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John Hoover (Aleut), Blue Jay Man, Self-Portrait, 1995, Cedar. Countesy of the artist.



Tanis Maria S'eiltin (Tlingit)

Savage Apparel, 2004 Bait box, honeycomb paper, beeswax, beaver fur, smoked moose hide, bear claw, metal, fish skin, waxed thread

> James Lavadour (Walla Walla) Bridge, 2001 Oil on wood Courtesy of the artist



Harry Fonseca (Maidu/Nisenan,

Portuguese, Hawaiian) Illumination, 2004, Acrylic on canvas



C. Maxx Stevens

(Seminole/Muscogee Nations of the Oklahoma Region) Three Graces, 2004, Mixed media installation

> Marie K. Watt (Seneca) d, 2004, Reclaimed

Braid, 2004, Reclaimed wool, satin binding, thread Collection of the Liteljorg Museum





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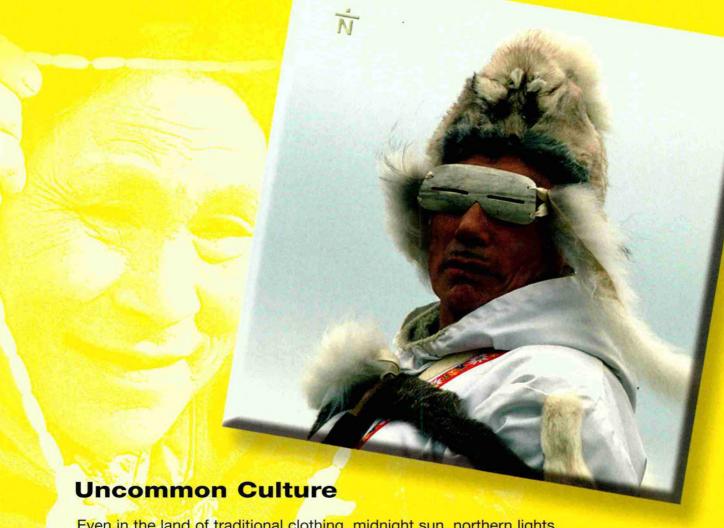


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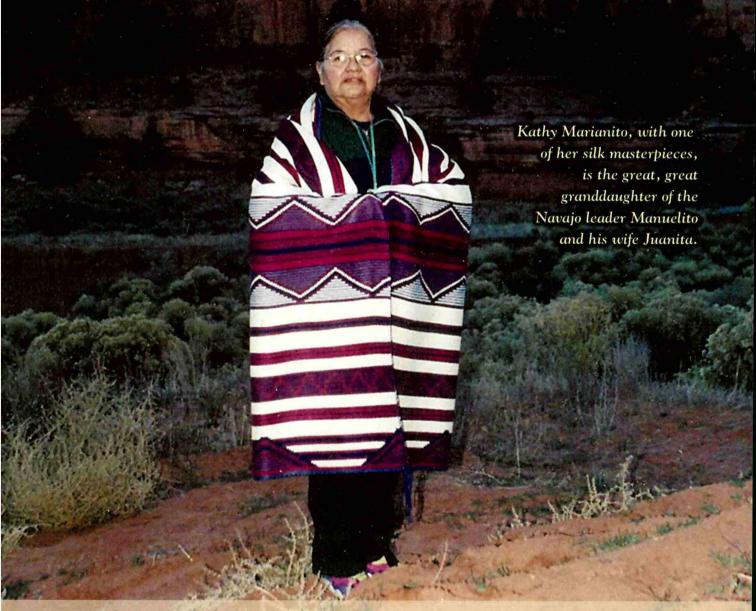
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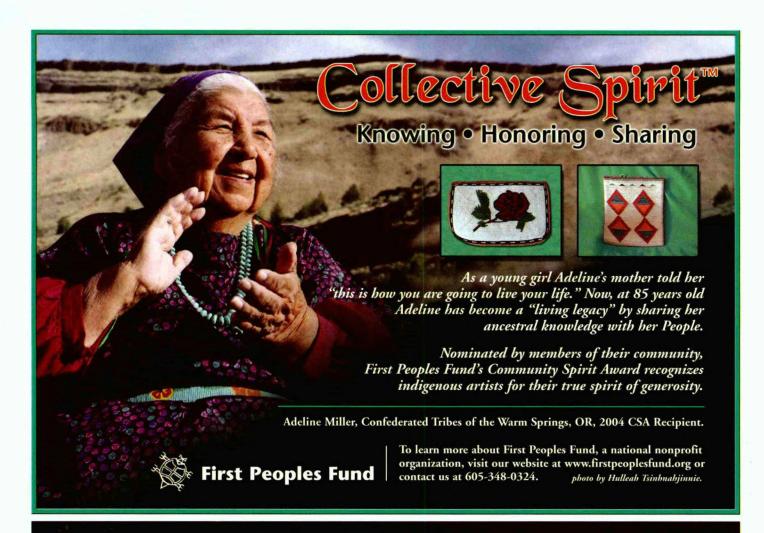
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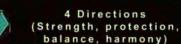
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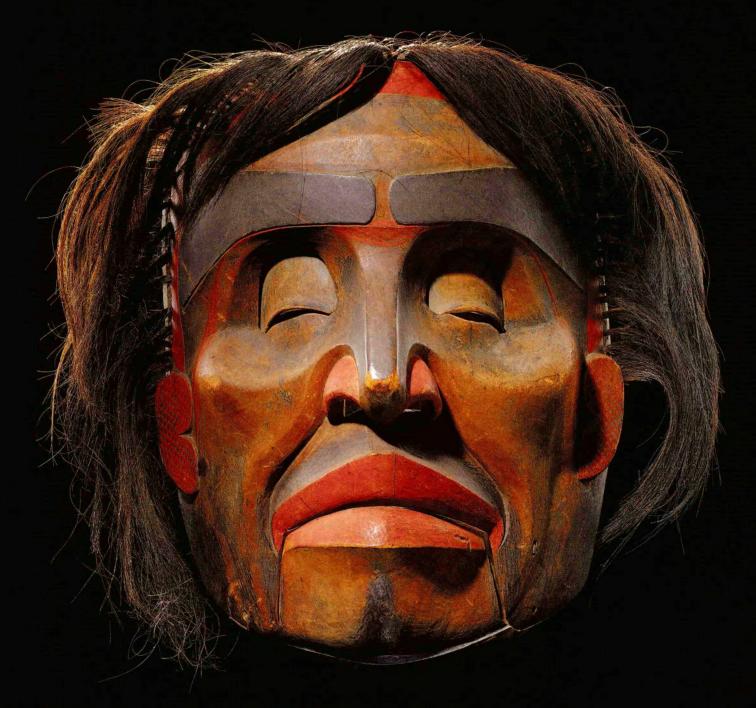


Eagle Prayer Fan (Purification)

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CONTENTS WINTER 2005



16 Honoring Traditions

Native peoples today honor each other in traditional ways that fit contemporary lifestyles. Jean Johnson writes about songs, names, dances, gifts, and other ways Native peoples take time to acknowledge each other and to remember who they are.

PLUS: Seven outstanding Native peoples are honored in Washington's National Statuary Hall

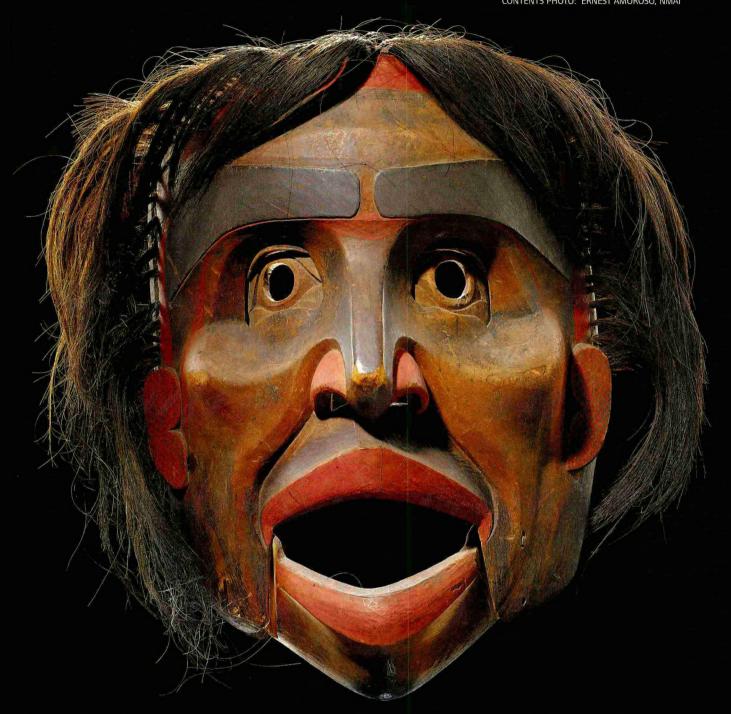
24 Ready For Her Close-up

The spotlight shines on 15-year-old Q'orianka Kilcher (Quechua/Huachiperi) as she portrays Pocahontas in the soon-to-be-released Terrence Malick film *The New World*. Wendy Banks finds out what it's like for the young actress to star opposite Colin Farrell and luminary Native actor Wes Studi (Cherokee).

30 Keeping Traditions Alive

Near where Pocahontas once lived, Tony Reichhardt visits with mother-and-daughter team Mildred and Debra Moore, Pamunkey tribal members who have created the Intertribal Women's Circle – a collective that crafts pottery in the age-old Pamunkey tradition.

COVER PHOTO: IMAGE ON-Q (Photography and Art Direction Antonin Oulicky and Saskia Kilcher) CONTENTS PHOTO: ERNEST AMOROSO, NMAI



34 Feast Meets West

Chef Dolly Watts (Git'ksan) offers a tantalizing menu rich in seafood, wild game, and regional produce at the Liliget Feast House which resembles a Northwest Coast longhouse with its cedar posts and beams. Dannielle Hayes stops by the Vancouver restaurant and speaks with Dolly Watts about what it takes to own and operate a restaurant.

40 Listening To Our Ancestors

The National Museum of the American Indian's exhibition and accompanying book *Listening to Our Ancestors: The Art of Native Life Along the North Pacific Coast* invite representatives from 11 nations to share their communities' values and histories. Benson Lanford (Cherokee) describes the splendor of the treasured objects in the exhibition that help keep alive the traditions of the Coastal peoples.

53 Museum Calendar

Major exhibitions, public programs, and daily screenings of film and video at the National Museum of the American Indian in Washington, D.C. and New York City.

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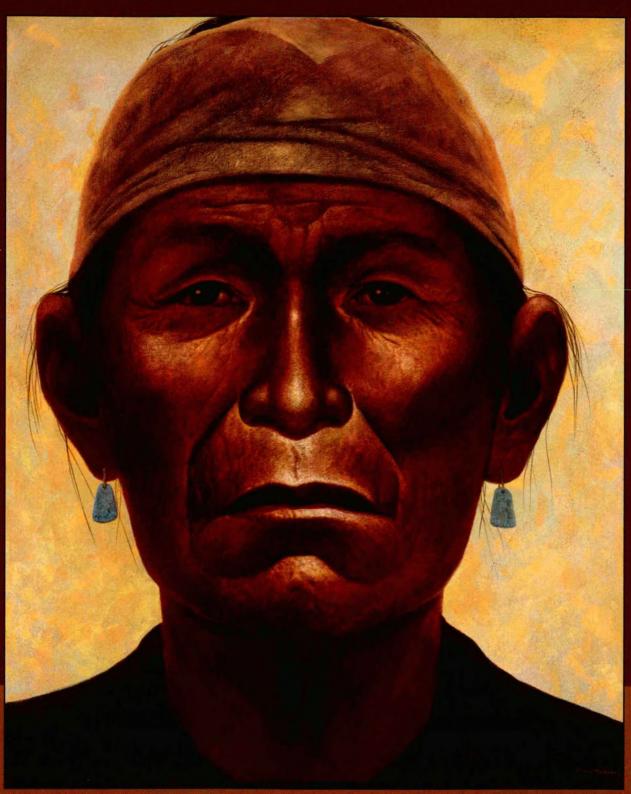
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Norval Morrisseau 'Medicine Shaman'



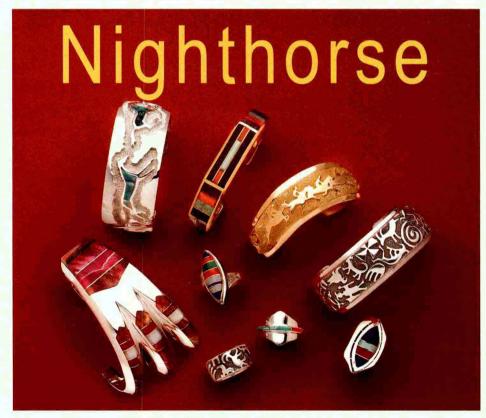
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CANYON COUNTRY ORIGINALS

HONOTINE HONOTS Ourselves

Celebrating life's passages and achievements – eagle plumes, namings, star quilts, healing circles, honor songs, muddings – all of these age-old traditions and rituals serve to demonstrate to Native people who they are and where they came from.

BY JEAN JOHNSON

"Tell me with whom you walk and I will tell you who you are." This 18th century pueblo saying has been making the rounds in the Southwest so long that its exact origin has been lost. Still, the wisdom could be applied to contemporary ways of honoring and being honored: tell me how you honor and are honored, and I will tell you who you are.

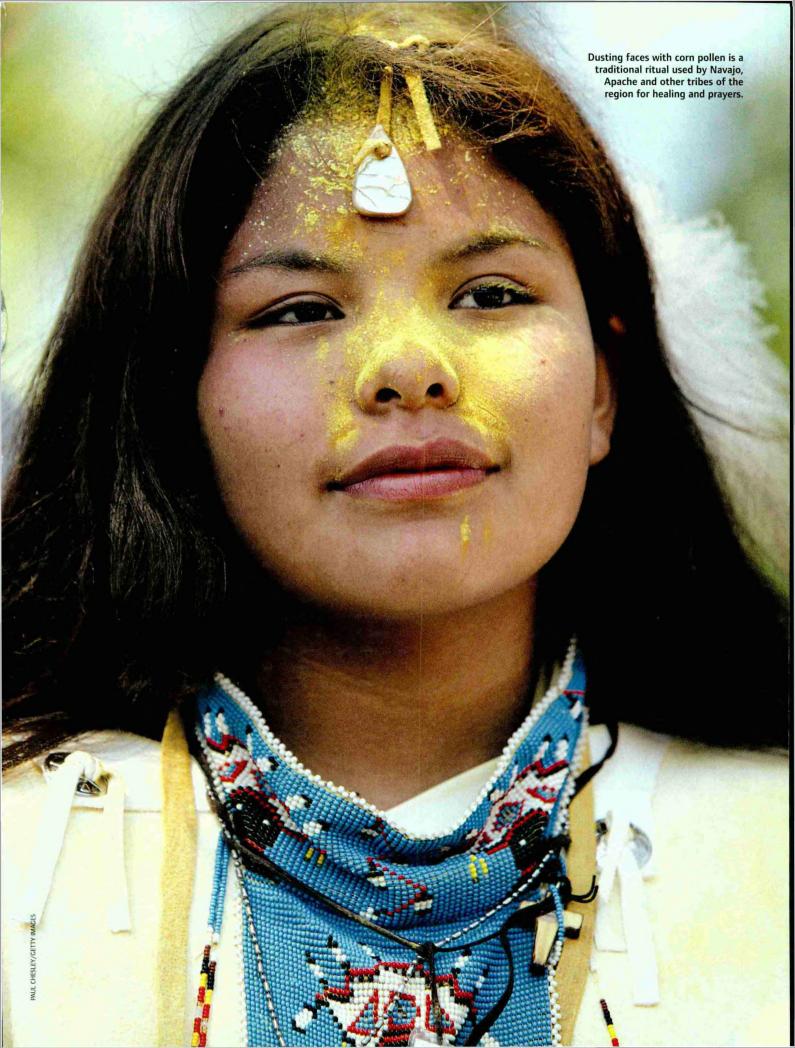
Kelsey Wellman (Sisseton-Wahpeton Sioux), an honor student who graduated from Portland, Oregon's David Douglas High School, understands this. In June on a day freshened by a wash of spring rain, Kelsey donned her bright red cap and gown to participate in formal graduation exercises. As she took her place alongside her classmates, her family saw to it that she was honored in traditional ways as well.

Her mother had worked a thin strand of seed beads in the school's

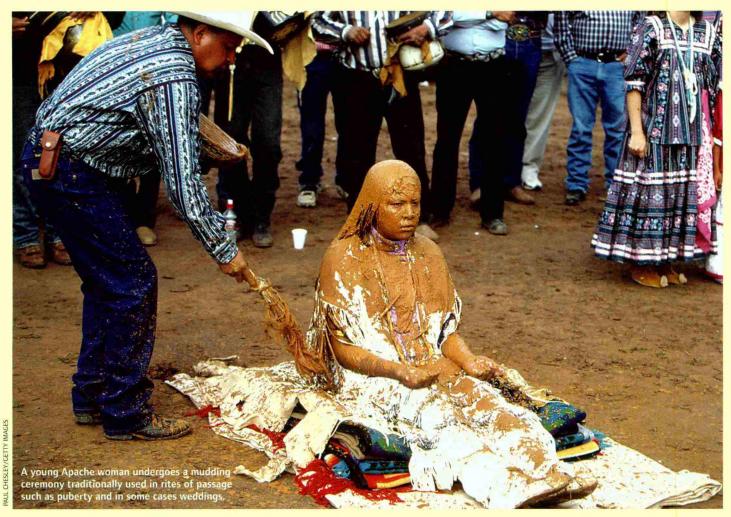
colors around the edge of her mortarboard. The eagle plumes representing the four directions, which her uncle gave to protect her when she was five years old, hung from the corner of her cap along with the tassel. Kelsey's brother-in-law had fixed the feathers to acknowledge her accomplishment—bound the white plumes giving her strength and power into a single fluffy bundle secured by his own meticulous beadwork.

The young woman's traditional honoring went beyond the outward trappings. Family members gathered to support her achievement. Along with her parents and older brother who lives at home, Kelsey's three sisters, two nephews, and grandmother all made the trip from Montana to attend the ceremony.

Taking the time to gather together and beading and



Honoring



tying eagle feathers are only some of the ways indigenous peoples honor one another. The Tewa take four-day-old infants out to greet the dawn. There, while invoking the presence of the Blue Corn Woman and White Corn Maiden and holding two perfect ears of corn, one of the child's aunts bestows a specially chosen name of honor. In Navajo land, family members honor babies by making cradleboards and purchasing miniature Pendleton blankets just the right size in which to swaddle the newest members of the nation.

Reverence and respect continue throughout life, oftentimes with gifts of blankets. In the Northwest, the Siletz recently honored the Warm Springs people with a special Pendleton blanket as a gesture of support for their bid for a new casino. When Paul Lumley (Yakama) and Phillip Hillaire (Lummi) were married in 2004, they gifted witnesses from the four directions with Pendletons, taking time after their own ceremony to wrap each individual in one

of the vibrantly patterned creations. The idea is that by sending something off with a representative from each direction, the couple's strength will spread and in turn surround them. In fact, half of the idea behind these traditions is to honor a person or a group by using something beautiful to send the message that they are cared for and worth the best. That is the message conveyed by a star quilt in Plains cultures.

"Arise! Arise! Come see the morning star." This call has rung through communities for centuries. The star pattern has now found its way into quilts that women make to honor individuals. Star quilts are given at powwows, they are made for each member of entire basketball teams like Brockton High School on the Fort Peck Assiniboine Sioux Reservation in Montana, and occasionally they are used to honor particular coaches. Star quilts and other gifts such as horses, jewelry, and eagle fans are also given away after funerals to honor relatives

and close friends of the deceased.

Giving things away carries great importance in indigenous societies. People understand that along with being gifted for accomplishments, the person being honored has a responsibility to gift others in turn. A case in point is the Northwest Coast tradition of the potlatch, the renowned giveaways that powerful families stage to honor the communities from which they draw strength.

Gifting is not always in the form of tangible items. Native people honor and are honored through songs, names, dances, and stories. Namings in particular are ways that adults in Plateau societies honor their young ones. These ceremonies are held in longhouses, traditional structures built of wood used today for such purposes. Family and friends arrive in ribboned regalia and dance in beaded moccasins to drumming and singing. It is during these festivities that youths realize they have honored places in the world.

monuments to greatness

Seven outstanding Native Peoples are honored in Washington's National Statuary Hall

BY BRENDA NORRELL

Two of the most well-known American Indians in history, Sarah Winnemucca, Paiute educator and human rights defender, and Po'pay, San Juan Pueblo leader of the 1680 Pueblo Revolt, are the most recent Indians honored at the National Statuary Hall in the U.S. Capitol. The Po'pay statue, the 100th and final statue, was installed on September 22, 2005. At the National Statuary Hall, the memorial statues of Winnemucca and Po'pay join the statues of Sequoyah, Sakakawea, Chief Washakie, Hawaii's King Kamehameha, and actor Will Rogers. These outstanding Native Peoples were selected by their home states as people who deserved to be honored.

Born about 1844 near the Sink of the Humboldt River in present-day Nevada, Winnemucca, primarily self-taught, became an eminent educator with her own school for Paiute children, Peabody's Institute near Lovelock, Nevada. Winnemucca's 1883 autobiography, Life among the Piutes: Their Wrongs and Claims, is noted as the first book written by an American Indian woman.

"Sarah Winnemucca was probably America's first woman activist," says Steve Melendez (Pyramid Lake Paiute), president of the American Indian Genocide Museum in Houston. "She traveled all around the country and was a voice for Native rights. She spoke out against the injustice and genocide of the day. In Sarah



SARAH WINNEMUCCA

1844 - 1891

NEVADA
DEFENDER OF HUMAN RIGHTS
EDUCATOR
AUTHOR OF FIRST BOOK BY A NATIVE WOMAN

Sarah Winnemucca

Honoring

When family matriarchs, like those in the Confederated Tribes of the Umatilla Indian Reservation, start giving away items from the mound of worldly goods piled in the center of the longhouse, the newly named individuals see firsthand what generosity means. Even the clothes in which the young ones received their names are given away; they don new outfits specially made to begin this new stage of their lives.

Healing circles and honor songs are also ways Native people acknowledge exceptional deeds. Veterans are often the recipients of these types of honoring at powwows or in more ceremonial contexts. Being a warrior carries considerable gravitas. For some communities, bravery is considered one of the four virtues along with generosity, wisdom, and fortitude.

Instilling these qualities in young women is a significant part of what the Navajo *kinaalda* and the Apache sunrise ceremony signify. After several days of seclusion during which family matriarchs instruct girls having their first menses in the responsibilities of adulthood, the young women emerge to run in the four directions at dawn. They then feast on specially prepared foods with extended family and clan members.

The Hopi also celebrate life's passages. When women are prepared for their wedding day, they emerge in stunning hand-woven cotton robes, their faces dusted with corn meal. But well before the actual ceremony, women from the groom's side honor the bride-to-be and her family in a more raucous way. At the mudding, women carrying buckets of mud smear each other's faces as they trade insults about how the other's child surely isn't good enough for theirs. The bride-to-be gets away with just a dab of mud on her cheek-sufficient to ensure that her fields will have enough moisture. But she does get the message, as do all involved, that her community cares about her and has taken the time to come out and honor her in this traditional manner.

Celebrating life's passages and achievements – eagle plumes, namings, star quilts, healing circles, honor songs, muddings – all of these traditions serve to demonstrate to tribal people their value to the community. It is through these age-old traditions and rituals that Native people like Kelsey Wellman do not forget who they are.

Jean Johnson is an independent writer and cultural historian based in Portland, Ore.







King Kamehameha I



Sequoyah

Winnemucca's writings, I don't see hatred, even after all she and our people had been through. In her words you constantly hear an appeal to the goodness in the hearts of the White people which she knew must be there."

Po'pay (also spelled Popé), a medicine man from San Juan Pueblo, led the 1680 Pueblo Revolt that united Pueblo and Indian tribes and successfully drove the Spaniards out of northern New Mexico for 12 years.

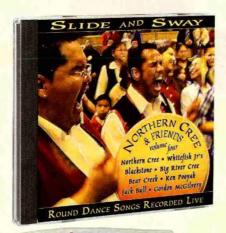
The bronze statue of Po'pay – sculpted by Jemez Pueblo artist Clifford Fragua – was unveiled at San Juan Pueblo in New Mexico. Maurus Chino (Acoma Pueblo), founder of the Southwest Indigenous Alliance, says if it were not for Po'pay, his people would not be here today. "We still have a cultural identity, the languages are still spoken, the religion is still intact. The people's will to survive against overwhelming suffering was manifested in Po'pay," says Chino. "It was a testament to the leadership"

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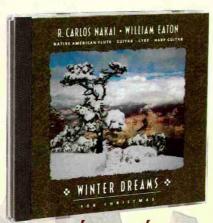


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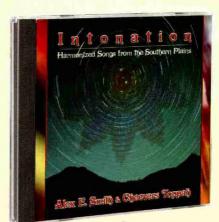
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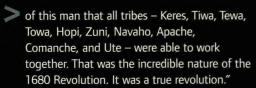


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Honoring



Will Rogers



Sequoyah, inventor of the Cherokee alphabet, was the first American Indian to be honored at the Washington, D.C. hall, representing Oklahoma, when his statue was



Sakakawea

included in 1917. Beginning in 1809, Sequoyah devised a table of symbols for the 86 sounds in the Cherokee language. Oklahoma's selection of Will Rogers (Cherokee) meant that both the state's allotted choices were persons of Indian descent.

The statue of King Kamehameha I of Hawaii is the scene for celebrations each year on June 11, Kamehameha Day, a



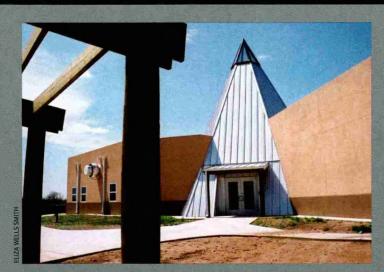
Chief Washakie

Hawaii state holiday.

Previously, Shoshone Chief Washakie was honored in 2000.

More recently inducted is Sakakawea (Shoshone), known as "Bird Woman" to the Hidatsa, whose statue joined the Hall in October 2003.

Brenda Norrell, staff writer for Indian Country Today, has been a news reporter in Indian country for 22 years and lived on the Navajo Nation for 18 years.



remembering the long walk

The State of New Mexico, working in cooperation with the town of Fort Sumner and Navajo and Mescalero Apache tribal leaders, established the Bosque Redondo Memorial at Fort Sumner, NM, this past June.

Recognized as a "site of conscience," the memorial pays homage to the Navajo and Apache who died at Bosque Redondo and the Navajo who suffered and died during the Long Walk in the 1860s. It also tells the story of the two tribes' recovery and renewal.

Designed by Navajo architect David N. Sloan and operated by the State of New Mexico, the memorial contains more than 6,300 square feet of floor space in its first phase.

BY BRENDA NORRELL

Mark Sublette

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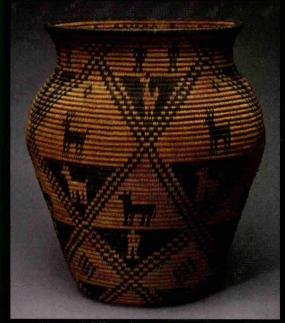


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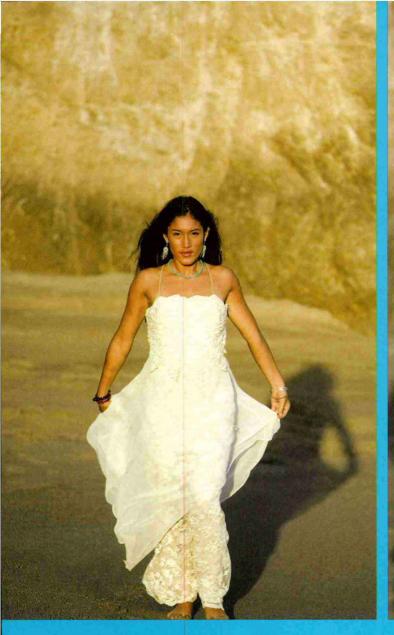
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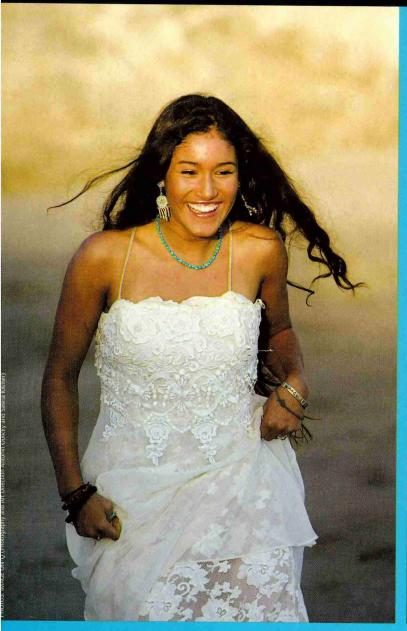
Yavapai Olla circa 1920s 17" x 14.5"

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Kilcher close-up>

In a true rags-to-riches Hollywood success story, Q'orianka Kilcher rises from anonymity to star as Pocahontas in Terrence Malick's latest film The New World BY WENDY BANKS



Q'orianka Kilcher

Q'orianka Kilcher, the bright, earnest 15-yearold actor and musician who stars as Pocahontas in Terrence Malick's film *The New World*, has had such an adventurous, rags-toriches history that her bio reads like a précis of the Great American Novel.

Like so many stories, it all starts with her mother. Saskia Kilcher is Swiss, the daughter of mountain climber Ray Genet and Wurzy Kilcher, a Swiss-Alaskan homesteader and world traveler. Raised in Europe, Saskia left home at 15 and made her way to Alaska, where she worked on fishing boats to fund her travels. "I had ambitions to become a human rights activist, or a diplomat with Native cultures," she explains. She had visited 48 countries by the time she met Q'orianka's father, a Quechua/Huachiperi person, in Peru.

Q'orianka, whose name means "Golden Eagle" in Quechua, was born in Germany, but continued to travel with her mother until three years later, in Hawaii, when her younger brother was born. The young family settled there for six years. "It was beautiful," she recalls. "We were home-schooled. I have so many beautiful memories of Hawaii, surfing every day, going for hikes at midnight."

She recalls singing around the campfire with her family in the evenings. According to her official bio, her fondness for singing and dancing developed into an intense schedule of dance contests and variety shows, adding up to over 250 live performances by the time she was nine years old.

When a producer friend, John Edwards, expressed interest in recording an album of her songs, the family made the move from Hawaii to the main land, planning to spend just a couple of months in Los Angeles. While in Los Angeles, Q'orianka honed her perform-

ance skills by performing on Santa Monica's Third Street Promenade where she had a successful street show.

But then disaster struck. The family motor home broke down and soon after, her PA system was stolen. "I lost \$2,500 worth of equipment," she recalls. Bad luck to be sure but Q'orianka did not give up her dream. She sang accapella without the sound equipment. Her plight caught the attention of the local media, eventually rating a cover story in the *Los Angeles Times*.

Later, Q'orianka's agent, Carlyne Grager, pitched her to Rene Haynes Casting for a role in Steven Spielberg's mini-series, Into the West. Hayne's casting assistant, Joanna Brooks, thought Q'orianka was too young for the Spielberg role. Q'orianka's beauty in the photos caught the attention of the office for another role. Brooks was certain Q'orianka possessed the right spirit for the role of Pocahontas. Brooks and casting associate, Jeff Hamm, hounded their boss until Havnes brought Q'orianka in for a read. Haynes was sure Q'orianka would be too young for the role, but after seeing her read, she became convinced that Q'orianka was perfect to play Pocahontas. Haynes persuaded The New World producer Sarah Green to meet Q'orianka. After seeing Q'orianka read, Green convinced director Terrence Malick to consider O'orianka who won the role over 3,000 other actresses.

Q'orianka was skeptical. "I really, really never thought I'd get it," she says. "Everyone thought I was way too young."

It was a reasonable worry. Would a 14-year old with very little film experience be able to carry off such an important role, to say nothing of learning Algonquin and plowing through the history books they gave her to prepare for the part?

But they needn't have feared. Q'orianka threw herself into the task with characteristic gusto. "I really felt at a certain point that I was Pocahontas," she says. "I studied and thought about her so much. And I prayed; I asked her spirit to guide me, because I wanted to do her

justice. Sometimes I really felt like it wasn't even me there. I'd be crying and I would look around on the set and everyone else would be affected – they would be crying, too. I was so into it."

In some ways, Q'orianka says that her own experience helped her to understand what Pocahontas was going through. "As a teenager, I can identify with Pocahontas' struggle in wanting to establish her own separate identity as a young woman in a modern changing world, while striving to stay true to her tribal heritage with its culture and traditions."

She felt that Terrence Malick "got" Pocahontas, too. "I was really impressed with Terry's desire to make sure that everything was authentic and historical," she says. The two developed a strong rapport. "He said I was a master at speaking in silence, communicating things just by the look on my face," she says. According to Saskia, he would give Q'orianka pages of dialogue to read, and then direct her to communicate it all with her eyes.

Probably the biggest influence on her as an actor was her co-star Colin Farrell, who played the role of Captain John Smith. "He really helped me. There were times when I'd just done a scene where I was crying and then I had to act happy, and he'd cheer me up by telling me about his own life and his insecurities. He showed me that it's all about not taking yourself too seriously, and I found that very liberating."

Q'orianka loved working with fellow Native American actors, Wes Studi (Cherokee), August Schellenberg (Mohawk), and Marcus Frejo Little-Eagle who became her inspiration and mentors. Q'orianka credits Little Eagle, who also composed several songs for the movie, as the one who helped her stay grounded in her Native culture.



"I'm so glad that they're giving Indian roles to Indian actors now – it's really great," she says. "My biggest ambition is to show other Native Americans that you can be visible, and you can achieve things. I want to make people proud of who they are."

Her ambition is more than a little personal. According to Saskia, Q'orianka's relatives in Peru have a difficult time of it. Poverty and the culture's profound and virulent racism have led to struggles with alcohol and unemployment. "I remind her all the time that if we had stayed there, she would probably be selling chewing gum on the street like her cousins. I really think her talent is a gift, and it is her duty to use it."

To keep Q'orianka tapped into her Indian heritage, Saskia encourages her to stay with her "surrogate family," a Navajo family who have been close friends since Saskia herself was a teenager. "It's not the same as her own people, of course, but there are so many similarities....These people herd sheep just like Q'orianka's family did before they moved to the city," she explains. "Whenever I sense that she is getting too caught up in her teenage L.A. dramas, I pack her off to Navajo country to ride horses and herd sheep, and she always thanks me for it afterward."

Q'orianka is determined to give back to the community that has given her so much. She recently attended the 56th annual Navajo Fair, where she signed hundreds of autographs. "I really want to encourage the kids out there," she says. "I want to tell them that they can act, too; they can sing and be artists. I want them to be proud of who they are."

Wendy Banks is a freelance writer based in Toronto.



keeping it

uthenticity was clearly a major concern in making The New World. Director Terrence Malick relied on Native experts, including linguist Blair Rudes (Abenaki), animateur (someone who ensures the accuracy of visual details in a production) Buck Woodard (Muskogee), armorer Vern Crofoot (Seneca), and construction overseer Dandro Fralinger (Washoe), to ensure that the production was accurate. Malick's laudable decision to cast Indian actors in Indian roles doesn't apply only to his leads. The New World's supporting cast reads like a (slightly condensed) Who's Who of Native actors, dancers, and artists. Even the extras are impressive, including dancer Alejandro Meraz (Tarasco) and traditional singer Gary Sundown (Seneca).

IRENE BEDARD (Inupiat Eskimo/French Canadian/Cree) "Pocahontas' Mother" the pint-size actor and singer who provided both the voice and the physical model for Disney's animated Pocahontas, now plays her mother in The New World. Bedard spent her early years in Alaska and her youth doing theater in Philadelphia and New York City before settling down in a small town north of L.A. Now she takes time off between major film roles to sing in a band with her husband, Denny Wilson, and to advocate on behalf of Guardians of Sacred Lands, the Native-rights organization she helped found.

WES STUDI (Cherokee) "Opechancanough" had a varied career as a soldier, rancher, and American Indian Movement activist before turning to the theater in his 30s. A string of major roles ensued, including a critically acclaimed turn in The Last of the Mohicans and the title role in Geronimo. Studi continues to turn in exceptional performances, notably in Steven Spielberg's Into the West

TV series and in a string of PBS adaptations of Tony Hillerman's detective novels. AUGUST SCHELLENBERG (Mohawk) "Powhatan" has had a long and intensely productive career in film. Born in Montreal, Schellenberg graduated from Canada's National Theatre School and went on to appear in over 60 films and television shows, including Black Robe and the blockbuster children's film Free Willy. He recently starred in the ABC miniseries Dreamkeeper, which also features fellow New World actors Michael Greyeyes and Alex Rice. RAOUL TRUJILLO (Apache/Ute) "Tomocomo"/Choreographer is an accomplished actor, dancer, and television personality. He began his career with a six-year stint as principal dancer with the Nikolais Dance Theater, then went on to co-direct and choreograph the American Indian Dance Theater. His New York Public Television show, Dancing, garnered him an Emmy nomination, and he has performed in over 30







real

films and television programs, including Steven Spielberg's Into the West. MICHAEL GREYEYES (Plains Cree) "Rupwew" left his birthplace of Saskatchewan to study at Canada's prestigious National Ballet School. After three years dancing with the National Ballet of Canada, he moved to New York City to join the dance troupe of choreographer Eliot Field. Since his retirement from dance in 1994, Greyeyes has continued performing on stage and screen, working with directors including Bruce McDonald, John Sayles, and Chris Eyre (Cheyenne/Arapaho). ALEX RICE (Mohawk) "Patawomeck's Wife" was born on the Kahnawake reserve near Montreal, but grew up in Brooklyn, NY. Her acting aspirations started while she was still a schoolgirl, when she was featured in an educational video. She has gone on to build a successful career in film and television, including roles in C.S.I. and The Sopranos, as well as starring opposite New World costars August Schellenberg in Dreamkeeper and Wes Studi in the PBS Mystery series. BILLY MERASTY (Cree) "Kiskiak" has talent in his blood. The nephew of dancer Rene Highway and playwright Tomson Highway, Merasty moved to Toronto from northern Manitoba at the age of 17. A friend, Gary Farmer (Cayuga), suggested he sign up for a summer acting class for Native youth, and he was hooked. In the intervening 20 years, he's been a regular contributor to Toronto's Native Earth Theatre and performed in plays, film, and television in Canada and the United

States.

JESSE BORREGO (Mescalero Apache)

"Pepaschicher" got his start in the entertainment industry portraying Jesse Velasquez, a lead character in the 1980s TV series Fame. Since then, he's worked with directors such as John Sayles and Martin Scorsese, as well as produced films, plays, and concerts with his company, Lupita Productions. He currently appears as Gael Ortega on the popular series 24.

RULAN TANGEN (Metís) "Two Moons"/Assistant Choreographer has performed in the works of 40 choreographers on three continents since her professional dance debut at the age of 17. Accomplished in ballet and modern idioms, she's also a teacher, choreographer, and championshipwinning Northern Plains powwow dancer. She is currently a member of the Dancing Earth indigenous dance collective, along with New World costars Raoul Trujillo and Kalani Queypo.

KALANI QUEYPO (Blackfeet/Hawaiian) "Parahunt" grew up in Hawaii but learned to dance in New York City. After studying at the Banff Centre for Aboriginal Arts, he participated in a number of dance, theater, televi-

sion, and film productions, including roles in Native Voices Theater's Please Do Not Touch the Indians and Steven Spielberg's TV miniseries Into the West.

TOM CLAIR (Mi'kmag) "Patawomeck" was born in New Brunswick, on the Big Cove reserve, and grew up in Maine, but it was in Ottawa that he discovered his love of painting. Now he divides his time between painting, cooking, traditional crafts, and acting. This fall will see the release of his first two films - The New World, and the PBS documentary The War That Made America. MYRTON RUNNING WOLF (Blackfeet) "Tockwhogh" is something of a Renaissance man. Raised in California, he earned a B.Sc. from the University of Michigan on an athletic scholarship, followed soon after by another scholarship to the American Musical and Dramatic Academy in New York City. In addition to receiving his MFA in film production from the University of Southern California, Running Wolf has been a film editor, an associate professor, and a supporting performer in films and TV shows, including Chris Eyre's Skins and Steven Spielberg's Into the West. **WENDY BANKS**



Keeping Traditions BY TONY REICHHARDT Alive

Not far from where Pocahontas' family once lived, a small cluster of people stand watching on a warm August day as two men dig their shovels into the riverbank. "They found a good hole there," says Mildred Gentle Rain Moore (Pamunkey). As the most experienced in this business, Mildred steers the diggers toward the high-quality clay she would eventually turn into delicate pottery. Sure enough, the shovels strick a rich vein of pearl-gray clay.

It's a scene that has been repeated countless times on the Pamunkey reservation in central Virginia—a marshy, 1,200-acre flatland almost entirely surrounded by water, and one of America's most historic

patches of ground. Some 400 years ago on this same land, the Pamunkey and other tribes of the Powhatan confederacy bore the full brunt of European imperialism. They saw their land holdings dwindle to two small plots—the Pamunkey Reservation and the nearby Mattaponi Reservation. Today nearly 3,000 of their descendants still live in the state, many within 20 miles of here.

At age 71, Mildred Moore is one of the last traditional Pamunkey potters. While most eastern tribes were driven from their original homes, her ancestors stayed in the same place. Together with her daughter Debora Littlewing Moore, who founded the Intertribal Women's Circle in 2004 to foster cultural awareness, Mildred wants to keep the ancient art alive by passing it on to younger women. "Our gen-

eration is being called out to be teachers," says Debora. "That's my mission, to represent my ancestors in an honorable way."

As a young girl in the 1940s, Mildred Moore learned the craft from her grandfather's brother's wife, Lou Bradby. After leaving the reservation to work and raise children, Mildred moved back in the early 1970s and took up pottery again. She found herself drawn to the traditional methods rather than to the newer "pottery school" style introduced by state-funded ceramics teachers in the 1930s, who brought in kilns, molds, and other modern equipment with the interest of faster production.

Mildred's tools—a wooden paddle for shaping the clay, and corncobs for making designs—may be simple, but the technique is anything but. The pot is built up slowly and laboriously from successive coils of clay. Some of her larger pots, half as tall as she is, take months to make.

Debora has tried her hand at pottery, but most of her considerable energy these days goes into making sure others are able to learn, too, along with other aspects of Native culture from other Native communities. By last year, the Intertribal Women's Circle had grown to about a dozen core members and 100 more occasional participants.

From the first meeting of the circle, it was clear it should be open to all Native women—not just those from tribes in Virginia—because 19,000 of the 22,000 Indian people living in the state had originally

come from other parts of the country. While pottery is not the only craft the group plans to foster, it seemed fitting to start with this, since traditional Pamunkey pottery is an endangered art form. The women in the group will learn general techniques only, and won't be allowed to represent their pottery as authentic Pamunkey. "We [the tribe] protect that [authenticity], as does the Arts and Crafts Protection Act of 1990," says Debora Moore.

Even before the circle was formally established, several of its founding members helped restore the 1930s-era pottery school, using donated supplies and volunteer labor from family and friends. While fixing up the building, they noticed handprints on the doors and knobs from the potters who had worked with clay over the decades. They decided to leave the prints as a

















Members of the Intertribal Women's Circle are taught general pottery techniques as the authenticity of Pamunkey pottery is closely guarded by the tribe.

way to honor the women who came before them. Eventually, pottery will again be taught in this school. For now, the classes will be on Mildred Moore's property and at the nearby Sharon Indian School owned by the Upper Mattaponi tribe.

The circle wants to revive another tradition as well—naming ceremonies for young women, following the example of other tribes, since the practice has languished today among Indians in Virginia.

Pocahontas herself went by many names over the course of her life. But Debora Moore counts as her heroine another, less famous ancestor—Cockacoeske. She led the Pamunkey tribe at one of its low points, after the death of Pocahontas' father, Wahunsunacock (whom the English called Powhatan), his kinsman

Opechancanough, and Cockacoeske's husband, Totopotomoy. By 1677, the Pamunkey and other tribes now located in Virginia were on the verge of being wiped out, and the old Powhatan confederacy was in shambles. Cockacoeske revived the spirit of cooperation briefly, long enough to negotiate a land treaty with the British. It is largely to her credit that the Pamunkey still hold their reservation today.

Debora Moore remembers stories about Cockacoeske from her childhood. Last year she accepted an award presented to her ancestor from the Virginia Foundation for Women. In Moore's acceptance speech, she gave tribute to Cockacoeske as "one woman, standing true to her traditions," who "did her best for those who did survive."

Occasionally, when she makes a pot from Pamunkey clay, Debora will scratch in her ancestor's symbol – which looks like an off-kilter "U" with a small "v" on the right end – both as a tribute and as a reminder to Debora of her ancestor.



banding together in virginia

Despite living in close proximity and sharing cultural and family ties, Native tribes that live in Virginia have often kept their distance from each other politically.

Now most are standing together again, particularly in the Tidewater region where Wahunsunacock, or Chief Powhatan, once reigned. What has brought the Nansemond, the Chickahominy, the Eastern Chickahominy, the Upper Mattaponi, the Rappahannock, and the Monacan tribes

together is the fight for federal recogni-

tion-according to them, a status that is

400 years overdue. Two other tribes, the

Pamunkey and the Mattaponi, who hold the state's only two reservations, have opted out of the common fight, but may pursue recognition on their own.

The six tribes without reservations were recognized by Virginia in the 1980s, after each lobbied the state separately. But federal recognition has proven more elusive. Legislation introduced by two Virginia law-makers, Republican Senator George Allen and Democrat Representative James Moran, is up for consideration in the U.S. Congress. Advocates hope the 400th anniversary of the arrival of English settlers at Jamestown

will remind the U.S. government of the crucial role Native Americans played in ensuring the early colony's survival.

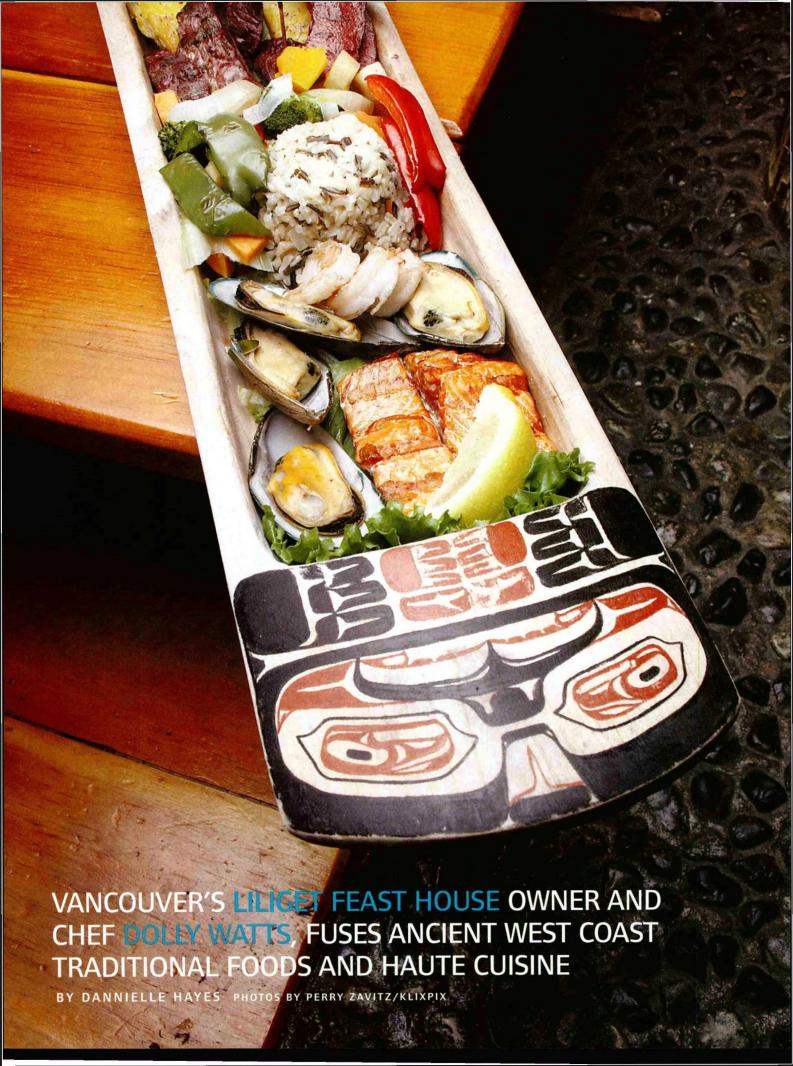
The tribes have organized a lobbying group called the Virginia Indian Tribal Alliance for Life (VITAL) to press their case. And in this fight, says Karenne Wood (Monacan), chair of the state-established Virginia Council on Indians, the old every-tribe-for-itself attitude has largely fallen by the wayside. Since the 1980s, she says, Virginia's tribes "have found that by uniting, we get further faster."

Tony Reichhardt is a freelance writer in Fredericksburg, Virginia who specializes in science and history.

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Walking along Davie Street in Vancouver, British Columbia's West End, one could miss it altogether and go right past the doorway marked 1724. But once on the other side of the glass, the sweet smell of alder smoke beckons one down the staircase into an architectural forest and the Liliget Feast House.

A First Nation-owned and operated traditional restaurant, the Liliget was designed in 1967 by well-known Canadian architect Arthur Erickson. Similar to Erickson's Museum of Anthropology at the nearby University of British Columbia (UBC) campus, the Liliget resembles a Northwest Coast longhouse. Cedar posts and beams lend warmth and strength. The dining tables seem to grow out of the loose stone and wood walkway floor like giant mushrooms and swing up so guests may easily slip into the seats. Local First Nation artworks hang on the walls, giving the feeling of sunlight coming through an old-growth rainforest. Rounding out the ambiance, ancient traditional songs play softly in the background.

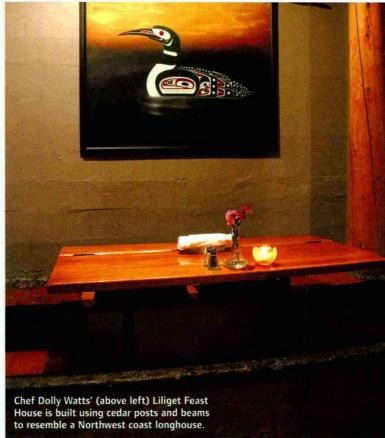
Present owner Chef Dolly Watts (Git'ksan), from Gitwangak in northern B.C., east of Prince Rupert, came to Vancouver 20 years ago to study anthropology at UBC. Intent on going for her Masters, Dolly was sidetracked by her ability to make bannock and fry bread. Laughing as she recalls those early days, "I put in a bid to cater to 2,000 people at the opening of the First Nations House of Learning at UBC. My bid was so low – that's probably why I got it. When I looked out it was like a tidal wave of hungry people. In the end we actually made money."

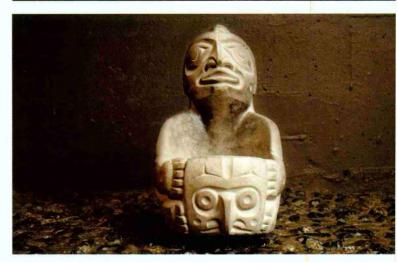
As Dolly's catering business began to prosper, the amount of cooking equipment began to pile up in her tiny Vancouver apartment. When 1724 Davie Street became available 10 years ago, Dolly bought it, renamed it Liliget ("where people feast" in the Git'ksan language) and business has been booming ever since.

Now 70, Dolly recalls her childhood vividly. "I remember going with a favorite auntie in the forest to pick berries. Women spoke of quarts of preserves or pails of fresh berries as if there was some sort of competition. In early spring, children ran into the bushes to pick *saski* or salmonberry shoots. In Gitwangak, we scraped pinesap when it began to harden. They were lovingly called 'pine noodles.' Later when the sap hardened, we broke off pieces and chewed them like gum. Oh, what fun!"

At Liliget, Dolly has created a menu evocative of her childhood in the Git'ksan territory, rich in seafood, wild game, and regional produce. Mouth-watering items include: crisp kelp on steamed rice with oolican (a sardine-like fish) oil, wind-dried salmon, alder-grilled buffalo smoky (sausage), and wapiti (elk) served with sweet potato pie.

Many of the ingredients on the Liliget menu reflect the ancient history of the West Coast First Nations, and Dolly often sits down with guests





to share her knowledge and stories. The much-prized fish oil from the oolican for example, was traded for animal skins and other goods along the "grease trails" connecting inland tribes to those living on the coast and islands. Arranged marriages between these tribes guaranteed their continued peace and prosperity. The trails still exist, and the Aboriginal Tourism Association of B.C. is developing guided tours along some.

Another Liliget menu item, *sopalali* (called in Git'ksan) is like ice cream. It is made from the soapberry, whipped by hand or beater to frothy peaks. With a little sugar added and raspberry puree, it makes a delicious dessert. "At feasts, the chief is always the first one to dip his big wooden spoon into the *sopalali*," says Dolly. Along with being an award-winning "Iron Chef," Dolly is also Chief Lian (meaning peace) of her nation. "I guess that means I can dip my spoon into the sopalali first," she laughs.

Canadian publisher McClelland & Stewart will soon be putting Dolly's recipes and stories in book form.

For more information see: www.liliget.com

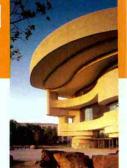
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When Rose Marie Baab read about the NMAI she felt, "The Museum gives the dignity and status to Native Americans that they deserve and is a showcase of Native American art the most beautiful in the world." Because of this strong conviction, Rose Marie established a charitable gift annuity with the NMAI to help support its ongoing programs and to provide a reliable income to meet all her obligations. "I wanted to put my money to work. Through the gift annuity with the Museum, I was able to get regular payments and a tax deduction, too."

A sthe end of the year approaches, now is a good time to provide vital support for the Smithsonian's National Museum of the American Indian (NMAI) while maximizing your tax savings in 2005. Here are some tax-smart year-end gift opportunities you will want to consider:

- Cash Donation It can be accomplished in a single transaction by writing a check to the NMAI. Or you can make a donation online with your credit card by going to the NMAI website at www.AmericanIndian.si.edu and clicking on "Support." Your gift could be worth even more to the NMAI if your employer matches your charitable gift. If your firm or organization has a matching gift program, simply enclose a form with your check and we will do the rest.
- Securities It is often more advantageous to contribute appreciated securities (stocks, bonds, and mutual funds) that you have owned for more than one year to the NMAI than to give cash. First, you avoid paying capital gains tax on the increase in value. Second, you receive an income tax deduction for the full fair market value of the stock at the time of the gift.
- Gift Annuities Cash and/or securities can be used to establish a charitable gift annuity to
 - benefit you and the NMAI. This gift opportunity will provide you and/or a loved one with a reliable income for life, part of which is tax-free, and help the NMAI fulfill its mission.

This chart provides a sample of the annuity rates the NMAI offers and the income you can expect to receive. Rates are based on your age and part of the income you receive is tax-free.

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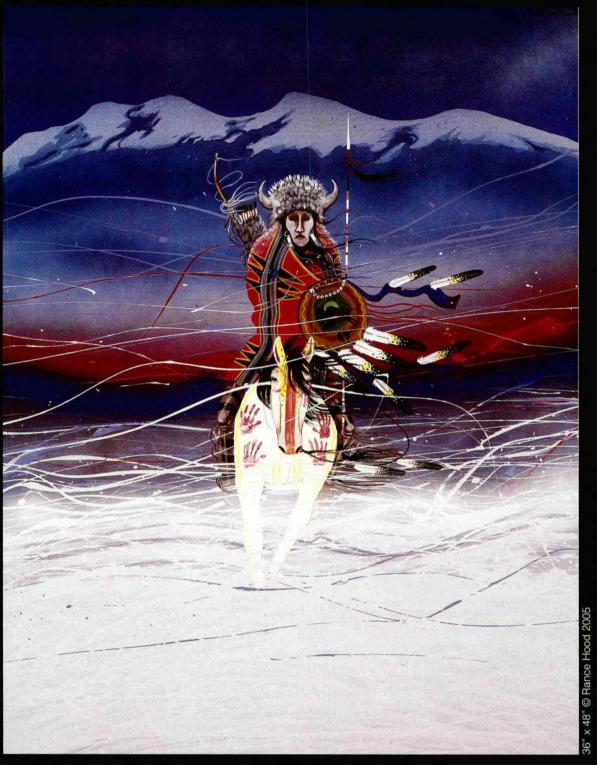
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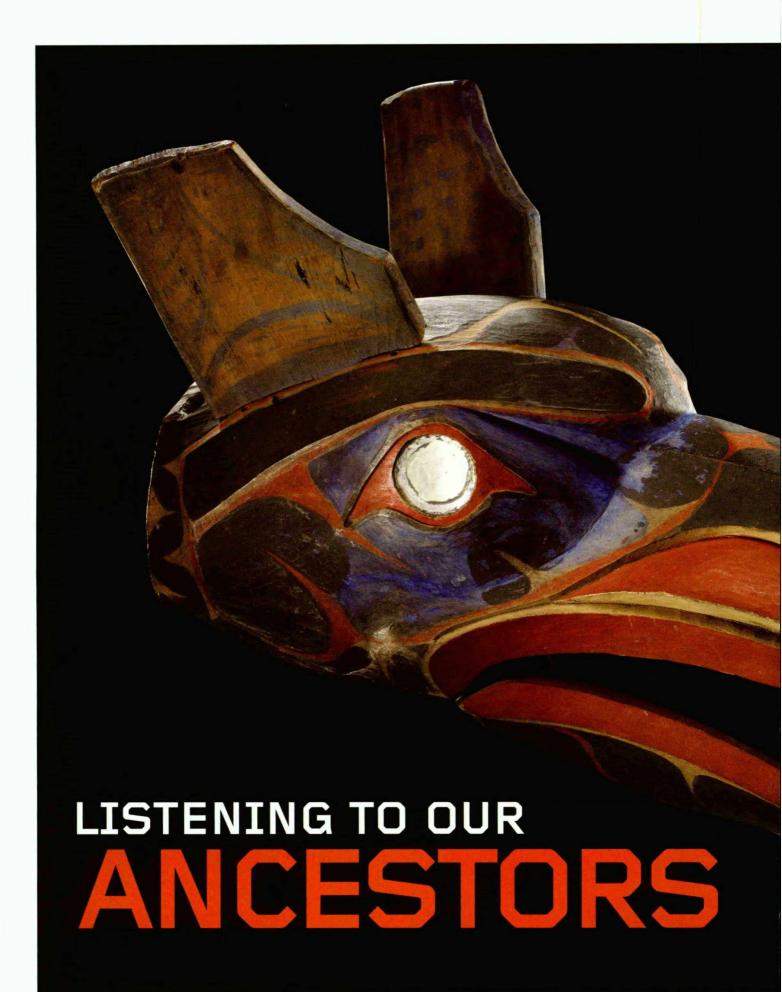
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IN SILENCE, THE YOUNG BOY OBSERVED GRANDFATHER'S

deliberate motions. Adze in hand, arm slightly crooked, the aged carver directed quick, measured strokes against the long cedar trunk – rhythmic *chock*, *chock*, *chock* sounds resonating as the blade took shallow bites in the wood.

"What are you making, Grandpa?"

Looking up to address his grandson, he answered, "A house post, young one. It will tell everyone who comes here who we are."

After watching a while longer, understanding, but without responding to Grandfather, the youth ran into the dwelling of planks split from cedar that his extended family called home. Already during his young years he had had occasion to witness masked figures emerge during his people's dances. Standing near the middle of the large room, the boy closed his eyes and began to envision ravens, bears, orcas, and legendary beings dancing dramatically—their painted masks catching the firelight as their gazes darted from place to place. Deliberately the boy returned to Grandfather's side. *Chock, chock, chock,...*

"Grandfather, I like the house post." Pausing, the boy ventured to inquire, "How did you learn to carve?"

Heartened by the question, and realizing it to be a potential moment of inspiration for the lad, Grandfather briefly relaxed from his work, straightened his back, and replied, "My grandfather taught me. I used to watch him – just as you are watching me."

His chest swelling with pride, Grandfather thought to himself that surely this young one might join the future ranks of artists destined to produce beautiful carvings for the people.

Undoubtedly, such scenes have taken place for ten thousand years, as individuals of all ages observed the creative process of handsome things being made for and used by the people. Grandparent to grandchild. Aunt to niece. Uncle to nephew. Parent to child. Elder to youth. Elders have imparted knowledge of materials, techniques, design, and composition — along with encouragement for the youth, as they created tangible vehicles of tradition and beliefs, customs and legends, territories and guardian beings. Masks and frontlets, adze handles, canoes, paddles, house fronts and posts, spoons, ladles, bowls, and all manner of carved things large and small — Chilkat blankets, cattail mats, and many other painted and woven treasures — were made in villages throughout the Northwest Coast, and their creation carries forth to today.

When Euro-American traders began to trade goods and implements along the coast by the beginning of the 19th century, they found societies rich in material culture. Indian people were quick to integrate traditional know-how, techniques, and skills perfected through time with the articles from the outside. Metal tools in particular, including axes, knives, chisels, gouges, rasps, and adze blades facilitated the carving of horn, bone, and wood in the unique and immediately recognizable styles of the Northwest Coast nations. Yet artistic characteristics unique to each nation endured and evolved, and even the styles or hands of individual artists, most of whose names remain unknown to us.

In the ancient manner, many of these beautiful objects remained always in view in the daily lives of the various villages and clans. What we now call art was ever present – continually enriching life and serving to inspire pride and creative genius in the people. One had only to walk through any village to wonder at the painted house fronts and other objects in myriad form permanently displayed. Other things were kept safely in the chief's treasure box between feasts, or hidden away to heighten their mystery when they were revealed in dances.

NUXALK QWAXW

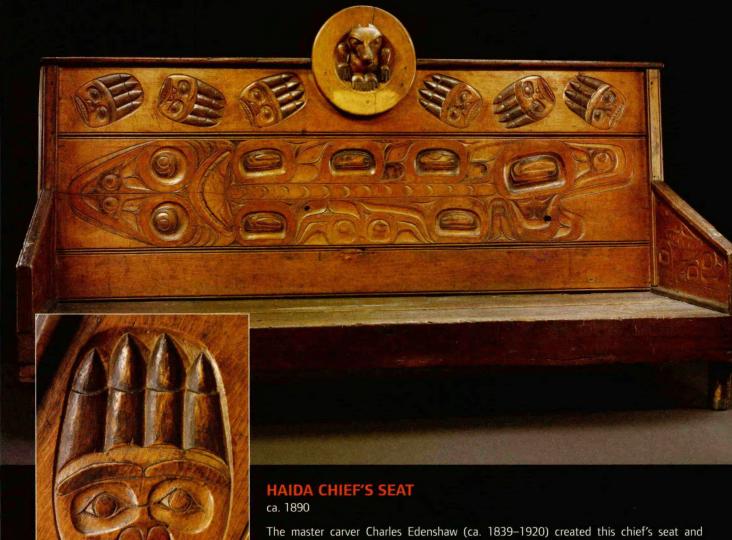
(Sisaok mask representing a Raven), mid- to late- 19th century

This carving made in the helmet mask genre portrays Qwaxw, the Raven. A harness of leather straps for securing it to the wearer's head is attached at the upper back of the mask, and on some examples, straps are supplied to be worn under the chin. In this way, the mask conceals at least some of the wearer's face and affords a line of vision through Raven's open mouth.

Photograph by Walter Larrimore, NMAI



LISTENING TO OUR ANCESTORS



The master carver Charles Edenshaw (ca. 1839–1920) created this chief's seat and embellished it with his personal crests of a trail of grizzly bear paw prints (with the joints rendered as human faces) leading to the bear itself at top center – the maskette. A dogfish is represented across the lower field. This is a true masterpiece of Haida art.

Photograph by Walter Larrimore, NMAI

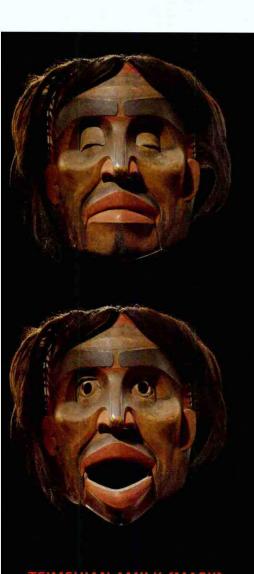
Today, especially, it is for those who count many years to be vigilant for even the slightest signs of promise, nascent talent, and interest evinced by the younger ones. Ignoring their curiosity is counterproductive. We must invite the youths, call them to us, encourage their confidence — give them heart. Perhaps in their temerity they are hesitant to ask. Let us not hesitate. Say to them warmly and openly, "Young one, would you like to try your hand with this mallet and chisel? Daughter, come help me card and spin this mountain goat hair for a fine-looking blanket — even as my grandmother's grandmother did. Let's work together to make beautiful things."

On the other hand, we urge our youth to go with their curiosity and budding creativity. Approach the elders, artists, and masters in your community – in the right way. Respect them, but fear not to entreat them to share with you their

knowledge and wisdom. Hardly an elder will deny your requests if you but demonstrate that you have interest.

In this vein, the National Museum of the American Indian's exhibition and accompanying book *Listening to Our Ancestors: The Art of Native Life Along the North Pacific Coast* invite representatives from 11 nations – the Coast Salish, Makah, Nuu-chah-nulth, Kwakwaka'wakw, Heiltsuk, Nuxalk, Tsimshian, Nisga'a, Gitxsan, Haida, and Tlingit – to share with us, as well as with their own budding youth, their communities' values, histories, and desire to be recognized and heard. This project represents another step in the determination to provide a forum for a broad cross-section of Native communities – in particular for those who are concerned with and active in keeping alive the traditions of their peoples.

Benson Lanford (Bear River Band/Southern Cherokee) has participated in American Indian ceremonies and social functions since childhood, and is a lifelong student, writer, and speaker on American Indian history and material culture.



TSIMSHIAN AMILK (MASK)

1880-1920

The built-in capability of abruptly opening and closing articulated mask components creates strikingly dramatic effects during a dancer's performance. When slammed shut, the mask not only emits a clacking sound but changes its countenance and character. The action instantly alters the mask's visual impact for the audience, and assists the dancer in portraying his role and disposition as well. To the Tsimshian, seeing is an important metaphor for understanding.

Photograph by Ernest Amoroso, NMAI





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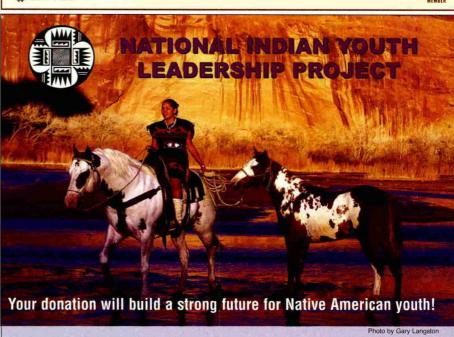
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LISTENING TO OUR ANCESTORS



Photograph by Ernest Amoroso, NMAI

its head, in high relief.



NATIONAL MUSEUM
OF THE **
AMERICAN INDIAN

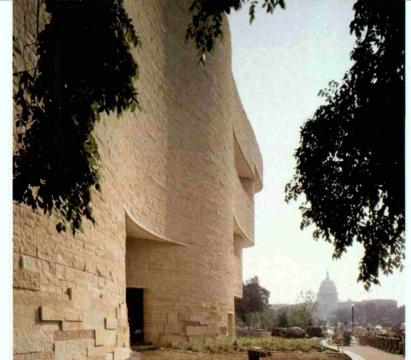


PHOTO BY ROBERT C. LAUTMAN

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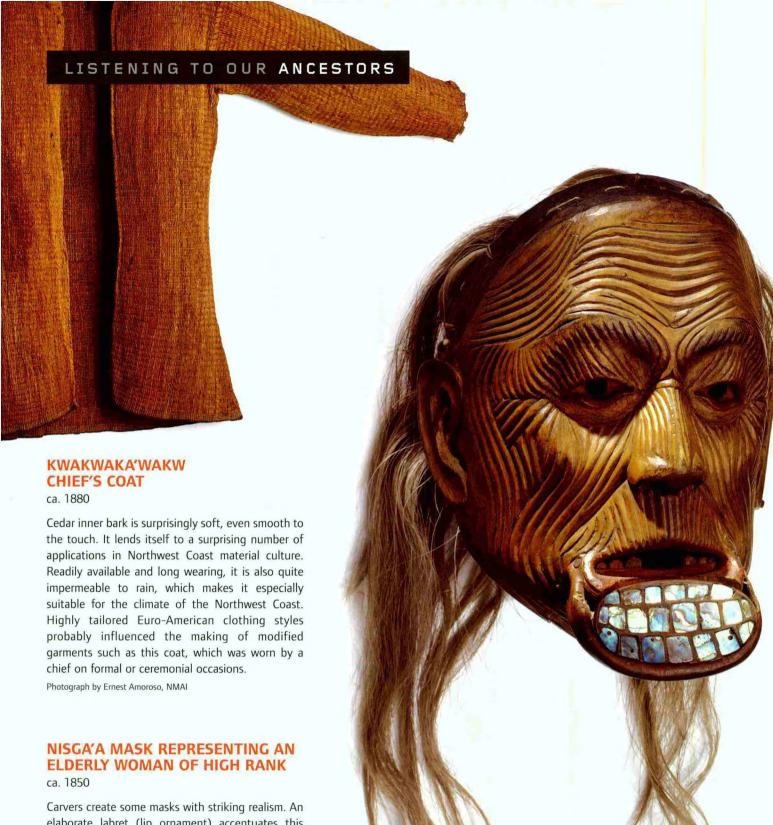
RECEIVE

four issues of our full-color quarterly magazine, *American Indian*, and *preferred access* to the Museum, as well as other benefits of membership.

CELEBRATE

as a Charter Member on our first anniversary, September 21, 2005, and throughout the year.





Carvers create some masks with striking realism. An elaborate labret (lip ornament) accentuates this aged woman's visage. Colorful, shiny pieces of abalone shell highlight the otherwise unadorned carving. At a distance, or in dim light, it could actually appear to be a living woman's countenance, frozen for the moment.

Photograph by Ernest Amoroso, NMAI

MAKAH MODEL CANOE WITH FIGURES,

ca. 1900

Model canoes, especially those with paddlers, seafaring equipment, and other accoutrements were one of the most popular that coastal artists made for commercial purposes. Like many, this model is exacting in detail—a remarkable example of miniaturization. It was made by Young Doctor (1850-1933), a Makah carver who created ceremonial pieces as well as artwork for sale to tourists and collectors.

The men's eyes and eyebrows are carefully painted, and their hands and hairlines delicately carved, as is the gunwale of the canoe. Seated in pairs, the men wear bearskin robes and, except for the harpooner in the bow and the figure in the stern, the men wear whaler's hats with characteristic designs minutely painted, and hold finely carved and painted paddles. Even woven

cedar bark matting is in evidence in the body of the canoe.

Photograph by Ernest Amoroso, NMAI



TWANA OR SKOKOMISH BASKET WITH FOUR WINDS MOTIFS

ca. 1900

The quadrupeds represented on this basket are dogs. The primary motif repeated in bands around this basket is known to have been in widespread use around the world, from ancient to more recent times. It is generally understood that in American Indian cultures it represents the cardinal directions, or the Four Winds. Basket makers produced many containers of this and other types for local use as well as for sale to outsiders, Euro-Americans in particular.

Photograph by Ernest Amoroso, NMAI

TLINGIT SHIRT WORN BY A NOBLEWOMAN

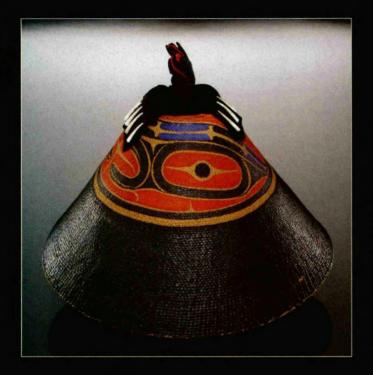
ca. 1900

Beadwork offered Northwest Coast women artists an additional medium for their creative genius. Generally less well-known than weaving and basketry—their other two primary artistic channels—beadwork was applied to a variety of things, including moccasins, clothing, and roll-up sewing pouches. Abstract motifs appliqued in European seed beads embellish this garment. Single designs can suffice to represent a whole animal. Crest designs are often so fragmented that it's difficult for an outsider to interpret them with assurance. Their clan owners, however, know the story and meaning behind their symbolism. A group of separately applied motifs can visually combine into a full image, such as the facial likeness on the lower front of this garment.

Photograph by Ernest Amoroso, NMAI



LISTENING TO OUR ANCESTORS



NUU-CHAH-NULTH HAT OF A HIGH-STATUS WOMAN,

Date unknown - early 20th century or before

Whalers braving the sea and their quarry, and persons of high status of both genders, wore highly symbolic hats. This example is a case in point. Whale imagery is applied around the peak—stylized eyes at front. Dentalia shells highlight the black cloth tail flukes. The visual metaphor imposed by the stylized whale recalls a whale diving to the depths in an attempt to elude its pursuers.

Photograph by Walter Larrimore, NMAI



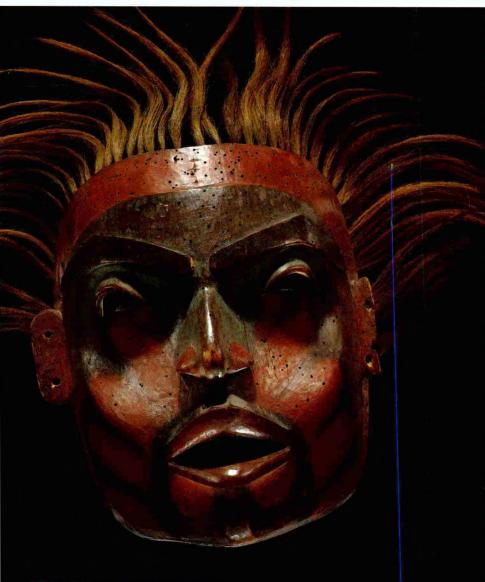
HEILTSUK MASK TO BE WORN IN THE CLAM DANCE

ca. 1900

Masks made of movable pieces, termed mechanical masks, permit remarkable performances in which, at a given moment, the wearer manipulates a cord to open the sections of an outer mask to reveal an inner countenance. In turn, the actor can quickly close the outer mask parts again to bring back the original character. In the dim light of the plank houses, where such performances take place, the effect of the quickly changing visage is highly dramatic.

Photograph by Ernest Amoroso, NMAI





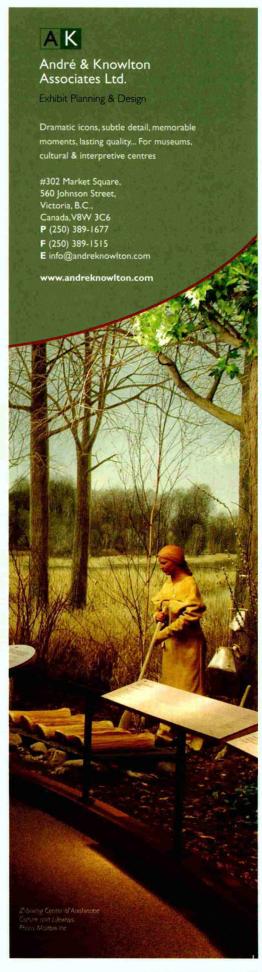
TSIMSHIAN AMILK (MASK)

Early 19th century

In order to accentuate some features of masks, carvers occasionally painted only selected areas. A layer of smoke and patina that eventually accumulates on and darkens the natural wood color might even serve to highlight the painted features. The addition of hair by inserting and gluing locks inserted into holes bored in the wood further heightened visual impact—the hair bouncing and waving as the wearer danced and moved during his performance. He peered through small slits made in or adjacent to the mask's eyeballs, his own eyes remaining hidden from the audience. The aperture formed by the mask's open mouth provided an air passage for the dancer to breathe.

Photograph by Ernest Amoroso, NMAI

The exhibition Listening to Our Ancestors: The Art of Native Life along the North Pacific Coast opens at the National Museum of the American Indian on February 3, 2006. The book Listening to Our Ancestors: The Art of Native Life along the North Pacific Coast, is available now in the museum shops and bookstores everywhere, or from the NMAI bookstore on the Web at http://www.nmai.si.edu/subpage.cfm?subpage=shop



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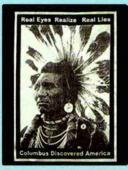
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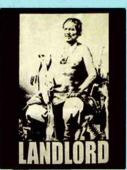




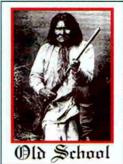






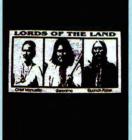














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CALENDAR OF EVENTS

NOVEMBER - DECEMBER - JANUARY



Above: The 2005 National Powwow, held August 12-14, 2005, at the MCI Center in Washington, D.C., attracted more than 35,000 visitors. Right: Grand Entry was led by NMAI founding director, W. Richard West Jr. and Ben Nighthorse Campbell.

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

NMAI ON THE NATIONAL MALL CELEBRATES ITS FIRST ANNIVERSARY

Since its grand opening in September 2004, the National Museum of the American Indian on the National Mall in Washington, D.C., has welcomed more than 2.5 million visitors. More than 25,000 new members have joined the museum, which currently has about 90,000 active members. The museum has hosted more than 175 free cultural arts programs, including performances by Native musicians and dance groups, Native arts and craft demonstrations, and Native writers events. Cultural arts program participants have represented more than 50 tribes and Native communities. The 2005 National Powwow, held August 12-14, 2005, at the MCI Center in Washington, D.C., attracted more than 35,000 visitors and featured more than 500 Native American dancers from the U.S. and Canada. Thanks again for making the museum's first year a success!

EXHIBITIONS

OUR UNIVERSES: TRADITIONAL KNOWLEDGE SHAPES OUR WORLD Fourth level

This exhibition explores tribal philosophies and world views, annual ceremonies, and events. Come and learn about the Denver March Powwow, the Day of the Dead, and the North American Indigenous Games. The Mapuche (Chile), Lakota (South Dakota), Quechua (Peru), Yup'ik (Alaska), Q'eq'chi Maya (Guatemala), Santa Clara Pueblo (New Mexico), Anishinaabe (Hollow Water, Manitoba), and Hupa (California) are the featured communities. Objects on display include beadwork, baskets, and pottery.

OUR PEOPLES: GIVING VOICE TO OUR HISTORIES

Fourth level

This exhibition focuses on historical events as told from a Native point of view and features the Eastern Band of the Cherokee Nation (North Carolina), Tohono O'odham (Arizona), Kiowa (Oklahoma), Tapirapé (Brazil), Wixarika (Mexico), Ka'apor (Brazil), Seminole (Florida), and Nahua (Mexico) communities. It includes a spectacular "wall of gold," featuring figurines dating back prior to 1491, along with European swords, coins, and crosses made from gold.



OUR LIVES: CONTEMPORARY LIFE AND IDENTITIES

Third level

This exhibition concentrates on contemporary life while demonstrating that indigenous cultures are still strongly connected to their ancestral past and communities. It includes objects from the urban Indian community of Chicago (Illinois), Igloolik (Nunavut), Saint-Laurent (Manitoba), Campo Band of Kumeyaay (California), Kalinago (Dominica), Yakama Nation (Washington state), Pamunkey Indian Tribe (Virginia), and Kahnawake (Québec) communities.

LISTENING TO OUR ANCESTORS: THE ART OF NATIVE LIFE ALONG THE NORTH PACIFIC COAST

Opening on February 3, 2006 Changing Exhibitions Gallery, Third level

This exhibition features more than 400 ceremonial and everyday objects made by members of 11 Native nations in British Columbia, Washington state, and Alaska. Brilliantly colored ceremonial masks, delicately woven blankets, spoons carved from mountain goat horns, and other historical objects – plus an array of public programs – will demonstrate the vibrant cultures and rich artistic traditions of the North Pacific Coast peoples.



Viento Teatro from Colombia portray creation stories and myths of the indigenous peoples of the Amazon region of Colombia.

WINDOW ON COLLECTIONS: MANY HANDS, MANY VOICES

Third and Fourth levels

This exhibition of almost 3,500 items from the museum's collection highlights the breadth and diversity of Native American objects, including animal-themed figurines, beadwork, containers, dolls, peace medals, projectile points, and *qeros* (cups for ritual drinking).

PUBLIC PROGRAMS

For a complete schedule of public programs, visit www.AmericanIndian.si.edu. Programs are subject to change.

NATIVE WRITERS SERIES: N. SCOTT MOMADAY AND DEBRA MAGPIE EARLING Friday, December 9, 8 p.m. Rasmuson Theater

N. Scott Momaday (Kiowa) was raised in Oklahoma and spent time on various Indian reservations where his Kiowa father and Cherokee mother were teachers. His first novel, *House Made of Dawn*, won the Pulitzer Prize for fiction in 1969 and was later made into a film. Professor Momaday has taught English and creative writing since 1963.

Debra Magpie Earling is a member of the Confederated Salish and Kootenai Tribes of the Flathead Reservation in Polson, Montana. She grew up hearing stories about her Aunt Louise. Earling's aunt became the focus of her novel, *Perma Red* (Putnam 2002), which won an American Book Award in 2003. Earling is an associate professor in the English department of the University of Montana and teaches Fiction and Native American Studies. Cosponsored by the PEN/Faulkner literary organization.

Moderator: Suzan Shown Harjo (Cheyenne and Hodulgee Muscogee). Book signing and reception follow the program. Please enter the museum at the south entrance on Maryland Avenue near 4th Street and Independence Avenue, SW.

PERFORMANCE: PAMURI MAHSE (LORD OF THE SEED) BY VIENTO TEATRO Saturday, December 10, 3:30 p.m. Sunday, December 11, 1 p.m. and 3:30 p.m. Rasmuson Theater

Performances by the innovative Viento Teatro from Colombia portray creation stories and myths of the indigenous peoples of the Amazon region of Colombia. Spectacularly masked and costumed, the performers use the language of music and dance to present these stories. The group works closely with indigenous peoples to ensure that it is presenting its work in a way that is respectful of and faithful to the owners of the culture. Performances will be accompanied by spoken introductions and followed by a discussion with members of the group and with two indigenous Colombians who will accompany the group to Washington, D.C. Co-sponsored by the Embassy of Colombia.

VENICE SYMPOSIUM - VISION, SPACE, **DESIRE: GLOBAL PERSPECTIVES AND CULTURAL HYBRIDITY**

Tuesday, December 13, 9:30 a.m. to 5:30 p.m.

Istituto Veneto di Scienze, Lettere ed Arti Palazzo Cavalli Franchetti, Campo Santo Stefano, VENICE, ITALY Free. Advance registration is preferred.

As part of the NMAI's commitment to supporting contemporary art, the museum will convene an international contemporary art symposium to mark the participation of Native artists at this year's Venice Biennale. The symposium will explore indigenous artistic and curatorial practices in relation to the ever-changing realities of the contemporary art world. The National Museum of the American Indian would like to thank the Ford Foundation, the George Gustav Heye Foundation, and other friends of the museum for their generous support of this symposium. For more information, contact NMAI-SSP@si.edu or visit www.AmericanIndian.si.edu

PERFORMANCE: GRANDCHILDREN OF THE **BUFFALO SOLDIERS**

Thursday - Saturday, Jan. 26 to 28, 8 p.m. Saturday matinee, January 28, 3 p.m.

Round House Theatre Silver Spring 8641 Colesville Rd., Silver Spring, MD Metro: Silver Spring

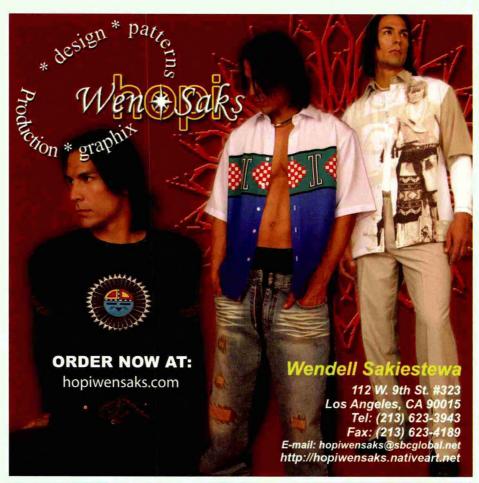
For high school ages and up.

Tickets required.

Adult tickets: \$30-\$40 plus service fee Age 25 and under: 50% off ticket price NMAI Member discount: \$5 off full-price adult tickets. See below for details.

Grandchildren of the Buffalo Soldiers, a new play by William S. Yellow Robe Jr., (Assiniboine), is touring nationally through February. Co-produced by Providence's (RI) renowned Trinity Repertory Company and Saint Paul's Penumbra Theatre Company, this new play examines issues of racial identity and prejudice experienced by a "buffalo soldier" - of the famous post-Civil War cavalry regiment nicknamed for its members' curly, dark hair - who is descended from a Native American grandmother and an African-American grandfather. Co-sponsored by the National Museum of the American Indian, the Mid-Atlantic Arts Foundation, and Round House Theatre.

To order tickets: NMAI members and Round House Theatre subscribers can receive a \$5 discount off full-price adult tickets; discount available for phone orders only. To order, call the Round House Theatre at (240) 644-1100. Please mention that you are an NMAI Member or Round House Theatre subscriber when ordering your tickets.





FILM AND VIDEO

For more information on films, visit www.nativenetworks.si.edu (English) and www.redesindigenas.si.edu (Spanish).

NMAI'S SIGNATURE FILM: A THOUSAND ROADS Daily at 10:30 and 11:30 a.m., and 12:30, 1:30, 2:30, and 3:30 p.m. Rasmuson Theater

(2005, 43 min.) United States. Director: Chris Eyre (Cheyenne/Arapaho). Writers: Joy Harjo (Mvskoke/Creek) and Scott Garen. Produced by Garen and Barry Clark for the Smithsonian's National Museum of the American Indian. Executive Producer: W. Richard West Jr. (Southern Cheyenne). "Though we journey down a thousand roads, all our roads lead home." An emotionally engaging film, A Thousand Roads is a fictional work that illustrates the complexity and vibrancy of contemporary Native life by following the lives of four Native people living in New York City, Alaska, New Mexico, and Peru. For ages 12 and up. Daily show times are subject to change. Please visit the Welcome Desk the day of your visit for more information.

HOUSE MADE OF DAWN Thursday, December 8, 6 p.m. Special NMAI screening at the Hirshhorn Museum and Sculpture Garden Independence Avenue at 7th Street, S.W.

(1972, 90 min.) United States. Director: Richardson Morse. Screenplay adaptation: N. Scott Momaday and Richardson Morse. Actors: Larry Littlebird, Jay Varela, Judith Doty, Mesa Bird, and Philip Kenneally. This film adaptation of Momaday's (Kiowa) Pulitzer Prize-winning novel is a story of loss and redemption. A young man, played by poet Littlebird (Laguna Pueblo/Santo Domingo Pueblo), must cope with his life in two distinct but conflicting worlds of the 1970s - his reservation in the Southwest and the gritty urban environment of Los Angeles. Morse's insightful film ultimately celebrates the natural and the enduring. This is the inaugural screening produced for the National Museum of the American Indian with support from the American Film Institute. Introduced by author Momaday, lead actor Littlebird, and the director. Additional special screenings in New York City on Saturday, December 10; see listing at right for details.

Special thanks to the American Film Institute who helped the museum create a new print of film for the actual screening.

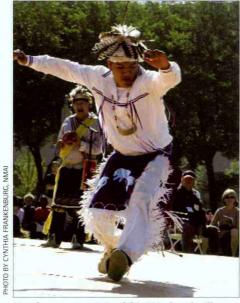
www.nativenetworks.si.edu (English) and www.redesindigenas.si.edu (Español)



Laguna ceramic olla or water jar, Acoma Pueblo, New Mexico, 1880–1890. Part of the exhibition Born of Clay: Ceramics from the National Museum of the American Indian.

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

SPECIAL EVENTS



Haudenosaunee Friendship Weekend will feature the Buffalo Creek Dancers.

HAUDENOSAUNEE FRIENDSHIP WEEKEND Saturday, November 19, and Sunday, November 20, noon – 4:30 p.m. Rotunda

Celebrate the opening of the Haudenosaunee Discovery Room by meeting Haudenosaunee people, also known as the Iroquois. Learn about their traditions through demonstrations, activities, and dancing. Each day will begin with a gano:nyok (thanksgiving address) presented by Seneca faithkeeper Pete Jemison. Invited participants include the Buffalo Creek Dancers, snowsnake maker Fred Kennedy (Seneca); features include cornhusk dolls by Veronica Ronnie Reitter (Seneca), raised Iroquois beadwork with Sam Thomas (Cayuga), ironwork demonstrations by Jerry McDonald (Mohawk), and others. This program is presented with the support of the Ringing Rocks Foundation and The Nathan Cummings Foundation.

HOUSE MADE OF DAWN

Saturday, December 10, 2005, 2 and 4:30 p.m. Auditorium

Saturday, December 10, 2005, 6 to 7:30 p.m.

Screening followed by poetry readings by Momaday and Littlebird at the Bowery Poetry Club, 308 Bowery (between Houston and Bleeker streets)

(212) 614-0505

(1972, 90 min.) United States. See *House Made of Dawn* listing at left for the film description.

INTRODUCING COASTAL MOONS



ABOUT THE ARTIST

Maynard Johnny, Jr., was born April 4, 1973, in Campbell River, B.C. He is of Kwakwaka'wakw and Coast Salish descent, inheriting a unique blend of culture and tradition. Having lived in both Canada and the United States, Maynard is influenced by the Native cultures of both countries.

\$195.00

NMAI Member Price (complimentary shipping and handling)

\$209.00

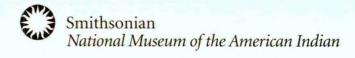
Non-Member Price: \$195.00 plus \$14 shipping and handling



Celebrate NMAI's One-Year Anniversary with this Special Commemorative Blanket!

This magnificent new textile, the result of a collaboration between the Smithsonian's National Museum of the American Indian and Pendleton Woolen Mills, will quickly become a collector's item. Called "Coastal Moons," the blanket features variations of the moon as designed by artist Maynard Johnny, Jr. (Kwakwaka'wakw and Coast Salish). Appropriately, the blanket also celebrates our newest exhibition, *Listening to Our Ancestors: The Art of Native Life along the North Pacific Coast*, which opens in early February 2006. Each blanket is crafted of 100 percent pure virgin wool with a cotton warp and measures 64 x 80 inches. They are uniquely beautiful and will go quickly. Order yours today.

To order visit www.AmericanIndian.si.edu and click on SUPPORT or call 1-800-242-NMAI (6624)





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227 don gaspar santa fe, nm 87501 505.989.8728 Introduced by author Momaday, lead actor Littlebird, and the director. The screening will be followed by a poetry reading featuring Momaday and Littlebird at Manhattan's famed Bowery Poetry Club. Admission is free.

EXHIBITIONS



BORN OF CLAY: CERAMICS FROM THE NATIONAL MUSEUM OF THE AMERICAN INDIAN

November 3 through May 2007

More than 300 works from the museum's collection of pottery from the Andes, Meso-America, and the eastern and southwestern regions of the U.S. will be featured in *Born of Clay*. Works surveyed include an example of the earliest ceramics from the Western Hemisphere – a female figurine from Valdivia, Ecuador, dating to 3000-1500 B.C. – to works created in the late 20th century.

FIRST AMERICAN ART: THE CHARLES AND VALERIE DIKER COLLECTION OF AMERICAN INDIAN ART

Through March 5, 2006

This collection celebrates the rich aesthetics of North American Native peoples through the display of more than 200 objects from the private collection of Charles and Valerie Diker. The organization of the exhibition is based on discussions about the Diker collection with contemporary artists and scholars. The exhibition's presentation emphasizes the Native voice and reveals the way Native peoples see the world through their objects.

NEW TRIBE: NEW YORK Through April 9, 2006

Through January 1, 2006, this exhibition series about mid-career Native artists who live and work in New York features the works of Alan Michelson (Mohawk). In a variety of multimedia works created over the past 15 years — mapping the absent Indian of New York in *No York* (1997), projecting a video about industrialization on white turkey feathers in *Mespat* (2001), watching the activity near a nuclear power plant in *Twilight, Indian Point* (2003) — Michelson's work focuses on both the city and state of New York and reveals his continuing interest in history and origins.

On January 14, New Tribe: New York will reopen with the works of Lorenzo Clayton (Navajo). Clayton, who currently teaches printmaking at the Cooper Union in New York City and at the Parsons School of Design, believes that the Manhattan area radiates a powerful, urban spirituality stemming from its immense cultural diversity. In this exhibition, entitled Expeditions of the Spirit, Clayton expresses this influence in large installations as well as in intricate works on paper dating from the early 1980s to the present, all of which interweave religious and philosophical world views. The Clayton exhibition, the final installation of New Tribe: New York, will close on April 9, 2006.

PUBLIC PROGRAMS

Saturday, December 10, noon Resource Center, second floor

Listen to Gabrielle Tayac (Piscataway) read from her book *Meet Naiche: A Native Boy from the Chesapeake Bay Area*, with photographs by John Harrington; *Strawberry Thanksgiving*, by Paulla Jennings, illustrated by Ramona Peters; and Rainbow Crow, retold by Nancy Van Laan, illustrated by Beatriz Vidal. Then participate in a hands-on activity featuring the Delaware Discovery Box.

Saturday, January 14, noon Resource Center, second floor

Listen to the readings of *Shota and the Star Quilt*, by Margaret Bate**son**-Hill, illustrated by Christine Fowler; *Uncegila's Seventh Spot: A Lakota Legend*, retold by Jill Rubalcaba, illustrated by Irving Toddy; and *Crazy Horse's Vision*, by Joseph Bruchac, illustrated by S.D. Nelson. Make a winter count in a hands-on workshop immediately following the readings. The workshop portion is on a first-come, first-served basis.

ART TALK

Friday, January 20, noon Film & Video Viewing Room

Janice Toulouse Shingwaak (Anishinabe) is a featured artist in the American Indian Community House Gallery exhibit *From Manhattan to Menatay*.

LEATHER MOCCASIN WORKSHOP Saturday, January 21, and Sunday, January 22, noon – 4:30 p.m. Education Classroom, second floor

Join Caresse Gullo (Eastern Cherokee) as she instructs participants in making moccasins during this two-day hands-on workshop. Preregistration is required. To register, call (212) 514-3714. Workshop is appropriate for ages 16 years and up. Materials fee is \$30 (\$27 for members).

FILM AND VIDEO

HOUSE MADE OF DAWNSee page 56 for film description.

FILM AND VIDEO SCREENINGS
The Screening Room, second floor
November 1 – December 9
Daily at 1 p.m. and 3 p.m., and on Thursdays
at 5:30 p.m. (except as noted)

CELEBRATION!

Hand Game

(1999, 60 min.) United States. Lawrence Johnson. The film takes a journey across the northwestern United States to eight Native communities for a close-up look at the world of traditional gaming. Although contemporary casino gaming has received major media coverage, the ancient hand game – also called bone, grass, or stick game – is the most widely played gambling game in North America. No screenings at 5:30 on Thursday, December 1 (see *Journeys in Indian Country*, below).

December 10: See At the Movies

WINTER TALES

December 11 – January 8
Daily at 10:30 am and 1 p.m. Selected programs repeated on Thursdays at 5:30 p.m., as noted.

In the traditions of many Native peoples, important stories are told only in winter when the earth sleeps. Winter tales offer a chance to think about how things began, how people learn, and the ways in which children are our future.

How Wesakechak Got His Name

(2002, 14 min.) Canada. Director: Gregory Coyes (Métis Cree) and George Johnson. Producers: Gregory Coyes, Ava Karvonen, Gerry Cook. Stories from the Seventh Fire series. In the time before people lived on Turtle Island (North America), the Creator put the trickster Wesakechak on the earth to take care of all the creatures and to discover knowledge through his foolishness. When the trickster wants the Creator to give everyone new names in hopes he will receive a better one, he finds that important names are given for a reason. Repeated on Thursdays at 5:30 p.m.

The Legend of Quillwork Girl and Her Seven Star Brothers

(2003, 14 min.) United States. Director: Steve Barron. Executive producer: Robert Halmi Sr. Actors: Teneil Whiskeyjack and Michelle Thrush. This Cheyenne legend uses the bond between a skillful girl and her resourceful brothers to explain how the Big Dipper originated. A selection from the award-winning television feature *Dreamkeeper*, prepared for screening at NMAI by Hallmark Entertainment. Courtesy of Hallmark Entertainment.

First Steps

(2003, 24 min.) Canada. Neil Diamond (Cree) and Philip Lewis. Dab Iyiyuu/Absolutely Cree series. In English and Cree with English subtitles. A Cree community in Northern Ontario observes the traditional celebration of the "first steps" of its very young children. The documentary contains an enactment of a traditional Cree tale about a father's treachery, a mother's love, and the heroism of their son.

Christmas at Wapos Bay

(2002, 48 min.) Canada. Dennis Jackson (Cree). In Cree with English subtitles. In this claymation, three children visit their grandfather at his cabin in the bush. When an emergency arises, they learn self-reliance and the spirit of the traditional Cree way of life. Repeated on Thursdays at 5:30 p.m.

VOICES OF THE EARTH
January 9 – February 6
Daily at 1 and 3 p.m., and Thursdays at 5:30 p.m.

Raramuri: Pie Ligero

(1994, 10 min.) Mexico. Dominique Jonard. In Tarahumara with Spanish subtitles. In this animation, Raramuri children from Albergue de la Mesa de Yerbabuena in Chihuahua, Mexico, draw and narrate a story that shows the connections between the origin of man, creation of the earth, and activities in the village, including ritual footraces.

Voices of the Sierra Tarahumara

(2002, 52 min.) United States/Mexico. In Spanish and Tarahumara with English subtitles. A World Bank forestry project in Mexico carves logging roads into Raramuri (or Tarahumara) lands in the mountainous state of Chihuahua, home of the region's last remaining old-growth forest. This is a story of communities in struggle against powerful drug lords and external economic interests that threaten their way of life and the courageous leaders who seek alternatives.



ALASKAN HANDKNITS

by Musk Ox Producers' Co-Operative



AS I WAS
GETTING
my knitting
ready to send
I kept thinking of the last
letter from
the co-op
office with
the check and

this note from a customer:

Season's greetings. I purchased a scarf for my wife last year. She wears it every day, inside and outside. It has developed quite a fond following among her colleagues. At first I was a bit skep-

tical of the thin material, but it still looks as beautiful now. The skill and artistry you added to this scarf while knitting it continues to enhance its value. It is incredibly warm and durable. Thank you for sharing the warmth of your culture. John and Mary.

I am so happy that I can earn some money to help with our Christmas. Thank you for the note. I like the idea that at the same time my knitting can bring Christmas happiness to people like John and Mary in places far away from my small village.

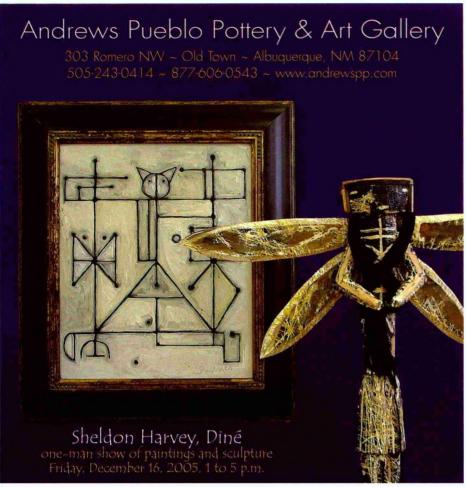
The perfect gift for someone special.

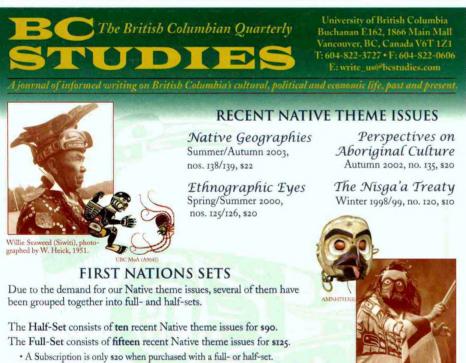


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ESPECIALLY FOR KIDS

November 1 – December 10, daily at 10:30 and 11:45 am The Screening Room, second floor

The Owl Who Married a Goose

(1975, eight min.) Canada. Caroline Leaf. An Inuit tale tells of a marriage between two unmatched partners.

Ouillia

(1992, 12 min.) Canada. Susan Avingaq (Inuit), Madeline Ivalu (Inuit), Mathilda Hanniliqq (Inuit), Martha Maktar (Inuit), Marie-H. Cousineau. In Inuktitut with English subtitles. Inuit of northern Quebec recreate times past, including the building of an ice house, women using a seal oil lamp, and other home-based activities.

The Twenty-First Annual Eskimo-Indian Olympics

(1986, 28 min.) United States. Skip Blumberg. This Alaskan event combines competitions in strength and agility and traditional skills.

December 11 - January 8: See Winter Tales

January 9 - February 6

Sheefishing

(1985, 13 min.) United States. Northwest Arctic School District. In Alaska, the Inupiat practice a special type of winter fishing.

Box of Daylight

(1990, 9 min.) United States. Janet Fries, for the Sealaska Heritage Foundation. The Naa Kahidi Theater of southeastern Alaska presents the Tlingit story of how Raven brought daylight to the world.

Two Winters: Tales from Above the Earth

(27 min, 2004) Canada. Carol Geddes (Tlingit). In Tutchone with English subtitles. The Tutchone people of the Yukon tell of the year when winter lasted almost two years, when a volcanic eruption in Indonesia in the early 1800s darkened skies around the world. This animation tells how one group of indigenous people of northern Canada struggled to survive a year with no summer.

JOURNEYS IN INDIAN COUNTRY Thursday, December 1, 5:30 p.m. Thursday, January 12, 5:30 p.m. The Screening Room, second floor

NMAI'S SIGNATURE FILM: A THOUSAND ROADS

In 2005, the film has multiple daily screenings at the museum on the National Mall in Washington, D.C., and is being seen at more than 25 international Native film festivals and cultural events.

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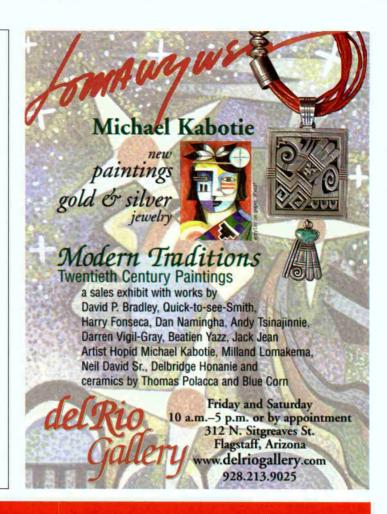
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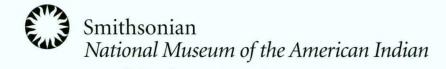
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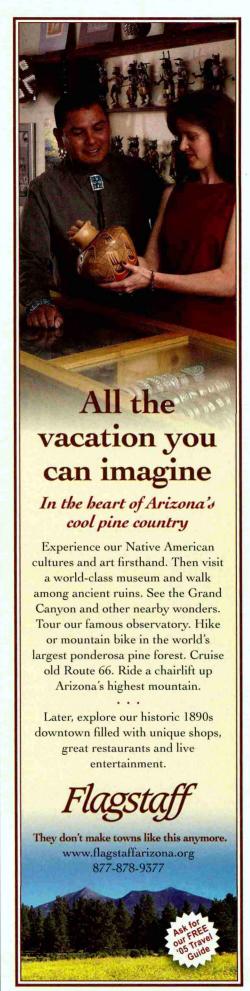
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MUSEUMGUIDE

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

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

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

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

NEAREST METRO STATION

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

ADMISSION: Free to the public. Advance timed entry passes are no longer required. Join the "general entry" line at the museum's east entrance from 10 a.m. to 5:15 p.m. daily. (Please note: wait for entry may range from 10 minutes to one hour.)

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.

The museum offers two shops – the Gallery Shop and the Museum Shop. The Gallery Shop (on the main level) features a large collection of books on Native cultures, including catalogs from current and past exhibitions as well as authentic pottery, handcrafted Native jewelry, and traditional and modern Native music recordings. The Museum Shop (on the lower level) has a huge variety of children's books, educational and exhibition-related posters, toys, holiday gifts, souvenirs, and musical instruments. Open daily 10 a.m.-5 p.m. Call (212) 514-3766 for more information.

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

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