and soldiers arrived in large numbers and took possession of increasing amounts of land. Conflicts over land and free passage led to violence, and by the 1860s, violence morphed into all-out war.

Leaders such as Mangas Coloradas (ca. 1793-1863), Cochise (ca. 1810-1874), Victorio (ca. 1825-1880), Geronimo (1829-1909), and others fought bravely to protect the Chiricahuas’ lands and freedom, but they and their followers were outmanned and outgunned. Faced with extermination and starvation, most Chiricahuas had to move to the San Carlos Reservation west of the Rio Grande where the U.S. attempted to concentrate all Apaches.

The transition was painful. Accustomed to moving about at will, the Chiricahuas felt like prisoners on the hot, overcrowded, and insect-infested San Carlos Reservation in Arizona. Soldiers were everywhere, and the Chiricahuas chafed against their arbitrary authority, resisted efforts to quash Apache rituals, and complained bitterly of inadequate food supplies.

Geronimo, like the other leaders of the Chiricahua, detested the enclosure of his people. In 1876, he fled the San Carlos Reservation, but was later captured and thrown in the guardhouse. He and his people fled again in 1878, returned under pressure two years later, then bolted again in 1881. They returned in 1882—this time, attacking the reservation and taking hundreds of their people with them.

During these breaks for freedom, the Chiricahuas survived by raiding towns and settlements and by waylaying wagon trains and stagecoaches. When pursued, Chiricahua horsemen evaded capture by blending into the rugged and uncharted canyons of Mexico’s Sierra Madre Mountains. These guerrilla tactics struck fear into the hearts of settlers throughout Arizona Territory, and a rising chorus of anti-Chiricahua accusations soon encouraged the U.S. Army to redouble its efforts to capture the warriors.

Under the command of Gen. George Crook and, later, Gen. Nelson Miles, some 5,000 soldiers, employing Apache scouts, finally tracked the Chiricahuas to their mountain hideout in Mexico. With the security of their hideout breached, the Apaches gradually surrendered, and drifted back to San Carlos. “The Chiricahua scouts were promised land and money for their service, but they, too, were betrayed,” says Anita Lester, one of the Chiricahua Apache community members who consulted on the exhibition.

During the next three years, Geronimo and his band recurrently broke away from and returned to the reservation—a pattern that was ended when Geronimo surrendered to Gen. Miles at Skeleton Canyon.

Chiricahua Apache prisoners of war (including Geronimo) wait by a train taking them to Fort Marion in St. Augustine, Fla.
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During the next three years, Geronimo and his band recurrently broke away from and returned to the reservation – a pattern that was ended when Geronimo surrendered to Gen. Miles at Skeleton Canyon.
Exiling Chiricahua Apaches was a popular notion in Arizona Territory in 1886. The idea was first tried out in the spring, when the U.S. began shipping Apache prisoners to Florida. By depopulating the San Carlos Reservation, army officials hoped to deprive the Apaches of supplies and support, the twin pillars upon which all popular guerilla movements stand. But what began as a military strategy soon became a blueprint for social policy. Ultimately, the U.S. decided to exile all Chiricahuas from Arizona Territory. Even those who had stayed on the reservation and who had tried to walk the white man’s road would be rounded up as prisoners of war and sent off to Florida.

Some 498 Apaches were transported from Arizona to Florida in 1886. Most, including 164 children, were sent to Fort Marion in St. Augustine, Fla. Some 17 men, including Geronimo, Mangus (the son of Mangas Coloradas), Naiche (the son of Cochise), Perico, Fun, Chappo, and others, were separated from their families and sent nearly 400 miles away to Fort Pickens, a deserted structure on Santa Rosa Island, in Pensacola Bay. There they were put to hard labor.

In the steamy Florida lowlands, the Chiricahuas struggled to survive in an impossibly overcrowded, mosquito-infested environment. Accustomed to the dry Southwest, the Apaches were hammered by humidity. Given meager rations, the prisoners grew malnourished and took ill. Lacking access to traditional medicinal plants, the Chiricahuas were helpless to stem the tide of disease, which included tuberculosis – an affliction that had no known cure in Native or Euro American culture. By 1889, 119 of the 498 Chiricahuas were dead. Even children separated from their families by the U.S. and sent to the Carlisle Indian Boarding School in Pennsylvania fell prey. Of the 106 students who arrived at Carlisle in 1886, some 27 would die by 1889.

The Chiricahuas’ plight soon attracted the attention of reformers, who demanded that the detainees be transferred to a more suitable environment. The U.S. responded by sending the Chiricahuas to Mount Vernon Barracks, an installation 30 miles north of Mobile, Ala. Most of the Chiricahuas arrived there in 1887; the remainder, including Geronimo, came in 1888.

In Alabama, the Chiricahuas were permitted to butcher dead cattle found in railroad rights-of-way, to buy beef from farmers using money earned selling keepsakes and autographs to tourists, and to barter army-issued rations for more and better foods. But more palatable provisions could neither blunt humidity nor eradicate disease. “We had thought Fort Marion was a terrible place with the mosquitoes and the rain,” recalled Geronimo’s son, Eugene Chihuahua, “but this was worse.... It rained nearly all the time.... the mosquitoes almost ate us alive.... Babies died from their bites... [and] our people got the shaking sickness.... We burned one minute and froze the next.... We chilled and shook.”

Walter Reed, an as yet little-known army physician, was assigned to Mount Vernon Barracks from 1887 to 1890. He built a hospital for the Chiricahuas and worked hard to beat the diseases that stalked them. Despite his efforts, mortality rates continued to soar, renewing discussions about relocating the prisoners to yet another installation.

Returning the Chiricahuas to their homelands was never an option. “[I]f an effort was made to send them back to Arizona,” Gen. Miles warned, “they would be immediately taken out of the hands of the military authorities and tried and hung, or killed without trial” by local vigilantes. The U.S. heeded Miles’s warning. On October 4, 1894, the 259 remaining Apache prisoners of war boarded another train – this one bound for Fort Sill, Okla.
vive in an impossibly overcrowded, mosquito-infested environment. The U.S. responded by sending the Chiricahuas to fort 400 miles away to Fort Pickens, a deserted structure on Santa Rosa Island. But what began as a military strategy soon froze the next....We chilled and shook."

Returning the Chiricahua Apaches was a popular notion in Arizona in 1886. Most of the Chiricahuas arrived there in 1887; the remainder, including Geronimo, came in 1888. The U.S. responded by sending the Chiricahuas to Carlisle Indian Boarding School in Pennsylvania. Of the 106 children separated from their families by the U.S. and sent to the school, some 27 would die by 1889.

The Chiricahua Apaches stayed on the reservation and who had tried to walk the white man’s road would be rounded up as prisoners of war and sent off to Florida. The military authorities and tried and hung, or killed without trial,” Walter Reed, an as yet little-known army physician, was assigned to Fort Marion in St. Augustine, Fla. Some 17 men, most, including 164 children, were sent there. Despite his efforts, mortality rates continued to soar, renewing discussions about relocating the prisoners to yet another installation.

Meanwhile, epidemic disease was sweeping the reservation..."We had thought Fort Marion was a terrible place with the palatable provisions could neither blunt humidity nor eradicate barter army-issued rations for more and better foods. But more cholera..." We chilled and shook.”

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At Fort Sill, the Chiricahuas were met by a delegation of neighboring Comanches and Kiowas. With winter coming, the newcomers quickly set about fashioning shelters made from branches, boards, and other materials. In the spring, they began to build wooden homes, and soon, small villages, each composed of a separate Chiricahua band or group, were scattered across the western end of the post.

People took up cattle-raising and farming. Each family tilled ten acres: eight for corn, one for garden crops, and one for cotton. Soon the Chiricahuas began to restore their traditional way of life. “They went back to using old-time cradleboards,” says James Kunestsis, Chiricahua Apache traditional dance leader who also consulted on the exhibit. “They started doing dances and prayers. And they started having children again, because when they were sent to Florida and Alabama, they stopped living.”

Yet the Chiricahuas continued to long for home – perhaps no one more so than Geronimo. Since arriving at Fort Sill, Geronimo was exploited for his notoriety. As a prisoner of war, in 1903, he appeared at the Louisiana Purchase Exposition (World’s Fair) in St. Louis, Mo., selling his photograph for 25 cents each. In 1905, he was in President Theodore Roosevelt’s inaugural parade and later related his experiences to Stephen Melvil Barrett, who published *Geronimo’s Story of His Life* in 1907. Still, Geronimo was homesick. In his autobiography, he implored President Roosevelt to allow his people to return to Arizona, but his petition was not granted. Geronimo died, still a prisoner of war, on February 17, 1909. He was buried at Fort Sill.

It took 27 years for the passions of the conflict to subside enough that some sense of justice could be administered. Finally, in 1913 the Chiricahuas’ status as prisoners of war was lifted. Of the 498 original detainees, only 271 survived their 27-year ordeal. The newly freed Chiricahuas were given the choice of accepting lands north of Fort Sill or sharing a reservation with Mescalero Apaches in south-central New Mexico. “Up to the last minute, people were trying to make the decision,” says Fort Sill Apache historian Michael Darrow. “Brothers and sisters split up, fathers and children split up. Some wanted to go one place, some to another. That’s how our tribe came to be split, with the Fort Sill Apaches in Oklahoma and the Chiricahuas at Mescalero.”

Ultimately, 187 Chiricahuas decided to move to New Mexico; 84 chose to remain in Oklahoma.

One might expect to find words of anger in a history exhibition by and about the Chiricahua Apaches – retribution for the wrongs of the past. Instead, visitors will encounter a spirit of healing and a celebration of survival – ethos of the power of knowing and remembering. “War came to us, and we fought back. In the end, we were pushed aside and shipped off to prison for 27 years. Yet we survived in spite of everything. We kept our values and our traditions, no matter what. We preserve these stories because we want our children and grandchildren to know that they come from a great people,” the Chiricahua Apache curators explain in their exhibit. “No one can go into this world and be peaceful within themselves unless they know who they are.”

Mark Hirsch is a historian at the National Museum of the American Indian, where he won the Employee of the Year award in 2003.

Geronimo (far right) poses with other Chiricahua prisoners of war in Florida’s Fort Marion in 1887. In Fort Sill, Miss Vos, a Dutch Reformed Church mission worker, teaches kitchen work to Apache girls (left to right) Isabel Enjady and Eloise Perico (sisters), Irene Gooday, and Minnie Dee. Circa 1900.
At Fort Sill, the Chiricahuas were met by a delegation of neighboring Comanches and Kiowas. With winter coming, the newcomers quickly set about fashioning shelters made from branches, boards, and other materials. In the spring, they began to build wooden homes, and soon, 12 small villages, each composed of a separate Chiricahua band or group, were scattered across the western end of the post.

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This July, the George Gustav Heye Center in New York City will once again invite everyone to dance away the summer with its free, popular program. Kids, school groups, families, and visitors will be able to learn new steps and moves every Tuesday, Wednesday, and Thursday from July 15 to July 31, 2008.

“Having summer dance workshops animates the museum in a new way,” said Johanna Gorelick, Ph.D., manager of public programs at the George Gustav Heye Center. “We get dozens of groups visiting the museum from nearby summer camps. Dancing lets them learn something about Native culture – but also lets them do something physical and really fun at the same time.”

Last year, over 4,000 visitors learned social dances from hoop dancer Kevin Locke (Lakota/Anishinabe); enjoyed performances by storytellers, dancers, and singers Joe Cross (Caddo/Potawatomi) and Donna Couteau (Sac and Fox); and stepped and stomped with Louis Mofsie (Hopi/Winnebago), director of the Thunderbird Indian Singers and Dancers.

“We always tell the children the stories behind each of the dances,” said Mofsie. “From the Iroquois Stomp Dance to the Grass Dance of the Plains, it’s important for them to learn that each movement has a purpose. All the dances are traditions that are handed down from generation to generation. Plus, it’s a great way to get these kids moving!”

This summer, the program will welcome back Mofsie, Cross and Couteau, and Jerry MacDonald (Mohawk).

“It’s so wonderful having the kids dancing in the Rotunda during the summer,” exclaimed John Haworth (Cherokee), director of the Heye Center. “It’s lively and infectious – just big smiles everywhere, from the children to the staff.”

Seasoned performer and artist Kevin Locke (Lakota/Anishinabe) taught hoop dancing to 2007 Dance and Stories participants in the Rotunda of the George Gustav Heye Center.
Clearing the Camp

While you cleared the camp
of sticker bushes, poison oak,
I prayed that you would not
cut your Chaco-sandal-exposed toes
with that rickety weed whacker

because I couldn’t bear to see injury
keep you from the dance,
prevent you from your duty,
your responsibility, your part
in making the world over again.

You brought us wood,
we made you black coffee,
grounds floating and spinning
as you stirred in two heaping
spoonfuls of sugar.

You packed flint,
we fed you roasted elk,
tender from the hours spent
on our sacred fire, together
we sliced open the heavens

and balanced the weight
with arms muscled and sinewy,
shoulders strengthened by prayer.

— Shaunna Oteka McCovey

Shaunna Oteka McCovey (Yurok/Karuk) wrote her first poem at the age of six while
growing up on the Yurok Indian Reservation in northern California. She holds a master’s
degree in social work from Arizona State University and a master’s degree in environ-
mental law and a juris doctorate from Vermont Law School. Her poems have appeared
in the quarterly News from Native California and the anthologies Through the Eye of
the Deer (Aunt Lute Books, 1999) and The Dirt Is Red Here (Heyday Books, 2002). This
poem is from her first full-length book of poetry, The Smokehouse Boys, published in
Alutiiq artist Jerry Laktonen’s life has been full of transitions. In 1989, when the Exxon Valdez oil spill suspended commercial fishing and his life as a fisherman based on Kodiak Island in Prince William Sound, Alaska, he immersed himself in Alutiiq art and culture, researched masks and other items, and began carving full time. Some of Laktonen’s works are directly inspired by his ancestors’ art, now found only in museums. As an artist working today, he recognizes that the kinds of challenges he has faced mirror those of Alutiiq people over centuries.

In 1997, following on the success of his painted masks and traditional canoe paddles, Laktonen began a new series representing the renaissance of Alutiiq art and culture. Featuring a cultural superhero he calls Puffin Man, the masks draw on the past but are poised for the future. In 2005, Laktonen created the last mask in the series – Puffin Man, Alutiiq Superhero – equipped with oversized paddles to move the Alutiiq people in new directions and optical glass bangles to light the way. A cedar-bark cape made by Tsimshian artist Loa Ryan completes Puffin Man’s outfit because, as Jerry says, every superhero needs a cape. Entering Puffin Man for judging in the San Diego Museum of Man Indian Fair and Market that year, Laktonen received First Place and Best of Show awards. Later that year, through the generosity of the late Richard Mansfield, NMAI purchased Puffin Man, Alutiiq Superhero for its permanent collections.

Jerry Laktonen continues to carve and show his work, actively traveling between his home in Granite Falls, Wash., and Indian art shows such as the Indian Market in Santa Fe, N.M., and the Heard Museum Guild Indian Fair & Market in Phoenix, Ariz., to reintroduce Alutiiq art to the rest of the world.

Ann McMullen is a curator at the National Museum of the American Indian and heads its Collections Research and Information Department.
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INDIAN SUMMER SHOWCASE 2008

June to August, 2nd and 4th
Fridays, 5:30 p.m.
Welcome Plaza
(Rain location: Potomac Atrium)
Join us for Indian Summer Showcase 2008 – a summer evening concert series outside the NMAI’s main entrance on the Welcome Plaza. Presented twice a month from June through August on the second and fourth Fridays, the series presents Native music from throughout the Americas. The Mitsitam Native Foods Cafe will offer light refreshments and beverages. Admission is free.

MEET THE ARTISTS

June to August, 2nd and 4th
Fridays, Noon
Outdoor Amphitheater (Rain location: Potomac Atrium)
As a part of the Indian Summer Showcase series, visitors will have an opportunity to meet the performers, who will talk about their music, culture, and other interests and pursuits in a relaxed, informal setting.

KICKOFF CONCERT: INDIGENOUS AND BILL MILLER

Friday, June 13
5:30 p.m.
Welcome Plaza
The Indian Summer Showcase Kickoff Concert features rock and blues band Indigenous and Grammy Award-winning singer/songwriter Bill Miller; it is presented in conjunction with “Mother Earth,” a day-long conference on climate change. (See www.nmai.si.edu for details.) Indigenous – formed in the 1990s by Mato Nanji (Nakota), his brother, his sister, and his cousin – rocketed to fame with the release of their first album, Things We Do (Pachyderm, 1998). Nanji’s style and skills as a guitarist have earned him comparisons to Jimi Hendrix, Carlos Santana, and Stevie Ray Vaughan. Singer/songwriter Bill Miller (Mohican) is from northern Wisconsin, the son of Mohican-German parents. An award-winning recording artist, performer, songwriter, activist, and painter, Miller received the 2005 Grammy for Best Native American Album for Cedar Dream Songs (Cool Springs). He has recorded more than a dozen solo albums, and he tours internationally as a solo artist and with his band.
KUYAYKY
Friday, June 27
5:30 p.m.
Welcome Plaza

Kuyayky (“to love” in the Quechua language) is a group of five young musicians who understand the importance of cultural awareness as a way to foster and maintain the social, political, cultural, and economic development of humanity. Through their traditional Andean music, Kuyayky works to contribute to the understanding of cultural diversity as a key to human development and peace. This program received federal support from the Latino Initiatives Pool, administered by the Smithsonian Latino Center.

THE PLATEROS
Friday, July 11
5:30 p.m.
Welcome Plaza

The Plateros, featuring 16-year-old Levi Platero on guitar and vocals; his father, Murphy, on bass; and his cousin, Doug, on drums, are from Tohajilee, N.M., the Eastern Agency of the Navajo Nation. They merge blues, rock, gospel, and funk with a positive message and, after a few short years playing in public, they have already earned comparisons to such groups as Los Lonely Boys and Indigenous.

JAMIE COON
Friday, July 25
5:30 p.m.
Welcome Plaza

Raised in Oklahoma, singer/songwriter Jamie Coon (Creek/Seminole) is a graduate of the Musicians Institute in Hollywood, Calif., from which she received the Outstanding Student of the Year award. Along with guitarists Rafael Barajas and Eric Sampson, Coon blends soulful rhythms and pop melodies. She received the Best Out of County award at the 2007 Orange County Music Awards, and Singer/Songwriter of the Year at the 2007 Payne County Line/Oklahoma Music Awards. Her CD is entitled Everything So Far (2005).

DARRYL TONEMAH
Friday, Aug. 8
5:30 p.m.
Welcome Plaza

Darryl Tonemah (Kiowa/Comanche/Tuscarora) combines the energy of rock, the intelligence of folk, and the heart of country to create a musical niche he calls “Native Americana.” His CDs have won accolades from the Native American Music Awards. Tonemah’s most popular song, “Powwow Snag,” is one of his first. He wrote the song on the back of a Wal-Mart receipt before giving a speech to Native youth about healthy behaviors.

TONOLEC
Friday, Aug. 22
5:30 p.m.
Welcome Plaza

Tonolec combines electronic and ethnic music from their native Chaco, Argentina. The band blends electronica with Toba music and rhythms that they learned from the elders of the communities they visited. Tonolec’s work with indigenous communities gave birth to the band’s name (a “tonolec” is a local bird) and to the sound of their music, a powerful feminine voice in dialogue with Nature and electronics. This program received federal support from the Latino Initiatives Pool, administered by the Smithsonian Latino Center.

CONTINUED ON P. 70
2008 visiting artist schedule:
June 14 – 15: Earl Plummer, jewelry inlay artist
June 21 – 22: Glenda McKay, Athabascan doll maker
June 28 – 29: OtterBear Studio, NW Coast sculpture/jewelry
July 19: Barry Dana, Penobscot baskets/culture
August 2 – 3: Molly Murphy, Lakota artist/beadworker
August 16 – 17: Palaya Qiatsuq and Alec Lawson Tuckatuck, Inuit artists

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www.nationalbuffalomuseum.com
MEMORIAL DAY HONOR GOURD DANCE  
Saturday, May 24  
Noon to 5 p.m.  
Potomac Atrium
The Gourd Dance, which grew out of ceremonies associated with men's societies of the Southern Plains, is now used by other tribal nations and intertribal clubs. In observance of Memorial Day, the NMAI and the Black Creek Gourd Society of Window Rock, Ariz., invite staff members and visitors to join in the tradition of honoring warriors past and present.

CHEROKEE NATIONAL YOUTH CHOIR  
Friday, June 6  
1 p.m.  
Potomac Atrium
The Cherokee National Youth Choir will perform a concert comprising traditional Cherokee songs in the Cherokee language. The choir is made up of 40 Cherokee young people from northeastern Oklahoma communities, middle- and high-school youths attending the sixth to 12th grades.

CHURCH ROCK ACADEMY ELEMENTARY SCHOOL STEEL DRUM BAND  
Sunday, June 8  
2 p.m.  
Potomac Atrium
Students from Church Rock Academy in the Navajo Nation near Gallup, N.M., join us to share their love of music and celebrate their culture. Although the steel drum often celebrates music from Afro-Caribbean cultures, these young Navajo students have adopted this instrument as their own, using it to celebrate both their own culture with traditional Navajo music and other cultures by playing music such as reggae, calypso, and limbo. When you hear their music, you will find it hard to resist the urge to dance!

CONTINUED ON P. 72 ➔

**FRITZ SCHOLDER: INDIAN/NOT INDIAN**

*Fritz Scholder: Indian/Not Indian* will open simultaneously at the NMAI in New York and Washington, D.C., on November 1. Featuring approximately 130 works, including paintings, prints, and bronze sculptures, this exhibit will be the first comprehensive retrospective of the late Fritz Scholder (Luiseno; 1937-2005), perhaps the richest, most famous, successful, and controversial figure among 20th-century Native artists. The exhibition honors Scholder’s life and legacy by bringing a fresh, 21st-century perspective to his work and, just as important, looks at the social history that is essential to understanding why he occupies such a singular place in Native art history. The exhibition will be a deconstruction and reconstruction of an artist and an era, and will explore the reasons why, almost 50 years after Scholder participated in the Rockefeller Indian Art Project at the University of Arizona, this artist’s works generate so much passionate argument.

FRITZ SCHOLDER

1937–2005

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www.AmericanIndian.si.edu

Smithsonian National Museum of the American Indian
EXHIBITIONS + EVENTS
CALENDAR
MAY / JUNE / JULY / AUGUST 2008

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

EXHIBITIONS

LISTENING TO OUR ANCESTORS: THE ART OF NATIVE LIFE ALONG THE NORTH PACIFIC COAST
Through July 20, 2008

BEAUTY SURROUNDS US
Through Summer 2008

REMIX: NEW MODERNITIES IN A POST-INDIAN WORLD
June 7 to Sept. 21, 2008

GUARDIANS OF THE FOREST: PHOTOGRAPHS BY RODRIGO PETRELLA
Through July 13, 2008

PUBLIC PROGRAMS

REMIX CURATORIAL LECTURE
Thursday, June 5
5:30 p.m.
Diker Pavilion
Join Joe Baker (Delaware Nation) and Gerald McMaster (Plains Cree/Siksika Nation), co-curators of the Remix exhibition, for a discussion.

STORYBOOK READING
Saturday, June 14
Noon
Resource Center
Join us for stories about the Native Americans from the Plains and their relationship with the environment, including excerpts from Cloudwalker Contemporary Native American Stories, by Joel Monture (Mohawk) and illustrated by Carson Waterman (Seneca). Afterward, participate in a family art workshop.

DANCE AND STORIES AT THE NMAI
July 15 to 17, July 22 to 24, July 29 to 31
11 a.m., 1 p.m., & 3 p.m.
Rotunda
Join Louis Mofsie (Hopi/Winnebago), Joe Cross (Caddo) and Donna Couteau (Sac and Fox), and Jerry McDonald (Mohawk) in special sessions of storytelling and interactive dance. First come, first served.

FILM AND VIDEO

AT THE MOVIES
Presenting the work of indigenous media makers – directors, producers, actors, musicians, writers, and cultural activists – “At the Movies” is screened between June and October, together with live appearances by filmmakers and other speakers. For complete program information, visit www.nativenetworks.si.edu.

BEST OF THE SAMI FILM FESTIVAL
Thursday, June 26
6:30 p.m.
Scandinavia House, 58 Park Ave.
Saturday, June 28
2 p.m.
George Gustav Heye Auditorium
With host Lars Ailo Gaup (Sami) of the Beavva Sami Theater, The Sami Film Festival – held in Guovdageaidnu, Norway, north of the Arctic Circle, and now in its 12th year – celebrates films on indigenous

CONTINUED ON P. 74 →
IDENTITY by DESIGN

The Smithsonian’s National Museum of the American Indian (NMAI) is pleased to offer 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 exhibition Identity by Design: Tradition, Change, and Celebration in Native Women’s Dresses (March 24, 2007—August 3, 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
cultures at the world’s first ice cinema drive-in. This presentation of award-winning Sami films from the past two festivals includes stories that evoke the past and illuminate the contemporary lives of the indigenous people of far northern Europe: Norway, Sweden, Finland, and Russia. Certain filmmakers will introduce their work.

**MARCH POINT**

**Thursday, July 10**
6 p.m.

Bowling Green Cobblestone (Rain location: Diker Pavilion)

*Fancy Dance Good Luck Lion*, complementary programming to the *Remix* exhibition, includes an experimental performance work created by Jason Lujan (Chiricahua Apache) that investigates the dynamic combination of Native American Fancy Dancers and Chinese Lion Dancers.

Performers include Sky Medicine Bear (Dine), Donna Ahmadi (Cherokee), Louis Mofsie (Hopi/Hochnuk), Tyson Draper (Dine), and the White Crane Society.

**HALAU I KA WELIU**

**Thursday, Aug. 7**
5:30 p.m.

Bowling Green Cobblestone (Rain location: Diker Pavilion)

Led by kumu (teachers) Karl Veto Baker (Native Hawaiian) and Michael Lanakila Casupant (Native Hawaiian), the dance troupe Halau I Ka Weliu travels to New York from Pauoa, Oahu, Hawaii. Performing traditional Native Hawaiian hula, the troupe earned first place in the Male Kahiko Division of the Merrie Monarch Hula Festival in April 2007. This performance is supported in part by the Kauakoko Foundation and the Ford Foundation.

**LA CASITA:**
A HOME FOR THE HEART

**Monday, Aug. 11**
5:30 p.m.

Bowling Green Cobblestone (Rain location: Diker Pavilion)

La Casita features the words and music of poets and musicians representing the oral traditions of their cultures. This multicultural presentation is in collaboration with Lincoln Center Out of Doors.

**DAILY SCREENINGS**

Daily at 1 p.m. and 3 p.m., and Thursdays at 5:30 p.m.

Second Floor, West Corridor

**THROUGH JUNE 1**

**GOOD TRIP IBANTU**

(2000, 18 min.) Brazil. Director: Vincent Carelli. Produced by Video in the Villages for the General Coordinator for the Support of Indigenous Schools. In Portuguese with English subtitles. Brazilian teenagers travel to a Kraho village in northern Brazil, where they are welcomed in a ritual that recognizes them as ibantu (nephews).

**HEPARI IDUB’RADA/THANK YOU, BROTHER**

(1999, 19 min.) Brazil. Directors: Divino Tserewahu (Xavante) and Tutu Nunes. Produced by Video in the Villages. In Portuguese with English subtitles. A profile of the Xavante videomaker Tserewahu working in his community.

**JUNE 2 TO JUNE 29**

**ABORIGINAL ARCHITECTURE, LIVING ARCHITECTURE**

(2005, 65 min.) Canada. Director: Paul M. Rickard (Cree). Visiting seven tribal communities – Pueblo, Mohawk, Inuit, Crow, Navajo, Coast Salish, and Haida – this documentary reveals how Native architects are reinterpreting and adapting traditional forms.

**JUNE 30 TO JULY 27**

**REMIX: SHORT WORKS**

Five short films by Native directors – Dustin Craig (White Mountain Apache/Navajo), Velma Craig (Navajo), Andrew Okpeaha MacLean (Inupiat), Cedar Sherbert (Kumeyaay), Nanobah Becker (Navajo), and Shannon Letandre (Ojibwa/Cree) – capture the spirit celebrated in the *Remix* exhibition. For more details, please visit www.nmai.si.edu.

CONTINUED ON P. 78
cultures at the world's first ice cinema drive-in. This presentation of award-winning Sami films from the past two festivals includes stories that evoke the past and illustrate the contemporary lives of the indigenous people of far northern Europe: Norway, Sweden, Finland, and Russia. Certain filmmakers will introduce their work.

MARCH POINT
Thursday, July 10
6 p.m.
Saturday, July 12
1 p.m.
George Gustav Heye Auditorium
(2008, 56 min.) United States. Directors: Annie Silverstein, Tracy Rector (Seminole), Cody Cayou (Swinomish), Nick Clark (Confederated Tribes of Grand Ronde), and Travis Tom (Swinomish/Lummi). A Native Lens film by Longhouse Media. Cayou, Clark, and Tom – three Native teenage filmmakers from Washington State – were asked to investigate an environmental catastrophe looming on the edge of their tribal community. March Point follows the boys' journey as they learn to understand themselves, their cultural heritage, and the threats their people face. New York premiere. A discussion with the directors follows.

DAILY SCREENINGS
Daily at 1 p.m. and 3 p.m., and Thursdays at 5:30 p.m.
Second Floor, West Corridor
Through June 1
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EXHIBITIONS+EVENTS CALENDAR
MAY / JUNE / JULY / AUGUST 2008
CONTINUED ON P. 78

NATIVE SOUNDS
DOWNTOWN
Join us downtown for this annual performance series!
FANCY DANCE GOOD LUCK LION
Thursday, July 10 at 5:30 p.m.
Friday, July 11 at 12:30 p.m.
Bowling Green Cobblestone (Rain location: Diker Pavilion)
Fancy Dance Good Luck Lion, complementary programming to the Remix exhibition, includes an experimental performance work created by Jason Lujan (Chiricahua Apache) that investigates the dynamic combination of Native American Fancy Dancers and Chinese Lion Dancers. Performers include Sky Medicine Bear (Dine), Donna Ahmadi (Cherokee), Louis Mofsie (Hopi/Hochunk), Tyson Draper (Dine), and the White Crane Society.

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La Casita features the words and music of poets and musicians representing the oral traditions of their cultures. This multicultural presentation is in collaboration with Lincoln Center Out of Doors.

PHOTO COURTESY OF LONGHOUSE MEDIA
Expand a child’s worldview while meeting your own financial needs.

A charitable gift annuity is a popular way to make an extraordinary gift to the National Museum of the American Indian — one you may not have thought possible.

Under the terms of a gift annuity, you make a gift of cash or securities to NMAI, and receive fixed payments for the rest of your life. Gifts of appreciated assets may help you partially avoid capital gains taxes. You also receive an initial charitable deduction for your gift. Payment rates are based on your age(s) at the time of your gift.

For example, a 75 year old who establishes a gift annuity of $25,000 cash receives a fixed annual payment of $1,775 (approximately $1,000 of which is tax free for 11 years) and a charitable deduction of approximately $11,000.

Most importantly, you are able to make a generous gift to the NMAI and help us bring enriching and exciting educational experiences to children.

Without obligation, please send me information on a charitable gift annuity with NMAI

Birthdate(s): ____/____/______ and ____/____/______ (min. age 50)

Amount: □ $10,000 □ $50,000 □ $100,000 □ __________

Please send information on including NMAI in my will.

□ I have already included NMAI in my will or other estate plan.

Send to: National Museum of the American Indian
Attn: Christina M. Berube
P.O. Box 23473, Washington, DC 20026-3473

Smithsonian National Museum of the American Indian

For additional information, please contact: Christina M. Berube
202-633-6937 NMAI-LegacyGiving@si.edu
Nocona Burgess, Glen Nipshank
New Works and East Coast Appearances
June 19-21

Heard Museum Award-Winning Coil Clay Pot
Glen Nipshank, Big Stone Cree, 18.5” x 13”

Way of the Gun, Nocona Burgess, Comanche,
Acrylic on Canvas, 36” x 24”
Summer Workshops

Native American Arts

Workshops:
- Culture, Pueblo Pottery, Silversmithing, Basketry, Weaving, Flute Making
  - Michael Kabotie
  - Barbara Ornelas
  - Mark Tahbo
  - Richard Tsosie
  - Nicolas Quezada
  - Lawrence Saufkie
  - Donna Largo
  - Gerald Clarke
  - Kim Marcus
  - Marvin Yazzie
  - Lynda Pete
  - Jacobo Angeles Ojeda

Lecture Series:
- Joe Baker
- Janet C. Berlo
- Jonathan Haas
- Ernest Vallo, Sr.

Performance:
- Native Voices at the Autry’s The Red Road

What we do to sell qiviut to you.

In late March Joyce and Sigrun flew to Gambell via Nome to hold another workshop recruiting more knitters for the Co-Op. Gambell lies west of Nome and is 38 miles from Providenia in Siberia. In Nome we changed into arctic gear (heavy snowsuit, arctic boots, double mittens, and a qiviut scarf and hat under the hood) and boarded a ten passenger twin prop plane for the 1 1/2 hour flight over water and pack ice. There were only five passengers, lots of mail, and supplies for the village which made a full plane.

The whole village came to meet the plane, but no one was there for us. Three kind people gave us a snow machine ride to “The Lodge,” (a series of house trailers put together) with a deli in the front room. Because they had run out of propane, the deli was not open and more propane comes only when there are no passengers on the plane. We had brought no food, so, dressing for the -10 degrees with a 30 mile per hour wind, we walked to the Native store to get the food we needed. We also stopped by the mayor’s office and asked if they could help us with our workshop since we could not reach our contact. They liked the Co-Op idea and made arrangements for the workshop in the school that evening.

At the lodge we warmed a meal in the restaurant’s microwave, before walking to the school all dressed in arctic gear. Two ladies came to the workshop, joined the Co-Op and successfully began knitting their first Tundra and Snow Headbands. Late at night we headed back toward the lodge in -10, facing a 50 mile per hour wind. Joyce asked me what to do if we met a polar bear. I told her to run. I was pulling our workshop bag, so she should be able to get away and leave the bear to me. At the lodge our key failed to work, the lock was frozen. We took refuge inside the Bingo Hall next door while we waited for help, but seeing someone inside the lodge we hurried over so they could let us in.

I could not believe my eyes the next morning when I looked out the window. Two new polar bear hides were hanging by the house next door. On the way to the airport, I asked if those polar bear hides had been shot in Gambell and was glad to learn that the night before several hunters had returned with the hides from the other side of the island.

QIVIUUT

ALASKAN HANDKNITS
by Musk Ox Producers’ Co-Operative

What we do to sell qiviut to you.

REMINISCING FOUR:

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ESPECIALLY FOR KIDS

Daily at 10:30 a.m. and 11:45 a.m.
The Screening Room, Second floor
Through June 1

TAINA-KAN, THE BIG STAR
(2005, 16 min.) Brazil.
Director: Adriana Figueiredo.

WIRANDE

THE LEGEND OF QUILLWORK GIRL AND HER SEVEN STAR BROTHERS
(2003, 14 min.) United States.
Director: Steve Barron.

June 2 to June 29

BY THE RAPIDS
(2005, 4 min.) Canada. Director: Joseph (Dega) Lazare (Mohawk).
Produced by Big Soul Productions.

THE BEGINNING THEY TOLD
(2003, 11 min.) United States.
Director: Joseph Erb (Cherokee).
Produced for the Cherokee Nation of Oklahoma.

MAQ AND THE SPIRIT OF THE WOODS
(2006, 8 min.) Canada.
Director: Phyllis Grant (Mi’kmaq).

TALES OF WESAKECHAK:
HOW WESAKECHAK GOT HIS NAME
(2002, 14 min.) Canada. Directors: Gregory Coyes (Metis/Cree) and George Johnson.

June 30 to July 27

RAVEN TALES: THE SEA WOLF
(2006, 23 min.) Canada.
Director: Caleb Hystad.
producer/co-author: Simon James (Kwakwaka’wakw).

LETTER FROM AN APACHE
(1983, 12 min.) United States.
Director: Barbara Wilk.
American Indian Summer 2008

Daily at 10:30 a.m. and 11:45 a.m.

Kids Especially For

The Screening Room, Second floor

Through June 1

Tainak, The Big Star

The Legend of Quillwork Girl

Director: Adriana Figueiredo. (2005, 16 min.) Brazil.

And Her Seven Star Brothers


June 2 to June 29

By The Rapids

(Dega) Lazare (Mohawk).

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HOW WESAKECHAK GOT HIS NAME

Produced for the Cherokee Nation of Coyes (Metis/Cree) and George Johnson. (2002, 14 min.) Canada. Directors: Gregory.

June 30 to July 27

Letter From An Apache


Raven Tales: The Sea Wolf

Director: Barbara Wilk.

CALENDAR

MAY / JUNE / JULY / AUGUST 2008

EXHIBITIONS+EVENTS

Summer 2008.indd   79

José Barreiro (Taino)

Jim Adams

Kathleen Ash-Milby (Navajo)

Margaret A. Bertin

Claire Cuddy

Katherine Fogden (Mohawk)

John Haworth (Cherokee)

Doug Herman

Ramiro Matos (Quechua)

Eileen Maxwell

Gabrielle Tayac (Piscataway)

Edison R. Wato Jr. (Zuni)

Terence Winch

Norbert S. Hill Jr., Chair (Oneida)

Manley Begay (Navajo)

Howard Berlin

Mark F. Brown (Mohegan Tribe of Connecticut)

Peggy Cooper Cafritz

Eloise Cobell (Blackfeet)

Roberta Leigh Conner

Cheryl Crazy Bull

(Rosebud Sioux)

Catherine S. Fowler

Keller George

George Gund III

Eric Jolly (Cherokee)

Shelly C. Lowe (Navajo)

Nancy Fields O’Connor

(Shawnee/Crow)

Richard Karin

Jackia Old Coyote (Crow)

Tina Marie Osceola (Seminole)

Dr. Freda Porter (Lumbee)

Cristian Samper

Randall L. Willis

(Lakota/Oglala Sioux)

Phyllis Young

(Standing Rock Lakota/Dakota)

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Joe Garcia (Ohkay Owingeh), New Mexico

Keller George (Oneida Indian Nation), New York

Lil R. Gibbons, Connecticut

Larry A. Goldstone, New Mexico

George Gund III, California

LaDonna Harris (Comanche), New Mexico

Willie Hensley, Washington, D.C.

Alan F. Horn, California

Maurice A. John Sr. (Seneca Nation of Indians), New York

Gene A. Keluche (Wintun), Colorado

Brenda Toinette Pipesen (Eastern Band of Cherokee), Virginia

Robert Redford, Utah

Alice Rogoff Rubenstein, Maryland

Albert H. Small, Maryland

Eugene V. Thaw, New Mexico

Stewart L. Udall, New Mexico

Richard O. Ullman, New Jersey

Teresa L.M. Willis

(‘Yakama/Cayuse/Nez Perce), Georgia

Grace Medicine

Flower • Lucy Lewis • Joy Navasie • Margaret & Luther Gutierrez • Lela & Luther Gutierrez • Thomas Polacca • Bluecorn

Smithsonian National Museum of the American Indian

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Fri & Sat 10-5 • always by appointment
NMAI ON THE NATIONAL MALL IN WASHINGTON, D.C.

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

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

PHONE: (202) 633-1000
TTY: (202) 633-5285
www.AmericanIndian.si.edu

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

ADMISSION: Free to the public.

FREE HIGHLIGHT TOURS: Free, daily highlights tours led by Native American cultural interpreters. Visit the Welcome Desk the day of your visit for tour times.

DINE & SHOP: Eat in the critically acclaimed Mitsitam Native Foods Cafe; open daily from 10 a.m. to 5 p.m. The full menu is available from 11 a.m. to 3 p.m., with a smaller menu from 3 p.m. to 5 p.m. Shop for unique gifts in the Chesapeake and Roanoke Museum Stores; open daily from 10 a.m. to 5:30 p.m.

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.

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

Call (212) 514-3700 for more information.
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