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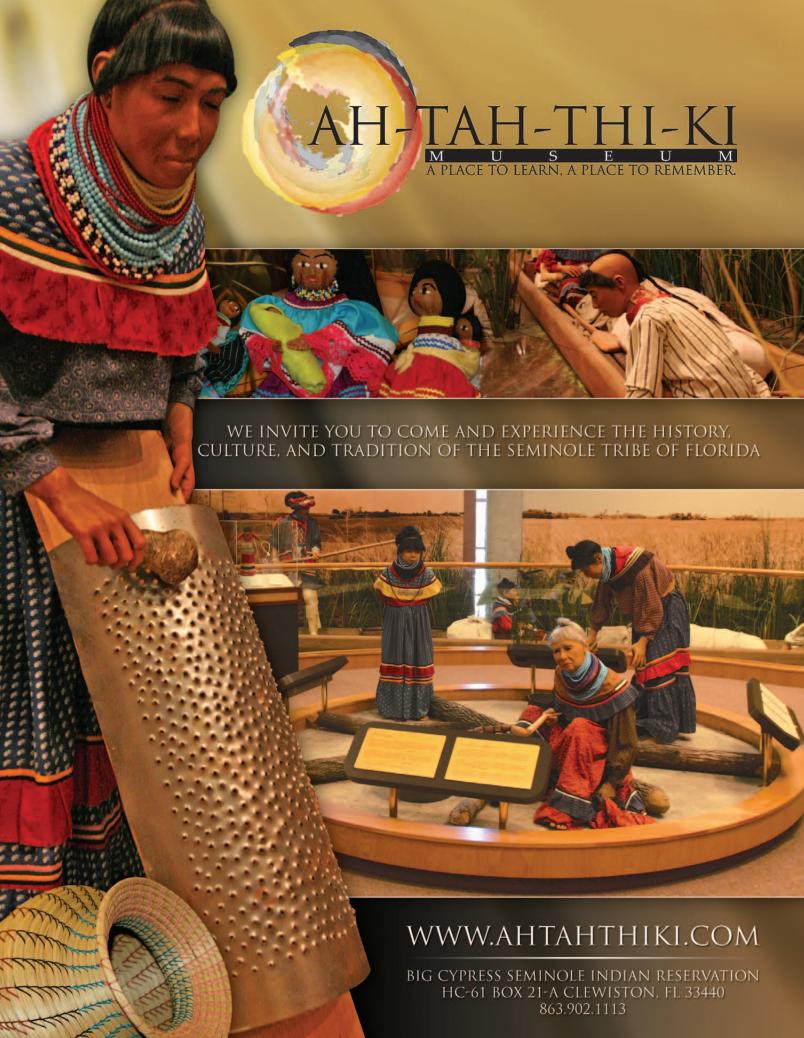


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#### **SUMMER 2009**

VOL. 10 NO. 2







18

#### HOW TO TOUR THE ART MARKET

Beyond comfortable shoes and a bottle of water, here are tips for finding treasures on the Art Market circuit, the quintessential annual outlet for Native artisans. One more hint: come early.



#### MASTERS OF CLAY:

#### Now We Know Their Names

Meeting demand from collectors and tourists, Indian potters of the southwest emerged from obscurity and put their hallmark on an evolving art form.

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#### **NATIVE PLACES: OKLAHOMA!**

The former Indian Territory offers memories and present-day activities of 67 tribes. Home of the Red Earth Cultural Festival and the five Native ballerinas, it also tells of an often painful history at nearly every turn.



#### ANNIE POOTOOGOOK:

#### Clear-eyed Pictures From the North

The unflinching drawings of Annie Pootoogook, a third-generation member of the famed Cape Dorset Inuit art community, show the tensions of modern life in the Canadian Arctic. As her fame spreads, many of her works are coming on tour to the NMAI'S George Gustav Heye Center in New York City.

#### 50

#### MILDRED BAILEY: SHE HAD A MAGIC

Jazz great Mildred Bailey grew up on the Coeur d'Alene Reservation, gave Bing Crosby his start and led the way for female lead singers in the Big Band era. A young jazz singer of today, Julia Keefe (Nez Perce), pays her an eloquent tribute.

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#### THE ENIGMA OF THOMAS JEFFERSON

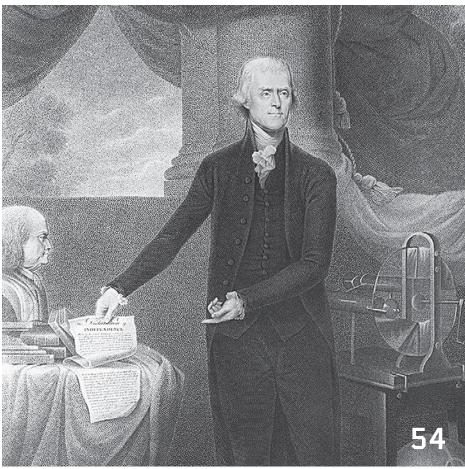
Renaissance man and President, Jefferson found Indians fascinating, but he also showed the way for the heart-breaking tribal removals of the next generation.



**ON THE COVER:** Juanita Growing Thunder spent about one thousand hours making this mask, in between her production for the Indian Art Market. She reports that the design came to her in a dream. The mask was commissioned for the upcoming exhibition, A Song for the Horse Nation. Photo by Ernest Amoroso/NMAI.

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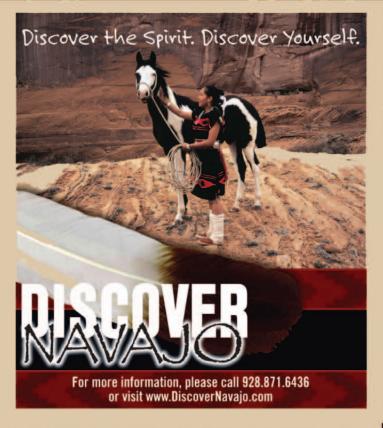
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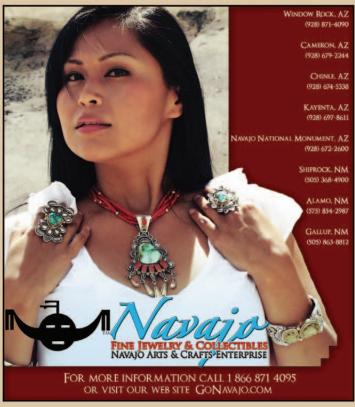
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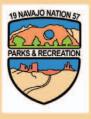






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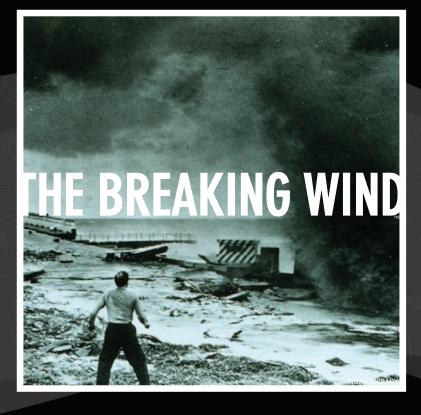
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NATIONAL MUSEUM IN OF THE INDIAN

# WE'RE JUST GETTING STARTED

have some important news to share with you. Our museum has achieved accreditation from the American Association of Museums, the highest national recognition for museum excellence. Accreditation is a rigorous multi-year peer review process that examines all aspects of a museum's operations from conservation to security, from exhibitions to fiscal responsibility. The accreditation commission, an independent and autonomous body of museum professionals, certifies only museums that are operating at the highest levels of professional standards. Of the nation's nearly 17,500 museums, just four percent have received accreditation. It confirms that the National Museum of the American Indian (NMAI) is one of the finest museums in the nation.

We achieved accreditation because of your dedication and support. Since opening our museum on the National Mall in 2004, we have hosted thousands of Native artists, dancers, leaders, musicians, poets, scholars and writers who have educated, entertained and inspired millions of visitors from around the world. The museum's unparalleled collection of more than 800,000 items has been variously conserved, curated, displayed, digitized, exhibited, repatriated and researched.

But we are just getting started. The story of the Indian people of this hemisphere is central to America's narrative and the world's future. And NMAI is the place where that story is just beginning to be told by Native Americans.

We have much to celebrate. This fall, the museum commemorates four landmark anniversaries - the signing of the legislation that created the museum 20 years ago; the 15th anniversary of the opening of the museum's New York City location, the George Gustav Heye Center; the tenth anniversary of the Cultural Resources Center, a state-of-the art collections facility in Suitland, Md.; and the fifth anniversary of the opening of the museum on the National Mall. (The George Gustav Heye Center marked another landmark anniversary in March, the 30th year of the Native American Film + Video Festival, one of the longest running in the hemisphere.) There will be many festivities beginning on the fall equinox, September 22, and continuing throughout



Kevin Gover, director of the National Museum of the American Indian, takes a break from the National Indian Gaming Association Trade Show in Phoenix this spring to visit the Ak-Chin Him Dak Eco-Museum in Maricopa, Ariz. Julene Narcia, a museum employee, shows Gover, who is Pawnee and Comanche, the exhibition at the Ak-Chin Indian Community.

"SINCE OPENING OUR MUSEUM ON THE NATIONAL MALL in 2004, we have hosted thousands of Native artists, dancers, leaders, musicians, poets, scholars and writers who have educated, entertained and inspired millions of visitors from around the world."

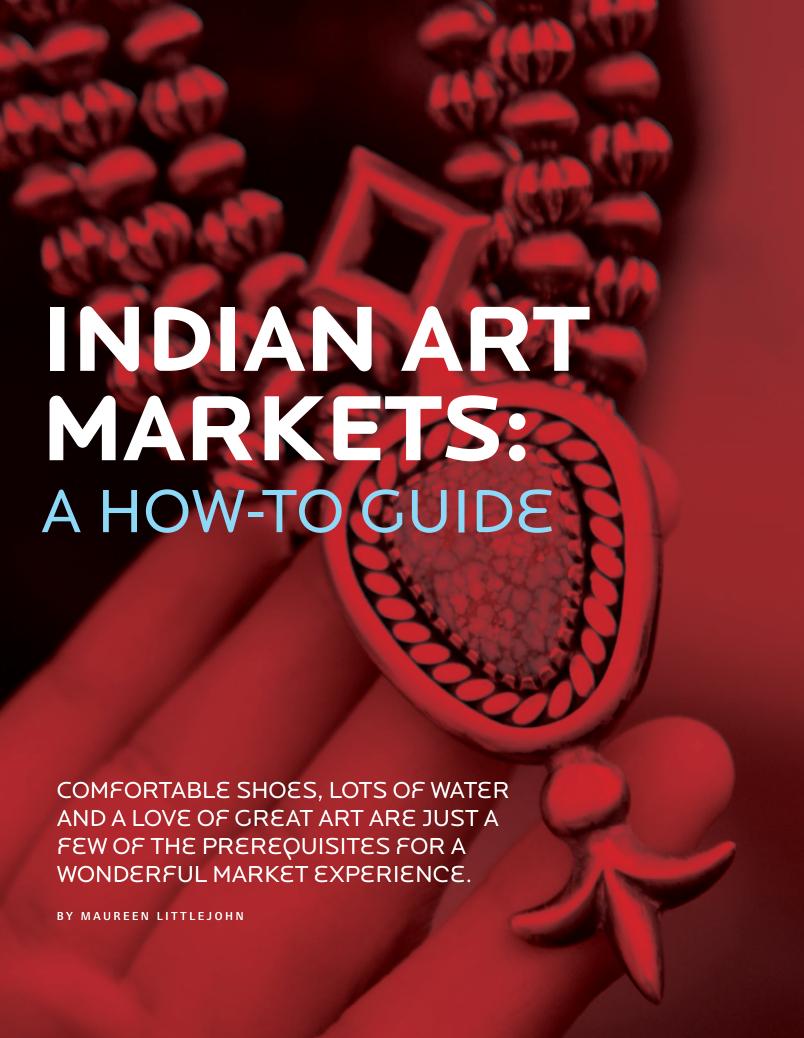
November, American Indian Heritage month. The full array of activities will be published in our next issue due out the third week of August, but you will also find the schedule on our Web site by June 1.

I hope to see you this fall to celebrate our hard-won successes through this uniquely American experience of Native dance, film, food, music, storytelling, theater and more. If you can't join us, then consider joining our Wellspring Society. Wellspring is a monthly gift that helps provide a steady flow of revenue to continue to bring the best and brightest to the museum. There are many benefits to Well-

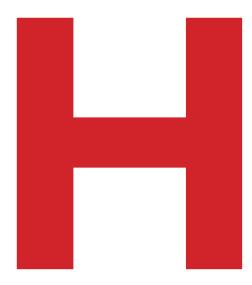
spring, too numerous to list here, so if you have any questions, please feel free to call Inger de Montecinos at the museum at (202) 633-6604 or send an email to NMAImember@si.edu.

To receive accreditation in less than five years is a rare achievement for any museum. That it comes in the midst of celebrating so many anniversaries makes it all the more special. Thank you, again, for making NMAI one of the finest museums in the nation. \$\\$

Kevin Gover (Pawnee/Comanche) is director of the National Museum of the American Indian.







Having never been to an Indian market before, I decide the best way to start is by diving headfirst into the oldest and largest: the Santa Fe Indian Market. Emerging from the airport shuttle bus, I feel Santa Fe's early evening air wrap around me like a warm blanket. The bus has dropped me off downtown and, looking around, I see low, brown, adobe-looking buildings, a mix of restaurants, hotels, shops and galleries, all humming with people. It is the night before the 87th annual Indian Market, an event that draws up to 100,000 people every August.

The market opens at 7 a.m. I arrive, armed with hat, sunblock and water, an hour later. More than 1,000 artists from over 100 tribes have set up their booths in the city's center, on 14 blocks that border the historic Plaza. The serious collectors are far ahead of me. "People were camped in front of the award-winners' booths at one o'clock in the morning," basket maker Theresa Secord (Penobscot) tells me, adding, "some of the artists sold out before the market even started." Secord, a founder of the Maine Indian Basketmakers Alliance, only brought seven baskets and doesn't have a single one left when I swing by her booth again at noon. It's the first tip of the day: get to the market early and find out where the booths are that you want to visit.

I learn from Bruce Bernstein, the executive director of the Southwestern Association for Indian Arts (SWAIA), that the market really started the night before, at the preview of award-winners, held at the El Museo Cultural de Santa Fe. He informs me that one has to be a SWAIA member in order to attend the event, but it is easy to sign up at the door. Memberships range from \$50 to \$5,000 and offer various benefits, including an Indian market poster signed by the artist and dinner for four with a market artist. It's the second

bit of good advice: arrive a day before the market's official opening. Most markets have a preview the night before where you can learn about award-winners.

"Many artists make 80 percent of their income at the markets," Bernstein tells me. Winning an award, he says, jump-starts careers and boosts sales. A number of the artists I speak with spend the winter creating their work and then spend spring and summer selling it on the market circuit. The country's other top markets, including the Heard Museum Guild Indian Fair & Market in Phoenix, Ariz., Red Earth Native American Cultural Festival in Oklahoma City, Okla., Eiteljorg Native American Indian Market in Indianapolis, Ind., Gallup Inter-Tribal Indian Ceremonial in Gallup, N.M., and the Northern Plains Indian Market in Sioux Falls, S.D., have been inspired by Santa Fe's market, considered the granddaddy of them all.

Cruising the stalls, I see an outstanding array of traditional and contemporary pieces, with prices ranging from less than \$100 to upwards of six figures. The market boasts rugs, jewelry, sculptures, baskets, pottery and paintings. With beadwork, clothing, pipes, cradleboard, quillwork and diverse arts, there are almost 300 categories for judging. The sheer range can be overwhelming, so pick up a guide with a directory of artists and a locator map to help plan which booths you will go see.

I decide to visit the booths of a number of category winners. One of the youngest artists is 12-year-old Joseph Youngblood Lugo (Santa Clara Pueblo), who won the Youth Competition with a small black pottery serpent bowl with feather design. "Potting is in our family," Lugo says. He shares the market stall with his mother Nancy Youngblood (Santa Clara Pueblo), and his two older brothers, Sergio, 14 and Christopher, 19. "I'm amazed that I won," exclaims Lugo. "I'll be back next August. The award is encouraging me to make more pots. They'll be small. I don't want to do anything big yet."

Traditional artists include Mona Laughing (Navajo), from Navajo, N.M., who pinned her First Place Textiles ribbon on her beautiful, hand-woven Navajo rug in Crystal, N.M. design. Eliasica Timmerman (Haida) from Ketchikan, Alas., shows me her Best of Division winning Chilkat handbag. She informs me that Chilkat weavings originated with the Chilkat tribe of the Tlingit in southeast Alaska and use human, animal and spiritual symbols. "This took me about four months to make on what is called a gravity loom. You work from the top down. The materials are yellow cedar, merino wool, deer hide

Fuji NoiseCat, Comanche Adrian Wall of Pueblo, N.M. works on an alabaster sculpture in Phoenix.

Native Clothing Award winners at

Santa Fe Art Market in 2008: Peshawn Rae,

Jhane Meyers, Wakeah Jhane NoiseCat,

and sea-otter skin," Timmerman explains.

Two finely crafted pipes win first and second prize for Argus Dowdy (Choctaw), who came in from Oklahoma. Dowdy tells me that the first-prize pipe, *Sacred Directions*, is the type of ceremonial, T-shaped pipe used by





Plains Indians for the past 300 years. "I carved the bowl from Minnesota pipestone," he says, adding that the bowl's inlay designs and the quill and feather decorations on the stem, "symbolize and pay homage to the four cardinal directions, Earth Mother and Creator."

## SANTA FE ART HIGHLIGHTS

A trip to Santa Fe for the market should also include visits to the Museum of International Folk Art (www.moifa.org), the Museum of Indian Arts & Culture (www.indianartsandculture.org), the Wheelwright Museum of the American Indian (www.wheelwright.org), the Poeh Cultural Center and Museum (www.poehcenter.com), Roxanne Swentzell's Tower Gallery (www.roxanneswentzell.net), the Palace of the Governors (www. palaceofthegovernors.org) and the New Mexico Museum of Art (www. mfasantafe.org). Another great place to gallery hop is Canyon Road, which is a short walk from downtown. Finally be sure to visit the Allan Houser Sculpture Gardens (www.allanhouser.com), a 30-minute drive south of the city, where Houser's sculptures are set on 12 acres.

Sitting at another booth is Edith Tsabetsaye (Zuni), 69, an engaging grandmother from Zuni, N.M., who has entered the market every year since 1963 and won several times in the past. She shows me her first-place ribbon for an exquisite needlepoint cluster-work necklace with curved crescent-shaped turquoise stones.

The contemporary works I see include a stainless steel vase with silver inlay that wins first place in the open vessel category. Created by Pat Pruitt (Laguna Pueblo), the vase holds a bouquet of sterling silver Venus flytraps made by Cody Sanderson (Navajo). Next door to Pruitt is his partner, the winner of the Innovation award, Marla Allison (Laguna Pueblo). Allison stands in front of her entry, Mother, an acrylic painting of her mother embedded with a screen playing a DVD documentary of her mother's life. "I think it is important to try new techniques and materials to keep my artwork moving and evolving," Allison tells me. "This was the first year I've been accepted to the Santa Fe Indian Market. I am in awe at being the recipient of this award. I think it will help me find more inspiration for paintings of this type."

Carla Hemlock's striking quilt based on the famous photograph of a group of 1930s steel-workers eating lunch on a high-rise beam, titled *Tribute to the Mohawk Ironworkers*, stopped me in my tracks. Three men in the picture, Joe Jocks, Peter Stacey and Peter Rice were from her Mohawk community in New York City. When I



# 5 TIPS ON HOW TO MASTER THE MARKET

- 1. Get there at least a day before the market officially opens. Most markets have a preview the night before opening day and you can find out who the winners are and where their booths are.
- **2.** Pick up a guide with a directory of artists, a booth-locator map and event listings.
- **3.** Start early some people camp out in front of a stall before the market opens to buy from a popular artist.
- **4.** Take a break and try some Native food from a vendor.
- **5.** If you have a favorite artist, visit their website. Often they list the markets they will attend that year.







check in with her on the last day of the market, she has good news. "The National Museum of the American Indian in Washington, D.C. is buying the quilt. It's going to be part of their new project NMAI on the Web." (The quilt will eventually will be viewable on NMAI's new Collections Search Web site, www.americanindian. si.edu/searchcollections.)

The shining star of the market is Sheldon Harvey (Navajo), of Albuquerque, who won Best of Show for his contemporary oil painting *Trickster Way*, as well as two Best of Class prizes for painting and sculpture. His stall is

mobbed with admirers and he admits to me, "Winning is a real honor. I've only been participating in the market for four years. This is mind blowing."

Harvey's work is said to be the first "contemporary" painting to win best of show. "Contemporary is of course a value-laden term and only makes sense in opposition to something else," said Bruce Bernstein, SWAIA executive director. "Sheldon's winning best presents that Indian Market is about neither the traditional nor non-traditional/contemporary, but rather Indian Market is a place

where artists for eight decades have continued to self-represent their views and understandings of their worlds."

Some of the weekend's other big winners are Rebecca Begay (Navajo), Class I, Jewelry; Linda Tafoya-Sanchez (Santa Clara Pueblo), Class II, Pottery; Robert Albert (Hopi), Class IV, Wooden Pueblo Carving; Jamie Okuma (Luiseno/Shoshone-Bannock), Class VII, Diverse Arts; and Juanita Growing Thunder Fogarty (Assiniboine/Sioux) and Jessica Growing Thunder (Assiniboine/Sioux), Class VIII Quillwork & Beadwork.

# INDIAN ART MARKET CALENDAR

#### **JANUARY**

COLORADO INDIAN MARKET AND SOUTHWEST SHOWCASE

Denver, Colo. (972) 398-0052 www.indianmarket.net

WEST VALLEY NATIVE AMERICAN ARTS FESTIVAL

Litchfield Park, Ariz. (623) 935-9040 www.litchfield-park.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/

#### **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) 789-7189 www.ftmcdowell.org

#### **APRIL**

CLARK COUNTY MUSEUM NATIVE AMERICAN ARTS FESTIVAL

Henderson, Nev. (702) 455-7955 www.accessclarkcounty.com

#### ANNUAL KATSINA DOLL MARKETPLACE

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

## TEXAS INDIAN MARKET AND SOUTHWEST SHOWCASE

Arlington Convention Center Arlington, Tex. (972) 398-0052 www.indianmarket.net

#### COFFEYVILLE GATHERING & INDIAN ART MARKET

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

## TRAIL OF TEARS ART SHOW AND SALE

Cherokee Heritage Center Park Hill, Okla. (918) 456-6007 www.cherokeeheritage.org

#### **MAY**

## SOUTHWEST INDIAN ARTS FESTIVAL

Smoki Museum Prescott, Ariz. (928) 445-1230 www.smokimuseum.org

#### INDIAN FAIR AND MARKET

Museum of Man Balboa Park San Diego, Calif. (619) 239-2001 www.museumofman.org

#### TESORO INDIAN MARKET AND POWWOW

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

#### **NATIVE TREASURES**

Museum of Indian Arts & Culture Sante Fe, N.M. (505) 476-1250 www.indianartsandculture.org

**24** AMERICAN INDIAN SUMMER 2009



The market is not only a great place to compare and buy work, but also a wonderful place to interact with artistic superstars from across the country. I'm thrilled to see New Mexico's Kathleen Wall (Jemez Pueblo), sitting behind her whimsical clay creations, chat with North Carolina-based potter/sculptor Joel Queen (Eastern Band Cherokee) about his unusual, award-winning, waist-high copper wire basket. I watch Michigan-based basket maker Kelly Church and her daughter Cherish Parrish, both from the Grand Traverse Band of Ottawa and Chippewa, do their delicate black

ash weavings. Kelly's superb work merited a \$5,000 SWAIA fellowship. "I'll use the money to help build a studio, and buy new hiking boots for harvesting black ash," says Church, who tells me she has won awards at the Cherokee Art Market, Eiteljorg Native American Indian Market and the Heard Museum Guild Indian Fair & Market.

The two-day market isn't only about shopping and chatting. I watch numerous dance and music performances both in the plaza and in the surrounding shops. An outdoor fashion contest, featuring everything from traditional regalia to

outfits inspired by dreams, takes up a pleasurable amount of my time Sunday morning. I am able to satisfy my growling stomach with wonderful Native foods such as Navajo blue corn pancakes, squash stew with corn and lamb and Pueblostyle oven-baked bread.

In the end, I am exhilarated, inspired and exhausted. Yes, I get my shopping fix in, but the greatest treasures I come home with are new friendships and warm memories. \*\*

Maureen Littlejohn is a frequent contributor to American Indian magazine and has just completed a master's thesis on Aboriginal tourism.

#### JUNE

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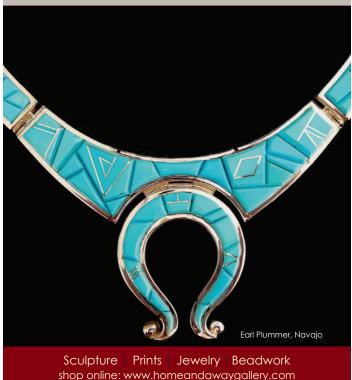
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Images are details of: Nathan Hart, Cheyenne Arapaho Tribes of Oklahoma, "Black Ash Burl Vessel," North American wood with morningstar opening; Sarah Sense, Chitimacha/Choctaw, "Sex is in the Mouth," narrative 3, mylar and digital prints; Kay WalkingStick, Cherokee/Winnebago, "Four Directions Reflection," mixed media

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May 30 - Pagosa Fiber Arts Festival Navajo Rug Auction Pagosa Springs, CO, Preview at 10am, Auction at 5pm, www.pagosafiberfestival.com

June 13 - MNA / Flag Cultural Partners Navajo Rug Auction, Coconino Center for the Arts, Flagstaff, AZ, Preview at 9am, Auction at 4pm, www.culturalpartners.org

July 24 & 25 - 11th Annual Smoki Museum Indian Art & Navajo Rug Auctions, Prescott, AZ, Friday July 24th, Indian Art Auction 5 pm, Saturday July 25th, Navajo Rug Auction 1pm, www.smokimuseum.org

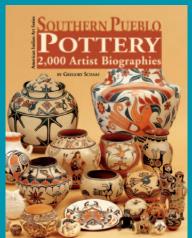
September 12 - 3rd Annual Blair's Trading Post Indian Art Auction, Gun Smoke Saloon, Page, AZ, www.blairstradingpost.com

September 19 - 12th Bi-Annual Friends of Hubbell Native Art Auction, Hubbell Trading Post, Ganado AZ, www.friendsofhubbell.org

September 25-27 - Southwest Traders Rendezvous Navajo Rug Auction, Cortez, CO, www.cortezculturalcenter.org

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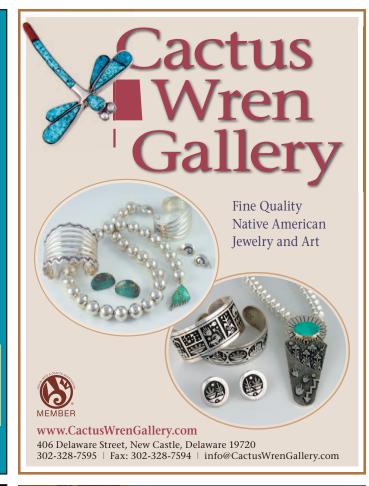


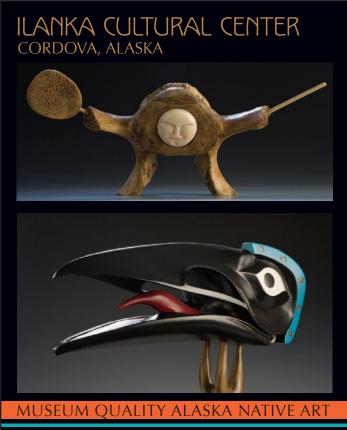
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# MASTERS

# GROWTH OF THE MODERN STYLE



Long hidden in anonymity American Indian potters and clay sculptors began to emerge at the beginning of the 20th century, as individual ceramic artists. The Indian art markets, museum exhibitions and public art expos have played a crucial role in bringing attention and renown to these "masters of clay" while reinvigorating pottery traditions.

In the last decades of the 19th century, two strange characters descended on the dwellers of the southwest pueblos. The first, Colonel James Stevenson, liked to dress in the style of British detective Sherlock Holmes. His wife, Matilda Coxe Stevenson, a leading woman anthropologist, adorned herself in a feathered hat and the fashion of the day. Col. Stevenson announced that the "Great White Father" in Washington wanted "to get some of their beautiful articles to show his white children."

They brought trade goods, mostly coffee and sugar, and proceeded to barter for almost every pot and object of clay in the entire pueblo.

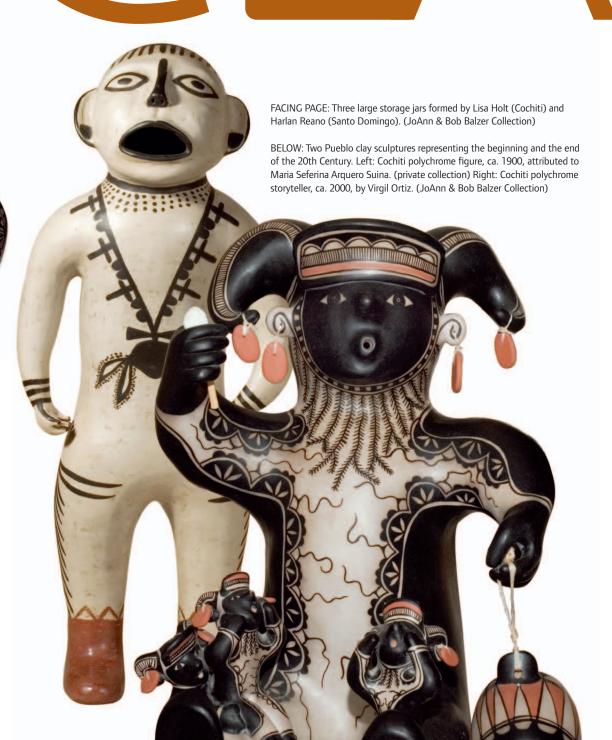
Major John Wesley Powell, director of the U.S. Geological Survey, later appraised the pots at 50 cents each. Today, those pots are priceless because Col. Stevenson wrote a description and inventory number on each item.

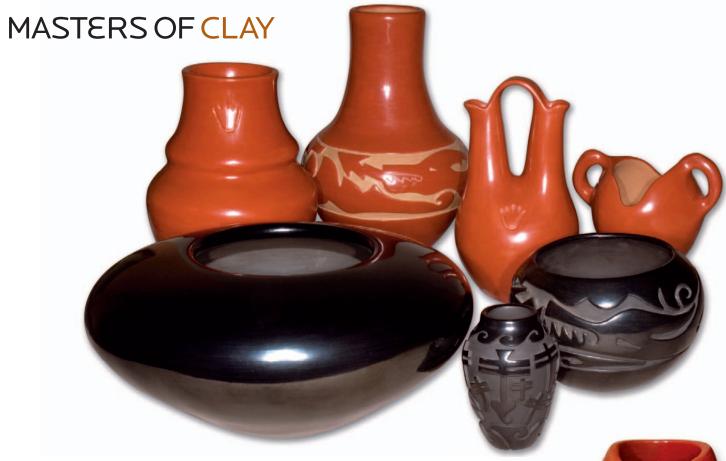
The Stevensons believed, like many, that Indian cultures were on the verge of extinction. American ethnologist Lewis Henry Morgan had written in 1877, "Indian arts... were perishing daily." The Stevensons' mission was to document Pueblo Indians, "before they disappeared." Between 1877 and 1885, they added over 20,000 pots and clay objects to the National Collection administered by the Bureau of American Ethnology for the Smithsonian Institution. The Stevensons packed

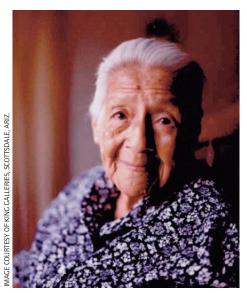
the pots in padded gunnysacks, loaded them into horse-drawn wagons and drove them to the new train station for transport back to Washington, D.C. The arrival of the railroad brought waves of tourists who were soon greeted on the platforms by Indian potters selling their jars, bowls and curious clay figures. The Stevenson pottery inventories were published in two volumes of the Bureau of American Ethnology (BAE) *Annual Reports*, directed by Major Powell.











Margaret Tafoya (1904-2001), matriarch from Santa Clara Pueblo, whose work spanned the 20th century.

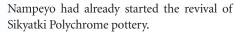
fter thousands of years of cultural and artistic development, it was only in the last century that Native potters emerged as individual clay artists. Since then the true "masters of clay" have achieved world renown. In 1876, the Smithsonian proudly opened the first major exhibition of American Indian art at the Centennial Exposition in Philadelphia, curated by Dr. Charles Rau and Frank Cushing. These exhibitions and the soon-to-be established Indian Art Markets went a long way to spread the fame of the clay masters and reinvigorate pottery traditions.

In 1880, a so-called "Pottery Revival" emerged. The truth was that Pueblo potters had to start making more pots, because the Colonel and Mrs. Stevenson had just about bought them all. Other collecting expeditions soon arrived from Harvard University, the American Museum of Natural History, Brooklyn Museum and more. In 1895, BAE anthropologist Jesse Walter Fewkes arrived at the Hopi Reservation about 100 miles from the Grand Canyon. As leader of the Hemenway Archaeological Expedition, Dr. Fewkes hired local men to dig up an old Pueblo ruin called Sikyatki. One of the diggers who helped excavate over 500 whole pots was said to be Lesso, husband of Nampeyo the potter.

COURTESY OF THE ARTISTS







Just 10 years later in 1905, Nampeyo was invited to be an artist-in-residence at the new El Tovar hotel on the south rim of the Grand Canyon. For three months Nampeyo and her family demonstrated pottery making at Hopi House, a replica of a three-story Pueblo dwelling. Promotional literature described Nampeyo as "the most noted pottery-maker in all Hopiland" and Fred Harvey & Company sold Nampeyo's pottery at their fine hotels.

In 1910, Fred Harvey's business manager, Albert Schweizer, arranged for Nampeyo and her daughter, Nellie, to demonstrate pottery making at the U.S. Land and Irrigation Exposition in the Chicago Coliseum. Nampeyo was proclaimed, "the greatest maker of Indian pottery alive."

Nampeyo's ancestors originally came from Tewa villages along the Rio Grande in northern New Mexico. In 1900, a teenage girl named *Po-vi-ka*, "Pond Lilly," was learning to make pottery by watching her aunt Nicolassa Pena Montoya. This little girl became known as "Maria the Potter." Maria later explained how she became well known to the world, "when I married [Julian Martinez] in 1904. I went to the St. Louis World's Fair. We married in the morning, and at three o'clock we went in a train. And there I made little pots." She

sold all her pottery for \$1 per pot. The public loved her.

COURTESY OF MUSEUM OF INDIAN ARTS AND CULTURE, SANTA FE, NIV

A decade later in 1915-16, Maria starred at the San Diego World's Fair, demonstrating pottery making in the *Painted Desert* display. The Panama-California Exposition was so popular that Maria and Julian stayed for two years. They drew more than 3,747,000 visitors. Soon thereafter Maria and Julian created an innovative new technique called "black-on-black" pottery: matte painting on a polished black surface. Their most popular designs were "feathers-in-a-row" and "*Avanyu*," the water serpent of the Rio Grande.

American Indian designs, said American Modernist painter Marsden Hartley, were important to the American art aesthetic. Georgia O'Keeffe, Alfred Stieglitz, Ezra Pound and Gertrude Stein, among others, recognized the national and international importance of American Indian art and cultures.

In 1923, Santa Fe's Indian Arts Fund raised money to buy thousands of Native pots and





other artwork. The fund was organized first to preserve historic pottery (ca.1600-1880) judging them to be as rare, beautiful and "authentic" as pre-historic pots. Secondarily, the fund sought to use historic pots as models to revive pottery "degraded by the curios trade."

The Museum of New Mexico celebrated the success of Maria Martinez and others, displaying her first two black-on-black pots for two years. They bought many of the best pots sold at the new Santa Fe Indian Market, established in 1922, to highlight these "improved wares."

In 1925, the year she began to sign her pots "Marie," Martinez won Best of Show at the New York State Fair. Then on December 1, 1931, Maria and Tonita Pena, the two top potters from San Ildefonso, were featured in a major traveling exhibit, *The Exposition of Indian Tribal Arts*, that opened at Grand Central Galleries in New York City. New York painter John Sloan and Oliver LaFarge, the Pulitzer Prize-winning author, wrote a two-volume illustrated exhibition catalog. Nine

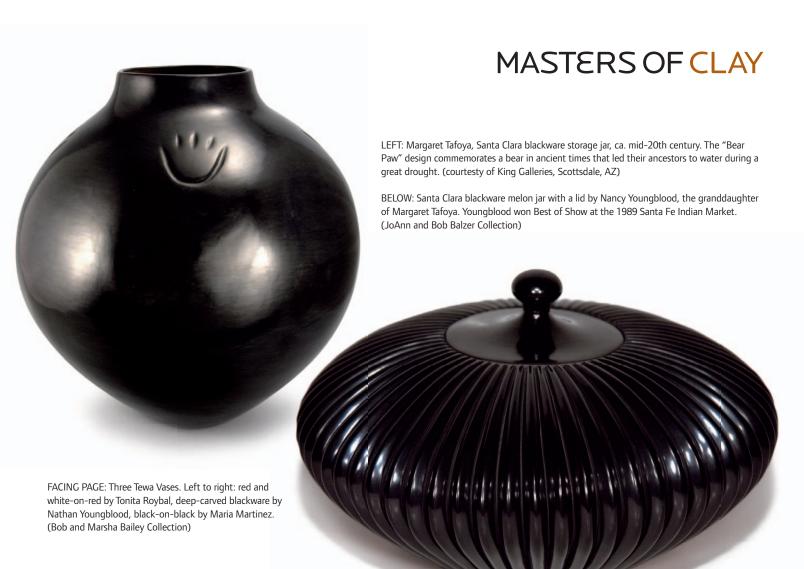
museums and more than 50 private collectors loaned over 615 objects of American Indian art from their collections, including the Heye Foundation, the Museum of the American Indian, the American Museum of Natural History, Harvard's Peabody Museum, Mrs. Herbert Hoover and Mrs. John D. Rockefeller. The exhibition traveled to 12 cities, and American Indian art was presented as representative of "American culture." International recognition came with the 1941 exhibition at the Museum of Modern Art in New York City.

During the same era, Zia master Trinidad Medina exhibited her pottery at Chicago's 1933 Century of Progress. She also exhibited her work at San Francisco's 1939 Golden Gate International Exposition. Her descendants, Sophia, Raphael, J.D., Lois, Marcellus and Elizabeth Medina inherited her legacy.

In the 1930s and 40s, Margaret Tafoya of Santa Clara Pueblo emerged as a major fine art potter. While a "bear paw" was her mother's trademark, Margaret's Water Serpent and cloud designs were deep carved by her brother Camilio and her husband Alcario. She introduced pottery forms similar to classic Greek and Roman pottery. Margaret advised her children, "Talk to Mother Clay. You can't go to Mother Clay without the cornmeal and ask her permission to touch her."

Also during the 1930s and 40s at Acoma Pueblo, the recognized masters of clay included matriarchs Lucy Lewis, Marie Z. Chino, Jessie and Sarah Garcia, Eva and Mary Histia, Juana Leno, Ethel Shields and Santana Cimmeron Cerno. Their legacy was inherited by hundreds of descendants. Barbara and Joseph Cerno are known for the largest pots. Rebecca Lucario is noted for her thin, fineline pots. Sandra Victorino also makes fine "optical" designs. The children of Lucy Lewis and Marie Z. Chino are famous for the revival of ancient Anasazi and Tularosa designs. Many are top Indian Market prizewinners.

Zuni potters also revived ancient traditions in the late 19th and early 20th centuries. In 1879, We'wah, the famous Zuni Man-Woman,



told Matilda Cox Stevenson, "Unless I pray constantly, the clay will not appear to me." On June 23, 1886, We'wah presented one of her pots to President and Mrs. Grover Cleveland. Catalina Zunie and Tsayutitsa from Zuni Pueblo were masters during the first half of the 20th century. Carrying the tradition forward, in 2005, Josephine Nahohai was honored at the Santa Fe Indian Market with a Lifetime Achievement Award. She advised her children to create pottery with "blessings in mind."

The 20th century art history of Cochiti Pueblo begins with makers of huge jars and whimsical clay figures. By the 1930s, only four potters made large polychrome storage jars: Estefanita Herrera, Teresita Chavez Romero, Ascencion Chavez Benada and Agrapina Ortiz Quintana. Among Cochiti's master clay sculptors was the renowned Maria Seferina Arquero Suina. From 1890 to 1937, she made large clay figures, some over two feet tall. Circus performers, opera singers, tribal leaders and tourists were favorite subjects.

In 1964, Helen Cordero created a new fig-

ural composition, *Storytellers*, featuring tribal elders telling stories to a lap full of babies. In 1971, Helen won Best of Category at Santa Fe Indian Market and later made the cover of *National Geographic*. She said, "All my potteries come out of my heart. I talk to them. They're my little people."

At Santo Domingo Pueblo, the Smithsonian collected pots from Rosita, Joseffa and Margarite Tenorio. The Aguilar sisters were famous for their negative designs. In 1924 and 1926, Felipa Aguilar and Tonita Quintana won ribbons at Santa Fe Indian Market. Later award-winners from Santo Domingo included Santana and Crucita Melchor, Arthur and Hilda Coriz, Gilbert and Paulita Pacheco, Robert Tenorio, Thomas Tenorio and Ambrose Atencio.

International recognition of the Native clay masters is being fostered by international art shows, juried competitions and fine art festivals around the world. In addition, museums like Santa Fe's Museum of Indian Arts and Culture (MIAC) continue the century-long tradition

of exhibitions centered on Native American pottery. MIAC curator Valerie Verzuh graciously showed us their new exhibition and catalog, A River Apart: The Pottery of Cochiti & Santo Domingo Pueblos (on display until June 6, 2010). We were also allowed to explore the museum's underground storage vaults, home to a great Pueblo pottery collection. Here we found masterpieces by Nampeyo, Maria Martinez and Margaret Tafoya, as well as great works by contemporary artists. The collection confirms that - rather than perishing as the Stevensons had feared - the ancient tradition of pottery making not only has survived, but now is flourishing as part of a vibrant international, fine-art movement. \$\\$

Gregory Schaaf, (Cherokee) Ph.D., and his wife, Angie Yan Schaaf, publish the American Indian Art Series and produce the new "Go Native Arts!" documentary series at the Center for Indigenous Arts & Cultures in Santa Fe. www.indianartbooks.com.



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### NATIVE PLACES



OPPOSITE LEFT: Blackfoot artist Cha' Tullis' metal sculpture of Indians on their horses stands atop Standpipe Hill in the Osage town of Hominy, where other outdoor sculptures and murals depicting Native life are local attractions.



riving through Tallgrass Prairie Preserve in the heart of Oklahoma's Osage Nation Reservation, I pass miles and miles of green, rolling hills. Rounding a corner, I stop the car to watch a small herd of buffalo. A cow catches sight of me, noses her calf, and the herd slowly turns away. Rangers at the 38,000-acre preserve introduced 300 buffalo in 1993 and now have a herd of 2,700.

BY MAUREEN LITTLEJOHN



### THE RED EARTH MUSEUM

PROMOTES NATIVE ARTS AND CULTURES THROUGH EDUCATIONAL PROGRAMS, THE MUSEUM AND THE RED EARTH NATIVE AMERICAN CULTURAL FESTIVAL, HELD EVERY JUNE. ERIC OESCH, RED EARTH'S COMMUNICATIONS DIRECTOR, TELLS ME THAT MORE THAN 1,200 NATIVE AMERICAN ARTISTS AND DANCERS GATHER FROM ACROSS THE COUNTRY TO PERFORM AND TO SELL THEIR ART.

OPPOSITE PAGE: As Long As the Waters Flow, a statue by Allan Houser, stands in front of the Oklahoma State capital building and is a reference to President Andrew Jackson's vow to Native Americans that they shall own their land as long as the grass grows and the rivers run. It was a promise that the instigator of the Trail of Tears did not keep. (See "The Enigma of Thomas Jefferson," p. 54.)

TOP RIGHT: The Kiowa Black Leggings Society honors people who are serving or have served in the military. The Kiowa Indian City USA Cultural Center is located near Anadarko, Okla.

BOTTOM RIGHT: Native pottery display at the Red Earth Museum in Oklahoma City. The museum hosts the 23rd annual Red Earth American Indian Cultural Festival, June 5-7, 2009.

he state's official tourism slogan is "Oklahoma Native America." The moniker was adopted because 39 federally recognized tribes have their headquarters in the state. Moreover, many Oklahomans are descendants of the original 67 tribes who were forced to relocate there in the federal government's Indian removals of the mid 1800s. Prior to becoming a state in 1907, Oklahoma was designated Indian Territory by the U.S. government. The Indian Removal Act of 1830, signed by President Andrew Jackson, directed the U.S. Army to organize a mass exodus of northern tribes from east of the Mississippi, among them the Shawnee, Ottawa, Potawatomi, Sauk and Foxes, and from the south the Choctaw, Creek, Chickasaw, Seminole and Cherokee (known as the Five Civilized Tribes - because of their adoption of Western customs, and in the case of the Cherokee, written language). Some went peacefully; others were forced. The removal of almost 60,000 members of the southern nations was known as the "Trail of Tears" since so many perished during and after the brutal marches.

I head first to Oklahoma City where The Red Earth Museum promotes Native arts and cultures through educational programs, the museum and the Red Earth Native American Cultural Festival, held every June. Eric Oesch, Red Earth's communications director, tells me that more than 1,200 Native American artists and dancers gather from across the country to perform and to sell their art.

Strolling through the museum, housed in the Science Museum Oklahoma building, I stop at an exhibit of 24 paintings of Chickasaw Nation elders by Mike Larsen (Chickasaw). Larsen is also responsible for the striking 26-foot-wide mural in the Oklahoma State Capitol rotunda of five Native prima ballerinas born in Oklahoma: Yvonne Chouteau (Cherokee), Marjorie Tallchief (Osage), Maria Tallchief (Osage), Rosella Hightower (Choctaw) and Moscelyne Larkin (Peoria/Shawnee).





Heading northeast, I drive to the Osage Nation Reservation along Highway 60, also known as the Osage Heritage Trail Byway. The Osage Tribal Museum in Pawhuska opened in 1938, making it the oldest continually operating tribal museum in the United States. Today it has a collection of 6,000 objects including regalia, artifacts, photos and art.

"The Osage tribe was the richest tribe in the world in the 1920s due to mineral rights and the oil that was discovered on their property," Jim Gray (Osage), the principal elected chief, tells me. He explains that the Osage were originally from the Branson, Mo., area. The Indian removal program relocated them to Kansas, but they sold that land to the United States government and bought what is today's reservation in Oklahoma. "In the 1920s, 10 percent of the world's oil supply came from here," says Gray. He points to a black-and-white photo of a large elm tree with dozens of men standing beneath it. "Oil barons such as John Paul Getty came here to bid for drilling rights," he continues. On my way into the museum, I noticed a plaque on the spot where the elm had stood before it succumbed to Dutch elm disease.

The oil prosperity brought dangerous times as many Osage were preyed upon between 1920 and 1925. "Swindlers would marry an Osage and murder them to inherit the oil rights. My great-grand-father Henry Roan brought in the FBI before he was shot by some of the culprits on Federal Trust property. They arrested the guilty individuals," says Gray.

The Osage have faced difficult challenges. The population, says Gray, dwindled from 20,000 in 1804 to 1,000 in 1872 after the forced march to Kansas. "We were almost wiped out. We have had to redefine ourselves culturally." One way they did this was to adopt practices from other tribes including I'N-Lon-Schka dances from the Ponca and Kaw. "Usually we have them the first weekend of June in Gray Horse,

# THE OSAGES TRIBE WAS THE RICHEST TRIBE IN THE WORLD IN THE 1920S DUE TO MINERAL RIGHTS AND THE OIL THAT WAS DISCOVERED ON THEIR PROPERTY. TEN PERCENT OF THE WORLD'S OIL SUPPLY CAME FROM HERE."

Pawhuska and Hominy," says Gray. The I'N-Lon-Schka dances, explains Gray, are done for "unity, healing and spiritual strength."

Caroline Hogan (Osage), who was helping out in the town's tourism office, tells me annual events include the National Indian Taco Competition in May and the Osage Nation Film Festival in September. She takes me to the Greek-revival Constantine Theater where the film festival is held. It was built in the 1880s as a hotel and then remodeled into a theater in 1911. Hogan tells me, "[Famed opera singer Enrico] Caruso once sang here." Past screenings included The FBI with Jimmy Stewart, based on the Osage murders of the 1920s, new documentaries by Osage filmmakers, and the movies of Ben Johnson Jr., an Osage actor who was in many John Wayne pictures.

The town's Immaculate Conception Church is a must-see says Hogan. We enter the gothic-style brick church that was built in 1915, and she points out the stained glass window depicting tribal members with Christopher Columbus.

Next stop on the Osage Heritage Trail is Ponca City and the Standing Bear Museum and Education Center. Inside the round, red stone structure, which opened in 2007, a rotunda is dedicated to the area's six tribes – Kaw, Osage, Otoe-Missouria, Pawnee, Ponca and Tonkawa. Each has its own display case of artifacts and regalia. Outside, a path takes me to the tribal viewing courts. The stories of the six tribes are etched on large granite slabs, and fiberglass cases house photos of chiefs and contemporary members. There's a space with granite slabs describing styles of dance. This is where the Standing Bear Powwow is held every September.

Further along the path, stands a 22-foothigh bronze statue of Standing Bear by Oreland C. Joe (Ute-Navajo). The center's executive director, T.L. Walker tells me the story of Standing Bear, a Ponca chief.

The Ponca's traditional home was in Nebraska and in 1878 the government forced them to walk to Indian Territory. Many died, including Standing Bear's daughter Prairie Flower. Once they arrived, his 12-year-old son died. The boy had asked his father to bury him in the land of his grandfathers, so Standing Bear took his body and started the 500-mile walk back to Nebraska with 29 other Ponca members. The group was arrested for leaving Indian Territory without permission

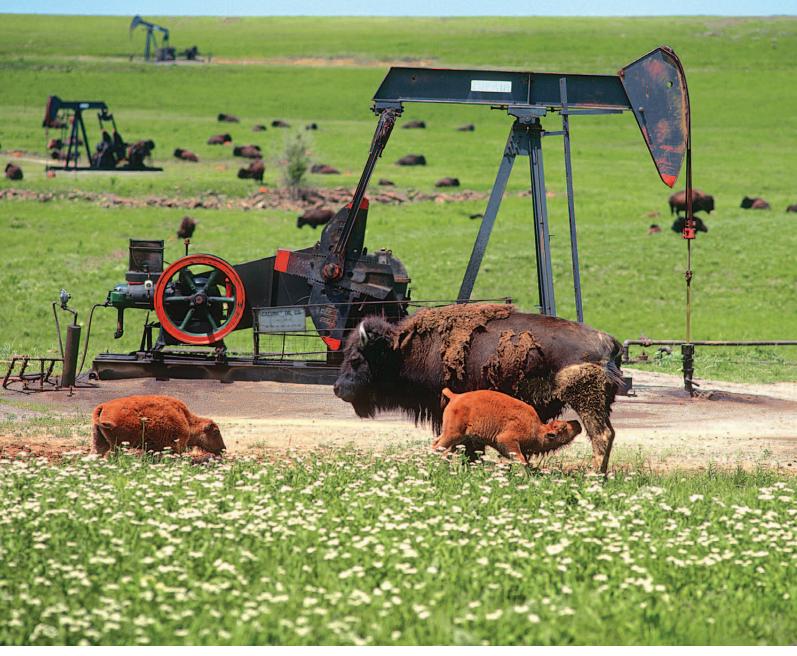
and a trial ensued. At that time, Walker tells me, there was a question of whether or not an Indian could be deemed a "person" within the meaning of the law and even gain access to the U. S. Courts.

"At the end of his testimony, Standing Bear held out his hand to the judge and said, 'My hand is not the color of yours, but if I pierce it I shall feel pain. If you pierce your hand, you also feel pain. The blood that will flow from mine will be the same color as your. I am a man. The same God made us both," says Walker. Standing Bear won his case.

"He was the first American civil rights leader. It was a landmark case, and impacted United States sovereign issues and tribal law. When he died in 1908, Standing Bear was buried in Nebraska in an unmarked grave. In 1990, the Northern Poncas regained federal recognition and they are still trying to relearn their culture," she says.

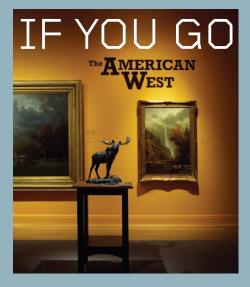
The trip for me was a living testimony to the difficulty, hopes and accomplishments of the Native peoples in Oklahoma. It taught me that the state is Native America, indeed.

Maureen Littlejohn is a frequent contributor to *American Indian* magazine and has just completed a masters thesis on Aboriginal tourism.



ABOVE: Amidst oil wells, bison – or buffalo – roam in the rolling prairie grasslands. The mighty animals, which once numbered upwards of 30 million head, have been reintroduced to the Tallgrass Prairie Reserve.

"AT THE END OF HIS TESTIMONY, STANDING BEAR HELD OUT HIS HAND TO THE JUDGE AND SAID, 'MY HAND IS NOT THE COLOR OF YOURS, BUT IF I PIERCE IT I SHALL FEEL PAIN. IF YOU PIERCE YOUR HAND, YOU ALSO FEEL PAIN. THE BLOOD THAT WILL FLOW FROM MINE WILL BE THE SAME COLOR AS YOURS. I AM A MAN. THE SAME GOD MADE US BOTH



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### **PONCA CITY**

### Standing Bear Museum, Education Center and Native American Memorial Park

The museum features artifacts, artwork and educational material. Outside is a 22-foot-high bronze sculpture of Ponca Chief Standing Bear by Oreland C. Joe, plaques that honor the six tribes around Ponca City (Osage, Pawnee, Otoe-Missouria, Kaw, Tonkawa and Ponca) and two miles of walking trails. (580) 762-1514

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### **PAWHUSKA**

### **Osage County Historical Society Museum**

The collection is housed in an old Santa Fe Railroad depot and along with exhibits on Osage heritage, offers pioneer, western, oil industry and Boy Scout displays.

(918) 287-9119

www.osagecohistoricalmuseum.com

### **PARK HILL**

### **Cherokee Heritage Center**

Dedicated to the preservation and promotion of Cherokee history and culture, the center features an ancient village, a rural village, Trail of Tears exhibit, Cherokee National Museum, a family research center and heritage tours. Activities include song, dance and traditional arts and crafts classes, plus competitive shows such as the Trail of Tears Art Show and Sale. (918) 456-6007

www.cherokeeheritage.org

### **CLINTON**

### Mohawk Lodge Indian Store

The first trading post in Indian Territory, the store opened in 1892 as a supply and beading house for Cheyenne women to make and sell their creations. It was moved to its present location on Route 66 in 1940. Authentic crafts are still available for sale and the store also has on display a collection of historic photographs, regalia and artifacts. (580) 323–2360

### **NORMAN**

### **Jacobson House Native Art Center**

Oscar Jacobson mentored the internationally renowned Kiowa Five American Indian artists in 1926, ushering in the Native American Art Movement. The center, Jacobson's former residence, presents performances, exhibits and education events.

(405) 366-1667

www.jacobsonhouse.com

### **MUSKOGEE**

### **Five Civilized Tribes Museum**

Housed in the 1875 Union Agency, built by the Bureau of Indian Affairs, this museum preserves the culture and history of the Five Civilized Tribes; Cherokee, Chickasaw, Choctaw, Creek and Seminole. It hosts four major art shows and offers lectures, workshops and a gift shop.

(918) 683-1701 www.fivetribes.org

### **OKLAHOMA CITY**

#### **Red Earth Museum**

Run by the region's premier organization for advancing the understanding of Native traditional and contemporary culture and arts, the museum holds more than 1,400 artifacts including pottery, basketry, textiles and the Deupree Cradleboard Collection. It also holds traveling exhibits.

(405) 427-5228

www.redearth.org

### National Cowboy & Western Heritage Museum

From fine art, pop culture and firearms to Native objects, historical cowboy gear, shopping and dining, the museum tells America's story as it unfolds across the West. A 4,000-square-foot Native American

Gallery covers spiritual, social, economic and cultural history of Native peoples in the West. The Silberman Gallery of Native American Art rotates a collection of 2,500 paintings, drawings and cultural objects. (405) 478-2250

www.nationalcowboymuseum.org

### **CHEYENNE**

#### Washita Battlefield National Historic Site

This is the site of Lt. Col. Custer's 1868 attack on the Southern Cheyenne village of Peace Chief Black Kettle. A new visitor center features exhibits, a bookstore and material about the battle.

(580) 497-2742

www.nps.gov/waba

### **SALLISAW**

### Sequoyah's Cabin

This National Historic Landmark was built by Sequoyah shortly after he moved to Oklahoma in 1829. Sequoyah, originally from Tennessee, developed a working syllabary that enabled the entire Cherokee Nation to become literate.

(918) 775-2413 www.ok-history.org

### **WEWOKA**

### **Seminole Nation Museum**

Artifacts, historic images and interpretive exhibits tell the story of the Seminole people who made their home in this area for more than a century. Visitors are invited to explore the art gallery, arts and crafts center and a comprehensive research library. (405) 257-5580

www.theseminolenationmuseum.org

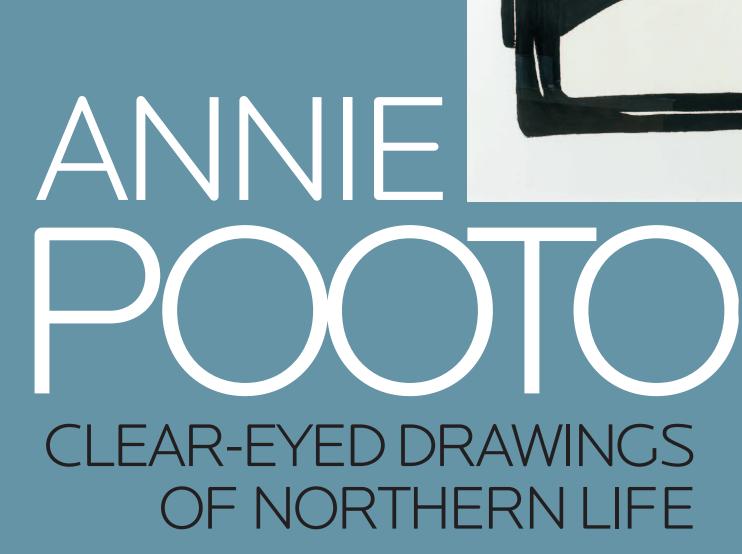


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Drawing my Grandmother's Glasses
2007. oil stick on paper





pousal abuse. Alcoholism. Television. The often-dire impact of modern life on the Inuit of the Far North comes under the unflinching scrutiny of the remarkable young artist Annie Pootoogook, whose reputation is now radiating widely from Nunavut's Cape Dorset artistic community.

Pootoogook's drawings represent everyday life of the contemporary Inuit in the North. Unlike the older generations who depicted hunting, daily activities and a world imbued by spirits, Pootoogook knows a different world, a world where traditional and contemporary come together.

Pootoogook was born in 1969 in Cape Dorset, the self-proclaimed Capital of Inuit Art at the southern tip of Baffin Island. With the support of the West Baffin Eskimo Co-operative she took up drawing in 1997. The Co-op is known locally as the Kinngait Co-operative for the Inuktitut word for the hills undulating around the settlement. It is famous for its print-making and sculpting enterprises, the community's main economic activity. According to a government-funded survey, 22 percent of the local population of more than 1,200 is employed in the arts. The Co-op, which also operates the local grocery and Yamaha snowmobile dealership, celebrates its 50th anniversary this year.

Although Pootoogook began her professional drawing career in 1997, she is a third generation artist. Her grandmother, Pitseolak Ashoona, was one of the first to experiment with the new medium



POOTOOGOOK'S AUSTERE, OFTEN HUMOROUS PENCIL-CRAYON ILLUSTRATIONS CAPTURE THE CHANGING WAY OF LIFE OF INUIT. CUSTOM OFTEN COMES UP AGAINST MODERNITY, LARGELY INFLUENCED BY THE INUNDATION OF THE NORTH BY SOUTHERN GOODS, EDUCATION, TECHNOLOGY AND MEDIA."

of drawing during the transition years when Inuit were leaving their traditional camps for permanent settlements. Ashoona went on to become one of the most prolific and highly respected Inuit graphic artists of her generation.

Pootoogook's father, Eegyvudluk, was a talented sculptor and one of the first stonecut printmakers in the Kinngait Studios at Cape Dorset in the early 1960s. Her mother, Napachie, was a graphic artist and long-time contributor to the annual print collections from Cape Dorset. Pootoogook's work shows the influence of her mother and grandmother.

"I used to go and watch my grandma drawing," Pootoogook told one interviewer, "because I wanted to learn and she was my grandma.

"She used to talk to me and say, 'I'm drawing because my grandchildren have to eat.' But she drew a true story, too, about her life. And she used to tell me, you should try this when you grow up, if you can."

Pootoogook's austere, often humorous pencil-crayon illustrations capture the changing way of life of Inuit. Custom often comes up against modernity, largely influenced by the inundation of the North by southern goods, education, technology and media.

Her drawings are generally unsentimental, depicting mundane activities of her locale, as in *Skinning a Seal in the Kitchen*. The scene

is a very modern and tidy kitchen, with five adults, men and women, participating in an age-old tradition, in front of a stove. *Composition (Woman Making Kamiks)* shows a woman sewing while her daughter struggles to slip on a skin boot; the radio, meanwhile, blares out words written in Inuktitut syllabics. Behind them, the wall becomes an interesting still life arrangement of the Nunavut flag, a clock, a set of keys, a no-smoking sign and other nondescript objects.

Humour is further invoked in *Licking the Plate Clean*, in which a young boy sits on the floor of the family kitchen beside a small pull-toy resembling a sled. In other works her subjects may be watching television or taking a nap.

ootoogook also addresses some of life's more difficult issues in a wide range of content and emotions, as in *Composition* (At Gravesite) that shows a blissful man kneeling in front of a grave. The graveyard itself is completely pebbled, where only the man and other crosses stand out. Composition (Good Replacing Bad) shows a man kneeling on an oversized leaf while crying. Lines emanate from his mouth in prayer. In front of him is the Christian Bible with lines radiating out of it, signaling good spirits or words of peace, love and happiness, while out of his head are removed all the



Your trusted guide to Native treasures

Women's Jewelry

Men's Jewelry

Pottery



**Basketry** 

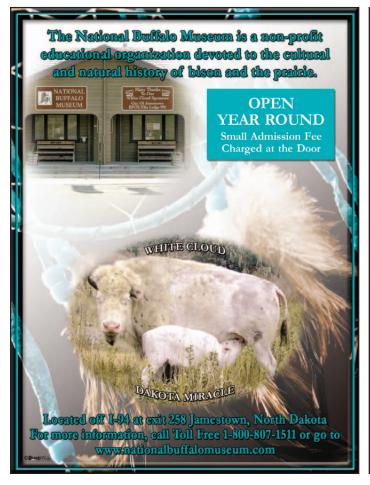




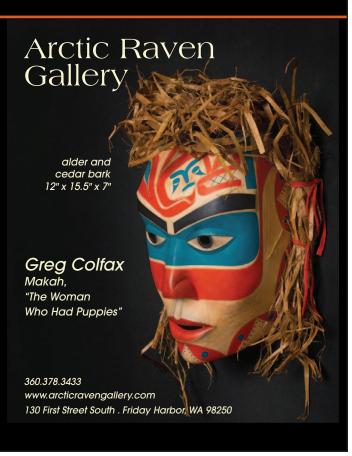
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### POOTOOCOOK

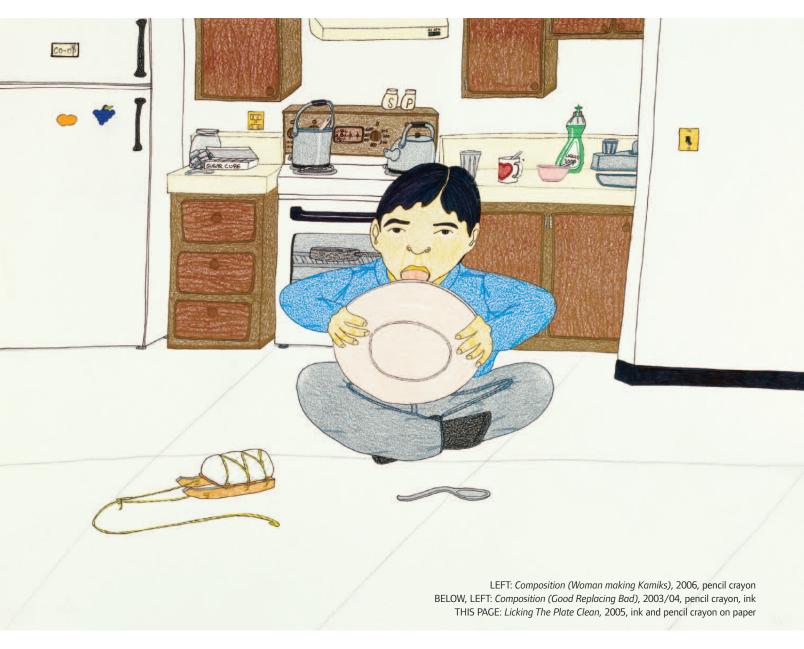




impurities. It is this act and freshness in Pootoogook's drawings that make her work particularly timely and appealing.

In 2007, Pootoogook began working with oil stick, making several large-scale drawings. *Drawing my Grandmother's Glasses* is an homage to Ashoona, a recurring theme in her work. In a previous work entitled *Glasses*, *Pen, Pencil and Erasure* (2006) we see Ashoona's horn-rimmed glasses. The pencil in this one is labeled with the letters HBC. While it appears that this is a reference to the type of pencil, the initials also represent the Hudson's Bay Company, which was a major part of life of the Arctic until recently. Presumably Pootoogook is letting the viewer know the Inuit have now taken have over control of Northern affairs, in contrast to the centuries of domination by a large colonial conglomerate.

Oil stick workshops were first introduced into Cape Dorset in the late 1990s, when only the elders took part. The results were fantastic. In February of 2007, Paul Machnick of Studio PM in Montreal offered



an additional workshop with amazing results. This time, in addition to the elders, contemporary artists such as Shuvinai Ashoona, Siassie Kenneally and Jutai Toonoo participated. Pootoogook was in Montreal and missed the workshops. She was, however, using Studio PM as her drawing studio so Machnick introduced her to oil stick after his return. Prior to this, she had completed a work in the same scale (48" x 96") in Cape Dorset, entitled *Cape Dorset Freezer* (2006), which is now in the National Gallery of Canada's collection. While *Cape Dorset Freezer* was drawn in her usual detailed style in pencil crayon, the oil stick medium presented a freedom that allowed her to create this dynamic composition, which represents a major new shift in her work.

During the summer of 2006 Pootoogook presented a solo exhibition at Toronto's influential Power Plant Contemporary Art Gallery, the first solo there by an Inuit artist. Her fame began to take off. Following the exhibition, she was the recipient of the prestigious 2006 Sobey Art Award. In early 2007, the Alberta College of Art + Design

organized a travelling show of her work. (This will be seen in the NMAI George Gustav Heye Center in New York City in June.) Then, in the summer of 2007, Pootoogook was one of two Canadians invited to show at the world-renowned international contemporary exhibition Documenta, in Kassel, Germany. Since then, her life has become hectic and demanding.

Pootoogook is leading the way for a new generation of artists from Cape Dorset; artists who are not afraid of their new found media, artists who are not afraid to show the realities of the North. \$\\$

The exhibition *Annie Pootoogook* opens at NMAI's George Gustav Heye Center in New York City on June 13. The exhibition is organized and toured by the Illingworth Kerr Gallery at the Alberta College of Art + Design, Calgary, Alta. The catalogue was co-produced by the Illingworth Kerr Gallery and the Confederation Centre Art Gallery, Charlottetown, Prince Edward Island.

Gerald McMaster is curator of Canadian Art at the Art Gallery of Ontario in Toronto, and is a specialist in modern and contemporary First Nations art. He was formerly the director's special assistant for mall exhibitions at the National Museum of the American Indian.

# MIDRED BAILEY

A MUSICAL PIONEER AND A DEFINING VOICE, MILDRED BAILEY IS WIDELY CONSIDERED TO BE ONE OF THE FINEST VOCALISTS OF HER ERA BY JULIA KEEFE

y fond memories of childhood on the Nez Perce Reservation in Kamiah, Idaho, include a pony named Junior, a pet goat named Bugsy and the discovery of jazz. My mom's Billie Holiday CD was my entry into a world of beautiful big band music from the 1930s and '40s, a time when my grandparents were young and orchestras performed in fancy ballrooms. The latest songs were heard on the radio, while sheet music and 78 RPM records were sold in local shops.

After moving to Spokane, my interest in jazz continued. I joined my school jazz choir and began solo performance. I became interested in jazz history and the women who had left their mark on this all-American music style. One day, I came across a ballad by a woman who inspires me to this day. She also spent her childhood on an Idaho reservation before moving to Spokane. Although she died in relative obscurity nearly 40 years before I was born, she left her indelible mark on jazz history. Some critics consider her the greatest female jazz vocalist who ever lived.



KATE SMITH'S Own Story Paley Bar

Mildred (Rinker) Bailey (Coeur d'Alene), in 1931, Julia Keefe collection



Mildred Bailey (Coeur d'Alene) on the cover of *Radio Mirror*, December, 1933, Vol 1, No 2.



Mildred Bailey (Coeur d'Alene) Jazz Club card, Julia Keefe collection.

### MILDRED BAILEY



Mildred Bailey
Jazz singer extraordinaire,
married to "Mr. Swing."



First day of issue of the Mildred Bailey (Coeur d'Alene) postcard and stamp. George Sottung illustration, U.S. Postal Service commemorative stamp.

She was born Mildred Rinker on February 16, 1900, in Tekoa, Washington, and spent some of her early childhood near DeSmet on the nearby Coeur d'Alene Indian Reservation. Her mother, Josephine, was a tribal member, her father, Charles, a railroad worker. The family moved to Spokane when she was 12. She and her younger brother Al spent many happy hours singing and playing piano under the instruction of their mother, an excellent pianist who could play both classical and ragtime music. Al played in a neighborhood band with a singing drummer he had recruited named Harry (Bing) Crosby.

Soon after her mother's death from tuberculosis in 1917, she headed to Seattle and found work singing from sheet music at a local music store. After singing in numerous speakeasies throughout the Northwest and Canada, Bailey moved to Los Angeles in the early 1920s. She started out in Los Angeles and Hollywood speakeasies, singing the type of blues tunes that Ethel Waters and Bessie Smith were then popularizing.

In 1925, Crosby and her brother Al joined her in Los Angeles. She found them work with a traveling jazz show that Crosby later credited with launching his career. They later returned the favor by helping her find a job with the Paul Whiteman Orchestra, the leading big band in America. Bailey created the role of the female singer with a big band, a groundbreaking

achievement that opened the door of opportunity for later jazz greats such as Billie Holiday, Helen Ward and Ella Fitzgerald.

As jazz historian Richard Sudhalter wrote in his book *Lost Chords*:

Mildred Bailey's musicianship and musical taste were beyond question. Of all the singers working in the 1930s, few could even approach the balance of phrasing, rhythm, intonation and overall musical intelligence she brought to each performance, however modest the song. As trumpeter Lyle "Rusty" Dedrick, put it, "She had a magic. So many people down the line, so many singers, benefited from her, owe debts to her – and they don't even know it."

Bailey's earliest recordings were in 1929, but her real glory years were from 1933 to 1942. She made large orchestra recordings with her third husband, Red Norvo (keeping the name of her first husband for professional purposes), and did smaller ensemble work with musicians who appeared on her radio show and in studio sessions. The most famous artists from the swing era recorded with Bailey, including Benny Goodman, Coleman Hawkins, the Dorsey brothers and Artie Shaw. Sidemen who later gained fame working with the Count Basie and Duke Ellington orchestras had their start performing with Bailey.

It was her childhood neighbor Crosby who

gave Bailey perhaps her greatest praise from a fellow musician. "I was lucky in knowing the great jazz and blues singer Mildred Bailey so early in life," wrote Crosby, in his 1953 autobiography *Call Me Lucky*. "I learned a lot from her. She made records which are still vocal classics, and she taught me much about singing and interpreting popular songs." In the 1965 book *The Jazz Story*, writer Dave Dexter, Jr. called Bailey the "first of the truly all-knowing hip chicks, blessed with an unerring ear and astonishing good taste in jazz."

Bailey fell ill during a nightclub engagement in Detroit and died in Poughkeepsie, New York on December 12, 1951. News of her death was buried on page 42 of her hometown newspaper in Spokane. In 1994, the U.S. Postal Service recognized Bailey's pioneering contribution to jazz by issuing a postage stamp with her portrait, joining Bessie Smith, Billie Holiday and "Ma" Rainey in receiving that recognition. Whenever I sing one of those special songs from that bygone era of the big band, I think of Mildred Bailey. \*\*

Julia Keefe (Nez Perce) is a sophomore at the Frost School of Music at the University of Miami. She gave two concert performances entitled "Thoroughly Modern: Mildred Bailey Songs" in celebration of Jazz Appreciation Month at the National Museum of the American Indian (NMAI) in April.









### PAINTING THE WORLD

celebrates the historical adoption of the United Nations' "Declaration on The Rights of Indigenous Peoples." Featuring Indigenous artists from around the world, the EP/CD draws attention to global warming and Indigenous Peoples on the front lines of climate change.

## IF NOT NOW, WHEN? IF NOT YOU, WHO?

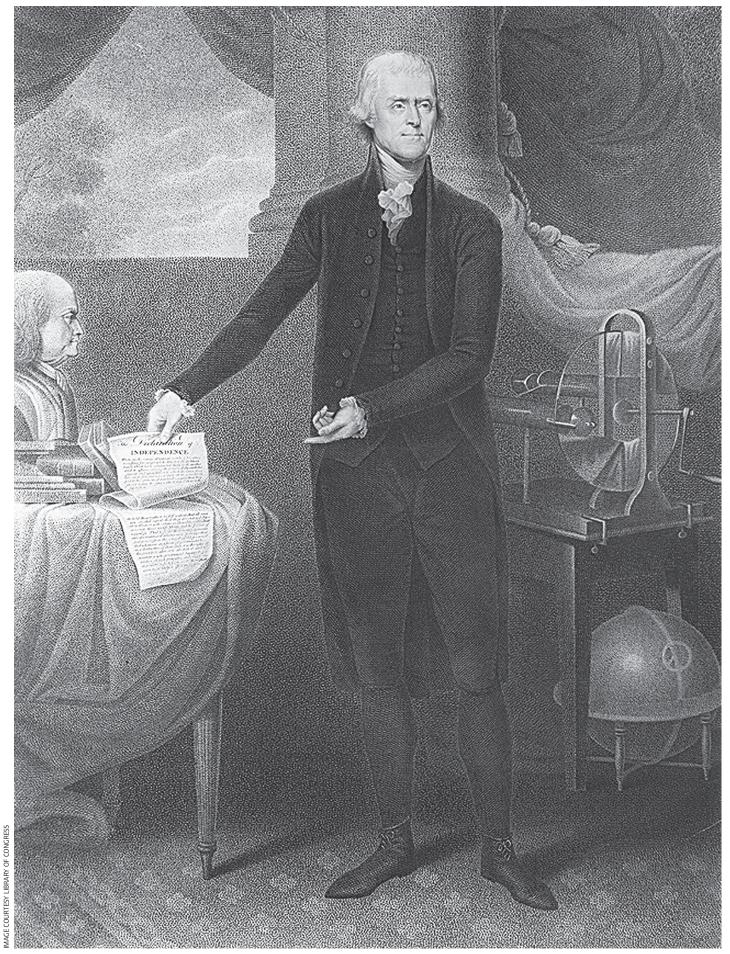
is a CD/DVD collection that features the original music and music videos of *Robby Romero and Red Thunder*, plus three rockumentaries: *VH1's Makoce Wakan, Sundance Channel's Hidden Medicine*, and *SABC Africa's America's Last Frontier*. 100% of the profits of sales will be donated to Native Children's Survival www.nativechildrenssurvival.org

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**EAGLE THUNDER ENTERTAINMENT** based in Taos, N.M., is an independent Indigenous entertainment company founded by Robby Romero and co-owned by Stacey Thunder. Romero, a world-renowned musician, singer-songwriter, formed Red Thunder in 1989, one of the most innovative and popular musical groups known in Indian Country and around the world. Stacey Thunder is a practicing attorney and serves as general counsel for the Red Lake Nation. Thunder is also executive director of Native Children's Survival. She hosts and co-produces the popular PBS weekly news magazine program Native Report, now in its fourth season.



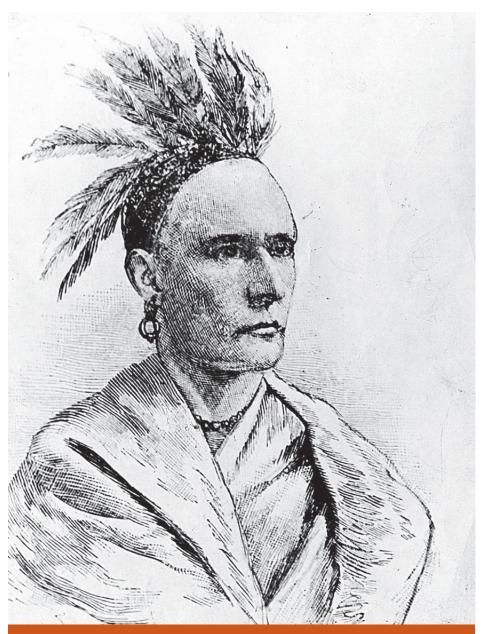
# Thomas effective of Indian Removal

LEFT: President Thomas Jefferson pointing to the Declaration of Independence. Engraving after painting by Rembrandt Peale (1778-1860), ca. 1801. THOMAS JEFFERSON (1743–1826) WAS A SCHOLAR, SCIENTIST, PLANTER, PRESIDENT, architect and philosopher – a true Renaissance man in the age of revolution. He was also an enigma. Jefferson admired Native "character" and often expressed concern for Native people. Yet, as president from 1801 to 1809, he pursued policies that eroded tribal homelands and cultures, and laid the foundation for the devastating Indian removals of the 1830s.

Indians fascinated Jefferson. A voracious reader and book collector, he studied Indian customs and recorded Native languages. He prepared a display at Monticello, his home in Virginia, of tribal objects collected during the Lewis and Clark expedition (1803–1806). Unlike many of his contemporaries, Jefferson considered the Indian to be by nature equal to the white man. In his book, *Notes on the State of Virginia* (printed in London in 1787), Jefferson upbraided the French naturalist Georges Louis Leclerc de Buffon for asserting that Indians were small, weak, lethargic, mentally inferior, undersexed and equipped with "small organs of generation." The American Indian "is neither more defective in ardor, nor more impotent with his female, than the white . . .," Jefferson replied. They were brave, strong, intelligent and articulate – the latter was proven by the Mingo headman James Logan (ca. 1725–1780), whom Jefferson compared to Demosthenes and Cicero, the greatest orators of ancient Greece and Rome.



The problem WaS that America's "vacant lands" were populated by thousands of American Indians, whose notions of freedom rested on maintaining their tribal traditions and ancestral territories. Acquiring Indian lands became a crusade for Jefferson, one that led the United States toward the slippery slope of removal.



Headman James (or John) Logan,

(Soyechtowa?) (circa 1725–1780), a village leader of Iroquois groups which migrated to Ohio Country and became known as the Mingos, is one of the most famous of Indian orators, even though confusion still surrounds his actual name, in both its English and Native form. After Logan's family was horribly massacred by frontiersmen in 1774, he led a small band in a personal war of revenge. His speech in a parley with British officers, known as Logan's Lament, was widely published in the mid-18th century and memorized in colonial schools. Jefferson collected pages of affidavits about the case and printed them in an appendix to a revised edition of his *Notes on the State of Virginia* when his, and Logan's, identification of the perpetrator was challenged in the press.

The only thing Indians needed, Jefferson insisted, was the civilizing influence of agriculture. (Like English theorists since John Locke, Jefferson willfully ignored extensive and highly productive Native farming which did not use European implements.) By abandoning hunting and adopting farming, he counseled, Indians would rise from "savagery" to "civilization" and eventually be absorbed into American society. As president, he extolled the virtues of agriculture in meetings with Native leaders, in correspondence and in speeches. "In leading [Indians] to agriculture," he told Congress in 1803, "I trust and believe that we are acting for their greatest good."

Perhaps so. But Jefferson's actions – rather than his words – suggest that his benevolent impulses were trumped by a darker motive.

For Jefferson, democracy rested on the virtues of the yeoman farmer and on an unlimited supply of land. The man who cultivated his own land was sturdy and self-reliant, he believed, uniquely able to resist the blandishments of political demagogues and opportunists.

"Our governments will remain virtuous for many centuries as long as they are chiefly agricultural," Jefferson proclaimed, "and this will be as long as there shall be vacant lands in any part of America."

The problem was that America's "vacant lands" were populated by thousands of American Indians, whose notions of freedom rested on maintaining their tribal traditions and ancestral territories. Acquiring Indian lands became a crusade for Jefferson, one that led the United States toward the slippery slope of removal.

When the American Revolution ended in 1783, Jefferson was already dreaming of expeditions to the West. He looked forward to the day when the United States would overstretch the entire continent and emerge as an "Empire of Liberty." The West of Jefferson's imagination moved a giant step closer to reality in 1803, when the United States acquired the vast Louisiana Territory, which stretched from the Mississippi to the Rockies. When Jefferson sent Meriwether Lewis and William Clark on their

MAGE COURTESY OF OHIO HISTORICAL SOCIETY



epic expedition up the Missouri River to the Pacific, he instructed them to gather all the information they could about the new territories and the Native peoples who inhabited them.

As Lewis and Clark explored the West, Jefferson began hammering out a policy for acquiring lands from tribes living east of the Mississippi. The plan rested on alternately encouraging, cajoling, bribing, tricking and pressuring Indians into signing treaties that ceded tribal lands to the United States.

Jefferson first instructed his agents to persuade Indians to adopt agriculture. That new way of life, the agents explained, would require less land than hunting. With no need for their vast forests, the Indians were encouraged to sell their uncultivated territories for 25 cents per acre, the profits of which Indian farmers could use to purchase agricultural tools and manufactured goods.

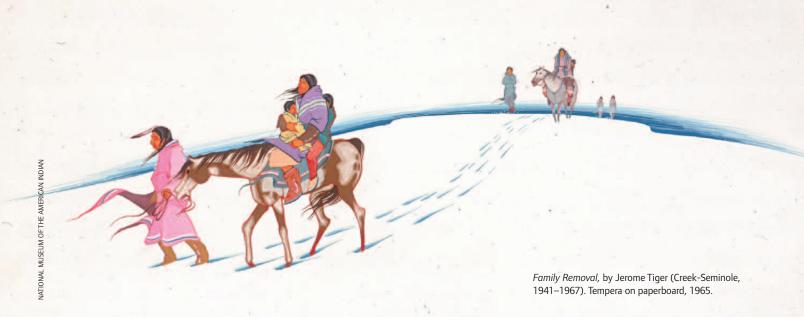
To stimulate Indian consumerism, Jefferson increased the number of government trading houses located near Native villages, arguing publicly that the establishments enabled Indians to share in the fruits of white "civilization." But it was a ploy. His real motive, he confided in 1803, was to lure Indians into spending themselves into debt, obligations that would be paid off through the sale of tribal lands.

The weapons in Jefferson's arsenal of dispossession were many and varied, and they worked to perfection. As the historian Colin Calloway has observed, Jefferson's strategy yielded some 30 treaties with approximately a dozen tribes, who ceded some 200,000 square miles of land in nine states.

Some Indian peoples, including many Cherokees, Choctaws, Chickasaws and Creeks, chose to heed Jefferson's call to adopt the ways of white society, adopting governments modeled on the United States, churches and schools producing high literacy. But other Natives rejected the white road. For them, Jefferson had little patience. Given his principles, Indians had two choices: full assimilation or removal.

Westward the Course of Empire Takes Its Way (mural study, U.S. Capitol), by Emanuel Gottlieb Leutze (1816–1868). Smithsonian American Art Museum. Bequest of Sara Carr Upton. 1931.6.1.

Completed in 1861, Emanuel Leutze's mural study is a quintessential expression of America's "Manifest Destiny" – the idea, popular in the 1840s and 50s, that the United States was destined, by God and history, to expand its boundaries throughout North America.



# **Ironically,** the notorious Indian removals of the 1830s targeted the Cherokees, Choctaws, Chickasaws and Creeks – tribes that had heeded Jefferson's call to assimilate into American life.

Jefferson began raising the specter of Indian removal in private letters written in 1803. Native resistance to European-style farming and to land sales, as well as white settlers' disrespect for Indian property rights, appears to have disposed Jefferson to doubt the feasibility of assimilating Native people into American life. Would it not be better to move Indians out of harm's way, he wondered, to exchange tribal lands in the east for lands west of the Mississippi? He reasoned that Native people, safely ensconced in the west, could live peacefully, moving from "savagery" to "civilization" at their own pace, while at the same time enabling frontier whites to take over the Indians' old homelands back east. The "best use we can make of" the Louisiana Territory, he declared, "will be to give establishments in it to the Indians on the East side of the Mississippi, in exchange for their present country."

The idea of emigrating to the West was suggested to the Cherokees during the twilight of Jefferson's presidency, in 1808–1809, but treaty provisions for removal did not emerge until the War of 1812, after Jefferson returned to Monticello. Yet the Pandora's Box of removal was now open, and it would not be easily closed. Clamor for removing Indians from the east grew quickly in the years that followed, particularly among white settlers in Georgia and the newly created states of Alabama, Mississippi and Tennessee. Ultimately, no fewer than 76 Indian treaties prescribed emigration, and more than 100,000 Native people from 28 tribes would be removed west of the Mississippi between 1816 and 1850. Ironically, the notorious Indian removals of the 1830s targeted the Cherokees, Choctaws, Chickasaws and Creeks – tribes that had heeded Jefferson's call to assimilate into American life.

Jefferson was not responsible for the Trail of Tears. But by raising the specter of Indian removal, America's greatest champion of liberty made it possible for President Andrew Jackson to turn an odious idea into a formal national policy. \*

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



Andrew Jackson as *The Great Father*, ca. 1830. As president, Jackson advocated moving Indians to the west, where they could live free of white interference. Removal opponents mocked "Old Hickory's" professed compassion for the tribes in cartoons that depicted Jackson as a paternal figure comforting Indian children.

IMAGE COL

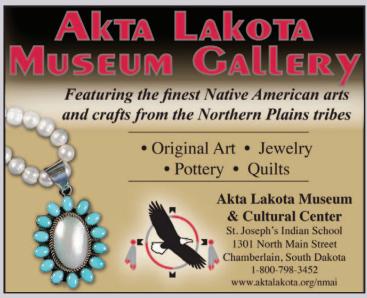
### INDIAN ART MARKET

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# A Song for the Horse

ne can only imagine the hours it took the artist to wrap each individual fringe with multicolored quillwork. This Cree or Metis horse crupper would have prevented the saddle from sliding forward and it would have dazzled onlookers who caught sight of it on a well-decorated horse. Horse trappings from many tribes will be featured in the major exhibition, A Song for the Horse Nation opening Saturday, Nov. 14, at the George Gustav Heye Center in New York City.

"From ceremony to hunting to travel to warfare, the horse opened up many possibilities for us," said exhibition curator Emil Her Many Horses (Oglala Lakota). "They are a part of who we are, part of our identity."

From the reintroduction of the horse to the North American continent in the 16th century, Indians quickly adapted to the animals and soon became among the best horsemen in the world. New possibilities opened for defending traditional territories. Obtaining horses became a major goal for Native people, gained either through trade or through raids on enemy stock, one of the greatest feats of bravery for a Plains warrior. The ultimate symbol of generosity, horse giveaways, honored a beloved friend or family member. Horses became a central part of Native life.

The exhibition will narrate this enduring relationship through the works in the museum's collection. A Lakota winter count by Long Soldier (circa 1902) tells of years when horses joined the community. The shape of a horse dance stick (circa 1890) by No Two Horns (Hunkpapa Lakota), created to honor a treasured horse and its victories, reflects the graceful angle of a horse's foreleg. Red triangles mark the horses' battle wounds and it is adorned with a silver bridle.

The exhibition will display a green Comanche shield once carried by a proud mounted warrior. Other works include beaded Walla Walla and Yakama bags, quirts, regalia, shirts,



INSET: Northern Cheyenne quilled horse mask, mid-19th century. Montana 1/4443. ABOVE: Dance stick created by No Two Horns (Hunkpapa Lakota), ca. 1890. North Dakota. 14/1556

saddles, saddle blankets and buffalo robes.

New work has also been commissioned for the exhibition (see cover). A dazzling horse mask, with blue-grey and dark red quillwork and trimmed with feathers, was created by Juanita Growing Thunder (Assiniboine/Sioux). The work is based on another horse mask in the museum's collection, a Northern Cheyenne quilled horse mask from the mid-19th century. Original work for the exhibition also includes a glass mask by Marcus Amerman (Choctaw).

A section will feature horse-inspired

names – including Emil's. His paternal grandmother's name Her Many Horses is a mistranslation of the Lakota. A better version would be "Many Horses Woman," suitable for a very prosperous person.

A Song for the Horse Nation will also address the decimation of the herds by the U.S. Army, in its attempt to confine the tribes to reservations. Despite the destruction of so many American Indian ponies, the horse's place in Native culture remains strong. The exhibition will close with contemporary and enduring Native horse traditions, including the famed

### Nation



Cree or Red River Metis horse crupper, circa 1850. Manitoba, Canada. 18/5498.

Appaloosas of the Nez Perce, the annual Big Foot Memorial Ride to commemorate the Wounded Knee massacre of 1890 and a horse mannequin fully dressed in parade regalia as seen in the annual Crow Fair held in Crow Agency, Mont.

"A Song for the Horse Nation promises the rich narrative and the elegant majesty found in all of Emil's work," said John Haworth (Cherokee), director of the George Gustav Heye Center. "We are truly honored to premiere his newest exhibition here in New York."



### **CELEBRATE: HAWAI'I**

elebrate: Hawai'i, the NMAI's third annual Hawaiian cultural festival, will take place June 13-14 in Washington, D.C. The highlight event will be the kick-off concert for the museum's Indian Summer Showcase outdoor concert series by the Brothers Cazimero, Robert and Roland, who have created their own Hawaiian sound, continuing traditional music with a contemporary twist. Several of Robert's famed halau dancers will also perform during the weekend.

The Mall Museum offers a weekend of demonstrations June 13-14, including hula lessons taught by local *halaus* and a look and explanation of the fashions worn by dancers. The outdoor amphitheater presents traditional Hawaiian games of guessing (*no'a*), top spinning and *konane*, a game similar to checkers, taught by Ani Lokomaika'i Lipscomb.

A food demonstration by Daniel Kaniala Anthony at the outside fire pit allows visitors to try their hand at pounding poi, which comes from the taro plant root. It shows the traditional preparation of this dish. A special station in the museum's Mitsitam Native Foods Cafe features several Hawaiian dishes including *pupus* (appetizers) and a pork main entree. Outside the museum, in the cropland section on the south side, a "canoe garden" is in full bloom. This garden shows some of the foods that made the journey from the Polynesian Islands across the Pacific to Hawaii and includes bananas, yams, coconut, paper mulberry, shampoo ginger and turmeric.

Other demonstrators include Hawaiian lei

maker, Bill Char, who has taken top honors in the Honolulu May Day Lei Contest multiple times. He teaches this art and family tradition at several Hawaiian schools. Marques Hanalei Marzan, from Kalimukele, Hi., who is a cultural practitioner and artist, studies and creates many different types of Hawaiian fiber arts. He has revived ancient designs and styles, introducing them to present-day awareness, "I perpetuate the voices of the past through my work of the present," explains Marzan.

Kapa artist, Dalani Tanahy, demonstrates *kapa* or bark cloth beading and stamping. "I can see that there is still something deeper that sets this group of not only artists, but cultural practitioners apart," he says, "and makes us able to sit for those long stretches of time doing something that you measure progress in quarters and halves of inches."

Parents and children will be able to stamp their own bookmarks with traditional designs. Temporary tattoos will also be available. Storytellers in the Resource Center on the third level will spin tales of Hawaiian life and experiences.

The U.S. Botanic Garden, National Tropical Botanical Garden and the Smithsonian horticulture staff will turn the museum into a Hawaiian oasis. Dr. Samuel M. 'Ohukani'ohi'a Gon, III, historian and Hawaiian plant expert with the Nature Conservancy of Hawaii presents a talk focusing on the environment and indigenous plants of the Hawaiian Islands. This festival brings the best of Hawaii to Washington, D.C. – *Leonda Levchuk* 

### INSIDE **NMAI**



## Remembering Lakota Ways

"The Fourth of July used to be a good time," Grace Pourier, my maternal grandmother, recalled. Born in 1907 on Pine Ridge Reservation, S.D., she remembered how community members and extended family gathered at that time to celebrate with giveaways, traditional dances, parades and feasts.

Much of traditional Lakota culture was threatened in the early 1900s. After the Lakota people were placed on reservations in the late 1800s, the U.S. government forbade their language and ceremonial life. To get around this prohibition, Lakota people incorporated their traditions into the Independence Day festivities in which they were

encouraged to participate. For this reason Fourth of July celebrations became something to look forward to.

In the collection of the National Museum of the American Indian, there is a beautiful, elaborately beaded horse head cover used at a 1904 Fourth of July parade at Pine Ridge, where my grandmother would be born three years later. The catalog information states that this horse head cover was collected by J.W. Good and was "used by chief of Teton Sioux to lead parade."

It's a wonderful piece of artistry in its geometric design and lazy-stitch technique, but what's unique about it is that it appears to have been made with the intention of later being recycled into many different objects. The beaded section, which would be placed over the face of the horse, could be remade into a pair of woman's beaded leggings, and the area over the horse's cheek could be made into a pipe bag. The upper neck section of the cover would have been made into a pair of tipi bags. The lower neck section could be made into a pair of moccasins.

The resourceful woman who created this horse mask obviously had future plans for it – plans that, fortunately for us, were never carried out.

- Emil Her Many Horses (Oglala Lakota)

## PULLING DOWN THE

Poems by Contemporary **Native Writers** 

### Sentence

Look:

paper screen

blank:

the color white,

a zero,

hollow light bulb,

the O

not yet typed.

This means

no imagination without its imagery.

Letters can appear

as bones

(Do not forget the image)

if you write with calcium.

Because a subject

can be half a skeleton.

the verb, the other half

and the skull,

a period.

Orlando White (b. 1976) is from Tolikan, Ariz. He is Dine of the Naaneesht'ezhi Tabaahi and born for the Naakai Dine'e. His poems have appeared in Bombay Gin, Oregon Literary Review and elsewhere. He holds an MFA from Brown University. Sentence was first published in Ploughshares (Winter 2004-05) and featured in his debut poetry collection, Bone Light (Red Hen Press, 2009). Reprinted with permission from Red Hen Press. © 2009 Orlando White.



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# EXHIBITIONS + EVENTS CALENDAR

JUNE / JULY / AUGUST 09

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

### WASHINGTON EXHIBITIONS

### **OUR UNIVERSES:**

TRADITIONAL KNOWLEDGE SHAPES OUR WORLD

### **OUR PEOPLES:**

GIVING VOICE TO OUR HISTORIES

### **OUR LIVES:**

CONTEMPORARY LIFE AND IDENTITIES

### **WINDOW ON COLLECTIONS:**

MANY HANDS, MANY VOICES

### **RETURN TO A NATIVE PLACE:**

ALGONQUIAN PEOPLES OF THE CHESAPEAKE

### FRITZ SCHOLDER:

INDIAN/NOT INDIAN THROUGH AUG. 16, 2009

### **RAMPITUP:**

SKATEBOARD CULTURE IN NATIVE AMERICA OPENING FRIDAY, JUNE 12



Andes Manta

### CALENDAR LISTINGS

## THE NATIONAL MUSEUM OF THE AMERICAN INDIAN HOSTS ITS FOURTH YEAR OF THE INDIAN SUMMER SHOWCASE

This Washington, D.C., series highlights Native talent from across the hemisphere and invites visitors to enjoy these outdoor concerts on our Welcome Plaza. All concerts begin at 5 p.m.



The Brothers Cazimero

### INDIAN SUMMER SHOWCASE KICK-OFF CONCERT

### THE BROTHERS CAZIMERO Saturday, June 13

The Brothers Cazimero, Robert and Roland, have become the standard by which all other Hawaiian entertainers are measured. Remarkable entertainers on stage, they achieve a full-bodied sound from two traditional instruments, the acoustic bass and a twelve-string guitar.

### ANDES MANTA Saturday, June 27

Andes Manta dazzles audiences with more than 35 instruments and provides an opportunity for Washington audiences to hear the vibrant music from the Andean highlands. From the lyrical sound of the *quena*, or Andean flute, to the haunting tones of the six-foot long pan-pipes, the music is an experience that never fails to bring audiences to their feet.



Bannaba Project

### **SAMANTHA CRAIN** AND THE MIDNIGHT SHIVERS Saturday, July 11

Samantha Crain (Choctaw) is a 22-year-old singer and songwriter from Shawnee, Okla. Her new album "Songs in the Night" was recently released. She is accompanied by the Midnight Shivers (drummer Jacob Edwards, bassist Andrew Tanz, guitarist Stephen Sebastian) who perform an original blend of indie rock and roots music.

### **BANNABA PROJECT** Saturday, July 25

The Bannaba Project is a nine-member band from Panama that mixes pre-Columbian sounds with jazz, pop, calypso and other rhythms of the Caribbean. Bannaba Project is directed by Panamanian/Kuna musician Marden Paniza and produced by singerauthor Ricardo Vizueti.

### **KEITH SECOLA AND HIS WILD BAND** Saturday, Aug. 8

Native folk and blues rocker Keith Secola (Oiibwa) of the Anishinaabe Nation of northern Minnesota and southern Ontario, Canada. He is an accomplished artist, award-winning musician, master guitarist and native flute player as well as a singer, songwriter, composer and producer.

### **BLUES JAM WITH THE GEORGE LEACH** BAND AND THE REZ BLUEZ ALL-STARRZ Saturday, Aug. 22

The soulful rock-driven music of George Leach (Sta'atl'imx) derives from Aboriginal and mainstream tradition. The Rez Bluez All-Starrz is an Aboriginal blues collaboration of drummer Oren Doxtator (Oneida), singer and bass guitarist Shakti Hayes (Plains Cree), piano man Murray Porter (Mohawk) and guitarist Beaver Thomas (Plains Cree).





Keith Secola



Murray Porter of the Rez Bluez All-Starrz

### **EXHIBITIONS + EVENTS CALENDAR**

JUNE / JULY / AUGUST 09

### RAMP IT UP: SKATEBOARD CULTURE IN NATIVE AMERICA June 12 – Sept 13, 2009 The Mall Museum

Ramp It Up celebrates the vibrancy, creativity and controversy of American Indian skate culture. Skateboarding combines demanding physical exertion with design, graphic art, filmmaking and music to produce a unique and dynamic culture. One of the most popular sports on Indian reservations, skateboarding has inspired American Indian and Native Hawaiian communities to host skateboard competitions and build skate parks to encourage their youth. Native entrepreneurs own skateboard companies and sponsor community-based skate teams. Native artists and filmmakers, inspired by their skating experiences, credit the sport with teaching them a successful work ethic. Ramp It Up will feature rare and archival photographs and film of Native skaters as well as skate decks from Native companies and contemporary artists.

### DAILY FILM SCREENINGS June 1 – 30, Healthy Solutions 12:30 p.m., Rasmuson Theater

My Big Fat Diet (2008, 42 min.)

Director: Mary Bissell

The people of Namgis First Nation in Alert Bay, British Columbia, agree to give up sugar and junk food, and return to a more traditional style of eating for one year in order to fight obesity and diabetes. While met with some criticism, their dedication impacts the community in moving and often humorous ways.

### CELEBRATE HAWAI'I Saturday and Sunday, June 13 – 14, 10:30 a.m. – 5 p.m., Museum-wide

The museum hosts its third annual Hawaiian cultural festival to celebrate Hawaii's arts, music, dance, film, food and history through demonstrations, performances and hands-on activities intended to preserve and showcase island traditions. Learn about traditional games, join a hula dance workshop or make your own leis.

### HAWAIIAN CELEBRATION: DINNER AND A MOVIE Friday, June 12

**7 p.m., Rasmuson Theater** Na Kamalei: The Men of Hula

(2006, 57 min.) Director: Lisette Marie Flanary (Native Hawaiian)
Legendary hula kuma, Robert Cazimero, talks about his life and work teaching the only all-male hula school in Hawaii, Halau Na Kamalei, as it prepares to compete in the 2005 Merrie Monarch Hula Festival. Moderated discussion with documentary participant Robert Cazimero to follow the film.

Join us for a themed dinner and enjoy a movie. Zagat-rated Mitsitam Native Foods Cafe will offer a special menu from 5:30-6:30 p.m. Film screenings begin at 7 p.m. Admission for the screening is free, but reservations are required. See website at www.AmericanIndian.si.edu for additional information.

### DAILY FILM SCREENINGS July 1 – 31, This Land is Me 12:30 and 3:30 p.m., Rasmuson Theater Alcatraz Is Not an Island (2000, 60 min.)

Director: James M. Fortier (Metis/Ojibwe) The 1969-71 occupation of Alcatraz Island was a watershed in American history. The tumultuous days of "Red Power" live again in occupation footage and interviews with participants.

### Saturday, July 11 7 p.m., Rasmuson Theater

**Barking Water** (2009, 85 min.) Director: Sterlin Hario (Semino

Director: Sterlin Harjo (Seminole/Creek)
After a lifetime of falling in and out of love
with each other, Irene grants Frankie's dying
wish and agrees to help him return home. As
they travel down the Oklahoma highway, the
complexity of their unsentimental love is revealed amongst an eclectic band of characters
they meet along the way. Discussion with the
filmmakers to follow the film.

The Zagat-rated Mitsitam Native Foods Cafe will offer a limited menu from 5-6:30 p.m. on the outdoor Welcome Plaza during the Samantha Crain concert.



Film still from Medicine for Melancholy by Barry Jenkins.

### SHARED EXPERIENCE

Sunday, July 12

5 p.m., Rasmuson Theater

Medicine for Melancholy (2009, 87 min.)

Director: Barry Jenkins

A love story of bikes and one-night stands told through two African-American twenty-somethings dealing with issues of class, identity and the evolving conundrum of being a minority in rapidly gentrifying San Francisco – a city with the smallest proportion of black population of any major American city. Presented in collaboration with the Smithsonian's Museum of African American History and Culture. Discussion with the filmmakers to follow the film.

### **DAILY FILM SCREENINGS**

Aug. 1 - 31

### **12:30 and 3:30 p.m., Rasmuson Theater Always Becoming** (2007, 17 min.)

Director: Dax Thomas (Laguna/Acoma)
Artist Nora Naranjo-Morse (Santa Clara
Pueblo), the first Native woman to create
an outdoor sculpture in Washington, D.C.,
discusses the artistic process of creating an
original sculpture in the landscape of the
National Museum of the American Indian.
She and her team explain the origin of ideas,
the materials and the people who helped in
its creation.



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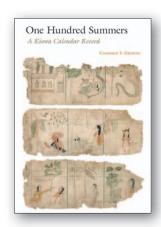
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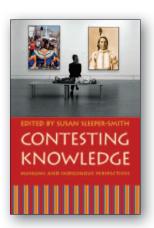
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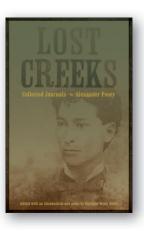
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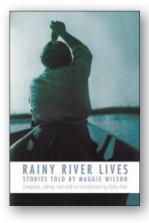
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# EXHIBITIONS + EVENTS CALENDAR

JUNE / JULY / AUGUST 09

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

### **NYC EXHIBITIONS**

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Andrea Carlson: Izhitwaawin



### NMAI DANCE PRESENTS "MESA 2.0" Thursday, June 4, 6:30 p.m. Saturday, June 6, 2 p.m.

Created and performed by Tom Pearson (Cherokee/Creek), Louis Mofsie (Hopi/Winnebago) and Donna Ahmadi (Eastern Band Cherokee), this contemporary dance was born from shared travels in the Southwest. It examines what it means to be urban Indians. specifically New Yorkers. Ideas of home, ceremony and tradition share the stage with the multiple sounds and images of three people walking together in two worlds.

Mesa 2.0 is supported, in part, by a Smithsonian National Museum of the American Indian 2008 Expressive Arts Award made possible by the Ford Foundation, by the Live Music for Dance Program of the American Music Center and by Third Rail Projects, with support from individual and institutional donors.

### **Native Sounds Downtown presents: Standing Rock Community High School Band**

1:00 p.m., Cobblestones

Forty high school band members representing the Standing Rock Sioux Reservation combine the music of their Lakota culture with rock classics.

### **ARTIST TALK** Thursday, June 11, 6 p.m. **Diker Pavilion**

Artist Andrea Carlson (Anishinaabe/European) discusses her work with Joe D. Horse Capture (A'aninin).

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

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# **EXHIBITIONS + EVENTS CALENDAR**

JUNE / JULY / AUGUST 09



Summer Dance Program. Photo by Stephen Lang.

# "CELEBRATE THE SUN" FAMILY DAY Saturday, June 13, noon to 5 p.m. Museum-wide

"Celebrate the Sun" with fun, hands-on activities, stories, songs and dances from different Native cultures. The Andean group Estudiantina Bolivia will provide music and interactive dance.

# DAISY-CHAIN BEADED NECKLACE WORKSHOP Thursday, June 25, 6 – 8 p.m. Education Classroom

Using pony beads, Angela Friedlander (Metis) will instruct participants on how to make a daisy-chain beaded necklace. Appropriate for ages 10 and up. All workshops are \$20 for members and \$25 for non-members. For reservations call Jorge Estevez at (212) 514-3716.

# SUMMER DANCE AT THE NMAI Tuesday – Thursday, July 7 – 9, 11 a.m., 1 and 3 p.m. Rotunda

Louis Mofsie (Hopi/Winnebago) and Michael Taylor (Choctaw) lead special sessions of storytelling and interactive dance. First come; first served.

# MARACA MAKING WORKSHOP: From Areito to Jacana, Exploring Taino Music Thursday, July 9, 6 – 8 p.m. Diker Pavilion

Using traditional Taino musical instruments, Irka Mateo (Taino) and Jorge Estevez (Taino) lead this workshop on the indigenous components of modern Caribbean music. Participants make maracas using gourds from the Dominican Republic. Singing and dancing follow. All workshops are \$20 for members and \$25 for non-members. For reservations, call Jorge Estevez at (212) 514-3716.

### SUMMER DANCE AT THE NMAI Tuesday – Thursday, July 14 – 16, 11 a.m., 1 and 3 p.m. Rotunda

Native Pride Dancers led by Larry Yazzie (Navajo) lead special sessions of storytelling and interactive dance. First come; first served.

### BEADED TULIP BAG WORKSHOP Thursday, July 16, 6 – 8 p.m. Education Classroom

Cody Harjo (Seminole/Otoe) creates a beaded tulip bag, using the lane stitch technique. This workshop is for intermediate-level bead workers. All workshops are \$20 for members and \$25 for non-members. For reservations, call Jorge Estevez at (212) 514-3716.

# NATIVE SOUNDS DOWNTOWN PRESENTS: NATIVE PRIDE DANCERS Friday, July 17, noon

### **Cobblestones (Diker Pavilion, rain location)**

The Native Pride Dancers, directed by Larry Yazzie (Navajo), world champion fancy dancers strive to educate and entertain audiences of all ages on the beauty, skill and majesty of American Indian music and dance.

# THE BIG DRAW Saturday, July 18, 11 a.m. – 4 p.m. Diker Pavilion

The museum participates in this year's Big Draw event. Participants draw powwow style dancing in the museum's Diker Pavilion at various times throughout the day. Artist Jeffrey Gibson (Mississippi Band Choctaw/ Cherokee) leads the drawing activities. Visitors are encouraged to draw the dancer's movements as they move through space wearing traditional regalia. The Native Pride Dancers led by Larry Yazzie (Navajo) are featured. This program is presented in collaboration with The Drawing Center and The River to River Festival. First come; first served.

# NATIONAL CONGRESS OF AMERICAN INDIANS 2009 MID-YEAR CONFERENCE AND TRADE SHOW

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- > Health Reform
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- > NCAI Youth
- > Public Safety
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# **EXHIBITIONS + EVENTS** CALENDAR

JUNE / JULY / AUGUST 09



# SUMMER DANCE AT THE NMAI Tuesday – Thursday, July 21 – 23, 11 a.m., 1 and 3 p.m. Rotunda

Joe Cross (Caddo) and Donna Couteau (Sac and Fox) lead special sessions of storytelling and interactive dance. First come; first served.

# NATIVE SOUNDS DOWNTOWN PRESENTS: THE BANNABA PROJECT (KUNA) Thursday, July 23, 5:30 p.m. Diker Pavilion

The musical group The Bannaba Project (Kuna) represents the Kuna people of Panama. Their rhythms and musical traditions connect their pre-Columbian roots with jazz, pop, calypso and other rhythms of the Caribbean.

This program receives federal support from the Latino Initiatives Pool, administered by the Smithsonian Latino Center.

# SUMMER DANCE AT THE NMAI Tuesday – Thursday, July 28 – 30, 11 a.m., 1 and 3 p.m. Rotunda

Blanca Cruz (Mexica) leads special sessions featuring storytelling and interactive dances of the Aztec. First come; first served.

# MAKE A "COMANCHE DOLL" Thursday, July 30, 6 – 8 p.m. Education Classroom

Cody Harjo (Seminole/Otoe) leads a workshop on making "Comanche Dolls." All workshops are \$20 for members and \$25 for non-members. For reservations, call Jorge Estevez at (212) 514-3716.

# SUMMER DANCE AT THE NMAI Tuesday – Thursday, Aug. 4 – 6, 11 a.m., 1 and 3 p.m. Rotunda

Jerry McDonald (Mohawk) leads special sessions of storytelling and interactive dance. First come; first served.

# LA CASITA Monday, Aug. 10, 5:30 p.m. Cobblestones (Diker Pavilion, rain location)

La Casita: A Home with a Heart, a multicultural program featuring spoken word and music is presented in collaboration with Lincoln Center Out-of Doors.

### SUMMER DANCE AT THE NMAI Tuesday – Thursday, Aug. 11 – 13, 11 a.m., 1 and 3 p.m. Rotunda

Join in special sessions of storytelling and interactive dance. First come; first served.

# FILM AND VIDEO DAILY SCREENINGS

SELECTIONS FROM THE
2009 NATIVE AMERICAN
FILM + VIDEO FESTIVAL
Daily at 1 and 3 p.m. and on
Thursdays at 5:30 p.m.
The Screening Room, West Corridor

# Through Sunday, June 7 From One Generation to Another No expressings May 16, 17, See Especially for

No screenings May 16-17. See Especially for Kids below.

Lumbini Park (2008, 9 min.) U.S. Director: Eve-Lauryn Little Shell LaFountain (Turtle Mountain Chippewa). Produced by the Institute of American Indian Arts Summer Television and Film Workshop. The loving connection between a granddaughter and grandmother stretches beyond this world.

### Ati-Wicahsin/It's Getting Easier

(2007, 6 min.) Canada. Director: Tessa Desnomie (Cree). First Stories II. Produced by the National Film Board of Canada. The filmmaker and her grandmother, a Woodlands Cree woman born and raised on the trapline, collaborate on a statement about changing times.

The Little Prince (2007, 6 min.) Canada. Director: Vincent Papatie (Algonquin). Produced by Wapikoni Mobile in co-production with the National Film Board of Canada and in collaboration with Les Productions des Beaux Jours. In French with English subtitles. A young man recounts his origin as a "little prince," and how he faced the difficulties he encountered in growing up.

Memere Metisse (2008, 30 min.) Canada. Director: Janelle Wookey (Metis). The filmmaker resourcefully campaigns for her grandmother to embrace the richness of their Metis heritage.



Ati-Wicahsin/It's Getting Easier (2007, 6 min.) Canada. Director Tessa Desnomie (Cree)



Memere Metisse (2008, 30 min.) Canada. Director Janelle Wookey (Metis)

# Monday, June 8 – Monday, July 6 ROMANCE!

Real Love (2007, 4 min.) U.S. Directors: Donavan Seschillie (Navajo) and Deidra Peaches (Navajo). Produced by Shelby Ray (Navajo). A film that asks the question, "Can paper bags love?"

The Hand Drum (2008, 12 min.) U.S. Director: Stephanie Painter (Washoe/Shoshone/Oneida). Produced by the Institute for American Indian Arts Summer Television and Film Workshop. A young Native man tries to get the girl of his dreams the only way he knows how – the traditional way – using

his songs and hand drum.

Good Looking (2007, 21 min.) Canada. Director: Joseph Lazare (Mohawk). Executive Producer: Laura J. Milliken (Ojibwe). Producer: James Kinistino (Saulteaux). A struggling young actress finally lands a role. Unfortunately, it's as a bimbo in a zombie film. Now she must decide: take the part or maintain her self-respect.

# **EXHIBITIONS + EVENTS** CALENDAR

JUNE / JULY / AUGUST 09

### Tuesday, July 7 – Sunday, Aug. 2 STRUGGLE FOR A BETTER LIFE

A Cielo Abierto / Under the Open Sky (2007, 38 min.) Mexico. Directors: Jose Luis Matias (Nahua) and Carlos Perez Rojas (Mixe). In Spanish with English subtitles. Mexico's largest gold deposit is found in El Carrizalillo, Guerrero, where the people live in grinding poverty. In early 2007, community landholders organized in order to seek a fair annual lease payment and social benefits for the community from a Canadian transnational mining company.

# Monday, Aug. 3 – Sunday, Aug. 30 FINDING OUR TALK: NATIVE LANGUAGES IN FILM

Cane Music (2005, 6 min.) U.S. Produced by the Fort Gibson Public Schools, Oklahoma. In Cherokee with English subtitles. Director: Nathan Young (Pawnee/Delaware/Kiowa). This stop-motion claymation made by Cherokee high school students tells the tale of how Owl taught Deer the secret music of the cane flute. Horse You See (2007, 8 min.) U.S. Director: Melissa Henry (Navajo). In Navajo with English subtitles. Ross, a Navajo horse, explains the very essence of being himself.

Writing the Land (2007, 8 min.) Canada. Director: Kevin Lee Burton (Swampy Cree). In English and Hunkamenum. A celebration of elder Larry Grant's experience of reclaiming the Hunkamenum language and cultural traditions in the cityscape of Vancouver, located on ancestral Musqueam lands.

Goodnight Irene (2004, 14 min.) U.S. Director: Sterlin Harjo (Creek/Seminole). Producer Chad Burris (Chickasaw). Actors: Casey Camp-Horinek, Robert Guthrie, Jon Proudstar. Two young men have a life-changing encounter with an elder in the waiting room of an Indian Health Service clinic. Adult language.

# ESPECIALLY FOR KIDS

Through Aug. 30 In the Screening Room. Daily at 10:30 and 11:30 a.m.

Taina-Kan, The Big Star (2005, 16 min.) Brazil. Director: Adriana Figueiredo. A traditional tale of the Karaja Indians of Brazil tells a story of Taina-Kan, the big star Venus, who comes to earth as a man and gives the gift of agriculture. In Portuguese with English subtitles.

The Legend of Quillwork Girl and her Seven Star Brothers (2003, 14 min.) U.S. Director: Steve Barron. This Cheyenne legend about a skillful girl and her brothers explains how the Big Dipper originated. This selection from the award-winning feature Dreamkeeper is shown courtesy of Hallmark Entertainment.

Letter from an Apache (1983, 12 min.) U.S. Director: Barbara Wilk. An animated film tells the remarkable story of Carlos Montezuma, or Wassajah, who became one of the first American Indian medical doctors.

Maq and the Spirit of the Woods (2006, 8 min.) Canada. Director: Phyllis Grant (Mi'kmaq). A gentle elder – the spirit of the woods – teaches Maq to appreciate his own special gifts.



# **ALASKAN HANDKNITS**

by Musk Ox Producers' Co-Operative

Times are changing and living in the village of Mekoryuk is no different. The cost of living is going up there just like everywhere else. You can only reach Mekoryuk by air. From Anchorage you would fly to the village hub of Bethel, and there you would transfer to a small plane. Everything must be flown in or delivered by barge in spring or fall. Going down to the village store means paying more than you would for the same items in some of Alaska's larger cities, such as Anchorage.

A familiar shopping list may consist of bread, eggs, and milk. The price differences between Mekoryuk and Anchorage are:

 Mekoryuk
 Anchorage

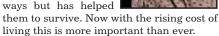
 Bread:
 \$3.99
 \$1.39

 Dozen Eggs:
 \$3.99
 \$2.99

 Milk:
 \$3.99 Quart
 \$1.99 Qt. & \$3.49 Gal.



Living in a remote Alaska village means making the most of the land around you and living a subsistence lifestyle. Alaskan Natives have been taught for generations to be in tune with their environment. Practicing their traditional subsistence lifestyle not only ties them to traditional ways but has helped



The purpose of the foundation of the Co-Operative was to provide a supplemental living in the small remote villages of Alaska that have few jobs available to them. Knitting for the Co-Operative has helped to provide cash for members in Mekoryuk for 40 years this December. We are fortunate to have five of the original members still knitting for the Co-Operative. These and other members from Mekoryuk share a piece of their history when their skillful fingers knit the design inspired by a 1000 year old ivory harpoon head. They've been creating beautiful hand knit Qiviut Scarves, Nachaqs, Stoles, and Caps since 1969.

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# MUSEUMGUIDE

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

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

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

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

### **NEAREST METRO STATION:**

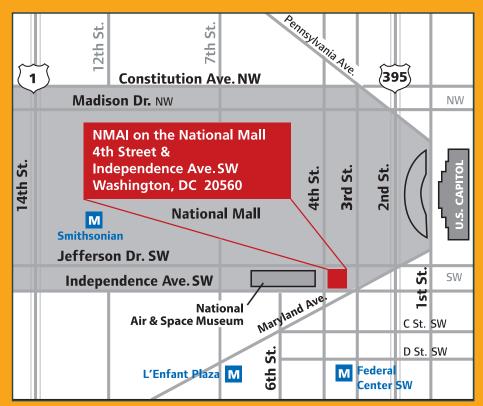
L'Enfant Plaza (Blue/Orange/Green/Yellow lines). Take the Maryland Avenue/Smithsonian Museums exit.

ADMISSION: Free to the public.

**FREE HIGHLIGHTS 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) 514-3767 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, visit www.AmericanIndian.si.edu
and click "events." For Film and Video updates call
(212) 514-3737 or visit www.nativenetworks.si.edu.



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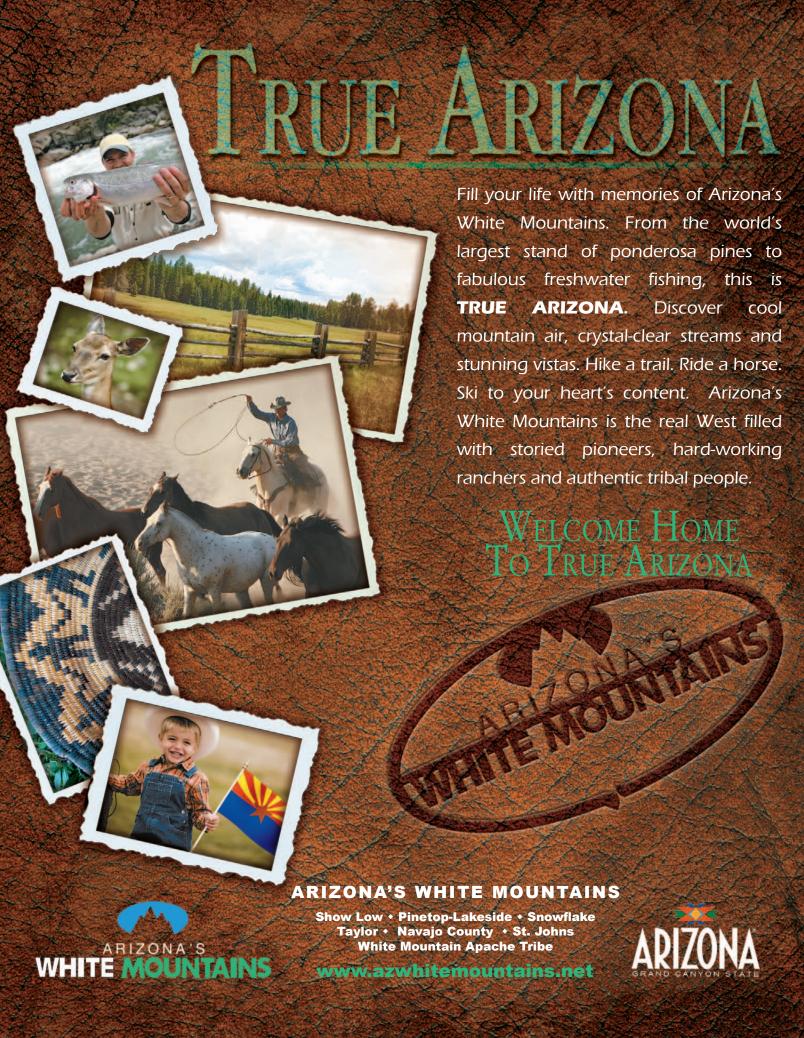
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(From top to bottom, left to right): Oaxacan polar bear, Jacobo Angeles; Zuni inlaid pendant, Colin Coonsis; Mata Ortiz pot, Leonel Quezada; Zapotec weaving; Zuni pot, Anderson Peynesta; 14K and Lone Mountain necklace, Eagle Boy, Jemez; Engraved sterling bead necklace, White Buffalo, Comanche; Coral and diamonds lightning necklace, Eddie Two Moons Chavez, Chiracahua Apache; 14K and Lander bracelet, Eagle Boy, Jemez; White Painted Woman bracelet, Eddie Two Moons Chavez, Chiracahua Apache; Bolo with Indian Mountain, Albert Nells, Navajo; 14K and Persian ring, Eagle Boy, Jemez; Spiny oyster necklace, Charlene Reano, Santo Domingo Pueblo; Black jade and mother of pearl bracelet, Tommy Jackson, Navajo





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