

NATIONAL MUSEUM of the AMERICAN INDIAN

SUMMER 2008

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



Smithsonian
National Museum of the American Indian

Immerse yourself in Native American Arts, Culture and Traditions



**CEREMONIAL
INDIAN DANCES**

CONTEST POW-WOW

**INDOOR & OUTDOOR
MARKETPLACE**

JURIED ART SHOW

**AUTHENTIC NATIVE
AMERICAN ART &
JEWELRY SALES**

**DOWNTOWN
PARADES**

NATIVE FOODS

**CEREMONIAL QUEEN
CONTEST**

CRAFT DEMONSTRATIONS

WWW.GALLUPINTERTRIBAL.COM
201 W. COAL AVE.
GALLUP, NM 87301
PHONE: (505) 863-3896
EMAIL: INFO@GALLUPINTERTRIBAL.COM



87TH ANNUAL GALLUP INTER-TRIBAL INDIAN CEREMONIAL

August 6-10, 2008
Red Rock State Park
Gallup, New Mexico



"Yeji Clan"
A Navajo Totem
Wood & Acrylic Paint
Artist: Loy Beco Begay



THE POEH MUSEUM
AT THE PUEBLO OF POJOAQUE
PROUDLY PRESENTS

IRA LUJAN (TAOS)
AND
JOSEPH CERNO, JR. (ACOMA)

AUGUST 21, 2008 TO NOVEMBER 22, 2008
OPENING RECEPTION AT 5:00P.M.

POEH CULTURAL CENTER & MUSEUM 78 Cities of Gold Road, Santa Fe, NM 87506
PH: 505-455-5041 www.poehmuseum.com



Save The Date

The 7th Annual

Visions for the Future Art Auction

"WHERE ART & JUSTICE UNITE
IN SUPPORT OF NATIVE
AMERICAN RIGHTS"

FEATURED ARTIST BRENT GREENWOOD
(PONCA/CHICKASAW)

FRIDAY, AUGUST 22, 2008

LA FONDA HOTEL BALLROOM
SANTA, FE NM

FOR MORE INFORMATION 800.447.0784 or go to www.narf.org

NATIVE AMERICAN RIGHTS FUND

It's About the Possibilities

MENTOR

an American Indian student

28% of American Indian children drop out of school.

95% of Futures for Children American Indian mentored students are promoted or graduate.

The mentorship relationship can last a lifetime and is a unique opportunity to assist an American Indian student while forming a cross-cultural relationship.

Since 1968, a world of possibilities has been provided to over 15,000 American Indian students through mentoring and training by non-profit:



FUTURES
FOR CHILDREN

9600 Tennyson Street NE Albuquerque, NM 87122
505.821.2828 or 800.545.6843

Pictured above: Quintana (left) and Paige, Navajo, both mentored since 2006

Yes, I want to mentor an American Indian student! Please complete the form below and mail along with first payment to Futures for Children. You will then be sent student information and a new mentor kit. We ask that mentors commit to a minimum of two years to allow the relationship time to develop.

Number of students to mentor:	I prefer:	<input type="radio"/> Girl	<input type="radio"/> Boy	<input type="radio"/> No preference
Tribal affiliation:	<input type="radio"/> No preference	<input type="radio"/> Navajo	<input type="radio"/> Hopi	<input type="radio"/> Pueblo
Payment method:	<input type="radio"/> \$41 monthly	<input type="radio"/> \$492 annually	School grade preference (if any): _____	
Enclosed is my tax-deductible donation to the Mentor Recruitment Fund. Donation amount: _____				
<input type="radio"/> Check enclosed	New mentor name: _____			
<input type="radio"/> Bill my credit card:	<input type="radio"/> Visa	<input type="radio"/> Mastercard	<input type="radio"/> AMEX	Address: _____
Card number: _____	City, State, Zip: _____			
Exp. date: _____	Home phone (required to process mentorship): () _____			
Card holder name: _____	Email: _____			
Card holder signature: _____	New mentor signature: _____			

NA08

www.futuresforchildren.org

Shop our on-line store for custom American Indian art items: www.ffcais.com



River Trading Post



Arts of Native America

www.rivertradingpost.com

Toll Free: 866.426.6901

314 N. River Street
Dundee, IL 60118 ♦ **847.426.6901**

610 B. Canyon Road
Santa Fe, NM 87501 ♦ **505.982.2805**

7033 E. Main Street
Scottsdale, AZ 85251 ♦ **480.444.0001**



IAIA Studio Arts senior Craig Kelly (Navajo/Dineh) is reinventing traditional art forms. Photo: www.julienmcroberts.com.

creating futures futures creating

Creating futures. That's what you're doing when you support the Institute of American Indian Arts Scholarship Fund. Bright futures for artistic talent that might otherwise go unrealized. Rich futures for the visual, literary, cultural and musical traditions of Native peoples. Successful futures overflowing with artistic expression and fulfillment. **Futures creating.**



INSTITUTE OF AMERICAN INDIAN ARTS

Yes,

*I want to make a gift
to the Institute of
American Indian Arts!*

- ☐ \$25
- ☐ \$50
- ☐ \$100
- ☐ \$250
- ☐ \$500
- ☐ Other \$ _____

Please direct my gift to:

- ☐ **PRESIDENT'S CIRCLE
OF EXCELLENCE**
To support IAIA's
highest priorities.
- ☐ **IAIA SCHOLARSHIP FUND**
To help IAIA students
complete their college
education. New donors:
your gift will leverage
funds from the American
Indian Education
Foundation.
- ☐ **STUDENT EMERGENCY
FUND** Your gift to the
Student Emergency Fund
will leverage matching
dollars from the Lumina
Angel Fund.

Please send payment and this completed form to:

The IAIA Foundation
PO Box 22370
Santa Fe, NM 87502-9965

For more information,
please contact Susan Crow
at 505/424-2309 or by
email at scrow@iaia.edu.

THE '60s: A REVOLUTION BEGINS IN SANTA FE ON AUGUST 20, 2008
Dinner and Live and Silent Auction to Benefit IAIA Students For information: 800.804.6423



FOUR WINDS GALLERY

Quality Native American Art Since 1974

Moki Germantown textile, ca. 1890

Hopi polychrome jar, ca. 1850

5512 Walnut St.
Pittsburgh, PA 15232
412.682.5092

One Oxford Centre
Level Three

Purchases Sought

www.fourwindsgallery.com

Gates open 10am daily

HEADSTAFF

Emcees:

Vince Beyl, MN
Rod Hunter Sr., AB

Head Northern Singing Judge:

Joseph Bellanger Sr., MN

Head Southern Singing Judge:

Larry Cozad, OK

Head Contemporary

Singing Judge:

Harvey Dreaver, MI

Arena Directors:

Lance Gumbs, NY
Delbert Wapass, SASK
Matthew Sheka Sr., AZ

Special Events Coordinator:

Sheldon Sundown, NY

HOST DRUM

Mystic River Singers, CT

GRAND ENTRY

Thursday: 6pm

Friday: noon & 6pm

Saturday: noon & 6pm

Sunday: noon

RODEO GRAND ENTRY

Thursday, Friday, Saturday: 7:30pm

Sunday: 3pm



AUGUST 21-24

schemitzun.com

foxwoods.com

800-224-CORN

REGISTRATION

Dancers:

\$15.00 per dancer

Thursday 10am - 5pm

Friday 10am - noon

Singers:

\$15.00 per singer

Thursday 10am - 5pm

Singers must bring their own
chairs and hand drums.

ADMISSION

Four Day Pass	\$20
Adult (ages 12-54)	\$8
Seniors (ages 55+)	\$4
Children (ages 4-11)	\$4
Children Under 3	Free
Rodeo	\$5
Children Under 3	Free

Group rates available.

Please visit our website for
discount hotel information.

Travel and hotel accommodations are
the sole responsibility of the competitor
or guest. Committee not responsible for
lack of traveling funds. Committee not
responsible for lost or stolen items.

DANCE CONTEST

MEN	WOMEN
GOLDEN AGE (50 & OVER)	
Eastern War	Eastern Blanket
Southern Straight	Southern Traditional (Buckskin & Cloth)
Northern Traditional	Northern Traditional
Grass	
1st \$1,500 • 2nd \$1,200 • 3rd \$1,000 • 4th \$800 • 5th \$600 • 5 consolations of \$200	
SENIOR ADULT (35-49)	
Eastern War	Eastern Blanket
Southern Straight	Southern Traditional (Buckskin & Cloth)
Northern Traditional	Northern Traditional
Contemporary Traditional	Jingle
Chicken (combined w/jr. adult)	Fancy
Grass	Smoke
Northern Fancy	
Southern Fancy	
Smoke	
1st \$1,500 • 2nd \$1,200 • 3rd \$1,000 • 4th \$800 • 5th \$600 • 5 consolations of \$200	
JUNIOR ADULT (18-34)	
Eastern War	Eastern Blanket
Southern Straight	Southern Traditional (Buckskin & Cloth)
Northern Traditional	Northern Traditional
Contemporary Traditional	Jingle
Grass	Fancy
Northern Fancy	Smoke
Southern Fancy	
Smoke	
1st \$1,500 • 2nd \$1,200 • 3rd \$1,000 • 4th \$800 • 5th \$600 • 5 consolations of \$200	

BOYS	GIRLS
TEENS (13-17)	
Eastern War	Eastern Blanket
N&S Traditional (Combined)	Northern Traditional
Grass	Southern Traditional
Fancy	Jingle
Smoke	Fancy
	Smoke
1st \$800 • 2nd \$600 • 3rd \$400 • 4th \$200 • 5 consolations of \$50	
JUNIORS (6-12)	
Eastern War	Eastern Blanket
Traditional	Traditional
Grass	Jingle
Fancy	Fancy
1st \$500 • 2nd \$400 • 3rd \$300 • 4th \$200 • 5 consolations of \$50	
TINY TOTS (1-5)	
Registered Tiny Tots will receive day money	

RODEO

BUCK-A-RAMA

Michael T. Goodwin Memorial Rodeo

Total Prize Package of \$45,000 will be awarded

One Go Around A Day.

Daily Payout for the Top Six Riders.

All Around Champion will receive a \$10,000 bonus
plus a Custom Buckle.

For registration information please call
1-800-369-9663 Ext: 28557

SPECIALS

MEN	WOMEN
THURSDAY	
Eastern War	Eastern Blanket
Southern Straight	Southern Buckskin
Northern Traditional	Southern Cloth
Chicken	Northern Traditional
Grass	Jingle
Northern Fancy	Fancy
Southern Fancy	Smoke
Smoke	
1st \$600 • 2nd \$500 • 3rd \$400 • 4th \$200	
SUNDAY	
Hoop Dance (men & women combined)	
1st \$800 • 2nd \$600 • 3rd \$400 • 4th \$200	
Men's Team Dance	Women's Team Dance
1st \$2,000 • 2nd \$1,500 • 3rd \$1,000 • 4th \$500	
Men's Switch Dance	Women's Switch Dance
1st \$400 • 2nd \$300 • 3rd \$200 • 4th \$100	

SINGING CONTESTS

OPEN SINGING CONTESTS	
Northern, Southern & Contemporary	
1st \$8,000 • 2nd \$6,000 • 3rd \$4,000 • 4th \$2,000 • 5th \$1,000	
OVERALL SINGING CONTEST	
1st \$5,000 • 2nd \$4,000 • 3rd \$3,000 • 4th \$2,000	
HAND DRUM CONTEST	
1st \$3,000 • 2nd \$2,000 • 3rd \$1,000	
YOUTH SINGING CONTEST	
up to 17 years of age	
1st \$3,000 • 2nd \$2,000 • 3rd \$1,000	

Located in Mashantucket, Connecticut. Schemitzun is open to the public.

CONTENTS

VOL. 9 NO. 2

SUMMER 2008



18

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

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.



30

38

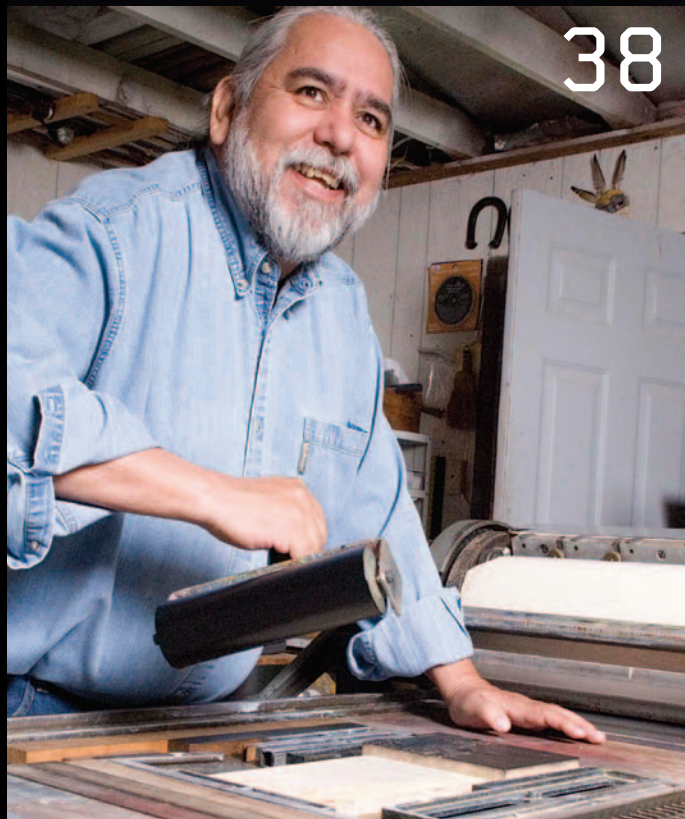
Vital Signs: Joe Feddersen's Retrospective

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 BLEI/KLIXPIX





AH-TAH-THI-KI

M U S E U M
A PLACE TO LEARN, A PLACE TO REMEMBER.



WE INVITE YOU TO COME AND EXPERIENCE THE HISTORY,
CULTURE, AND TRADITION OF THE SEMINOLE TRIBE OF FLORIDA



WWW.AHTAHTHIKI.COM

BIG CYPRESS SEMINOLE INDIAN RESERVATION
HC-61 BOX 21-A CLEWISTON, FL 33440
863.902.1113

AMERICAN INDIAN

DIRECTOR:
Kevin Gover
(Pawnee/Comanche)

EDITOR-IN-CHIEF:
Eileen Maxwell

CALENDAR EDITORS:
Leonda Levchuk (Navajo)
Ann Marie Sekeres

COPY EDITOR:
Leonda Levchuk
(Navajo)

MEMBERSHIP MANAGER:
Edison R. Wato Jr. (Zuni)

ADMINISTRATIVE
COORDINATOR:
David Saunders

PUBLISHER:
Tim Johnson (Mohawk)

MANAGING EDITOR:
Millie Knapp
(Kitigan Zibi Anishinabe)

ART DIRECTION
AND PRODUCTION
MANAGEMENT:
Knapp Media Inc.

ADVERTISING SALES:
Knapp Media Inc.
Jamie Hill (Mohawk)
Tel. 866-868-7792
www.knappmedia.com
adsales@knapppublishing.com

National Museum of the American Indian magazine (ISSN 1528-0640, USPS 019-246) is published quarterly by the Smithsonian's National Museum of the American Indian (NMAI), 4th Street and Independence Ave SW, MRC 590 PO Box 37012, Washington, D.C., 20013-7012. Periodical Postage paid at Washington, D.C., and at additional offices. *National Museum of the American Indian* magazine is a benefit of NMAI Membership and constitutes \$6 of an individual's annual membership. Basic annual membership begins at \$25.

Reprinting Articles: Articles may be reprinted in whole or in part at no charge for educational, non-commercial, and non-profit purposes, provided the following details for the respective article are credited: "*National Museum of the American Indian*, issue date [such as "Winter 2005"], title of the article, author of the article, page numbers and © 2007, Smithsonian Institution, National Museum of the American Indian." Questions regarding permission to reprint and requests to use photos should be directed to the NMAI's Office of Public Affairs in Washington, D.C., at 202-633-6985.

Letters to the Editor are welcome and may be mailed to NMAI, Attn. Editor, Office of Public Affairs, P.O. Box 23473, Washington, D.C., 20026-3473 or an e-mail may be sent to aieditor@si.edu. Or, you may call NMAI's Public Affairs office at 202-633-6985, or send a fax to 202-633-6920, Attn. Public Affairs.

To submit a change of address, please call our Membership Help Line toll free at 1-800-242-NMAI (6624), available Monday – Friday, 7:30AM to 9PM ET; Saturday-Sunday 10AM to 4PM. Or e-mail NMAImember@si.edu. Please be sure to include both your old and new address. Update your address online by visiting www.AmericanIndian.si.edu/give and click on My Membership. You can mail your change of address to: NMAI, Member Services, P.O. Box 23473, Washington, D.C., 20026-3473.

Back issues of *National Museum of the American Indian* are \$5.00 per copy (shipping and handling included), subject to availability. To order, please call our Membership Help Line toll free at 1-800-242-NMAI (6624) or send an e-mail to NMAImember@si.edu.

To become an NMAI Member or renew an existing membership, please visit www.AmericanIndian.si.edu/give. Attention current NMAI Members: to avoid creating a duplicate member record when renewing, please be sure to log in using your NMAI Member number and the first four letters of your last name. Or, you may call 1-800-242-NMAI (6624) available Friday, 7:30 a.m. to 9 p.m. ET, Saturday-Sunday, 10 a.m. to 4 p.m. ET, to join or renew using a credit card or to request a membership brochure. You may write to us at NMAI, Member Services, P.O. Box 23473, Washington, D.C., 20026-3473.

Circulation Inquiries: For Circulation/Membership questions, please call the Membership Help Line at 1-800-242-NMAI (6624), send a fax to 202-633-6920, Attn. Member Services, or e-mail NMAImember@si.edu.

Postmaster: Send change of address information to National Museum of the American Indian, P.O. Box 23473, Washington, D.C. 20026-3473.

Andrews Pueblo Pottery & Art Gallery

303 Romero NW
Old Town, Albuquerque
New Mexico 87104
505.243.0414
877.606.0543
www.andrewssp.com



Wedding Vases by Margaret Tafoya & Mary Singer, Santa Clara, and Paqua Naha, Hopi.

KESHI

the zuni connection
Since 1981

- Fetishes
- Jewelry
- Pottery



Antler Corn Maiden with shells
by Claudia Peina

Jewelry • Fetishes • Pottery
santa fe, nm 505.989.8728 www.keshi.com

Carla Romero



40"x 30" © Carla Romero 2008

"Red Mesa" Acrylic on Canvas

Land Eagle Gallery

103-b Bent Street - (575) 758-5800

Taos, New Mexico 87571 - www.landeaglegallery.com

www.carlaromero.com

THIS IS INDIAN MARKET...



AUGUST 23-24, 2008

**AUGUST 22: BEST OF SHOW CEREMONY
AND INDIAN MARKET PREVIEW**

AUGUST 23: AUCTION GALA



MATEO ROMERO (Cochiti)
2008 Poster Artist

SWAIA SANTA FE INDIAN MARKET

WHERE NATIVE ARTS MEET THE WORLD

SOUTHWESTERN ASSOCIATION FOR INDIAN ARTS • WWW.SWAIA.ORG • 505.983.5220

MARKET
SPONSOR:



SWAIA is partially funded by the New Mexico Tourism Department Cooperative Marketing Grant Program; the City of Santa Fe Arts Commission and the 1% Lodgers' Tax; the McCune Charitable Foundation; the William Randolph Hearst Foundation; and the AOH Foundation.

BLUE RAIN GALLERY
MARKET SUPPORTER

Altermann Galleries & Auctioneers

WE ARE SEEKING SOUTHWESTERN AMERICAN
INDIAN ART, INCLUDING PUEBLO POTTERY, TEXTILES,
BASKETRY, KACHINAS & JEWELRY FOR OUR 2008 AUCTION



Maria Martinez & Popovi Da *Blackware Pot*, c. 1968 9 by 9 by 8 inches
Estimate: \$25,000 - \$35,000 **Sold for \$45,000**

Please send artwork images to Altermann Galleries, info@altermann.com
or visit www.altermann.com to submit images for evaluation.



225 Canyon Road
Santa Fe, New Mexico
505.983.1590

www.altermann.com
email: info@altermann.com



Smithsonian
National Museum of the American Indian

Exclusive Collection



Representing Native Americans as a holistically balanced people, this design features a figure placed solidly upon Mother Earth, emphasizing the link between the two. The sun-like symbol reflects the sun's significance to many tribes and also represents a type of headdress.

STERLING SILVER AND TURQOISE PENDANT \$189 (1.5"x 1.125")

Created for the museum by artist Ray Tracey (Navajo)

Available exclusively by calling 1-800-242-6624 or visiting www.AmericanIndian.si.edu/give
NMAI members receive free shipping and handling



Smithsonian
National Museum of the American Indian

BECOME A MEMBER

and Enrich Your Life with American Indian Culture



AS AN NMAI MEMBER, YOU'LL RECEIVE:

FREE 1 YEAR SUBSCRIPTION
to our exclusive, full-color quarterly publication, *American Indian*

20% DISCOUNT
on books purchased from the NMAI Web site

10% DISCOUNT
on all purchases from NMAI and Smithsonian Museum Stores and the Mitsitam Cafe.

PERMANENT LISTING
on NMAI's electronic Member and Donor Scrolls

PREFERRED ENTRY
to the Mall Museum at any time

JOIN TODAY
FOR ONLY \$25

Visit www.AmericanIndian.si.edu/give

Call toll-free **800-242-NMAI (6624)**

Mail a check to NMAI, Member Services
PO Box 23473, Washington DC 20026-3473

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.



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.

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.

PHOTO BY LOUIE PALLU/KLMPX



MAN OF STEEL

Innovative
Pueblo Jeweler
PAT PRUITT



Pat Pruitt

PHOTO BY SARA STATHAS/KLUXPIX

BY ALETA M. RINGLERO

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, fiber-glass, and plastic, into the museum setting. Pruitt's use of an odd array of diverse and exotic materials, such as carbon fiber, rubber



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 Pruett 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, Pruett 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.

Bracelet, 316L stainless steel, 14K gold inlay, 2007. With precise, hand-machined detailing to construct the minimalist aesthetic that is Pruitt's signature look, this bracelet elicits subdued beauty with parallel zigzag channels formed in 14K gold. Pruitt's sleek, spare embellishment follows the Japanese technique of *sen-zogan*, a line or wire inlay process resulting in embellishment flush with the object's surface. It requires no adhesive or solder to meld the two materials and creates channeling for the 14K gold that is buffed and polished to produce the final smooth surface. Of this laborious process Pruitt observes, "Most of my work is subtractive, removing material to get to the final form, very similar to how a sculptor works."

automotive belts, and stingray leather, with stainless steel continues an inevitable progression as Native art moves away from romanticized stereotypes of earth colors, holistic materials, and pre-industrial quaint villages.

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."

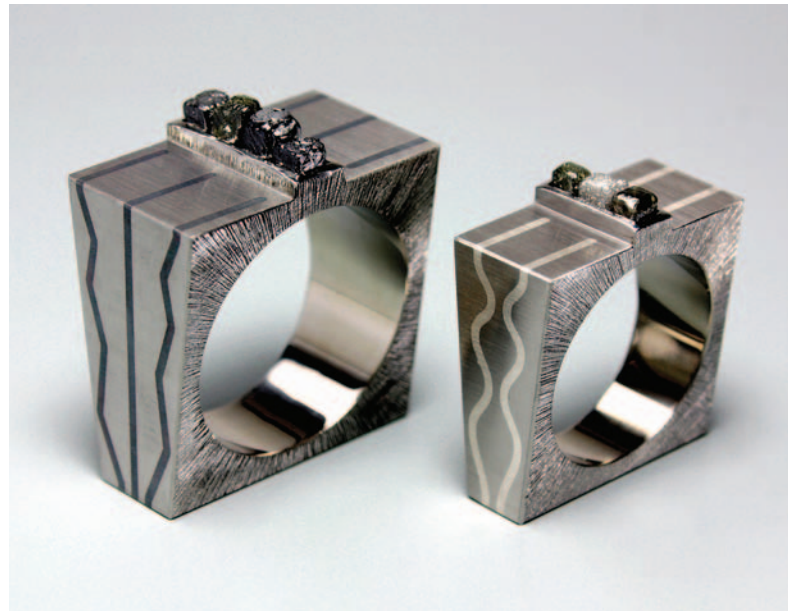
He recalls that she "emphasized and encouraged that when I work on something, to do the absolute best that I possibly [can] do and to pay attention to the minute details." Pruitt's father, an electrician, also inspired his son with an array of renaissance skills that enabled him to work as a mechanic, 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



Lucky 13, 316L stainless steel, rubber timing belt, 2007. *Lucky 13*, a rubber collar and leash set, honors the loss of Mooch, Pruitt's much-loved dog. Although not practical for dog walking, the piece revels in details of meticulous attention from the artist whose emotions brim over with respect for a tough little mutt. The impressive design earned Pruitt the 2007 Conrad House Award for Innovation at the Heard Museum Guild Indian Fair & Market in Phoenix, Ariz. (At the 2008 event he won the Best in Sculpture classification for a unique mixed media piece titled *Lost In Translation*.)



Eternal Bond, 316L stainless steel, industrial diamonds, fine silver, 2007. *Eternal Bond*, a matching wedding ring set that incorporates inlay of fine silver and uncut industrial diamonds, was selected the Best of Division at the prestigious 2007 Couture Awards in American Jewelry Design in New York, a non-Native art event and international sales exhibition. With this recognition, the "basher" from Laguna enters the New York fine art world with a considerable boost to his unswerving faith in stainless steel as the perfect medium for today's tribal art.

artistic self-expression, often more so than as cultural references to history. But it is his love of stainless steel as the perfect medium that encouraged Pruitt's decision to establish his own line of body-piercing jewelry by founding his company, Custom Steel, while still a student in 1991. This fledgling enterprise that grew from a hobby was, three years later, a successful business with a notable reputation as a source for high-quality, distinctive body ornamentation.

Later, under the direction of master machinists from the Southern Methodist University's co-op program, Pruitt furthered his skills and knowledge of manipulating stainless steel forms in the technical processes he has incorporated in his jewelry production.

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 reg-

ulations 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 Ringlero, 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.



INDIAN ART MARKETS
ACROSS THE COUNTRY
HUM WITH EXCITEMENT
AS ARTISTS UNVEIL THEIR
LATEST MASTERPIECES
AND COLLECTORS
LINE UP TO BUY.

A member of the White Mountain Apache Crown Dancers from Arizona performs at the 2008 Heard Museum Guild Indian Fair & Market.

PHOTO BY TONY BLEI/KLUXPIX

THE INDIAN ART MARKET TRAIL

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.





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.

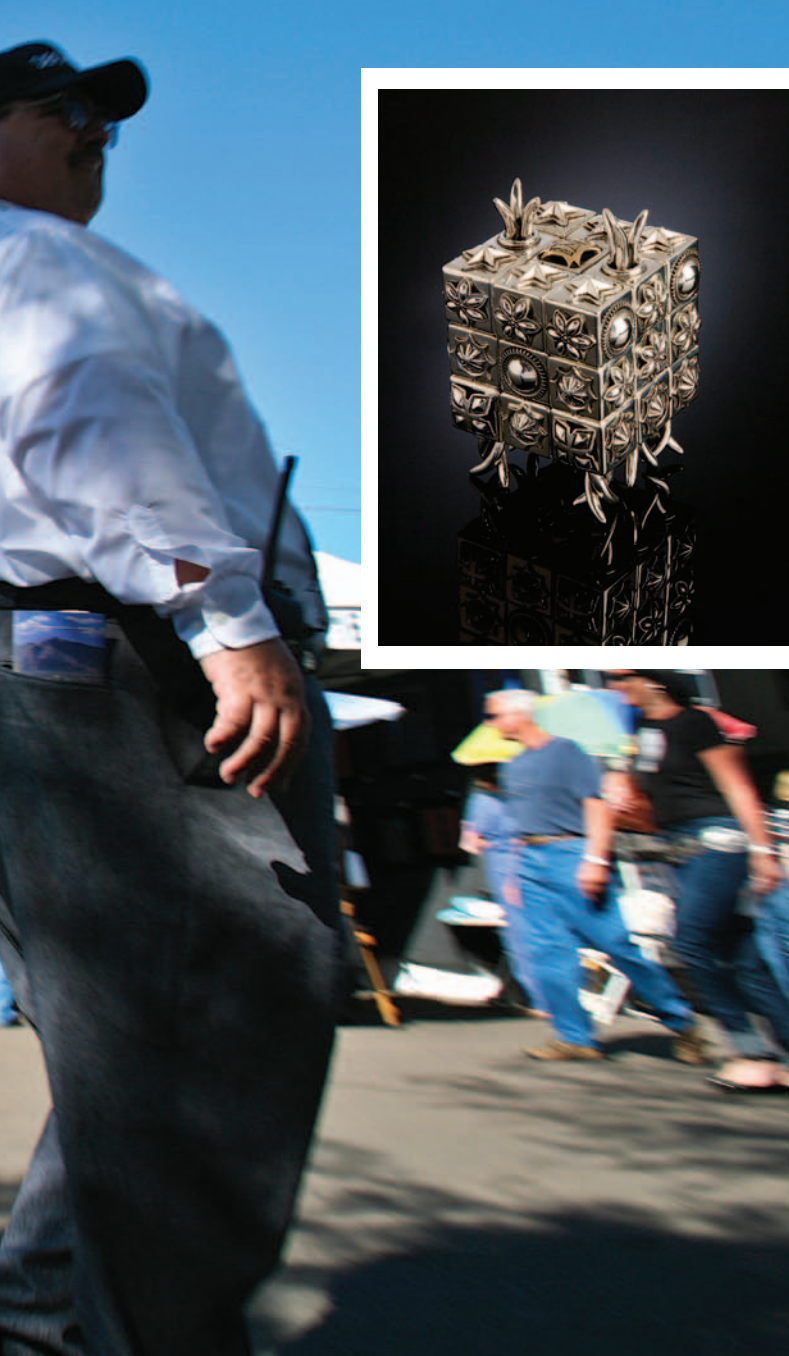
Further south, in Charenton, La., Chitimacha split-cane basket making is being kept alive by Melissa Darden, one of only a handful of artisans still actively pursuing her tribe's ancient craft. Her grandmother taught Darden, and every design she makes is traditional. "When the French came in, we couldn't 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."



ABOVE: Cody Sanderson's sterling silver twist on the Rubik's Cube called *Outside the Cube* won Best of Show at this year's Heard Fair & Market.

LEFT: Heard Market visitors enjoy two days of strolling among the more than 700 artists' stalls.

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

Like Naranjo, Kathleen Wall (Jemez Pueblo) has been recognized for her achievements in contemporary potted 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





PHOTO BY TONY BLEI/KLIXPX

Kathleen Wall sits among her whimsical clay creations inside her Heard Market booth.

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 People, on whose land I live today.”

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.”



PHOTO COURTESY NIZHONI RANCH GALLERY

CONTEMPORARY

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,



ABOVE: Steve Getzwiller, Navajo textiles collector and trader, stands with Grace Nez near her rug that won the 2007 Gallup Inter-Tribal Indian Ceremonial's Best of Show.



PHOTO COURTESY OF THE ARTIST

ABOVE: Carla Hemlock's prize-winning hummingbird and bear wall-hanging is inspired by the "natural world that sustains and surrounds us."



PHOTO BY STEVE KELLY/DECOR PHOTOGRAPHY

LEFT: Sheila Ezelle's Athabaskan-inspired "parky" had modern colors and fabrics to win first prize at the 2007 Eiteljorg Museum Indian Market.

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 MARKETS THROUGHOUT THE YEAR

PHOTO BY TONY BLEI/KLMPX



Indian art market patron tries on jewelry.

JANUARY

Colorado Indian Market and Southwest Showcase

Denver, Col.
(972) 398-0052
www.indianmarket.net/P7.html

West Valley Native American Arts Festival

Litchfield Park, Ariz.
(623) 935-6384
www.westvalleyarts.org

FEBRUARY

Tulsa Indian Art Festival

Tulsa, Okla.
(918) 838-3875
www.tulsaindianartfest.com

Southwest Indian Art Fair

Arizona State Museum,
University of Arizona
Tucson, Ariz.
(520) 621-4523
[www.statemuseum.arizona.edu/
events/swiaf/swiaf.shtml](http://www.statemuseum.arizona.edu/events/swiaf/swiaf.shtml)

MARCH

Heard Museum Guild Indian Fair & Market

Phoenix, Ariz.
(602) 252-8848
www.heard.org

Ft. McDowell Yavapai Native American Fine Arts Show

Fountain Hills, Ariz.
(480) 816-7108
www.ftmcdowell.org

Texas Indian Market & Southwest Showcase

Arlington, Tex.
(972) 398-0052
www.indianmarket.net/P12.html

APRIL

Clark County Museum Invitational Native American Arts Festival

Henderson, Nev.
(702) 455-7955
www.co.clark.nv.us/Museum/

Annual Katsina Doll Marketplace

Heard Museum
Phoenix, Ariz.
(602) 252-8848
www.heard.org

Coffeyville Gathering & Indian Art Market

Coffeyville Community College
Coffeyville, Kan.
(620) 251-7700
www.coffeyville.edu/index.htm

MAY

Southwest Indian Arts Festival

Smoki Museum
Prescott, Ariz.
(928) 445-1230
[www.smokimuseum.org/
events.html](http://www.smokimuseum.org/events.html)

Indian Fair and Market

Museum of Man, Balboa Park
San Diego, Calif.
(619) 239-2001
[www.museumofman.org/html/
events_indian_fair_2008.html](http://www.museumofman.org/html/events_indian_fair_2008.html)

Tesoro Indian Market and Powwow

Morrison, Colo.
(303) 839-1671
www.tesorofoundation.org

Native Treasures

Museum of Indian Arts & Culture
Santa Fe, N.M.
(505) 476-1250
www.native-treasuresantafe.org

JUNE

Red Earth Native American Cultural Festival

Oklahoma City, Okla.
(405) 427-5228
www.redearth.org

Eiteljorg Museum Indian Market

Indianapolis, Ind.
(317) 636-9378
www.eiteljorg.org

JULY

The Festival of Native Peoples

Cherokee Indian Fairgrounds
Cherokee, N.C.
(800) 438-1601
www.cherokee-nc.com

Prescott Indian Art Market

Sharlot Hall Museum
Prescott, Ariz.
(928) 445-3122
[www.sharlot.org/events/
indianart/](http://www.sharlot.org/events/indianart/)

Native American Festival

Pinetop Lakeside, Ariz.
(800) 573-4031
[http://pinetoplakesidechamber.com/
native_.asp](http://pinetoplakesidechamber.com/native_.asp)

Eight Northern Pueblos Indian Arts and Crafts Show

Ohkay Owingeh
San Juan Pueblo, N.M.
(505) 747-1593 x112
www.eightnorthernpueblos.com

AUGUST

Gallup Inter-Tribal Indian Ceremonial

Gallup, N.M.
(505) 863-3896
www.gallupintertribal.com

Santa Fe Indian Market

Santa Fe, N.M.
(505) 983-5220
www.swaia.org

SEPTEMBER

Haskell Indian Art Market

Lawrence, Kan.
(785) 832-6600
[www.haskell.edu/haskell/
artmarket](http://www.haskell.edu/haskell/artmarket)

Northern Plains Indian Art Market

Sinte Gleska University
Sioux Falls, S.D.
(605) 856-8193
www.npiam.org

Southeastern Tribes Cultural Arts Celebration

Fairgrounds
Cherokee, N.C.
(828) 497-3481
www.cherokee-nc.com

OCTOBER

Cherokee Art Market

Cherokee Casino Resort
Tulsa, Okla.
(918) 384-7886
www.cherokeeartmarket.com

DECEMBER

Pueblo Grande Museum Indian Market

South Mountain Park
Phoenix, Ariz.
(602) 495-0901
www.pgindianmarket.org

National Museum of the American Indian Art Market

New York, N.Y.
(212) 514-3709
Washington, D.C.
(202) 633-1000
www.americanindian.si.edu


INDIAN ART MARKET



Ric Charlie
 RicBuyArt@msn.com • (928) 226-1411
www.riccharlie.com



ROGER BROER
 Hill City, SD
 ©2007
www.rogerbroer.net
roger@lakotart.com



JACKIE SEVIER
 Impressionist Landscape Artist, Painting
 2008 Drawing Category Award,
 Heard Museum Indian Fair & Market

Northern Plains Studio
 210 Broadway, Seneca NE 69161
 Tel. 308-639-3227
studio@neb-sandhills.net
www.northernplainsstudio.com


Anthony E. Begay



HUEYS FINE ART
 Santa Fe, N.M.
www.hueysfineart.com
anthonyebegay@hotmail.com
 Booth #1240 FR, Santa Fe Indian Market 2008
505-368-4938
 *Winner, Best in Class at Santa Fe Indian Market 2007

Familiar Beat of the Drum Calls Her,
 Portuguese marble, 19" x 12" x 6"


Terry Jackson Designs in Porcelain




www.terryjacksondesigns.com

Mohawk Artists of the Northeast

Babe Hemlock
 Paintings and Handcarved Cradleboards



Carla Hemlock
 Handmade Quilts, accented with Iroquoian style Beadwork



www.hemlocks.net

Jerry Laktonen



(360) 691-7772
puffin-man@webtv.net
www.whaledreams.com

Wearable Alaskan Art



2007 Eiteljorg Museum Winner

Laura Wright Alaskan Parkys
 PO Box 202963
 Anchorage, AK 99520
 (907) 274-4215

ART MARKET MASTERS

BY MAUREEN LITTLEJOHN



Clockwise from top left: Dallin Maybee, Jody Naranjo, Theresa Secord, Joel Queen.

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.

PHOTO BY MAGGIE STEBER



» JOEL QUEEN | POTTER

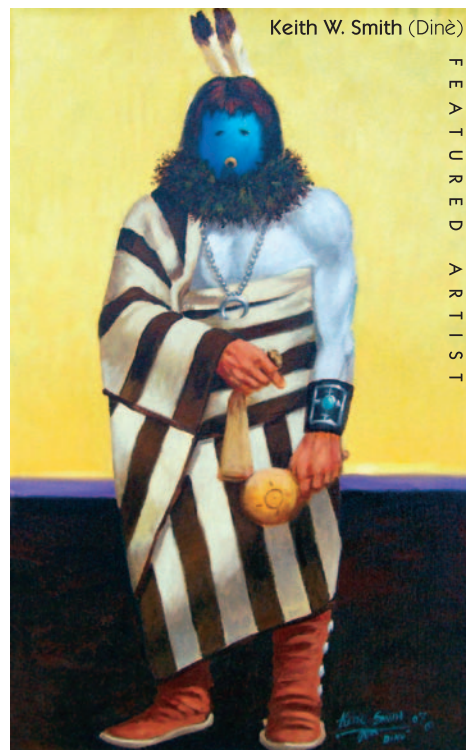
PHOTO BY KELLY QUEEN



TOP: Joel Queen works on his limestone sculpture *Eagle Dancer*. ABOVE: Queen's award-winning blackware pot called *Four Legends* features Water Spider, Hummingbird and Tobacco Plant, Selu Corn Woman, and Medicine Hand legends.

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



Keith W. Smith (Diné)

FEATURED ARTIST

JURIED ART SHOW

OVER 100
CELEBRATED ARTISTS

CONTEMPORARY &
TRADITIONAL ART
DEMONSTRATIONS

NATIVE DANCERS,
MUSICIANS, SINGERS

AMERICAN INDIAN
FOOD

JULY 12 & 13

SHARLOT HALL MUSEUM

11TH ANNUAL
**PRESCOTT
INDIAN
ART
MARKET**



928-445-3122
www.sharlot.org

SHARLOT HALL MUSEUM
415 WEST GURLEY STREET
PRESCOTT, ARIZONA 86301

goes back “1,900 years, when the first stamped pottery was made.” 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 | BASKET WEAVER

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 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



Theresa Secord holds one of her traditional baskets, which is remarkably similar to one woven by her great-grandmother, Philomene (Saulis) Nelson (Maliseet), shown at right on Indian Island, Maine, circa 1930.



PHOTOS COURTESY OF THE ARTIST

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.

Joel Queen Gallery

The Past, Present, and Future of Cherokee Art

1036 US Hwy. 441 N
Whittier, NC 28789

Santa Fe Indian Market
Booth #970LIN

Tip Toe Through
the Tulips
12" x 25"



Bear Dance
128" x 19"



Green Corn
Stomp Dance
18" x 17"



828-497-2444

joelqueengallery@wildblue.net
www.joelqueengallery.com

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 scratch-to. 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



Jody Naranjo uses traditional methods but likes to play with modern drawings of women on her award-winning pots.

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.



PHOTO COURTESY OF THE ARTIST

Award-winning beaded ledger books by Dallin Maybee.

» DALLIN MAYBEE | LEDGER BOOK BEAD ARTIST



PHOTO BY SCOTT RIDGWAY/GOOD WAY PHOTO

Dallin Maybee sewing beads.

A 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 beading. 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." ❀



Grace Nez 2005 Gallup Inter-Tribal Ceremonial "Best of Textile" & "Best of Show"

AWARD WINNING WEAVERS

Run In The Family!

The Nizhoni Ranch Gallery is the place to find the Finest in Award-Winning **NAVAJO WEAVINGS** from the **NAVAJO CHURRO COLLECTION** as well as one of the largest selections of **HISTORIC NAVAJO WEAVINGS** available today.



Lena Nez 2006 Gallup Inter-Tribal Ceremonial "Best of Textile"



Cindy Nez 2004 Gallup Inter-Tribal Ceremonial "Best of Textile" & "Best of Show"

Steve Getzwiller

NIZHONI RANCH GALLERY

(Nizhoni is Navajo for Beautiful)

Located just 45 minutes southeast of Tucson in the scenic wine country of Sonoita – Well Worth the Trip – Call for directions

Call or visit us online

www.navajorug.com | 520-455-5020 | Sonoita, AZ

The Nizhoni Ranch Gallery is truly a destination for collectors from the beginner to the advanced.



left: *Freeway with HOV*, 17 x 15 x 12" right: *Parking Lot*, 20 x 10 x 10" each is 2008, mirrored blown glass

Joe Feddersen

Urban Vernacular

June 3 to 28, 2008

also

Joe Feddersen: Vital Signs

Missoula Art Museum

June 3 to September 20, 2008

exhibit catalogue available

FROELICK GALLERY

714 NW Davis Street

Portland, Oregon 97209

503 222 1142

www.FroelickGallery.com

JEWELRY CREATED BY BEN NIGHTHORSE

Nighthorse



Rock Art Dome Bracelet

18 KT yellow, white & rose gold

870 Main Avenue

Durango, Colorado 81301

970.247.3555 • 866.878.3555

www.sorrelsky.com

Sorrel*Sky
GALLERY

JOE FEDDERSEN'S RETROSPECTIVE



PHOTO BY CARLOS JAVIER SANCHEZ/THE EVERGREEN STATE COLLEGE



VITAL SIGNS

BY W. JACKSON RUSHING III

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

ABOVE: Joe Feddersen works prints from a wood block in his studio in Lacey, Wash.



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 urban-scapes but offers us emotionally and intellectually real visual/tactile equivalents for the experience of land and nature. Often those equiva-

Okanogan II

2002, silagrophy 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.”

JOE FEDDERSEN



Plateau Geometric #71

1997, silagraphy and relief stencil, 12" x 12".

Like others in the series, *Plateau Geometric #71*, a unique print created with silagraphy (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."





Broken Basket V

1990, monotype, 30" x 22".

This painterly monotype isolates and emphasizes an almost calligraphic brush stroke, thus elevating abstract gesture to the level of symbol. In its fragmentary character, the fluid gesture testifies to the transience of beauty and of made things, suggesting the Japanese notion of *wabi sabi*, which embraces what the avant-garde artist, writer, and design philosopher Leonard Koren has called the "imperfect, impermanent, and incomplete." The intuitive quality of the image relates to Feddersen's love of process, in which he welcomes the unanticipated, explaining, "I'm really curious, and I love to make things."

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 tech-

nically 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.

Bruce King's

PHOTO COURTESY SCHOLASTIC SCOPE MAGAZINE



Bruce King as an IAIA student in the sixties.

PHOTO BY CHRISTOPHER FELVER



Bruce King today.



An Institute of American Indian Arts (IAIA) student practices weaving.

PHOTO BY KAY WEST/IAIA LIBRARY ARCHIVES

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.

School Days

BY BRUCE KING



PHOTO BY KARL KERNBERGER/IAIA LIBRARY ARCHIVES

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

IAIA students enjoy a break between classes circa 1969.



Bruce King's School Days

Young urban Natives as well as those from reservations came to the IAIA for what was believed to be a unique education.

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.

FRITZ SCHOLDER: AN INTIMATE LOOK



Fritz Scholder 1937-2005, Cowboy Indian 99/100, 1974, lithograph, 24" x 17"

Collection of the Estate of Fritz Scholder ©

JULY 19, 2008 - FEBRUARY 15, 2009

MEMBERS PREVIEW JULY 18, 2008 - PUBLIC RECEPTION AUGUST 20, 2008



IAA MUSEUM

CONTEMPORARY NATIVE ART

Partially funded by the City of Santa Fe Arts Commission and the 1% Lodgers' tax

108 Cathedral Place | 505.983.8900
Santa Fe, New Mexico | www.iaiamuseum.org



DANCING in the MOONLIGHT



Zuni Katsina Pins
by Andrea Lonjose Shirley

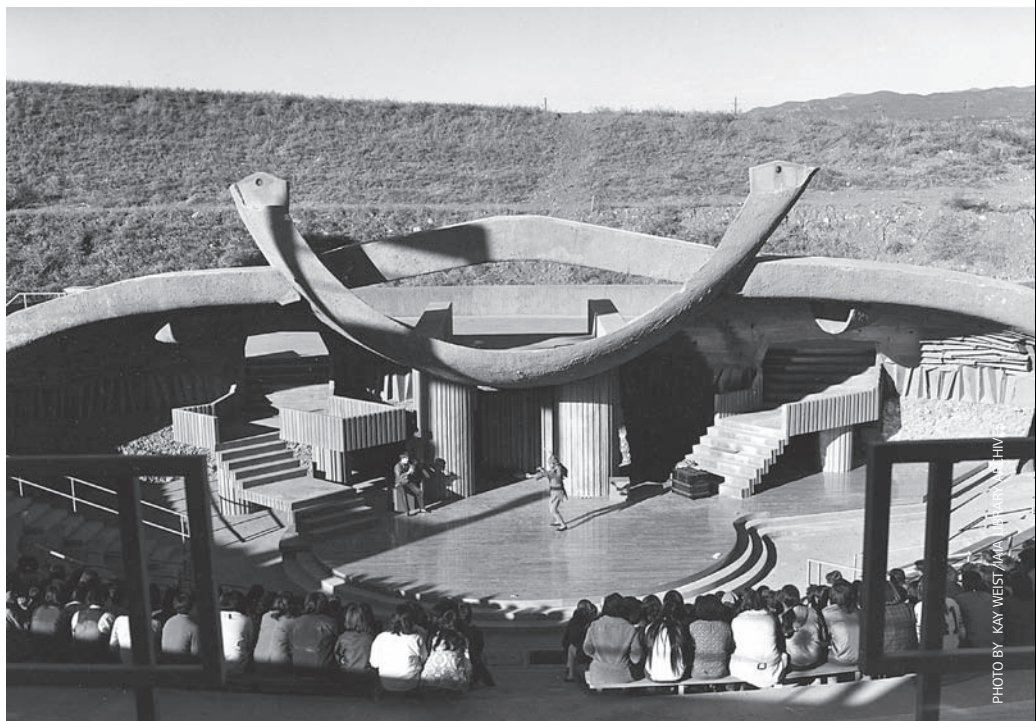
Twin Rocks Trading Post

Art of the Southwest

at the intersection of
tradition and innovation

913 E. Navajo Twins Dr.
Bluff, Utah 84512
www.twinrocks.com
800-526-3448

Bruce King's School Days



Students enjoy a performance at the Palo Solari amphitheater located on the old IAIA campus.

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.

Add to this mix the militant, turbulent landscape of the 1960s and you have a formula for political unrest. The IAIA, after having achieved a vast amount of recognition and worldwide attention from the global arts community, began wavering under a constant



BRUCE KING



"High Plains Dignitaries" Oil on Canvas 36" x 30" Unframed

"Movement"

EXHIBITION DATES AUGUST 19TH - AUGUST 25TH

RECEPTION FOR THE ARTIST FRIDAY, AUGUST 22ND, 5-7 PM

 **WAXLANDER GALLERY
& SCULPTURE GARDEN**

622 CANYON ROAD, SANTA FE, NEW MEXICO 87501

505•984•2202 800•342•2202 fax 505•984•0643

email: art@waxlander.com www.waxlander.com

WenSaks

Spring/Summer has arrived...

Ladies get ready to look like a Goddess. This Spring/Summer HopiWensaks has brought back one of his stunning signature looks from his native culture. The beautifully embellished shirt collection with splashes of fresh

Spring/Summer colors

Order online now at:

["hopiwensaks.com"](http://hopiwensaks.com)

Wholesale welcome!

Wendell Sakiestewa

112 W. 9th St. #618

Los Angeles, CA 90015

Tel: (213) 623-3943

Fax: (213) 623-4189

E-mail: hopiwensaks@sbcglobal.net

<http://hopiwensaks.nativeart.net>
wensaksdesign.com

National Tribal Environmental Council



**ONE EARTH, ONE PEOPLE,
ONE ENVIRONMENT**

To learn more about us,
visit our new website
@ www.ntec.org

As global warming becomes one of the major environmental issues in the 21st century, tribal governments are fighting to protect and restore natural systems that protect us all.

National
Tribal
Environmental
Council

or contact us @

2501 Rio Grande Blvd. NW
Albuquerque, NM 87104

505.242.2175 / Fax 242.2654

Join the National Tribal Environmental Council by becoming a member or by giving generously. With a united effort we can make a difference in our environment for future generations.

Bruce King's School Days

onslaught of bureaucratic paternalism. Its purpose in the overall mission of separating Indians from their culture seemed to be backfiring, and the meteoric rise of the IAIA fizzled after it struggled to make the transition from high school to college in 1972.

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. Symbolology, 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,



TANNER CHANEY GALLERY




PRAYERS

by Eddie Two Moons Chavez Chiricahua 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."



www.tannerchaney.com

505-247-2242 • 800-444-2242 • 323 Romero NW #4 Albuquerque, NM 87104

Pueblo Grande Museum

INDIAN MARKET

DECEMBER 13TH & 14TH 2008

Come be a part of one of the TOP TEN markets in America!





SOUTH MOUNTAIN PARK

PHOENIX, ARIZONA

The 32nd Annual Pueblo Grande Museum Indian Market will feature arts, crafts, traditional and contemporary music and dance, Native foods and activities for all ages. More than 250 artists and demonstrators will be at this open-air cultural event.

ARTISTS ARE INVITED TO APPLY

download your application from the website today!

For further information: **Pueblo Grande Museum Indian Market**
(602) 495-0901 or **www.pgindianmarket.com**



Bruce King's School Days

PHOTOS BY KAY WEST/IAA LIBRARY ARCHIVES



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

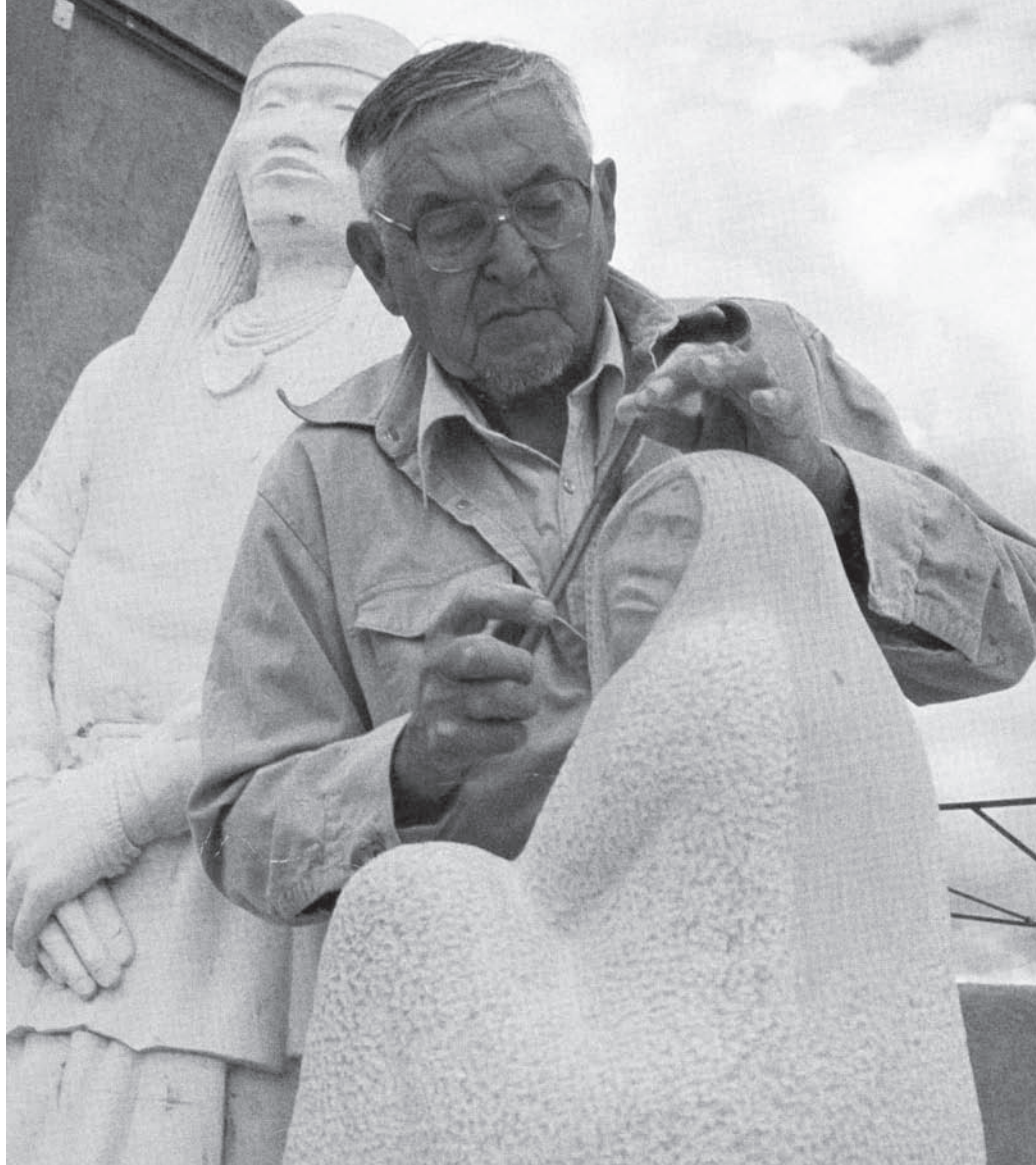
to these conditions. Art is politics, after all. Many of the staff and faculty carried federal job (GS) rankings and were career-oriented. Among the instructors, there were recognized active artists – Fritz Scholder (Luiseno), Allan Houser (Apache), Charles Loloma (Hopi), and Louis Ballard (Quapaw/Cherokee), 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.





FACING PAGE: Inspired artist and luminary IAIA faculty member, Fritz Scholder. LEFT: IAIA faculty included Josephine Wapp (Comanche), a traditional weaving instructor, and Otellie Loloma (Hopi), a ceramics teacher. ABOVE: Renowned sculptor Allan Houser taught IAIA students from 1962 to 1975.

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.

18th ANNUAL
EITELJORG MUSEUM
**INDIAN
MARKET
& FESTIVAL**



Felix Vigil
(Jicarilla Apache/Jemez)
Mother Earth
Bronze sculpture, 2007
48" x 51"

June 21 & 22, 2008

ARTFOODMUSICFAMILY FUN

- ☺ More than 150 Native American fine artists from more than 50 tribes
- ☺ Family art activities
- ☺ Musical performances

For advance sale tickets call 800-622-2024



Eiteljorg Museum
of American Indians and Western Art

Telling America's Story

Indianapolis, Indiana • 636-WEST

www.eiteljorg.org



Wright's
Indian Art
Since 1907



Alan Lasiloo, Zuni 23" h

The Courtyard:

1100 San Mateo NE at Lomas
Albuquerque, NM 87110

866-372-1042 • 505-266-0120

info@wrightsgallery.com

www.wrightsgallery.com

Too Long a Way Home

HEALING JOURNEY of the CHIRICAHUA APACHES



PHOTO: CAMILLUS S. FLY/NMAI/P08397

General Crook and Geronimo meet in Mexico's Sierra Madre Mountains in 1886 to arrange the terms of the Chiricahua Apache surrender.

BY MARK HIRSCH

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. ➡➡



Geronimo and Naiche, son of Chiricahua leader Cochise, sit on horseback, flanked by Geronimo's son (holding an infant) and an unidentified man.

PHOTO: CAMILLUS S. FLY/NMAI/P06892

Leaders such as Mangas Coloradas, Cochise, Victorio, Geronimo, and others fought bravely to protect the Chiricahuas' lands and freedom, but they and their followers were outmanned and outgunned.



Chiricahua Apache prisoners of war (including Geronimo) wait by a train taking them to Fort Marion in St. Augustine, Fla.

PHOTO: A. J. McDONALD/NMAI/P07009

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.



NATIONAL
MUSEUM
OF THE
AMERICAN
INDIAN

Mitsitam Native Foods Cafe
brings history to your plate.



Smithsonian
National Museum of the American Indian

Open daily from 10am to 5pm. The full menu is available from 11am to 3pm, with a smaller menu from 3pm to 5pm, daily.
Closed on December 25

Mitsitam (mit-seh-TOM), means “let’s eat,”
in the Native Piscataway and Delaware language.



Sinte Gleska University Presents

**THE TWENTY FIRST ANNUAL
NORTHERN PLAINS
INDIAN
ART MARKET**

September 25-28, 2008
Sioux Falls, South Dakota



Oscar Howe Lecture
Thursday, Sept. 25, 7:00 p.m.
Farber Hall
University of South Dakota
Vermillion, SD

**Juried Art Show Preview
& Artist Reception**
Friday, Sept. 26, 7:00 p.m.
Old Courthouse Museum
Sioux Falls, SD

Art Market
Saturday, Sept. 27, 10 a.m. - 6 p.m.
Sunday, Sept. 28, 10 a.m. - 4 p.m.
Ramkota Inn Exhibit Hall
Sioux Falls, SD

Traditional Pow-Wow
Saturday, Sept. 27, 7 p.m. - 12 a.m.
Multicultural Center • Sioux Falls, SD

“All Dressed Up” (Buffalo Horn Spoon)
by Bill Mendoza, Sicangu/Oglala Lakota

For more information: (605) 856.8100 • www.npiam.org • www.sintegleska.edu



Geronimo, his wife, and children stand in their melon patch in Fort Sill, Okla. He died years later, still in Fort Sill.

PHOTO: NMAI/P13115

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.



BC STUDIES

University of British Columbia
Buchanan E162, 1866 Main Mall
Vancouver, BC, Canada V6T 1Z1
T: 604-822-3727 • F: 604-822-0606
E: info@bcstudies.com

A journal of informed writing on British Columbia's cultural, political and economic life, past and present.

ANNOUNCING A SPECIAL THEME ISSUE:

Refracting Pacific Canada

Edited by Henry Yu

Winter/Spring 2007/08, no. 156/157, \$22.00

FIRST NATIONS SETS

Due to the demand for our Native theme issues, several of them have been grouped together into full- and half-sets. Order now and receive a free copy of our newest First Nation issue:

Past Emergent Winter 2006/07, no. 152, \$12.50

Half-set includes the following issues for \$90:

- First Nations in BC
- Native Peoples and Colonialism
- The Nisga'a Treaty
- Ethnographic Eyes
- Perspectives on Aboriginal Culture
- Native Geographies

Full-set includes the half-set plus five issues for \$125

- BC Archaeology in the 1970s
- BC: A Place for Aboriginal Peoples?
- In Celebration of Our Survival: The First Nations in BC
- Anthropology & History in the Courts
- Changing Times: BC Archaeology in the 1980s

Watch for our upcoming issue:

The Middle Fraser: Lives, Livelihoods, and Arguments

Edited by Cole Harris

FREE AUDIO ARTICLES now available at www.bcstudies.com!

BC Studies gratefully acknowledges the support of the Canada Magazine Fund

ANNUAL SUBSCRIPTION RATES

Individuals: \$40.00 • Institutions: \$55.00 • Students (with valid ID): \$25.00

IN CANADA, PLEASE ADD 5% GST.

OUTSIDE OF CANADA, PLEASE ADD \$12 SHIPPING AND PAY IN US FUNDS.

www.bcstudies.com

AMERICAN INDIAN ART SERIES

New Book!

Volume 7: by Gregory Schaaf

A beautiful
hardback volume

344 pages

Biographical profiles

of 1,600 Hopi Katsina carvers

ca. 1840-present

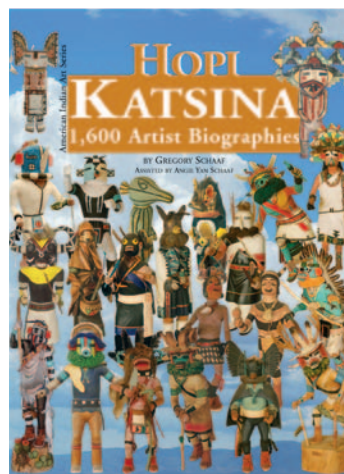
2,000 full color pictures

\$65 (\$8 s & h)=\$73

Collector's Edition:

Signed & numbered limited edition
of 200. Bound in leather with slipcase.

\$250 (\$12 s & h)=\$262



In Progress!

Volume 8: Artists of Indian Market

Volume 9: History of Indian Market

To order: please make check payable to CIAC or call for Credit Card charge.

Volume 1: Hopi-Tewa Pottery: 500 Artist Biographies (\$50 + \$8 s & h)

Volume 2: Pueblo Indian Pottery: 750 Artist Biographies (Collector's Edition only: \$250)

Volume 3: American Indian Textiles: 2,000 Artist Biographies (\$65 + \$8 s & h)

Volume 4: Southern Pueblo Pottery: 2,000 Artist Biographies (\$65 + \$8 s & h)

Volume 5: American Indian Jewelry I: 1,200 Artist Biographies (\$65 + \$8 s & h)

Volume 6: American Indian Baskets I: 1,500 Artist Biographies (\$65 + \$8 s & h)



CENTER FOR INDIGENOUS ARTS & CULTURES

P.O. Box 8627, SANTA FE, NM 87504-8627 • 505-473-5375 • FAX: 505-424-1025

Email: Indians@nets.com • Website: www.indianartbooks.com

A division of Southwest Learning Centers, Inc., a non-profit educational organization, est. 1972

HERITAGE

AMERICAN INDIAN ART AUCTION

June 14 • Dallas • Live & Online at HA.com



This auction will
include diverse
material from
many tribes of
North America
with an emphasis
on the Plains.

For inquiries,
please contact:
Delia E. Sullivan
Consignment Director
214-409-1343
DeliaS@HA.com

A Zia Polychrome Jar
Est: \$7,000 – \$9,000

To receive a free catalog of your choice, register
online at HA.com/NMAI10349 or call
866-835-3243 and mention reference #NMAI10349.

Annual Sales Over \$600 Million • Over 350,000 Registered Online Bidder-Members

3500 Maple Ave, 17th Floor • Dallas, Texas 75219
214-528-3500 • 800-872-6467 • HA.com

TX Auctioneer licenses: Samuel Foose 11727; Robert Korver 13754
This auction is subject to a 19.5% buyers premium.

HERITAGE HA.com
Auction Galleries
The World's Largest Collectibles Auctioneer
10349



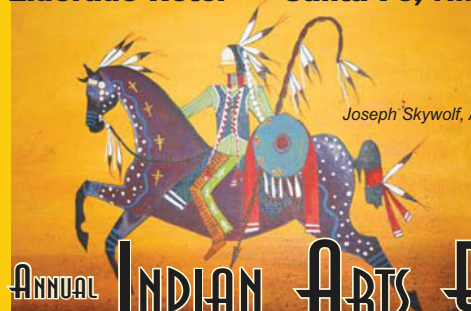
Council for Indigenous
Arts and Culture

PRESENTS

Off The Plaza ART SHOW

August 20th - 24th

Eldorado Hotel • Santa Fe, NM



10TH ANNUAL INDIAN ARTS EXPO

October 11th - 12th

Hellenic Cultural Center • Merrillville, IN

JUST IN TIME FOR CHRISTMAS SHOW

November 14th - 16th

Expo New Mexico Fairgrounds • Albuquerque, NM

For More Information visit

www.ciaccouncil.org or contact

Debbie 505-554-2870 or Pam 219-942-9022



PHOTO: NMAI/PB120

Geronimo (far right) poses with other Chiricahua prisoners of war in Florida's Fort Marion in 1887.

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.



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 Goodday, and Minnie Dee. Circa 1900.

PHOTO: NMAI/P20960

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.

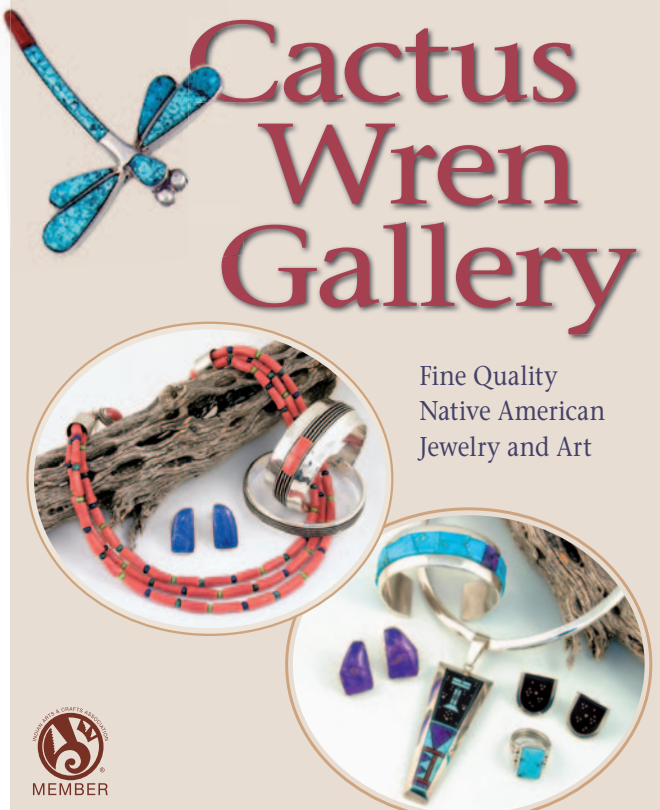
People took up cattle-raising and farming. Each family tilled ten acres: eight for corn, one for garden crops, and one for cotton. Soon the Chiricahuas began to restore their traditional way of life. "They went back to using old-time cradleboards," says James Kunestsis, Chiricahua Apache traditional 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.




Cactus Wren Gallery

Fine Quality
Native American
Jewelry and Art

 MEMBER

www.CactusWrenGallery.com
406 Delaware Street, New Castle, Delaware 19720
302-328-7595 | Fax: 302-328-7594 | info@CactusWrenGallery.com



TREASURER'S WARRANT BOOK BUTTE COU

Donald F. Montileaux (Oglala) "First Time Out"
Prisma Colored Pencil and India Ink on Ledger Paper dated 1936

INDIAN UPRISING GALLERY™

Celebrating Native Art Today

25 South Tracy Avenue Bozeman, Montana 59715 406.586.5831
www.indianuprisinggallery.com



Kevin Locke (Lakota/Anishinabe) teaches hoop dancing to 2007 *Dance and Stories* participants in the Rotunda of the George Gustav Heye Center.

Everybody Dance!

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." ★

Summer Dance at the NMAI will take place Tuesdays, Wednesdays, and Thursdays at 11 a.m., 1 p.m., and 3 p.m. from July 15 to July 31 in the museum's Rotunda. The program is free and open to the public on a first-come, first-served basis.

The 2007 program was supported by the Nathan Cummings Foundation.

PULLING DOWN THE CLOUDS

Poems by Contemporary Native Writers

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.

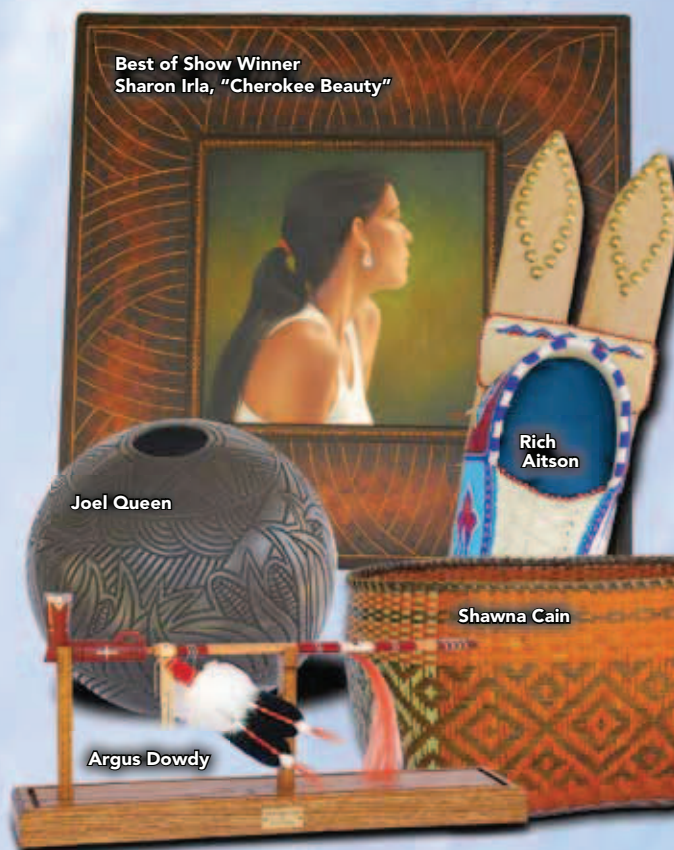
You packed flint,
we fed you roasted elk,
tender from the hours spent
on our sacred fire, together
we sliced open the heavens

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 environmental 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 2005 by Heyday Books. Reprinted with permission of the author.

3rd Annual Cherokee Art Market Oct. 11-12, 2008



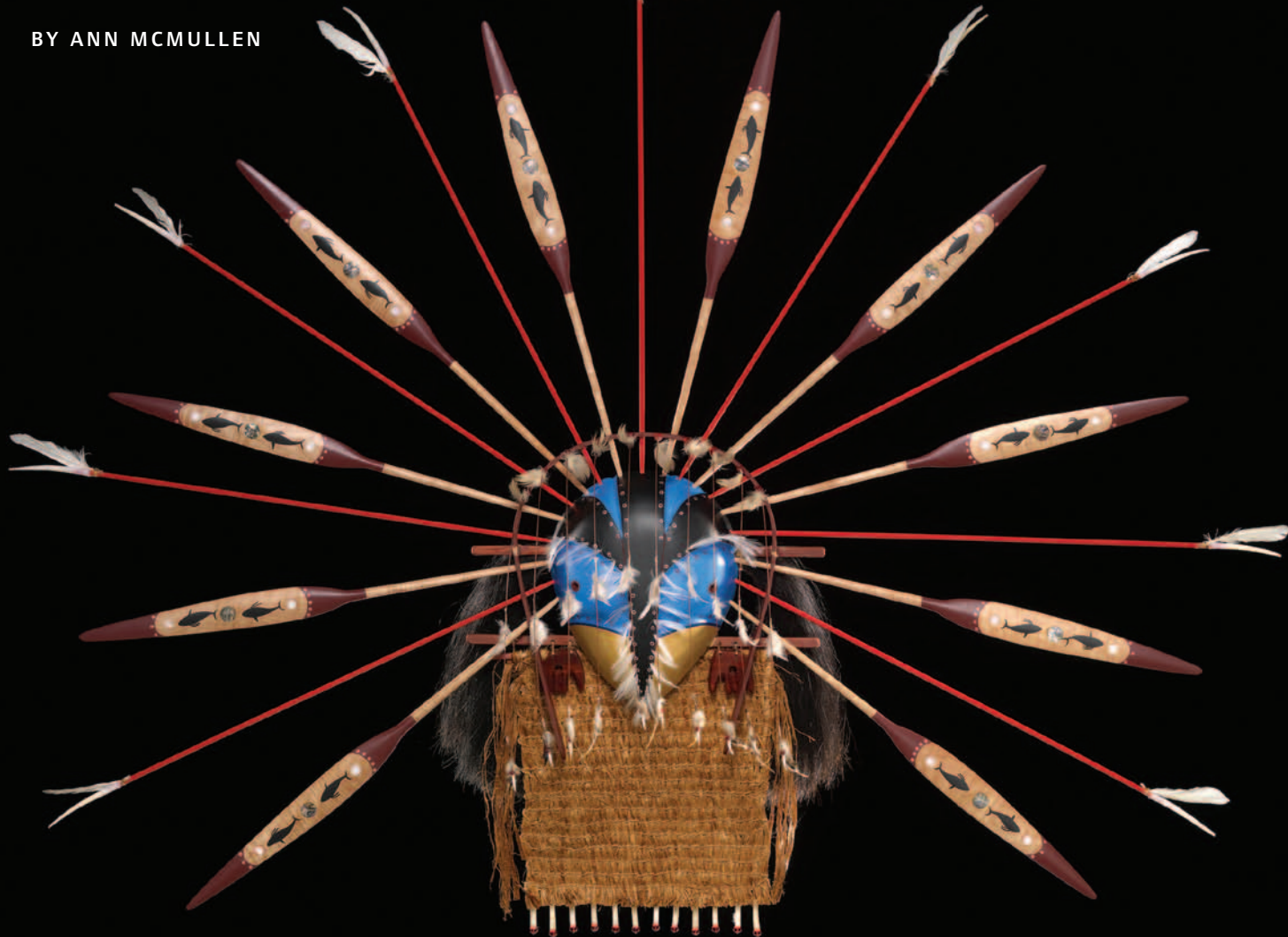
Save the Date!
Call (918) 384-6990



CherokeeArtMarket.com
I-44 East & Exit 240A • Tulsa, OK 74015
(800) 760-6700

Hero of the North

BY ANN MCMULLEN



Puffin Man, Alutiiq Superhero, 2005, by Jerry Laktonen (Alutiiq, b. 1951). Cedar-bark cape by Loa J. Ryan (Tsimshian). Yellow cedar, curly maple, and paduak wood, horsehair, glass beads, faux sea-lion whiskers, dentalium shells, abalone, mother of pearl, feathers, cedar bark. 156 x 126.5 x 15.5 cm. Museum purchase (funded by R.E. Mansfield), 2005 (26/4406).

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. *

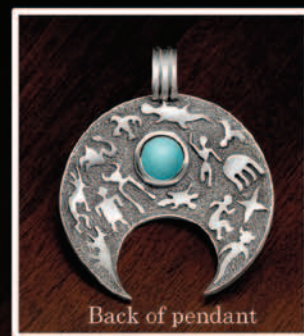
Ann McMullen is a curator at the National Museum of the American Indian and heads its Collections Research and Information Department.

Announcing....
The Creation Pendant
A limited edition work of art by

Ben Nighthorse Campbell

*"Representing the eternal force of the Great Spirit
that wills all things in the cosmos"*

*Created for The Smithsonian
National Museum of the American
Indian by the esteemed former U.S.
Senator, America's leading designer of
Native American jewelry. Available
exclusively through this offer.*



Own this hand-cast collector's piece, exquisitely designed on both sides, for \$550.00 (chain not included). Special offer for Museum members: \$495.00 including shipping.

All proceeds to benefit the Museum.

1-800-242-NMAI (6624) www.AmericanIndian.si.edu/give

TRADING POST

Ask for Us at Your Local Bookstore



Yamozha and His Beaver Wife

As told by Vital Thomas Artwork by Archie Beaulieu
ISBN 978-1-894778-57-2
\$25.95CDN/USD

Multimedia CD-ROM included
(For PC and Mac) in English and Dogrib.
This story tells of how this great medicine man shaped the land in the Tłı̨chǫ region.



Threads of My Life: The Testimony of Hilaria Supa Huamán, A Rural Quechua Woman

ISBN 978-1-894778-22-0
\$26.95 CDN/\$24.95 USD

Photos 32
Over 170 pages of Illustrations
Translated from Spanish
Tireless defender of the rights of indigenous peoples and women.



Theytus Books


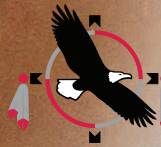
Phone: (250) 493-7181 x59
Email: order@theytusbooks.ca
www.theytus.com

Museum Gallery and Bookstore

Featuring fine quality Native American art, jewelry and gifts from the Northern Plains.

Akta Lakota Museum & Cultural Center
1301 North Main Street
Chamberlain, South Dakota
1-800-798-3452
www.aktalakota.org

Save 10% when you shop online • Use promo code NMA18

Native American Languages & Programs

- Apache •Mohawk
- Cherokee •Navajo
- Choctaw •Ojibwe
- Kiowa •Tlingit
- Lakota •Yupik
- Lenape •Caddo
- And More...

An excellent selection of programs featuring their languages, lives, legends & music. Browse our extensive selection or order securely online at our updated website:

www.audioforum.com
Room J604
1 Orchard Park Road
Madison CT 06443
1-800-243-1234

Balumnaech




Loa Ryan

Tsimshian/Tlingit

(360)698-9362
thets_weaver@msn.com

LONG AGO & FAR AWAY

4963 Historic Main Street • Manchester Center, Vermont 05255
802-362-3435 • toll-free: 877-909-8794 • retail store open every day
www.LongAgoandFarAway.com

JEWELRY • SCULPTURE
FETISHES • ART




Melissa Darden

AUTHENTIC HANDMADE CHITIMACHA RIVERCANES BASKETS



P.O. Box 191, Charenton, LA. 70523
Tel. 337-380-6888
www.chitimachabasket.com
chitimacha@aol.com

Art Value LLC

Appraisals of Fine Arts & Native American Arts


- IRS Qualified • USPAP Compliant
- Insurance
- Estate or Probate
- Donation
- Private or Corporate



Christy A. Vezolles, AM
Accredited Member
AMERICAN SOCIETY OF APPRAISERS
Special Designation in Native American Arts
christy@artvalueinfo.com
www.artvalueinfo.com
602 695 2749

firstpeoplesgallery

www.firstpeoplesgallery.com



IROQUOIS-INUIT - NW COAST-MOHAWK POTTERY

Toh-Atin GALLERY

INDIAN & SOUTHWEST ART SINCE 1957
Weavings • Jewelry • Pottery • Paintings



www.Toh-Atin.com
145 W. 9th Street, Durango, CO 81301
970-247-8277 • 800-525-0384



Oswaldo DeLeon Kantule, Homage to Morrisseau, 2006



18th edition



MONTREAL FIRST PEOPLES' FESTIVAL 2008

The very best of Native arts
from June 12 to 22

 nativelynx.qc.ca
tev@nativelynx.qc.ca

June 21, National Aboriginal Day in Canada
Share in the celebration

Canada

Québec

Montréal

NATIVE AMERICAN COLLECTIONS, INC.

unique & contemporary...

Specializing in:

- Pueblo Pottery
- Zuni Fetishes
- Navajo Folk Art
- Indian Jewelry

Jill Giller
303.321.1071

Russell Sanchez, San Ildefonso

Denver, CO • www.nativepots.com





EXHIBITIONS + EVENTS CALENDAR

MAY / JUNE / JULY / AUGUST 2008

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

EXHIBITIONS

OUR UNIVERSES:
TRADITIONAL KNOWLEDGE
SHAPES OUR WORLD

OUR PEOPLES:
GIVING VOICE TO OUR
HISTORIES

OUR LIVES:
CONTEMPORARY LIFE AND
IDENTITIES

RETURN TO A NATIVE PLACE:
ALGONQUIAN PEOPLES OF
THE CHESAPEAKE

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

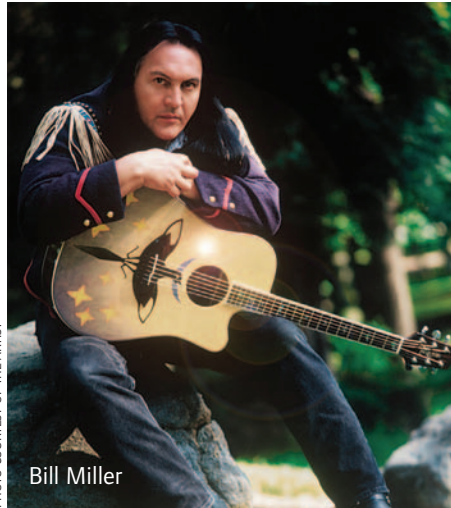


PHOTO COURTESY OF THE ARTIST

Bill Miller



PHOTO BY JEREMY COWART

Mato Nanji of Indigenous

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.



PHOTO COURTESY OF THE ARTIST

Jamie Coon

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 Tohajiilee, 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



PHOTO COURTESY OF THE GROUP

Kuyayky



Tonolec

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 ➔



&home
away

Arctic & Indian arts & jewelry for the 21st century

26 Maine Street
Kennebunkport, Maine
207 967-2122



Photo: Chris Autio

Molly Murphy



OtterBear Studio

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 Qiatsug and Alec Lawson Tuckatuck, Inuit artists

Sculpture | Prints | Jewelry | Beadwork
shop online: www.homeandawaygallery.com

UPTON ETHELBAH



AUGUST 23-24
SANTA FE INDIAN MARKET
BOOTH C33-PLZ

GREYSHOES.COM 505-270-8080



Aloha Mai, Native Leaders,

We ask all to stand with us to reaffirm our political-legal relationship with the U.S. and set a process of Native Hawaiian federal recognition to protect our self-determination, culture, language, and our ancestral home of Aloha.

Today, fax your U.S. Senators to vote **YES** for S. 310,
the Native Hawaiian Government Reorganization Act.
Visit NativeHawaiians.com for details on S. 310.

Mahalo (thank you), Office of Hawaiian Affairs Trustees
www.OHA.org



Archaeology Adventure Travel in the Southwest & Beyond



Navajo Dinétah & Jemez Pueblo

Origins, Community, and Connections September 14-20, 2008

Explore the complex relationships between the Navajo and the Pueblo peoples while examining Navajo rock art, stone pueblitos at the *Dinétah*, and a 1,000-room ancestral site at Jemez Pueblo.

Scholars: Harry Walters, Tom Lucero, Chris Toya, and renowned Southwest archaeologist Dr. R. Gwinn Vivian

Backcountry Archaeology in Northeastern Arizona

Hiking in the Shadow of Navajo Mountain September 21-27, 2008

Enter the complex world of Kayenta culture and visit seldom-seen sites where ancient people built dwellings in alcoves of canyons and on surrounding mesa tops. Explore the rich traditions of the Navajo people while hiking and camping in their homeland.

Scholars: Kimberly Spurr, Dr. Jeffrey Dean, John Blake, Jr., and Jean Greyeyes



CROW CANYON
ARCHAEOLOGICAL CENTER
Near Mesa Verde in Southwest CO

For more information on scholars & reservations:

800.422.8975 / www.crowcanyon.org

THE MUSEUM AT WARM SPRINGS

Heritage, History, and Art of the Confederated Tribes of Warm Springs



"Spirit of the Horse" Exhibition

Columbia River Plateau Horse Traditions

June 26 - September 8, 2008

Museum Giftshop, unique crafts by Warm Springs artists.

Museum Memberships available

For more information call: 541-553-3331

Visit us at 2189 Highway 26, Warm Springs, Oregon

www.warmsprings.com/museum/

Andrew Rodriguez, LAGUNA TREASURE.



(l-r) Guitar Player, 4.5" Tall,
Spirit Dancer Plaque, 16" High,
Flute Player, 5" Tall.

**Aboriginals:
Art of the
First Person**



800-305-0185

www.Native-PotteryLink.com

**The National Buffalo Museum is a non-profit
educational organization devoted to the cultural
and natural history of bison and the prairie.**



OPEN YEAR ROUND

Summer hours:

Memorial Day-Labor Day

8:00 a.m. to 8:00 p.m. daily

**Small Admission Fee
Charged at the Door**



Located off I-94 at exit 258 Jamestown, North Dakota
For more information, call Toll Free 1-800-807-1511 or go to
www.nationalbuffalomuseum.com



American Indian, N.D., oil on canvas, 40" x 30". Collection of the Fred Jones Jr. Museum of Art, University of Oklahoma, Norman, Okla. Purchase, Richard H. and Adeline J. Fleischaker Collection, 1996.

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.

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 ➔

1937–2005 **FRITZ**
SCHOLDER

**indian
not indian**



Monster Indian, 1968, Oil on canvas, 18 x 20", Collection of Loren and Anne Kieve.

largest retrospective ever

NOV.01.08

www.AmericanIndian.si.edu

opening simultaneously in New York and Washington, D.C.

In Washington DC

4th St & Independence Ave SW

Free Every Day: 10 am to 5:30 pm

202.633.1000 202.633.5285 tty

In New York City

One Bowling Green

Free Every Day: 10 am to 5 pm,

Thurs until 8 pm 212.514.3700



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



Luis Gutierrez: *She Must Be Speaking to the Spirits*, 2005, Acrylic on canvas, 123 x 107 cm.



Still from *The Wind Whispers There Is Someone Behind the Tundra* by Ken Are Bongo (Sami) and Elle Sofe Henriksen (Sami).

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.

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.

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

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

ORDER



Smithsonian
National Museum of the American Indian

EXHIBITIONS + EVENTS CALENDAR

MAY / JUNE / JULY / AUGUST 2008

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.

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.

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.

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.

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 – Dustinn 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.

Still from *March Point*,
2008



PHOTO COURTESY OF LONGHOUSE MEDIA

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,

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.

CONTINUED ON P. 78 →

Kiva Fine Art Indian Market Show

Saturday Aug. 23 & Sunday Aug. 24 8AM - 8PM



Nathan Youngblood & Chris Turpley
"Teardrop Platter" sand carved blown glass
w/ electroformed copper 15" x 13"

Chris Turpley
"Water Vessel in Gamet"
sand carved blown glass w/
electroformed copper 11" x 8"

Nathan Youngblood & Chris Turpley
"Untitled" sand carved blown glass
w/ electroformed copper 18" x 7"



Beyond the Walls

Outreach Programs

Internship Program
 Museum Training Program
 Workshops in Museum Training
 Museum Technical Assistance
 Visiting Indigenous Professional Program
 Native Arts Program

Visiting Artist
 Community Arts Symposium
 Youth Public Art Project
 Native Radio Program
 Living Voices

NATIONAL
 MUSEUM
 OF THE
 AMERICAN
 INDIAN

Click "Outreach" at
www.AmericanIndian.si.edu



Smithsonian
 National Museum of the American Indian

For NMAI Outreach, please call
 (301) 238-1540, or email
NMAI-CSInfo@si.edu



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

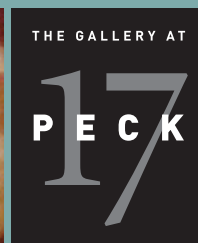
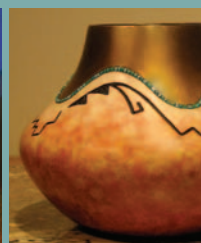
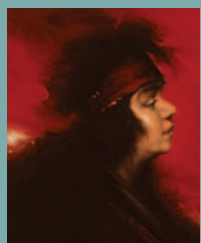
New Works and East Coast Appearances

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"



José Canencia, Malcolm Furlow, Caroline Lucero-Carpio, Melanie Kirk-Lente and Michael Lente, David Michael Kennedy, Dan Kelley, www.17peck.com

American Indian Art + Important Photography + Contemporary Art 17 Peck Street, Providence, RI 401.331.2561

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 Sauflkie

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*



Photo: Tony Dentschiff

Arigon Starr in *The Red Road*

IdyllwildARTS

In the beautiful mountains of Southern California

951-659-2171 x2365 • summer@idyllwildarts.org

www.idyllwildarts.org



QIVIUT

ALASKAN HANDKNITS

by Musk Ox Producers' Co-Operative

What we do to sell qiviut to you.

Reminisce Four.

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 1½ 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

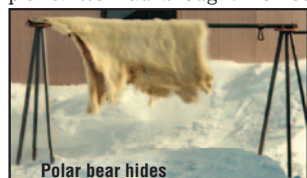
we needed. We also stopped by the mayor's office and asked if they could help us with our workshop since we could not reach our contact. They liked the Co-Op idea and made arrangements for the workshop in the school that evening.

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 didn't 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 bears 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.



Joyce in Gambell



Polar bear hides

OOMINGMAK

604 H Street, Dept. AIM, Anchorage, AK 99501
(907) 272-9225 or 888-360-9665

www.qiviut.com

EXHIBITIONS + EVENTS CALENDAR

MAY / JUNE / JULY / AUGUST 2008

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

(1992, 5 min.) Brazil. Directors: Wilson Lazaretti and Mauricio Squarisi.

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.



Smithsonian National Museum of the American Indian

EDITORIAL COMMITTEE

Tim Johnson (Mohawk)

José Barreiro (Taino)

Millie Knapp

(Kitigan Zibi Anishinabe)

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

BOARD OF TRUSTEES

Norbert S. Hill Jr., Chair (Oneida)

Manley Begay (Navajo)

Howard Berlin

Mark F. Brown (Mohegan Tribe
of Connecticut)

Peggy Cooper Cafritz

Elouise Cobell (Blackfeet)

Roberta Leigh Conner

(Confederated Tribes of Umatilla)

Cheryl Crazy Bull

(Rosebud Sioux)

Catherine S. Fowler

Keller George

(Oneida Indian Nation)

George Gund III

Frederick E. Hoxie

Eric Jolly (Cherokee)

Shelly C. Lowe (Navajo)

Byron I. Mallott (Tlingit)

Nancy Fields O'Connor

(Shawnee/Crow)

Richard Kurin

Jackie Old Coyote (Crow)

Tina Marie Osceola (Seminole)

Dr. Freda Porter (Lumbee)

Cristián Samper

Randall L. Willis

(Lakota/Oglala Sioux)

Phyllis Young

(Standing Rock Lakota/Dakota)

Jose Zarate (Quechua)

GEORGE GUSTAV HEYE CENTER BOARD OF DIRECTORS

John L. Ernst, Co-Chair

Margot P. Ernst, Co-Chair

Barbara H. Block

James A. Block

Paul W. Critchlow, Vice-Chair

Charles M. Diker,

Founding Co-Chair

Valerie T. Diker

Founding Co-Chair

Lois Sherr Dubin

Catherine Morrison Golden

George Gund III

Brian C. McK. Henderson

(Apache)

Jacqueline Johnson (Tlingit)

Peter J. Johnson

Bradford R. Keeler (Cherokee)

Robert Krissel

Andrew Lee (Seneca),

Vice-Chair

Nancy Fields O'Connor

(Shawnee/Crow)

William A. Potter, Treasurer

Benita Potters (Agua Caliente

Band of Cahuilla)

Valerie Rowe

Jane F. Safer

Bernard Selz

Howard Teich

NATIONAL COUNCIL

Robert N. Snyder, Co-Chair,
Maryland

Randall L. Willis, Co-Chair
(Lakota/Oglala Sioux), Georgia

Elizabeth M. Alexander,
Virginia

Richard Binder, Maryland

Uschi Butler, Virginia

William K. Butler III, Virginia

The Hon. Ben Nighthorse

Campbell (Northern

Cheyenne), Colorado

Vincent R. Castro, Delaware

Lynn G. Cutler,

Holland & Knight LLP

Wahleah Faulkner Davis

(Cherokee), New York

Joe Garcia (Ohkay Owingeh),
New Mexico

Keller George (Oneida Indian
Nation), New York

Lile 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 Toineeta Pipestem
(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

del Rio
Gallery

Harry Fonseca • Andy

Tsinajinie • David

Bradley • Juane

Quiroga-See Smith

• Dan Namingha •

Darren Vigil-Gray •

Michael Kabotie •

Bridge Honanie •

Willand Lomakema •

Neil David • Charley

Singer • Al Baje



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



"Awatovi Visual Prayers" steel, limited edition, 13" x 12.5"



Michael Kabotie
Hopi

312 N Sitgreaves St • Flagstaff AZ
DelRioGallery.com • 928.213.9025
Fri & Sat 10-5 • always by appointment

MUSEUMGUIDE

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

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

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

PHONE: (202) 633-1000

TTY: (202) 633-5285

www.AmericanIndian.si.edu

NEAREST METRO STATION

L'Enfant Plaza (Blue/Orange/Green/Yellow lines).

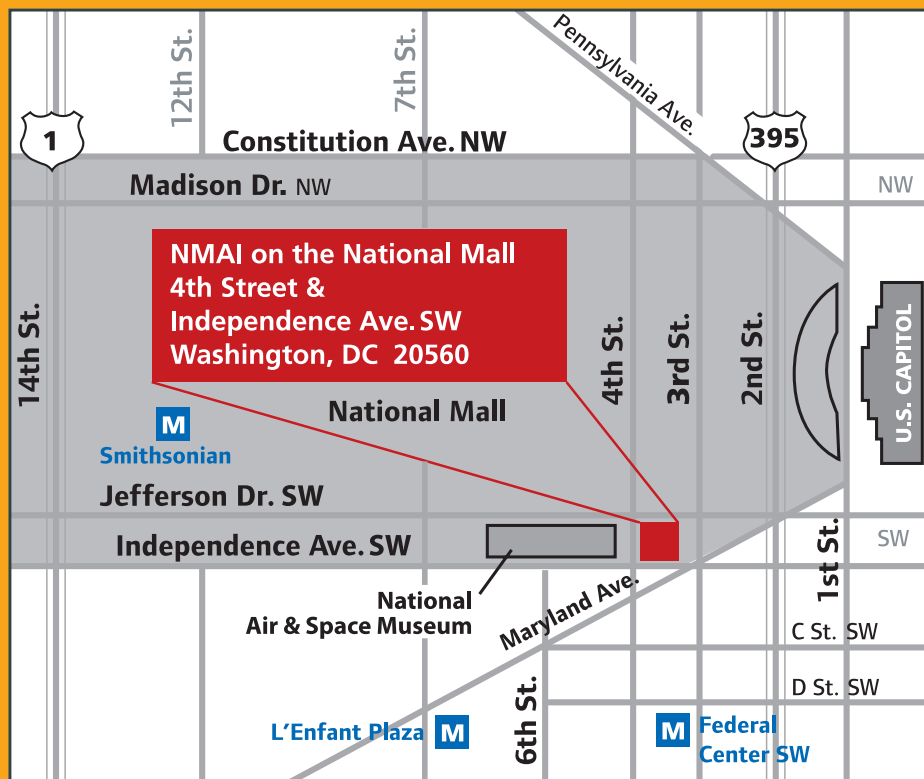
Take the Maryland Avenue/Smithsonian Museums exit.

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.

For program updates call (212) 514-3888 or

www.AmericanIndian.si.edu click events.

For Film and Video updates call (212) 514-3737

or visit www.nativenetworks.si.edu.



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

Produced by NMAI. Leonda Levchuk (Navajo) and Ann Marie Sekeres, Calendar Editors.

FRITZ SCHOLDER



AMERICAN SPIRIT LITHOGRAPH 103/150 38" X 32.5"



RB RAVENS GALLERY

19TH & 20TH CENTURY NAVAJO TEXTILES • POTTERY • KACHINAS • JEWELRY
FEATURING CONTEMPORARY WORKS BY AMERICA'S FINEST

RANCHOS DE TAOS, NEW MEXICO
MONDAY - FRIDAY 10 AM TO 5 PM OR BY APPOINTMENT
4146 STATE HIGHWAY 68
575-758-7322 • 866-758-7322

RANCHOS PLAZA (NEXT TO THE RANCHOS CHURCH)
TUESDAY - SATURDAY 10 AM TO 5 PM
#62 RANCHOS PLAZA • RANCHOS DE TAOS, NM
575-758-1446

INFO@RBRAVENS.COM

WWW.RBRAVENS.COM



INDIAN '08
GAMING
TRADE SHOW & CONVENTION

BEST SHOW EVER!

Thanks to our Sponsors

Viejas Band of Kumeyaay Indians
Barona Band of Mission Indians
Sycuan Band of the Kumeyaay Nation
Soboba Band of Luiseno Indians
Pechanga Band of Luiseno Indians
Jicarilla Apache Nation
Santa Ynez Band of Chumash Indians
Tule River Indian Tribe
IGT
Association of Gaming Equipment
Manufacturers (AGEM)
Bank of America
Avatier Corporation
Ellis Gaming
Klas Robinson QED
Wells Fargo
Rocket Gaming
Ovations
VGT
Potawatomi Bingo Casino
Raving Consulting
Holland & Knight
JPMorganChase
San Manuel Band of Mission Indians
ORIX
Roel Construction
Ietan Consulting, LLC
Gaming Capital Group
Mescalero Apache Tribe
Native American Promotional Products



JOIN US IN PHOENIX FOR '09
APRIL 12-15