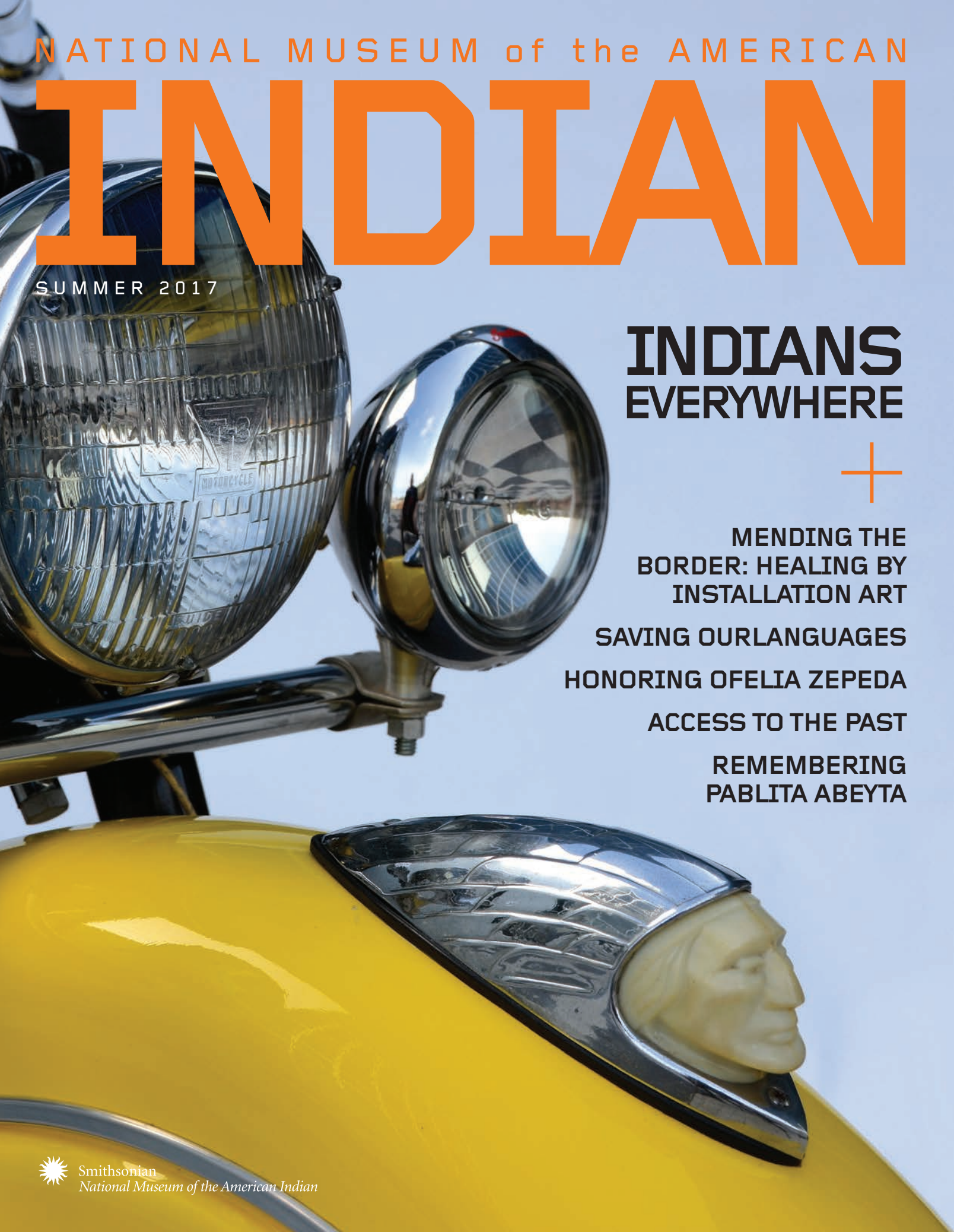
NATIONAL MUSEUM of the AMERICAN

INDIAN

SUMMER 2017



INDIANS EVERYWHERE

+

MENDING THE BORDER: HEALING BY INSTALLATION ART

SAVING OURLANGUAGES

HONORING OFELIA ZEPEDA

ACCESS TO THE PAST

REMEMBERING PABLITA ABEYTA

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Wade Patton (Oglala Lakota) "Summer Storm" (detail) 2016 Ink/Prisma color

Artist's Credit: *Next Generation*, Bandolier Bag by Carol Cypress (Seminole); Bandolier Bag by Jay McGirt (Cherokee-Seminole) and Choctaw-Style Sash, 2010 by Jerry Ingram (Choctaw-Cherokee).

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Sioux two-hide dress, ca. 1910. 2/5800

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Diné (Navajo) rug or wall hanging. 23/2775

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Oglala Lakota Veterans Honoring Quilt, ca. 2008. 26/7045

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—Kevin Gover, Director
National Museum of the American Indian

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CREDITS

Left | Passamaquoddy Tribal Governor William Neptune (center) with members of Company I, 106th Infantry, 26th Division, ca. 1918. Pleasant Point Reservation, Maine. Photographer unknown. P18364

Above | War bonnets adorn uniform jackets at a Ton-Kon-Gah (Kiowa Black Leggings Society) ceremonial near Anadarko, Oklahoma, 2006. NMAI

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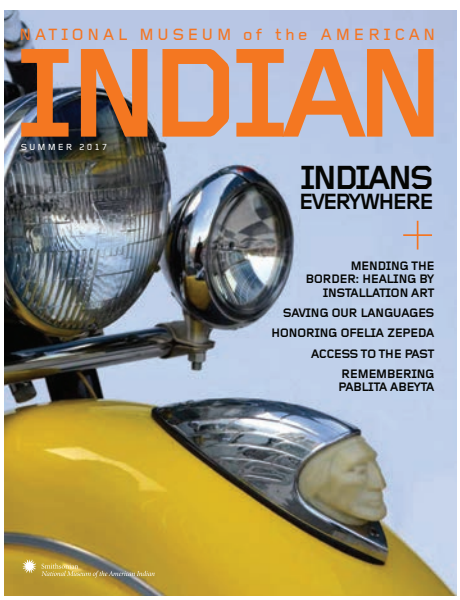

PHOTO COURTESY OF BARBER VINTAGE MOTORSPORTS MUSEUM, BIRMINGHAM, ALA.

ON THE COVER

This Indian figure adorns the front fender of a 1948 Indian Chief, now on display in the Potomac Atrium of the National Museum of the American Indian on Washington, D.C.'s National Mall. The original manufacturer, the Indian Motocycle Company of Springfield, Mass., chose the model's name and this corporate icon to show the American origin of its now legendary product, one example of the complex interaction between U.S. national identity and the country's indigenous peoples. This relationship is the theme of a spectacular new exhibition, titled *Americans,* now under installation at the Mall Museum and set to open this October 27.

Loan of the Indian Chief motorcycle courtesy of the Barber Vintage Motorsports Museum, Birmingham, Ala.

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TAKING OUR SHOW ON THE ROAD

If you're like me, you enjoy watching the bloom of springtime growing into the lush landscape of summer, promising long days of sun, fresh food from the garden and, ideally, an opportunity to slow one's pace. For many of us, summer brings travel and visiting with family and friends for special celebrations or annual gatherings. Walking under the canopy of trees that line the National Mall, I weave through crowds of visitors who have chosen to visit Washington, D.C., for a late spring pilgrimage, looking for new experiences and taking in the Smithsonian, often for the first time.

It's gratifying to see visitors on their way to the National Museum of the American Indian, but I always keep in mind those who engage with us far from the East Coast. We have made it priority to reach out to audiences where you live, on our website as well as in unique and unexpected ways. In the coming years, we will enhance these virtual lines of communication – expanding our online presence for educators and students alike via newly-developed study modules on Native Knowledge 360, our national education initiative, as well as through webcast seminars, electronic publishing and increased social media connections.

In addition to distributing our scholarship via digital means, we find it equally important to reach our audiences through traveling exhibitions and collection loans. I'm pleased to share that we currently have three exhibitions on display well outside of our walls – two in North America and one in South America – and they will continue to travel well into 2018. As you may have read in past issues, we have launched a campaign to raise funds for a National Native American Veterans Memorial to be erected on our site, and we have developed a traveling banner show, *Patriot Nations: Native Americans in our Nation's Armed Forces,* to raise awareness and support. To learn more, visit www.AmericanIndian.si.edu/nnavm.

Another traveling exhibition of approximately 60 works by artist Kay WalkingStick (Cherokee) is now circulating through major museums in the U.S. in partnership with the American Federation of Arts. Even farther afield, we are now in discussions with cultural, private and educational venues in Peru, Colombia, Ecuador and Bolivia to host our Spanish-language panel show detailing the engineering feats of the Inka Empire. Ideally, in the coming years it will travel to all six countries that span the vast Inka Road network. Both projects were developed from exhibitions presented in Washington, D.C., and you can learn more about each on our website, including the award-winning bilingual online exhibition of *The Great Inka Road: Engineering an Empire.*

PHOTO BY LILLIA MCENANEY

Reuben Martinez (Pojoaque), left, from the Pueblo of Pojoaque's Poeh Cultural Center discusses loan selections with NMAI assistant director for collections Dr. Cynthia Chavez Lamar (San Felipe/Hopi/ Tewa/Navajo). Artists, community representations and Poeh Center staff selected 100 ceramic pots for a long-term loan that will bring the pots home to their communities of origin.

Just as we have developed traveling components of history and fine art scholarship, we have also prioritized outreach for our collections. Our collections and conservation teams are always hard at work on our loan program, which currently supports 30 outgoing loans totaling 671 objects on display at locations from Alaska to Florida. One such example is a major, 100-piece loan in progress with the Pueblo of Pojoaque Cultural Center and Museum, located just north of Santa Fe, N.M. We're extremely proud to collaborate with Native Nations and community museums on projects that both provide access to our collections and teach us more about the provenance and proper care of these fine items.

There are innumerable reasons for the Museum to enhance access to its scholarship and collections, but I believe that the most important is effectively to open our doors for all. If we haven't made it to your home state yet, I can assure you that the goal is in our sights. One way that you can help us, in turn, is to encourage your local museum or cultural center to learn about us. One object, one lesson plan, or one hundred of either – the scope doesn't matter – our goal is to share our resources as freely as possible. We also want to get to know you better, so that you can teach us about where you come from, and continue the conversation.

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

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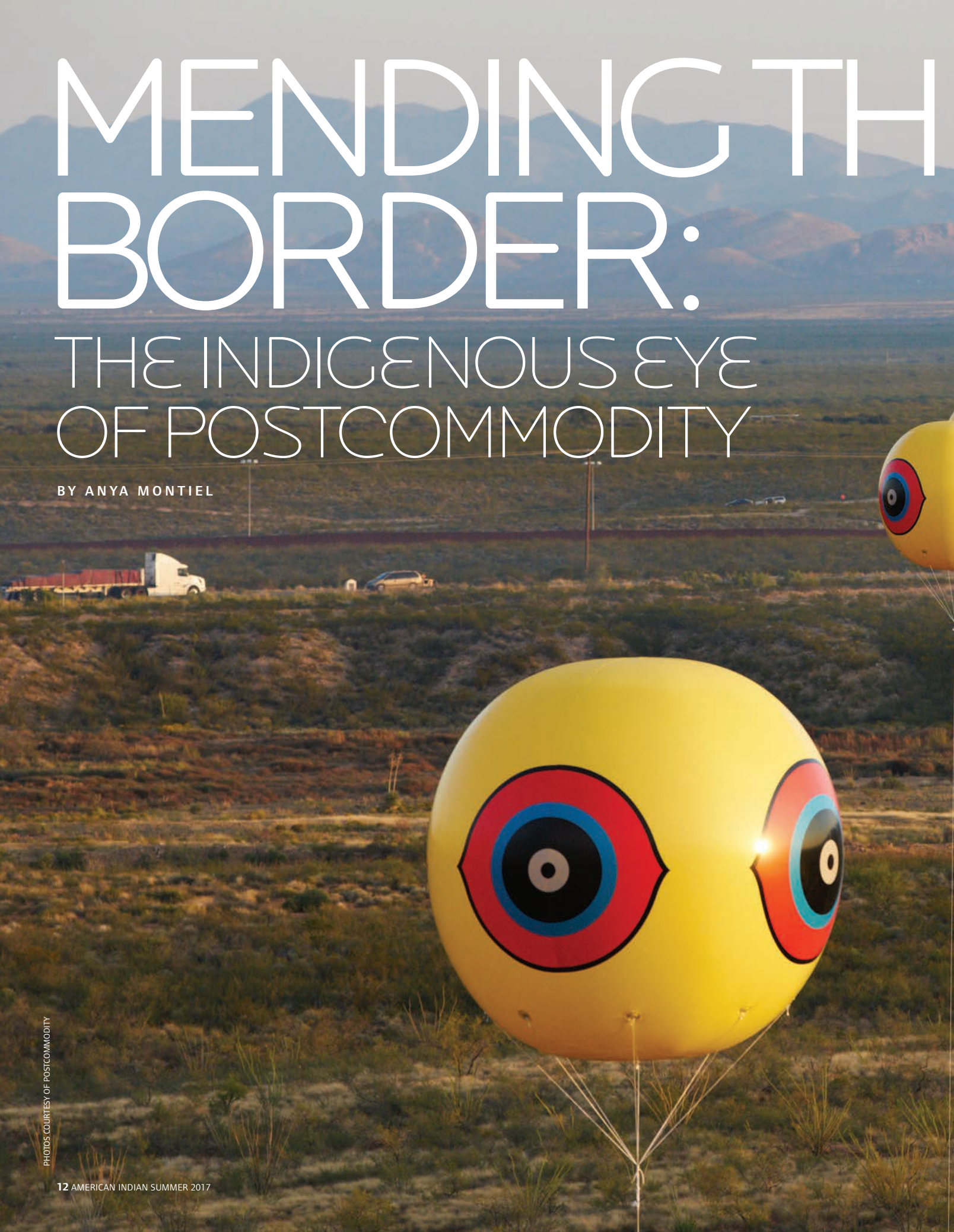
MENDING TH BORDER:

THE INDIGENOUS EYE OF POSTCOMMODITY

BY ANYA MONTIEL



PHOTOS COURTESY OF POSTCOMMODITY

Lasting four days in October 2015, *Repellent Fence* consisted of 26 scare-eye balloons tethered 50 feet over the U.S.–Mexico border.

"MOST POLITICIANS MAKING DECISIONS ABOUT THE BORDER HAVE NEVER BEEN THERE – THEY DON'T KNOW WHAT IT LOOKS LIKE OR WHAT THEY'RE CREATING. THEY DON'T KNOW WHO THE PEOPLE ARE. WE FELT LIKE THERE WAS AN INDIGENOUS PERSPECTIVE MISSING FROM THE IMMIGRATION DEBATE, AND A LOT OF THE REASON FOR THIS IS THAT MANY OF THOSE IMMIGRANTS ARE INDIGENOUS PEOPLE OF COLOR. WE SEE OURSELVES IN THEM."

– CRISTOBAL MARTINEZ,
MEMBER OF POSTCOMMODITY

Immigration, violence and border protection are heated themes in Arizona and New Mexico, where the members of Postcommodity, the interdisciplinary arts collective, are based. For the collective, these discussions ignore or bury deeper realities: the continued indigenous presence on these lands as well as their history of indigenous human migrations.

"The hope is to offer an indigenous perspective on how this ongoing encroachment of a line/a fence/a wall, interrupts the land and the people who are birthed from them," commented Postcommodity member Raven Chacon in an interview with *Indian Country Today Media Network* about the group's examination of the U.S.–Mexico border. "We also hope that our work reminds American Indians that we have Native cousins south of this line, who are being stripped of their indigenous identities continually in the border discourse."

Postcommodity supporters installing one of the scare-eye balloons in *Repellent Fence.*

"IN THE 10 YEARS SINCE ITS FOUNDING, POSTCOMMODITY HAS PRESENTED MULTIPLE PROJECTS IN NORTH AMERICA AND ABROAD. MUCH OF ITS WORK ADDRESSES THE LAND AND PEOPLE'S RELATIONSHIPS WITH THE LAND AND EACH OTHER."

The members of Postcommodity, founded in 2007, are indigenous: Chacon is Navajo, Cristobal Martinez is *mestizo* and Kade L. Twist is Cherokee. Their training has equipped them for interdisciplinary work and the creation of large-scale projects. Born on the Navajo Nation, Chacon lives in Albuquerque, N.M., and is a composer of chamber music, performer of experimental noise music and an installation artist (Chacon is one of the featured artists in the NMAI-NY's exhibition *Transformer* opening in November 2017). Martinez, born in Santa Fe, N.M., is a digital designer, artist and critical-studies scholar who now lives in Phoenix, Ariz. Twist lives in Santa Fe and is an interdisciplinary artist working with video, sound, interactive media and installation environments.

In the 10 years since its founding, Postcommodity has presented multiple projects in North America and abroad. Much of its work addresses the land and people's relationships with the land and each other. The collective members position themselves "as catalysts in order to pave or leverage resources that help produce outcomes that reflect the self-determination of the peoples who live within that context." Through a shared indigenous lens, they use indigenous knowledge to articulate experiences through art and connect to the public sphere.

In November 2016, the Whitney Museum of American Art in New York City announced Postcommodity as one of the participants selected for its 2017 biennial, the longest-running survey of contemporary art in the United States. From March to June 2017, the collective exhibited *A Very Long Line* (2016), a four-channel video installation with sound. Presented in a private room, the viewer is surrounded by four floor-to-ceiling video projections of the existing U.S.–Mexico border fence as shot from a vehicle. The videos accelerate and slow down at different speeds while pulsating, hissing, clicking and shrill sounds align with the video speeds. The effect is dizzying, restricting and hypnotic; the horizontal boards of the border fence seem never-ending and imprisoning.

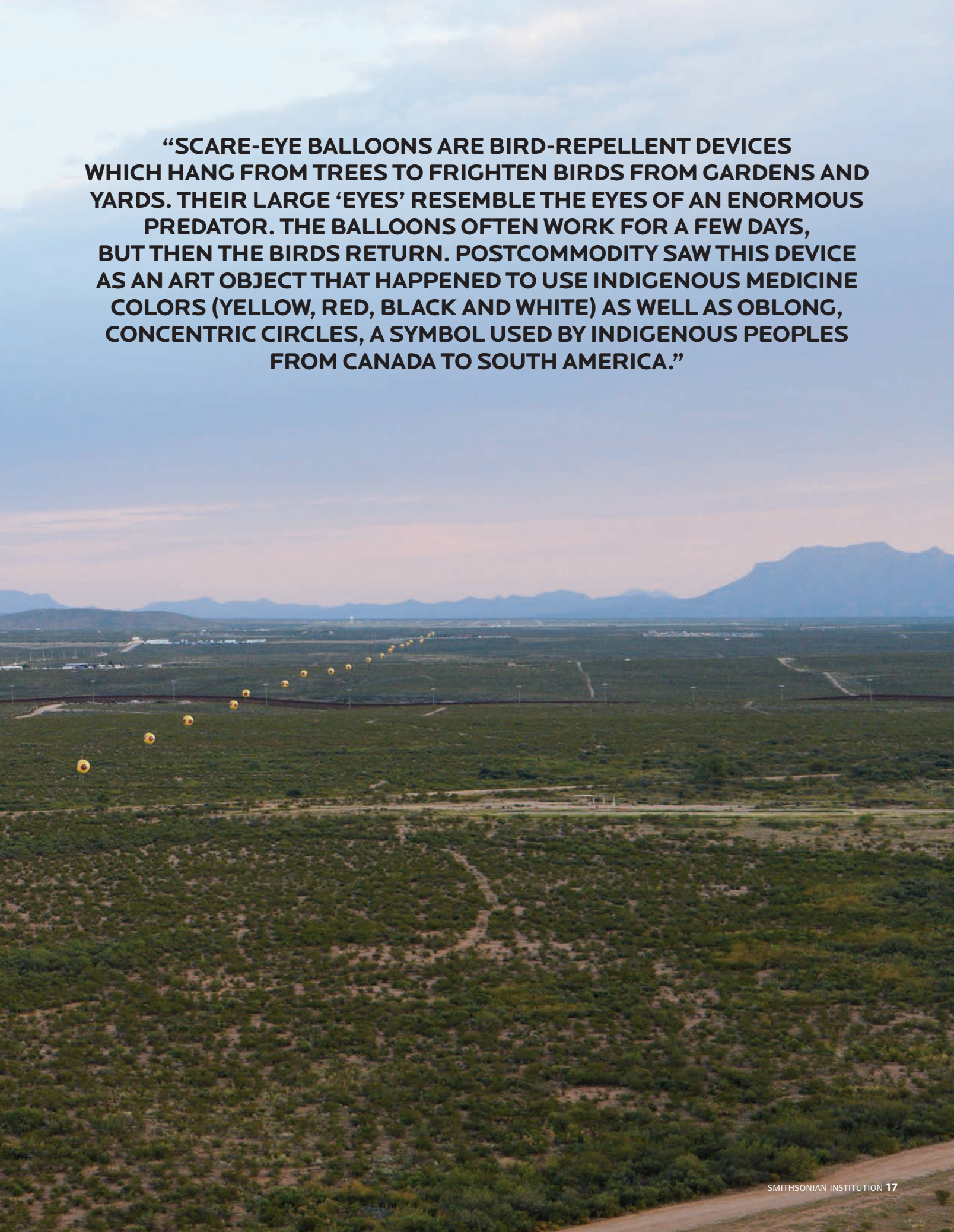
According to Postcommodity, *A Very Long Line* "demonstrates the dehumanizing and polarizing constructs of nationalism and globalization through which borders and trade policies have been fabricated. The border 'fence,' irrespective of the complex indigeneity of peoples from the region it occupies, is a very long filter of bodies and goods – a mediator of imperialism, violence, market systems and violence capitalism."

The Huffington Post listed Postcommodity as one of the "10 Artists to Discover at the 2017 Whitney Biennial" and commented that *A Very Long Line* was "one of the most politically relevant and visually succinct works in the Biennial."

A Very Long Line is an extension of an earlier work, *Repellent Fence/Valla Repelente* (2015), which also responded to the U.S.–Mexico border. Postcommodity received much media attention for *Repellent Fence,* the largest bi-national land art installation in the region, but the work had been eight years in the making. In October 2015, Postcommodity suspended 26 "scare-eye" yellow balloons over a two-mile span bisecting the U.S.–Mexico border. Anchored to the ground, each 10-foot diameter balloon ascended 50 feet in the air. *Repellent Fence* flew for four days and re-joined the towns of Douglas, Ariz., and Agua Prieta, Sonora (Mexico), which, since 2012, have been separated by an 18-foot-high steel border fence. Seen aerially, the installation acted metaphorically as a "suture, reconnecting two bodies of land that had been divided," says Twist.

Scare-eye balloons are bird-repellent devices which hang from trees to frighten birds from gardens and yards. Their large "eyes" resemble the eyes of an enormous predator. The balloons often work for a few days, but then the birds return. Postcommodity saw this device as an art object that happened to use indigenous medicine colors (yellow, red, black and white) as well as oblong, concentric

The two-mile art installation linked the town of Agua Prieta, Sonora, to Douglas, Ariz.



“SCARE-EYE BALLOONS ARE BIRD-REPELLENT DEVICES WHICH HANG FROM TREES TO FRIGHTEN BIRDS FROM GARDENS AND YARDS. THEIR LARGE ‘EYES’ RESEMBLE THE EYES OF AN ENORMOUS PREDATOR. THE BALLOONS OFTEN WORK FOR A FEW DAYS, BUT THEN THE BIRDS RETURN. POSTCOMMODITY SAW THIS DEVICE AS AN ART OBJECT THAT HAPPENED TO USE INDIGENOUS MEDICINE COLORS (YELLOW, RED, BLACK AND WHITE) AS WELL AS OBLONG, CONCENTRIC CIRCLES, A SYMBOL USED BY INDIGENOUS PEOPLES FROM CANADA TO SOUTH AMERICA.”

circles, a symbol used by indigenous peoples from Canada to South America. The scare-eye balloons, therefore, "constitute an indigenous semiotic system that demonstrates the interconnectedness of indigenous peoples throughout the Western Hemisphere."

In conceiving *Repellent Fence,* Postcommodity observed that other earthworks or land art projects tend to be about "the individual – the individual being out in the natural environment and having an internal psycho-spiritual reflection on their relationship with that natural environment…that impose more permanent transformations upon the land." Instead, their work "does not privilege the narrative of the individual; it's about looking at the ways that the land mediates relationships across diversity and across large groups of people." The collective would not install a permanent structure nor impose themselves on a community without permission and trust.

It took years for Postcommodity to find a location for *Repellent Fence.* They became interested in the towns of Douglas and Agua Prieta, because the adjoining towns are separated only by the border. Next, as Chacon explains, "we had to go through formal mechanisms. We had to work with government agencies, but first, we needed the support of the communities. We went through their discourses. You have to know what the community needs." The project involved numerous partnerships and collaborations with townspeople, local municipalities, arts organizations, foundations and federal agencies in the United States and Mexico. A memorandum of understanding between the towns allowed a bi-national collaboration.

Postcommodity began securing funds for *Repellent Fence* in 2012 and received support from Creative Capital, the Joan Mitchell Foundation, Native Arts and Cultures Foundation and Art Matters. At least one member traveled to the area every two weeks to work on the project and live in the communities. Since Douglas and Agua Prieta already had a vibrant arts scene, community members planned and held a bi-national art walk with a series of public presentations. *Repellent Fence* became a metaphorical fence, allowing the communities to collaborate and turn the border fence invisible.

The documentary film *Through the Repellent Fence* detailed the process of relationship-building in creating the land art installation. It premiered at the Museum of Modern Art. At the same time as the Whitney Biennial, Art in General, a Brooklyn arts organization, commissioned an art piece by Postcommodity which resulted in *Coyotaje* (2017), an immersive work about surveillance and decoy tactics employed by the U.S. Border Patrol to capture migrants.

A view of Postcommodity's *Repellent Fence* against the existing U.S.–Mexico border fence.

“IT TOOK YEARS FOR POSTCOMMODITY TO FIND A LOCATION FOR *REPELLENT FENCE*. THEY BECAME INTERESTED IN THE TOWNS OF DOUGLAS AND AGUA PRIETA, BECAUSE THE ADJOINING TOWNS ARE SEPARATED ONLY BY THE BORDER. NEXT, AS CHACON EXPLAINS, ‘WE HAD TO GO THROUGH FORMAL MECHANISMS. WE HAD TO WORK WITH GOVERNMENT AGENCIES, BUT FIRST, WE NEEDED THE SUPPORT OF THE COMMUNITIES.’”

ABOVE: Shot from a car, *A Very Long Line* (2016) features video of the existing U.S.–Mexico border fence. Postcommodity presented *A Very Long Line,* a four-channel video installation with sound at the 2017 Whitney Biennial.

The *Repellent Fence* project obtained a memorandum of understanding between the towns of Agua Prieta and Douglas, facilitating bi-national dialogue and collaboration.

Viewers enter a darkened room where voices in Spanish whisper, "come over here." Then an enormous, green-glowing monster emerges. Upon closer inspection, the "monster" is actually an inflatable decoy with screens recording the movements of the viewers. *Coyotaje* is a colloquial term in Mexico to describe the smuggling of people across the border. While working on *Repellent Fence,* Postcommodity spoke with border patrol agents and learned about the use of decoys to trap migrants. *Coyotaje* responds to the increased surveillance along the U.S.–Mexico border and reveals it to the public sphere.

Martinez says, "the U.S.–Mexico border is one of the most contested and militarized geographies in the Western Hemisphere. For us, thinking about how military and surveillance infrastructures are constructed upon the homelands of indigenous peoples interestingly provides an opportunity to connect narratives of indigenous self-determination with broader publics."

The recent works by Postcommodity, *A Very Long Line, Repellent Fence* and *Coyotaje,* move beyond discussions of nationalism to uncover the border's psychological, cultural, spiritual and economic effects on indigenous lands and bodies.

As Postcommodity told *Art 21 Magazine,* "it would be impossible to be indigenous artists in the Southwest and not attempt to produce work that acknowledges these issues – not in a manner that further polarizes people but rather one that encourages respectful public dialogue driven by the rich and dynamic environment of the borderlands."

Anya Montiel, a frequent contributor to *American Indian,* is a PhD candidate at Yale University.

Tohono O'odham Nation Vice-chairman Verlon Jose (left) and Chairman Edward Manuel (right) walking along the existing barrier on Nation lands in the Chukut Kuk District of the Tohono O'odham Nation.

PHOTO BY MEGAN SIQUEROS (TOHONO O'ODHAM)

TOHONO O'ODHAM AND THE BORDER WALL

BY ANYA MONTIEL

"There's No O'odham Word for Wall." This is the title of a video released by the Tohono O'odham Nation in southern Arizona this February explaining its opposition to the proposed U.S.–Mexico border wall. The traditional lands and population of this federally recognized American Indian tribe, located in the Sonoran Desert, extend well into Mexico. A border wall would cause it great environmental, spiritual and cultural harm.

The Tohono O'odham reservation is 2.8-million acres with 62 miles along the international border, but the Nation's ancestral lands stretched north from the Gila River of present-day Arizona and south to the Sea of Cortez in northern Mexico.

In 1853, the Gadsden Purchase established the current southern border. The United States purchased a 29,670-square-mile area from Mexico, which became the southern part of Arizona and New Mexico. The treaty did not take into account existing indigenous territories and split the Tohono O'odham Nation in two. Currently, the Nation has 34,000 enrolled members with more than 2,000 members residing in the Sonoran state of Mexico.

The video responded to the President's January 25th executive order to increase border security and immigration enforcement through "the immediate construction of a physical wall on the southern border." Chairman Edward Manuel stated at the outset that the Nation already protects the border region, working in cooperation with U.S. Immigration and Customs Enforcement, the Federal Bureau of Investigation and the Border Patrol. Along with providing tribal funds for border protection, the Nation added vehicle barriers. According to the Tohono O'odham Nation's Department of Public Safety, the number of migrant apprehensions have dropped by 84 percent since 2003.

In addition to an overview of existing border security, the video describes the potential ecological damage from the proposed wall. Farmers and ranchers living near the border rely on water sources located on the Sonoran side. Likewise, a wall would disrupt the natural flow of rainwater washes and animal migrations along the border. The cultural and human impact would also be severe. As many tribal members are Catholic, each year Tohono O'odham make a spiritual pilgrimage to the town of Magdalena in Sonora to pray to and touch the statue of St. Francis, their patron saint. Tribal members visit relatives on the Mexico side daily, and there are sacred sites and cemeteries located in Mexico as well. The ratification of the Gadsden Purchase never stopped the Nation from maintaining relationships with members on both sides.

The Tohono O'odham Legislative Council issued a resolution on February 7 in opposition to the wall on its border. Nation Vice-chairman Verlon Jose emphasized that a wall "is not the answer to securing America…we believe that what is effective is cooperation, continued cooperation and working together. When you talk about homeland protection, homeland security, these are our homelands and we want to protect [and] secure them." The Tohono O'odham Nation has invited President Donald Trump to visit their lands and see their approach to border security.

The video can be found on the Tohono O'odham Nation's website (tonation-nsn.gov) and on YouTube.

Anya Montiel, a frequent contributor to *American Indian*, is a PhD Candidate at Yale University.

READING, WRITING AND PRESERVING

NATIVE LANGUAGES SUSTAIN NATIVE COMMUNITIES

BY JOHN HAWORTH

"Most people know that we are losing species. Ask schoolchildren, and they'll know about the panda or the orchid…but ask someone if they know that languages all over the world are dying, maybe one in 10 might."

These are the words of Bob Holman, poet and expert on oral traditions, sounding the alarm on an impending Extinction Event in indigenous languages. Holman played a key role in the PBS documentary *Language Matters with Bob Holman,* produced by David Grubin. Scholars estimate that there are more than 6,000 languages spoken throughout the world, but we lose on average one every couple of weeks and hundreds will likely be lost within the next generation. According to Holman, "By the end of this century, half the world's languages will have vanished. The die-off parallels the extinction of plant and animal species. The death of a language robs humanity of ideas, belief systems and knowledge of the natural world."

In some ways, the loss is even greater than the loss of an animal or plant species. According to Joshua A. Bell, anthropologist and curator of globalization at the Smithsonian's National Museum of Natural History, "Language diversity is one of humanity's most remarkable achievements." Indigenous people are the greatest source of this diversity and have the greatest stake in its preservation. Natives who can communicate in their own languages have an even richer appreciation of their own heritages and command a deeper understanding of their culture and communities. For the Na-

PHOTO BY ZACH NELSON, RECOVERING VOICES PROJECT, SMITHSONIAN INSTITUTION

Karis Jackson (left) and Nina Sanders (right) discuss the evolution of Crow beadwork while studying historic beaded martingales at the Cultural Resources Center of the National Museum of the American Indian, 2016.

Ke Kula ʻo Nāwahīokalaniʻōpuʻu is a Hawaiian language immersion school with grades K–12 on the Island of Hawaii, also known as Big Island, Hawaii. All the classes at Nawahi are taught in Hawaiian.

IMAGE COURTESY DAVID GRUBIN PRODUCTIONS FROM THE FILM *LANGUAGE MATTERS WITH BOB HOLMAN*

UNESCO ESTIMATES THAT THERE ARE ABOUT 3,000 ENDANGERED LANGUAGES WORLDWIDE, AND THE *ATLAS OF THE WORLD'S LANGUAGES IN DANGER* LISTS ABOUT 2,500 (AMONG WHICH 230 HAVE BECOME EXTINCT SINCE 1950). THE INTERACTIVE ONLINE VERSION OF THIS PUBLICATION USES INTERGENERATIONAL LANGUAGE TRANSMISSION TO MEASURE DEGREES OF ENDANGERMENT.

tive communities themselves, fluency in Native languages complements efforts for greater social unity, self-sufficiency and identity. And for those outside these communities, sustaining this cultural diversity enriches all of us and helps greater cross-cultural understanding.

DECLARING EMERGENCY

International organizations recognize the crisis. The United Nations Educational, Scientific and Cultural Organization (UNESCO) publishes an *Atlas of the World's Languages in Danger,* edited by Christopher Moseley, and now in its third edition. UNESCO estimates that there are about 3,000 endangered languages worldwide, and the *Atlas* lists about 2,500 (among which 230 have become extinct since 1950). The interactive online version of this publication uses intergenerational language transmission to measure degrees of endangerment.

The U.S. government, major Native organizations and the Smithsonian itself have long been part of the fight to save Native languages, where possible marshaling resources to support tribes and Native speakers. Congress passed the Esther Martinez Native American Languages Preservation Act in 2006, providing support for Native language immersion and restoration programs. The Native American Languages Act of 1990 recognized that "the status of the cultures and languages of Native Americans is unique, and the United States has the responsibility to act together with Native Americans to ensure [their] survival."

In late 2012, the Department of Health and Human Service's Administration for Native Americans, the Department of Interior's Bureau of Indian Education and the White House Initiative on American Indian and Alaska Native Education signed a Memorandum of Understanding to collaborate on promoting instruction and preservation of Native American languages. A Native American Languages Summit met in Washington, D.C. in September 2015, to celebrate 25 years of the Native American Languages Act. The Summit discussed long-term strategies for immersion language programs, trumpeted the work of youth-led efforts to revitalize languages and encouraged evidence-based research, education and collection of language documentation.

The volcano at Kilauea on Hawaii Island. The volcano is called Pele by Hawaiians after the Hawaiian goddess who, according to legend, lives there.

American Indian organizations are increasingly active. In 2010, The National Congress of American Indians (NCAI) declared Native languages to be in a state of emergency. This leading Indian advocacy organization declared that the crisis was the result of "longstanding government policies – enacted particularly through boarding schools – that sought to break the chain of cultural transmission and destroy American Indian and Alaska Native cultures." Tribes understand that tribal identity depends on language and culture.

Other Native groups, such as the Association of Tribal Archives, Libraries and Museums (ATALM) and the American Indian Language Development Institute, also play a key role. ATALM convenes tribal cultural organizations in conferences and workshops, teaching Indian Country grassroots the importance of preserving historical documents, records, photographs, cultural materials and language materials and recordings. It values tribal librarians, archivists and museum specialists as guardians of "memory, language and lifeways."

RECOVERING VOICES

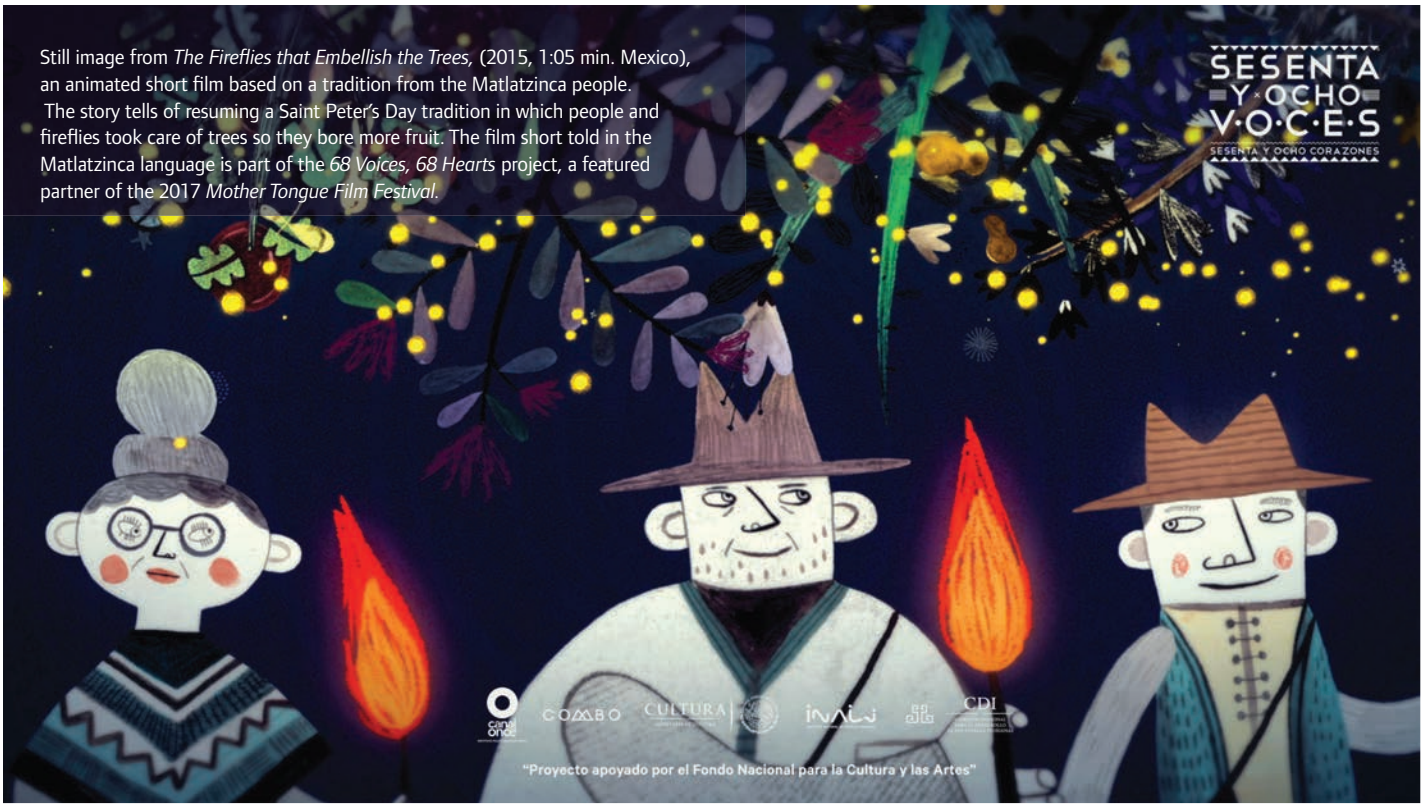
The Smithsonian itself has launched the Recovering Voices Initiative, one of the most important language revitalization programs in the world. As a collaborative program of the National Museum of Natural History, the National Museum of the American Indian and the Center for Folklife and Cultural Heritage, Recovering Voices partners with communities worldwide. Its research links communities, museum collections and experts. In collaboration with communities, it is identifying and returning cultural heritage and knowledge held by the Smithsonian and other institutions

Smithsonian geologist and curator Timothy McCoy gives an example. "In the Miami Tribe of Oklahoma, our language is being reintroduced to the community using written documentation collected a century or more ago. Language revitalization goes hand-in-hand with cultural revitalization, strengthening traditional ways of thinking about our people, place and relationships."

The Recovering Voices Initiative (www.recoveringvoices.edu) also hosts film programs through its *Mother Tongue Film Festival,* an annual program now in its second year. Beginning on United Nations Mother Language

THE U.S. GOVERNMENT, MAJOR NATIVE ORGANIZATIONS AND THE SMITHSONIAN ITSELF HAVE LONG BEEN PART OF THE FIGHT TO SAVE NATIVE LANGUAGES, WHERE POSSIBLE MARSHALING RESOURCES TO SUPPORT TRIBES AND NATIVE SPEAKERS.

IMAGE COURTESY DAVID GRUBIN PRODUCTIONS FROM THE FILM *LANGUAGE MATTERS WITH BOB HOLMAN*



Still image from *The Fireflies that Embellish the Trees,* (2015, 1:05 min. Mexico), an animated short film based on a tradition from the Matlatzinca people. The story tells of resuming a Saint Peter's Day tradition in which people and fireflies took care of trees so they bore more fruit. The film short told in the Matlatzinca language is part of the *68 Voices, 68 Hearts* project, a featured partner of the 2017 *Mother Tongue Film Festival.*

ONE OF THE MOST SIGNIFICANT FEDERAL PROGRAMS THAT SUPPORT THIS WORK IS A PROGRAM OF THE INSTITUTE OF MUSEUM AND LIBRARY SERVICES. THEIR NATIVE AMERICAN/NATIVE HAWAIIAN MUSEUM SERVICES PROGRAM PROVIDES FUNDING TO INDIAN TRIBES, NATIVE ALASKAN VILLAGES AND CORPORATIONS, AND ORGANIZATIONS PRIMARILY REPRESENTING NATIVE HAWAIIANS.

Day in February, this year's festival presented more than 30 films representing 33 languages from around the world. Films about language revitalization and efforts to teach younger generations their "mother tongues" are also part of this festival.

IMMERSION

Teresa L. McCarty, a scholar who has taught at UCLA and Arizona State University, has written extensively about indigenous language immersion. She is deeply informed by an understanding that the world's linguistic and cultural diversity is endangered by the forces of globalization, "which works to homogenize and standardize even as they segregate and marginalize." Language immersion helps counter the pressures on children to communicate exclusively in English.

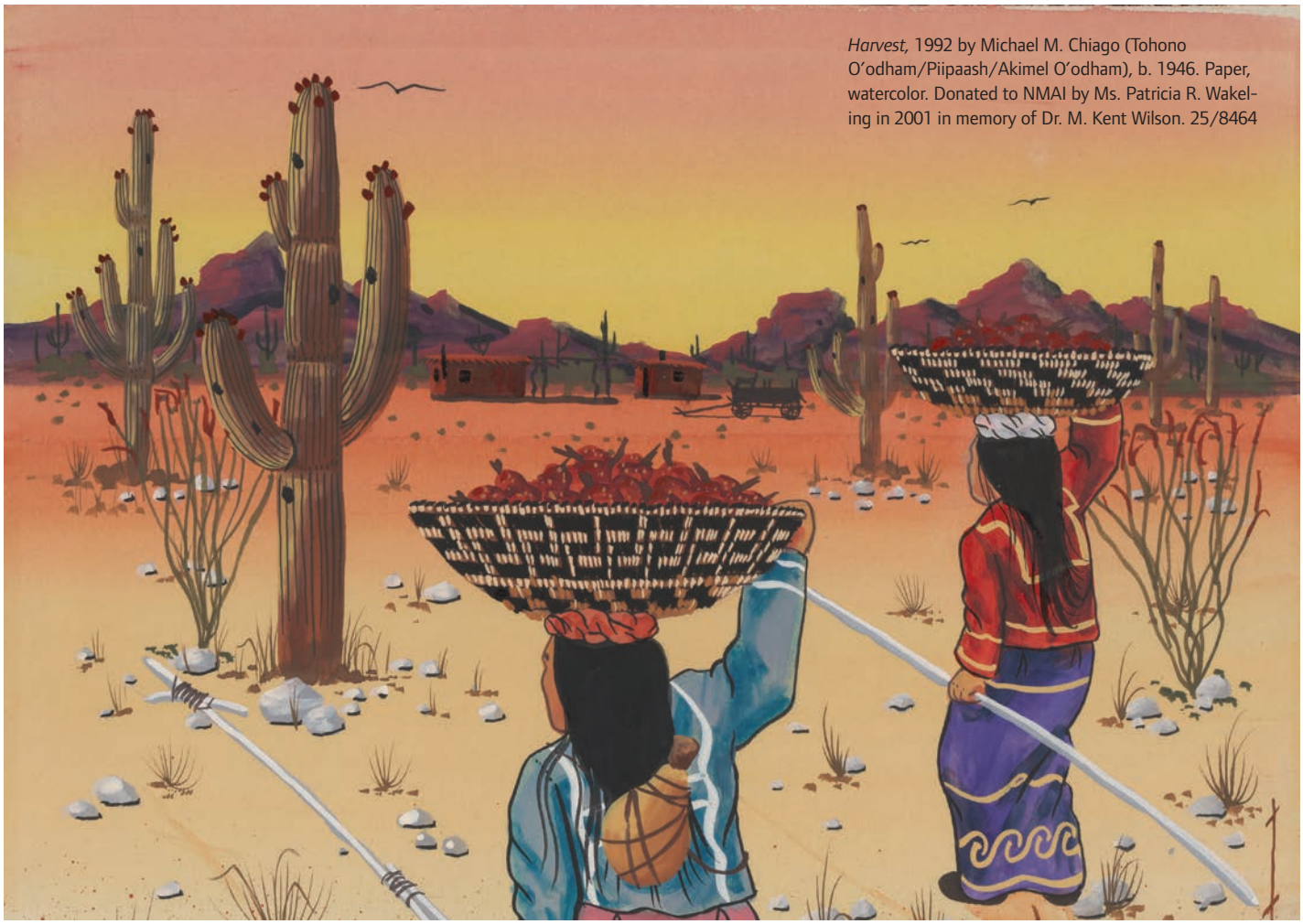
Although establishing immersion schools – along with the ongoing work required to operate them – requires resources often beyond the capacities of many tribes, there is a growing appreciation that language and cultural immersion approaches are necessary for Native communities to have fluent speakers in their own languages. NCAI has urged the federal government to provide funding, training and technical support.

Many approaches support cultural immersion in communities, from language instruction in early childhood education to bilingual and multi-lingual instruction in schools, to language camps and classes and childcare provided by speakers of the language. Programs include teacher training, family programming designed to support Native language use in the home, development of educational resources (e.g. lesson plans) and creative uses of technology on the Internet and social media. Use of Native languages in local radio, television and in local publications also helps. Some local efforts focus on novice learners, others on learners with prior language knowledge and proficient speakers. Many tribes have found creative ways to advance this work and engage their communities.

One of the most significant federal programs that support this work is a program of the Institute of Museum and Library Services (IMLS). Their Native American/Native Hawaiian Museum Services program provides funding to Indian tribes, Native Alaskan villages and corporations, and organizations primarily representing Native Hawaiians. These grants sustain heritage, culture and knowledge, including language preservation work.

Here are three programs supported by IMLS:

1. In Neah Bay, Washington State, the Makah Cultural and Research Center is working to preserve oral histories and facilitate access to archival collections by digitizing and indexing fragile audio reel-to-reel tape, cassettes and handwritten transcriptions. These transcripts of the Makah language



Harvest, 1992 by Michael M. Chiago (Tohono O'odham/Piipaash/Akimel O'odham), b. 1946. Paper, watercolor. Donated to NMAI by Ms. Patricia R. Wakeling in 2001 in memory of Dr. M. Kent Wilson. 25/8464

recordings originally created by elders and fluent speakers, provide avenues for tribal members to learn more about their history, culture and tradition.

2. In Taholah, Wash., the Quinault Indian Nation is working to digitize a dictionary, complete with audio recordings and a searchable database, a comprehensive digital repository of their language. This work is critically important to preserving the extinct Tsamosan (Olympic) branch of the Coast Salish family of the Salishan language.

3. In Salamanca, N.Y., the Seneca-Iroquois National Museum is developing a permanent, interactive exhibition titled "Ganönyö:g," commonly referred to as the "Thanksgiving Address," for its new Seneca Nation Cultural Center building. "Ganönyö:g" will visually represent each section of the speech with corresponding audio recordings featuring local Seneca Nation members speaking in the Seneca language. Through the exhibition, museum visitors will gain a deeper understanding of contemporary Seneca cultural beliefs, philosophy, origins and language.

The Modern Language Association gave strong support to the effort in its annual conference, honoring Ofelia Zepeda, the Tohono O'odham poet and scholar and other leaders in indigenous language research. Scholars presented papers and panels informed by a scholarly commitment to indigenous worldviews. The Association unveiled a Language Map aggregating data from the American Community Survey and the U.S. Census to display the locations and numbers of speakers of 30 languages commonly spoken in the United States. Their Language Map Data Center provides information about more than 300 languages spoken throughout the country.

Though the challenges can be overwhelming, Native languages are being preserved, and becoming part of the daily life of Native communities. As indigenous peoples communicate in their own languages, they honor their rich heritages and cultures.

John Haworth (Cherokee) is senior executive emeritus, National Museum of the American Indian – New York.

THE MODERN LANGUAGE ASSOCIATION GAVE STRONG SUPPORT TO THE EFFORT IN ITS ANNUAL CONFERENCE, HONORING OFELIA ZEPEDA, THE TOHONO O'ODHAM POET AND SCHOLAR AND OTHER LEADERS IN INDIGENOUS LANGUAGE RESEARCH.

OFELIA ZEPEDA

A LANGUAGE FOR PRAYING

BY JOHN HAWORTH

OFELIA ZEPEDA didn't receive a birth certificate when she was born, she writes in one of her poems, because "My parents are illiterate in the English language.

They speak a language much too civil
for writing.

It is a language useful for pulling memory
from the depths of the earth.

It is a language useful for praying with the
earth and sky."

– From *Birth Witness* (2008)

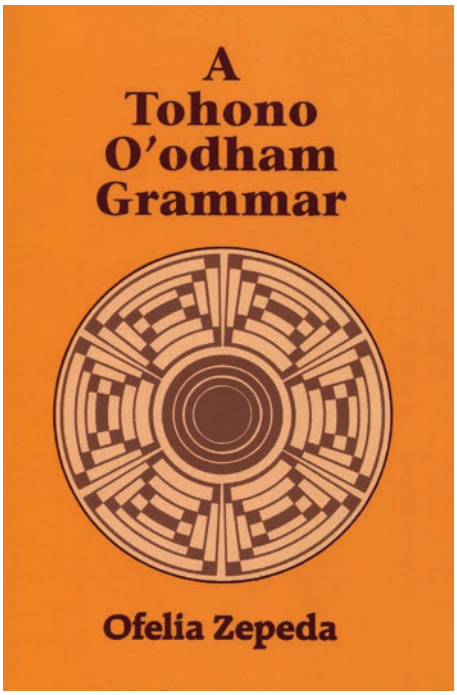
From her birth in Stanfield, Ariz., in 1952 to her current stature as an academic, linguist and a leading poet of the Tohono O'odham of the Sonoran Desert in Arizona and northern Mexico, Zepeda is a master of language, both English and O'odham (the language spoken by the Tohono O'odham, Akimel O'odham and Hia C-ed O'odham). Likewise, she is a fierce advocate for the reclamation and preservation of indigenous tongues. She has been honored as a MacArthur Fellow and, earlier this year, with a Distinguished Service award from the Modern Language Association. But her life and work is firmly rooted in *himdag,* the Tohono O'odham way of life that permeates the cultural, spiritual and physical realms.

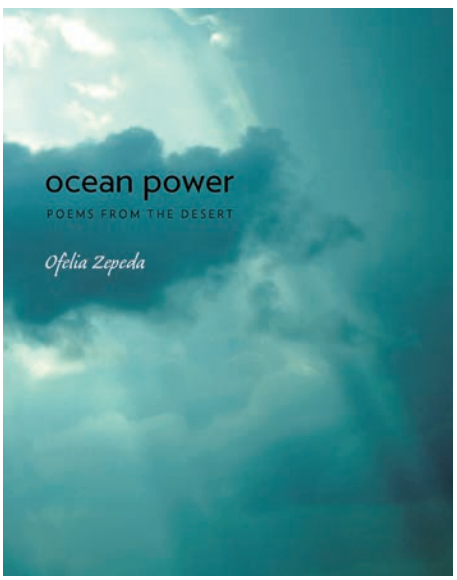
Her birthplace Stanfield is a "Census Designated Place," not even a town, in Pinal County, Ariz., a few miles north of the Tohono O'odham Nation. About 650 people, mainly Hispanic, live in the CDP's four square miles. Memories of Zepeda's rural upbringing permeate her poems. In "The Place Where Clouds Are Formed," she remembers waiting for the school bus on a cold, wet December day in the cab of her father's truck watching the clouds bringing rain, "We look out over the fields/ where fog clings to the soil." The truck, "warm inside/having been at work since four a.m."

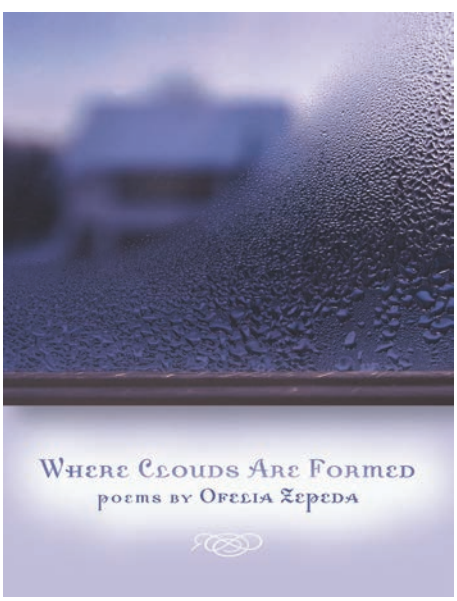
In another poem, "Smoke in Our Hair," the smell of smoke from her wood fire calls forth

Before the Modern Language Association (MLA) Awards Ceremony 2017. Karen Stolley (left), then president of the Association of Departments of Foreign Languages (ADFL) and Dr. Ofelia Zepeda (right). Dr. Zepeda was honored with the 2016 Award for Distinguished Service to the Profession from the Association of Departments of Foreign Languages.

PHOTO BY EDWARD SAVARIA, JR., COURTESY OF THE MODERN LANGUAGE ASSOCIATION







PHOTOS COURTESY OF THE UNIVERSITY OF ARIZONA PRESS

memories and lingers in her hair. "No matter how far we walk/we carry this scent with us."

The sly humor of an exchange with a tourist watching a Yaqui Deer Dance catches the irony of a tourist's expectations when viewing an indigenous dance against the realities of Native people having to make a living.

"What do they do with the money we throw them?

Oh, they just split it among the singers and dancer.

They will probably take the boy to McDonald's for a burger and fries.

The men will probably have a cold one.

It's hot today, you know."

– From *Deer Dance Exhibition* (1995)

Zepeda's professional and poetic career has been devoted to preserving O'odham language and culture, but she has gone further to ensure that indigenous peoples would be entitled – at long last – once again to speak their languages. As an activist, she played a key role in getting Congress to enact the Native American Languages Act of 1990 (a year after Congress established the National Museum of the American Indian). The Act also gave Native languages official status in tribal government business. The passage of the Act had a ripple effect in support of language activists working to revitalize and support indigenous languages throughout the world.

Zepeda is a co-founder and longtime director of the American Indian Language Development Institute (AILDI), whose annual summer programs train American Indian teachers in language instruction and developing materials for children and adults. Zepeda has worked with more than 2,000 students, most of whom return to their tribal communities.

As the Regents' Professor in the Department of Linguistics and American Indian Studies at the University of Arizona, Zepeda carries on her groundbreaking work to ensure that her tribal language is spoken daily and amongst all ages. Her textbook, *A Tohono O'odham Grammar* (first printing, 1983) is one of the first grammar books on the O'odham language and is an important archetype to the field of language preservation. She has worked with her students to transcribe and translate O'odham songs as a tool for understanding the artistic and cultural expression through song. Through her academic role and her work with O'odham language learners, she articulates a vision about language revitalization that builds linguistic and cultural identity in Native communities.

This vision inspires her own writing. Zepeda composes poems in both O'odham and English, demonstrating the beauty of indigenous languages for literary expression. According to one reviewer, "In poem after poem, she invokes realities that her language expresses, but English resists… Miraculously, Zepeda makes us hear echoes of her language through English – no small poetic feat." And beyond her own output, since 1991 she has served as co-series editor of *Sun Tracks,* a prominent American Indian literary journal that has featured work by the most important Native writers. She also has given readings and talks at the Smithsonian and major poetry festivals, and has served as a trustee and advisor to the National Museum of the American Indian.

As a poet, Zepeda is grounded in her own personal experience growing up in a Tohono O'odham family and seeing the desert as both a home and a place of origin for her people. *World Literature Today* wrote of her bilingual collection *Ocean Power: Poems from the Desert* (1995), "Zepeda's imagery captures the most subtle perceptions of the natural world – the smell of coming rain, the taste of dust – and her poems, deriving from tribal, family and personal memories, reveal an intense and characteristically Tohono [O'odham] consciousness of weather, sky, earth and water, of the landmarks which measure the passage of the seasons, and of nature in both its positive and negative manifestations." Even the titles of her poems in *Ocean Power* exhibit O'odham worldview and life in the Sonoran Desert such as "S-ke:g S-he:pi" (The Pleasant Cold), "Ju:ki Ne'i" (Rain Songs) and "Ba:ban Ganhu Ge Ci:pia" (Coyotes Moving Along Over There).

In her poem "Pulling Down the Clouds," written in both O'odham and English, she describes her work, "With my harvesting stick I will hook the clouds/With my harvesting stick I will pull down the clouds/With my harvesting stick I will stir the clouds." As one of her colleagues observed, "she awakens in all who encounter her work a desire to appreciate, re-examine and celebrate the cloud of language."

Zepeda's writing is the intersection of history and contemporary life, of traditions and modernity, and of the influence of a deep past on the present. Her poetry references tribal songs and traditions, the natural world and contemporary life in her community. Zepeda's poems provide all of humanity with evidence of the need for linguistic diversity to fully understand the human experience and the world we inhabit.

John Haworth (Cherokee) is senior executive emeritus, National Museum of the American Indian – New York.

Modern Language Association (MLA) Awards Ceremony 2017. Dr. Ofelia Zepeda was honored with the 2016 Award for Distinguished Service to the Profession from the Association of Departments of Foreign Languages.

PHOTO BY EDWARD SAVARIA, JR., COURTESY OF THE MODERN LANGUAGE ASSOCIATION

PHOTO BY TONY CELENTANO, COURTESY OF THE UNIVERSITY OF ARIZONA PRESS

Do'ag Weco

BY OFELIA ZEPEDA

Ia 'ac gegok do'ag weco
kc 'an 'u:gk ha'icu ñeid.

We stand below the mountain and look upward.
We look upward in humility, in prayer.
From the tops of the mountains come memories
of stories, songs, names of plants,
animals we have long forgotten.

Old people dream of days they walked
mountain paths.
They dream of their sturdy step,
lack of fear of a desolate mountaintop.
They see things there only rendered in song.
Lower parts of mountains are for all humans.
We walk along a mountainside knowing
ancestors' bones sit in the mountains.
They watch us as we pass. We are not afraid.

On an unusually cool July day we drive to Waw Giwulig.
Arriving at the foot of the mountain
I place a towel on the damp bench and sit down.
This place is green and moist.
The air is blue.
Light mist drifts, swayed by breezes.
For a few hours on a summer day
this mountain is in tune with the wet side of ocean islands.

Ia 'ac daḍhăd o'ag weco kc 'an 'u:gk ha'icu ñeid.
We sit here below the mountain and look upward.

Ia 'ac daḍhăd kc t-ho'igeid.
Tt amjeḍ hab t-ju: mo hab a wua g O'odham
c am ha'icu ta:ñ g t-na:toikam.
T hab masma 'ab 'i-hi: 'i:da t-taccudag
mat hab masma o i-hi: g wi'inam ṣu:dagĭ.
Ñia'a.

Gewkdag 'att 'am tai.
Duakag 'att 'am tai.
Apedag 'att 'am tai.
Att amjeḍ 'am 'ep 'i-da:mc c hab hahawa 'ep cei.
Gewkdag 'att 'am m-tai att hab masma s-ap 'in o 'oyopod
c 'an o 'i-ha-we:mtad hegam mo pi 'eḍgid g gewkdag.
S-duakag 'att 'am m-tai 'att hab masma
s-ap 'in o 'oyopod c o s-he:kigk.
S-apedag 'att 'am m-tai 'att hab masma
s-ap 'in 'o 'oyopod c s-ape wuḍ 'o O'odhamk.

Ia 'ac daḍhăd o'ag weco kc 'an 'u:gk ha'icu ñeid.
We sit here below the mountain and look upward.

Before we do anything else, we open
our voices to a greater being.
We say we are grateful for being allowed
to be here in this wonder.
And like flooding water, the requests for gifts begin.
We ask for strength.
We ask for health.
We ask for goodness.
Finally we feel the need to justify
our requests; we begin again.
We ask for strength to complete the things
we have started to do with our lives.
We ask for health so that we may walk
with a sturdy step,
with good breath,
and clean light in our eyes.
We ask for goodness so that we may have open minds,
open hearts.
We ask for patience to deal with all those who require it,
and pass it on to those who are impatient.
We ask for forgiveness so we can forgive those who require it,
and pass it on to those who are unforgiving.

Ia 'ac daḍhăd o'ag weco kc 'an 'u:gk ha'icu ñeid.
We sit here below the mountain and look upward.

Waw Giwulig (Baboquivari Peak) is the most sacred mountain for the Tohono O'odham.

ACCESS TO THE PAST:

A new tribal-friendly approach explains old archives

BY TOBIAS GLAZA AND PAUL GRANT-COSTA, YALE INDIAN PAPERS PROJECT

Mohegan Tribal Members Christine Murtha and Faith Davison look on as archivist Richard Guidebeck shows the once thought to be lost Samson Occom journal.

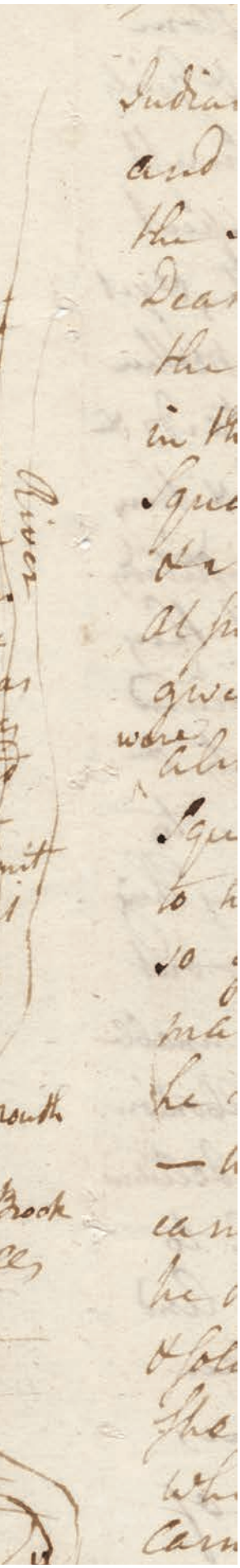
PHOTO COURTESY OF NEW LONDON DAY

I am as said Hasmin cheldrew

Meaningless, right? But that was how a signature line in a 19th century Eastern Pequot petition against the sale of reservation land had been transcribed. Due in part to the illegibility that comes with a photocopy of a photocopy of a photocopy, this nonsensical phrase had slipped through the cracks and made its way into the hundreds of linear feet of evidence presented to the Bureau of Indian Affairs (BIA) as part of the Eastern Pequot tribe's bid for federal acknowledgement in 1998.

No one's fault, considering the vast amount of documentation submitted, but a curious phrase, a riddle that even a high-quality digital image of the original couldn't solve. It wasn't until Native and non-Native researchers collaborated, poring over the material in 2002 that a far more reasonable answer emerged for us: *Tamar S and Har nin cheldren.*

Sketch of Quinnipiac Fort, East Haven, Conn.
Ezra Stiles Itineraries 1.434, Beinecke Rare Book and Manuscript Library, Yale University



"MANY COMMUNITY ELDERS WANTED MORE EASILY TO READ THE DOCUMENTS ABOUT THEIR ANCESTORS, ESPECIALLY WHEN THE MATERIALS WERE WRITTEN IN ALMOST UNDECIPHERABLE HANDWRITING. FOR THEM, WE OFFER WORD FOR WORD TRANSCRIPTIONS (TYPOGRAPHICAL FACSIMILES) THAT INCLUDE CROSSOUTS, RAISED TEXT, MISSPELLINGS AND LINE BREAKS, ALL FAITHFUL TO THE ORIGINAL MANUSCRIPT."

Tamar S., or Tamar Sebastian, was the progenitor of one of the largest tribal families and this signature placed the family on the reservation decades earlier than previously thought, validating family oral traditions, correcting former BIA conclusions and adding to a new body of evidence that turned a negative preliminary into a positive final decision for federal recognition.

While this is only one example of the transformative power of an accurately transcribed document assisted by tribal insights, it served as the genesis of the Indian Papers Project at Yale University, a collaborative scholarly editing endeavor with associated research initiatives.

What the federal acknowledgement process also demonstrated to us was a problem many Native communities face – a general lack of access to historical records written by, for and about them. This is especially true for Indians in New England whose rich but fragmented and widely dispersed documentary record goes back at least four centuries.

Providing Access to the Archives

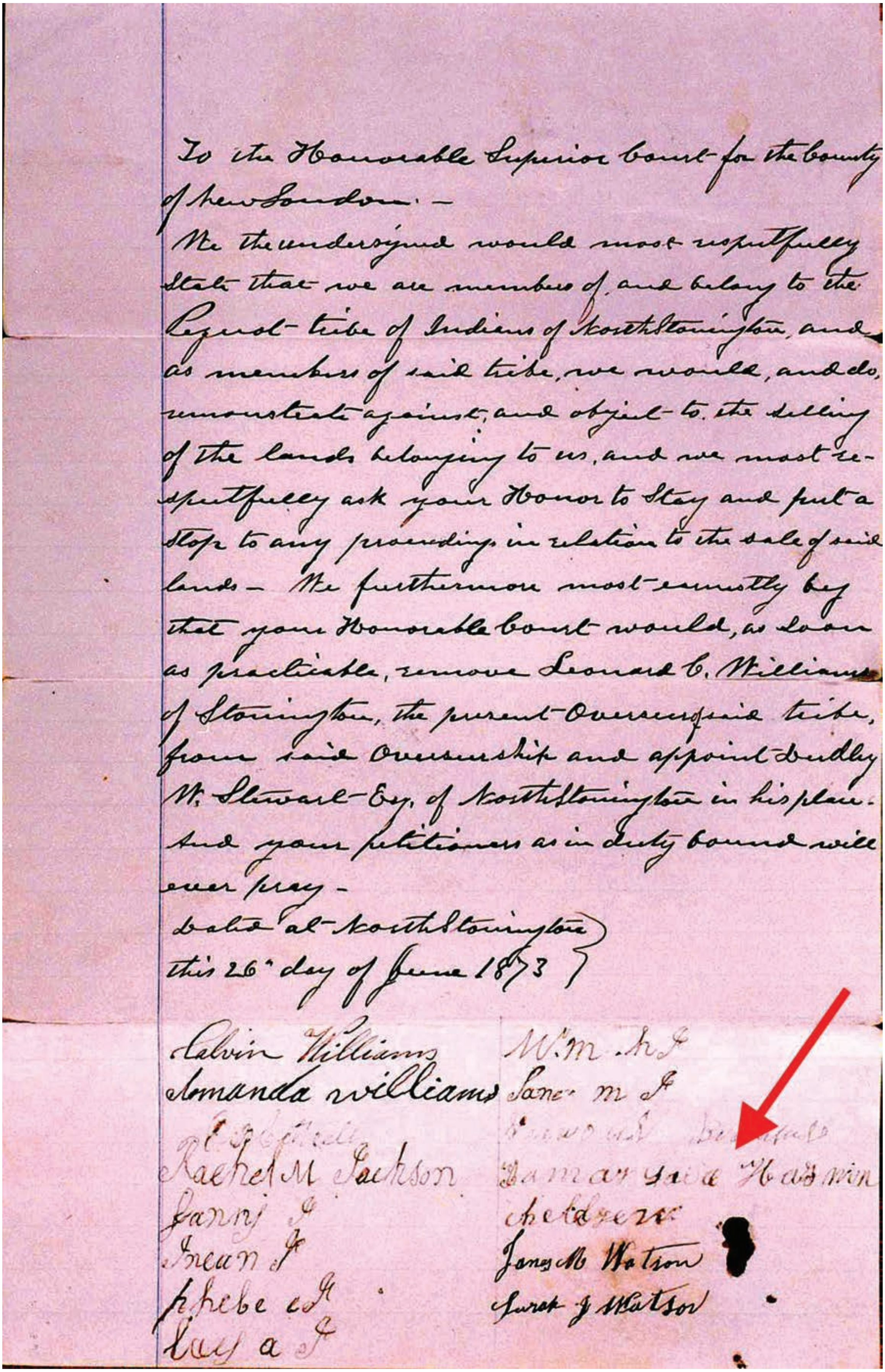
The Yale Indian Papers Project began to take shape when a group of tribal community leaders, educators and scholars informally assembled together with academics and scholarly researchers to address these issues. The original idea was to publish a resource book of transcriptions of crucial documents: Connecticut State Library's Connecticut Archives Indian Papers Series, a 200-year record of Connecticut's legislative Indian policy.

The Project came to Yale in 2002 at a time of particular turmoil in New England Indian Country. By then the bombastic statements of local politicians and casino partisans that there were no longer any true Indians in New England reinforced the erroneous trope of the "vanishing Indian." But it was now coupled with overt racist thinking. However false, the message began to gain some traction in Connecticut towns, especially in an atmosphere fraught with the reaction to the rapidly growing Indian gaming industry. The lack of a visibly documented past made attempts at tribal erasure easier.

Our response was something academic but something that addressed social justice issues: a free-access scholarly editing project done to the highest professional standards.

Our website (http://yipp.yale.edu) offers high-quality images of documents that can be panned and magnified and two forms of transcriptions. Many community elders wanted more easily to read the documents about their ancestors, especially when the materials were written in almost undecipherable handwriting. For them, we offer word for word transcriptions (typographical facsimiles) that include crossouts, raised text, misspellings and line breaks, all faithful to the original manuscript.

For other researchers, we provide text with regularized spelling and punctuation for easier reading and effective word searches. Also included are hyperlinked biographies of every person mentioned in a document and geographies of Native and non-Native spaces that will ultimately be geo-referenced. In certain instances, we will link commentaries providing various interpretations or insights from a broad range of scholars. We are presently working on providing means for video commentary from a number of tribal elders.


To the Honorable Superior Court for the County
of New London. –
We the undersigned would most respectfully
State that we are members of, and belong to the
Pequot tribe of Indians of North Stonington, and
as members of said tribe, we would, and do,
remonstrate against, and object to the selling
of the lands belonging to us, and we most re-
spectfully ask your Honor to Stay and put a
stop to any proceedings in relation to the sale of said
lands – We furthermore most earnestly beg
that your Honorable Court would, as soon
as practicable, remove Leonard C. Williams
of Stonington, the present Overseer of said tribe,
from said Overseership and appoint Dudley
W. Stewart Esq. of North Stonington in his place.
And your petitioners as in duty bound will
ever pray –
Dated at North Stonington
this 26th day of June 1873

Calvin Williams
Amanda williams
[illegible]
Rachel M Jackson
Fanny [illegible]
[illegible]
Phebe [illegible]
Lucy a [illegible]

Wm. M. [illegible]
Jane M. [illegible]
[illegible]
I am as said Hasmin
cheldrew
James M Watson
Sarah J Watson

Eastern Pequot Petition (1873) with the illegible phrase "I am as said Hasmin cheldrew," New London County Court Records, Papers by Subject: Indians, Eastern Pequot. Connecticut State Library. Duplicate with arrow showing phrase.

Varied types of documents are included in the online archives. Tribal petitions, correspondence, journals, maps, diagrams and photographs, all covering a broad range of topics: aspects of Native history and culture, including sovereignty, land, gender, race, identity, religion, migration, law and politics.

Certainly more complete access to materials in a single repository is a good thing. But of unique value is the interweaving and the "dialogue" that is generated when related materials in multiple institutions and collections can come together, laying the groundwork for a deeper, richer understanding of the topic under consideration.

Accordingly, instead of one archival collection from a single repository, we chose to include several institutions, large and small, from across New England and the United Kingdom. The libraries of Yale and Harvard Universities, the National Archives of the U. K., the British Library, the Connecticut State Library, the Massachusetts Archives and the Connecticut Historical Society are just a few of our partnering repositories. The number of participating institutions continues to grow as our outreach efforts expand.

Telling Tribal Stories

By including records from many different places, the information escapes the restrictive siloing effect that often comes from using one resource or even one repository alone and becomes dynamic.

Consider the examples of these three women.

Through his papers at Yale's Beinecke Library, the 18th century minister Ezra Stiles recounts the story of the wife of the Narragansett sachem Ninigret II who by sleeping too close to another man around a campfire earned her husband's suspicions of adultery. As a result, her face was disfigured by several knife strokes and she was sent back to her home community in disgrace around 1710. The story is usually told, imperfectly, as an example of Native New England divorce practice, and not much more of the woman is ever provided.

In the Connecticut Archives' Indian Papers Series, one can read about Oskoosooduck, the daughter of the Eastern Pequot sachem Momaho. A leader in her own right, in 1723 she went before Connecticut authorities and successfully challenged trespasses into tribal lands by colonial neighbors, a feat not accomplished by many of her male counterparts.

And next, there's the unhappy story that emerges from early Connecticut inquest records at the State Library. Mary Sowas, a 90-year-old Eastern Pequot woman was murdered by her husband, Samuel, in 1752 after a domestic dispute in their son's wigwam.

It was only in adding a fourth item, a newspaper account of the couple's death from Yale's newspaper collection, that it became clear to us that the three women – Ninigret's wife, Oskoosooduck, and Mary Sowas – were the same individual, with a long, successful but tragic life.

While several New England Native communities have recently begun to reclaim parts of their documentary record to better understand and tell their tribal stories, access to the materials in the Yale Indian Papers Project Collection can sometimes add depth to stories already known.

Take, for example, the moving and eloquent Mashpee petition to the Massachusetts legislature in 1795, remarking upon the irony of the Indians' political situation. Having fought in the Revolution for the same liberty and freedom as their white neighbors, the Commonwealth's Indians were made wards of the state with legal guardians to watch over them.

At the close of a long & successful war, in which we had been honourably distinguished & had profusely bled, how are we disappointed! How could we conceive it possible that a people who were exhibiting Such illustrious proofs of their attachment to freedom, & so enlarging ideas of the principles of civil liberty & of the original design of Government should not respect the Rights in others, which they so warmly contend for themselves.

The petition and those that followed, no doubt, set the stage for William Apes' well-known Revolt of 1833.

In the winter of 2015, we came across an interesting 1776 account of the deathbed testimony of a Christian Mohegan woman. The author, however, was not discernable.

Comparing the handwriting to other similarly looking specimens, we were able to determine that the creator was the Mohegan minister Samson Occom and that the pages may have come from a journal, long thought lost.

At the same time, members of the Mohegan Council of Elders concluded that marginalia on the end sheets of the manuscript were the earliest writings of Fidelia Fielding, the community's last fluent Native speaker.

"WHILE SEVERAL NEW ENGLAND NATIVE COMMUNITIES HAVE RECENTLY BEGUN TO RECLAIM PARTS OF THEIR DOCUMENTARY RECORD TO BETTER UNDERSTAND AND TELL THEIR TRIBAL STORIES, ACCESS TO THE MATERIALS IN THE YALE INDIAN PAPERS PROJECT COLLECTION CAN SOMETIMES ADD DEPTH TO STORIES ALREADY KNOWN."

"IN THESE ROLES, TRIBAL MEMBERS HAVE BEEN ESPECIALLY HELPFUL IN RE-INSCRIBING INDIGENEITY INTO A COLONIZED ARCHIVE. MOREOVER, OUR NATIVE COLLEAGUES CAN SOMETIMES PROVIDE MORE REASONABLE EXPLANATIONS OF HISTORICAL EVENTS OR OFFER ALTERNATIVE AVENUES OF UNDERSTANDING."

LEFT: Tamer Brushell Sebastian, matriarch of several contemporary Eastern Pequot families. Indian and Colonial Research Center.

RIGHT: Mohegan homestead, c. 1932. Rogers Album of Snapshots of Mohegan Indians, New London County Historical Society.

Community Engagement

The recovery of Native documentary histories is aided by the partnerships of multiple institutions, a willingness to share their collections and to allow them to be re-interpreted, but what does Native collaboration look like? What forms does it take?

The Project's mission statement acknowledges that tribal groups must be stakeholders in the endeavor as colleagues, as intellectuals and as the Native voice. As a consequence, Native participation is reflected in the membership of the advisory board and the consultant panel, those willing to represent the Native perspective in creating annotations and commentaries, and those willing to review materials that are potentially culturally sensitive.

In these roles, tribal members have been especially helpful in re-inscribing indigeneity into a colonized archive. Moreover, our Native colleagues can sometimes provide more reasonable explanations of historical events or offer alternative avenues of understanding. In some instances, they may assist in the translations of non-English texts or provide cultural insights into materials that have long been institutionally marginalized from Native communities.

To promote a greater Native participation, we have created a number of collaborative initiatives to foster relationships, especially with New England's state and federally recognized tribes. Conversations and presentations to tribal elders, historians, genealogists and historical preservation officers are proving fruitful for making the Project's materials and programs responsive to the needs of the local Native communities.

- Every community has documents that are crucial to its identity. Over time, some items may be considered essential to any accurate narrative of a tribe's history. To that end, our "Fundamental Documents Initiative" invites tribal participation in the selection of documents to include in the archives. We will make every reasonable attempt to obtain a copy of the requested document.

- The "Native Voice Initiative" invites comment from elders, tribal scholars and tribal historians in the editing of the Project's documents. They may suggest information for footnotes and annotations or write scholarly comments themselves.
- When we sometimes recover information that may be considered culturally sensitive, especially with respect to cultural preservation and NAGPRA issues, we seek advice from tribal governments through our "Tribal Liaison Initiative."

This effort recognizes that access to and an open dialogue about relevant primary source materials, both textual and cartographic, can aid tribes in their efforts to identify and protect human remains, associated funerary objects, objects of cultural patrimony, burial sites and significant cultural landscapes.

Pathways to Engagement

Until now our outreach to Native communities has relied solely on longstanding personal relationships. Much of the sharing of material has been on a case-by-case basis. And while this approach has been effective, we recognize the need for new pathways or mechanisms for sharing if the Project is to succeed. For the past year, we have been working closely with Mukurtu, the content management system that allows for collaborative vetting and ethical curation of American Indian digital cultural heritage items, in our case documents and manuscripts. The design for the new Mukurtu Shared platform contains a number of potential communication tools and other functionalities that will enhance our ability to collaborate with Native communities.

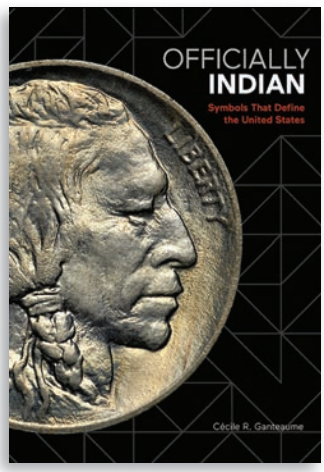
Admittedly, there is still much work to do. But our efforts and the efforts of projects like ours are starting to shape what we hope will be the new norm in the scholarly editing of Native primary source materials, similar in some ways to covenantal principles in archaeological work on Native land. Meaningful collaboration provides critical perspectives, a more even discourse and more diversity at the table. Those are benefits for native and non-native scholars, researchers and students – communities in general. More specifically native communities can use these tools, these historical resources in the tangible exercise of their sovereignty.

Tobias Glaza is the assistant executive editor of the Yale Indian Papers Project. For the past 20 years, he has worked with tribal communities in the Upper Midwest and New England on issues of natural resource conservation, land management and history.

Paul Grant-Costa, the executive editor of the Yale Indian Papers Project, holds degrees in law, history and linguistics. During the past 35 years, he has worked extensively with Native communities in New England on a variety of legal and historical concerns.

BOOKS FROM THE SMITHSONIAN

National Museum of the American Indian



FORTHCOMING IN OCTOBER 2017

Officially Indian: Symbols That Define the United States

Cécile R. Ganteaume

From maps, monuments, and architectural features to stamps and currency, images of Native Americans have been used on visual expressions of American national identity since before the country's founding. In the first in-depth study of this extraordinary archive, the author argues that these representations reflect how government institutions have attempted to define what the country stands for and reveals how deeply embedded American Indians are in the United States' sense of itself as a nation.

ISBN-13: 978-1-5179-0330-5
2017, published by NMAI
192 pages; 50 color and black-and-white photographs
7 x 10 inches

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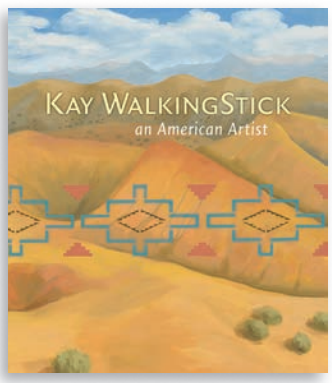
Hardcover and ebook: $28.00



Kay WalkingStick: An American Artist

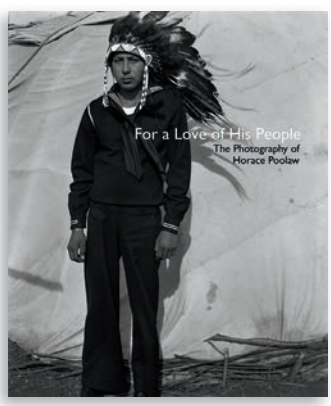
Edited by Kathleen Ash-Milby (Navajo) and David W. Penney

Kay WalkingStick: An American Artist is the first major retrospective of the artistic career of Kay WalkingStick (b. 1935), a citizen of the Cherokee Nation. Lavishly illustrated with more than 200 of her most notable paintings, drawings, small sculptures, notebooks, and the diptychs for which she is best known, the book includes essays by leading scholars, historians, and the artist herself, arranged chronologically to guide readers through WalkingStick's life journey and rich artistic career.

ISBN: 978-1-58834-510-3 (hardcover)
2015, published by NMAI

Price: $50.00

208 pages, 165 color illustrations
9.5 x 11 inches
Distributed by Smithsonian Books



For a Love of His People: The Photography of Horace Poolaw

Edited by Nancy Marie Mithlo (Chiricahua Apache)

Lushly illustrated with more than 150 never-before-published photographs, this retrospective represents the first major publication of Horace Poolaw's photography. Poolaw, a Kiowa Indian from Anadarko, Oklahoma, and one of the first American Indian professional photographers, documented his community during a time of great change. He captured an insider's view of his Oklahoma home—a community rooted in its traditional culture while also thoroughly modern and quintessentially American.

ISBN-13: 978-0-300-19745-7 (hardcover)
2014, published by NMAI

Price: $49.95

184 pages, 154 duotone photographs
9 x 11 inches
Distributed by Yale University Press

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Smithsonian
National Museum of the American Indian

Supporting Education through Planned Giving

Davis and Jean von Wittenburg have been champions of the National Museum of the American Indian for many years, first by becoming members, and later by making several planned gifts to the museum. Inspired by their reading about Native American history, Davis and Jean visited reservations and were appalled by the poverty they encountered. Upholding their belief that "a good part of the solution lies in education," the von Wittenburgs set

> "We felt an obligation to do what we could to improve the situation."

a goal to provide the public with access to learning about the culture and history of Native Americans. "We felt an obligation to do what we could to improve the situation." With this aspiration in mind, the von Wittenburgs made their first membership gift to the NMAI in 2008. They have since continued their investment in the museum through four generous Charitable Gift Annuities, and a bequest in honor of NMAI curator Emil Her Many Horses that will support research, collections, and outreach. The von Wittenburgs' bequest connects their desire to create educational opportunities for the public to learn more about Native Americans with the work Her Many Horses has done to further that goal. Their planned gifts ensure the future of programs and education at the NMAI and in classrooms around the country.

Smithsonian
National Museum of the American Indian

For more information, contact
National Museum of the American Indian
PO Box 23473 | Washington, DC 20026
(202) 633-6980 | NMAI-LegacyGiving@si.edu.

SUGGESTED BEQUEST LANGUAGE

We suggest using the following language to name the NMAI as a beneficiary of your will or trust. When completing retirement plan and life insurance beneficiary forms, you will want to be sure to use the correct legal name of the NMAI, as well as the federal tax identification number listed below.

I hereby give, devise and bequeath _____ *(specific dollar amount, percentage, or percentage of the residue of my estate)* to the Smithsonian National Museum of the American Indian located at 4th Street and Independence Avenue, SW, MRC 590, Washington, DC 20560-0590. The National Museum of the American Indian's federal tax identification number is 53-0206027.

- ○ I would like more information on making a bequest to the NMAI.
- ○ I have included a gift to the NMAI in my will or other estate plan.

Your name(s) _____

Address _____

City _____

State _____ Zip _____

Phone _____

Email _____

PETER BRILL

PHOTO BY JACK WOODHOUSE BRILL

"THE ONE THING THAT I CAN'T HELP REFLECTING ON IS THE COMMITMENT THAT THE STAFF HAD TO THE COLLECTION... THEIR WILLINGNESS TO WORK FOR VERY LOW WAGES AND TO WORKAS HARD AS WE DID UNDER SUCH AUSTERE CIRCUMSTANCES WAS A REAL TESTAMENT TO EVERYONE'S DEVOTION."

I came to the museum in 1980 shortly after I moved to New York to pursue an industrial design career. I had been doing exhibit installations at the American Crafts Museum before it became the Museum of Arts and Design. I was a builder, carpenter and painter, and an art handler. We had done an exhibit at the American Museum of Natural History in the Arthur Ross Hall of Meteorites. I was responsible for doing all the graphics on it. Through that I was able to meet some of the staff and the then Director of Exhibitions George Gardner. I bring this up because one day I received a call from the Museum of the American Indian (MAI), Heye Foundation saying that Gardner had recommended me to assist in a project that was being developed utilizing the Heye Foundation's collections, content and curatorial expertise to be mounted in the American Museum of Natural History. That exhibition was *Star Gods of the Ancient Americas,* and it was a show about Native archaeoastronomy.

It was a beautiful show, and our collections are just fantastic. MAI Director Roland Force brought me in again and asked if I would be willing to travel the show around the U.S. I said, "Sure!" During that time, it became clear that I had a great deal more utility to the museum as a whole. It had a very anemic exhibitions office at the time, and they needed someone to kind of take over the construction. Those were challenging times because we were still doing shows up at 155th Street.

We were poor as poor could be – one of the richest collections in the world and resources were so tight that Dr. Force would ask me to reuse lumber from previous exhibitions. We had to make the hard calls as any budget-conscious group would. It was a really interesting way to work on projects as we never felt limited in the expression of what we wanted to do.

The one thing that I can't help reflecting on is the commitment that the staff had to the collection... their willingness to work for very low wages and to workas hard as we did under such austere circumstances was a real testament to everyone's devotion. In that museum, I not only had to run that exhibitions office, but I built the exhibits; I designed graphics; I made brass mounts for the objects; I handled objects. I worked in the collections staff, created inventory lists, worked with registrars hand-in-hand. There wasn't really a part of the museum that you didn't participate in. I always talk to people coming into the museum world about this as being very rare. Instead of necessarily going into the museum world as just a curator or just as a builder, designer or development officer, I had a sense of how an entire museum really works, the time it takes and the expertise that's

A view of the *Infinity of Nations* permanent exhibition at the Museum in New York. This installation of approximately 700 pieces is reminiscent of the *Pathways of Tradition: Indian Insights into Indian Worlds* exhibition that Brill also worked on, which featured 103 diverse objects from the collection.

PHOTO ©DAVID SUNDBERG/ESTO

involved. I think you bring so much more to the table and into your decision-making.

I was very aware of the proposal written to potentially retrofit all of the collection into our exhibit facilities in the U.S. Customs House. I was also around when H. Ross Perot was trying to acquire the collection and bring it down to Dallas. Dr. Force was visiting other cities that were interested in having such a magnificent collection come to them as well, like Kansas City. The American Museum of Natural History stepped forward and made their offer to us. It must have been a very challenging time for Dr. Force, the board and others to lay out what was the best route for the museum and its collections.

During the planning process for the *Pathways of Tradition* (1992–1993) exhibit here at the Heye Center, I was also able to tour and speak with artists and dignitaries. I was also able to spend a great deal of time with the late Cherokee artist and educator Lloyd Kiva New. We had conversations about our approaches to work. He came for a long sit-down with my staff and described how Native people have always been so inventive in their adaptation to their way of thinking. He told me that I should feel that way in my work and to think in as wide-ranging a manner as possible. That opened the world to me because I didn't know whether we were doing things right or wrong in the way we were thinking. Native art can stand up with any art, so don't be fearful. That was a moment that allowed me to think out of the box. I wasn't constrained to certain color palettes. We have since been able to establish an elegant style at the Museum that I believe he would appreciate very much.

PABLITA ABEYTA (1953–2017)

ONE WHO COMPLETES A CIRCLE

ANYA MONTIEL

Pablita Ta-Nez-Bah Abeyta, a Navajo ceramicist and former employee of the National Museum of the American Indian, passed away at her home in Washington, D.C., this January 31. The great loss felt by her family and colleagues was echoed throughout Indian Country as those who knew her reflected on her remarkable legacy and talent. Abeyta worked on the legislation establishing the Museum in the 1980s and then joined the Smithsonian in 1991 before retiring from the Museum in 2009. Since 1986, she exhibited her art annually at the Santa Fe Indian Market.

Born in 1953 in Gallup, N.M., Abeyta was part of a creative and artistic family that encouraged expression and imagination. Her father, Narciso Ha-So-De Abeyta was a Navajo painter and silversmith trained at the Santa Fe Indian School's Studio. Her mother Sylvia Ann (Shipley) Abeyta was a ceramicist and weaver. She was the fourth of seven children. Her father named her Pablita and Ta-Nez-Bah after his mother; her Navajo name translates as "one who completes a circle."

Her family remembered Pablita as an adventurous and empathetic child. She was athletic and excelled in gymnastics and dance. Her sister, Alice Seely, who is a sculptor, painter and jeweler, tells a story from Pablita's teenage years. Their mother wanted a vacuum cleaner but could not afford one; Pablita then saved her earnings from a summer job to buy it. Said Alice, "I didn't know teenagers who would save all of their wages to buy something for their mother. She was very conscientious." Her sister Benita Cooper added, "She befriended everyone and always had enough love to give."

Abeyta attended the University of New Mexico, where she received a BA. She continued with an MA in public affairs in 1983. Some of her older siblings had moved to the East Coast, and her sister Benita suggested that she move to D.C., which would become her home for more than 30 years. As a lobbyist for the Navajo Nation Washington Office, Abeyta worked on national efforts to enact tribal amendments to federal environmental statues, including the Safe Drinking Water Act, Clean Water Act and the Superfund Act.

In 1986, Abeyta joined the staff of Ben Nighthorse Campbell (Northern Cheyenne) who had been elected to the U.S. House of Representatives for the State of Colorado. As his legislative assistant, she handled women's issues, healthcare and Indian affairs. Campbell authored the bill to establish the National Museum of the American Indian, and Abeyta played a significant role in its development. Campbell, who then served as a U.S. Senator for Colorado until 2005, called Abeyta a "great family friend." He said his former staffer was his "lifeline to the Indian community and to the Smithsonian." He vividly recalled her giving him a private tour of the Museum on the National Mall before it opened in D.C. As they paused in the Potomac Atrium admiring the rainbow created along the floor by prisms installed in the wall high above them, Sen. Campbell commented, "the creation of this building is the end of the rainbow for Indian people." Abeyta turned to him and replied, "It's not the end, but the beginning."

In 1988, Abeyta joined the House Interior Committee's Office of Indian Affairs, in the office of U.S. Rep. Morris "Mo" Udall of Arizona. Patricia Zell (Arapaho/Navajo), partner in Zell & Cox Law, P.C., worked in the Committee of Indian Affairs for 25 years

"SIMPLY PUT, WITHOUT THE EFFORTS OF PABLITA ABEYTA, THE NMAI COULD NOT HAVE HAPPENED. I REMEMBER SITTING WITH PABLITA ON A GRANITE BENCH IN THE POTOMAC AND I WAS A BIT OVERCOME BY HOW MUCH ORDINARY BUT EXTRAORDINARY NATIVE FOLKS LIKE PABLITA AND OTHERS HAD ACCOMPLISHED IN A RELATIVELY SHORT TIME. THAT KIND OF EXPERIENCE CREATES LASTING BONDS."

– **DUANE BLUE SPRUCE (OHKAY OWINGEH),**
ARCHITECT AND PROJECT MANAGER, NMAI

Pablita Ta-Nez-Bah Abeyta blessing herself with sage at the Museum's groundbreaking event, 1999.

PHOTO COURTESY SHAUN CONWAY

and became a close friend of Abeyta, recalling, "Her heart was as vast as the ocean." Zell remembered the long hours of meetings she and Abeyta held with the City and State of New York regarding the future of the George Gustav Heye Foundation (which became the NMAI). Zell said that Abeyta worked on the front lines and behind the scenes to build support for the NMAI legislation.

Abeyta befriended Daniel Inouye (1924–2012), U.S. Senator from Hawaii, who chaired the Senate Indian Affairs Committee from 1987 to 1995 and who introduced the NMAI legislation in the Senate in 1989. She invited him to meetings in Indian Country where he could meet directly with Native people and understand the importance of establishing a Smithsonian museum to represent and serve indigenous peoples of the Americas.

Abeyta began her work with the Smithsonian in 1991 in the Office of Government Affairs, working with under secretary Constance Newman and John Berry, director of Government Relations.

At the Museum, Abeyta became special assistant to founding director W. Richard West, Jr. (Cheyenne and Arapaho Nations of Oklahoma). She found a kindred friend in West, as his father, Cheyenne artist Dick West, knew her own artist father. West said, "she cared deeply about the NMAI and its development" and referred to her as "one of my favorite people." Together they visited the offices of the Smithsonian Secretary and senior leadership over many years to discuss the development of the Museum. For the major events surrounding the opening in 2004, they worked closely with Richard Kurin, the Smithsonian's acting provost and under secretary for Museums and Research. For years, Kurin kept one of Abeyta's sculptures in his office. He said, "NMAI needed and had many guardian spirits. Pablita was one of those who turned the heart and soul of a powerful idea into a national institution – and she did it so graciously."

As a Native woman who left her community to build a career in the federal government, Pablita acted as a mentor and advocate for Native people working in D.C. Amy Lonetree (Ho-Chunk), associate professor at the University of California Santa Cruz, was an undergraduate intern at the Smithsonian's National Museum of American History and

PHOTO BY KATHERINE FOGDEN (MOHAWK)

PHOTO BY KATHERINE FOGDEN (MOHAWK)

PHOTO COURTESY SHAUN CONWAY

TOP: NMAI director Kevin Gover and Pablita Ta-Nez-Bah Abeyta at her retirement party, 2009. MIDDLE: Senator Daniel K. Inouye, Patricia Zell, and Pablita at the Museum during construction, 2004. LEFT: Abeyta and Senator Ben Nighthorse Campbell in Santa Fe, 2015. RIGHT: Pablita basks in the rainbow light of the Potomac Atrium.

remembered how Abeyta would talk to her and take her to lunch.

When Martin Earring (Oglala/Mnicoujou) began his employment at the NMAI in summer 2004, Abeyta immediately made him feel welcome. He reflected, "She was always positive, very nurturing and intelligent." Abeyta utilized her ability to connect people and tap into resources; she was one of the people who assisted Earring with locating funding for his first international conference in New Zealand, for which he is forever grateful. "She understood that she was part of a bigger cause, and she saw us [Native employees] a part of a larger family coming from all over the place to D.C.," he said. Abeyta received many awards during her employment at the Museum, including Employee of the Year, an award which was renamed for her.

Along with her work legislating for federal projects, Abeyta created art and experimented with various media. Though she had difficulty finding clay with the right texture and a place where she could fire her work properly, she persisted and in 1985, made a half dozen hand-coiled clay pieces which she took to Santa Fe in the hopes of getting into the Indian Market. Her work was not chosen that year, but it received excellent reviews from the judges. Although she was deeply disappointed, the following year she returned with 12 sculptures. She was accepted into the 1986 Indian Market, won a second-place ribbon and sold out in her first year.

After work-hours and on the weekends, Abeyta created ceramic pots, bowls, fetish bears and turtles. In addition, she was well known for her Yei and maiden figures. The female figures are known for their serene expressions and graceful poses. They often hold flowers and trays of corn or carry bundles of wood; the maidens are caregivers and providers. They wear the jewelry and colorful shawls that Abeyta often wore. Her work has been reproduced in publications and featured in exhibitions, such as the seminal *American Encounters* exhibit at the National Museum of American History.

Kevin Gover (Pawnee), director of the NMAI, initially met Abeyta in D.C. when she worked for the Navajo Nation where he started his first job after finishing law school. Later he became aware of her life as an artist and would sit with Abeyta in her booth at Indian Market.

Abeyta at Indian Market, 2002.

PHOTO BY DANIEL NADELBACH

Like Gover, many people looked forward to seeing her in the same location in Santa Fe every August. He said her passing is "a great loss of what could be." Her family and friends knew that she had more art to create, more spirit to manifest through clay in her hands.

Many Washingtonians remembered the annual winter art show Abeyta hosted in her home, displaying her latest artworks and sharing homemade green chile stew, *posole* and other New Mexican dishes. Lauryn Guttenplan, associate general counsel at the Smithsonian, worked with Abeyta in the 1980s and attended these shows. Guttenplan recalled one in particular where she noticed a ceramic pot with a gently folded rim. Abeyta informed

"HER ART GAVE HER ANOTHER IDENTITY. SHE FELT GOOD ABOUT HER WORK WITH THE [NMAI] LEGISLATION, BUT SHE NEEDED SOMETHING FOR HERSELF, A PERSONAL, CREATIVE OUTLET."

– TOM WARDER,
PABLITA'S BROTHER

Abeyta and Shaun Conway at Indian Market, 2002.

PHOTO COURTESY SHAUN CONWAY

her that the pot was not for sale but said she would make a similar one. When Guttenplan saw the finished work, she was amazed that Pablita had created three pots, all in the same color, shape and decoration, but in three different sizes. Guttenplan purchased all three as she saw an expression of her two daughters and herself in clay.

Elizabeth Duggal, former NMAI employee and deputy director of the Hirshhorn Museum and Sculpture Garden, traveled with Abeyta across Indian Country, educating others about the Museum and raising funds. Duggal owns a sculpture by Abeyta and sees her artwork as "a form of expression which fed her soul. Her work resonated deeply with others for she had the power to tell a story through art."

Mike Eagle, art collector and former board member for the Eiteljorg Museum of American Indians and Western Art, first met Pablita in 1989 at the Santa Fe Indian Market and has collected art by three of the Abeyta siblings: Elizabeth, Pablita and Tony.

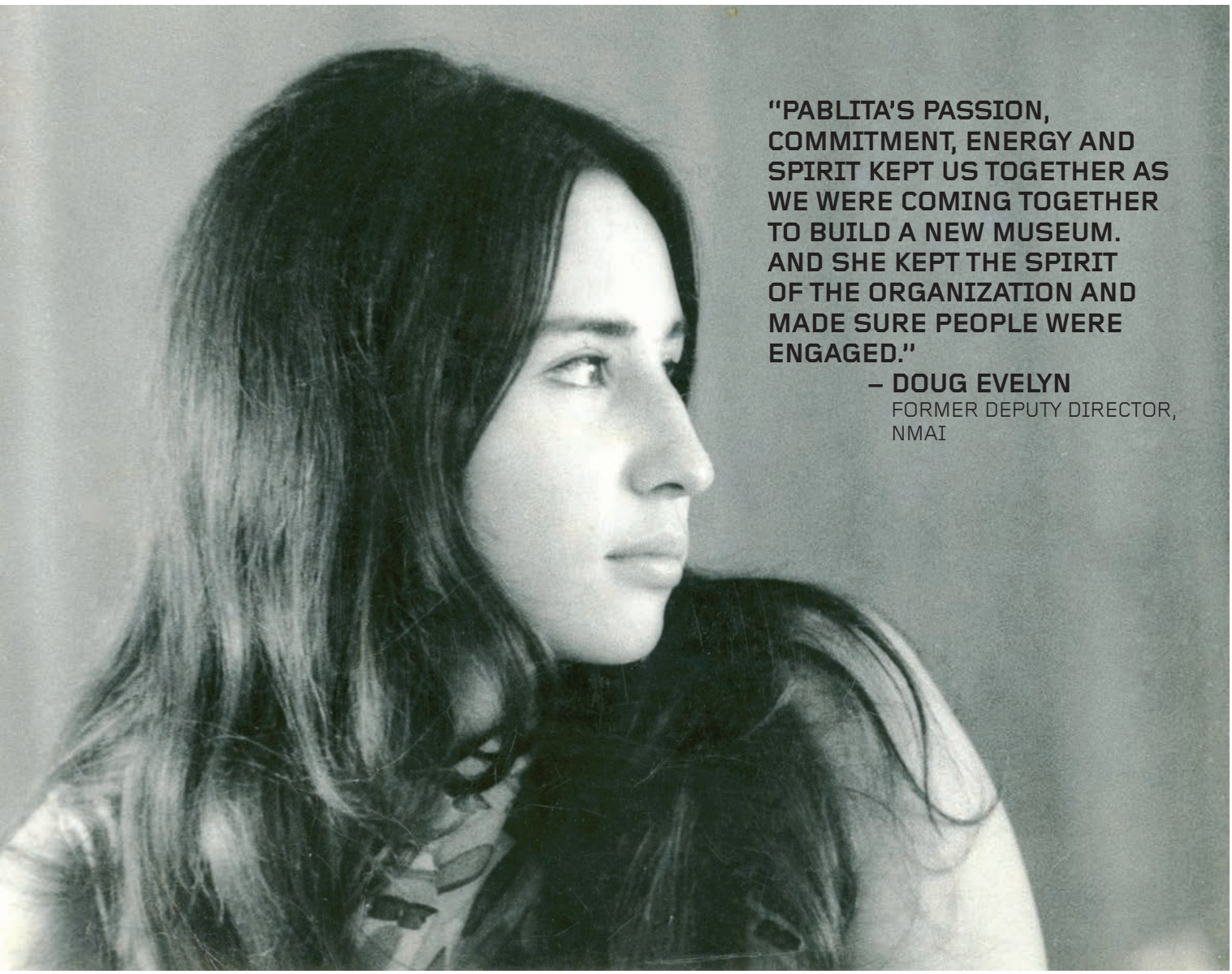
Abeyta's younger sister Elizabeth Abeyta (1955–2006) was a Navajo sculptor who created clay figures of women and Pueblo katsinas. Eagle's wife, Juanita, and Elizabeth were close friends. When Elizabeth passed away in 2006, Abeyta created a work of two women embracing, representing the two friends.

Abeyta's younger brother is the contemporary artist Tony Abeyta (Navajo), who works in mixed media paintings and jewelry. He called his sister the "backbone" of the family and expressed how she wanted all of her siblings to succeed, almost acting in a maternal role. Her family also included older siblings Alice Seely, Benita Cooper and Tom Warder, and younger sister Rosemary Abeyta.

The NMAI hosted a memorial service for Abeyta on March 25. Along with words by family members and former colleagues, her longtime partner, Shaun Conway, opened the service with a deeply moving welcome – an intimate and humorous remembrance of Abeyta that carried throughout the event in words, music and images.

Rayna Green, curator emerita at the Smithsonian's National Museum of American History, met Abeyta in 1986, her first year in D.C. "She was generous and kind and filled with joy," Green recalls. "She had something major to contribute, and her art spoke to people. In her life and art, she made connections, always bringing people together."

By all accounts from those who honored her at the memorial, Abeyta was a beloved sister, auntie and friend who insisted that they, too, should embody the spirit of the NMAI. Through a "celebration of life" held in the building to which she devoted part of her life's work – in a space she helped to envision and make possible – she again brought people together, completing the circle.



"PABLITA'S PASSION, COMMITMENT, ENERGY AND SPIRIT KEPT US TOGETHER AS WE WERE COMING TOGETHER TO BUILD A NEW MUSEUM. AND SHE KEPT THE SPIRIT OF THE ORGANIZATION AND MADE SURE PEOPLE WERE ENGAGED."

– DOUG EVELYN
FORMER DEPUTY DIRECTOR, NMAI

Pablita's father, Narciso Ha-So-De Abeyta, at work in his studio.

Pablita's parents, Sylvia Ann Abeyta (Shipley) and Narciso Ha-So-De Abeyta.

PHOTOS COURTESY SHAUN CONWAY

INDIAN IMAGERY IN EVERYDAY AMERICA

It's strange: Indian words and images are everywhere in American life. Why? Join the conversation as the Museum prepares a new exhibition that explores centuries of wildly mixed feelings about Indians, titled Americans, *opening Oct. 26, 2017.*

A gleaming, restored 1948 Indian Chief motorcycle was installed in early May in the central Potomac Atrium of the Museum's Washington, D.C., building in anticipation of the forthcoming *Americans* exhibition. On loan courtesy of the Barber Vintage Motorsports Museum in Birmingham, Ala., the motorcycle is a striking example of appropriation of Indian imagery in American life – a key theme of *Americans* and one example of hundreds of objects and images that visitors will encounter from floor to ceiling in the exhibition's central gallery.

A classic, the Indian motorcycle is considered the most stylish of mass-produced motorcycles. The company's first advertising executive said, "No more popular or wealth-producing name could have been chosen."

In 1897, Springfield, Mass., bicycle racer and manufacturer Charles Hendee marketed a motorized pace bicycle overseas, choosing the brand name "Indian" to emphasize its American origin. The name stuck when the company sold its first motorcycles in 1902. The motorcycle, designed by Oscar Hedstrom, soon made an international reputation by spectacular wins in major racing competitions. Hendee went whole hog on the cultural appropriation, calling himself the "Big Chief (B.C.)" and designer Hedstrom "the Medicine Man." He named his factory in Springfield "the Wigwam" and his network of dealers "the Tribe."

In 1923, the company changed its name from Hendee Manufacturing to Indian Motocycle, using an archaic form of the word without the "r." It became a true brand, with a feathered headdress as the logo and Indian Red as the signature color. In the 1930s, models could be customized with colors such as Mohawk Green, Seminole Cream, Navajo Blue and Apache Gray. After the company's bankruptcy in 1953, the brand was bought by a succession of investors until its current revival as the Indian Motorcycle Company, with the "r" restored. At one point, a company history notes, "real Indians," or the Cow Creek Band of Umpqua Tribe of Indians, negotiated to build an Indian Motorcycle factory on their Oregon lands.

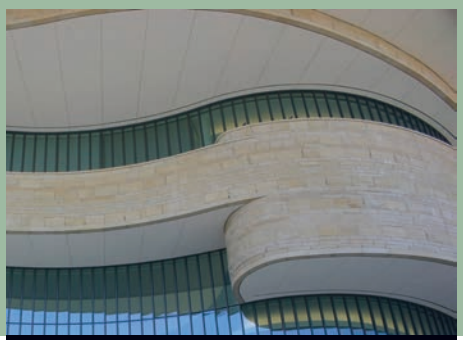
The brand has had other impacts on Indian Country. The annual Sturgis, S.D., motorcycle rally, formally known as the Black Hills Motorcycle Classic, one of the largest biker gatherings in the country, started with a local club of Indian motorcycle enthusiasts known as the Jackpine Gypsies and was originally sponsored by the company's Sturgis dealer, Clarence "Poppy" Hoel.

This model's fender ornament is an Indian figure with headdress, and the motorcycle is adorned with the word Indian in stylish script painted on both sides of the tank. Though the Indian Motorcycle Company has changed hands many times, its reputation and distinctive logo have endured.

We invite you to answer the question: where do you see Indian imagery in your everyday life? Tell us by using #NDNsEverywhere.

PHOTO BY MATAILONG DU

LOAN AND PHOTOGRAPHS OF MOTORCYCLE COURTESY BARBER VINTAGE MOTORSPORTS MUSEUM, BIRMINGHAM, ALA.



EXHIBITIONS + EVENTS CALENDAR

JUNE/JULY/AUGUST 2017

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

AS WE GROW: TRADITIONS, TOYS AND GAMES

WINDOW ON COLLECTIONS:
MANY HANDS, MANY VOICES

RETURN TO A NATIVE PLACE:
ALGONQUIAN PEOPLES OF THE CHESAPEAKE

FOR A LOVE OF HIS PEOPLE: THE PHOTOGRAPHY OF HORACE POOLAW
CLOSING JUNE 4, 2017

AMERICANS
OPENING OCTOBER 2017

PATRIOT NATIONS: NATIVE AMERICANS IN OUR NATION'S ARMED FORCES
THROUGH JANUARY 2018

THE GREAT INKA ROAD: ENGINEERING AN EMPIRE
THROUGH JUNE 2020

NATION TO NATION: TREATIES BETWEEN THE UNITED STATES AND AMERICAN INDIAN NATIONS
THROUGH DECEMBER 2021

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

PHOTO BY DOUG MCMAINS

PUBLIC PROGRAMS

PHOTO BY HAYES LAVIS

CELEBRATING THE INKA ROAD
Saturday, June 17 - Sunday, June 18
10:30 a.m. – 5:30 p.m.
Potomac Atrium

Enjoy a weekend of Andean music and dance with Tradiciones Bolivianas and Centro Cultural Bolivia. Explore a "pop-up planetarium" showing constellations as understood by the Inka and learn how to dress a llama. Learn about Inka Road engineering, including a bridge woven entirely of grass, and an interactive weaving project.

Program support provided by the National Air and Space Museum's Udvar-Hazy Center and the Smithsonian Institution Traveling Exhibition Service.

EXHIBITIONS + EVENTS
CALENDAR

JUNE/JULY/AUGUST 2017

Dance performance, Living Earth Festival 2016.

PHOTO BY HAROLD DORWIN

Intertribal Buffalo Council booth at the 2016 Living Earth Festival.

PHOTO BY HAROLD DORWIN

LIVING EARTH FESTIVAL
Friday, July 14 - Sunday, July 16
10 a.m. – 5:30 p.m.
Museum-wide

Join us for the eighth annual Living Earth Festival to learn about environmental issues, active lifestyles and the importance of Native foods in our diets. The festival will feature music, daily cooking demonstrations, artist demonstrators and dance performances by the Southern Ute Bear Dancers.

A symposium, *Chocolate Chat,* will take place on Friday featuring Freddie Bitsoie (Navajo), head chef of the Museum's Mitsitam Café. He and fellow chefs from across the hemisphere will discuss cacao origins, food and medicinal properties of cacao, sustainable farming practices and upcoming cooking demonstrations during the festival. In keeping with the Museum's theme of highlighting a food ingredient indigenous to the Americas, the cooking demonstrations will feature a form of cacao or chocolate. Recipe cards will be distributed following each event.

Artist demonstrators include Miqm'aq bead artist Karen Russell; Potawatomi traditional potter Pahponee; Tlingit hide painter Margie Morris and Isleta farmer Joseph Jaramillo, who will speak to traditional farming practices and heirloom food products. Mayan cacao growers Julio and Heliodora Saqui and traditional Mayan potters Josefa Canto and Timotea Mesh will also be there.

Longtime supporters of the festival include the InterTribal Buffalo Council. Additional artists and performances may be featured. Please visit www.AmericanIndian.si.edu for updates.

NATIVE CINEMA SHOWCASE
Tuesday, August 15 - Sunday, August 20
New Mexico History Museum
113 Lincoln Avenue
Santa Fe, N.M.

Native Cinema Showcase 2017 presents six days of more than 50 film screenings by Native filmmakers, both feature and short films. Evening programs will be followed by discussions with actors, producers and directors allowing audiences the opportunity to engage in personal conversations.

Spencer Battiest

INDIAN SUMMER SHOWCASE CONCERT: SPENCER BATTIEST
Saturday, August 5
2 p.m.
Potomac Atrium
Spencer Battiest (Seminole Tribe of Florida) brings his soulful R&B/pop voice to Washington, D.C. as part of the Museum's Indian Summer Showcase music series. In 2013, Battiest became the first American Indian artist to sign with Hard Rock Records. In September 2016, Battiest was awarded Best Pop Recording at the Native American Music Awards in New York for his album *Stupid in Love*. See page 62 for New York program details.

PHOTO COURTESY OF THE ARTIST

PHOTO ©DAVID SUNDBERG/ESTO

EXHIBITIONS + EVENTS CALENDAR

JUNE/JULY/AUGUST 2017

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

NYC EXHIBITIONS

PHOTO BY GREG HALL

Margaret Roach Wheeler (Chickasaw), *The Messenger (The Owl),* from the Mahotan Collection, 2014. Portland Art Museum, purchased with funds provided by an anonymous donor.

AKUNNITTINNI: A KINNGAIT FAMILY PORTRAIT
OPENING JUNE 2017

NATIVE FASHION NOW
THROUGH SEPT. 4, 2017

CIRCLE OF DANCE
THROUGH OCT. 8, 2017

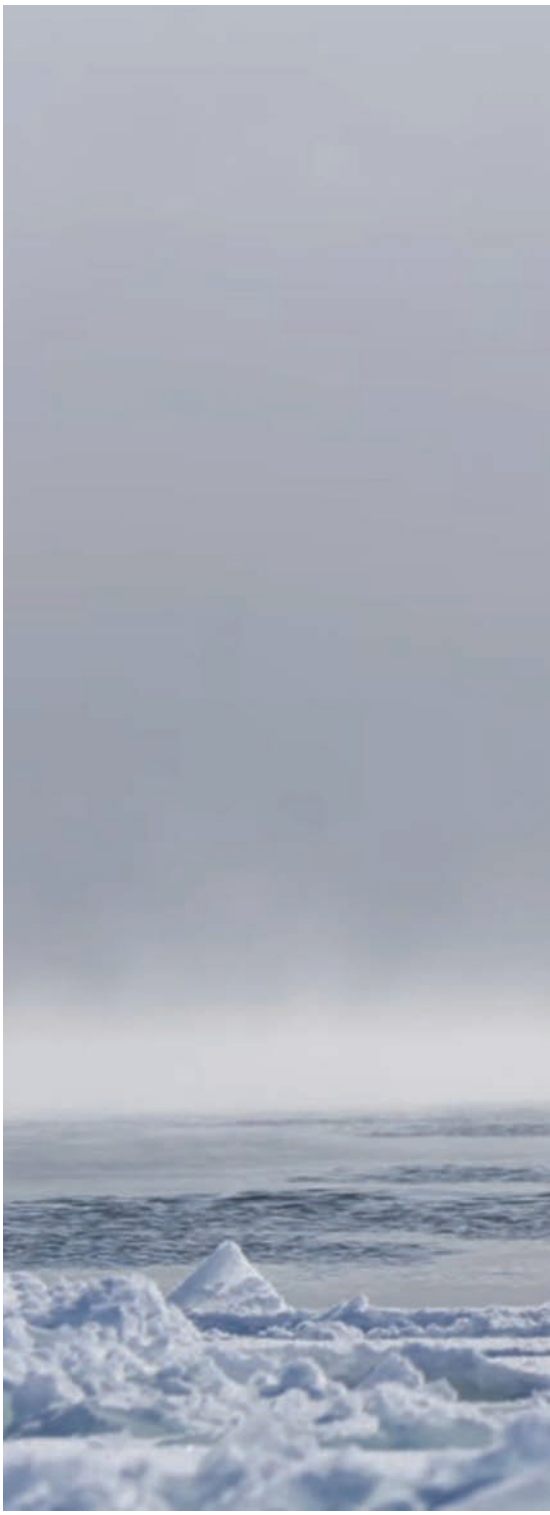
CERAMICA DE LOS ANCESTROS: CENTRAL AMERICA'S PAST REVEALED
THROUGH OCTOBER 2018

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

PUBLIC PROGRAMS

AT THE MOVIES
Friday, June 16
6 p.m.
Auditorium
Angry Inuk (2016, 85 min.) Canada.
Alethea Arnaquq-Baril (Inuk).
In her award-winning documentary, director Arnaquq-Baril addresses misconceptions of commercial seal hunting by introducing us to individual Inuit hunters and communities fighting to retain ancestral rights and earn a living. In English and Inuktitut. Discussion follows with Arnaquq-Baril.
Reservations required: AmericanIndian.si.edu/explore/film-media
Program presented in cooperation with The Americas Film Festival New York (TAFFNY).

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.



Scene from *Angry Inuk*.

PHOTOS COURTESY OF THE NATIONAL FILM BOARD OF CANADA

Inkarayku

PHOTO COURTESY OF INKARAYKU

Ty Defoe

PHOTO COURTESY OF THE ARTIST

NATIVE SOUNDS DOWNTOWN!

INKARAYKU
Saturday, June 17
1 p.m. and 3 p.m.
Bowling Green Cobblestone
Rain location: Diker Pavilion
Enjoy the afternoon by joining us for a Native Sounds Downtown concert. Led by founder Andres Jimenez, Inkarayku blends the organic power of Quechua songs with the energy of New York City. The band's diverse line-up brings a musical and artistic experience resulting in Andean folk music that transcends cultural boundaries and shares the stage with other folk traditions of the Americas.

SUMMER DANCE WITH TY DEFOE
Tuesdays: July 11, 18 and 25
Wednesdays: July 12, 19 and 26
Thursdays: July 13, 20 and 27
11 a.m. and 1 p.m.
Diker Pavilion
Join us for storytelling and interactive Native dance sessions throughout July. Meet Ty Defoe (Giizhiig), a multi-talented Native artist who integrates singing, storytelling and hoop dancing in an engaging, interactive performance.

SPENCER BATTIEST
Thursday, Aug. 3
5 p.m.
Bowling Green Cobblestone
Rain location: Diker Pavilion
Spencer Battiest (Seminole Tribe of Florida) brings his soulful R&B/pop voice to New York City for an outdoor concert on the cobblestones in front of the museum. In 2013, Battiest became the first American Indian artist to sign with Hard Rock Records. In September 2016, Battiest was awarded Best Pop Recording at the Native American Music Awards in New York for his album entitled *Stupid in Love.* See page 59 for D.C. program details.

Programs are supported in part by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

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

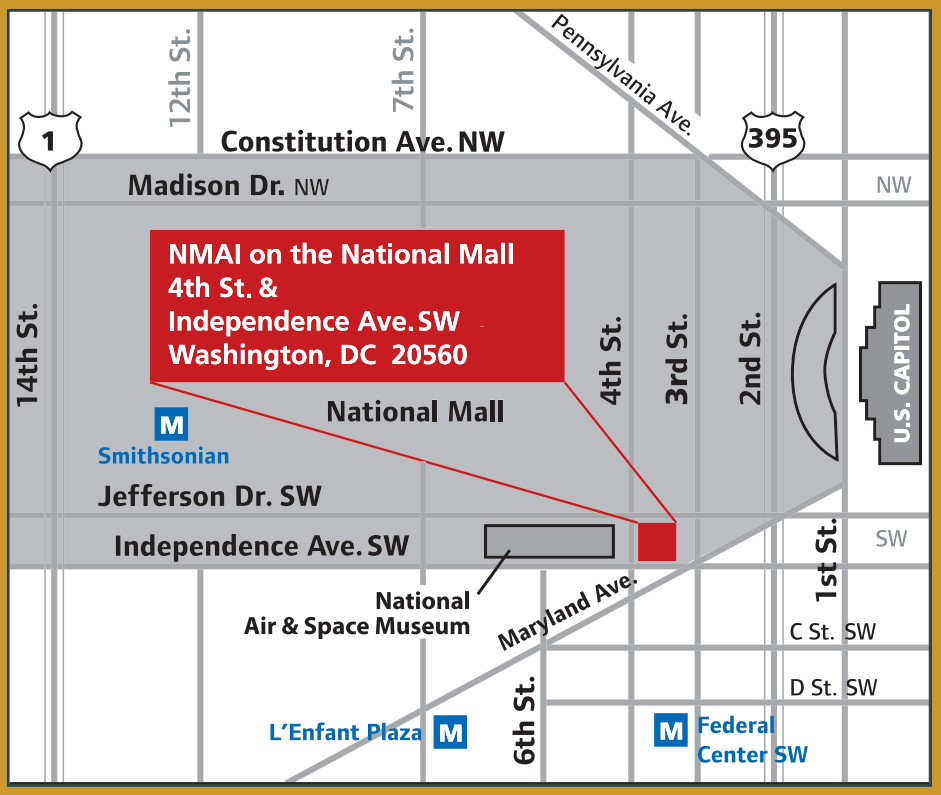
NEAREST METRO STATION:
L'Enfant Plaza (Blue/Orange/Green/Yellow lines). Take the Maryland Avenue/Smithsonian Museums exit.

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.

Derek Miller Rocks the World with a Tribute to Native Music Icons

rumble

RUMBLE showcases the talents of Mohawk guitarist Derek Miller in twelve pulse-pounding songs from Native music legends. Miller brings his unique artistry to this CD of classic hits by American Indian musicians, whose stories are not just one-hit wonders in Native history, but a backstage pass to music history.

Music by ROBBIE ROBERTSON, CHARLEY PATTON, AND LINK WRAY covered by Derek Miller. Original artists featured in the award-winnning documentary *Rumble: The Indians Who Rocked the World* . (World Cinema Documentary Special Jury Award for Masterful Storytelling, Sundance Film Festival, 2017).

$14.95
12 tracks

ORDER BY CALLING
1-800-242-NMAI (6624)

NMAI Members receive a 20% discount when ordering via the 1-800 number above

To learn more, visit the NMAI online bookstore at www.nmaistore.si.edu

Smithsonian
National Museum of the American Indian

Photo courtesy of Darko Dan, DARKOPHOTO.COM

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