NATIONAL MUSEUM of the AMERICAN

INDIAN

SUMMER 2015

INKA ROAD

ENGINEERING AN EMPIRE

+

THE ART MARKET TRAIL

JEMEZ SECRETS REDISCOVERED

BLACK BEAVER, CIVIL WAR SCOUT
WHY INDIANS FOUGHT

Smithsonian
National Museum of the American Indian

JORDAN SCHNITZER **MUSEUM OF ART**

RICK BARTOW

Things You Know But Cannot Explain

Accompanying the exhibition is a fully illustrated catalog with essays by co-curators Jill Hartz, executive director, and Danielle Knapp, McCosh Associate Curator, at the Jordan Schnitzer Museum of Art, and Lawrence Fong, former curator of American and regional art at the museum.
To order a catalog, call 541-346-6491.

Through August 9, 2015

Jordan Schnitzer Museum of Art, 1430 Johnson Lane on the University of Oregon campus

ADDITIONAL VENUES

IAIA Museum of Contemporary Native Arts, Santa Fe, New Mexico, August 14–December 31, 2016
The Heard Museum, Phoenix, Arizona, April 8–July 9, 2017
Washington State University Museum of Art, Pullman, WA, September 29–December 16, 2017
The Autry National Center, Los Angeles, California, March 18–July 29, 2018

If you are interested in bringing *Rick Bartow: Things You Know But Cannot Explain* to your museum, please contact Jill Hartz, hartz@uoregon.edu / 541-346-0972

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Rick Bartow (American, b. 1946). *Crow Hop IV*, 2014. Acrylic, graphite on canvas, 72 x 96 inches. Courtesy of the artist and Froelick Gallery, Portland, OR

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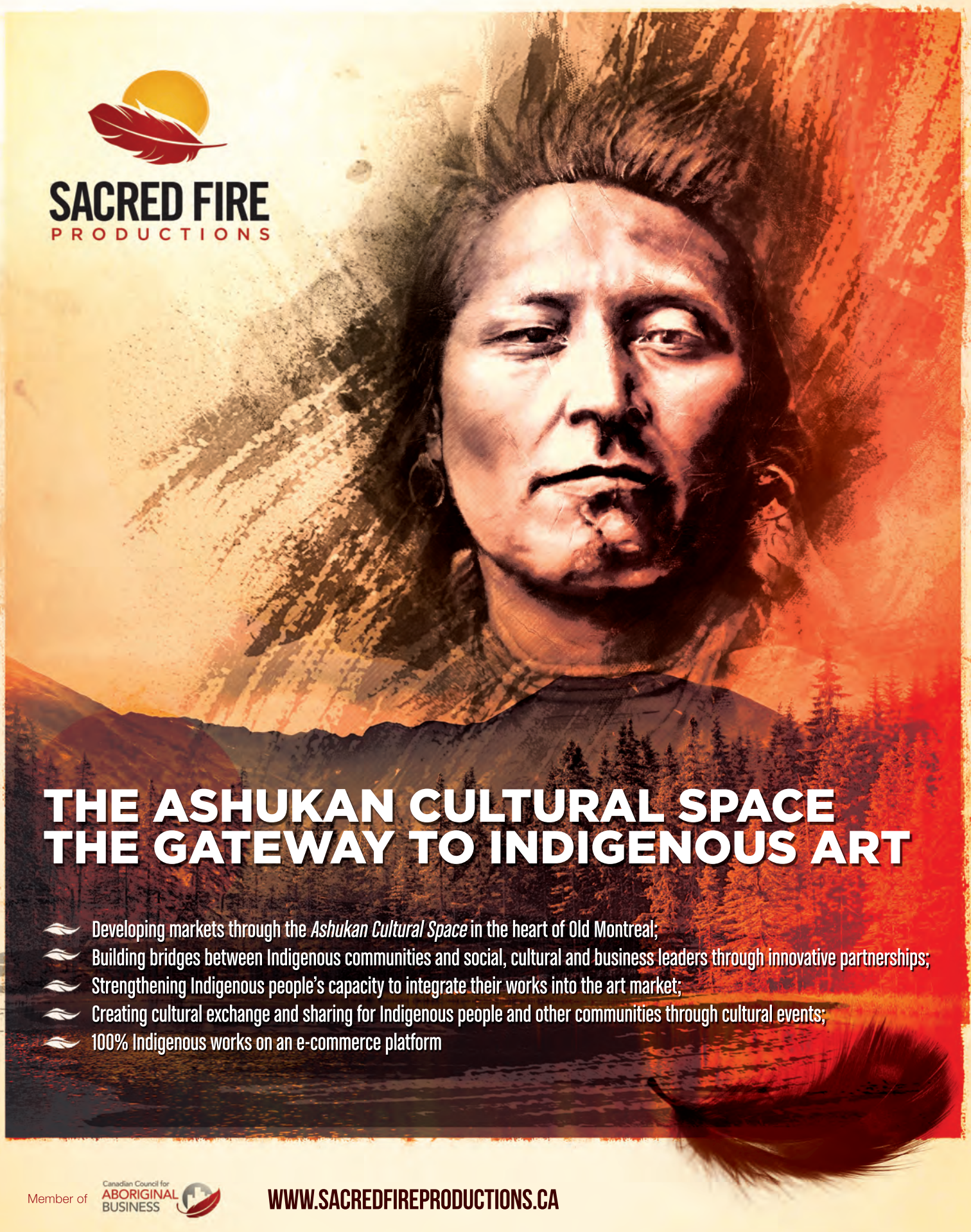
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Top Lower Right: Tony Da (1940-2008) Sienna and Gunmetal Pot c. 1970 5.25″ x 7″
Bottom: Navajo Third Phase Chief's Blanket c. 1865-70 55″ x 68″

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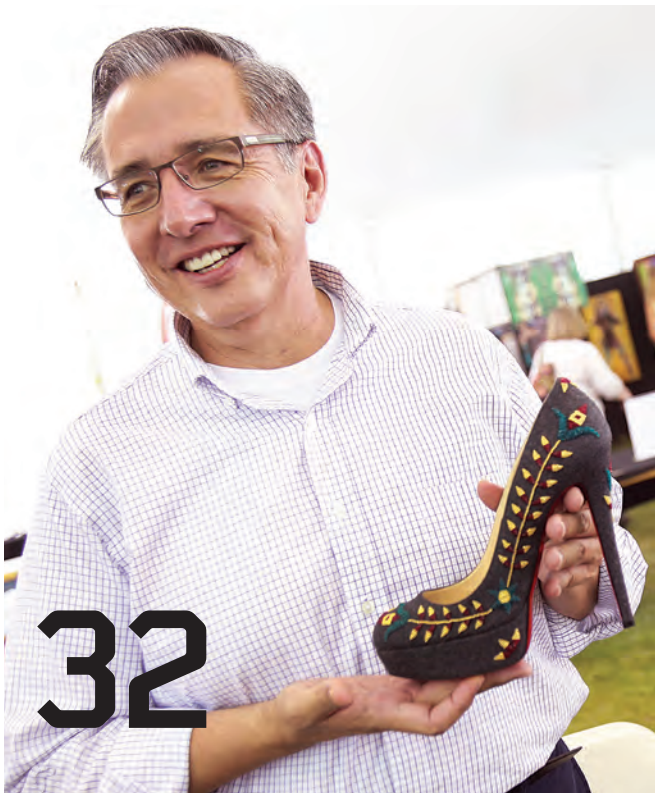
CONTENTS

SUMMER 2015
VOL. 16 NO. 2



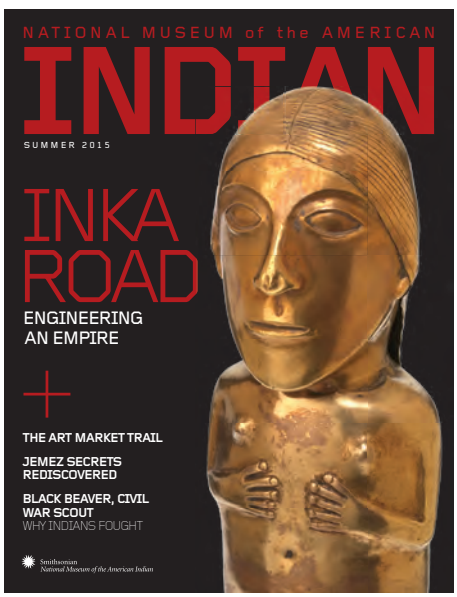


PHOTO BY ERNEST AMOROSO

On the Cover: The rich cultural, engineering and political achievements of the Andes come into focus this summer at the National Museum of the American Indian – Smithsonian in the major exhibition *The Great Inka Road: Engineering an Empire* . This figurine is one of more than 140 items to go on display June 26, 2015 through June 2018.

Inka figurine of a woman, AD 1470–1532. Coast of Peru. Gold-silver alloy. 9.6" x 2.5" x 2.8". National Museum of the American Indian, Smithsonian Institution 5/4120.

14

REVIVING AN ART FORM, REVIVING A CULTURE

Joshua Madalena, potter and former governor of Jemez Pueblo, experimented for a decade before recovering the secret of making his people's ancient black-and-white ceramics, lost for 300 years after Spanish repression of the Pueblo Revolt.

24

THE GREAT INKA ROAD: ENGINEERING AN EMPIRE

Qhapaq Nan, the Inka road, was an awe-inspiring feat of engineering and construction, and also of political integration. It held together a vast empire of majestic terrain and widely different eco-systems, until the arrival of the Spanish.

29 THE ROAD AND THE TERRAIN

30 THE EXHIBITION

32

ON THE ART MARKET TRAIL

Indian artists and craftsman travel a year-long circuit of prestigious craft fairs and competitions to bring their work to the attention of a broader public.

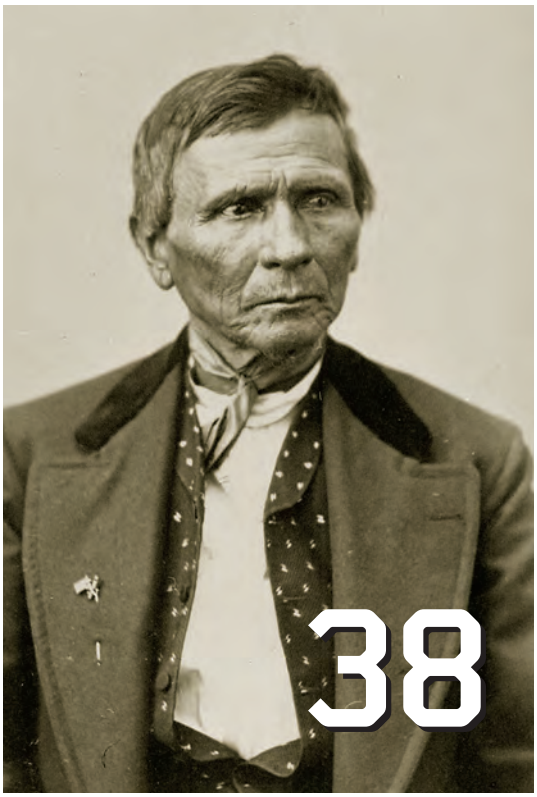
38

BLACK BEAVER: DELAWARE SCOUT FOR THE UNION

One of the most celebrated Indian scouts of the Civil War, he successfully evacuated Union troops from the seceding South in 1861. But it was just one episode in a long, eventful career.

40 WHY INDIANS FOUGHT IN THE CIVIL WAR

In spite of many reasons not to, tribal members signed up with North and South in large numbers.



INSIDE OUR MUSEUMS

44 ADDING TO THE MENU AT THE MITSITAM CAFE
New Executive Chef Jerome Grant shares some of the recipes he is bringing to the award-winning cafe at the Museum on the National Mall.

48 NATIVE CINEMA SHOWCASE
Celebrating its 15th year, this project of the Museum's Film + Video Center has presented successive waves of Native directors and filmmakers to the throngs of the Santa Fe Indian Market.

51 THE INKA COUNTING SYSTEM
The colored strings and knots of the *Khipu* kept track of the business of running an empire.

52
EXHIBITIONS AND EVENTS CALENDAR

CONNECTING WITH THE INKA ROAD

BY KEVIN GOVER

PHOTO BY DOUG MCMAINS

The last *Q'eswachaka* rope bridge spanning the Apurimac River near Cusco, Peru.

The Andes region is a network of challenging terrains. The varied landscape incorporates craggy coastal areas, lush jungles, soaring mountain vistas, lowlands and high plateau areas. It is among these areas that the Museum is going to explore and educate visitors about the origins and growth of the Inka Empire though its new exhibition, *The Great Inka Road: Engineering an Empire,* which will be open through June 2018. This will be our first major bilingual exhibition dedicated to South America and its great importance to the science of sustainability and engineering. It will explain how the Inka Road and the surrounding areas are still used and explore their significance to contemporary society. The exhibition will cover the road as it weaves through six modern-day South American countries: Argentina, Bolivia, Chile, Colombia, Ecuador and Peru.

With this road the Inka leaders linked thriving peoples, communities and nations that extended the length of the continent. Through more than 140 objects, video animation flyovers of the road, interactive experiences, videos, 3D renderings of the Inka city of Cusco and multimedia touch tables, this exhibition will show the history of the road and its relation to cultural continuity.

The timing could not have been better to be working with the Smithsonian's Folklife Festival, June 24 to 28 and July 1 to 5, as it presents the program *Pachamama: Peru*. The National Mall area just north of the Museum will be the new location of the festival. Here visitors will experience unique connections through cooking and craft demonstrations, music and dance performances, moderated discussions, ritual and celebratory processions and other participatory activities. In addition, there will be robust involvement with Peruvian American and diaspora communities. The festival will be inviting more than 120 participants from Peru. It hopes to attract half a million visitors to the location. We are especially looking forward to meeting a family who for the past 500 years has been continuously making a suspension bridge from local grasses in their homeland. They will be constructing a similar bridge spanning more than 60 feet on the Mall. The Marketplace will be situated in our Potomac Atrium, for three weeks, from June 24 through July 12. This will be an opportunity for visitors to the Museum to be able to enjoy an exceptional shopping experience. Shoppers will find beautiful works created by Peruvian artisans including jewelry, textiles, books, toys, pottery, clothing, sculpture and paper arts.

I look back at my own trip that I took to Peru several years ago along with former Smithsonian Secretary G. Wayne Clough and others. It was a delight to spend time in the Sacred Valley in Cusco, visit Machu Picchu of course and all the places that one must go if you enter Inka country. Our journey began at Cusco, one of the highest cities in the world and the Inka Empire's former capital. We traveled from there to Machu Picchu and then to Ollantaytambo, a central administrative center and a kind of gateway to Machu Picchu. The people of the colorful market town of Pisac welcomed us, as did the textile weavers in the Andes village of Chawaytiri (altitude: 12,000 feet), whose citizens graced us with generous hospitality. We participated in the village's Procession of the Llama and walked with these Inka descendants along a section of the Inka Road. This area was named the Sacred Valley by the Inkas because they saw its abundant, sustaining water sources – rivers, rain and snow – as an affirmation of the connectedness of all life.

The inspiration for our upcoming exhibition on the great Inka Road is to demonstrate that the Americas were not a wilderness. That civilization preexisted the arrival of Europeans in the New World. And that they were in many ways a very thriving set of communities spread throughout the length and width of the Americas. Certainly the Inkas are one of the primary examples of the achievements of the indigenous people in the Western Hemisphere. Their knowledge, their understanding of their environment, their agriculture and, of course, their engineering all remain infinitely interesting and instructive, particularly in a world that is grappling with nearly life-or-death challenges of sustainability. So, we've always believed that there is knowledge to be gained from the examination of these indigenous cultures, not simply for the sake of gathering knowledge, but for its application in our contemporary lives.

We hope that this exhibition, festival and related events will inspire visitors, both online and in person, to learn more about how our past is intricately linked to the present and offers us a way to honor the Andean peoples for their unique contributions to human achievement.

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

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REVIVING AN ART FORM

REVIVING A CULTURE

BY HARLAN MCKOSATO

Joshua Madalena made a hard choice in the early 1990s. An accomplished potter and religious and political leader from the Pueblo of Jemez in New Mexico, he decided to devote himself to reviving his people's ancestral black-on-white ceramics.

The art form had been lost for nearly three centuries. But after a decade of experimental efforts, he successfully rediscovered the process.

Madalena believes that the unique Jemez ceramic pottery is the original art form of his Jemez people (pronounced hey-mess). "It is the pottery of the ancestors. It was the dominant art form of the Jemez people for 400 years, and survived without change during that time," says Madalena. But when he started his quest, he said, "There was no memory from anyone (within the Jemez community) that I could use as a resource."

This unique pottery is tempered with volcanic tuff or rock, slipped with white clay, painted with carbon (vegetable) paint and fired in an oxygen-free atmosphere. Archaeological findings show that the pottery was used from about 1300 to 1700 A.D. throughout the Jemez Mountain range and surrounding areas, before being extinguished by Spanish occupation of what is now modern-day New Mexico.

"Contemporary art changes from one generation to the next, but Jemez black-on-white pottery didn't change for 400 years," says Madalena. "These vessels were created from miniatures all the way to giant form.

"Our pottery had been gone for 300 years. It needed to be reborn because I needed to find the identity of our people. I needed to find where I stood in this world and where my place was on Earth during these times," says Madalena, a trained archaeologist. "This culture, these stories, needed to be brought back."

But recovering the process was an arduous and frustrating task, he recalls. "I started visiting museums and collections in Santa Fe and throughout the Southwest in the early 1990s. We had to find the right clay and plants, how long to boil them and so on.

Continued on page 18

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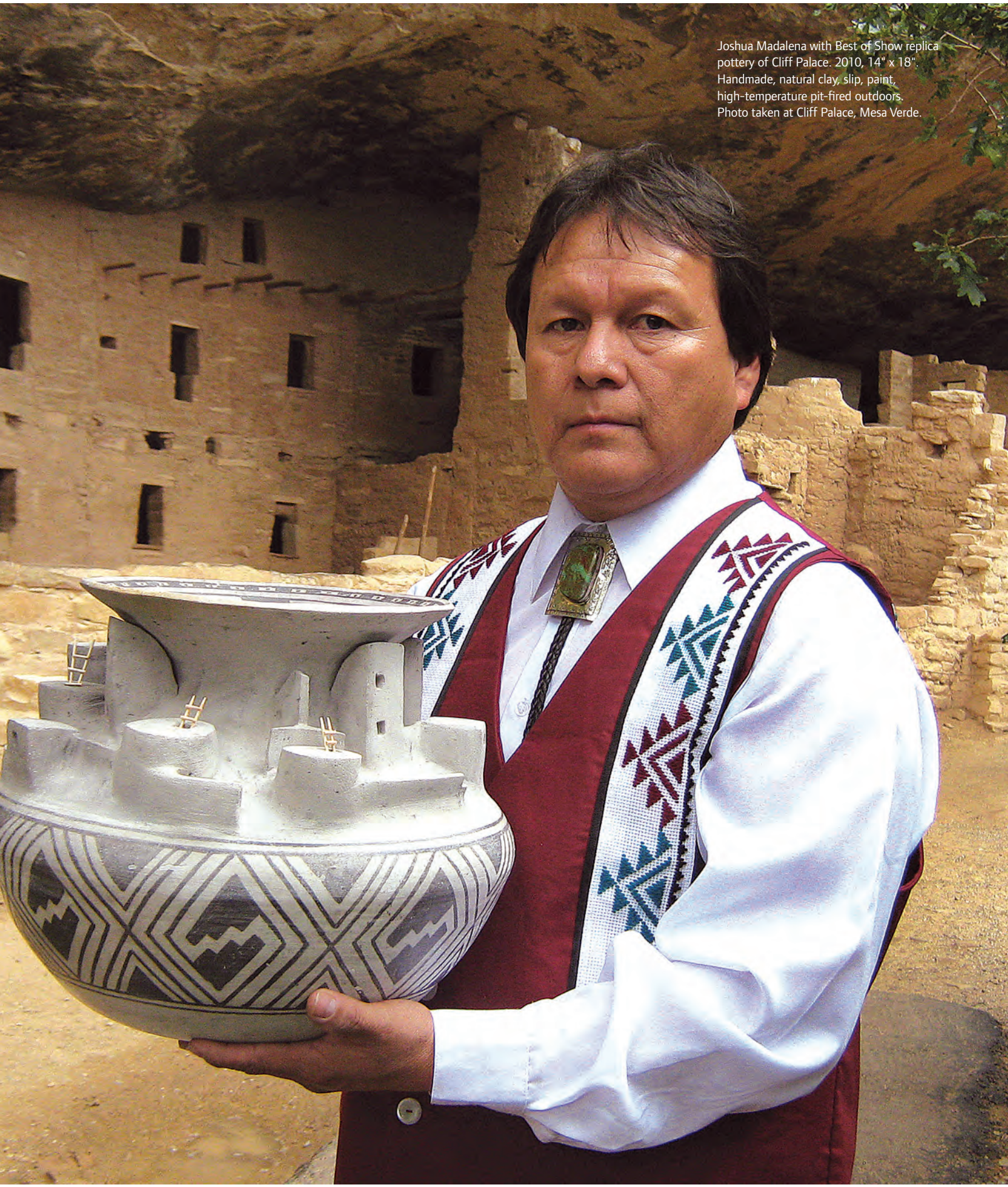

Joshua Madalena with Best of Show replica pottery of Cliff Palace. 2010, 14" x 18". Handmade, natural clay, slip, paint, high-temperature pit-fired outdoors. Photo taken at Cliff Palace, Mesa Verde.

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IT WAS AN ACCIDENT THAT FINALLY RESUSCITATED THIS ANCIENT, TRADITIONAL ART FORM, MADALENA SAYS. "I WAS FIRING POTS, AND THE LARGE ONES CRACKED, AND IT WAS SAD. I HAD BEEN WORKING (ON THE POTS) FOR ABOUT A MONTH. I STARTED THROWING THE HOT DIRT ON TOP OF ALL THE POTS. THE NEXT MORNING I WENT OUT TO UNCOVER THE SMALLER ONES, AND I COULDN'T BELIEVE IT... "

"ONE thing I did was I picked up pieces of old pottery in the different villages and took them up to Santa Fe to the Office of Archaeological Studies to take a look through a microscope. There were experts who could only guess about the process. The most complex part of this whole process was finding the correct proportion of clay and minerals that could withstand the high temperatures of pit fires.

"The clay was melting at about 1000 degrees when the pit fires were getting up to about 1800 degrees. I had to go through about a decade of trial and error before I thought the pottery was ready to go out into the public," says Madalena, who currently resides in the Jemez Pueblo about 50 miles northwest of Albuquerque.

"I wanted to make sure that the public would be purchasing authentic, bona fide pottery of the Jemez people," he adds. "This form of pottery had been lost for over 300 years and one of my biggest concerns was making sure it looked like the old vessels. I was able to accomplish that. What was once oppressed is now living again."

It was an accident that finally resuscitated this ancient, traditional art form, Madalena says. "I was firing pots, and the large ones cracked, and it was sad. I had been working (on the pots) for about a month. I started throwing the hot dirt on top of all the pots. The next morning I went out to uncover the smaller ones, and I couldn't believe it.

"They held together and it was the first time that I had seen a contemporary black-on-white that came out almost perfect. I feel

Medicinal Bowl, 10" x 4", all natural paint, clay, slip, high-temperature pit fire, handmade, painted with yucca.

Giant Storage Vase. 24" x 22".
Fall 2013. Handmade, natural clay,
slip, paint, painted with yucca brush,
high-temperature pit-fired outdoors.

Joshua Madalena grinding temper for clay.

like I solved a whole puzzle that had been missing for 300 years.

"Things happen," he says, "and if something is meant to be, if it's meant to happen then in some way or some form you're given a gift by the spirits.

"You had your utilitarian wares, but the black-on-white pottery was designed with a sacred animal or our sacred mountains, valleys and canyons – our sacred places of worship. So the black-on-white pottery actually tells a story. It was the individual potter's way of interpreting their times and the activities going on in their life," says Madalena.

After the Pueblo Revolt of 1680 and the Spanish reconquest of the Southwest, Jemez black-on-white pottery was one of the casualties of Spanish oppression. Spain tried to suppress the traditional way of life of American Indians and especially the people in the Jemez region. They targeted the Native language and traditional religion, so it was taken underground. The language was spoken and the religious practices were performed in secret.

"For me to say that this pottery was authentic, my whole belief was that it was bringing back a culture that was once oppressed by another religion. This pottery is an identity for our people, for our culture and our survival," says Madalena.

ABOVE: Joshua Madalena painting a pot using yucca. RIGHT: High-temperature pit firing.

"That's one of the things that really kept me going. It's not something that we stopped. It was not our choice. Someone else forced us to stop doing this art."

He continues, "Back in history it wasn't just a form of art, it was a way of life. We used the pottery for storage of our food and for cooking purposes. It was an important issue for me to bring it back and I knew I was very close. I imagined that if I could bring back this art form that it could be utilized as part of our traditional way of life again."

But Madalena also wants to bring the art form to the broader mainstream culture, as a means of furthering Jemez preservation. "I wanted to make it available for public purchase

Joshua Madalena's collection of rare Jemez black-on-white pottery.

because of my background in archaeology," says Madalena, who is also trained in archaeological law enforcement. "We were fighting against the looting of archaeological sites.

"We were also trying to fight against the black market. So, if we were successful in bringing back Jemez black-on-white pottery the general public would be able to purchase it over the counter."

Madalena says that when he was growing up he did a lot of reading, and discovered that a lot of the Jemez history wasn't written. During his research he noted that a lot of information about the ancient Jemez villages wasn't accurate.

"It was usually non-Indian archaeologists who were documenting and identifying different information. That concerned me. I wanted to educate the general public that the Jemez people and the empire that our ancestors built in the Jemez Mountains were dignified," he says.

Madalena was awarded the prestigious Lifetime Achievement Allan Houser Legacy Award at the Santa Fe Indian Market in 2012 for his contributions to the Native art world. In addition to his three one-year terms as Governor of Jemez Pueblo (in 2010, 2012 and 2014), he also served as Superintendent of the Jemez State Monument from 2005 to 2008.

"We have these laws and legislation in Congress that affect the indigenous way of life. We have laws in place today that protect archaeological sacred sites and places – places of worship that are still utilized today," he says. "I believe that we as Native people have been very successful here in this region at establishing ourselves and holding federal agencies accountable of taking care of our land. We definitely have input."

Madalena's public career and his artistic work have been all of one piece. "One of the things that all pueblo leaders do," he says, "is we try to fix the wrongs of the past."

Madalena's new website is www.ancientsart.com.

Harlan McKosato is a citizen of the Sac and Fox Nation of Oklahoma. He is the director of NDN Productions, a multimedia company based in Albuquerque.

A gift in honor of a loved one

As someone who values education more highly than anything else, Mary Hopkins finds that the Smithsonian offers wonderful learning opportunities through its exhibitions, publications and travel programs. "I am always seeking new things to see, do and learn," says Mary, who recently traveled to China and Tibet with Smithsonian Journeys.

"This legacy is a wonderful way for me to honor my husband, who was part Choctaw Indian."

Her late husband, Homer, shared her love of travel, and she fondly recalls visiting Native lands with him to learn about different tribes and cultures. "I wanted to make a gift in my husband's memory, but it was hard to come up with a concrete tribute," reflects Mary. That is why, with guidance from the Smithsonian's planned giving staff, she decided to pay tribute to her husband and support education with a bequest to endow internships at the National Museum of the American Indian.

"This legacy is a wonderful way for me to honor my husband, who was part Choctaw Indian, and to support the educational opportunities that I treasure at the Smithsonian," remarks Mary. "This gift really hits the nail on the head."

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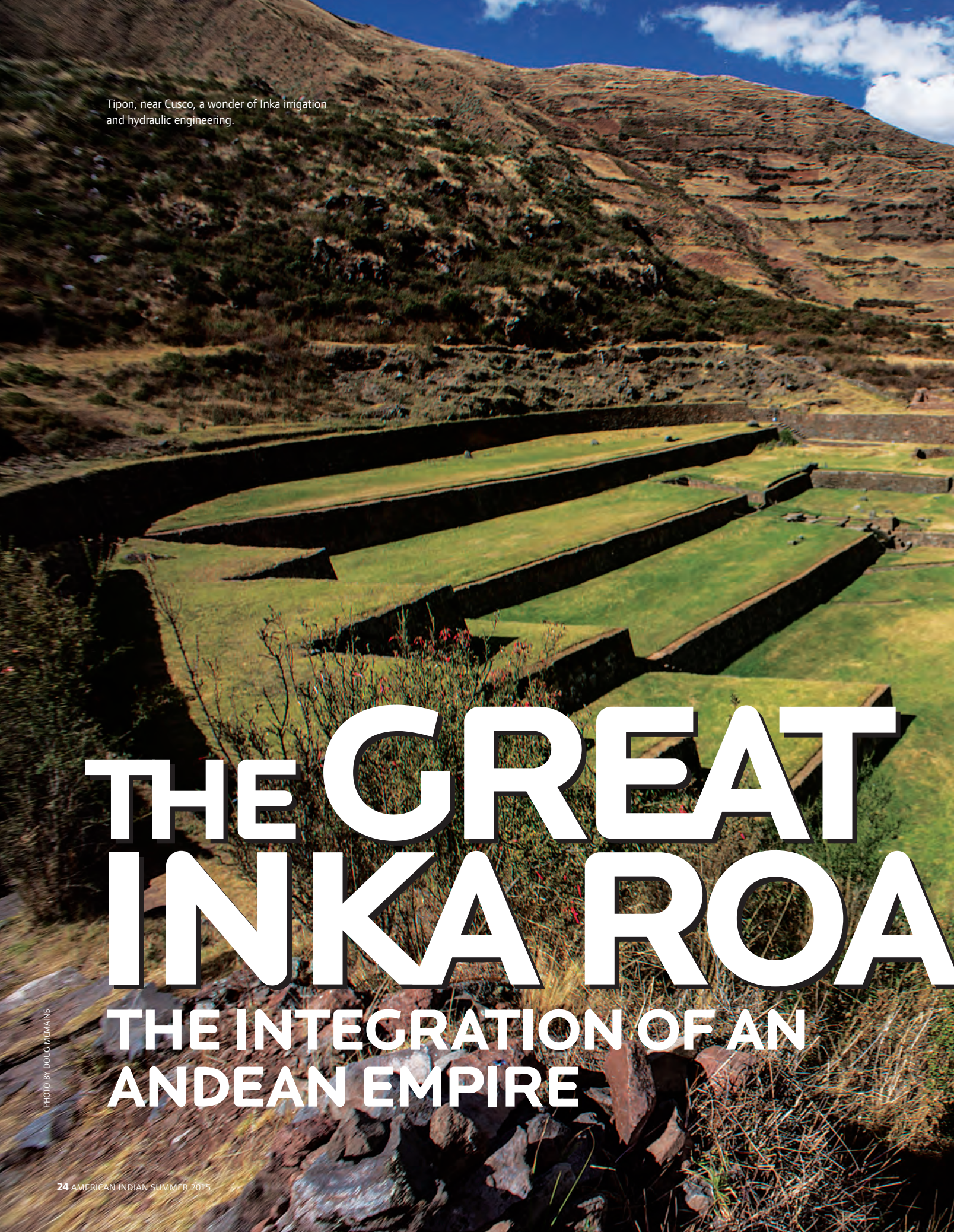


Tipon, near Cusco, a wonder of Inka irrigation and hydraulic engineering.

THE GREAT INKA ROA

THE INTEGRATION OF AN ANDEAN EMPIRE

PHOTO BY DOUG MCMAINS

BY JOSE BARREIRO

According to Andean legend, the ancient Inka would crack their whips and massive stones would miraculously fall into line and stack themselves into remarkable works of construction.

Sixty-four-year-old Nazaria Meza, from the Quechua community of Chawaytiri, related the story to me and a group of travelers as we hiked along one of the main trails leading out of the city of Cusco, Peru. "We don't know anymore just how they made such a road," said Nazaria, elder and grandmother, about her Inka ancestors. "But when we walk our llamas along the Inka Road, we feel strong in our hearts."

Qhapaq Nan, the sacred road of the ancient Inka sovereign and an intricate system blanketing a 25,000-mile expanse, stands today as the physical remnant of a highly organized American empire, both politically and economically. Unparalleled in hemispheric history for its capacity to integrate a wide range of people and resources over a huge and difficult geography, the *Qhapaq Nan* still functions as a series of living roads traveled by indigenous peoples over long stretches of Andean landscape.

TAMING THE TERRAIN

The magnificent Andean mountain ranges run the length of western South America, from southern Chile to Colombia. Dropping east to the jungles and west to the sea, the Andes are a monumental and aggressive terrain, difficult to traverse and even harder to integrate into large-scale human endeavor.

Altitudes in the Andes range from 11,000 to 16,000 feet above sea level. A vertical world of extensive, abrupt, often impassable ranges, it is also a world of great promise. The Andes enjoy many ecological zones. A great variety of horticulture is possible, if terraces can be built into landscapes and the transport of goods can be safely organized.

The great human effort required to organize the Andean world was most expansively and adeptly accomplished by the Inka Empire. On the heels of earlier civilizations the Inka created a great road network crossing high sierras, *punas,* deserts and coast – even penetrating deep into the jungle. As scholar Victoria Castro has written, theirs was an "ingenious humanization of a fractured geography."

The Andes nurtured numerous nations and several civilizations before the Inka emergence. The Inka are particularly recognized for integrating knowledge from earlier civilizations, such as the Wari and Tiwanaku, for incorporating ancient trails into roads, and for concentrating the ancestral knowledge of many cultures in the Andean region. The integration took place at many levels: the interpretation and practice of cosmology, local social organization and state administration. A redistributive system, grounded in the principle of reciprocity, sustained the empire.

The Inka accomplished their feats of empire building by founding and expanding from a central administrative and religious center, the capital city of Cusco. The *chawpi,* or the center, of the Inka Empire is here. It is the home region, marked by a deep and abiding mytho-historical narrative and forever identified with the brilliant figure of the greatest of the Inka rulers, Pachacutic, who ruled from 1438 to 1471 AD.

The long-lived Pachacutic a legend in his own time, engineered much of the style and form of his world. Credited with saving Cusco from an invasion from the enemy Chanca, whom he later vanquished, Pachacutic went on to redesign the city and its valleys, forg-

ing rivers into water canal systems, carving horizontal terraces into steep mountains to recover agricultural land, and establishing an Inka mastery of engineering and architecture that organized the labor and military service of tens of thousands.

THE INKA DYNASTY
WEAVING MYTHOLOGY AND HISTORY

The dynasty of Inka sovereigns begins in the mythological narratives of oral memory and bridges into modern history in the legend and physical presence of Pachacutic.

In the mythological creation, the original couples – the *ayares,* four couples from one *panaka,* or extended family – emerged from caves at Pacariqtambo and, before that (in a different version), from the waters of Lake Titicaca. These principals, Manco Qapac and Mama Occllo, gathered the ten first communities *(ayllus)* and began a journey, the first journey of the Inka Road. They came with a mandate from Inti, the Sun. Inka legend tells that before their emergence, chaos and violence ruled the Andes; people "lived like fierce and brutish animals."

"Our Father, the Sun," the Inka historian Garcilaso de la Vega recounted in 1609, "... having pity upon them sent from the sky to the earth a son and a daughter of his, to teach them...precepts and laws to live in reason." The Sun instructed these primordial and mythic-historical Inka, according to Garcilaso, that they should conquer and incorporate the human beings to a "system of reason and justice, with pity, clemency and calm...as with tender and well-loved children."

Garcilaso is not always the most accepted of early witnesses, writing some 60 years after the conquest, but the impetus to organization by the Inka state is widely acknowledged. Historians often comment on the Inka's organizational skill. "In everything from the most important to the most trifling, there was order and methodical arrangement," wrote the 20th century scholar Lewis Hanke. "Men had honorable and useful occupations…lands, mines, pastures, hunting lands, woods; and all kinds of employments were so managed that each person knew and held his own state."

Through the *Chaski* or post "runner" system, and in the accounting of materials and people through *khipu,* the Inka imperial capi-

PHOTO BY RAMIRO MATOS MENDIETA

A llama caravan travels the Inka Road. Warautambo, Peru, 1990.

PHOTO BY WAYNE SMITH

The Sun Gate at Tiwanaku. A relief of the Andean creator god, Tiqzi Wiracocha, in the center of the gate. The figure holds a thunderbolt in each hand. Tiwanaku, Bolivia, 2009.

tal had accurate and timely intelligence. In this sense, all roads led to Cusco. "In each district of the four in which they divided their empire, the Inka had councils of war, justice, treasury," wrote Hanke. "Each of these councils had their ministries and ministers and subordinates from major to minor...from decurions that handled ten to others who handled hundreds, thousands and tens of thousands. From grade to grade, these levels gave count of everything there was in the empire to the supreme councils. The council presidents of each district received the sum of reason of everything that happened in the empire, to give count of it to the Inka."

Over time, from the primordial *ayar* couple, Manco Capac and Mama Occllo, and following the line of eight Inkas, there is a progressive conquest of the immediate Cuzco region, settling Inka dominance of its highly productive sacred valley. According to legend, through this first line of Inka sovereigns, instruction and organization of conquered peoples was integral to the expansion of Inka polity. Inka systematically integrated new populations, introducing standardization in their arts and trades, agricultural practices and crops, architectural skills and other knowledge.

With the advent of Pachacutic, and his two successive generations – son, Tupa Inka Yupanqui; grandson, Huaynacapac – an American indigenous polity of major proportions

WROTE THE EARLIEST SPANISH CHRONICLER, PEDRO CIEZA DE LEON: "THE CHRISTIANS WERE AMAZED TO SEE SUCH GREAT REASON IN THE INDIANS, THE VAST AMOUNTS OF PROVISIONS OF ALL KINDS THAT THEY HAD, AND THE EXTENT OF THEIR HIGHWAYS AND HOW CLEAN AND FILLED WITH LODGINGS THEY WERE."

Panorama of Inka Road landscapes, (Lto R) Andean peaks, highland valley, Amazon headwaters,mountain glacier and terraced hillside.

PHOTOS BY DOUG MCMAINS

was integrated under a single political system, an empirical feat of governance unequaled in that vast region, before or since.

Pachacutic and his line of three generations – over one incredibly ambitious century starting around 1438 AD – organized and built the major urban centers, terraces, canals and aqueducts, storehouses and roads, built or rebuilt citadels such as Macchu Picchu, Ollantaytambo, Huanuco Pampa, Cajamarca, Tomebamba, Wakarapukara (the list is long). They deployed the most skilled diplomacy, directed the most strategic wars (excelling at provisioning troops), built countless bridges and roads, training and commanding administrators and engineers, huge numbers of skilled artisans, agriculturalists, construction workers. The three generations of Pachacutic's line expanded to the four directions, the "four quarters," or *suyos,* of the Tawantinsuyu, developing highly complex systems in architecture, agriculture and social organization.

Wrote the earliest Spanish chronicler, Pedro Cieza de Leon: "The Christians were amazed to see such great reason in the Indians, the vast amounts of provisions of all kinds that they had, and the extent of their highways and how clean and filled with lodgings they were."

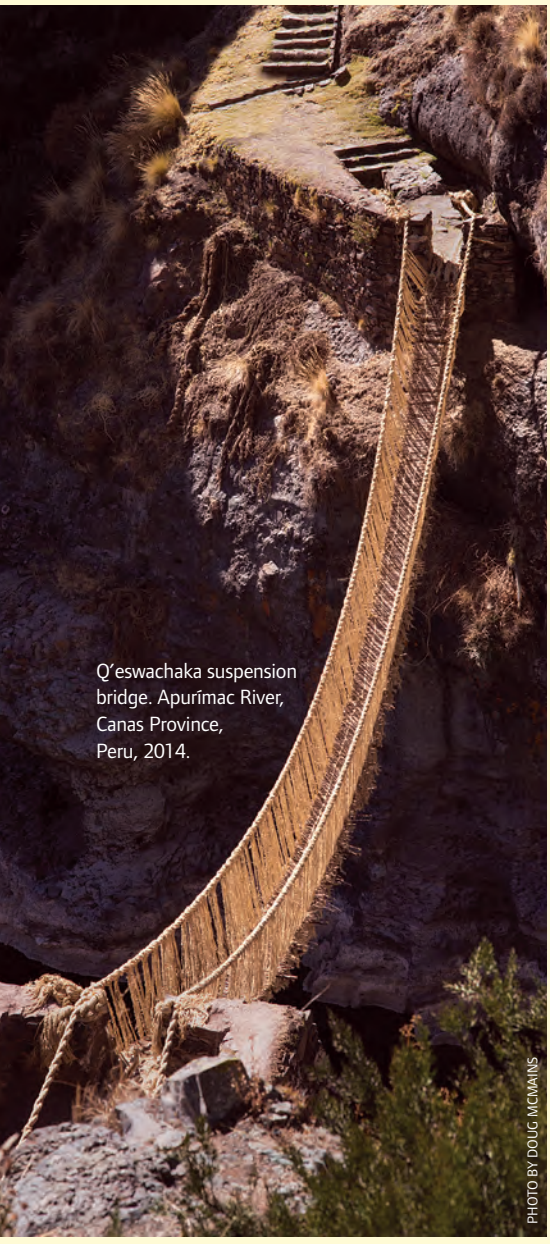
Pachacutic took his conquests first west and then far to the north and south. He fully consolidated Inka hold of the sacred Urubamba River valley, the agricultural bread basket. Countless *caciques* fell to his campaigns as he punished all weak and treacherous neighbors. He saw and took the ancient complex of Tiwanaku, subjugating "all the towns and nations surrounding the great Lake Titicaca," and sent expeditions north to the region of present-day Cuenca, Ecuador. Colonial-era chronicler, Father Bernabe Cobo records that so quick and efficient were his bridge-building engineers that at least once their wondrous constructions impressed resisting nations into surrender. Vast herds of llama and alpaca, major agricultural valleys, rich mining and salt deposits, and other economic rewards raised the power of the Inka sovereign.

Continued on page 30

A woman weaving in Cusco, 2014.

PHOTO BY DOUG MCMAINS

THE ROAD AND THE TERRAIN



Q'eswachaka suspension bridge. Apurímac River, Canas Province, Peru, 2014.

PHOTO BY DOUG MCMAINS

A monumental geography that impresses itself upon the human psyche, the Andes communicate a power of presence that sacralizes landscapes. Thus a large number of mountaintops are by long tradition identified with *apus,* or mountain deities of varied personalities and spiritual powers. So venerated was the landscape that even human life was offered to its magnificence. A *qhapaq hucha,* the ceremonial sacrifice of an unblemished child, was made in what is now central Chile, likely an offering atop the highest peaks to appreciate and ensure continued success in expanding the empire.

Over some of the harshest terrain on earth, the Inka developed a confederated society that grew with every generation, in time encompassing some 100 provinces and even more nations – lured and sustained by continuous advances in the organization and engineering of agriculture, road and building construction and military science.

The territorial extensions of Inka polity reach the four corners of the Andean world. The Inka called their territory Tawantinsuyu, or the "four-cornered empire." In each of the four directions, roads traversed a diverse world of contesting regions and ethnicities. At selected points throughout the Inka territory, the roads converge on various *ushnus,* sacred altars of the sun where offerings were made at religious gatherings.

The roads to each of the four *suyus,* or provinces – Chinchaysuyu, Collasuyu, Contisuyu and Antisuyu, each with its specific bounties and justifications for Inka expansion – carried the economic, religious, military and political traffic of millions of people. All these activities were controlled, recorded and documented with an ingenious and mysterious mnemonic device of knotted strings called a *khipu*. (See *The Inka Counting System: Coloured Strings and Knots,* page 51.)

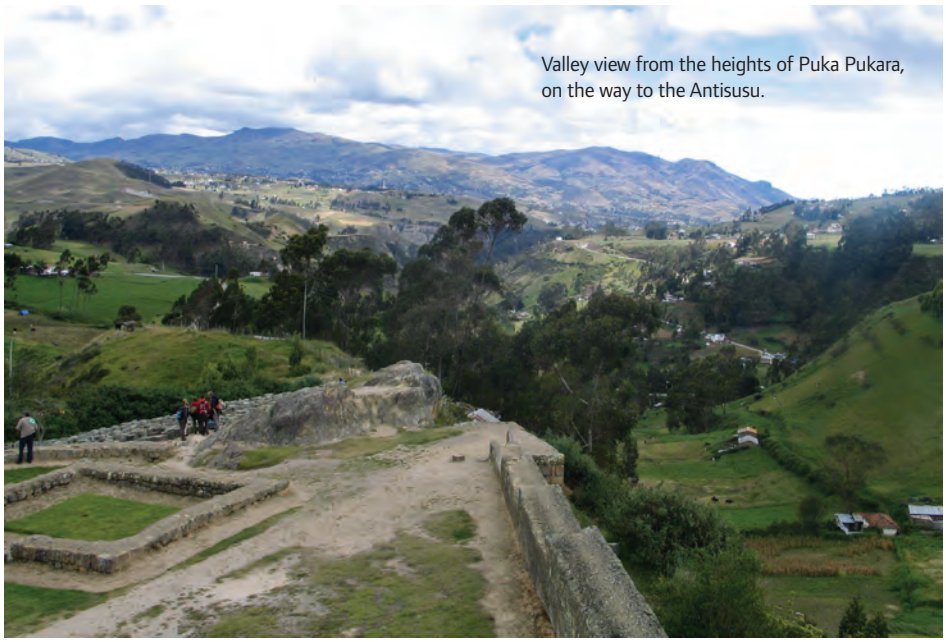
The Inka Road is a network, "an articulated circuit," writes scholar Victoria Castro, "that leaves no point of the territory without access to the *Qhapaq Nan.*" Inka planning connected thousands of local communities via their highly efficient system of roads, bridges, *tampus* (way stations), *colcas* (state warehouses) and *chaskis* (runner messengers). Exhibiting a keen and creative sense of engineering, the Inka created works that continue to amaze for their monumentality and durability.

Cusco still commands great respect for its centrality to the Inka, and the marked entrances to the city facing the four corners of the empire still garner ceremonial observance from present-day Peruvians. Cusco was *chawpi,* fulcrum of energy, but in its time, it was not the only destination.

Among noted destinations of the Andean world, Machu Picchu stands out as a 500-year-old architectural wonder that has survived the pressures of nature, firmly defended by the principles and feats of Inka engineering.

Each road and direction of the Inka *suyus* takes a traveler to marvels of monumental construction, and each holds out the promise of needed and coveted natural treasures: in Antisuyu, gold, precious woods, feathers, medicines; in Collasuyu, precious metals and salt; in Contisuyu, ocean products and sacred sands. One of the most compelling engineering treasures of the four regions can still be seen in Chinchaysuyu, to the north: the famous Inka hanging bridge over the Apurimac River.

Known as the Q'eswachaka, the rope bridge is still in use five centuries later, reconstructed ceremonially by local Native communities each year. Massive cords twisted from local *ichhu* grasses are hung by masters (with no margin for failure) across a steep gorge in the mountains – a seemingly simple, yet deeply complex, technology that was first skillfully deployed by the Inka ancestors. – *Jose Barreiro*



Valley view from the heights of Puka Pukara, on the way to the Antisusu.

PHOTO BY RAMIRO MATOS MENDIETA

HUAYNACAPAC'S ABSENCE FROM CUSCO – SACRED CITY AND CENTER OF ADMINISTRATIVE EQUILIBRIUM – SIGNALED A POWER VACUUM THAT WOULD USHER THE EMPIRE'S DESTRUCTION. IN 1527, A NEW DISEASE (LIKELY SMALLPOX) REACHED HIS NORTHERN COURT, JUST AHEAD OF THE SPANISH CONQUISTADORES.

Pachacutic's sucession was as orderly and efficient as his reign. As he aged, he slowly introduced a favored and proven son, Topa, to the reins of government. Topa Inka Yapanqui, who ruled from 1471 to 1493, consolidated his father's dominions, quashing rebellious provinces along the way, as he expanded the empire to the north and east, traveling and building on the Antisuyo road to secure precious woods, fine feathers, coveted plant medicines and gold of the tropical Amazonian foothills. He next went north beyond his father's Tomebamba to the "Edge of the Kingdom of Quito," which he besieged and conquered. He consolidated the central coast by a negotiated conquest of the Empire of Chimu.

Topa Inka took his exploits south to the Maule River, building roads deep into today's central Chile. At the Maule, the Inka army met its match in the fierce resistance of the Mapuche warriors, defining "the edge of his [Topa Inka]'s empire; and the dominions of the Inka never passed that line, then or after."

Topa Inka's son, Huaynacapac, "the last true Inka," according to Cobo, took seriously the patrilineal mandate to expand his own portion of the Empire. He did so by "incorporating much of what is now modern Ecuador as well as the northeastern Peruvian Andes," writes Gordon F. McEwan. A brilliant general, Huaynacapac spent so much time in his northern military campaigns that the central governmental fabric was seriously strained. The now vast empire suffered from his distance from Cusco, while the Inka appeared to set up a rival court in the northern Inka center of Tomebamba.

Huaynacapac's absence from Cusco – sacred city and center of administrative equilibrium – signaled a power vacuum that would usher the empire's destruction. In 1527, a new disease (likely smallpox) reached his northern court, just ahead of the Spanish *conquistadores.* It rapidly killed the Inka along with many high-ranking generals and officials, and most tragically for the empire, his designated heir. The lack of orderly succession opened doors to chaos and a ruinous civil war into which walked the Spanish *conquistador,* Francisco Pizarro and his band of soldiers.

Jose Barreiro is assistant director for history and culture research, National Museum of the American Indian, and co-curator of the exhibition *The Great Inka Road: Engineering an Empire.*

THE EXHIBITION

Our purpose in examining the *Qhapaq Nan* has been to contemplate the sophisticated splendor of the Inka road system – focusing on the masterful civil and social engineering that went into its design and construction.

The new exhibition gathers cutting-edge scholarship and commissioned writings on varied aspects of the Inka Road from nearly 30 experts from 10 countries and numerous disciplines. It examines the nature of Inka expansion – which tapped into the rich customs and culture of the Andean highlands' kinship-based communities, the *ayllus* – showing how major state institutions incorporated community cultural concepts. The deep sense of duality and symmetry, inherent in community life and ritual, also was useful in designing the state.

The equally acute sense of reciprocity expressed in the Andean concepts of *ayni* and *mink'a* (exchanging labor) was the basis of a highly productive social organization, which could support a major achievement in civil engineering. A vast empire, meeting the essential definitions of the term – a central sovereign, dominion over many regions and cultures – Inka governance was also unique in developing a polity informed substantially in these Andean reciprocity protocols.

Ever since gifted photographer Megan Son suggested an exhibition, and Museum associate director Tim Johnson asked Andeanist Dr. Ramiro Matos of the National Museum of the American Indian to take up the challenge, I have been fortunate as co-curator to join a wonderful caravan of experts in the compilation of this unique study of the Inka Road. We invite all people to join us as we explore the minds of the Inka leaders as they sought to fulfill their solar mandate to bring order out of chaos and create a brilliant, stark and highly integrated vision of the Andean world.

The exhibition *The Great Inka Road: Engineering an Empire* opens in the W. Richard West, Jr. Contemporary Arts Gallery at the National Museum of the American Indian in Washington, D.C., on June 26 and runs through June 1, 2018. It will be accompanied by a richly illustrated book of the same title, edited by Ramiro Matos and Jose Barreiro, and published by the National Museum of the American Indian in association with Smithsonian Books. For more information about the book, or to purchase a copy, visit the Museum's online bookstore at www.nmaistore.si.edu or call 800-242-NMAI (6624).

– Jose Barreiro

LIFE ON THE ART

PHOTO COURTESY AUTRY NATIONAL CENTER OF THE AMERICAN WEST

Emil Her Many Horses (Oglala Lakota).

MARKET TRAIL

PHOTO BY DANIEL NADELBACH

Santa Fe Indian Market 2014. It attracts more than 150,000 visitors every August.

BY MILLIE KNAPP

The pace is beginning to wear on Shan Goshorn (Eastern Band of Cherokee). Over the last four years, she has shown her unique basketry at markets at the Heard Museum in Phoenix in March, the Red Earth Festival in Oklahoma City in June, Santa Fe in August and the Cherokee Art Market in Oklahoma in October.

Goshorn is one of hundreds of Indian artists on the Art Market trail, travelling from city to city to show their work at major gatherings.

Participation is a lot of work for the artists. To get her booth ready, says Goshorn, "I have to set up at 5:15 in the morning.

"I have had people come up with flashlights to look at what I have while unpacking."

One year at Santa Fe, she was in one of the last booths at a street's end. "I had all kinds of people show up and they would be huffin' and puffin' by the time they got to my booth. They were like 'I can't believe how far out you are. Well, let's see what you got.'"

Goshorn plans to cut back to two or three markets per year. When her work sells out at markets and shows, she returns to Tulsa, Okla., her home for more than 30 years, to replenish her inventory. It takes six months to create the fine art form of Cherokee basketry she interweaves with photographic applications.

But she will not part with Sante Fe. "I don't want to give up that spot because they are highly coveted. That's the big one – that's the market people from all over the world come to," she says. With hundreds of booths for a thousand or so artists, the week leading up to Santa Fe, she says, is "like a homecoming for Indians."

The Santa Fe Art Market, one of the oldest and most famous, attracts about 1,100 Indigenous artists from more than 100 tribes in the U.S. and Canada. The American Indian Arts Marketplace at the Autry National Center of the American West in California will draw 200 artists from 40 tribes. The Northern Plains Indian Art Market in Sioux Falls, S.D., is slightly more particular about its entrants. An artist must be an enrolled member of the tribes the market recognizes as indigenous to the U.S. and Canada Northern Plains. If the Santa Fe Indian Market is one of the oldest, looking forward to its hundredth birthday in 2022, one of the youngest is the Indigenous Fine Arts Market, inaugurated in 2014 in Santa Fe.

ART MARKET

The Heard Museum Guild Indian Fair & Market in Phoenix, Ariz., shows the range of activities. This year, said senior communications manager Debra Krol (Xolon Salinan Tribe), it featured "A seven-acre campus, 600 artists, close to 100 cultural performers and several hundred staff and volunteers with an audience of about 15,000." A highlight was the honouring of basketry artists, introducing basket weavers and basket makers in the center of the Heard's plaza.

(Krol refers to the Heard market as "the Fair" or "the Heard" or the "Indian Fair" to distinguish it from the Santa Fe market. "We don't want people to confuse us," she said.)

Art markets benefit Indigenous artists, the art world and the cities that host them. The Santa Fe economy gets a $120 million boost every August, not through the art, but from the hotels and restaurants that support the audience of more than 150,000 art lovers, collectors and gallery owners.

Not every exhibitor follows the whole grueling trail. In November, Ray Tracey (Navajo), silversmith, will set up a booth at the American Indian Arts Marketplace at the Autry National Center of the American West in Los Angeles, Cal. He loves Los Angeles because it's not far from his home in Window Rock, Ariz., and he lived there for about 10 years. A former actor, he appeared in TV shows such as *Hart to Hart* and *Lou Grant.*

In the '90s, he attended Santa Fe Indian Market, one of the oldest and most famous, but stopped going when he developed two Ray Tracey galleries in the city. Later, he sold the galleries and now deals solely with Sorrel Sky Gallery in Santa Fe.

Another well known artist, the glass-worker Preston Singletary, also shows his work through galleries, but times his visits to coincide with the nearby art markets. Singletary (Tlingit) comes all the way from Seattle, Wash., to show glassworks at Blue Rain Gallery during the Santa Fe market and the Heard Museum Guild Indian Fair & Market in Phoenix, Ariz. Market, he said, is "a very cool and functional event and works really well for a lot of the artists but galleries represent me on an ongoing basis."

For artists at the market, a key problem is to attract attention amid the crowd. Before showing at any Indian market, Goshorn wondered, "How the heck can you get a following with 1,200 artists? How do they even find you? Well, I'll tell you how. Win a prize. You win a ribbon and people will find you."

Many of the markets are juried with artists vying for awards and prize money. Categories range from contemporary fine art to traditional arts. First prize at Santa Fe paid three dollars in the 1940s; today all prize monies there total $100,000.

The Autry adds an artwork every year to its permanent collections with the Jackie Autry

Victoria Adams (Southern Cheyenne).

PHOTO COURTESY AUTRY NATIONAL CENTER OF THE AMERICAN WEST

Jilli Oyenque (Ohkay Owingeh) demonstrates basket weaving.

COURTESY HEARD MUSEUM/CRAIG SMITH, TAYLOR PETERSON AND LIZARD LIGHT PRODUCTIONS

Santa Fe Indian Market 2014.

PHOTO BY DANIEL NADELBACH

Zuni Olla Maidens.

Jeremy Frey (Passamaquoddy) with his Best of Show-winning basket, *Loon,* at the Heard Museum Guild Indian Fair & Market 2015.

COURTESY HEARD MUSEUM/CRAIG SMITH, TAYLOR PETERSON AND LIZARD LIGHT PRODUCTIONS

Hopi *piki* makers at work during the fair.

PHOTO COURTESY AUTRY NATIONAL CENTER OF THE AMERICAN WEST

Dyanni Hamilton-Youngbird (Navajo).

FOR ARTISTS AT THE MARKET, A KEY PROBLEM IS TO ATTRACT ATTENTION AMID THE CROWD. BEFORE SHOWING AT ANY INDIAN MARKET, GOSHORN WONDERED, "HOW THE HECK CAN YOU GET A FOLLOWING WITH 1,200 ARTISTS? HOW DO THEY EVEN FIND YOU? WELL, I'LL TELL YOU HOW. WIN A PRIZE. YOU WIN A RIBBON AND PEOPLE WILL FIND YOU."

Purchase Award. A juried competition selects awards in 13 categories.

During the Northern Plains juried art show at September's end, entries compete for Best of Show, Best of Fine Arts and Best of Tribal Arts awards.

The Prescott Indian Art Market in Prescott, Ariz., takes a different approach. "Some shows rely on collectors, gallery owners and academics as overseers. At the Prescott Indian Art Market, however, we rely on Native artists themselves to police and recognize extraordinary talent. Not unlike the Screen Actors Guild that recognizes excellence within their craft, the experienced jurists can see the greatest potential in Native American artists and art," says director Sandra Lynch, curator of anthropology at the Sharlot Hall Museum.

"To be able to put 'Indian' on the Prescott Indian Art Market label, all potential exhibitors must conform to the 1990s Indian Arts & Crafts Act, which requires enrollment or certification from a federal or state-recognized tribal nation. That's what genuine means," says Lynch.

The markets are constantly innovating, adding new categories and events. "Last year, we started something new, a fashion show," said Krol, senior communications manager at the Heard. "On Friday night, we will have a fashion show during the 'Best Of' reception. Models will stroll about the campus on Saturday. We call it the Fashion Walk."

Just like any other Indian market, preparations start the day after the last one ends. The year-long frenzy comes to a head in March when the campus turns into giant fair market grounds.

As indigenous artists with different motives and experiences crisscross the U.S. following Indian art markets to showcase their work, Goshorn summarizes their goal, "I want my work to be seen.

"I want to see the work of my peers and to make connections for my career, whether it be with curators, collectors or people who write. I have made some phenomenal connections at Indian art market. The energy in Sante Fe at that time is invigorating. It's not like any other gathering of Indians. It's not like any other gathering of artists."

Millie Knapp (Anishinabe), a freelance journalist, writes about art and culture.

The Heard Museum Guild Indian Fair & Market right before opening.

COURTESY HEARD MUSEUM/CRAIG SMITH, TAYLOR PETERSON AND LIZARD LIGHT PRODUCTIONS

INDIAN ART MARKETS

2015

JANUARY
Colorado Indian Market and Southwest Showcase
Denver Mart
451 East 58th Ave.
Denver, Colo.
972-398-0052

FEBRUARY
Greater Tulsa Indian Art Festival
Glenpool Conference Centre
Highway 75 & 121
Tulsa, Okla.
918-298-2300

MARCH
Heard Museum Guild Indian Fair & Market
2301 North Central Ave.
Phoenix, Ariz.
602-252-8840

APRIL
Indian Arts and Crafts Association
Spring 2015 Wholesale Market
Isleta Resort & Casino
11000 Broadway SE
Albuquerque, N.M.
505-265-9149

MAY
American Indian Art Market
San Diego Museum of Man
Balboa Park
1350 El Prado
San Diego, Calif.
619- 239-2001

JUNE 5–7
Red Earth Festival
Cox Convention Center
1 Myriad Gardens
Oklahoma City, Okla.
405-427-5228

JUNE 12–14
Woodland Indian Art Show & Market
Radisson Hotel & Conference Center
2040 Airport Dr.
Green Bay, Wis.
920-713-8030

JUNE 27–28
Indian Market and Festival
The Eiteljorg Museum of American Indians and Western Art
500 West Washington St.
Indianapolis, Ind.
317-234-0231

JULY 11–12
Prescott Indian Art Market
The Sharlot Hall Museum
415 West Gurley St.
Prescott, Ariz.
928-445-3122

AUGUST 5–8
Gallup Inter-Tribal Indian Ceremonial
206 West Coal Avenue
Gallup, N.M.
505-863-3896

AUGUST 20–22
Indigenous Fine Arts Market
Santa Fe Railyard
740 Cerrillos Rd.
Santa Fe, N.M.
505-819-3695

AUGUST 22–23
Santa Fe Indian Market
Downtown Santa Fe – On the Plaza
Santa Fe, N.M.
505-983-5220

SEPTEMBER 12–13
Haskell Indian Art Market
Haskell Indian Nations University
155 Indian Ave.
Lawrence, Kan.
785-749-8467

SEPTEMBER 17–20
Northern Plains Indian Art Market
Sioux Falls, S.D.
605-856-8100

OCTOBER 10–11
Cherokee Art Market
Sequoyah Convention Center
777 West Cherokee St.
Catossa, Okla.
800-760-6700

NOVEMBER 7–8
American Indian Arts Marketplace
Autry National Center of the American West
4700 Western Heritage Way
Los Angeles, Cal.
323-667-2000

DECEMBER 5–6
Native Art Market
National Museum of the American Indian
4th St. and Independence Ave. SW
Washington, D.C.
202-633-1000

Native Art Market
National Museum of the American Indian – George Gustav Heye Center
One Bowling Green
New York, N.Y.
212-514-3700

DECEMBER 12–13
Pueblo Grande Museum Auxiliary Indian Market
Pueblo Grande Museum
4619 East Washington St.
Phoenix, Ariz.
602-495-0901

2016

JANUARY 22–24
Carefree Indian Market and Cultural Festival
Downtown
Cave Creek, Ariz.
480-488-3686

Black Beaver (Delaware). Portraits of Tribal Delegations to the Federal Government, 1872, Records of the Bureau of Indian Affairs. Photo by Alexander Gardner (1821–1882).

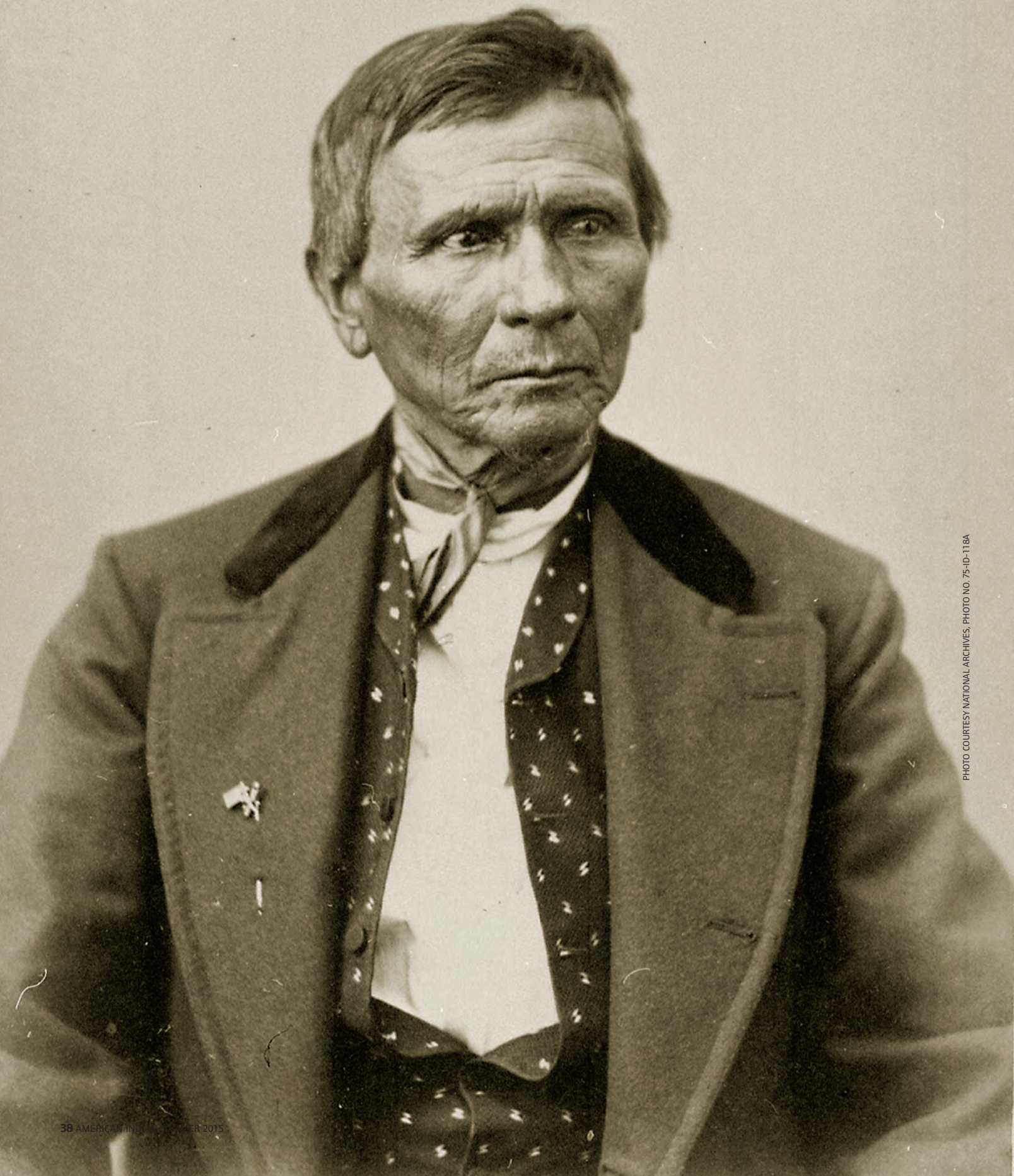


PHOTO COURTESY NATIONAL ARCHIVES, PHOTO NO. 75-ID-118A

BLACK BEAVER

DELAWARE HERO OF THE CIVIL WAR

BY LAURENCE M. HAUPTMAN

THE DELAWARES OF KANSAS AND INDIAN TERRITORY joined the Union Army in extraordinary numbers. Out of a total of 201 eligible Delaware males between 18 and 45 years of age in 1862, 170 volunteered for service. The most heralded of these was Black Beaver [Suck-tum-mah-kway] (1806-1880).

The Delaware primarily served as scouts and home guards, and long before the outbreak of the Civil War, Black Beaver was recognized as one of the most accomplished Indian scouts in North America. He was born in Belleville, Ill., in 1806, the son of a chief, Captain Patterson. From 1824 onward, his name appears frequently in the historical record.

In 1834, he served as guide and interpreter for General Henry Leavenworth, as well as interpreter for Colonel Richard Dodge's councils with the Comanche, Kiowa and Wichita Indians on the upper Red River. For 10 years in the 1830s and 1840s, Black Beaver was an employee of the American Fur Company.

In the era of the mountain men, the noted Delaware "visited nearly every point of interest within the limits of our unsettled territory. He had set his traps and spread his blanket upon the headwaters of the Missouri and Columbia; and his wanderings had led him south of the Colorado and Gila and thence to the shores of the Pacific in Southern California," according to General William Randolph Marcy.

Delaware scouts during the Civil War. *Frank Leslie's Illustrated Newspaper*. From the collections of the New York State Library, Manuscripts and Special Collections, Albany, New York.

THE AMERICAN CIVIL WAR: WHY INDIANS FOUGHT

From 1861 to 1865, American Indians found themselves swept up into a war not of their own choosing. Over 20,000 American Indians served in the Civil War, a conflict, according to the most-recent estimate, that cost 750,000 lives.

Natives contributed to the Union as well as the Confederate cause on both land and sea, as "grunts" in the trenches, and even as commissioned and non-commissioned officers. An unknown number perished in battle, of disease, or as POWs, including at the infamous Andersonville Prison.

The significant presence of so many Indians in this brutal conflict, at a time when the United States' frontier army was undertaking campaigns of "pacification" against the Indian nations in the Great Lakes, Plains and Southwest, may seem strange. While the Confederate constitutional convention was meeting in February 1861 at Montgomery, Ala., the United States Army was attempting to capture Cochise, the Chiricahua Apache leader. Less than two weeks before the Second Battle of Bull Run in August of 1862, the "Great Sioux Uprising" began in Minnesota. Subsequently, President Lincoln refused to pardon 38 of their leaders who were blamed for this conflict and who were subsequently executed at Mankato, Minn.

In the summer of 1864, when the Army of the Potomac was in the trenches before Petersburg, the United States' frontier army was removing thousands of Navajos and Mescalero Apaches, forcing them on their "Long Walk." They were later incarcerated for four years at a concentration camp, the Bosque Redondo, at Fort Sumner, N.M.

Two weeks after Lincoln's re-election in November, 1864, Colonel John Chivington and the troops of the 1st and 3rd Colorado Cavalry attacked a peaceful camp of mostly Cheyenne Indians along Sand Creek, killing about 150 men, women and children and mutilating their bodies.

To be sure, some communities by 1861 had been integrated into the region that surrounded them, becoming dependent on the non-Indian world for economic and political survival. Frequently, the reasons for volunteering were simply the result of persuasive and well-respected community leaders who were committed to joining the war effort of North or South. Although slavery was not the major *raison d'etre* for most of Confederate enlistments, some American Indians were slaveholders or were historically and economically tied to the "peculiar institution." Others who joined the Union leaned toward abolitionism, objected to their poor treatment as "free persons of color," or served with blacks in the United States Colored Troops. Some individual Indian soldiers, as was true of their white counterparts, were inspired by wanderlust and search for adventure. As many other non-Indian recruits, Natives were attracted by financial inducements to enlist. Some clearly served as "substitutes" and numerous others chose sides especially in the last two years of the war when cash bounties to enlist were upwards of 30 to 40 times greater than in 1861!

Indians nevertheless, did have unique reasons to enlist. In some instances, the decision was based on past alliances, treaty

IMAGE COURTESY NEW YORK STATE LIBRARY

obligations and earlier military experiences. As in olden days, participation in war validated tribal leadership and status within one's community.

However, there appears to be one overriding reason. A universal motive in the North, South and Trans-Mississippi West was to maintain homeland. Indeed, all Native peoples who participated in these three regions hoped to save their communities from further land loss and removal. Unlike African American troops who were struggling against slavery, most Indians in the Civil War were fighting to be left alone from past intrusions and threats to themselves and their land bases.

Mostly non-citizens of the United States until 1924, American Indians felt much more patriotic to their own nations than to the Stars and Stripes or to the Stars and Bars. Faced with a precarious existence, they saw military involvement as their only chance, the last desperate hope of obtaining a more secure recognition of their territories.

– Laurence M. Hauptman

BLACK BEAVER *continued*

When the Rocky Mountain fur trade declined in the 1840s, Black Beaver turned to guiding wagon trains westward. He also guided an expedition of the naturalist painter, John Audubon. During the Mexican War, in San Antonio, he raised a company of Delaware and Shawnee Indians, Black Beaver's Spy Company, Indian, Texas Mounted Volunteers. As the captain of the company, he served under General William S. Harney's command during the fighting. After the war, Black Beaver continued to serve the United States Army under contract as a scout.

By the 1850s, Black Beaver and other Delawares were employed by military officials as well as by the various Indian agents at Fort Arbuckle and Fort Cobb as guides and interpreters. Black Beaver reportedly spoke English, French, Spanish and about eight different Indian languages. He was also adept at Indian sign language. In 1858, he even served as a guide for the future Confederate Colonel Douglas Cooper, during Cooper's stint as Federal agent for the Chickasaws.

CIVIL WAR SERVICE

Black Beaver put this experience at the service of the Union early in the Civil War. In need of troops in the East and realizing that Indian Territory was surrounded by secessionist states, federal officials began an evacuation of Indian Territory in the spring of 1861. At that time, Black Beaver, well into his 50s, was leading a respected and comfortable life on his farm near Fort Arbuckle. According to the local Indian agent, Black Beaver had the most substantial residence on the reservation, "a pretty good double log house, with two shed rooms in the rear, a porch in front and two fireplaces, and a field of forty-one-and-a-half acres enclosed with a good stake-and-rider fence, thirty-six-and-a-half of which have been cultivated." He was gainfully employed as the interpreter for the Wichitas, working for Matthew Leeper, the Indian agent.

On April 16, 1861, the Union, under the command of Colonel William H. Emory, quickly abandoned Fort Washita and withdrew north. Emory had been under orders to withdraw troops in the event that Arkansas passed an act of secession. But fearing the reported advance of Confederate troops from Arkansas and Texas, Emory was forced to act without orders.

After concentrating his forces at Fort Cobb, the colonel moved his troops against a Confederate advance guard of William W. Averell's Texas Mounted Rifles. According to Emory, Black Beaver warned him of the approaching Confederate column and "gave me the information by which I was enabled to capture the enemy's advance guard, the first prisoners captured in the war."

The Delaware scout then guided Emory's forces and his Confederate prisoners northwest to Kansas. Black Beaver was the only Indian who "would consent to guide the column." The Union expedition was composed of the combined commands of Forts Arbuckle, Cobb and Smith, the largest remaining concentration of federal troops in Indian Territory. It eventually arrived at Fort Leavenworth on May 31. Despite this dangerous mission through Confederate occupied territory, hundreds of miles across open prairie, the column arrived "without the loss of a man, horse, or wagon, although two men deserted on the journey."

Later in the Civil War, Black Beaver's name was evoked by Union officials seeking to win support from Tusaqueh, the Wichita chief, as well as other leaders in southern Indian Territory. Union agent E.H. Carruth invited the Wichita chief and his delegates to come to Kansas to meet with him: "Your friend Black Beaver will meet you here and we will drive the bad men who entered your company last spring. The Texans have killed the Wichitas; we will punish the Texans." Throughout the war, both Confederate and Union dispatches indicate Black Beaver's continuing role as a valuable Union scout.

As a result of Black Beaver's support of the Union during the war, Confederate officials later seized his cattle, horses and crops and destroyed his farm. They also placed a contract on his head, making it impossible for him to return to the agency during the war. Until his death in 1880, Black Beaver attempted without success to secure compensation for his sizable loss, estimated at about $5,000, while in federal service as a scout. In the late 1880s,

his daughter, Lucy Pruner, was still writing in vain to the government, trying to collect the monetary damages promised to her father more than 25 years before.

The Delawares had suffered significantly during the war. Their two communities were harrassed by bushwhackers, who, according to one oral history, "robbed them and then shoveled live coals from the fireplaces onto their mattresses, setting fire to their cabins." The infamous marauder, William C. Quantrill, operated in their territory for a time. According to one account, White Turkey, a Delaware scout and trapper, pursued Quantrill after his famous raid on Lawrence , Kan., in August 1863, picking off some of the border ruffian's men.

Writing in September 1863, John G. Pratt, the Indian agent of the Central Superintendency, described the Delaware's plight: "The Delawares are affected by the unsettled conditions of the country. Many of them are in the army. Their families are consequently left without male assistance. The large children are withdrawn to labor at home."

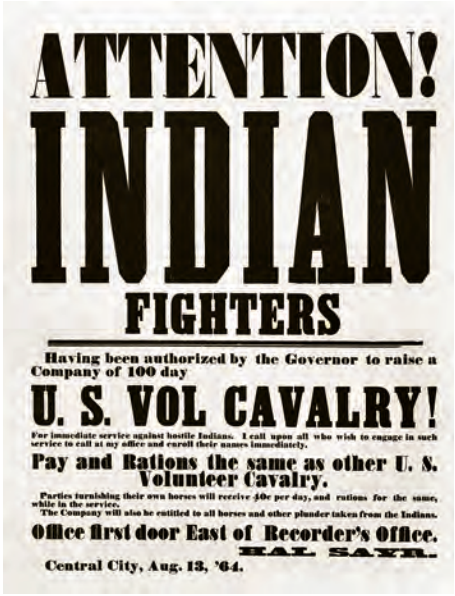
By the end of the conflict, Interior Department officials advocated removal of the Delaware from Kansas. In two treaties, signed in 1866 and 1867, tribal leaders reluctantly agreed to sell all of their lands in Kansas and to remove to lands in the Cherokee Nation, purchasing Cherokee citizenship rights. Kansas and Washington politicians, traders and railroad officials profited greatly from the deal. Included in the profiteering was John C. Fremont, the Delaware's "friend," who was now a railroad magnate.

Black Beaver lived his remaining years at Anadarko as an "Absentee Delaware," surrounded by Caddo in southwestern Indian Territory. In 1872, he was the Absentee Delaware representative in an Indian delegation to Washington.

He continued to play the role of mediator. Visiting the Kiowa-Comanche Agency in 1874, he begged these southern Plains Indians "to stop raiding, to send their children to school, to settle down and do as their friends the Quakers wished them to do." The former rugged mountain man died in 1880, shortly after he had become a Baptist minister.

In 1954, a bust of Black Beaver was exhibited in the rotunda of the state capitol at Oklahoma City. It was later moved to Anadarko, where Black Beaver was subsequently honored as the first person to be inducted into the Indian Hall of Fame.

The advances in military technology developed in four years of war were soon employed in "pacification" campaigns against Indians defending their homelands on the Great Plains and in the Southwest. The congressional passage of the Transcontinental Railroad bill in 1862 and the railroad's completion in 1869 contributed to the disruption of traditional Plains Indian life. It resulted in the extermination of bison herds, brought massive non-Indian population westward, increased Indian–white tension and conflicts, and led to reservation existence and overall Indian dependence. It further opened the Trans-Mississippi West for non-Indian settlement and resource development, putting even more pressures on Native peoples and their lands, eventually leading to federal allotment policies and to even more dispossession. Thus, to American Indians, the war brought only misery, followed by even more misery.


ATTENTION!
INDIAN
FIGHTERS
Having been authorized by the Governor to raise a Company of 100 day
U. S. VOL CAVALRY!
For immediate service against hostile Indians. I call upon all who wish to engage in such service to call at my office and enroll their names immediately.
Pay and Rations the same as other U. S. Volunteer Cavalry.
Parties furnishing their own horses will receive 50c per day, and rations for the same, while in the service.
The Company will also be entitled to all horses and other plunder taken from the Indians.
Office first door East of Recorder's Office.
HAL. SAYR.
Central City, Aug. 13, '64.

HISTORY COLORADO, DENVER, COLO. NO. 10025731

This poster was circulated in Central City and the Front Range area of Colorado in the late summer and early fall of 1864 as a recruitment tool for the 3rd Colorado Cavalry. The 3rd was the volunteer regiment involved in the Sand Creek Massacre in November 1864.

Laurence M. Hauptman is SUNY Distinguished Professor Emeritus of History. He has written several books on American Indian participation in the Civil War.

THE ANTEBELLUM DELAWARE

The Delawares were originally a Middle Atlantic coastal people. Their homelands included the present states of New Jersey and Delaware as well as in northeastern Pennsylvania, and southeastern New York. From their first contact with Europeans in the early 1600s, the tribe's existence was frequently undermined by disease, wars and colonial, state and federal policies. Most Delawares were uprooted and forced to remove further west through Ohio, Indiana, Missouri, Arkansas, Texas, Indian Territory and Kansas. Other Delawares and related groups went to Wisconsin and to Ontario, Canada.

The Delawares' long experience in the fur trade, dating back to the early 17th century, led them later to be hired as trappers in the Rocky Mountains by the American Fur Company. In the1840s, after the decline of the Rocky Mountain fur trade, they were hired as guides, scouts, interpreters and hunters for western explorers, military and surveying expeditions and wagon trains on the overland trail west. Unfortunately, while individual Delawares were busy in these entrepreneurial pursuits, American policy makers were busy reducing their land holdings and removing them further and further west.

Thus, by the time of the Civil War, two communities of Delaware had evolved in the environs of the Indian Territory. A band of nearly 500 so-called "Absentee Delaware," had broken away from the main group in the late 1700s, drifting southwestward through Missouri, Arkansas and Texas. A second, larger band represented the main historic body of the tribe, removed from southwestern Missouri in 1829 to lands in Kansas near Fort Leavenworth. The Absentee Delawares were removed in 1859 to the "leased District," in the Wichita Indian Agency in Indian Territory. While Black Beaver continued to hold official membership in the Kansas tribe, he acted as chief of the Absentee band. Both of these tribes exist today in Oklahoma, the Delaware Nation of Oklahoma headquartered at Anadarko and the Delaware Tribe of Indians at Bartlesville.

– Laurence M. Hauptman

Call to Artists

National Museum of the American Indian

Native Art Market

December 5 & 6, 2015

AmericanIndian.si.edu

NEW EXECUTIVE CHEF AT MITSITAM CAFE

BY CLAUDIA LIMA

USING MODERN TECHNIQUES COMBINED WITH TRADITIONAL NATIVE INGREDIENTS, MITSITAM'S MENU IS DIVIDED IN FIVE SERVING STATIONS REPRESENTING FIVE NATIVE CULTURES OF THE WESTERN HEMISPHERE; SOUTH AMERICA, MESOAMERICA, NORTHERN WOODLANDS, NORTHWEST COAST AND GREAT PLAINS.

The well-known Mitsitam Native Foods Cafe, the restaurant at the Smithsonian's National Museum of the American Indian on the National Mall, is now on the hands of new Executive Chef Jerome Grant.

Since the 2004 opening of the Museum in Washington, D.C., Mitsitam Cafe has become a destination in its own right. *Mitsitam* means "Let's Eat!" in the language of the Delaware and Piscataway People. The cafe enriches the visitors' experience by providing the opportunity to enjoy indigenous cuisines of North and South America. With the cafe's dishes based on indigenous American ingredients or cooking techniques, the restaurant has adapted traditional foods to the requirements of a modern cafeteria.

Chef Jerome Grant began his culinary career at a very young age while helping his Filipino mother at work. Even though Chef Grant is not American Indian, he grew up around powwows and fry bread while living in Oklahoma and, later, in upstate New York.

A graduate of the Pennsylvania Culinary Institute in Pittsburgh, Chef Grant sharpened his skills in the Virgin Islands where he was awarded the title, "Best New Chef in St. Croix." After returning to Washington, D.C., Chef Grant was a critical part of the culinary team at the Mitsitam Cafe that won the 2012 Rammy (prize for excellence in the Metropolitan Washington's restaurant and foodservice community) for Best Casual Restaurant.

A lot of studying – that's how Chef Grant formulates the menus and to which he attributes his success. He gets inspirations from his travels. "I always plan my vacations around food," he says. His love for a sustainable diet, the nature and everything that comes from it, made him passionate about Mitsitam's culinary history.

Using modern techniques combined with traditional native ingredients, Mitsitam's menu is divided in five serving stations representing five Native cultures of the Western hemisphere; South America, Mesoamerica, Northern Woodlands, Northwest Coast and Great Plains. Each station depicts the lifeways and related cooking techniques, ingredients and flavors found in both traditional and contemporary Native dishes. Each menu reflects the food and cooking techniques of the featured region. Dishes are made by hand and mostly cooked with ancient techniques adapted to today's structures. The menu changes according to the seasons and reflects the richness of each region.

Chef Grant is always in search of Native ways of cooking. His goal is to be as true as possible to the origin of the ingredients. His menus reflect Native stories and the meaning of the food. His intension is to create an accessible understanding of the culture and the story behind the dishes.

"Essential to survival, food is also an expression of our family, community and cultural values," says Kevin Gover, director of the National Museum of the American Indian. "In every Native community, there are recipes so familiar they have never been written down and simple dishes that appear on the table at every gathering. In sharing these dishes with each other and our guests, we share our stories in the most ordinary yet significant way."

Wild Grain Bars is Chef Grant's new addition to the regular menu. He shares the recipe here.

Chef Jerome Grant

WILD GRAIN BARS

Canola oil
½ cup salted, roasted pumpkin seeds
1 cup raw, hulled, unsalted sunflower seeds
½ cup golden flaxseed
3 cups raw wild rice (not a blend), separated
½ cup dried red quinoa
½ cup coconut milk
½ cup mild honey
¾ cup maple syrup
¼ packed dark brown sugar
2 teaspoons kosher salt
2 cups tart dried cherries

In sauce pan over medium–high heat add two inches of canola oil. When the oil is at 410° F, add one cup of raw wild rice. The rice will expand and double in size. Skim the popped rice and transfer to a paper-towel-lined pan. Add more rice to the oil and continue until all the rice has been popped, then reserve.

Place saute pan on medium heat with two teaspoons of canola oil. Once oil becomes hot, add quinoa and lightly shake the pan. Quinoa will pop rapidly just like popcorn. Once quinoa has fully popped, remove from heat and transfer to paper-towel-lined pan, and reserve.

Combine the puffed wild rice, quinoa, seeds and dried fruit in a bowl and mix together.

In a saucepot, combine the coconut milk, honey, maple syrup, brown sugar and salt. Bring the mix to a boil and reduce until the texture of a softball is reached (237°F). Pour the sugar mixture over the seeds and grains and mix thoroughly. Press the bars into a greased pan and let cool for about two hours before cutting. The recipe makes one 9" x 13" sheet pan, about 15-18 servings.

FROM THE MITSITAM CAFE COOKBOOK

Cedar-Planked Fire-Roasted Salmon

Berry Glaze:
¼ cup fresh or frozen huckleberries or blueberries
¼ cup fresh or frozen blueberries
¼ cup fresh or frozen raspberries
¼ cup fresh or frozen blackberries
2 to 3 tablespoons water
2 tablespoons sugar

Salmon:
¼ cup dried juniper berries
1 to 2 teaspoons salt
1 three-pound salmon fillet, preferably wild Pacific salmon,
pin bones removed

Soak a 12-inch cedar plank in water to cover for at least 6 hours; drain.

For the berry glaze: In a medium saucepan, combine all the ingredients for the glaze and bring to a boil over medium heat. Reduce the heat to low and cook, stirring occasionally, for about 8 minutes, or until thickened. Remove from the heat and set aside.

For the salmon: Preheat the oven to 400°F. In a spice grinder or mortar, grind the juniper berries to a powder. Empty into a small bowl and add the salt; stir to blend. Rub the mixture evenly over the flesh side of the salmon. Place the salmon on the drained plank, skin side down, and bake for 8 minutes. Remove from the oven, leaving the oven on, and brush the berry glaze evenly over the fillet. Return to the oven and bake for another 8 to 10 minutes, or until the salmon is just slightly translucent in the center. Remove from the oven and serve on the plank, if desired, with extra glaze alongside. Serves 4 to 6

Three Sisters Salad

Apple Cider Vinaigrette:
6 tablespoons apple cider vinegar
¼ cup honey
¾ cup canola oil
Salt and freshly ground pepper to taste

Salad:
2 zucchini, halved lengthwise and seeded
2 yellow summer squash, halved lengthwise and seeded
2 ears corn, husked
¼ cup canola oil
Salt and freshly ground pepper to taste
2 cups cooked cranberry beans, drained
1 medium yellow tomato or ¾ cup yellow cherry tomatoes, diced
2 plum (Roma) tomatoes or ¾ cup cherry tomatoes, diced

For the vinaigrette: In a small bowl, combine all the ingredients and whisk to blend. Cover and refrigerate for at least 1 hour, or up to 10 days.

For the salad: Prepare a hot fire in a charcoal grill, or preheat a gas grill to high. Brush the zucchini, squash and corn with oil. Season the vegetables on all sides with salt and pepper. Grill the zucchini and squash until crisp-tender and grill-marked on both sides, about 10 minutes. At the same time, grill the corn until lightly browned, turning to cook all sides, 4 to 5 minutes. Transfer the zucchini and squash to a cutting board and finely dice, then empty into a large bowl. Cut the kernels from the corn and add to the bowl along with the beans and the tomatoes. Add ¼ cup vinaigrette and toss to coat. Season with salt and pepper and toss again. Serve at room temperature or cold. Serves 4 to 6

For more information about the book, or to purchase a copy, visit www.nmaistore.si.edu or call 800-242-NMAI (6624). NMAI members receive a 20% discount.

Mitsitam Native Foods Cafe is opened daily from 11 a.m. to 5 p.m. with reduced hours during the off-season.

Claudia Lima is an intern in the Museum's Office of Public Affairs.

NATIVE CINEMA SHOWCASE
TURNING FIFTEEN IN '15

BY JOSHUA STEVENS

NATIVE CINEMA SHOWCASE 2015 Aug. 17–23, 2015, at the New Mexico History Museum

The National Museum of the American Indian's Native Cinema Showcase will be celebrating its 15th anniversary in Sante Fe, New Mexico, Aug. 17–23, 2015. The showcase will feature award-winning films from throughout the hemisphere and will encompass a retrospective of the best of Native cinema.

Sikumi/On the Ice, shown in 2008.

PHOTO COURTESY OF KIUGUYA PRODUCTIONS

By 2001, the Southwestern Association for Indian Arts (SWAIA) Indian Market had existed in various forms for nearly 80 years. Since the 1970s the market had become the premier destination for authentic Native artwork, showcasing many of the best artists from Indian Country. But one art form was noticeably absent – film.

The latter quarter of the 20th century brought a burgeoning of talented Native filmmakers to the table. In the late 1980s into the '90s, films such as *Powwow Highway* (1989) and *Smoke Signals* (1998) delighted Native audiences, but also crossed over to the mainstream, portraying their Native characters with depth and on realistic terms. Hundreds of short works and feature-length films were made during this period. Both in and out of Indian Country, Native filmmakers were developing their craft and expanding the definitions of Indian artistry.

The Film + Video Center (FVC) of the National Museum of the American Indian took notice. Already aware of the momentum of Native cinema, members of the FVC wanted to create a space for film within the nation's foremost Indian art market. Through partnerships with other Native cultural institutions, the idea of the Native Cinema Showcase was born and first executed in 2001.

"What [the Showcase] has always really been about, the spirit of it, is independent film," says Cynthia Benitez, the FVC program specialist at the Museum's George Gustav Heye Center in New York. "It built an opportunity and forum for Native filmmakers to come together, view each other's work and bridge connections that outside of the showcase might have been difficult."

One of the first showings was the 1984 classic *Harold of Orange* by Gerald Vizenor (Anishinaabe). A viewer with knowledge of Native issues would read the film's satirical edginess most easily. This selection

Edge of America, shown in 2005.

PHOTO COURTESY OF SHOWTIME NETWORKS

PHOTO BY SMOKEY NELSON

Shimasani, shown in 2009.

PHOTO COURTESY OF VISION MAKER MEDIA

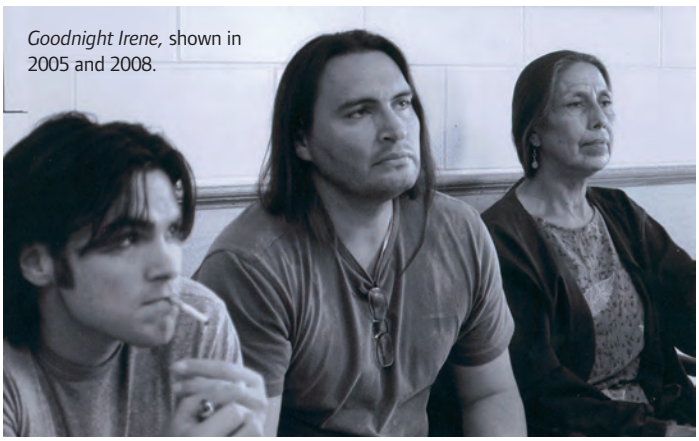
Harold of Orange, shown in 2001.

PHOTO COURTESY OF SPEAK OUT NOW

Follow Me Home, shown in 2002.

Atanarjuat: The Fast Runner, shown in 2002.

MH COUSINEAU © IGLOOIK ISUMA PRODUCTIONS



Goodnight Irene, shown in 2005 and 2008.

PHOTO COURTESY OF INDION ENTERTAINMENT GROUP

Memere Metisse/My Metis Grandmother, shown in 2009.

PHOTO COURTESY OF WINNIPEG FILM GROUP

was significant, perhaps because as Jacquelyn Kilpatrick says in her book, *Celluloid Indians: Native Americans and Film,* it is a work "that privileges the Native audience in the way that Hollywood films have privileged the mainstream audiences from the beginning of film history." It positioned the inaugural showcase as an empowering outlet for the art of Native film.

Since then, more than 800 films of varying lengths have been screened at the Showcase. In recognition of this accomplishment, the program for the 15th anniversary year will serve as a retrospective of many of the most celebrated selections shown over the years. It will span the hemisphere.

"There are so many films we could include that had great audience responses or that we feel will expose viewers to new perspectives. One beautiful piece of Native cinema that will be shown is *Atanarjuat: The Fast Runner* [2001] directed by Zacharias Kunuk [Inuit]. We try to program films that embrace the artistry which the audiences who come to the showcase will appreciate," Benitez says.

As the event has grown, it has become a venue not only for education through film, but also for Native activism. Panel discussions often feature debates on current issues, bringing in such notables as the late Russell Means (Oglala Lakota). This has created what Benitez calls "a living history" for those who come to these discussions.

Beyond the retrospective, new selections will also be included, such as Blackhorse Lowe's latest feature film, *Chasing the Light* (2015). It's a film that Lowe, in a recent *Navajo Times* article, describes as "straight-up reality…depression, heartache, drugs, friends, and it's a comedy, because all the funniest things are always the darkest."

The showcase takes place at the New Mexico History Museum in the heart of Santa Fe. It is a short walk from the Indian Market, easily accessible to those in attendance. Since moving to the museum, the Showcase has seen its audiences grow dramatically. At another venue, the nearby Santa Fe Railyard, audiences can spread out a blanket and enjoy family-friendly selections outdoors.

Benitez considers the Showcase an opportunity for the Film + Video Center to show its work outside of the Museum and demonstrate its curatorial breadth.

She says, "Within the past 15 years, the program has been an outlet for us to push our creative boundaries and reach both Native and non-Native audiences with the message that film is a powerful, contemporary component of how the Museum accomplishes its mission."

This year's Native Cinema Showcase runs Aug. 17-23. Film selections may be subject to change. For the most up-to-date information, visit nmai.si.edu.

Joshua Stevens is the public affairs specialist for the National Museum of the American Indian.

THE INKA COUNTING SYSTEM

COLORED STRINGS AND KNOTS

PHOTO BY ERNEST AMOROSO

Inka *Khipu*, AD 1400–1600. Nasca region, Peru. Cotton, 40.6" x 18.9". NMAI 17/8825

BY CLAUDIA LIMA

Written language was a mystery during the Inka civilization. Whether the Andean empire might have created a form of writing is still a major controversy. The Inka's colored and knotted strings, called *khipu,* are the center of this debate. *Khipu* were Inka recording devices made of wool or cotton strings knotted in various ways and sometimes dyed different colors.

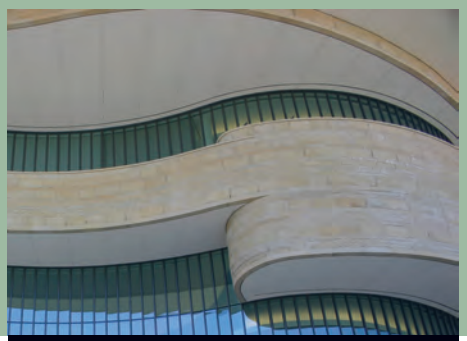
The word *khipu,* from the native Andean language Quechua, means knot. These devices were composed of a primary cord from which hung secondary cords that conveyed information. Each string carried an unlike type of knot or color. The location of the individual knots, together with the color of the cord, would suggest units of one, 10, 100 or more. The positions and colors would also indicate what was being counted. *Khipu* could be carried around as a portable record.

The necessity of keeping track of the movement of people and goods inspired the Inka to develop this device. *Khipu* were used to record census reports, the movement of goods and people, historical events and religious and military information.

Khipu makers may have been accounting administrators with a sophisticated device or writers with a complicated narrative process.

The *Khipu* will be on display during our upcoming exhibition, *The Great Inka Road: Engineering an Empire,* open June 26, 2015 through June 2018 at the National Museum of the American Indian in Washington, D.C.

Claudia Lima is an intern in the Museum's Office of Public Affairs.



EXHIBITIONS + EVENTS CALENDAR

JUNE/JULY/AUGUST 2015

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

WASHINGTON EXHIBITIONS

OUR UNIVERSES: TRADITIONAL KNOWLEDGE SHAPING OUR WORLD

OUR LIVES: CONTEMPORARY LIFE AND IDENTITIES (CLOSING ON JULY 6)

AS WE GROW: TRADITIONS, TOYS AND GAMES

WINDOW ON COLLECTIONS: MANY HANDS, MANY VOICES

RETURN TO A NATIVE PLACE: ALGONQUIAN PEOPLES OF THE CHESAPEAKE

COMMEMORATING CONTROVERSY: THE DAKOTA–U.S. WAR OF 1862 THROUGH DEC. 29, 2015

NATION TO NATION: TREATIES BETWEEN THE UNITED STATES AND AMERICAN INDIAN NATIONS THROUGH FALL 2018

THE GREAT INKA ROAD: ENGINEERING AN EMPIRE OPENING ON JUNE 26

EXHIBITIONS:

COMMEMORATING CONTROVERSY: THE DAKOTA–U.S. WAR OF 1862

Through Dec. 29, 2015
Sealaska Gallery, Second Level

In the late summer of 1862, a war raged across southern Minnesota between Dakota *akicitas* (warriors) and the U.S. military and immigrant settlers. In the end, hundreds were dead and thousands more would lose their homes forever. On Dec. 26, 1862, 38 Dakota men were hung in Mankato, Minn., by order of President Abraham Lincoln, the largest mass execution in United States history. The bloodshed of 1862 and its aftermath left deep wounds that have yet to heal. What happened 150 years ago continues to matter today.

Commemorating Controversy: The Dakota–U.S. War of 1862 – an exhibition of 12 panels exploring the causes, voices, events and long-lasting consequences of the conflict – was produced by students at Gustavus Adolphus College, in conjunction with the Nicollet County Historical Society. The project was funded by Gustavus Adolphus College, the Nicollet County Historical Society, the Minnesota Humanities Center, the Minnesota Historical Society and the people of Minnesota through a grant supported by an appropriation to the Minnesota Historical Society from the Minnesota Arts and Cultural Heritage Fund.

NATION TO NATION: TREATIES BETWEEN THE UNITED STATES AND AMERICAN INDIAN NATIONS

Through Fall 2018
Fourth Level

Nation to Nation examines treaty-making between American Indians and European powers, and between American Indians and the nascent United States, when those treaties were serious diplomatic nation-to-nation agreements based on the recognition of each nation's sovereignty. The exhibition then examines the shift in U.S. policy toward Indians and the way the United States subsequently used treaties to gain land as it expanded westward. The exhibition ends by examining important 20th century legislation upholding American Indian treaty rights.

More than 125 objects from the Museum's collection and other lenders, including original treaties, archival photographs, wampum belts, textiles, baskets and peace medals will be featured.

THE GREAT INKA ROAD: ENGINEERING AN EMPIRE

June 26, 2015 – June 1, 2018
Third Level

Construction of the Inka Road stands as one of the monumental engineering achievements in history. A network more than 24,000-miles long, crossing mountains and tropical lowlands, rivers and deserts, the Inka Road linked Cusco, the administrative capital and spiritual center of the Inka world, to the farthest reaches of its empire. The road continues to serve contemporary Andean communities across Argentina, Bolivia, Chile, Colombia, Ecuador and Peru, as a sacred space and symbol of cultural continuity. In 2014, the United Nations cultural agency, UNESCO, recognized the Inka Road as a World Heritage site.

The Great Inka Road: Engineering an Empire explores the foundations of the Inka Road in earlier Andean cultures, technologies that made building the road possible, the cosmology and political organization of the Inka world, and the legacy of the Inka Empire during the colonial period and in the present day.

A portion of the Inka road in the Cusco region of Peru.

PHOTO COURTESY OF THE INKA ROAD PROJECT ARCHIVE

PHOTO BY DOUG MCMAINS

Inti Raymi celebration held on June 24 in Cusco, Peru.

PHOTO BY DOUG MCMAINS

Large crowds gather to celebrate the Inti Raymi holiday with ceremonial events.

PHOTO BY DOUG MCMAINS

The day is filled with music and dance from hundreds of participants.

PHOTO BY DOUG MCMAINS

Inti Raymi procession from Sacsayhuaman, just north of Cusco.

PUBLIC PROGRAMS

SHAWNEE FESTIVAL
Friday, June 12 and Saturday, June 13
10:30 a.m. – 4:30 p.m.
Museum-wide
Join the Absentee Shawnee Tribe of Oklahoma, the Eastern Shawnee Tribe of Oklahoma and the Shawnee Tribe to learn more about the culture, history and contemporary lives of these tribal entities through dance performances, artist demonstrations, music, hands-on activities for families and more.

INTI RAYMI
Saturday, June 20
10:30 a.m. – 4:30 p.m.
Potomac Atrium
In Andean countries such as Bolivia, Ecuador and Peru, *Inti Raymi* is one of the major celebrations of the year. In the United States, this is also the summer solstice. On the other side of the equator, it is the winter solstice. Seldom seen in the United States, this important celebration of the winter solstice is celebrated by these Andean cultures with music, dance, food and hands-on activities, as these communities share their culture in honor of one of the oldest festivities in the Andes.

DIPLOMATIC ROUNDTABLE ON THE INKA ROAD
Wednesday, June 24
2:30 p.m.
Grand Salon, Organization of American States (17th Street and Constitution Ave., N.W.)
Government representatives from Argentina, Bolivia, Chile, Colombia, Ecuador and Peru will discuss the present and future of this ancient and sacred living roadway, recently designated as a World Heritage site, and their countries' shared responsibilities for its preservation and continuity. Reception to follow.

Symposium
THE GREAT INKA ROAD: ENGINEERING AN EMPIRE
Thursday, June 25 and Friday, June 26
1:30 p.m. – 5:30 p.m., June 25
9 a.m. – 5:30 p.m., June 26
Rasmuson Theater
This symposium celebrates the opening of the landmark exhibition *The Great Inka Road: Engineering an Empire* at the National Museum of the American Indian, with a fascinating look at the material, political, economic and religious structures that joined more than 100 Native nations and millions of people in the powerful Native confederation known as the Tawantinsuyo. Noted international scholars, writers and engineers will discuss how the Inka superbly organized the Andean world of the 15th and early 16th centuries, using the *Qhapaq Nan,* the empire's 24,000-mile sacred roadway, to connect vast territories that covered the whole or parts of six modern republics: Argentina, Bolivia, Chile, Colombia, Ecuador and Peru. *Qhapaq Nan,* a monumental engineering achievement that UNESCO recently recognized as a World Heritage site, contributed to the rapid rise of Inka power. Engineering solutions to complex problems of topography, weather and available resources varied across diverse regions and were essential to sustaining both the road network and the empire as a whole. Many Inka structures remain today as sacred spaces and symbols of cultural continuity.

Live webcast at http://nmai.si.edu/multimedia/webcasts

Living Earth Symposium
ON THE TABLE: CREATING A HEALTHY FOOD FUTURE
Friday, July 17
1:30 – 3 p.m.
Rasmuson Theater
Increasingly health-conscious Americans have an appetite for change. This special symposium explores innovative ways to build a healthier, more resilient food system that provides fresh, nutritious choices while protecting public health and sustaining our environment. Join us for a wide-ranging conversation that explores sustainable farming, the preservation of bio-cultural diversity, the impact of genetically modified organisms (GMOs), traditional knowledge, the conservation of heritage seeds and more. Speakers include Ricardo Salvador (Zapotec/German-American), senior scientist and director of the Food & Environment Program at the Union of Concerned Scientists; Robin Kimmerer (Citizen Band Potawatomi), award-winning writer, scientist and professor; and Clayton Brascoupe (Tuscarora/Tesuque Pueblo), director of the Traditional Native American Farmers Association. Tim Johnson (Mohawk), associate director for

PHOTO BY ERNEST AMOROSO

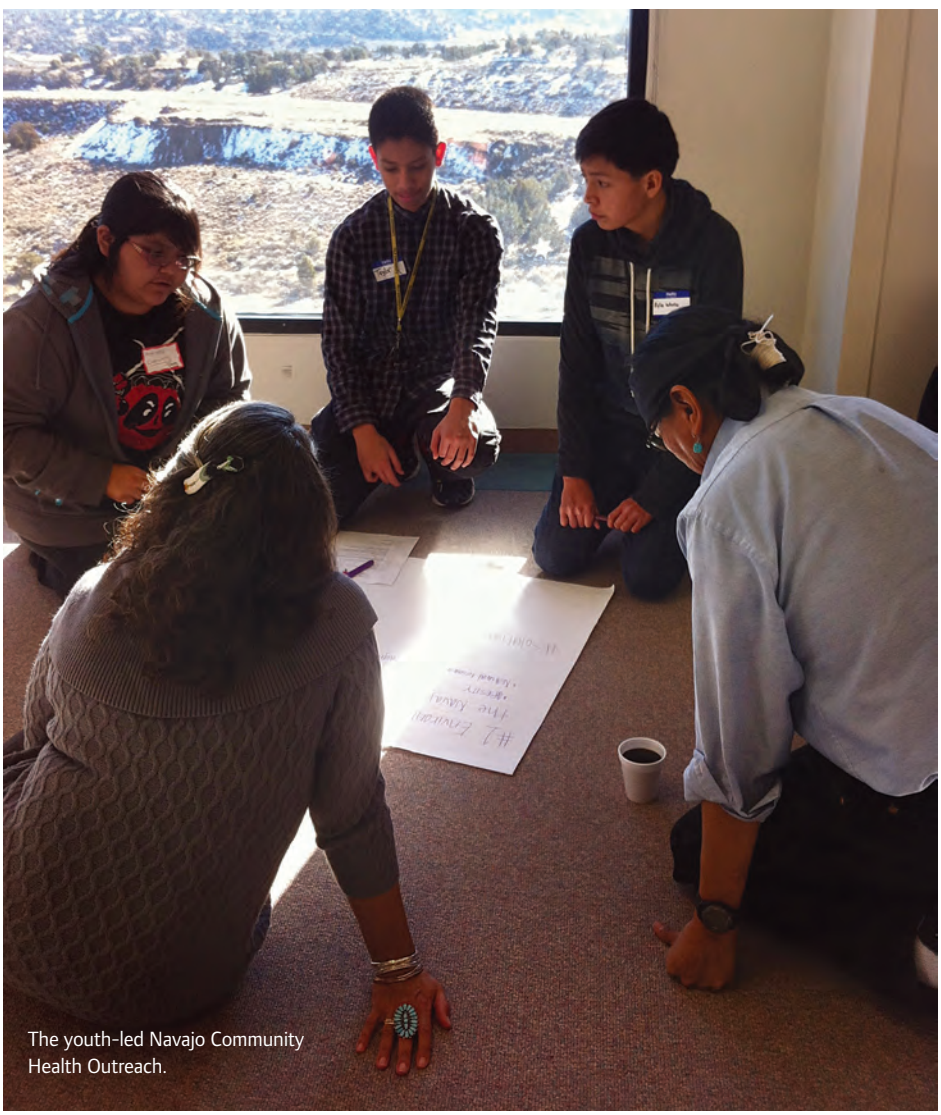
Julia Garcia with Tradiciones Bolivianas provides a blessing with food and flowers at an Inti Raymi celebration.

Museum Programs at the National Museum of the American Indian and member of the Executive Committee of the Smithsonian's Living in the Anthropocene Initiative, will moderate the program.

Live webcast at http://nmai.si.edu/multimedia/webcasts

LIVING EARTH FESTIVAL
Friday, July 17 – Sunday, July 19
10:30 a.m. – 4:30 p.m.
Museum-wide

This festival, now in its sixth year, continues to inform visitors about issues of environmental concern and focuses on traditional agricultural practices, renewable energy, green technology, living healthy, active lifestyles, and the importance of Native foods in our diets, while also including celebration through music and dance. Featured artists include Janie Luster (Houma) who creates jewelry from alligator and garfish scales, Stephanie Madere Escude (Tunica-Biloxi), who will demonstrate how to create Native-inspired pieces out of everyday recycled items, father and daughter Juan and Marta Chiac (Mayan Belize) who will demonstrate the versatility of items made from their native *henequen* (hammocks, ropes, grocery bags). Guests can try some of Belize's native Mayan dishes such as *escabeche* or *chilmole* or enjoy a traditional Mayan cacao drink made by Julio and Heliadora Saqui. Dance and music will be performed by the Pokagon Band of Potawatomi Indians from Dowagiac, Mich., and local drum group, Youghtanund from Richmond, Va. A youth-led Navajo Community Heath Outreach group's effort is to improve health education and access to healthy foods on the Navajo Nation. The students will present their narratives and shared experiences in a program on Sunday afternoon. The much-anticipated annual Native Chef competition will feature a secret Native food ingredient and the culinary talents of Chef Lois Ellen Frank (Kiowa) and Walter Whitewater (Dine).



The youth-led Navajo Community Health Outreach.

PHOTO COURTESY OF NAVAJO COMMUNITY HEALTH OUTREACH


A Tribe Called Red.

PHOTO COURTESY OF THE ARTIST


Dark Water Rising.

PHOTO COURTESY OF THE ARTIST

INDIAN SUMMER SHOWCASE CONCERT FEATURING QUETZAL
Saturday, July 18
3 p.m.
Potomac Atrium
Quetzal Guerrero has American Indian, Mexican and Brazilian heritage and is one of the most exciting young talents on today's music scene. His engaging contemporary style along with his impressive violin, guitar and percussion skills make his performances distinctive and fun. His music incorporates Latino, jazz, blues and hip-hop violin. Don't miss this "Man with the blue violin."

INDIAN SUMMER SHOWCASE CONCERT FEATURING A TRIBE CALLED RED
Friday, August 7
7 p.m.
Artist Panel, Rasmuson Theater
8:30 p.m.
Concert, Potomac Atrium
A Tribe Called Red from Ottawa has become the face of an urban Native youth renaissance, championing their heritage and speaking out on aboriginal issues, while staying on top of popular music, fashion and art. Since 2010, the group – currently featuring DJ NDN, Bear Witness and 2oolman – has been mixing traditional pow wow vocals and drumming with cutting-edge electronic music. The evening begins with a panel session and audience Q&A featuring all members of the group followed by a concert.

This program is presented by the Smithsonian's Intangible Cultural Heritage project, the National Museum of the American Indian and the Center for Folklife and Cultural Heritage.

INDIAN SUMMER SHOWCASE CONCERT FEATURING DARK WATER RISING AND THE OLLIVANDERS
Saturday, Aug. 29
2 p.m.
Potomac Atrium
Meet the latest Native American Music Award (NAMA) winners, Dark Water Rising and The Ollivanders, in an evening of outstanding music that highlights the next generation of musicians in Indian Country.

Dark Water Rising brings a unique sound from North Carolina that is full of soul, blues and tradition. Members of the Lumbee and Tuscarora Nations, they are the winners of three NAMA awards with their most recent honor being "Best Gospel/Inspirational Recording" for *Grace & Grit: Chapter 1* at the 15th awards presentation. They explore various themes of life – love, heartbreak, sacrifice, celebration, despair, pain – all while expressing and evoking sincere emotion on issues affecting contemporary Native communities. Dark Water Rising includes artists Charly Lowry (vocals/rhythm guitar/percussion), Aaron Locklear (keys/guitar/drums), Corey Locklear (lead guitar), Tony Murnahan (bass) and Emily Musolino (vocals/lead guitar/bass).

Opening the concert will be the Six Nations-based rock band The Ollivanders who won for "Best Rock Recording." It features the talents of Martin Isaacs, Ryan Mickeloff and Ryan Johnson. The band members, close friends since their high school days in Caledonia, Ont., picked up the award for their 13-song album, *Two Suns.*

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

EXHIBITIONS + EVENTS CALENDAR

JUNE/JULY/AUGUST 2015

NYC EXHIBITIONS

MERYL MCMASTER: SECOND SELF
JUNE – DECEMBER 2015

CERAMICA DE LOS ANCESTROS: CENTRAL AMERICA'S PAST REVEALED
THROUGH FEB. 29, 2016

GLITTERING WORLD:
NAVAJO JEWELRY OF THE YAZZIE FAMILY
THROUGH JAN. 10, 2016

CIRCLE OF DANCE
ONGOING

INFINITY OF NATIONS:
ART AND HISTORY IN THE COLLECTIONS OF THE NATIONAL MUSEUM OF THE AMERICAN INDIAN
ONGOING

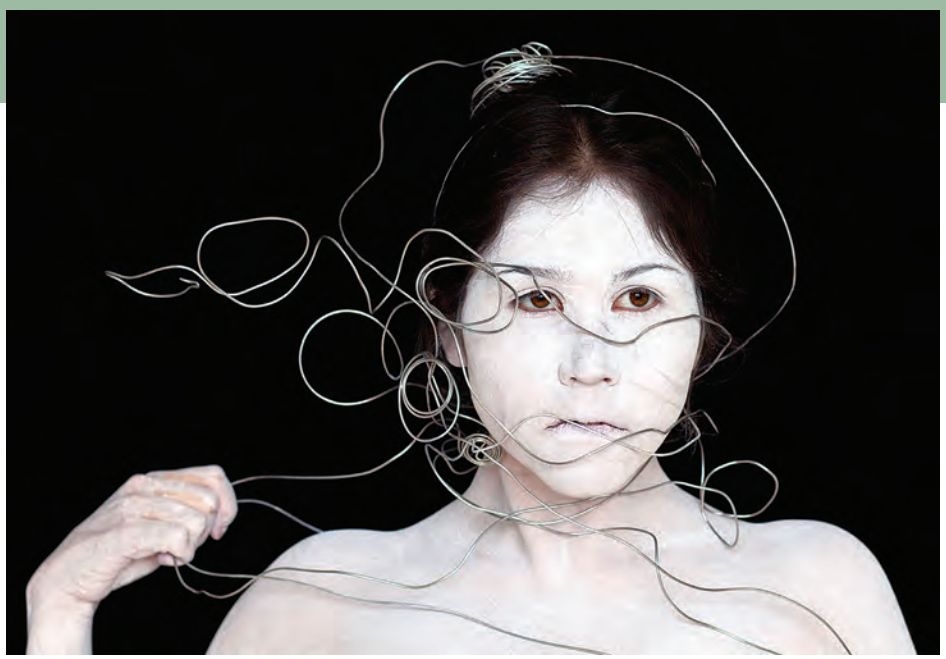


IMAGE COURTESY OF THE ARTIST AND KATZMAN CONTEMPORARY

Meryl McMaster, *Meryl 2,* 2010. Digital Chromogenic Print, 36" x 36".

EXHIBITIONS:

MERYL MCMASTER: SECOND SELF
June 12 – Dec. 11, 2015
Photo Gallery
Meryl McMaster (Cree) is an emerging artist from Ottawa, Ont., whose work is comprised of visually stunning large-scale photography. This exhibition includes selections from "Second Self," a playful but compelling series of portraits which engage with self-perception and constructed identity. This series was first exhibited in the United States in 2013 when McMaster was selected for RED: Eiteljorg Contemporary Art Fellowship, a biennial program of the Eiteljorg Museum in Indianapolis, Ind., which honors contemporary First Nations artists through an exhibition, catalog, art purchases, and cash prizes.

CERAMICA DE LOS ANCESTROS: CENTRAL AMERICA'S PAST REVEALED
Through Feb. 29, 2016
West Gallery
This bilingual (English/Spanish) exhibition illuminates Central America's diverse and dynamic ancestral heritage with a selection of more than 150 objects. For thousands of years, Central America has been home to vibrant civilizations, each with unique, sophisticated ways of life, value systems and arts. The ceramics these peoples left behind, combined with recent archaeological discoveries, help tell the stories of these dynamic cultures and their achievements. *Ceramica de los Ancestros* examines seven regions representing distinct Central American cultural areas that are today part of Belize, Guatemala, Honduras, El Salvador, Nicaragua, Costa Rica and Panama. Spanning the period from 1000 BC to the present, the featured ceramics, selected from the Museum's collection of more than 12,000 pieces from the region, are augmented with significant examples of work in gold, jade, shell and stone.
This exhibition is a collaboration with the Smithsonian Latino Center.

GLITTERING WORLD: NAVAJO JEWELRY OF THE YAZZIE FAMILY
Through Jan. 10, 2016
East Gallery
Glittering World presents the story of Navajo jewelry through the lens of the gifted Yazzie family of Gallup, N.M. – one of the most celebrated jewelry-making families of our

time. The silver, gold and stone inlay work of Lee Yazzie and his younger brother Raymond has won every major award in the field. Their sister Mary Marie makes outstanding jewelry that combines fine bead and stonework; silver beads are handmade by other sisters. Featuring almost 300 examples of contemporary jewelry, *Glittering World* shows how the Yazzie family's art flows from their Southwest environs and strong connection to their Navajo culture. The Glittering World gallery store, located within the exhibition, will complement the show and offer fine jewelry for sale.

CIRCLE OF DANCE
Ongoing
Diker Pavilion

Circle of Dance presents Native dance as a vibrant, meaningful and diverse form of cultural expression. Featuring 10 social and ceremonial dances from throughout the Americas, the exhibition illuminates the significance of each dance and highlights the unique characteristics of its movements and music. Each dance is showcased by a single mannequin dressed in appropriate regalia and posed in a distinctive dance position. An accompanying media piece complements and enhances the mannequin displays. Presenting the range of dances featured in the exhibition, this high-definition video captures the variety of the different Native dance movement vocabularies and the music that is integral to their performance.

INFINITY OF NATIONS: ART AND HISTORY IN THE COLLECTIONS OF THE NATIONAL MUSEUM OF THE AMERICAN INDIAN
Ongoing
South Gallery

This exhibition presents more than 700 works of art from throughout Native North, Central and South America. Objects include an exquisite Olmec jade head, an exceptionally rare Anishinaabe man's outfit and a remarkable Charles and Isabelle Edenshaw (Haida) painted spruce root hat. This unparalleled assemblage of American Indian cultural material represents the tremendous breadth of the collections and the richness of Native traditional and contemporary art. It also explores the historic importance of a significant number of these deeply cultural, profoundly social objects. Free audio guide of the exhibition is available.

PHOTO BY NMAI (24/4999)

Poncho, possibly Huari (Wari) or Moche (Mochica), AD 700–900. Peru. Camelid wool yarn, cotton yarn, dyes, cotton thread. Dyed, tapestry woven, sewn. Collection history unknown; found in MAI collections and catalogued in 1971.

PHOTO BY SCOTT HILL

Sun Face Bolo, Raymond C. Yazzie, 2013. Lone Mountain turquoise, 14-karat gold, silver. 2". Collection of Lloyd and Betty Van Horn.

Pre-Classic period Maya human-monkey figure, AD 200–300. Villa de Zaragoza, Chimaltenango Department, Guatemala. Pottery. Purchased for MAI by staff member Marshall H. Saville, 1920 (9/8479).

PHOTO BY ERNEST AMOROSO

PHOTO BY ERNEST AMOROSO

Yakama Girl's Fancy Shawl Dance Regalia (United States). National Museum of the American Indian, Smithsonian Institution, 26/8788.

EXHIBITIONS + EVENTS
CALENDAR

JUNE/JULY/AUGUST 2015

PUBLIC PROGRAMS

STORYBOOK READING AND HANDS-ON ACTIVITY
Saturday, June 13
1 p.m.
Resource Center/Education Classroom
Listen to *Kiwala a conoce el mar (Kiwala Meets the Sea)* by Ana Maria Pavez and Constanza Recart. Learn about the importance of llamas to the indigenous people of the Andes. Make an embossed foil llama pendant to take home.

FESTIVAL OF THE SUN
Saturday, June 20
1 p.m. – 4 p.m.
Diker Pavilion
In the Andean countries of Ecuador, Peru and Bolivia, Inti Raymi is one of the most important traditional celebrations of the year. Presented in collaboration with The Kichua Nation, the Museum will celebrate the "Festival of the Sun" in an afternoon of music and dance.

SUMMER DANCE!
Tuesday, Wednesday, Thursday, July 7-9; 14-16; 21-23; 28-30
11 a.m and 1 p.m. each day
Diker Pavilion
Join us for storytelling and interactive Native dance sessions Tuesday through Thursday in July. Meet Ty Defoe (Giizhig), a multi-talented American Indian artist, who integrates singing, storytelling and hoop dancing in an engaging, interactive performance.

Quetzal Guerrero.

NATIVE SOUNDS DOWNTOWN! QUETZAL
Thursday, July 23
6 p.m.
Cobblestone
Quetzal Guerrero of American Indian, Mexican and Brazilian heritage is one of the most exciting young talents on today's music scene. His engaging contemporary style along with his impressive violin and guitar make his performances something you don't want to miss. His music incorporates Latino, jazz, blues and hip hop violin. You don't want to miss the "Man with the Blue violin." (This event takes places outdoors in front of the Museum. In the case of inclement weather, it will move inside to the Diker Pavilion.)

NATIVE SOUNDS DOWNTOWN! Dark Water Rising and The Ollivanders
Thursday, August 27
6 p.m.
Diker Pavilion
Meet the latest Native American Music Award (NAMA) winners, Dark Water Rising and The Ollivanders, in an evening of outstanding music that highlights the next generation of musicians in Indian Country.
Dark Water Rising brings a unique sound from North Carolina that is full of soul, blues and tradition. Members of the Lumbee and Tuscarora Nations, they are the winners of three NAMA awards.
Their most recent honor is "Best Gospel/ Inspirational Recording" for *Grace & Grit: Chapter 1* at the 15th awards presentations. Six Nations-based rock band The Ollivanders won for Best Rock Recording. The band members, close friends since their high school days in Caledonia, Ont., picked up the award for their 13-song album, *Two Suns.*

DAILY AND WEEKLY PROGRAMS:

TODDLER MUSIC WITH IRKA MATEO
Wednesdays through Dec. 16, 2015
10:15 a.m. and 11:15 a.m.
Education Classroom
Drop in with your toddlers (14 months–three years) and learn about Taino culture through stories, song, movement and hands-on activities. Led by renowned Taino musician Irka Mateo. First come, first served. For information contact NMAINYToddlers@si.edu. Toddler Music is generously supported by Con Edison.

DAILY FILM & VIDEO SCREENINGS:

ESPECIALLY FOR KIDS

Daily at 10:30 a.m. and 11:45 a.m.
The Screening Room, Second Floor
Join us for screenings of live action shorts and animations. Program descriptions are available at the Information Desk and online at www.nmai.si.edu/calendar.

ON-SCREEN AT NMAI
Daily at 1 p.m., 3 p.m. and on Thursdays at 5:30 p.m.
The Screening Room, Second Floor

Monday, June 1 – Sunday, June 28

Indian Relay (2013, 57 min.) United States. Charles Dye. From the bitter cold of winter on the Rocky Mountain front to the heat and mayhem of the summer's championship races in Wyoming, Montana, Idaho and Oregon, *Indian Relay* follows teams from three different American Indian communities as they prepare for and compete across a grueling Indian relay season--hearts set on the glory and honor of winning this year's National Championships.

Indian Relay.

The Medicine Game.

Monday, June 29 – Sunday, July 26

The Medicine Game (2012, 70 min.) United States. Lukas Korver. For Jeremy and Jerome Thompson, brothers from the Onondaga Nation in New York, the sport of lacrosse is more than just a game – it's part of their Iroquois heritage. They are pinning their hopes on their skill in the sport to take them to Syracuse University, a school with 14 national championship wins in lacrosse. With their college dreams nearly within reach, the boys are caught up in a constant struggle to define their Native identity, live up to their family's expectations and balance challenges on and off the reservation.

Monday, July 27 – Sunday, Sept. 6

4wheelwarpony (2008, 8 min.) United States. Dustinn Craig (White Mountain Apache/ Navajo). Young Apache skateboarders link past to present.

Toka (1994, 24 min.) United States. Cyndee and David Wing. Women and girls of the Tohono O'odham tribe of Arizona play an exciting game of stickball, reflecting the people's age-old traditions.

The Twenty-First Annual World Eskimo-Indian Olympics (1986, 27 min.) United States. Skip Blumberg. A documentary classic on the Eskimo–Indian Olympics shows such events as the two-foot and one-foot high kick, the knuckle hop, the blanket toss and the four-man carry.

PHOTO COURTESY OF UNIKKAAT STUDIOS

Embargo Project poster by graphic designer Sébastien Aubin.

AT THE MOVIES

AT THE MOVIES:
THE EMBARGO PROJECT
The Americas Film Festival of New York
2015 – Closing Night
Friday, June 26
6 p.m. TAFFNY Awards Show
Diker Pavilion

7 p.m. Screening
Auditorium
Reservations are strongly recommended: http://nmai.si.edu/explore/film-media/ or 212-514-3737.

U.S./New York Premiere. *The Embargo Project* (2015, 73 min.) Canada, Quebec (Ontario, British Columbia, Nunavut). In French, English, Mohawk, Sami, Inuktitut. *The Embargo Project* is an anthology of five short films by Canadian Indigenous women. Participating in a collective process, each director created one film under restrictions imposed on them by their peers, to push each artist into new creative territory. Commissioned in celebration of imagineNATIVE's 15th anniversary, the short films invite viewers into new Indigenous cinematic landscapes. Based on Lars von Trier's *The Five Obstructions*, the first Embargo Collective – presented in celebration of imagineNATIVE's 10th anniversary in 2009 – was a landmark project in recent Indigenous cinema and was celebrated and screened internationally. These new works cross genres and themes as they collectively explore the spirit of filmmaking.

Roberta (9 min.) Caroline Monnet (Algonquin). Housewife and grandmother Roberta struggles to fit the conformist society she lives in and turns to amphetamines to cure her boredom.

Skyworld (18 min.) Zoe Leigh Hopkins (Heiltsuk/Mohawk). A broken-hearted woman moves home to rebuild her life and give her young son roots through language and family.

Bihttos (Rebel) (14 min.) Elle-Maija Tailfeathers (Blackfoot/Sami). *Bihttos* is an unconventional documentary that explores the complex relationship between a father and daughter.

Intemperance (10 min.) Lisa Jackson (Ojibwe). In 1850, George Copway was the first Indian to publish a history of his nation, the Ojibway. *Intemperance* is a satire that brings to life a morally complex story of his people living in changing times.

Aviliaq (Entwined) (15 min.) Alethea Arnaquq-Baril (Inuk). Set in a 1950s Inuit community, *Aviliaq* tells the story of two Inuit lesbians struggling to stay together in a new world run by outsiders.

At the Movies *is made possible with public funds from the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.*

For additional information go to nmai.si.edu/home. Click on Calendar. Select New York and program date.

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National Museum of the American Indian

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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

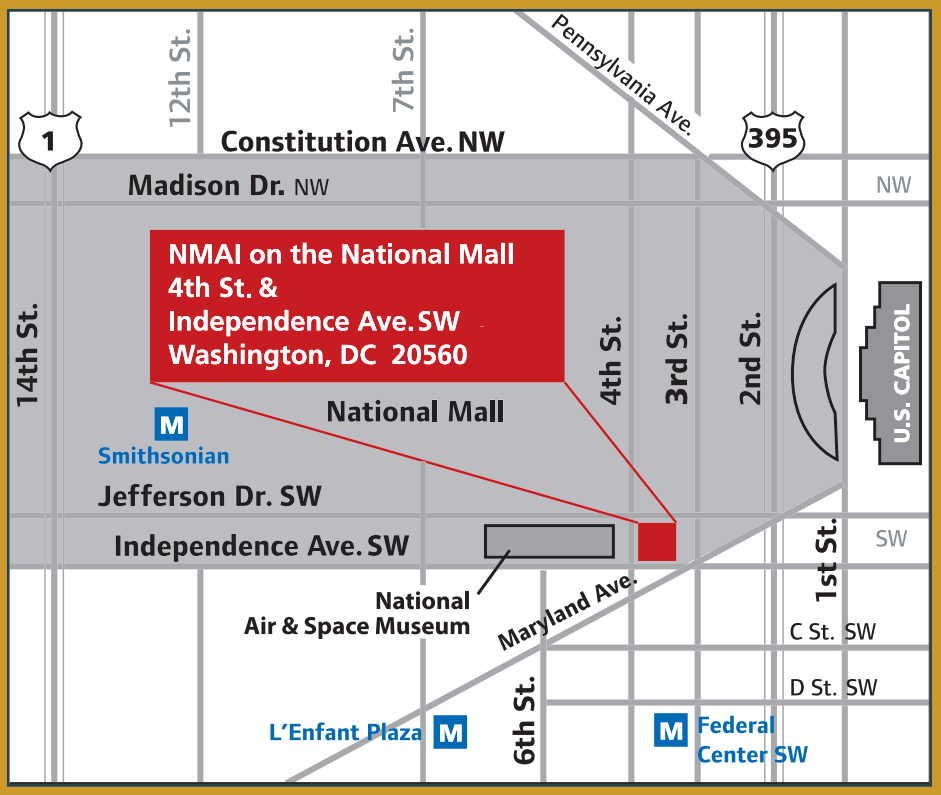
NEAREST METRO STATION:
L'Enfant Plaza (Blue/Orange/Green/Yellow lines). Take the Maryland Avenue/Smithsonian Museums exit.

ADMISSION: Free to the public.

FREE HIGHLIGHTS TOURS: Free, daily highlights tours led by Native 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 Roanoke Museum Store; 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 Gallery Shop features a large collection of books on Native cultures as well as authentic pottery and handcrafted jewelry and 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 http://nmai.si.edu/explore/film-video/programs/

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

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