

NATIONAL MUSEUM of the AMERICAN

# INDIAN

WINTER 2006

## VIRGIL ORTIZ

VERSATILE COCHITI  
ARTIST IGNORES  
BOUNDARIES

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INUIT FILMMAKER  
ZACHARIAS KUNUK

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February 3, 2007 - Autry National Center - Masters of the American West Fine Art Sale

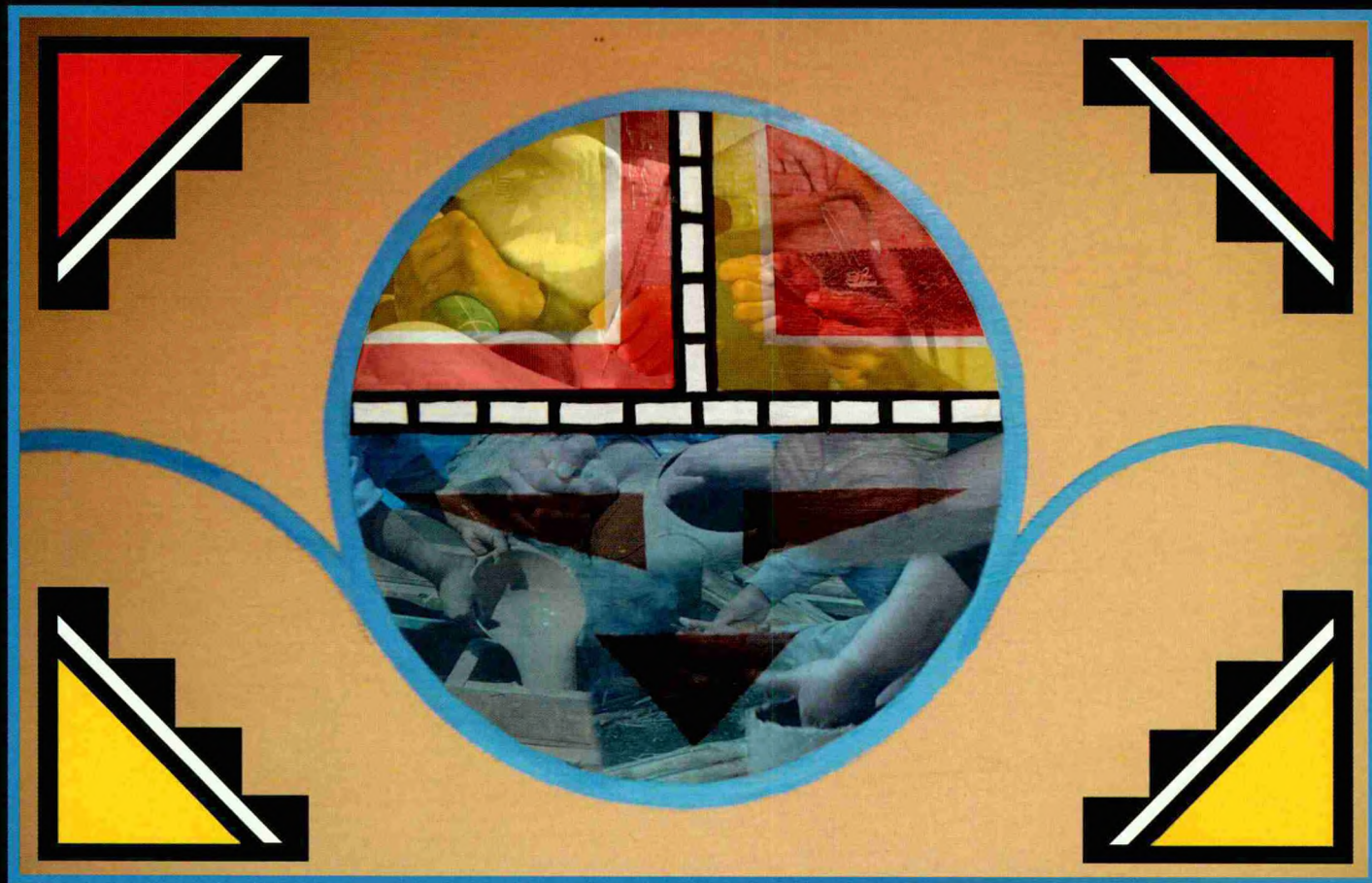
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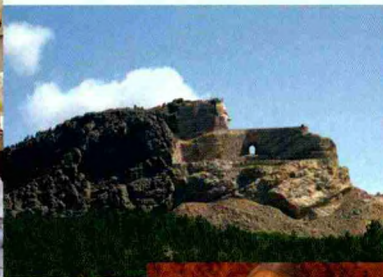
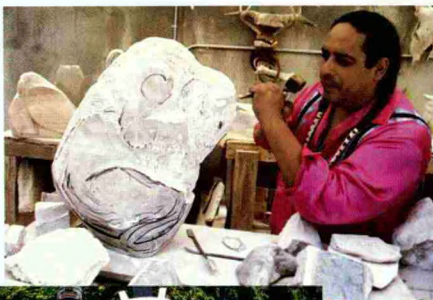
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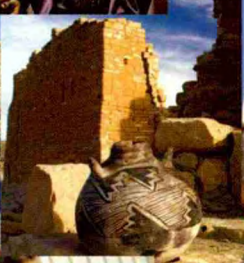
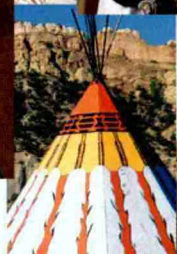
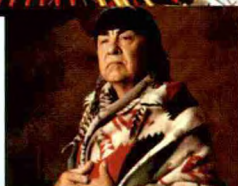
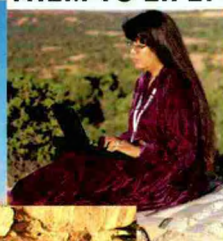
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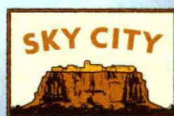
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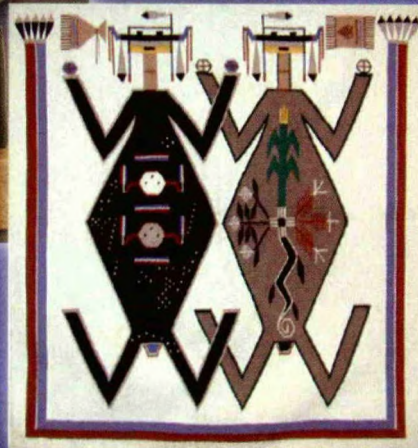
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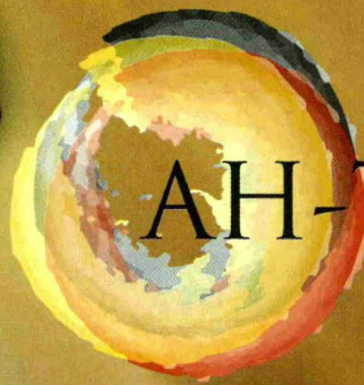
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## 26 THE VIRTUOSO

Virgil Ortiz (Cochiti) is a supernova in the pantheon of stars of the American Indian art world. His conceptual use of older historical forms and materials with new iconic interpretations puts him at the forefront of indigenous art. "I am not about to produce work that is safe and comfortable," Ortiz says.

## 18 GRAND OPENING

On September 20, Smithsonian's National Museum of the American Indian's George Gustav Heye Center (GGHC) celebrated the opening of its new Diker Pavilion for Native Arts and Cultures, named for Valerie and Charles Diker, GGHC founding co-chairs.

## 15 MARGARET CARGILL

For years Margaret Anne Cargill made tens of millions of dollars of anonymous donations to numerous charities and organizations, including the National Museum of the American Indian. It was only upon her death in August 2006 that the world became aware of the full extent of her incredible generosity. *The Washington Post's* Patricia Sullivan reviews the extraordinary life of a true philanthropist.



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**12 RETURNING THE GIFT**

In a riveting speech made at the Mall Museum, Admiral Richard H. Carmona, 17th Surgeon General of the United States, called for a hemispheric commitment to improve the health of indigenous peoples. His impassioned address reinforces the National Museum of the American Indian's commitment to use its facilities and resources to promote responsible social and civic engagement on contemporary topics relevant to the indigenous peoples of the Americas.

**20 ARCTIC AUTEUR**

At the top of the world, Inuk filmmaker Zacharias Kunuk is redefining Canadian cinema. Upon the release of his second feature film, *The Journals of Knud Rasmussen*, the award-winning director continues to push cinematic boundaries while infusing the medium with a distinctly Inuit structure of filmic storytelling.

**38 CENTER OF THE EARTH**

Seven thousand feet above sea level, the Uno Lodge in Mexico's Western Sierra Madre sits at the rim of a chasm deeper than the Grand Canyon. The region – home to the Raramuri people who call it the “center of the earth” – is growing in tourism but maintains strong traditional ties. Maureen Littlejohn ventures to the Copper Canyon and reveals a place of raw and visceral beauty.

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# RETURNING THE GIFT

ADDRESSING A WEALTHY AND INFLUENTIAL WASHINGTON AUDIENCE, FORMER **SURGEON GENERAL RICHARD CARMONA** MADE AN IMPASSIONED PLEA FOR RESPECT OF NATIVE WISDOM AND INCREASED EFFORTS TO IMPROVE THE WELL-BEING OF NATIVE PEOPLE **BY JOSE BARREIRO**

By day, the Potomac atrium, that grand entrance to the National Museum of the American Indian, houses a display of Indian water navigation: canoes from Bolivia to the Arctic fill the space. But often at night, the canoes and kayaks give way to dinner tables where national and international groups hold their special events.

One evening in October a trustworthy navigator sustained the ethos of the space. Admiral Richard H. Carmona, 17th Surgeon General of the United States, delivered a remarkable message of historic, cultural and medical truth to a prestigious audience of some of the most promising scientific minds in the field of health.

As dinner ended and after a succinct introduction of his many accomplishments and of the NMAI's mission to facilitate such encounters, the highly respected Carmona skillfully gathered the intellects and the emotions of the quieting crowd. A Puerto Rican kid from the streets of Harlem who knew severe poverty as a boy, Carmona grew up to become a prominent doctor, Navy admiral and Surgeon General of the United States. These days he is focused on health disparities suffered by American Indians and other disadvantaged minorities. His audience that October evening included scientific and philanthropic innovators from The Grand Challenges in Global Health initiative, which is supported by the Foundation for the National Institutes of Health, the Bill & Melinda Gates Foundation, the Canadian Institutes for Health Research, and the Wellcome Trust.

The former Surgeon General spoke to the group on the history of conquest and colonization in the Americas, particularly the role disease has played and plays in the health conditions of contemporary tribal communities. Carmona recalls this history compellingly and with grace, wit, and purpose.

One felt the Indian world could be proud that its museum on the National Mall was serving its purpose — to paraphrase Director W. Richard West, Jr. — to be an international place of living cultures and civic

FOR ALL OF US  
IN PRIVILEGED  
POSITIONS, IT IS  
IMPORTANT TO  
RETURN THE GIFT.

engagement. That evening Carmona advocated for the need for a major health initiative throughout the hemisphere, where severe epidemic-level diseases — diabetes, for example, in the North; malaria and infectious diseases in the South — threaten Indian communities in disproportional fashion. “For all of us in privileged positions,” said the Admiral to the august group, “it is important to ‘return the gift.’”

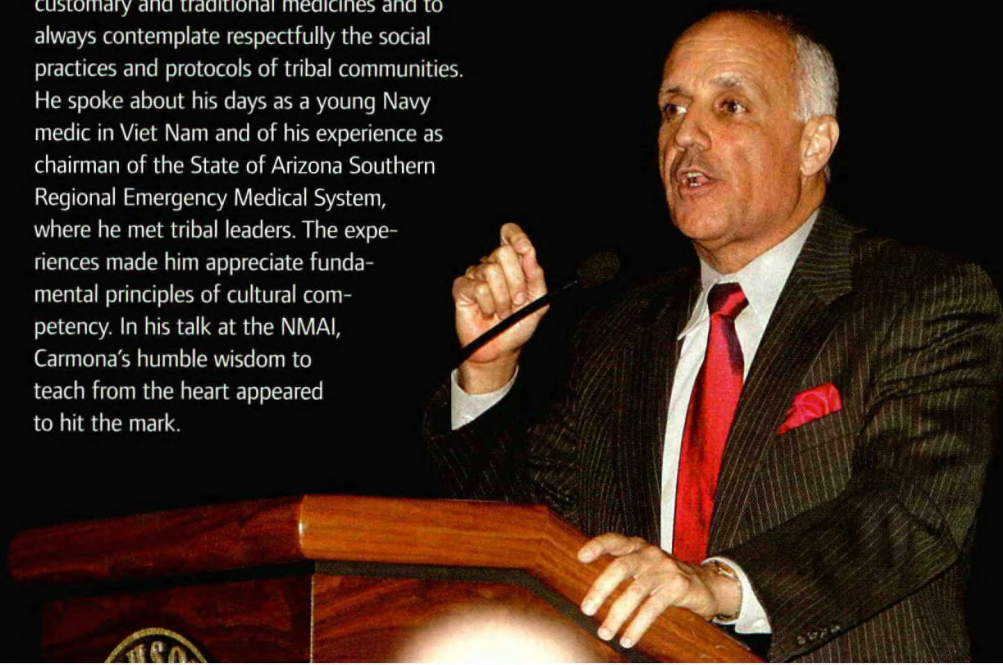
Admiral Carmona emphasized the great need of health practitioners, and indeed of all Americans, to become more “culturally competent.” A respected doctor, Carmona called upon his peers to consider without prejudice customary and traditional medicines and to always contemplate respectfully the social practices and protocols of tribal communities. He spoke about his days as a young Navy medic in Viet Nam and of his experience as chairman of the State of Arizona Southern Regional Emergency Medical System, where he met tribal leaders. The experiences made him appreciate fundamental principles of cultural competency. In his talk at the NMAI, Carmona's humble wisdom to teach from the heart appeared to hit the mark.

The admiral's self-confidence was rooted in personal experience and humility, which further underscored his deep message to not forget the needy, the poor, and the sick in desperate conditions around the world. He implored his audience to return the gifts they have been given, to not forget American Indian peoples, and to be conscious of the wisdom of these cultures. To the philanthropic institutions and a congressman in the room, he was also direct in his message that solving these problems required the necessary prioritization of funding and budget appropriations.

While most people are correct to assume that the primary mission of the National Museum of the American Indian is to house, curate, and exhibit objects in its collection, an equally important mission is the use of its facilities and resources to encourage dialogue to promote responsible social and civic engagement on contemporary topics of importance to the indigenous people of the Americas.

Admiral Carmona's inspirational speech, revealing for its eloquence and stated passionate commitment to improving the health of human beings, received a sustained ovation.

Jose Barreiro (Taino), is assistant director of research at the National Museum of the American Indian.





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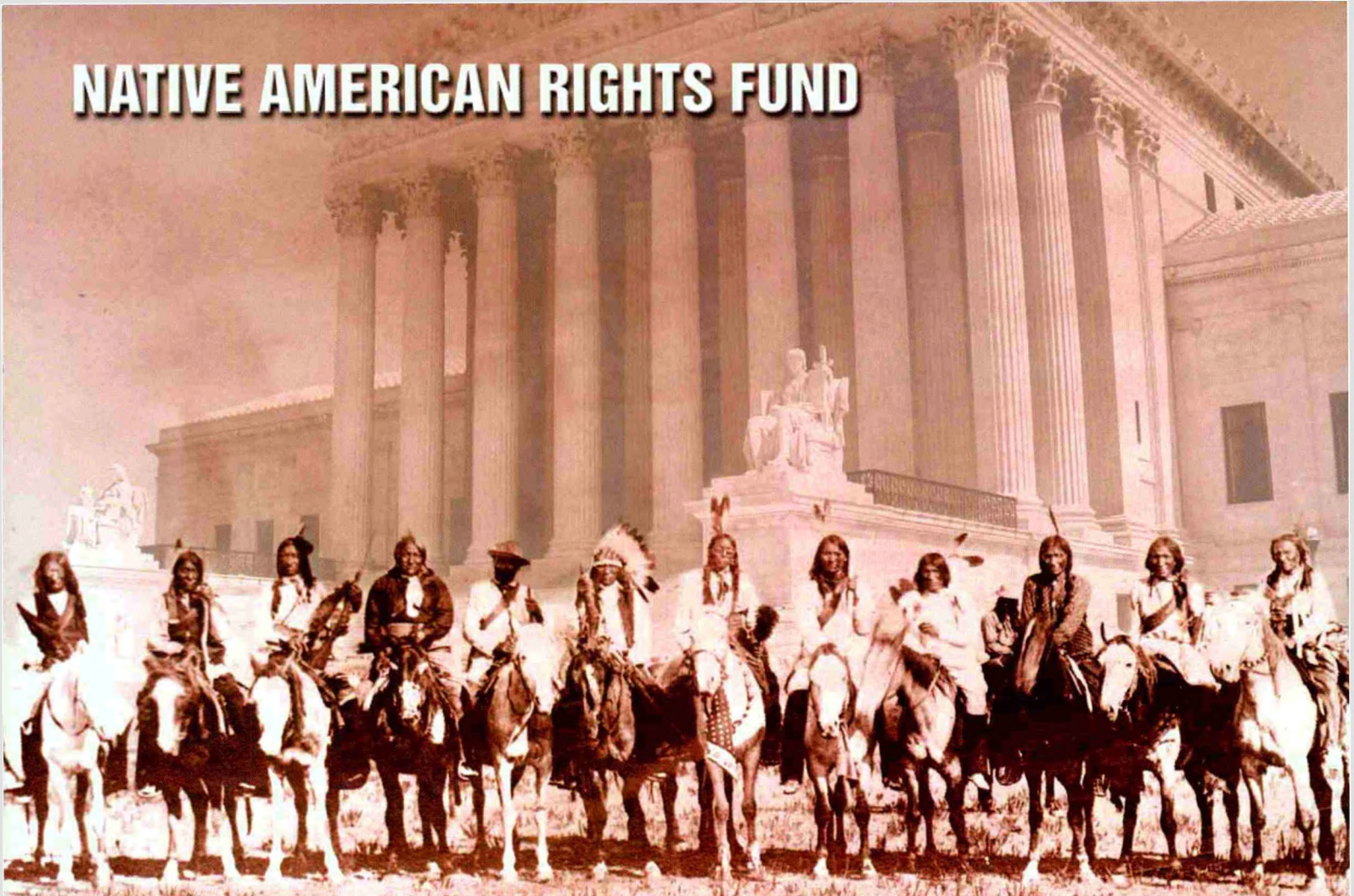
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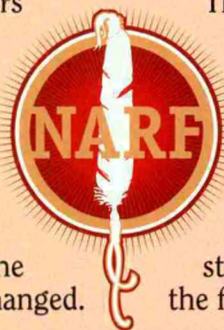
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BY PATRICIA SULLIVAN

**M**argaret Anne Cargill, 85, a philanthropist who was listed by *Forbes* magazine last year as the 164th richest American, with a net worth of \$1.8 billion, died of complications of chronic obstructive pulmonary disease Aug. 1 at her home in La Jolla, Calif.

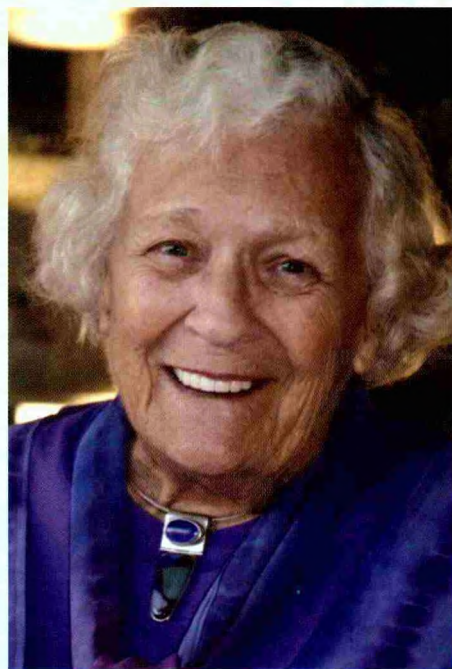
Miss Cargill, one of eight heirs to the Cargill Inc. agribusiness fortune, was a major donor to the American Red Cross, the Nature Conservancy and the Smithsonian Institution's National Museum of the American Indian, according to a family spokeswoman.

She gave away more than \$200 million,

major financial support to at least two programs in Russia.

One of the programs in Russia is aimed at preventing the spread of HIV and AIDS in the city of Irkutsk by identifying and working with pregnant women. It also runs an orphanage for children with HIV. The other program provides a support system for disabled children that enables them to live at home.

She made her first donation to the Red Cross in 1997 to help people displaced by the Red River flooding in North Dakota and Minnesota, said Kathleen Loehr, interim vice president for development at the American Red Cross. Through the trustees of her foundation, she went on to support programs and projects with which she felt a connection, par-



# MARGARET ANNE CARGILL

## ANONYMOUS PHILANTHROPIST

much of it since 1990, and always on the condition of anonymity. Even the recipients of her largest donations often did not know who gave the money, a spokeswoman for her trustees said.

Virginia Elwell, the American Indian museum's director of development, said she met Miss Cargill at the museum's grand opening in 2004, but was told only her first name. Although Elwell knew she was a major donor, having given \$2.4 million since 1997, it wasn't until this week that she learned Miss Cargill's last name.

"She's one of those very rare people who chose to give anonymously, so it's difficult to find out about her motivations. She gave from the heart, not in search of any kind of recognition," Elwell said. "My impression of her was that she was lit up from the inside, maybe because of the good she was doing. She was a true benefactor... and a delightful lady."

The biggest recipient of her largess was the American Red Cross, to which she gave a little more than \$9 million for local, national and international programs. She supported the San Diego chapter and its lifesaving programs, such as teaching aquatics skills for children, and she made contributions to national disaster funds. She also provided

ticularly those benefiting children, Loehr said.

"Over her career as a philanthropist, she was interested in supporting programs that help children no one else would help," Loehr said. The Red Cross plans to name its new building in San Diego after her.

Her donations to the Nature Conservancy were focused on protecting backcountry areas near San Diego and the Great Bear Rainforest in coastal British Columbia, an organization spokeswoman said.

Miss Cargill was born in Los Angeles. She was a granddaughter of William Cargill, who in 1865 founded the grain storage firm that became one of the world's largest private companies. Miss Cargill, an artist and a jewelry maker, graduated from the University of Minnesota with a degree in art education. She moved to southern California, where she pursued her interest in arts and crafts and donated to a number of local charities.

She lived quietly but was described as live-

ly when among friends. She began making significant donations about 15 years ago, with gifts to organizations such as the San Diego Humane Society, St. Paul's Episcopal Cathedral in San Diego and the Idyllwild School of Music and the Arts in California.

She also had given the American Swedish Institute in Minneapolis \$4.2 million since 1990.

"I think it's one of the most remarkable examples of pure philanthropy I've encountered," Bruce Karstadt, chief executive officer of the institute, told the *St. Paul Pioneer Press*. "The support has had a transformational impact, especially on our educational programs and outreach initiatives." \*

Patricia Sullivan is a staff writer at *The Washington Post*.

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*"...the celebration of the continuance of a culture."*

The East Oregonian on opening day of the Tamastlikt Cultural Institute

*"Lots of elders giving me lots of hugs and saying how much they loved it... the healing has already begun... Chi miigwech, Chi miigwech, Chi miigwech, Chi miigwech."*

Bonnie Ekdahl, Director, Ziibiwing Center of Anishinabe Culture and Lifeways on opening day



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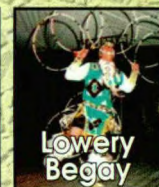
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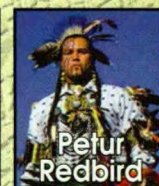
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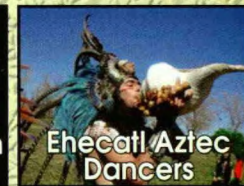
**Bill Miller**



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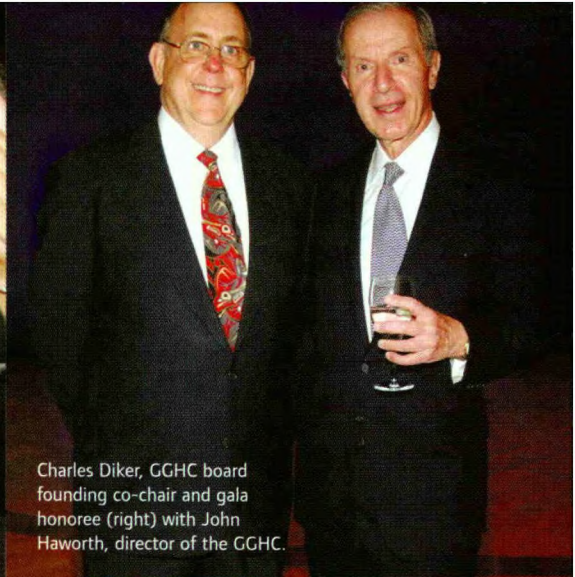
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# GALA OPENING



Lawrence M. Small, Smithsonian secretary (left), with New York City Council Member David Weprin.



Charles Diker, GGHC board founding co-chair and gala honoree (right) with John Haworth, director of the GGHC.



Valerie Rowe, gala co-chair and GGHC board member (left) with husband Jack Rowe and Jean Crystal.



Andrew Lee, Gala Tribal Circle chair, gives blessing in the Pavilion.



Tony Duncan (Apache) of the Yellow Bird Indian Dancers.

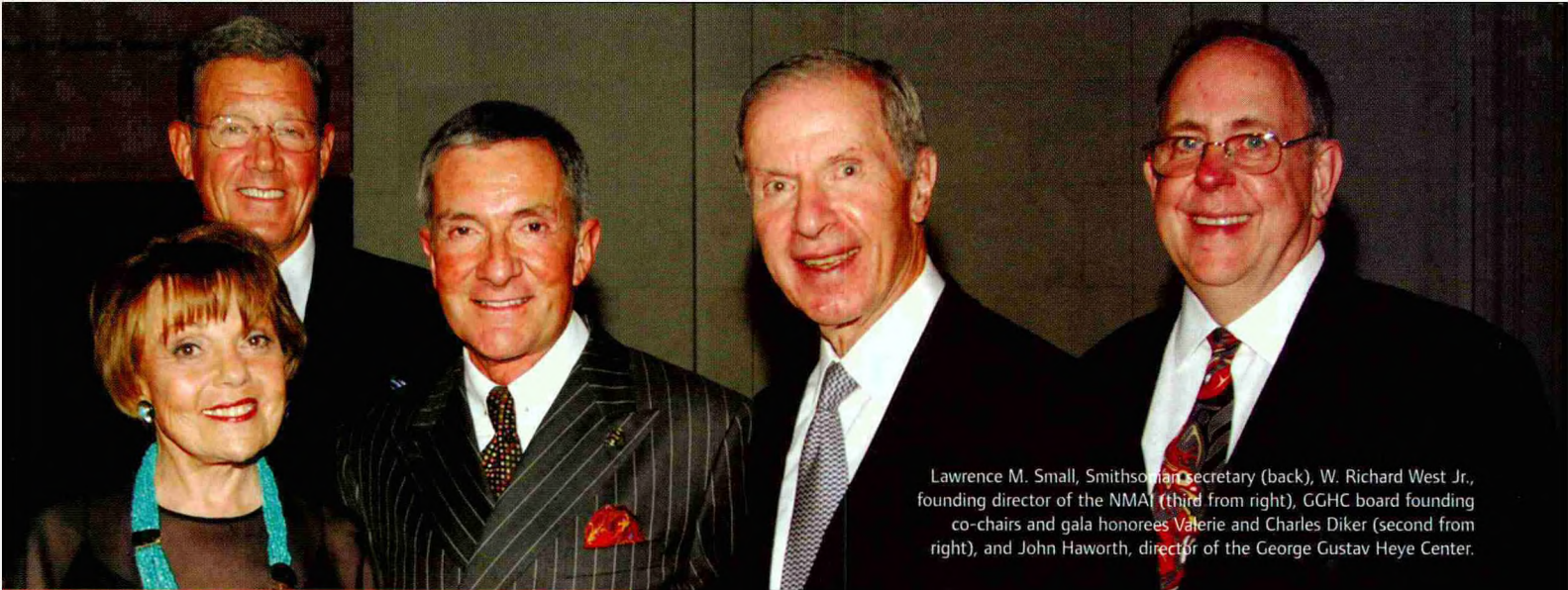


Charles Diker, GGHC board founding co-chair and gala honoree (right) with Evelyn and Leonard Lauder.



Margot Ernst, gala co-chair and GGHC board vice-chair (right) with GGHC board vice-chair John Ernst and Marian Heiskell.





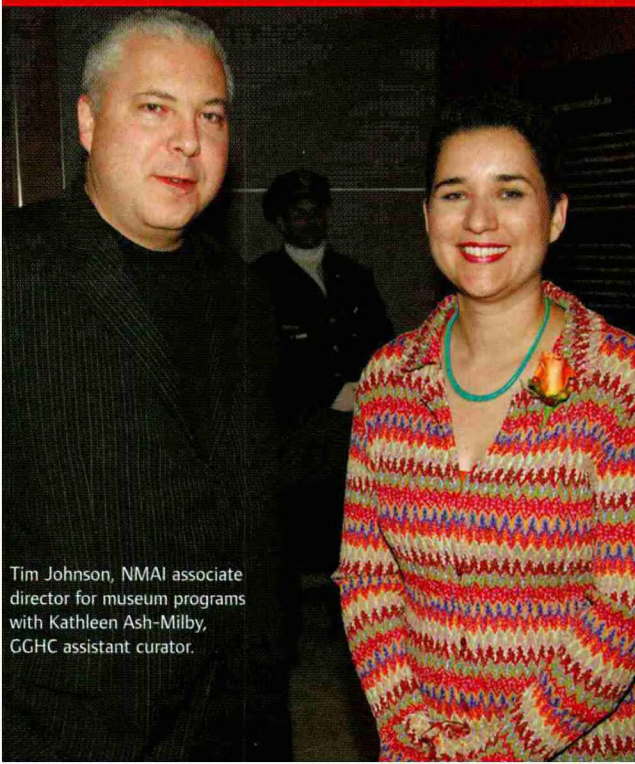
Lawrence M. Small, Smithsonian secretary (back), W. Richard West Jr., founding director of the NMAI (third from right), GGHC board founding co-chairs and gala honorees Valerie and Charles Diker (second from right), and John Haworth, director of the George Gustav Heye Center.

**T**he National Museum of the American Indian's George Gustav Heye Center (GGHC) held a gala celebration – *Beauty Surrounds Us* – in New York City on September 20 to open the new Diker Pavilion for Native Arts and Cultures. Lawrence M. Small, Smithsonian secretary, W. Richard West, Jr. (Southern Cheyenne), NMAI founding director, and John Haworth (Cherokee), director of the GGHC, joined 400 guests for a festive dinner, Native dance performance, and exhibition preview. The gala honored Charles and Valerie Diker, GGHC founding co-chairs, for whom the Diker Pavilion is named. The gala raised \$1.6 million for the NMAI Education Endowment in New York and also celebrated the centennial of the Alexander U.S. Custom House where the GGHC resides. The completion of the much-anticipated, three-year, \$5 million Diker Pavilion capital project represents the GGHC's most significant facilities expansion to date.

PHOTOS BY PATRICK MCMULLAN



Valerie Diker, GGHC board founding co-chair and gala honoree (center), with GGHC board member Lois Sherr Dubin (left) and journalist Lynn Sherr, who was the evening's special guest MC.



Tim Johnson, NMAI associate director for museum programs with Kathleen Ash-Milby, GGHC assistant curator.



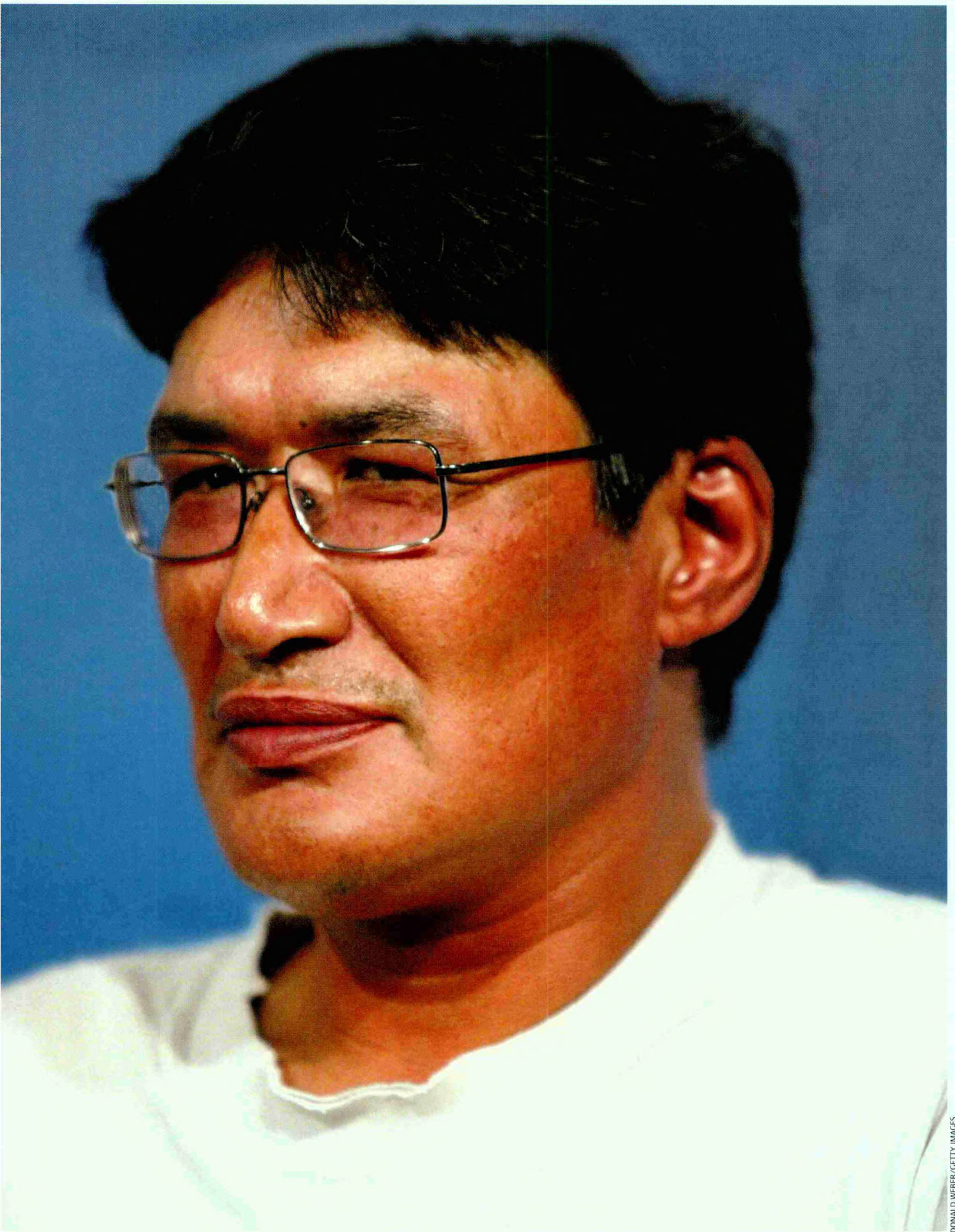
John Haworth, director of the GGHC, reading the Mayoral Proclamation naming September 20, 2006, as "Diker Pavilion for Native Arts & Cultures Day," with Lucia DeRespinis, GGHC development director.



# ARCTIC AUTEUR

AFTER WINNING THE PRESTIGIOUS CAMERA d'OR AT CANNES FOR HIS FIRST FILM, WHAT COULD INUIT FILMMAKER **ZACHARIAS KUNUK** DO FOR AN ENCORE? NO PROBLEM – HIS SECOND FEATURE, THE JOURNALS OF KNUD RASMUSSEN, WAS CHOSEN FOR THE GALA OPENING OF THE TORONTO INTERNATIONAL FILM FESTIVAL. **BY JASON RYLE**





DONALD WEBER/GETTY IMAGES



ZACHARIASKUNUK

ALL PHOTOS NORMAN COHN/ALLIANCE ATLANTIS

# The Journals of Knud Rasmussen

Avva, played by Pakak Innukshuk



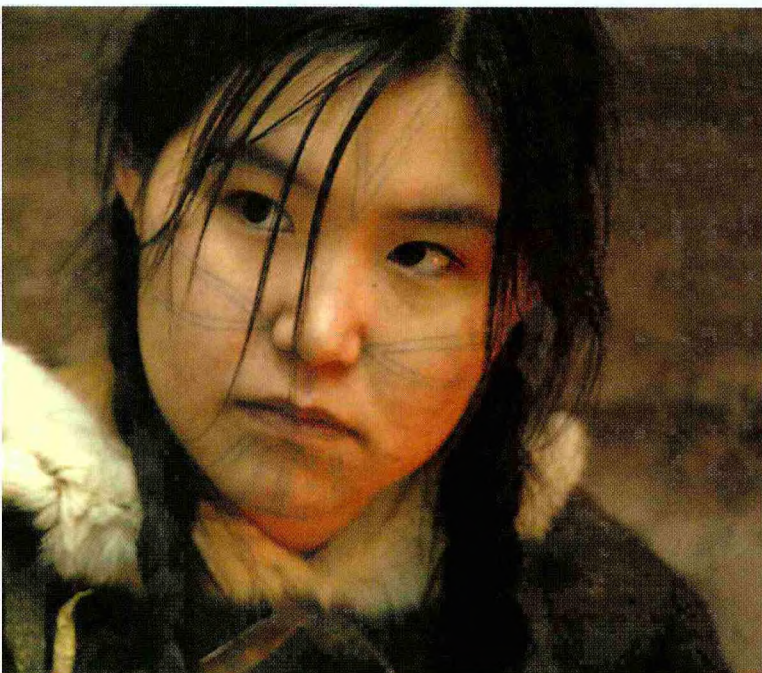
Zacharias Kunuk

**B**rad Pitt, Sean Penn, and Zacharias Kunuk were some of the stars of world cinema who recently graced the red carpet at September's Toronto International Film Festival (TIFF). While the latter name might be unfamiliar to most readers, Kunuk is, in fact, one of the biggest stars in the Arctic and in Canadian cinema.

The Inuk director's second feature film, *The Journals of Knud Rasmussen*, made history at TIFF by becoming the first Inuit film – indeed, the first movie made by an indigenous person – to open the prestigious festival. But Kunuk and his long-time collaborator Norman Cohn, who together in 1990 founded Igloolik Isuma Productions – Canada's first Inuit production company –, are no strangers to the international limelight."

In 2001 the pair's first feature film,





Apak, played by Leah Angutimarik



Orulu, played by Neeve Irngaut Uttak

*Atanarjuat (The Fast Runner)* – like its successor shot entirely in the Arctic with local actors speaking Inuktitut dialogue – made headlines worldwide by winning the Camera d'Or at the Cannes International Film Festival, the first for a Canadian director. The film went on to win numerous accolades, among them eight Genie Awards (Canada's version of the Oscars) and assured itself a place in that country's cinematic history.

Speaking at TIFF's opening night gala, Cohn recalled the bi-lingual Kunuk's Cannes acceptance speech which he chose to deliver in Inuktitut rather than English. "It was an amazing night, but no one knew what Zack was saying," he said. "They did not expect this film to win and did not hire an Inuit translator."

While that may have been the case, Kunuk's film subject matter – illustrating the rich culture of Inuit people – speaks volumes. *The Journals of Knud Rasmussen* is based on the

actual events surrounding a group of Danish explorers in the 1920s who ventured to the Canadian Arctic. One of them, the eponymous character, documented all manner of Inuit life and beliefs in a 26-volume journal; three of these journals – along with first person accounts from Inuit oral histories – form the basis for the film's events in which a traditional Inuit family is forced out of survival to settle with a neighboring community that has been converted to Christianity.

"I always wanted to make a film about what happened when Christianity came to my people," Kunuk says. "For thousands of years we had shamanism and it reflected our life and culture on the land. But then Christianity came and then we were learning about camels and what happened in a desert thousands of kilometers away. In my documentaries and films I always want to find out things about my people that I never knew before."

Kunuk's fascination with his people and his culture is profound and fuels his work. "I remember being a young child and lying under the dome of an igloo and seeing the spirals of snow blocks that form the ceiling and roof," he recalls. "I remember thinking, 'Some genius figured out how to make this.' But at the same time I was learning about monkeys in Africa at school."

The former carver – who sold his sculptures to buy his first video camera in 1981 – was one of the first people to have a television set in his hometown of Igloolik in 1983. While it offered a new medium for the artist to explore, it also had cultural consequences of its own.

"People stopped visiting each other so often and children began to stay indoors," Kunuk says. "Even today our children love TV but they are also becoming more interested in our culture. I remember the stories my father would tell and thought it would be amazing to see



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Zacharias Kunuk and Norman Cohn



NORMAN COHN/ALLIANCE ATLANTIS

them on TV. This is one reason why we do this work. It is time to put our culture back through the tube to reach our people again. The media says our work is leading the way, but I don't see it that way. We just want to give Inuit people a place to talk in their language."

Historical accuracy in his films is essential. Kunuk and Cohn employ local community members to populate their film crews and to serve as cultural advisors to ensure set decoration and props are faithful to their historical look and use. "We had the opportunity to examine some centuries-old artifacts from the Igloodik region that are now stored in the British Museum," Cohn says. "We were astounded to find they were identical in design to the ones local community members were making for our films that were based on oral histories."

The pair's work has had significant impact in Igloodik: people are relearning traditional cultural methods of hunting, clothing design, and igloo building on a scale not seen for decades. Moreover, budgeted at just over \$6 million Canadian (approximately \$5.3 million U.S.) their production company has been able to provide much needed employment. "It is very important for us to pay everyone involved in the production," Cohn says. Kunuk agrees and adds, "I work horizontally with everyone; we are all equally important. It is also very interesting because you put a lot of people to work like children and hunters. The hunters

hunt for the food for the cast and crew. When we use props like a real frozen seal, we eat it afterwards."

Both *Atanarjuat* and *Rasmussen* challenge the viewer in ways not previously seen in cinema. Part of their legacy will be the way in which the films are structured: often very slow moving with little dialogue and an emphasis on extreme facial close-ups. According to the filmmakers, this is a deliberate decision in keeping with Inuit cultural perspectives. "The name of our production company, Isuma, means 'think' in Inuktitut," Cohn says. "We encourage everyone to do just that when they watch our films."

"My people came from the land and in one lifetime they went from the Stone Age to the Digital Age," Kunuk adds. "Our work brings this history to life through new technology. I don't know where indigenous cinema is headed but it is exciting because we are independent and looking after our own. There is no one dictating for us what we can do. So we can do anything."

Jason Ryle (Saulteaux) is a filmmaker and writer based in Toronto, Ont.

*The Journals of Knud Rasmussen* is currently playing in cinemas across Canada and Europe. On October 22, 2006 it won best dramatic feature at the imagineNATIVE Film + Media Arts Festival in Toronto, one of the world's largest indigenous film festivals. On Friday, Dec. 1, 6:30 p.m., the Smithsonian's National Museum of the American Indian will present the Washington, D.C., premiere of *The Journals of Knud Rasmussen* at the National Gallery of Art East Building Auditorium. A reception and discussion with the filmmakers will follow. See the Calendar in this issue for details.



# Nunavut

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# the virtuoso

With huge success in ceramics, jewelry, and fashion, **Virgil Ortiz** is redefining the standards for “traditional” Indian art. His sometimes shocking take on historical Pueblo forms and materials illustrate his drive to change the indigenous art world rather than change his art to suit it.

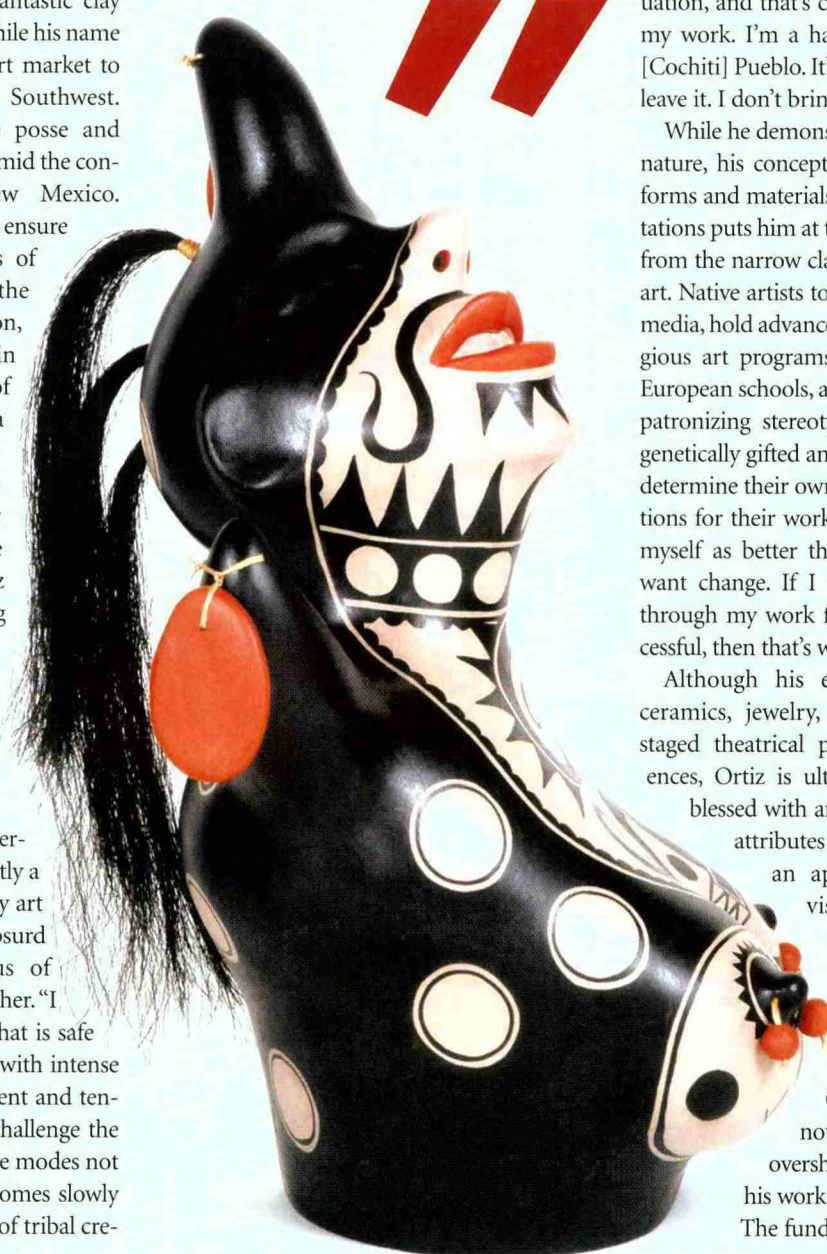
BY ALETA M. RINGLERO



**V**irgil Ortiz is a supernova in the pantheon of stars of the American Indian art world. His work is exhibited nationally, internationally, and online. He was named the 2006 poster artist for the annual Santa Fe Indian Market, and couture designer Donna Karan incorporated his graphic-inspired look in her sophisticated collection at New York's Fashion Week in 2003. Exhibitions in Paris and Amsterdam exposed new audiences to the fantastic clay creations of Ortiz's inspiration, while his name stirs the quixotic international art market to cast an eye toward the Southwest. Accompanied by an entourage posse and agent, Team "V" is the hot ticket amid the conservative art market of New Mexico. Recognitions and awards to Ortiz ensure his representation in collections of the National Museum of the American Indian in Washington, D.C., the Heard Museum in Phoenix, Ariz., and the Museum of Indian Arts and Culture in Santa Fe, N.M. Such dramatic acknowledgment can be interpreted as signaling a new development for Indian art. Moreover, with the establishment of the Virgil Ortiz Foundation, a plan of building studio space for experimental art production and language instruction will incorporate his own methods geared to the pop culture attention span of youngsters from Cochiti.

Nevertheless, as edgy as his persona is perceived, Ortiz is inherently a village man whose surrealistic clay art forces audiences to gaze at the absurd stereotypes and outsider status of everyone through the eyes of another. "I am not about to produce work that is safe and comfortable," Ortiz remarks with intense desire to jolt sometimes complacent and tentative indigenous art makers to challenge the market and take risks with creative modes not yet imagined. However, change comes slowly in a region where the production of tribal cre-

//  
I AM NOT ABOUT TO  
PRODUCE WORK  
THAT IS SAFE AND  
COMFORTABLE.  
//



ativity is both a commercial business and cultural heritage. A man at ease in both the limelight and intimate society of Cochiti, a Keresan-speaking Pueblo group in northern New Mexico, Ortiz observes with bemused distraction the enormous attention his art generates even from long-time friends. "Sometimes my oldest friends will get uncomfortable over the art, but I explain it to them, and the history, and they'll get it – it's continuation, and that's cool. They support me and my work. I'm a hard-core traditional in the [Cochiti] Pueblo. It's where I live, and I'll never leave it. I don't bring the art world there."

While he demonstrates a unique artistic signature, his conceptual use of older historical forms and materials with new iconic interpretations puts him at the forefront of a shift away from the narrow classifications for indigenous art. Native artists today work in every form of media, hold advanced degrees earned in prestigious art programs in North American and European schools, and long ago left behind the patronizing stereotype of quaint, untrained, genetically gifted amateurs. They would like to determine their own classifications and definitions for their work. Ortiz added, "I don't see myself as better than any other artist, but I want change. If I can move the art market through my work for more artists to be successful, then that's what I want for all of us."

Although his exceptional success with ceramics, jewelry, fashion collections, and staged theatrical productions dazzles audiences, Ortiz is ultimately a grounded man blessed with an unmistakable eye for the attributes of good design, and with an aptitude to transpose his vision in compositions of restrained simplicity signaling perceptual maturity. While invigorating excitement swirls about the engaging Ortiz, commercialism and notoriety often obscure and overshadow the visual artistry of his work.

The fundamental quality of superi-





LOUIS LERAY





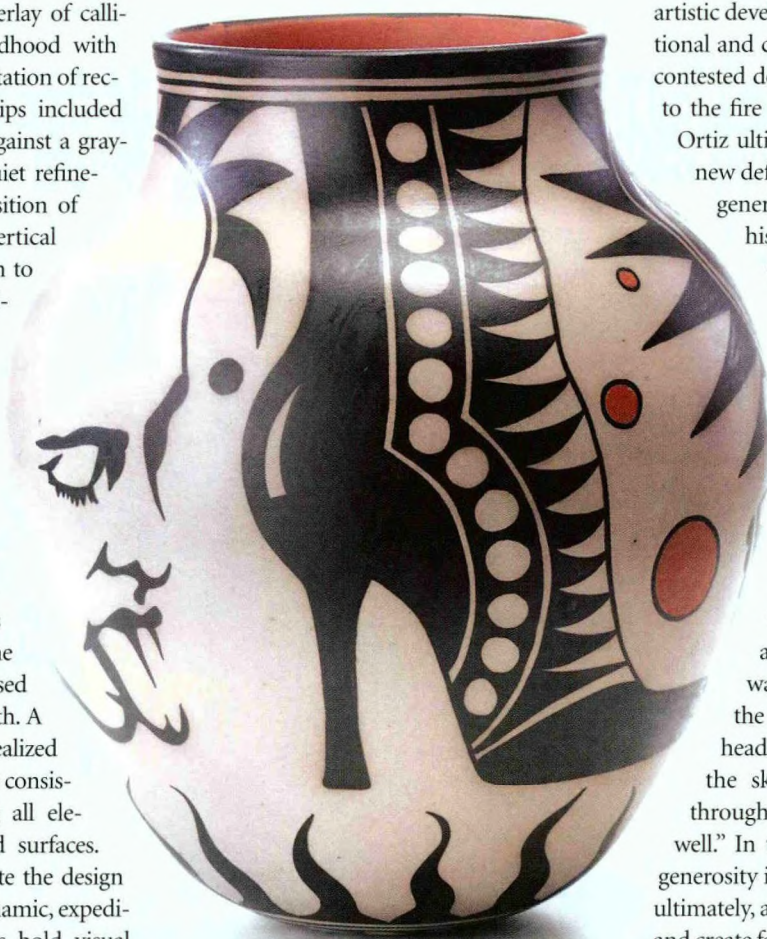
LOUIS LERAY



or execution is most evident in two graphic suites Ortiz produced in 2005—as a collaboration with the Arizona State University Museum, Tempe, and King Galleries of Scottsdale. The result of two printing sessions at the Armstrong-Prior Studio in Phoenix was the revelation of an unexpected depth of graphic talent in striking compositions that substantiated a notable forgotten criterion of elegant design—negative space. Ortiz shied from overwhelming the paper surface with heavy-handed *horror vacui*, the fear or dislike of leaving uncluttered space in artwork composition. Instead, the reflection of elegant absence observed in uncluttered areas of the layout permits space for the eye to rest between shapes constructed by vertical and horizontal elements. Other prints introduced coded communication realized with an overlay of calligraphic script invented in childhood with friends. The compositional orientation of rectangular forms and parallel strips included muted silver and blue regions against a gray-black background suggesting quiet refinement. Simple in visual juxtaposition of rectangular, horizontal, and vertical forms, Ortiz's weighted attention to the process of layout in a sophisticated arrangement fused innovation with a subtle hand.

A similar approach distinguishes Ortiz's ceramic vessels with his eye for spatial negation that sharply differs from the popular trend for deeply incised embellishment strewn over the clay surface in frenzied, worm-like undulation. This overt contrast demonstrates the extent of his restraint with exposed surface areas left bare and smooth. A compositional technique fully realized with the turn of the pot, it reveals consistent organic symmetry joining all elements of the vessel's decorated surfaces. Recognizing how to best facilitate the design process and achieve the most dynamic, expedient method for creation of his bold visual statements, Ortiz acknowledged that some

//  
I DON'T SEE MYSELF  
AS BETTER THAN ANY  
OTHER ARTIST, BUT I  
WANT CHANGE.  
//



imagery employs technology such as the Xeroxing copy process to reduce and eliminate extraneous details, producing a high contrast linear outline painted on the pottery surface.

Ortiz embraces the historical precedent that leads him to examine other media and maintain a forward momentum. Such is the essence of artistic maturity, and he is not content to allow his work to become stagnant. Notwithstanding, the 37-year-old cosmopolitan has grown accustomed to moving in diverse circles of influence that may seem alien to his community and peers. With the extensive demands on the artist's time from the professional art business, Ortiz heeds his mother Seferina's warning that "someone is always there to roll over you." Although nothing blocks the inevitable evolutionary course of artistic development, even definitions of traditional and contemporary art are fraught with contested debate. The art of Ortiz adds wood to the fire with works of defiant originality.

Ortiz ultimately may be the standard for a new definition of "traditional" by the next generation; nevertheless, reference to his work as a break from traditional Cochiti style and form is countered with his acknowledgement that "nothing is new in art, even mine."

Ortiz embraces the responsibility of Cochiti tradition and community. His success earned through acknowledged talent, he admits a forthright desire for equal recognition for others. "I worked hard to learn the advertising and marketing aspects of the art market. I just want the kids to know how it works, the power of it, so they can get their heads together and be successful with the skills and discipline I've learned through experience—and my mistakes as well." In the competitive art world, this is generosity in keeping with Pueblo virtue and, ultimately, achieved by determination to think and create far outside the box in the manner of artist Virgil Ortiz.





**ZOZOBRA**, 2001, earthenware, mineral clay and wild spinach slips, clay pendants, sinew, 15" x 12." *Courtesy: Casino Arizona at Salt River, Scottsdale, Ariz.*

*Zozobra* marks a link to modern types of figural ceramics created by Cochiti artists, including the late Helen Cordero. The character, often created as an outsize papier-mâché effigy, is familiar at the local Santa Fe festivities and burned to mark winter's passage. *Zozobra's* impish look is both appealing and off-putting. Nicknamed "Ugly Boy," the sardonic commentary delights Ortiz. Historic *munos*, the free-standing, tall, clay human figurals created by the potters of Cochiti, provided insider commentary and included circus performers, human anomalies, and acrobats. Although a pointed visual parody, the satirical indigenous response to changing sociological conditions resulted in its eventual banishment when non-Indians realized the joke was on them. With exaggerated physical features and clothing, the 19th century *munos* are visual attempts at voicing Cochiti opinion in a subversive if caustic format. Collector and author, Garth Clark points out that although first thought charming, the barbs were aimed at Anglos, the Hispanic community, and Navajo as well. Several figurals appeared with genitals, and this sexual emphasis seemed too obscene for authorities, agents, and missionaries. From 1870 to the 1920s, a high point of commercial marketing of the *munos* to collectors and museums, dealers urged the rejection of the figurals as cheap tourist fare. Yet these creations remain most conspicuous for communicating the Cochiti resistance to an invasive outsider presence. Importantly, since most Cochiti potters were women, the disparity over what constituted propriety takes on other meanings in a power dynamic over aesthetics between observer and observed and the sexes.



LOUIS LERAY

(L) **FIGURAL BUST**, 2005, earthenware, mineral clay slip and wild spinach slip, horsehair, clay pendants, sinew, 12" x 18." *Courtesy: King Galleries of Scottsdale, Ariz.* (R) **CERAMIC VESSEL**, 2005, earthenware, clay and wild spinach slips, 10" x 12". *Courtesy: Peers van der Kruis, Vier Studio, Heeze, Netherlands, photographer, courtesy Stedelijk Museum, Amsterdam, Netherlands.*



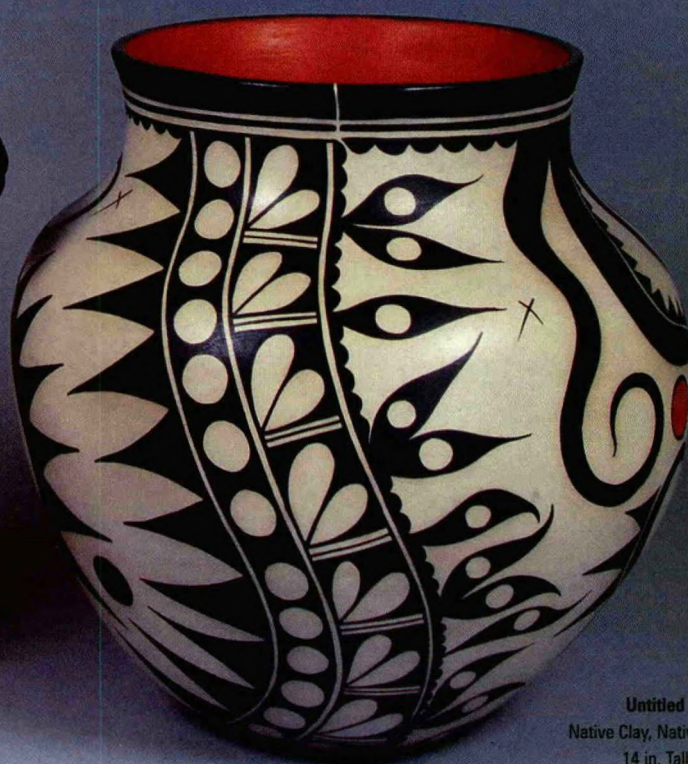
The long tradition of mocking commentary in Cochiti figures include the sexual tease. An artistic manipulation of powerful dynamic, Ortiz connects with 18th century English print satirists William Hogarth and Thomas Rowlandson in wielding overt sexual innuendo. Figurals bedecked in bondage garments, Goth clad masks, facial embellishment, and piercings are a visual lexicon of clay oddities that reveal humor at its most droll and irreverent. Ortiz elects to retain an aura of erotic impudence by emphasis on titillation. Other works have gained such notoriety for their erotic content that they further the artist's reputation as decadent *flâneur*, an observer dandy. Whether such furor repeats the past or joins Ortiz to generations of observant artists before him, it is the kind of excitement his art elicits.





Untitled  
Native Clay, Native Fired  
24 in. Tall

VIRGIL ORTIZ  
COCHITI PUEBLO



Untitled  
Native Clay, Native Fired  
14 in. Tall

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**STRAPLESS CORN DRESS AND DUVET**, VO Couture, 2006, hand-painted cotton. Courtesy: NDN Star, Los Angeles, Calif.

After a successful 2003 collaboration with the fashion house of Donna Karan, Ortiz entered the clothing arena with couture lines for men and women that include accessories and sterling jewelry inspired by his highly stylized ceramic imagery. Ortiz's garments project rez chic and announce the wearer as indigenous-savvy and fashionista forward. Incorporating tailored garments with on- and off-rez outrageousness, Ortiz presents clothing for rock stars, museum mavens, and *haute sauvage* hot bods to flaunt with attitude and flash. Black on white, white on black, the starkness of his ceramic-inspired color scheme strikes a pose of status, class, and style.



**CERAMIC VESSEL**, 2005, earthenware, mineral clay slip and wild spinach slip, 10" x 10". Courtesy: King Galleries of Scottsdale, Ariz.

The knowledge of ceramic-making is a family business, and Ortiz has built large-scale coiled vessels since adolescence. An arresting ceramic design merges playful linear forms with elements of circular motifs, drawing comparisons to earlier decorative styles, including the Baroque grotesque and Rococo ornamentation. With combinations that emphasize distinct animated movement through undulating, heavy outlines, the visual impact demonstrates elements of popular Asian cartoon anime as well as illustrated novels. Yet,

while the motif may suggest other decorative art sources, Ortiz affirms "all my inspiration originates from historic Cochiti pots, but with designs that I've pushed in other ways." Older Cochiti pottery incorporated a tricolor polychrome of white or cream background with black lines or forms, and a reddish lower register encircling the base. However, in more recent designs there are "isolated decorations, often with little relation to one another. [The] lines are finer...giving motifs a lighter, fussier appearance..." often with "birds, animals, and symbols suggesting rain in the form of clouds and lightning in line drawings over the pot surface." Ortiz often uses the older designs in homage to his roots in lively combinations on pottery, as well as textile designs for his clothing.





*Virgil Ortiz*

*Figurine 19" h x 12" w*

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**UNTITLED, MONOPRINTS**, 2005, BFK Reeves lithograph paper, metallic paper, 22" x 30." Courtesy: King Galleries of Scottsdale, Ariz.

Two monoprints reveal the artist's engagement with the print process and two-dimensional composition. Exhibiting linear components of sinuous art nouveau tendrils and exaggerated curvilinear forms of extreme fluid, feminine expression, Ortiz allows the flagellar strands to pierce the surrounding negative space. Structured to leave breathing room for the eye to engage and ponder the compositional process, an avoidance of *horror vacui* in combination with line, script, and space achieves a light Zen-like serenity. Ortiz's facility to control the compositional simplicity exudes sophistication in formal layout and muted palette. The monoprints provide further confirmation of the multiple ways the versatile Ortiz communicates his perspective in other forms of conceptual experimentation.



**VIRGIL ORTIZ'S COUTURE COLLECTION** was highlighted in *Virgil Ortiz: La Renaissance Indigène*, an exhibition organized by the Heard Museum in 2005 and curated by the Heard's Lloyd Kiva New Curator of Fine Arts, Joe Baker (Delaware Tribe of Indians). The installation at the NMAI's George Gustav Heye Center, which closed Sept. 24, was organized by NMAI curator Kathleen Ash-Milby (Navajo). In this photo, Ortiz's *Willing* (2002), created for the original Trail of Painted Ponies project in Santa Fe, N.M., leads the runway, clad in leather, chains, and spikes. \*

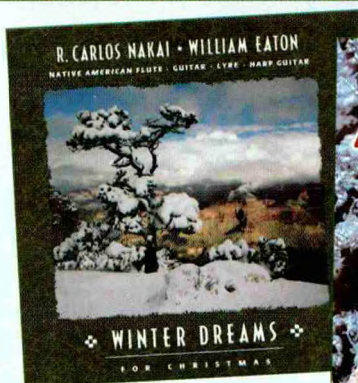
Aleta M. Ringlero (Pima) is an art historian and faculty associate at Arizona State University West. She is curator for Casino Arizona at Salt River, Scottsdale, and is a specialist in contemporary American Indian art history and 19th century Indian photography.



# A New Season for Native Traditions!

## Nakai & Eaton WINTER DREAMS

The haunting tones of R. Carlos Nakai's cedar wood flute are accompanied by the panoramic harmonies of William Eaton's guitar and harp-guitar in these evocative arrangements for nine of the most beloved Christmas melodies. CR-7007



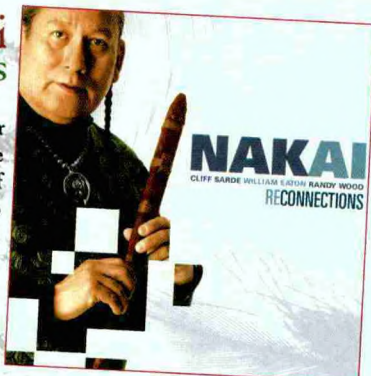
## Warscout RED CHRISTMAS

Drawing upon the Round Dance, Warscout has crafted a collection of songs filled with the spirit of Christmas. Both joyful and touching, Red Christmas is a heartfelt Native American yuletide celebration that warms the soul on the frostiest winter night. CR-6423

## For that SPECIAL HOLIDAY GIFT...

## Nakai RECONNECTIONS

The fluid resonance of traditional cedar flute, luminous guitars and the undulating rhythms and textures of electronica weave sonic excursions into the night lounge of the world reconnecting past and present. Nakai is joined by Cliff Sarde, William Eaton & Randy Wood. CR-7059

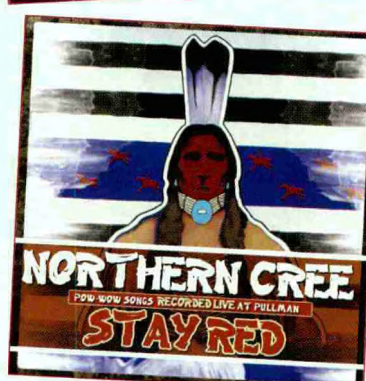


## The Blue Stone Project BLUE STONE

The Blue Stone Project is award winning Native American guitarist and flutist Aaron White, guitarist/bassist Gary Rasmussen and drummer Ed Michaels. Their music is a rock oriented sound flavored by contemporary Native American life in America. They are joined on one selection by the poetry and voice of rock legend John Densmore. CR-7076

## Davis Mitchell COUNTRY ROAD

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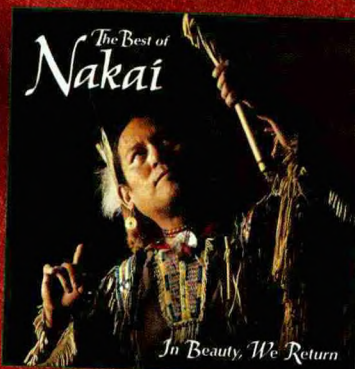
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R. Carlos Nakai  
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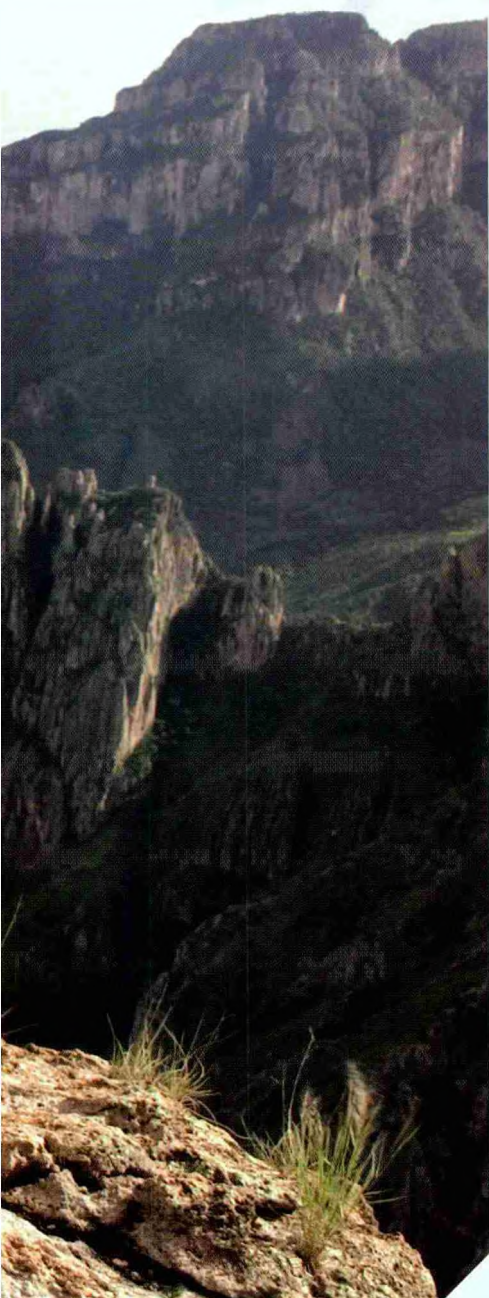


# THE CENTER OF TH

Seven thousand feet above sea level, the Raramuri's **Uno Lodge** sits at the rim of a chasm deeper than the Grand Canyon



The jaw-dropping view from the Uno Lodge looks south across Oteviachi Canyon towards Urique Canyon with several Raramuri farms clinging to the steep slopes.



## NATIVE PLACES

.....



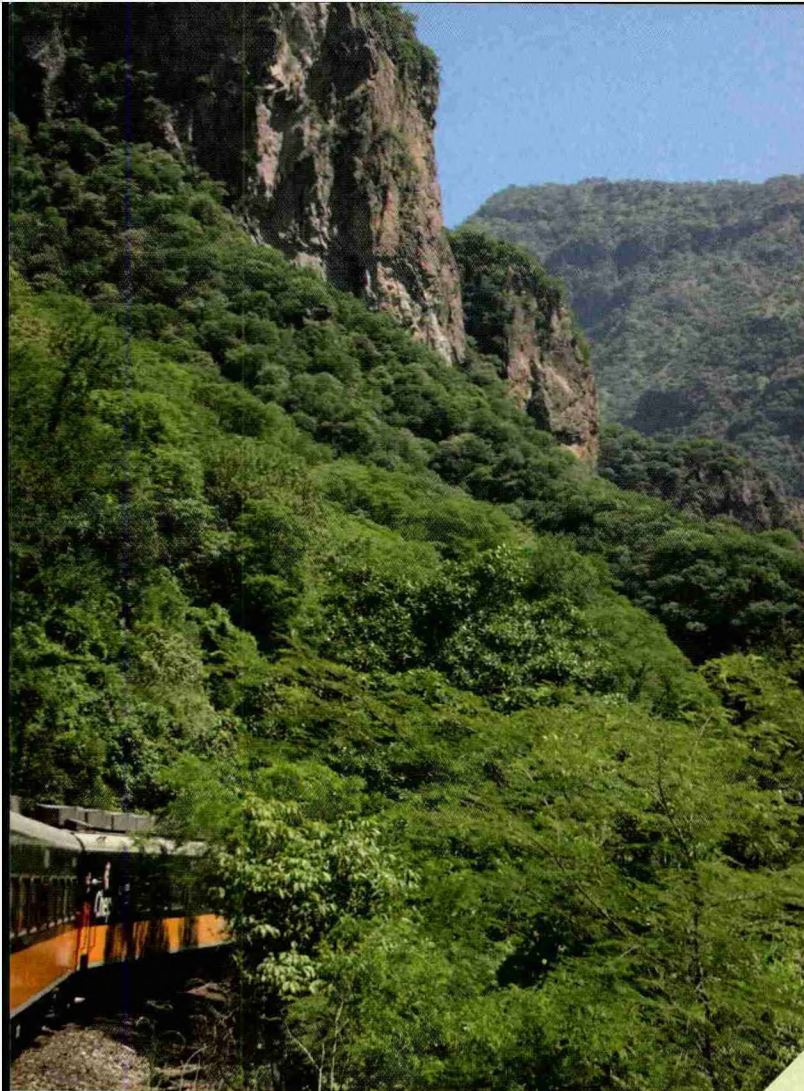
Young Raramuri friends Gloria Ortega and Marie Rascon eagerly await the opening day of school. Raramuri children are taught in their own language as well as Spanish.

THE VAN CRAWLS LIKE AN UNWIELDY BEETLE, lurching over boulders, brakes grinding on the steep terrain. Nervously, I look out the window and find myself eye-level with a small falcon. Judging by his russet back and blue-gray wings, it is a kestrel, elegantly cruising the thermals and paying no attention to me. I strain my neck and spot the ground below, a sheer, tumbling expanse scattered with black oak, ponderosa pine, patches of rusty red soil, and outcrops of limestone and granite.

# THE EARTH

BY MAUREEN LITTLEJOHN ■ PHOTOS BY DANNIELLE HAYES





**W**e are almost 7,000 feet above sea level, and wisps of cloud drift by in the shape of bouncing lambs and butterflies. My driver and guide, Noel Gonzales, tells me that this is “the first time” he has driven this route. Noticing my white knuckles, he reassures me that he is joking and has made this trip hundreds of times.

I am in Mexico’s Western Sierra Madre, in the state of Chihuahua, making my way up to Uno Lodge, an eco lodge tucked on the edge of a sky-high canyon rim. Loosely referred to as the Copper Canyon, the area contains a network of canyons deeper and larger than Colorado’s Grand Canyon. This is the home of Mexico’s second biggest group of indigenous people, dubbed the Tarahumara by the Spanish. They call themselves Raramuri, which means “the people.” According to the 2000 Mexican census, there are between 60,000 to 70,000 Raramuri who populate an approximately 25,000-square-mile region.

On the way up to the lodge, I see children skipping up and down the mountains, tending their family’s sheep and goats. Raramuri men and their burros work small patches of emerald green land. Cleared from the canyon wall’s tangled growth and dotting the craggy landscape are small homes made of wood and mud bricks.

Taking the famous Chihuahua al Pacifico Railroad is the best way to view these spectacular and difficult-to-access canyons. But to really get a feel for the rugged terrain and the Native people, it’s essential to get away from the touristy train-stop towns. I get off in San Rafael, and then Noel drives me the six tortuous miles to Uno Lodge.

Also known as *Las Cabanas de Oteviachi* (“place of salamanders” in Raramuri), the lodge is a deluxe, nine-room nest hidden in the ethers, where electricity is generated by solar panels and bathroom facilities operate on a septic system. It is owned by an association of 41 local Raramuri and operated by Texas-based tour company Canyon Travel (which offers customized train/accommodation packages). A small rotating staff of Raramuri help with everything from laundry to security.

Cristobel Palma (Raramuri), the 23-year-old head of the Raramuri lodge association, explains that the road up to the lodge “took two years to build using pickaxes and shovels. The lodge took another three years, and is made of limestone, cut by hand.”

**TAKING THE FAMOUS CHIHUAHUA AL PACIFICO RAILROAD IS THE BEST WAY TO VIEW THESE SPECTACULAR AND DIFFICULT-TO-ACCESS CANYONS. BUT TO REALLY GET A FEEL FOR THE RUGGED TERRAIN AND THE NATIVE PEOPLE, IT'S ESSENTIAL TO GET AWAY FROM THE TOURISTY TRAIN-STOP TOWNS.**





FAR LEFT: The Copper Canyon Train travels daily from El Fuerte in the south to Chihuahua in the north and vice-versa. Uno Lodge guests get off the train in San Raphael and continue by four-wheel drive to the Lodge.

RIGHT AND ABOVE, LEFT: Uno Lodge is open year round. Guest rooms are clean and simple with Raramuri hand-woven wool blankets on the beds and rugs on the floor. The Lodge took the Raramuri three years to construct, each stone cut by axe and transported by burro or wheelbarrow down the precarious hand-built road more than 6,600 feet above sea level.

LEFT: Every day near Divisadero, the Raramuri women and children climb the canyon slopes and ladders to sell their baskets and other crafts.

ABOVE: Sixty year-old running champion Victoriano Churro lives alone in his house not far from Cerocahui. He grows his own corn, squash, beans, potatoes, apples, and figs.



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# IT IS UNKNOWN JUST HOW LONG THE RARAMURI, WHOSE LANGUAGE IS IN THE UTO-AZTECAN FAMILY, HAVE LIVED IN THIS PART OF MEXICO, BUT ARCHEOLOGICAL EVIDENCE PROVES THERE WERE INHABITANTS IN THE AREA AT LEAST 3,000 YEARS AGO.

**S**tanding at the canyon's edge, I gaze out at a beauty so raw and visceral it takes my breath away. There are no guardrails or barriers. A river sparkles about a mile below on the valley floor, and a quilt of flora and farm plots blanket the canyon walls. Miles of ancient stone peaks stand on the horizon, like protective sentinels.

My room is spare yet magnificent with canyon views on three sides. Hand-woven Raramuri wool blankets top the bed. In a separate dining room, hearty Mexican dishes are served and traditional Raramuri fare such as prickly pear cactus mixed with corn meal are also available by request. On one wall of the dining room sits a scope for bird watching, and on another is a display of wooden balls and sticks.

"They used to play *rarajipari*, a game where two teams kick the balls on a circuit up and down the mountains," explains Noel. "The sticks are used to dislodge the balls when they get caught in the rocks. The match is between men from two communities, and it can go on for days."

It is unknown just how long the Raramuri, whose language is in the Uto-Aztecan family, have lived in this part of Mexico, but archeological evidence proves there were inhabitants in the area at least 3,000 years ago.

The Raramuri believe they have always lived in this area, which they think of as the "center of the earth," according to an article written by Raramuri writer Samuel Payan Palma (published in the newspaper *Nawesari* in 1993). His account of their creation myth says that in the beginning there was only the sun god Raienari and moon god Mecha, who marked the Earth with darkness and light, day and night. After their union, the first star arose in the sky and the first Raramuri to walk the earth was born. The Raramuri believe their souls are immortal and that after walking the earth, they become a star. A falling star marks a Raramuri who has "begun his way to the sky," says Palma.

After the Spanish arrived in the 1500s,

Raramuri land was coveted for farming and minerals (silver and gold), and the Raramuri eventually retreated into the farthest corners of the canyons. This habitat, unfortunately, is now starting to be challenged by aggressive logging.

One afternoon I meet Marcial Vega (Raramuri), caretaker of the lodge. He and his family had built a modest wood and mud brick home on the hillside next door when the lodge was completed in 2000. They raise goats for milk and cheese, and their mountainside garden is filled with figs, squash, beans, corn, and potatoes. Like many Raramuri, they also grow oranges and bananas in the tropical valley below, where they spend the winter.

"*Kuira ba*," ("hello") he says proudly showing me his garden and some handicrafts for sale, made by his wife, Lola. Raramuri baskets are woven from sotol cactus fibers and Apache pine needles, and embellished with designs made with pine needles dyed black in oak bark. Lola has also made some striking necklaces strung with dried beans and tiny thumb-size drums.

The Raramuri use drums on religious occasions, such as *Semana Santa*, or Christian Holy Week. Much of the population is Catholic, but they inject many of the rituals with their own spiritual traditions, including the drinking of *tesguino*, a beverage made of fermented corn that is also popular at social gatherings.

On Sunday Noel takes me into San Alonso, the small community below the lodge. About 25 families are gathered for mass. The women wear brightly colored skirts and blouses, and kerchiefs on their heads. Babies are carried in hand-woven shawls, or *gimira*, and ribbons are woven into their mothers' black braids. The men wear jeans and cowboy hats, and distinctive Raramuri sandals called "*akaka*" with soles cut from rubber tires and a leather thong to hold them in place. (Noel tells me that in even more remote areas, the men still wear traditional full-sleeved cotton shirts and *tagoras* or breechcloths.) There are no pews

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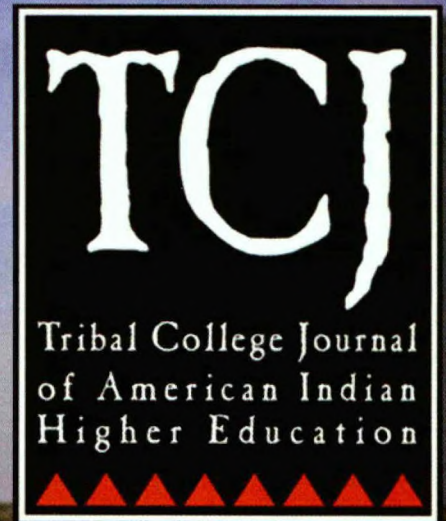
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A photograph of two Native American women sitting on a large, flat rock. The woman on the left is wearing a dark blue long-sleeved shirt and a blue skirt with white stars. She is looking down at a laptop. The woman on the right is wearing a red shirt and a blue skirt with white stars. She is also looking down at the laptop. The background shows a landscape with green bushes and a clear sky.

“Whoever controls the education of our  
children controls our future...”

— Wilma P. Mankiller, Cherokee

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or hymnbooks. The congregation kneels on the small church's floor, and the service, held in the Raramuri language, lasts less than half an hour.

*Akaka* are also Raramuri running shoes - and Victoriano Churro (Raramuri) considers them far superior to any athletic shoes. In Cerocahui, a small town south of San Rafael, I meet Victoriano who is one of the tribe's most fleet of foot. A trim, handsome man, he told me that Raramuri men used to hunt by "running a deer until it dropped in exhaustion." The running tradition had "all but disappeared by the early '90s," he says, but it revived due to a Colorado race called The Leadville Trail 100, a 100-mile marathon that included scaling a 12,600-foot pass, twice. Victoriano explains that the Raramuri were invited to attend the race in the early 1990s and were sponsored by an American named Richard Fisher, a writer and explorer who spends a lot of time in Chihuahua. Fisher "believed in our tradition," says Victoriano. Running, which was a part of their daily life, had dwindled due to the advent of roads and the incursion of vehicles into their territory. Fisher's interest, says Victoriano, helped them "start running again."

Victoriano placed first in the 1993 event with a time of 20 hours, 2 minutes, and 33 seconds. He was 55 years old. His race-winning secret? "I don't drink much and I eat mostly just corn and beans. When I run, I drink *pinole*, a corn gruel, for strength."

Today there are many competitions in Chihuahua that attract not only the Raramuri, but entrants from around the world. For the Raramuri, it's about more than racing for the finish line, though. Running is something that the Raramuri have always done. Winners of the game "*rarajipari*" garner a lot of respect from community members, since to run properly they must be strong and fit, consume traditional food like *pinole*, and receive protection from their shamans. The prize for winning isn't money but honor and esteem.

As Victoriano explains, "We live to run and run to live."

#### FOR MORE INFORMATION

Mexican Tourist Office:  
[www.visitmexico.com](http://www.visitmexico.com)

Canyon Travel: 1-800-843-1060,  
[www.canyontravel.com](http://www.canyontravel.com)

Chihuahua Tourist Information:  
[www.ah-chihuahua.com](http://www.ah-chihuahua.com)

Maureen Littlejohn is a Toronto-based freelance writer and a regular contributor to *American Indian*.



## ALASKAN HANDKNITS

by Musk Ox Producers' Co-Operative



The Musk Ox Producers' Co-Op headquarters in Anchorage is busy meeting the needs of both members and customers. The doors open to the public by 10am, and it is the staff's pleasure to introduce visitors to Qiviut, the fine underwool of the Musk Ox, and explain how the members of the Co-Op knit to earn a supplemental income to their mostly subsistence lifestyle.

It feels like Christmas opening the packages of hand knit scarves, stoles, hats and headbands, as well as the

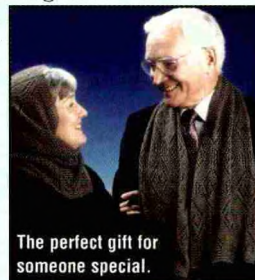
most popular nachaq or smoke ring. The packages the mailman delivers makes us feel closer to the Co-Op members



located in remote Alaskan villages. Once opened, the knitting is carefully inspected and entered into inventory within 24 hours. This is when we also check to see if the member needs more yarn, knitting needles, or patterns.

Before being sold the items are washed and blocked which takes a keen eye and hundreds of pins. Blocked when damp, the Qiviut garment is left overnight, then labeled and packaged the next day. The luxuriously soft hand knitted Qiviut item is now ready to bring warmth and caring from the hands of the Alaskan

Native knitter to its new owner.



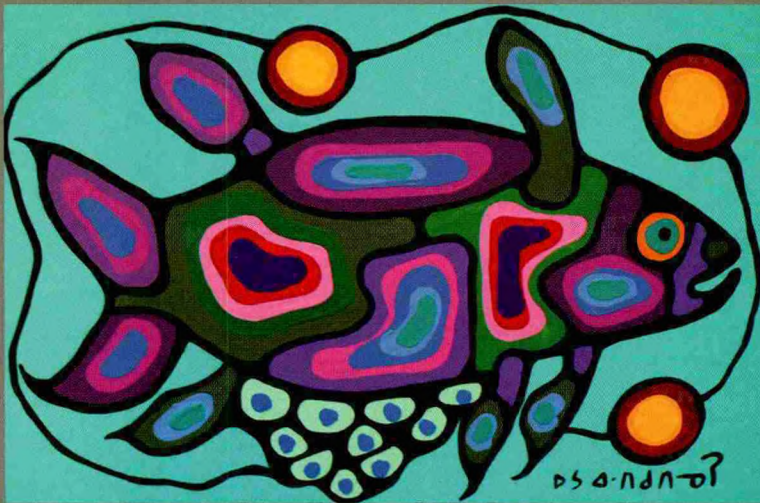
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# Modern Traditions



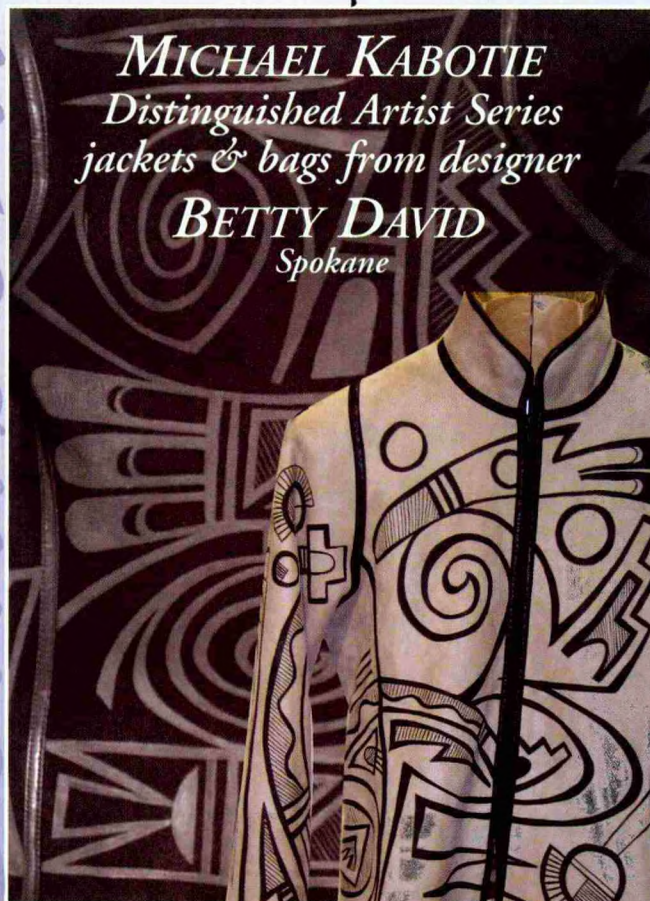
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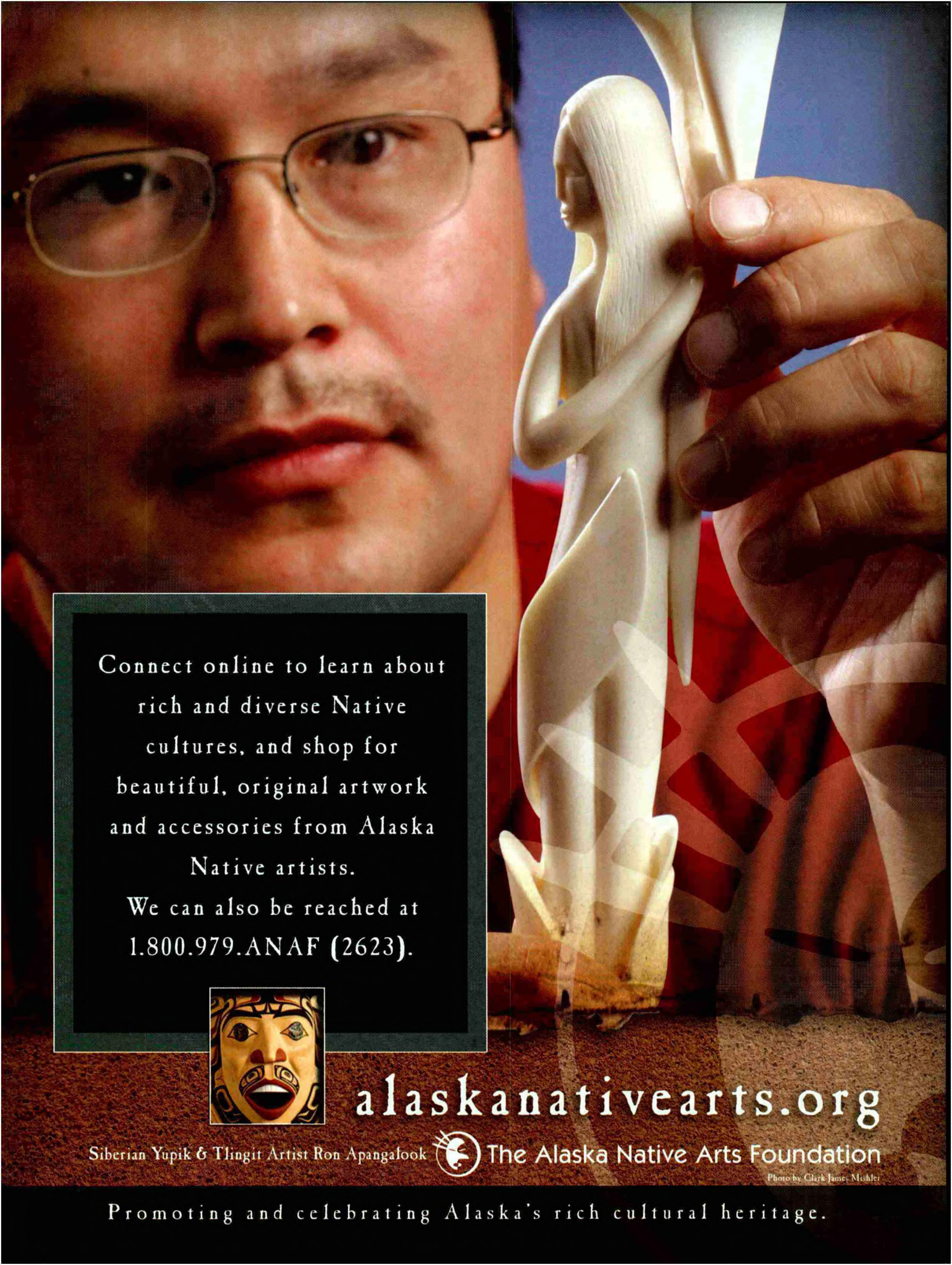
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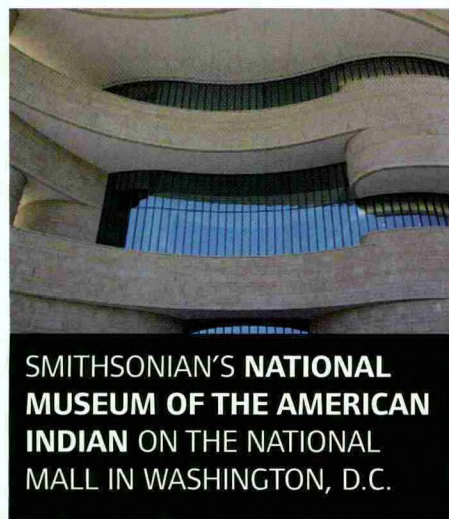
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# EXHIBITIONS + EVENTS CALENDAR

NOVEMBER/DECEMBER 2006 • JANUARY 2007



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

## 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 (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), Tapirape (Brazil), Wixarika (Mexico), Ka'apor (Brazil), Seminole (Florida), and Nahua (Mexico) communities. It includes a spectacular "wall of gold" featuring figurines dating prior to 1491, along with European swords, coins, and crosses made from melted 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 Native communities of Chicago (Illinois), Igloodik

(Nunavut), Saint-Laurent (Manitoba), Campo Band of Kumeyaay (California), Kalinago (Dominica), Yakama Nation (Washington), Pamunkey (Virginia), and Kahnawake (Quebec).

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

Through January 2, 2007

Changing Exhibitions Gallery, Third level

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

### **WINDOW ON COLLECTIONS: MANY HANDS, MANY VOICES** Third and Fourth levels

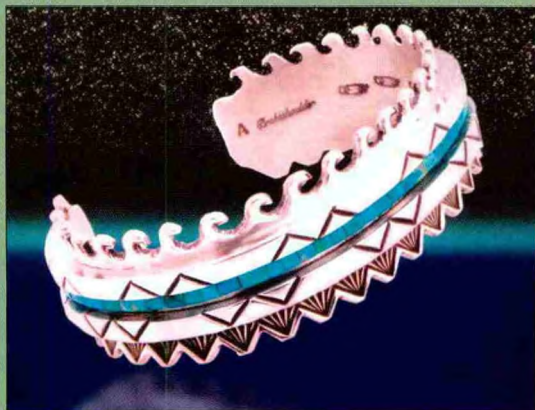
This exhibition of almost 3,500 items from the museum's collection highlights the breadth and diversity of Native American objects, including animal-themed figurines, beadwork, containers, dolls, peace medals, projectile points, and *qeros* (cups for ritual drinking).

### **RETURN TO A NATIVE PLACE: ALGONQUIAN PEOPLES OF THE CHESAPEAKE**

Second level

Learn about the Native peoples of the Chesapeake Bay region – what is now Washington, D.C., Maryland, Virginia, and Delaware – through photographs, maps, ceremonial and everyday objects, and





Silver bracelet and serving set by Aaron Dean Brokeshoulder (Absentee Shawnee Tribe of Oklahoma/Santo Domingo Pueblo).

interactive exhibits. This compact exhibition educates visitors on the continued Native presence in the region and provides an overview of the history and events from the 1600s to the present that have impacted the lives of the Nanticoke, Powhatan, and Piscataway tribes.

## PUBLIC PROGRAMS

For a complete schedule of public programs, visit [www.AmericanIndian.si.edu](http://www.AmericanIndian.si.edu). Programs are subject to change.

For evening programs, please enter the museum at the south entrance on Maryland Avenue near 4th Street and Independence Avenue, SW.

## NATIVE WRITERS

**WAZIYATAWIN ANGELA WILSON**  
Wednesday, November 29, 6:30 p.m.\*  
Rasmuson Theater

Waziyatawin Angela Wilson (Wahpetunwan Dakota), Ph.D., is an associate professor of indigenous history at Arizona State University. Wilson will discuss her publication, *In the Footsteps of Our Ancestors: The Dakota Commemorative Marches of the 21st Century* (Living Justice Press, 2006). This edited collection tells the stories of the Dakota Death March of 1862 and the commemorative walks that have been held in recent years to honor the memory of those Dakota people who endured the 1862 forced removal. Moderated by Suzan Shown Harjo (Cheyenne/Hodulgee Muscogee). Reception and book signing will follow the program.

## NATIVE FILM

**STOLEN SPIRITS OF HAIDA GWAI**  
Friday, November 24, 7 p.m.\* and  
Saturday, November 25, 1:30 p.m.  
Rasmuson Theater

*Stolen Spirits of Haida Gwaii* (2004, 74 min.)  
Director: Kevin McMahon. Decades after numerous villages off Canada's Pacific Coastline were scavenged for artifacts, a quest is begun by the people of Haida Gwaii to reclaim and relocate the remains of 160 ancestral skeletons from the Field Museum of Natural History in Chicago, Illinois. Discussion led by NMAI repatriation specialists follows the evening film.

## NATIVE FILM

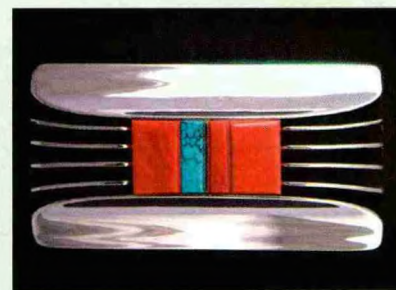
**THE JOURNALS OF KNUD RASMUSSEN**  
Friday, December 1, 6:30 p.m.  
Special Location: National Gallery of Art,  
East Building Auditorium  
4th Street and Constitution Avenue, NW



PHOTO BY NORMAN COHN / ALLIANCE ATLANTIS

Director Zacharius Kunuk

Cannes Film Festival, *The Journals of Knud Rasmussen* tells the story of the last of the great Iglulik shaman, Aua, and his daughter, Apak, and their struggle with the encroaching, outside world. Film screening will include a reception and discussion with the filmmakers.



Belt buckle by Victor P. Beck (Navajo)

## NATIONAL MUSEUM OF THE AMERICAN INDIAN HOLIDAY ART MARKET

Friday, December 8 to Sunday,  
December 10  
In New York City: George Gustav Heye Center, Rotunda  
In Washington, D.C.: NMAI on the National Mall, Potomac Atrium  
10 a.m. to 5 p.m.

The Smithsonian's National Museum of the American Indian will host the NMAI Holiday Art Market in two venues: the George Gustav Heye Center in New York City, and the Mall Museum in Washington, D.C. With works from 35 Native artists at each location including: Fine Apparel, Handwoven Baskets, Ceramics, Traditional Beadwork, Dolls in Native Regalia, Paintings, Prints and Sculpture, and Silver and Semi-Precious Jewelry.

CONTINUED →



# EXHIBITIONS + EVENTS CALENDAR

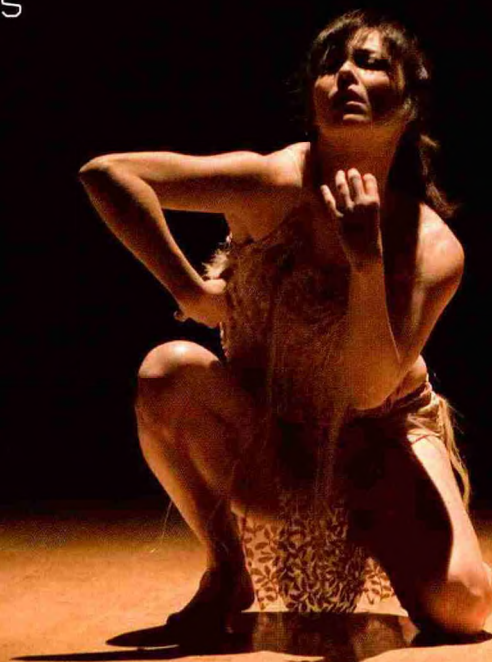


PHOTO BY KATHERINE FOGDEN

ABOVE: Dancer and choreographer Santee Smith (Mohawk) will perform *Here on Earth* at the Rasmuson Theater, January 26 & 27 at 7:30 p.m.

## NATIVE WRITERS

**JAMES RIDING-IN**

**Wednesday, December 20, 6:30 p.m.\***

**Rasmuson Theater**

Dr. Riding-In is a citizen of the Pawnee Nation of Oklahoma and an associate professor of American Indian Studies at Arizona State University. He received a master's degree in American Indian Studies and a Ph.D. in History from the University of California, Los Angeles. He has played a prominent role in the development of American Indian Studies at Arizona State University and is the editor of *Wicazo Sa Review: A Journal of Native American Studies*. His research about repatriation as well as historical and contemporary Indian issues has appeared in various books and scholarly journals. Moderated by Suzan Shown Harjo (Cheyenne/Hodulgee Muscogee).

## NATIVE WRITERS

**THOMAS PEACOCK**

**Wednesday, January 17, 6:30 p.m.\***

**Rasmuson Theater**

Thomas Peacock (Fond du Lac Band of Lake Superior Ojibwe) is an associate professor of education at the University of Minnesota Duluth, where he teaches educational leadership. He completed both his master's and doctoral degrees at Harvard University. Peacock has written magazine articles, journals, short stories, and poetry. He will discuss his most recent title, *The*

*Four Hills of Life: Ojibwe Wisdom* (Afton Historical Society Press, 2006) co-authored with Marlene Wisuri. Moderated by Suzan Shown Harjo (Cheyenne/Hodulgee Muscogee).

## CONTEMPORARY DANCE

**SANTEE SMITH'S HERE ON EARTH**

**Friday, January 26 and Saturday,**

**January 27, 7:30 p.m.\***

**Rasmuson Theater**

**Tickets required**

Canadian choreographer Santee Smith (Mohawk) presents her latest captivating work, *Here on Earth*. This contemporary dance piece is an exploration of spiritual connection to the land, Earth as living organism, Earth as Mother, Earth as sacred. The content of the new work is drawn from the Iroquoian Creation Story with the existence of the Sky World, and the Water World/Turtle Island. The work embraces the belief that humans were originally Sky Dwellers who dream their existence on earth. During *Here on Earth*, the stage comes to life, and for a moment spirit, earth, sky, and dream are captured in image, shape, and sound. The originally commissioned music is by acclaimed world music composer Donald Quan with David Maracle, and percussionist Rick Shadrach Lazar. Presented in partnership with The Smithsonian Associates.

**For tickets, please call 202-357-3030, or visit [www.ResidentAssociates.org](http://www.ResidentAssociates.org).**

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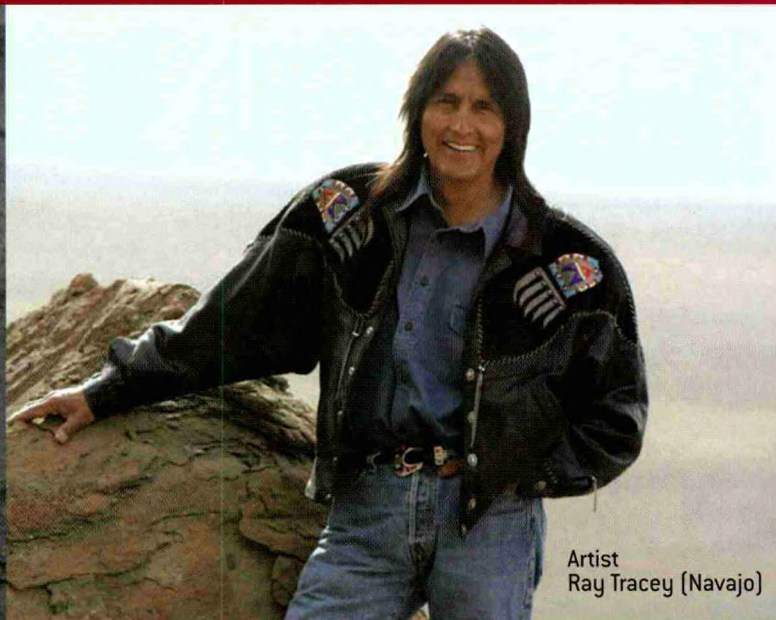


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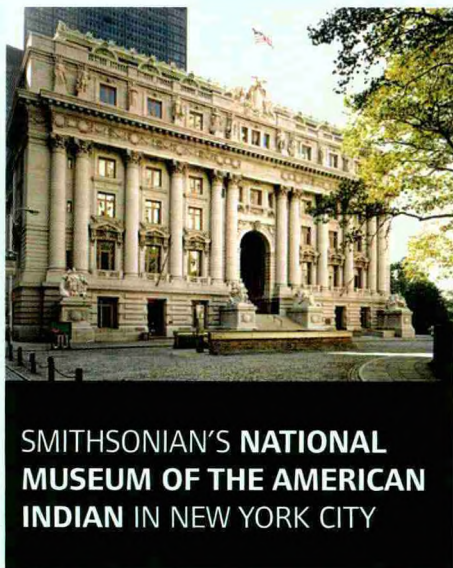


Smithsonian  
National Museum of the American Indian



## EXHIBITIONS + EVENTS CALENDAR

Joe Talirunili, *The Migration*, 1964. Stone and antler, 16 x 44 x 13 cm.  
TD Bank Financial Group.



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

### EXHIBITIONS

#### BEAUTY SURROUNDS US Through summer 2008

An exhibition of 77 works from the museum's renowned collection will inaugurate the new Diker Pavilion for Native Arts and Cultures. Objects will include an elaborate Quechua girl's dance outfit, a Northwest Coast chief's staff with carved animal figures and crest designs, Seminole turtle-shell dance leggings, a conch shell trumpet from pre-Columbian Mexico, a Navajo saddle blanket, and an Inupiak (Eskimo) ivory cribbage board. The exhibit will be complemented by two interactive media stations, enabling visitors to access in-depth descriptions of each object and, through virtual imaging technology, to rotate 10 of the objects to examine them more closely.

#### ITUKIAGTTA! INUIT SCULPTURE FROM THE COLLECTION OF THE TD BANK FINANCIAL GROUP November 11 - February 4

*ItuKiagâtta!*, an expression that means "How it amazes us!" in the Labrador Inuktitut dialect, features sculptures and carvings from TD Bank Financial Group's Inuit Art Collection, representing an early, vital period in the development of Inuit art.

#### INDIGENOUS MOTIVATIONS: RECENT ACQUISITIONS FROM THE NATIONAL MUSEUM OF THE AMERICAN INDIAN Through summer 2007

This exhibition features over 250 selections from the more than 15,000 objects acquired by the museum since 1990, when the Heye Foundation's Museum of the American Indian became the Smithsonian's National Museum of the American Indian. Also included will be a selection of objects from the collections of the federal Indian Arts and Crafts Board's Headquarters, which was transferred to the NMAI's stewardship in 2000. Highlights include works by Norval Morrisseau (Ojibwe) and Preston Singletary (Tlingit), South American piggy banks, jewelry from contemporary Native artists, and a collection of miniatures – tiny Navajo rugs, totem pole models, moccasins, and baskets.

#### BORN OF CLAY: CERAMICS FROM THE NATIONAL MUSEUM OF THE AMERICAN INDIAN Through May 2007

This exhibition features over 300 works from the museum's collection of pottery from the Andes, MesoAmerica, and the eastern and

southwestern regions of the United States—from the brilliantly colored works of the Nazca of Peru to delicately modeled and engraved Caddoan bottles from Louisiana and Arkansas. The survey also features an example of the earliest ceramics from the Western Hemisphere – a female figurine from Valdivia, Ecuador, dating to 3,000–1,500 B.C. – as well as works from the late 20th century.

### PUBLIC PROGRAMS

#### NATIONAL MUSEUM OF THE AMERICAN INDIAN HOLIDAY ART MARKET

Friday, December 8 to Sunday, December 10  
In New York City: George Gustav Heye  
Center, Rotunda

In Washington, D.C.: NMAI on the National  
Mall, Potomac Atrium, 10 a.m. to 5 p.m.

Thirty-five Native artists from North and South America are featured in this three-day holiday event which features pottery, jewelry, paintings, sculpture, beadwork, and clothing. Don't miss this great holiday shopping opportunity.

#### CHILDREN'S STORYBOOK READINGS December 9, at noon

Resource Center, second floor

Winter is the time to gather around the fire and tell stories. In that spirit, join us to listen to some of our favorite pet stories, such as *Tex* by Myrelene Ranville (Anishnabaw) with illustrations by Clive Dobson; *The Good Luck Cat* by Joy Harjo (Muskogee-Creek) and illustrated by Paul Lee; and *Grandmother's Pigeon* by Louise Erdrich (Chippewa) and illustrated by Jim La Marche.

CONTINUED ➔



## 2007 HEEF Silent Auction

Friday, March 2, 2007

Hilton Garden Inn

4000 N. Central Ave.

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Join the Hopi Education Endowment Fund for their Annual Silent Auction featuring exceptional art including: pottery, jewelry, sculptures, paintings, katsina dolls, prints, textiles and baskets.

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Photo by Bill Havens 2005

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Summer 2006, no. 150, \$12.50

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- "Charting a Course: Shellfish Aquaculture & Indigenous Rights in New Zealand and British Columbia," by Chris Tollefson
- "Negotiating TEK: Learning From Each Other or Managing Tradition and Eliminating Contention in BC Salmon Farming?" by Dorothee Schreiber
- "Common Future, Different Policy Paths? Managing the Escape of Farmed Atlantic Salmon in British Columbia and Washington State," by Murray Rutherford and Gabriela Pechlaner

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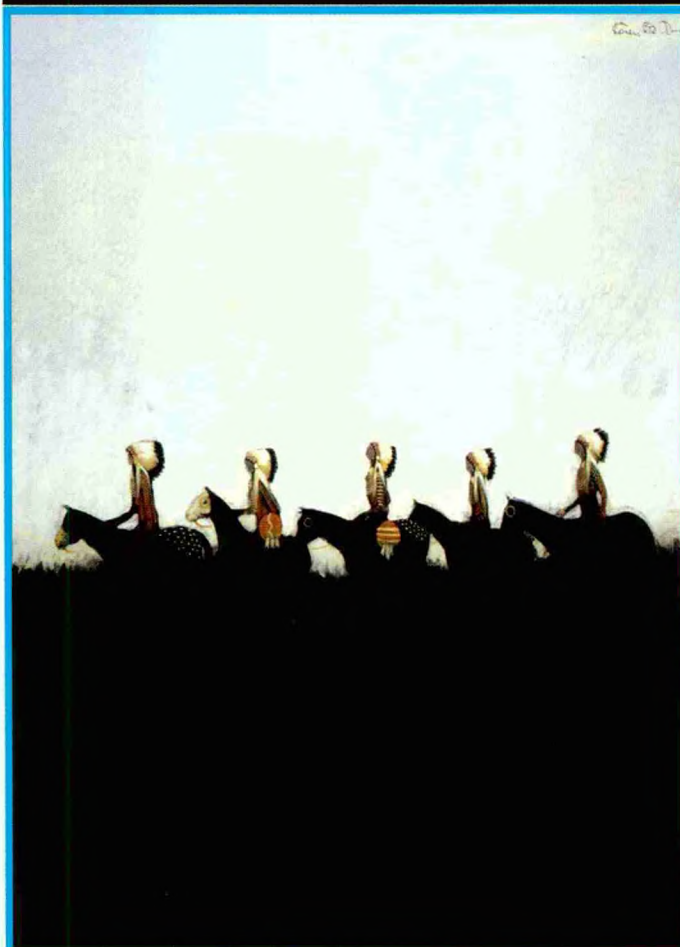
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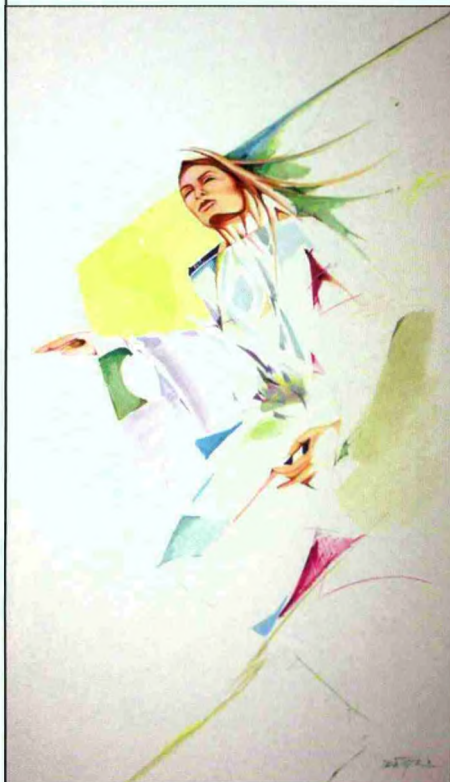
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PRESENTS

## Tiger Art

Triumph over Tragedy



**DEC. 3 TO DEC. 23, 2006**

Opening Reception on  
Dec. 3, 2 p.m. – 4 p.m.

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## FILM & VIDEO SCREENINGS

*Mohawk Girls*, directed  
by Tracey Deer will be  
screened as part of the  
Native American Film +  
Video Festival

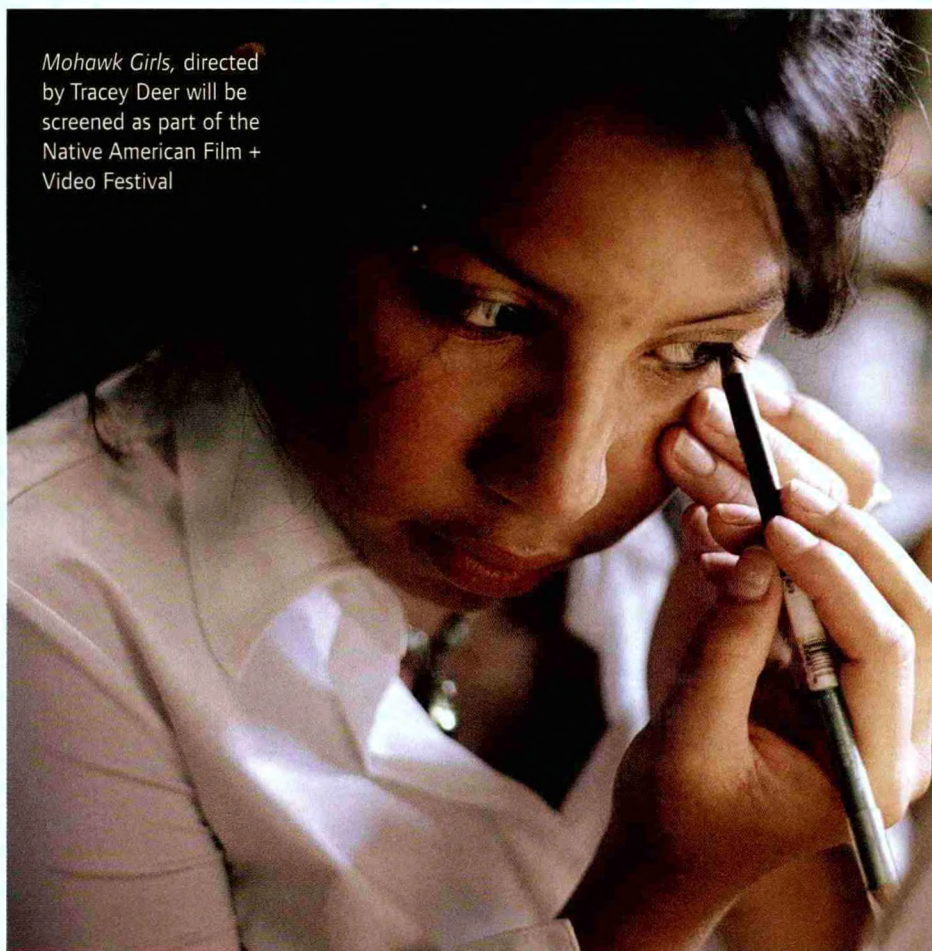


PHOTO BY GEORGES KHAYAT, ©2005 NATIONAL FILM BOARD OF CANADA

## NATIVE AMERICAN FILM + VIDEO FESTIVAL

**November 30 - December 3**

The 13th Native American Film + Video Festival will be held in New York City, November 30 to December 3, 2006.

This year's festival also celebrates the 25th anniversary of the Film and Video Center. It features more than 125 outstanding new films, videos, and radio programs from Bolivia, Brazil, Canada, Chile, Colombia, Ecuador, Guatemala, the continental U.S., and Hawai'i. The Festival showcases recent productions, including feature films, documentaries, short fictions, experimental works, music videos, and Native television productions, and brings together Native media makers from throughout the hemisphere to introduce their works and exchange ideas.

Works are selected from an extensive number of submissions by a team made up of guest media makers and cultural

activists, and the program staff of the Film and Video Center. This year's guest selectors are Mariano Estrada (Tzeltal), Carol Kalafatic (Quechua/Croatian/Spanish), Laura Milliken (Ojibwe), and Nora Naranjo-Morse (Tewa, Santa Clara Pueblo).

Screenings are held each evening and all day on Saturday and Sunday. All programs are free to the public. Support for the festival has come from the Smithsonian Latino Initiative, the New York State Council on the Arts, the Motion Picture Academy of Arts and Sciences, and the LEF Foundation. For Festival program and further updates, go to [www.nativenetworks.si.edu](http://www.nativenetworks.si.edu) (English) or [www.redesindigenas.si.edu](http://www.redesindigenas.si.edu) (Español).

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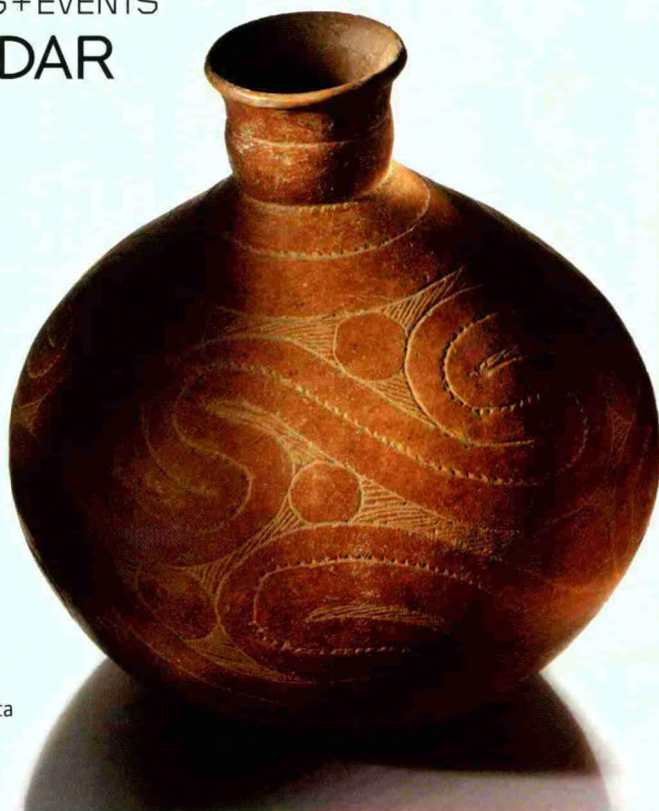
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Charlene Reano  
Michael Thompson  
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## EXHIBITIONS + EVENTS CALENDAR



Caddoan engraved  
ceramic bottle, Ouachita  
Parish, Louisiana, A.D.  
1680-1750.

PHOTO BY ERNEST AMAROSO

### CHILDREN'S STORYBOOK READINGS

January 13, at noon

Resource Center, second floor

Join us for some exciting stories about Coyote, the Trickster. Listen to excerpts from *Coyote Goes Walking* retold and with pictures by Tom Pohrt; *Coyote Stories for Children* by Susan Strauss with illustrations by Gary Lund; and *Coyote: A Trickster Tale from the American Southwest* told and illustrated by Gerald McDermott.

### TLINGIT CARVING DEMONSTRATIONS

January 24, 25, and 26,

from 10 a.m. - noon and 2 p.m. - 4 p.m.

January 27, from 2 p.m. - 4 p.m.

Diker Pavilion

Wayne Price (Tlingit) will demonstrate carving and painting techniques of the Tlingit culture. He is an experienced and accomplished artist specializing in traditional Tlingit objects such as totem poles, masks, rattles, spoons, bentwood boxes, canoes, and drums.

CONTINUED →

## NATIONAL MUSEUM OF THE AMERICAN INDIAN

# ART MARKET

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Friday, December 8 - Sunday, December 10, 2006

10 a.m. to 5 p.m.

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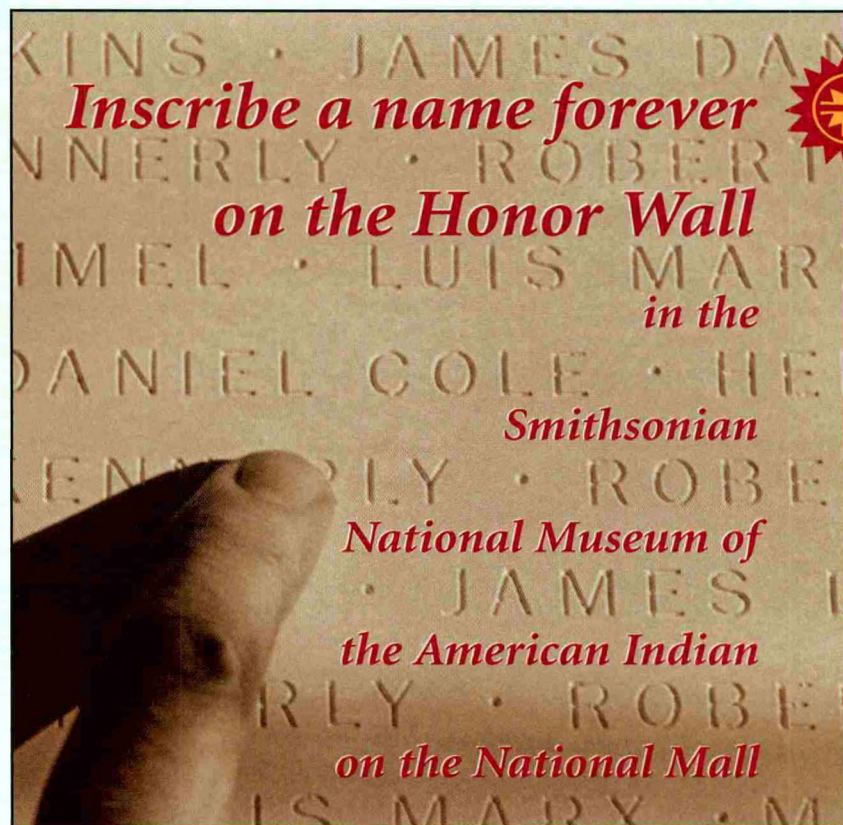
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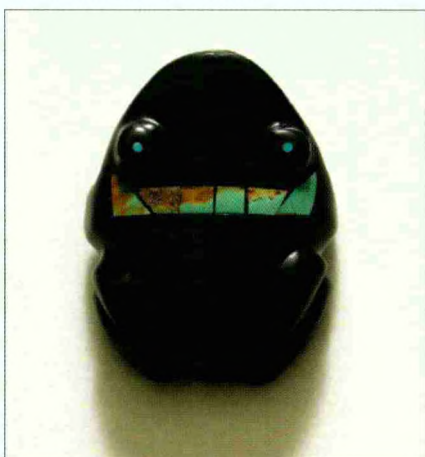
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## EXHIBITIONS + EVENTS CALENDAR



Rick Bartow (Wiyot), *From the Mad River to the Little Salmon River, or the Responsibility of Raising a Child*, 2004-2005. Bronze, edition #1/10, 99 x 28 x 37 in. Gift of the Confederated Tribes of Grande Ronde, Froelick Gallery and the Artist. On view outside the Diker Pavilion.

### TRADITIONAL DANCE SOCIAL WITH THE THUNDERBIRD INDIAN DANCERS AND SINGERS

Saturday, January 27, 7:00 p.m.  
Diker Pavilion

Join the Thunderbird Indian Dancers and Singers, directed by Louis Mofsie (Hopi/Winnebago), in an evening of traditional social dancing. Heyna Second Sons is the featured drum group. Bring your family and enjoy the festivities.

### DAILY SCREENINGS

#### NATIVE GIFTS

November 3 - November 26  
Daily at 1 p.m. and 3 p.m., and  
Thursdays at 5:30 p.m.

#### GESTURE DOWN (I DON'T SING)

(2005, 8 min.) United States. Director: Cedar Sherbert (Kumeyaay). The filmmaker shares a poetic and personal reflection as he travels south from California to Mexico in search of the "last" traditional Kumeyaay singer. The work was inspired by James

Welch's poem, *Gesture Down to Guatemala*. A preview screening from the 2006 Native American Film + Video Festival.

### SWEET GATHERINGS/DULCE CONVIVENCIA

(2004, 18 min.) Mexico. Director: Filoteo Gomez Martinez (Mixe). In Zapotec with English subtitles.

A documentary on the process of making *panela*, cane sugar, in Quetzaltepec Mixe in the state of Oaxaca, evokes the reasons for indigenous communities to sustain their own traditional agriculture. A preview screening from the 2006 Native American Film + Video Festival.

### THE GIFT

(1998, 49 min.) Canada/United States. Director: Gary Farmer (Cayuga). Produced by the National Film Board of Canada. From Maya communities of Chiapas, Mexico, to Haudenosaunee lands in New York and Canada, this documentary explores the spiritual, economic, and political dimensions of Native people's relationship with corn.

### WINTER TALES

December 7 - January 7

Daily at 10:30 a.m. and 1:00 p.m.

Repeated on Thursdays at 6:00 p.m.  
as noted.

### HOW RAVEN STOLE THE SUN

(2004, 23 min.) Canada/United States. Director: Chris Kientz (Cherokee) and Simon James (Kwakwaka'wakw). An award-winning computer animation based on a traditional tale from the North Pacific Coast brings to life the comic and creative interaction of Eagle, Frog, and Raven at the beginning of time. From the *Raven Tales* series. Repeated on Thursdays at 6:00.

### TALES OF WESAKECHAK:

#### THE FIRST SPRING FLOOD AND HOW WESAKECHAK GOT HIS NAME

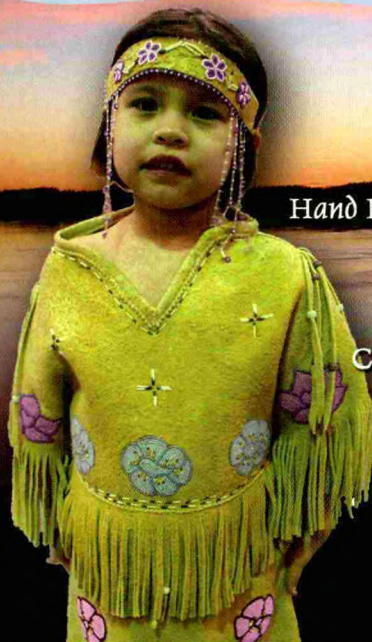
(14 min. each.) Canada. Produced by Gerry Cook, Ava Karvonen, Gregory Coyes (Métis Cree) and George Johnson. In the Anishnabe tradition, before people were on Turtle Island (North America), the Creator put the trickster Wesakechak on earth to take care of all creatures. When he is tricked by the jealous spirit Machias, his friends come to his aid. Then, when Wesakechak wants a new name, he discovers where strength really lies. From the *Stories from the Seventh Fire* series. Repeated on Thursdays at 6:00.

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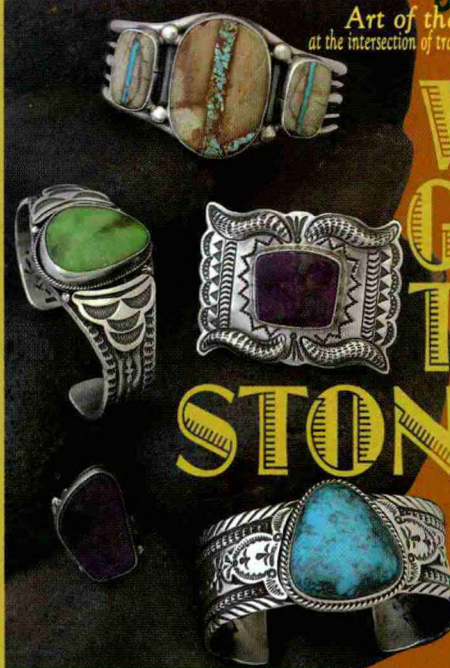
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### Northwest Coast Art & Cultures of Vancouver Island

August 1-11, 2007 Explore cultures and artistry of the Nuw-chah-nulth and Kwakwaka'wakw. Visit with artists of First Nations communities in private studios, witness a traditional masked dance, and paddle in handcrafted canoes to a wild salmon beach barbeque. With Dr. Alan McMillan and renowned artists: Jim Hart, Tim Paul, and Calvin Hunt.

### Carrizo Mountain Country September 9-15, 2007

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## EXHIBITIONS + EVENTS CALENDAR



Unknown artist, *Woman with Bucket*, 1953. Stone, ivory, inlay, and sinew, 25.4 x 19.6 x 18.4 cm. TD Bank Financial Group.

### CHRISTMAS AT WAPOS BAY

(2002, 48 min.) Canada. Director: Dennis Jackson (Cree). In Cree with English subtitles. In this claymation, three children visit their grandfather at his cabin in the woods. As they hunt a moose for food, they learn self-reliance and the spirit of the traditional Cree way of life.

### WAPOS BAY: THERE'S NO "I" IN HOCKEY

(2005, 24 min.) Canada. Director: Dennis Jackson (Cree). In English and Cree with English subtitles. A lesson in sharing and cooperation is learned when a visiting hockey team with a female captain flies into the northern community of Wapos Bay for a tournament. Pilot program of the *Wapos Bay* series produced for Aboriginal Peoples TV Network in Canada.

### INDIGENOUS MOTIVATIONS

January 8–February 4

Daily at 1 p.m. and 3 p.m., and Thursdays at 5:30 p.m.

### EAGLE SONG

(2000, 3 min.) United States. Director: Lurline Wailana MacGregor (Native Hawaiian). A music video featuring poet

and saxophonist Joy Harjo (Muscogee Creek) celebrates the spirit of the Muscogee Creek Nation of Oklahoma past and present.

### TEACHINGS OF THE TREE PEOPLE

(2004, 20 min.) United States. Director: Katie Jennings. A tribute to Bruce (Subiyay) Miller, who returned from life in New York City to the Skokomish Indian Reservation in Washington State to become a basket maker, teacher, historian, spiritual leader, and cultural activist in language and the arts.

### JIM NORTHRUP: WITH RESERVATIONS

(1996, 28 min.) United States. Director: Mike Rivard. Produced by The Native Arts Circle, Minneapolis, and the Center for International Education. A film showcasing the humor, life, and work of writer Jim Northrup (Ojibwe).

## ESPECIALLY FOR KIDS

Daily at 10:30 a.m. and 11:45 a.m.

For December screenings see **WINTER TALES** (above).

November 3 - November 26 and January 8 - February 4

### VNOKSETV/GREEDY

(2003, 5 min.) United States. Produced by American Indian Resource Center, Tahlequah, Okla. In Cree with English subtitles. A clay animation by Muscogee Creek school children tells a traditional Creek story.

### TALES OF WESAKECHAK: THE FIRST SPRING FLOOD

(2002, 13 min.) Canada. Producers: Greg Coyes (Métis Cree), Ava Karvonen, Gerry Cook. *Stories of the Seventh Fire* series. In the time before there were people on Turtle Island (North America), the Creator put Wesakechak on the earth to take care of all the creatures.

### FIRST STEPS

(2003, 24 min.) Canada. Directors: 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 celebration of the "first steps" of its very young children. Included is a traditional tale of treachery and how a son's care for his mother is now heard in the call of a bird. ✱

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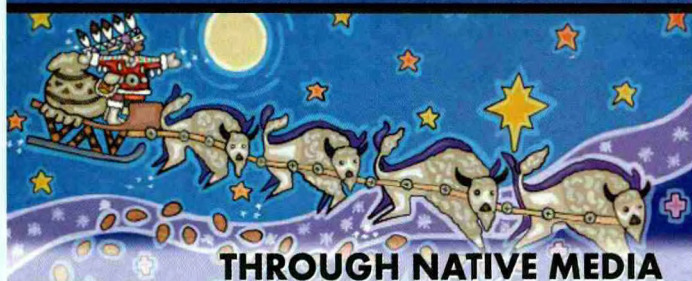
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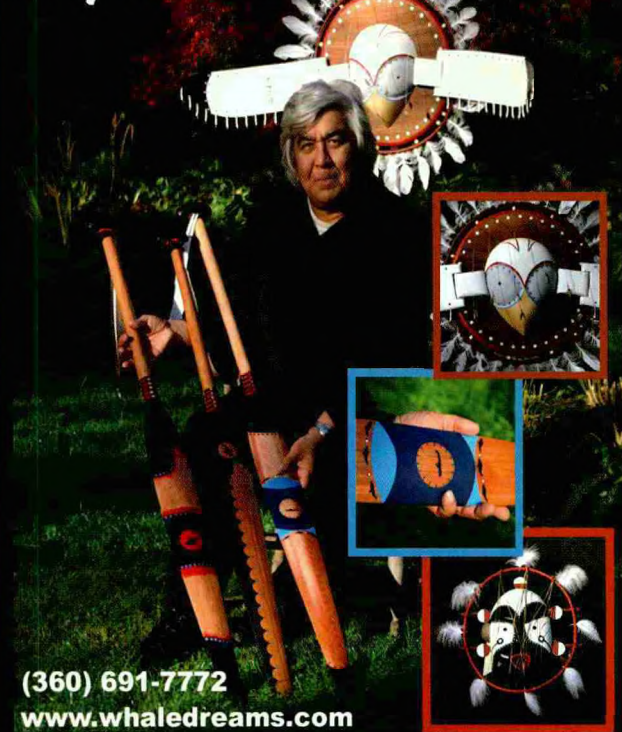
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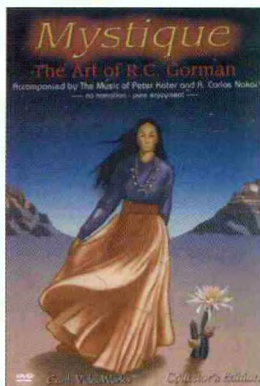
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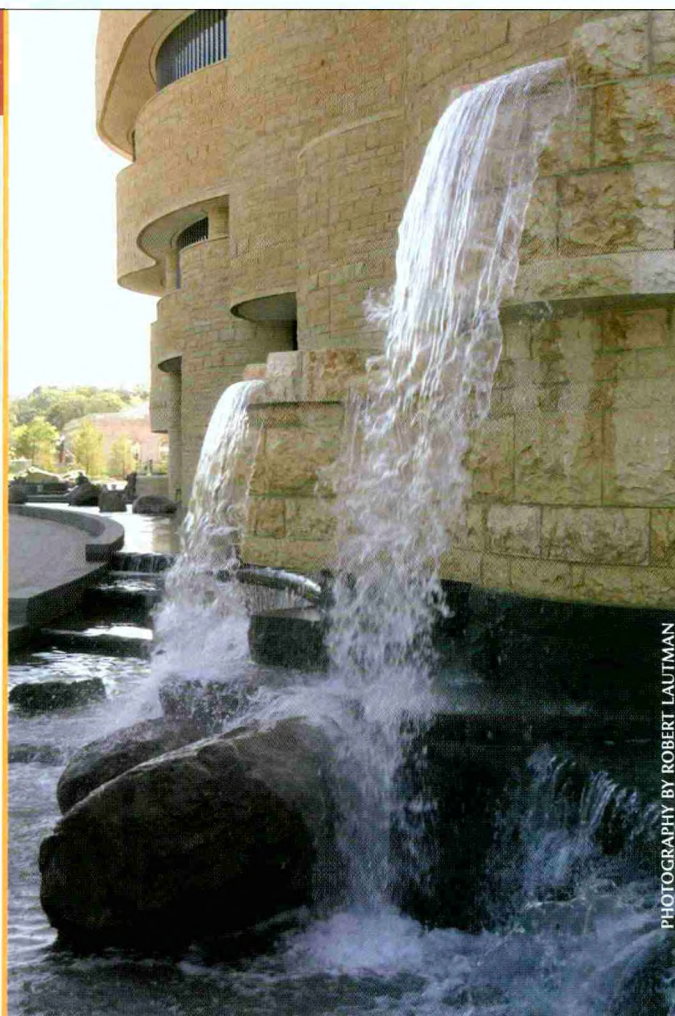
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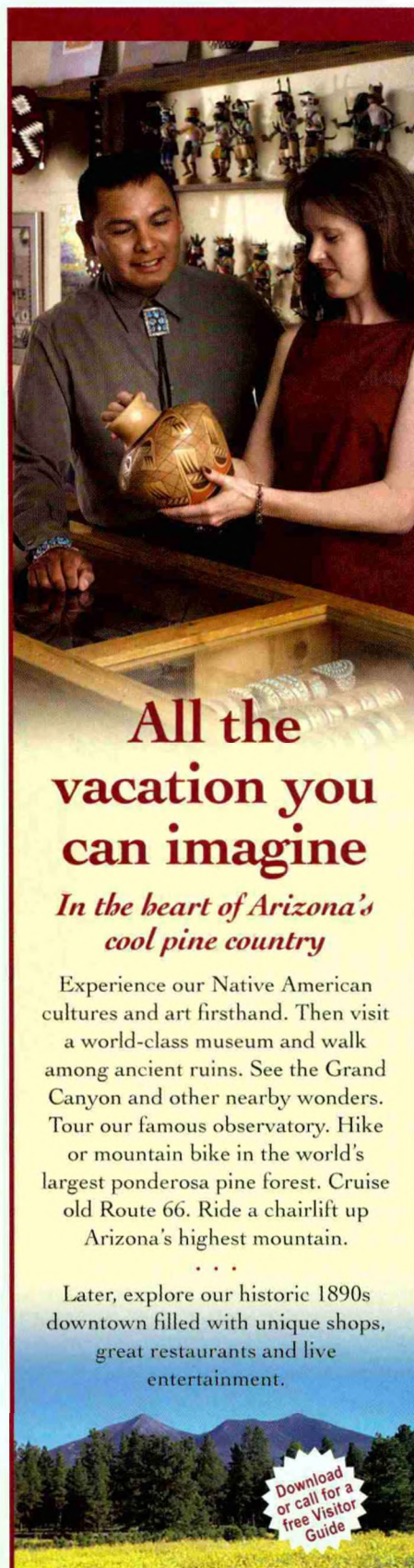
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# MUSEUMGUIDE

## 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. 20024 (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. 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.

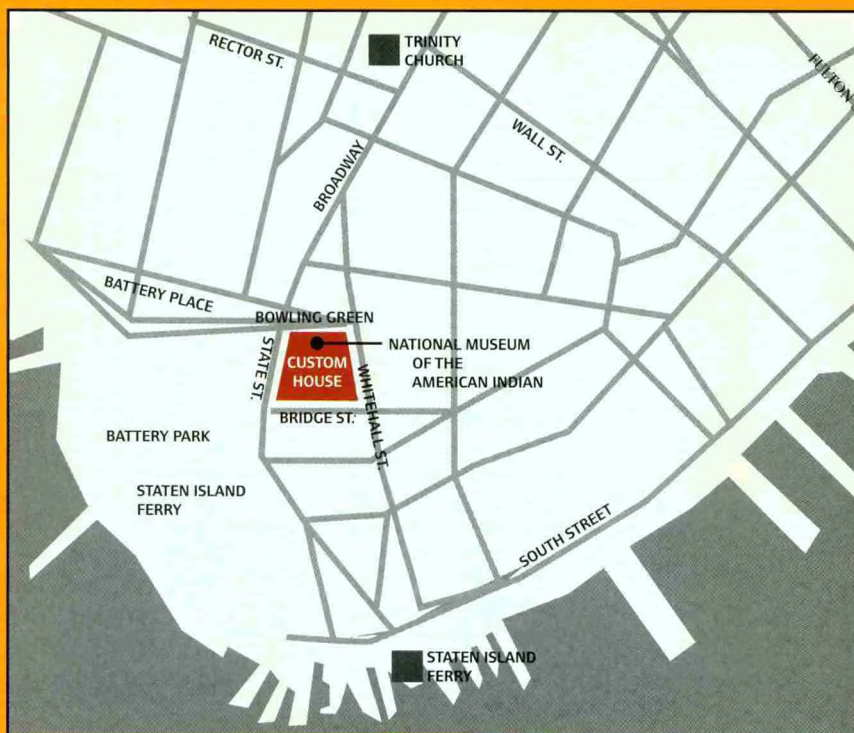
**LOCATION:** National Museum of the American Indian in New York, One Bowling Green, New York, NY 10004

Call (212) 514-3700 for more information.

For program updates call (212) 514-3888 or

www.AmericanIndian.si.edu click events.

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