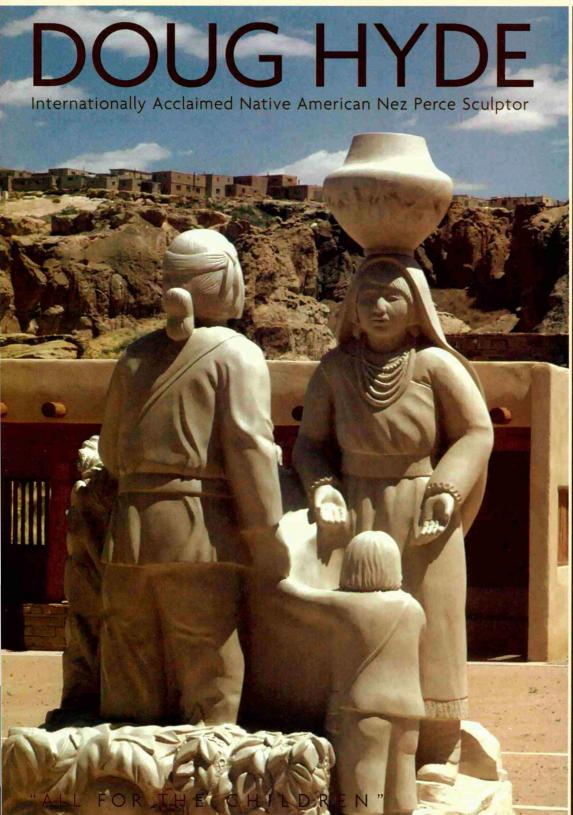




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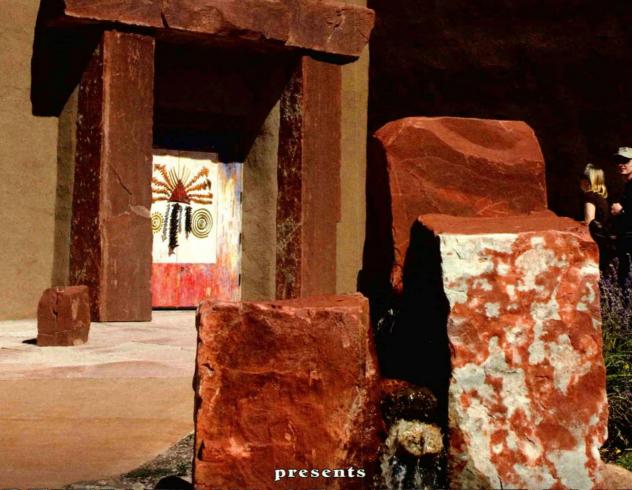
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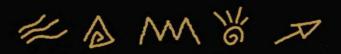


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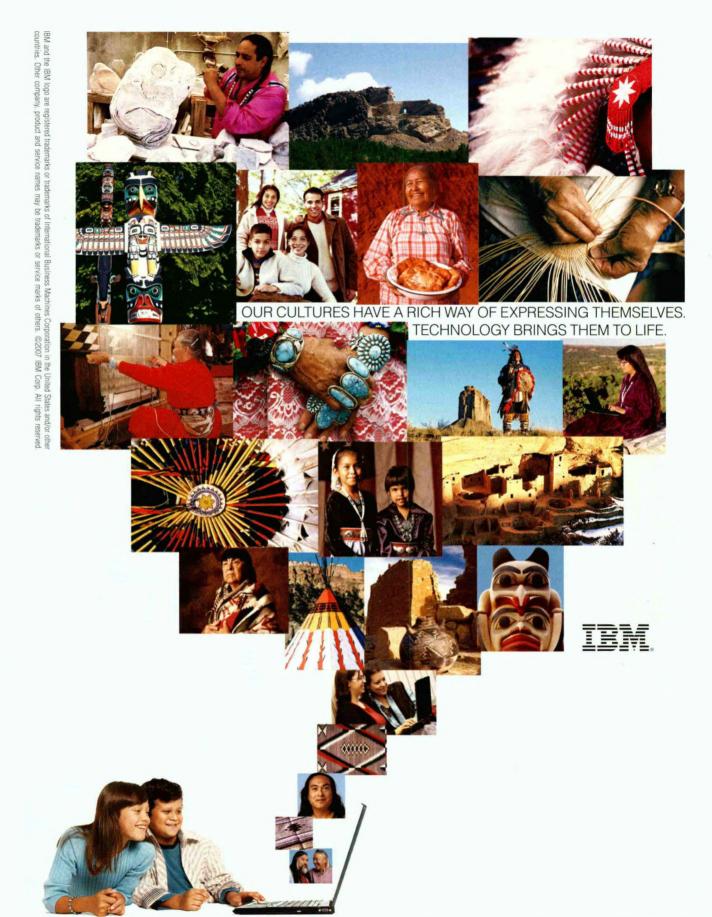


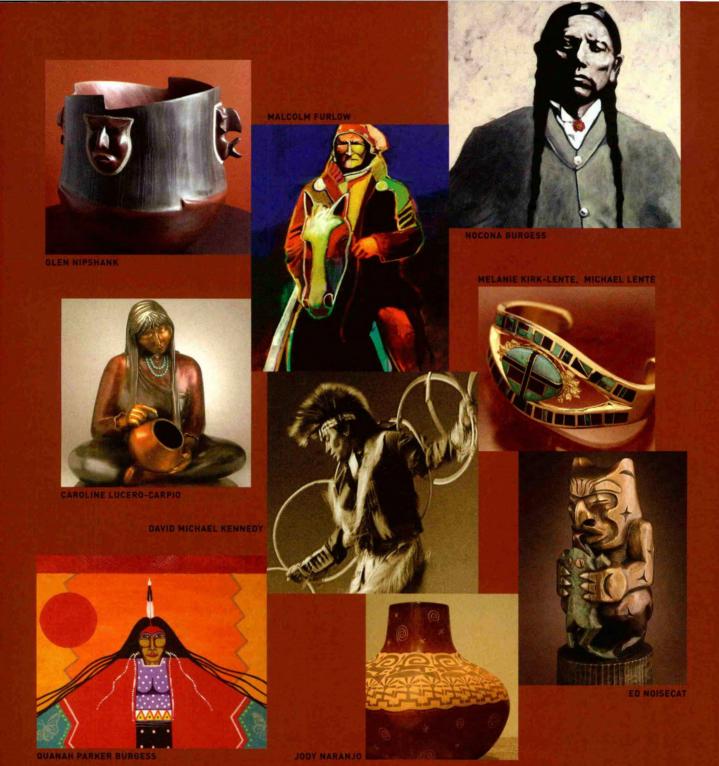


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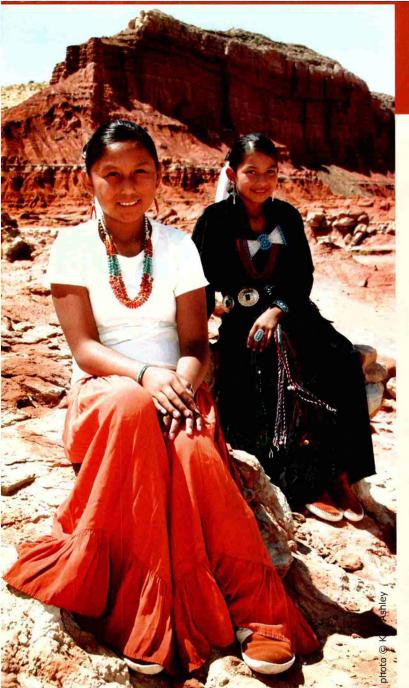
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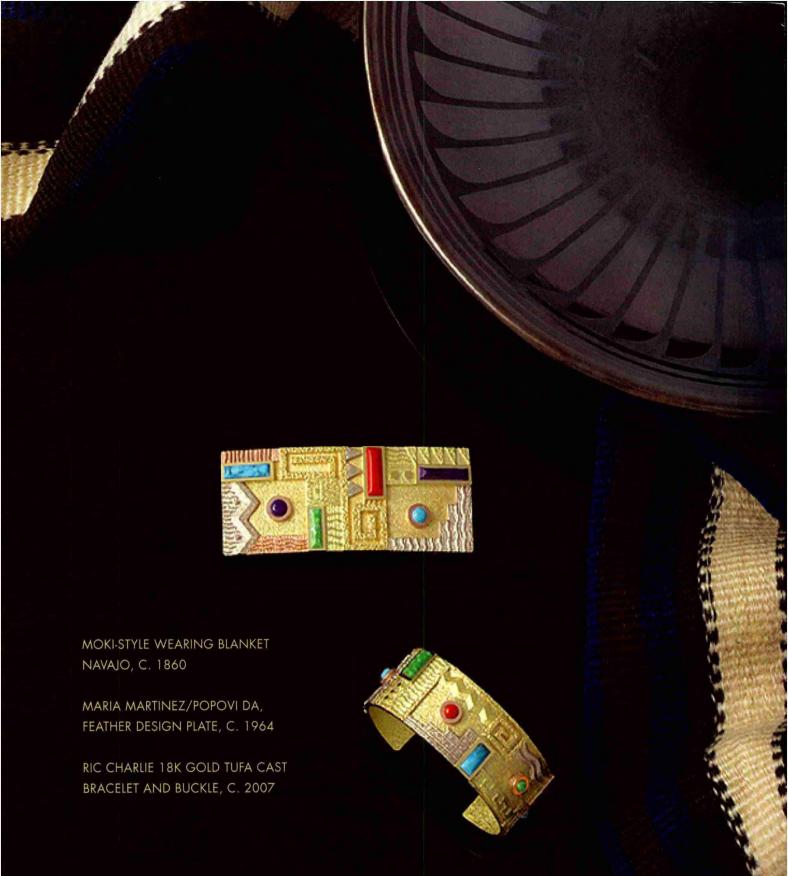
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18 WIT AND WISDOM

The modernist work of Gregory Lomayesva (Hopi) is more about the examination of self than trying to represent any single cultural identity or ethnographic style. The Santa Fe-based artist has come to exemplify the complexities of what defines contemporary American Indian art.

26 WILD AT HEART

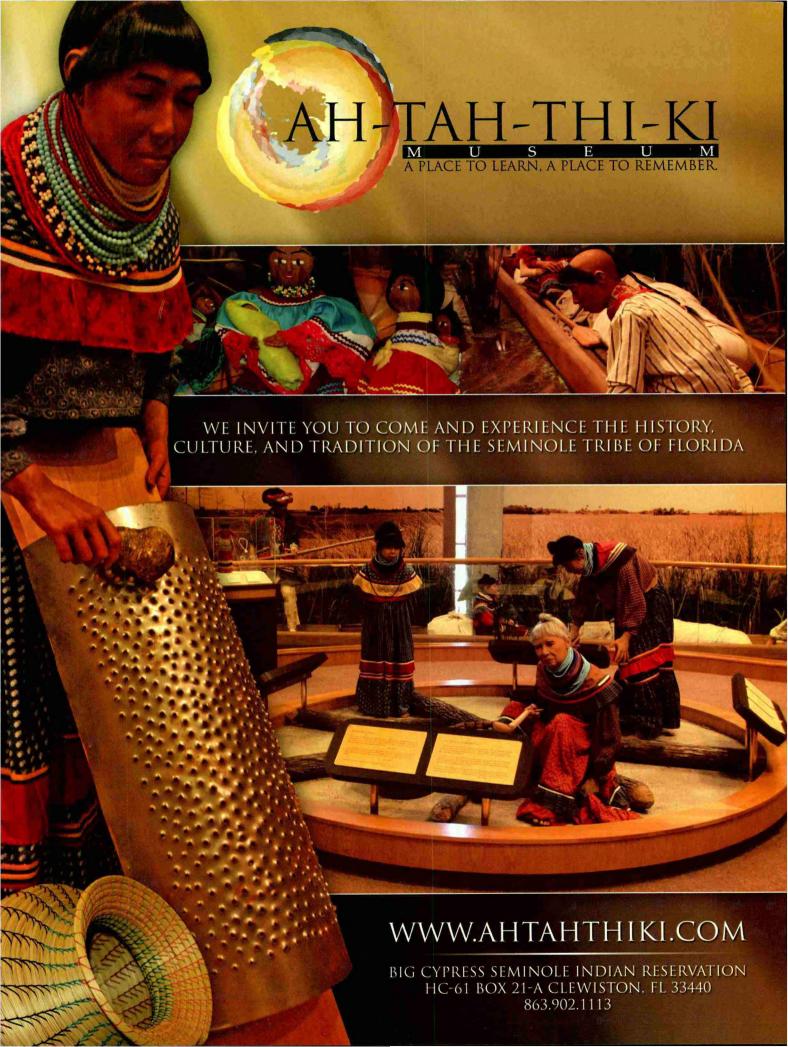
Nestled in a remote region of British Columbia, the Brittany Triangle is home to some 400 free-ranging mustangs. The origin of these wild horses is a mystery that might call into question the standard history of the horse on this continent.

34 HAIDA GWAII

Two hours northwest of Vancouver, B.C., off Canada's Pacific coast, lies Haida Gwaii (the Queen Charlotte Islands), an island of majestic beauty and steeped in the rich culture of the Haida people.

40 VISION IN GENEVA

After 30 years, the Indigenous peoples of the world achieved the passage of the United Nations Declaration on the Rights of Indigenous Peoples. Dr. Jose Barreiro (Taino), the National Museum of the American Indian's assistant director for research, shares a recollection of the profound motivations that propelled the international effort.



WINTER 2007

VOL. 8 NO. 4

48 LAUGHTER IS MEDICINE

Albert Laughter (Navajo), a fifth-generation medicine man, uses Navajo ceremonies to help veterans reintegrate into a peaceful society and heal from post-traumatic stress disorder. With positive results, Laughter finds himself at the forefront of treatment that melds traditional Native and scientific Western medical care.

52 DAVY CROCKETT'S FINEST HOUR

Davy Crockett, the coonskin cap-wearing, ax-toting frontiersman is an established American icon. Little known today is Crockett's finest hour, when the "king of the wild frontier" became a champion of Native American rights.

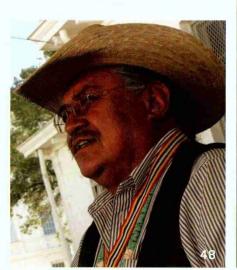
56 INSIDE NMAI

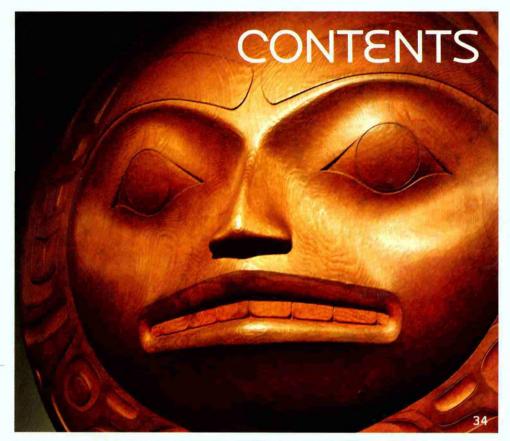
NMAI's Landscape: forests, meadows, wetlands, and croplands.

Our Peoples: Made by the skilled hands of tribal women, a Blackfeet dress reveals a traditional family's dynamic.

Poetry: Sure You Can Ask Me a Personal Question by Diane Burns.

New: Ben Nighthorse Campbell (Northern Cheyenne) creates a masterwork to assist the Smithsonian's National Museum of the American Indian.







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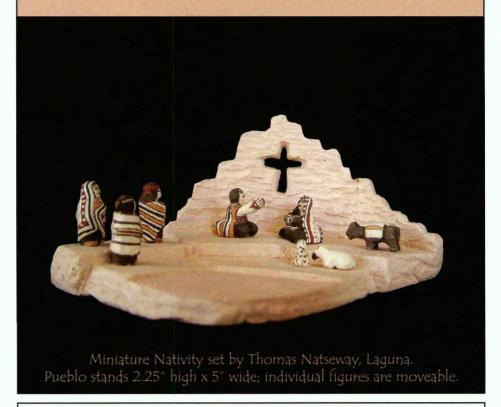
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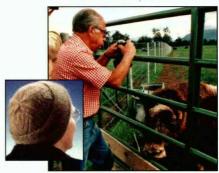
The weather is getting cool in Alaska and the leaves are starting to fall. There are so many things to do before winter sets in. When I was at the store the other day I noticed that they had Christmas lights for sale already. Putting up the decorations on the outside of the house before it gets really cold is a good idea and will put me in the holiday spirit. I think that I will order our parents presents from the Musk Ox Producers' Co-Op at www.qiviut.

com now. That way I can have them wrapped and ready in good time before Christmas. Mom and Dad had such a good time visiting the Musk Ox Farm this summer when they were visiting me. I saw how Mom

admired the Nightmute Diamond Scarf and Dad the Harpoon Cap. I also went to the farm's website www.muskoxfarm.org and signed them up for the Friends of the Musk Ox. Now they will get the newsletters through the next year with more information about the musk ox and their wonderful Qiviut fiber.

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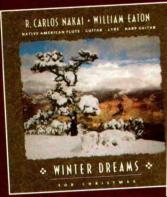
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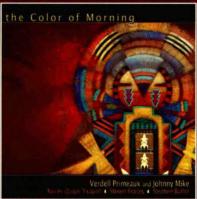
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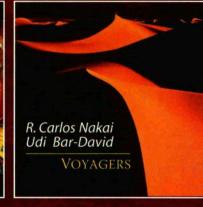
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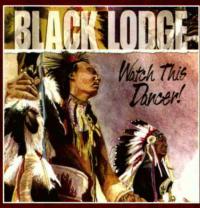
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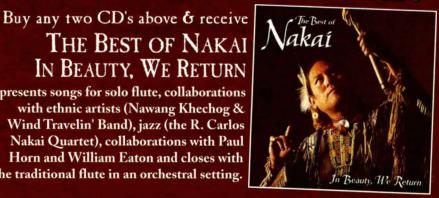


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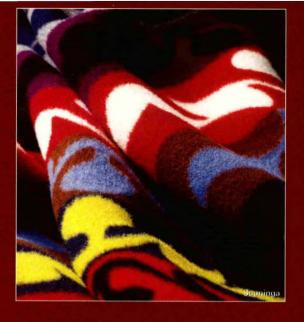


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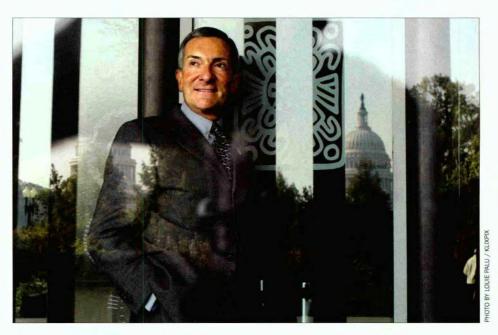
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The Turn in the Road

t is a long road that has no turning, goes the old adage, and I have been thinking a great deal these days about the road we have traveled over the past 17 years. In 1990, when the Smithsonian plucked me out of my congenial and happy life as an established attorney to become the first director of its new National Museum of the American Indian (NMAI) – then but a futuristic vision - I had an inkling of the challenges that lay ahead. But I'm glad, in retrospect, that it wasn't more than an inkling, because if I had known back then just how monumental the task at hand would turn out to be, I think I would have run in fright from the interview.

In truth, however, there was no way I could have refused this job of a lifetime. I understood instinctively and immediately the seminal importance this new museum would play in the collective future of my fellow Native Americans. Here was an opportunity our grandfathers and grandmothers would have marveled at in disbelief. Native people were going to have our own place on one of the most powerful patches of Mother Earth in the Western Hemisphere. Not only that, but we would be calling all the shots. The Native experience in this land would finally be seen from a Native perspective. Indigenous knowledge and belief would inform the programs and policies of this exciting new institution. And I would have the singular honor and privilege of leading the entire effort. This new position I said "yes" to was not really a job, nor was it a "smart career move." It was a calling.

And now, for me, that long road has indeed come to a turning. It is time for me to pass along to a new leader the stewardship of this institution I love so much. We have accomplished a great deal over the past 17 years. We opened the wonderful George Gustav Heye Center in Lower Manhattan in 1994. In 1998, our Cultural Resources Center in Maryland began its life as a state-of-the-art home to our unparalleled collection of some 800,000 objects. Finally, on a memorable and beautiful September day in 2004, our stunning new building on the National Mall



welcomed tens of thousands of Native and non-Native visitors. A new era in American history began on that splendid day. In the three years since we opened on the Mall, we have made the NMAI a true center of Native life and thought. Our popular exhibitions, programs, publications, and symposiums have brought the dynamic and forceful expression of the Native spirit to millions of people.

I am very proud of this record of accomplishment. But I must warn my successor that the work of the NMAI is really just getting started: we have begun to make an impact as a locus for civic engagement, and that important effort must continue and grow; our bold new emphasis on contempo-

rary Native art promises to bring a new enlightenment to the perception of who we indigenous people really are; our need to build a significant endowment to support all our educational and cultural work presents a formidable challenge to my successor. But I am confident of the solid foundation we have prepared for those who follow us.

In the end, this museum is not simply three buildings, or a world-class collection of objects, or a multitude of generous members, or a dedicated staff of hundreds. It's an idea, a vision, a dream we hold in our hearts. That dream I will never say goodbye to. \$\\$

W. Richard West Jr. (Southern Cheyenne and member of the Cheyenne and Arapaho Tribes of Oklahoma) is the Founding Director of Smithsonian's National Museum of the American Indian



As many of you have heard, Smithsonian Acting Secretary Cristián Samper announced Professor Kevin Gover would be the new director of the Museum as of December 2. Kevin is a professor of law at the Sandra Day O'Connor College of Law at Arizona State University in Tempe, an affiliate professor in its American Indian Studies Program, co-executive director of the university's American Indian Policy Institute and an excellent choice for Director. His knowledge of Native American history and culture is exhaustive. He is a distinguished scholar, a proven advocate for Native Americans, and is passionate about public service. He is exactly what the Museum needs to guide

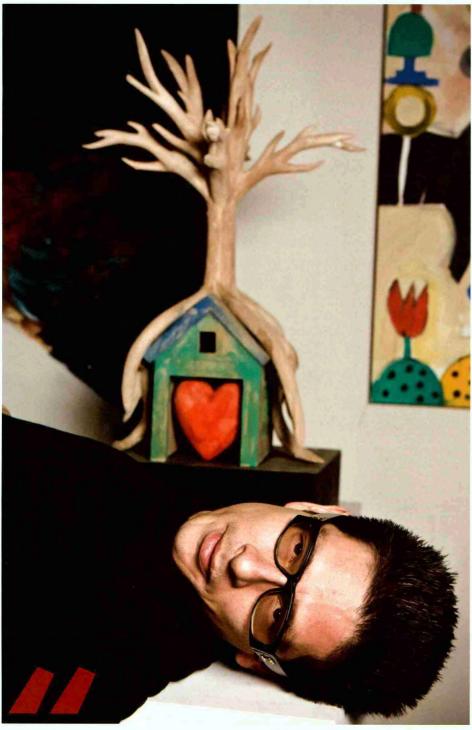
its future in creative and innovative ways. I wholeheartedly support Kevin and I know you will enjoy getting to know him.



BY ALETA M. RINGLERO
PHOTOS BY SARA STATHAS/KlixPix

One might think that **GREGORY LOMAYESVA** is just another talented painter in a long line of American Indian artists whose art flows from an unbroken chronological evolution characterized by the stylized Santa Fe painting tradition of the early 1930s. However, this supposition seriously underestimates a man whose art is more closely associated with modernism and the New York School exemplified by Cy Twombly, Robert Rauschenberg, and Jean-Michel Basquiat than that of any tribal formalism. Lomayesva's work may be viewed as incorporating Native themes that draw from his indigenous heritage, but for this quixotic personality, art is more about the examination of self than trying to represent any single cultural identity or ethnographic style.

WITAND WISDOM



MY MOTHER MADE ME
TAKE MY FIRST PIECES TO
A GALLERY AND SHOW
THEM. SHE ACTUALLY
DROVE ME THERE AND
KICKED ME OUT OF THE
CAR WITH MY BOX OF ART
IN HAND.

Lomayesva with an untitled sculpture from his forthcoming exhibition *Bounce*.

omayesva's approach is intuitive, and he acknowledges that the business of art, its rituals, and personalities have made a deep and lasting impact on how he chooses to express himself. Born in 1971, Lomayesva grew up immersed in the art world, as both his parents were artists. Through his father, Bill, a jeweler, Lomayesva gained an awareness of his Hopi ancestry and their cultural arts. He learned the Spanish tra-

dition of *santera* wood carving from his mother, Marie Romero-Cash. (Lomayesva acknowledges that his mother was influential while he was growing up, even though *santera* carving was based around religious iconography.) This hybridity informs Lomayesva's approach to painting and woodcarving today.

After he dropped out of the formal education system at 16, Lomayesva apprenticed himself under the direction of his mother, who regarded art production as a serious family business. Lomayesva was initiated in the competitive art market through his mother's urgings, and according to him, "My mother made me take my first pieces to a gallery and show them. She actually drove me there and kicked me out of the car with my box of art in hand." Such confidence in his talents has been realized with exceptional mother and son exhibitions in local galleries in New Mexico where the wit and wisdom of the formidable Romero-Cash are clearly a visible influence on her son's work.

Lomayesva readily acknowledges how his first gallery jobs in Los Angeles and Santa Fe permitted him to handle the paintings of noted contemporary artists where he observed their manner of working with pigment and composition first-hand. Lomayesva notes, "So much inspiration came from this time in my life, learning that art could take so many shapes and forms. Also, to witness the extreme amount of courage they had." It influenced him to take further risks with his own work and develop his skills. He adds, ".... my curiosity seeing this art encouraged me, and I was able to learn almost any technique I put my mind to." He also learned how art was as much about creative discipline as a business when he reveals that he was fired for accidentally damaging a Dan Namingha painting.

From this influential and highly creative environment, Lomayesva's art has grown with him and come to exemplify the kind of conundrum swirling around the critical divisions that overwhelm discussions of contemporary American Indian art. On one hand, he is part of a hip, urban art community that typifies the cultural regionalism of Santa Fe, N.M., where he lives and maintains a studio. On the other, he is part of the next generation of contemporary artists whose vastly divergent styles are commercially successful, yet they struggle to reject the tribal links that continue to classify their art as exclusively "American Indian." Moreover, Lomayesva's work exemplifies the rejection of conservative ideas of contemporary Indian art that set back indigenous artis-

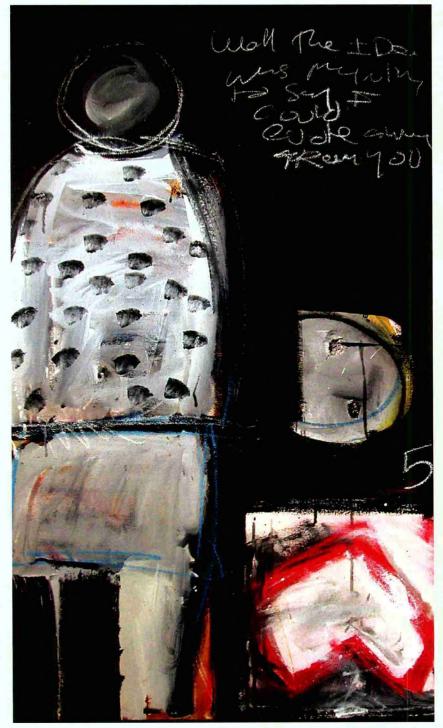


Figure 1, Untitled, 2001, acrylic on canvas, 27" x 42".

Collection of the author.



Figure 2, Big Daddy Horse, 2002, acrylic on canvas, 48" x 48". Courtesy of the artist.

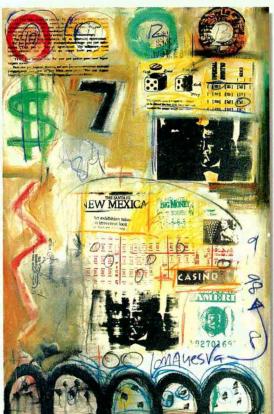


Figure 3, Loaded Dice/Bond, 1998, photographic silkscreen, acrylic on canvas, 48" x 60". Courtesy of Casino Arizona, Scottsdale, Ariz.

tic experimentation under the weight of invented revivalisms that sprang from the turbulent identity movements of the 1960s. Lomayesva views his art as challenging the political stance of some tribal attitudes which he freely addresses as simply the role of the artist in modern Indian culture. He embodies this dichotomy, underscoring how Indian art today is neither uncomplicated nor easily classified based exclusively on culture or ethnicity.

FEATURED WORK

Figure 1

Stylistically on canvas, Lomayesva's handling of pigment reveals brushwork that is unrestrained in gestural motions that often will incorporate additional personal commentary in loosely scribbled calligraphic text. (Fig. 1) When his paintings include indigenous imagery with stereotypical forms and shapes, the combination pairs identifiable popular imagery in

motifs that convey a visceral and playful intentional juxtaposition of the new and the old.

With combinations of bold, sweeping brushwork and cultural subject icons in a candy acid color palette, Lomayesva's paintings effect a kind of attention that evokes a dramatic response. (Fig. 2) The daunting appearance becomes confrontational for observers seeking to assign a literal narrative story or meaning to the paintings, while for the artist, the visual



Figure 4, Untitled, 2004, acrylic on canvas, 36" x 48". Courtesy of the artist.



Figure 5, Untitled, woodcarving, 2007, wood, parrot feathers, acrylic, 20" x 24" x 10". Courtesy of the artist.



Figure 6, Symbols, 2002, in situ, pressurized wood, acrylic, 88' x 8.5'. Courtesy of Casino Arizona, Scottsdale, Ariz.

emphasis throughout the composition is often in smaller details such as cartoon anime, tongue-in-cheek textual references, and the signature logos of high fashion.

Figure 2 (page 21)

Lomayesva decontextualizes standard cultural images from any familiar subject and reproduces them devoid of romantic expectations created by stereotypical Indian mores. He widens the space of stereotypical references of a make-believe Indian experience, and casts a scene of disparate images broadly drawn from the canon of Western art history, historical photography, and Japanese anime which create a multinational, cross-cultural reference. Although some artists might shy from these controversial juxtapositions, Lomayesva revels in the opportunity and handles the melee of unrelated characters which splay across the picture surface in suspended, layered vertical registers. Like an archaeological grid, the compositional arrangement engages observers and forces them to consider the rationale behind these combinations.

Figure 3 (page 21)

In Loaded Dice/Bond (Fig. 3), Lomayesva reflects on the casino industry, which has dramatically altered the economic power of many tribal communities. Lomayesva's Loaded Dice/Bond appears to be devoid of any overt reference to tribal culture until close examination of the upper left-hand corner reveals a text in a photo emulsion technique in a Native language. By juxtaposing images and text, the canvas is animated with movement and energy in which the calligraphic script creates a tension between the use of multiple forms and clashing shapes that, on closer examination of the work, provides a commentary on Indian gaming.

Figure 4

As Lomayesva matures, his subjects reflect a new awareness marked by subtle changes in his style. Often his work affects a stylistic bravado that underscores his refusal to rely on familiar themes and overworked references to ethnicity. Nevertheless, in the career of every artist, the stylistic changes that are apparent become a public record, unveiling new influences often garnered from life events as well as the musing of the artistic mind. Intimate, yet public, these subjects may be personal moments, yet, once laid on canvas, they are transformed under the critical analysis that we recognize as translating an idea to the formal



Lomayesva recently finished a series of parrot paintings, pictured behind the artist.

language of art, and they become markers of the artist's maturing process.

As a result, in 2004 Lomayesva's paintings exposed his own experiences of change and deliberations in a series of works that introduced a tumultuous period of enormous personal reflection with the subject of a woman floating in dreamlike states (Fig. 4). The series was as much therapy for his own failed relationship as the introduction of another direction. Addressing the female form in his own hand rather than incorporating the precise historic photographic influences of earlier years, Lomayesva broaches the topic with a languishing romantic expressionism and deep emotional depiction of loss and pain that underscores the human condition to his audiences. By opening up to his own truths, Lomayesva intentionally provides other clues to his emotional state as a human being.

Noticeably, Lomayesva fills the canvas with visual narration, his brush retaining the energetic motion as he pushes pigment across the canvas. The muted palette underscores the human connection in an odyssey of extreme close-ups. The perspective of his work reminds the observer of the highly introspective nature of each of the studies. Lomayesva centers attention on the face, yet the subject's eyes do not engage the observer, and one is left with the overriding sense of trying to recapture a memory in hindsight. The series, titled *Bent*, remains a significant diversion from his previous subjects, and Lomayesva continues to explore the topic that is perhaps his most evocative work to date.

Figure 5 (facing page)

Divergent from the canvas tradition, Lomayesva's involvement in wood-carving is unapologetic showmanship (Fig. 5). Lomayesva retains the irreverent sense of humor often seen in the highly regarded santera figures of his mother, yet drawn from his opinions and attitudes. He remains unsentimental for the nostalgia of the past and believes his woodwork asserts the Zeitgeist in topical commentary with subjects of elemental fantasy. Firmly grounded in his mother's techniques rather than attempting to replicate commercial Hopi hyper-realistic doll carving, Lomayesva's style of handling wood reflects the folk art styles of artists including Navajo, Zuni, and Hopi. The juxtaposition of a masked figure atop a motorcycle is a





As part of his upcoming show *Bounce*, Lomayesva created a series of new sculptures including this piece depicting a crying girl.



An untitled sculpture stands in front of two paintings as part of Lomayesva's Bounce series.



humorous and contemporary figural that draws on the culturally familiar without replicating it, and as such, Lomayesva asserts that any comparison of his carving with ceremonial figures is erroneous.

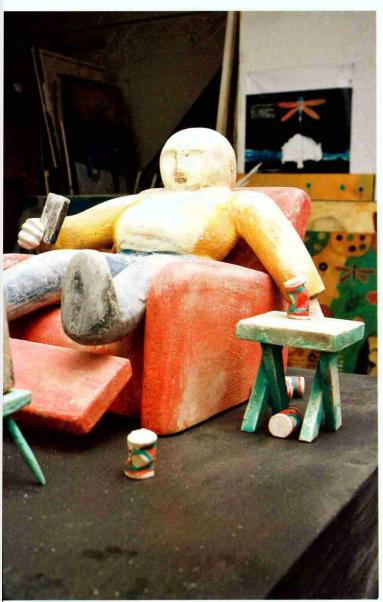
Lomayesva argues his carvings are simple and the assembly of familiar shapes that convey his understanding of folk carving. He is quick to point out that the assumption of viewers to the use of particular imagery or the desire to create ceremonial carving is inaccurate. Not wanting to be dictated to or have his work associated with tribal ceremonial tradition, Lomayesva's aim is to exaggerate his choice of materials, shapes, and colors. This is most obvious in the site-specific sculpture commissioned for Casino Arizona at Salt River in Scottsdale, Ariz.

Figure 6 (page 22)

Symbols (Fig. 6) is an 88-foot-long, site-specific installation that assembles generic Southwestern forms, including butterfly, horny toad, corn, flowers, tadpoles, sun, and cloud forms, grouped randomly into four sections across the exterior sandstone wall of the casino's patio. With brilliant primary colors, the combination of gigantic, whimsical forms creates an enticing public setting. Lomayesva says, "No one had really asked me to do this kind of format before; I'm usually asked to do interiors. It's an interesting environment to involve a casino with this caliber of art. I like how people who come to the casino to throw some coin down are surprised. It's a clever way to educate and enlighten people about Native art." There is honesty to Lomayesva's unconventional use of

gigantic forms that permeate the sculpture. He draws viewers to ponder the mixture of enormous shapes and colors within the casino setting, producing new architectural relationships that fuse Indian and Anglo shared cultures within the unique public setting.

ince 1997, Lomayesva has been featured in solo and group exhibitions in New York City, Florence, Italy, and Los Angeles, including the group exhibition Unlimited Boundaries: Dichotomy of Place in Contemporary Native American Art recently at the Albuquerque Museum of Art and History. This year he is one of 15 artists featured in Remix: New Modernities in a Post Indian World organized by the Heard Museum, Phoenix, Ariz., in collaboration with the



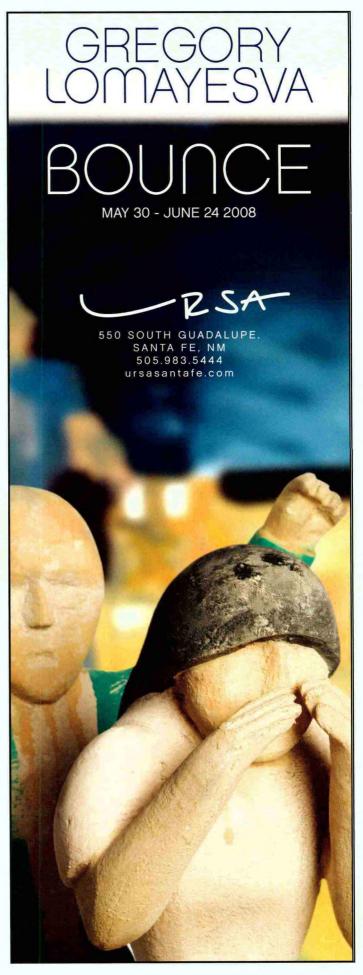
This whimsical carved wood sculpture entitled american/EMDR will be shown as part of Lomayesva's Bounce exhibition in Santa Fe, N.M.

Smithsonian's National Museum of the American Indian (NMAI). Remix will travel to NMAI's George Gustav Heye Center in Lower Manhattan on May 26, 2008 and run through September 20, 2008.

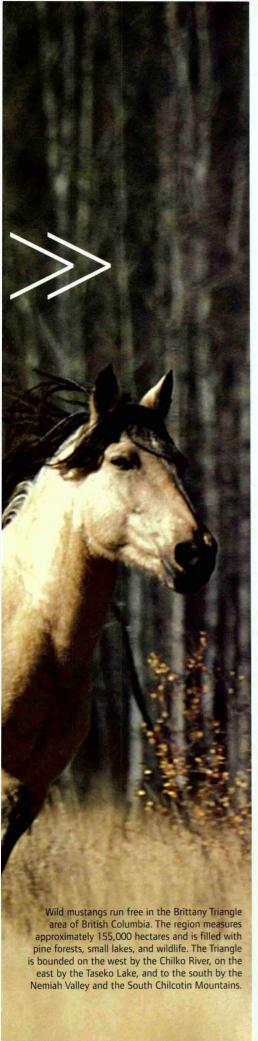
Public examples of his paintings and carvings are featured prominently throughout Casino Arizona at Salt River, Scottsdale, Ariz., and he is in the permanent collection of the Museum of the Institute of American Indian Art in Santa Fe, N.M.

With the introduction of his website and a Wikipedia page, Lomayesva's work is Internet accessible. This entry into the cyberworld makes Lomayesva an artist of the Now. As a reference point for multicultural art, contemporary art, and Indian art, the Internet conveys a sense of immediacy to the images of his work and makes them available to anyone. Ultimately, Lomayesva has effectively cut out the gallery as the exclusive selling tool for his art, preserving his right as the artist to control the distribution of his images.

ALETA RINGLERO (Pima) is collections curator for Casino Arizona at Salt River, Scottsdale, Ariz. and faculty associate, New School of Interdisciplinary Art and Performance, Arizona State University, West.



WILDATHEART



BANDS OF WILD HORSES ROAM THIS ISOLATED HIGHLAND PLATEAU IN CENTRAL BRITISH COLUMBIA,
FLANKED TO THE SOUTH BY THE REMAINS OF ONCE-MIGHTY GLACIERS,
MUCH AS THEY MIGHT HAVE 10,000 YEARS AGO AT THE END OF THE PLEISTOCENE
AGE. THEY GRAZE IN A MOSAIC OF MEADOWS, TRAMPLE INNUMERABLE TRAILS,
AND BOLT FOR SAFETY INTO SHELTERING PATCHES OF PINE FOREST.

BY JAMES RING ADAMS



The 400 or so surviving horses in what is now called the Brittany Triangle exemplify both American Indian horse culture and a western phenomenon widely cherished in North America and beyond, the free-ranging mustang. But a mystery surrounds their origin and might call into question the standard history of the horse on this continent.

The accepted story is that equines evolved over a period of 45 million years in North America, eventually reaching the modern form, Equus caballus. Some migrated west over the famous Bering land bridge, surviving in central Asia, where eventually they were domesticated. But horses in America ostensibly dwindled in numbers as humans came the other way. They disappeared from the fossil record about 8,000 years ago. When Hernando Cortez landed in Mexico in 1519, goes the accepted version, his 16 horses were the first to stand on the continent in many millennia. Horses spread through north and south over the next centuries as Indian tribes got hold of them and mastered horsemanship.

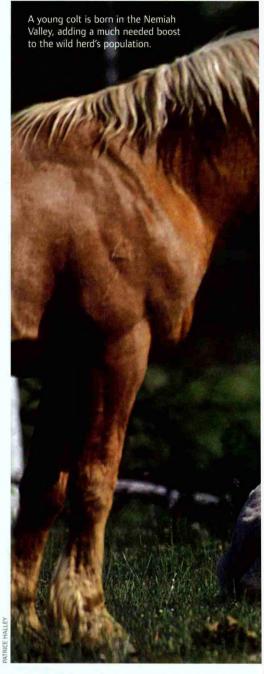
Many tribal traditions confirm this diffusion, recalling first encounters with the horse. But there are exceptions, surprisingly at the farthest end of the pipeline. The Tsilhqot'in Indians of British Columbia might be the northernmost tribe with a horse culture, but they say their horses were always there. Their version of the story would imply that the short, sturdy Chilcotin strain is the foundation of the Cayuse, the distinctive Indian pony. Most people reject this idea, but some contemplate it. The environmental group defending the Brittany Triangle, the Friends of the Nemiah Valley (FONV), takes a cautious

THE XENI GWET'IN DEFEND THE HORSE

One would think that if this ancient ancestry were even remotely possible, these horses would be regarded as a national scientific treasure. But provincial governments have treated the horses as pests. British Columbia even offered hunters a bounty per two wild horse ears as late as 1989. Over the preceding decades, up to 10,000 Chilcotin horses were killed, and occasional illegal shootings of horse families have been reported, the latest coming in January 2007. It has fallen to the First Nations of the region to defend the horses.

The Chilcotin horses share their refuge with six bands of the Tsilhqot'in Indians, who developed their own horse culture even before their first contact with Canadian explorers. When Simon Fraser reached the mouth of the Chilcotin River 100 kilometers to the east in 1808, he reported meeting mounted tribesmen, who preferred horseback travel to canoes. The Tsilhqot'in still round up yearlings from the wild herds for domestication, but otherwise leave them alone.

The Xeni Gwet'in, a band based in the Brittany Triangle, now links its political struggle to the fate of the wild horses. In 1989, it responded to logging company intrusion by declaring its land the "Nemiah Aboriginal Wilderness Preserve." In 2002, the Xeni Gwet'in Tribal Council set aside a large region as the Elegi Qiyus Wild Horse Preserve. In close cooperation with FONV, the council hired a ranger to monitor the horses—the first attempt by any government body on the Canadian mainland to protect the wild herds. Unlike the United States, which under a feder-



A MYSTERY SURROUNDS THEIR ORIGIN AND MIGHT CALL INTO QU

approach, focusing on tracing the Chilcotin herd to Spanish colonial stock. But it has allies who argue that the horses can also be traced to the original wild horse of the Pleistocene, which survived the believed continental extinction of the horse. Said David Williams, executive director of FONV, "Some believe this very strongly."

The tribe and the FONV are now putting these beliefs to the most modern of scientific tests. They are in the middle of a survey of the herd's mitochondrial DNA, using techniques that have already rewritten the standard account of horse evolution.

al program has protected thousands of western mustangs and wild burros since 1971, Canada has established only one national preserve, for a small herd on Sable Island off the coast of Nova Scotia.

The Xeni Gwet'in are acting very much on their own. The Wild Horse Preserve, like their own Aboriginal Wilderness Preserve, is not recognized by the laws of British Columbia or Canada. The fate of these preserves hinges on a landmark lawsuit the band filed years ago to enforce its aboriginal land rights. After three years of fact finding and trial, a decision is due from provincial court sometime this fall.

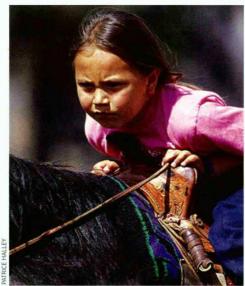




ION THE STANDARD HISTORY OF THE HORSE ON THIS CONTINENT



Douglas Myers (Stone) is a well-known "horse whisperer" in the Brittany Triangle and regularly participates in the Nemiah Valley Rodeo each August.



Eight-year-old Shania Stump is part of the latest generation of Xeni Gwet'in horse riders.

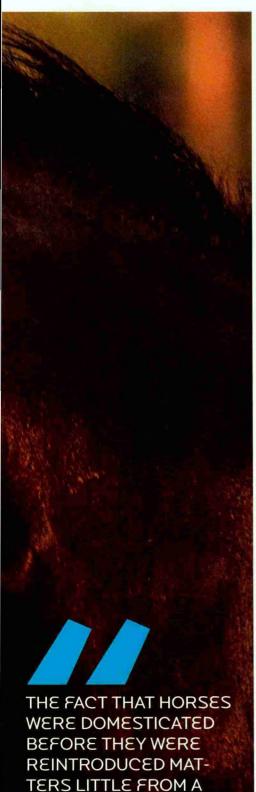
Wild horse protection in the United States might be leagues ahead of Canada, but intense controversy still surrounds the federal program there. Congress passed the Wild Free-Roaming Horse and Burro Act in 1971 after a one-woman crusade by Velma "Wild Horse Annie" Johnston of Nevada. The Department of Interior's Bureau of Land Management balances its horse protection against other "rangeland values," especially cattle ranching. The BLM maintains that horses do more damage when they graze, pulling up grass by the roots, so it has set a limit of 27,000 on the protected herds and rounds up the surplus. It intensely promotes an adoption program, but it faced a national outcry several years ago when some auctioned horses wound up at packing plants.

"FERAL" VERSUS WILD

These controversies revolve around the issue increasingly at the heart of the Chilcotin mystery. Are the wild horses an "exotic" alien species, introduced by Europeans, or might they have their own original niche in the ecosystem? Are they truly wild, a natural part of the environment, or are they merely "feral," escaped domestic animals reverting to wild behavior? Even assuming that horses went extinct in America after the Pleistocene age, wild horse advocates argue that the latest science shows they truly belong in the environment.

One of these advocates is Ginger Kathrens, a documentary filmmaker who has won awards for her chronicle of the wild stallion she named Cloud. "The cabbaloid horse currently roaming free in remnant herds in





BIOLOGICAL VIEWPOINT.

THEY ARE THE SAME

SPECIES THAT ORIGI-

NATED HERE.



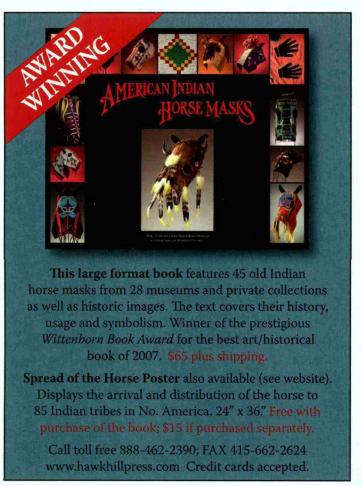


(top) Xeni Gwet'in Chief Roger William is an avid horse rider. (middle) Xeni Gwet'in horse riders at the footstep of Mount Ts'ylos. (bottom) Harry Setah (Xeni Gwet'in) rides Patches in front of the Chilcotin Mountains.





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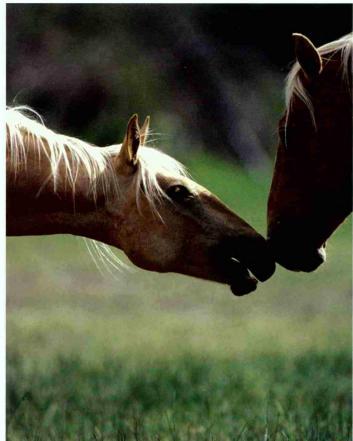
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MUSEUM NEWS

The Smithsonian's National Museum of the American Indian is currently developing an exhibition that will explore the impact and important role of the horse in Native cultures. The exhibition is scheduled to open at the George Gustav Heye Center in New York in 2010 and may tour to other venues.



northern North America is virtually the same as the wild horse believed to have gone extinct some 8,000 to 10,000 years ago," she told American Indian magazine. "There is more difference among the various horse breeds than between Equus lambei [a fossil horse] and Equus caballus."

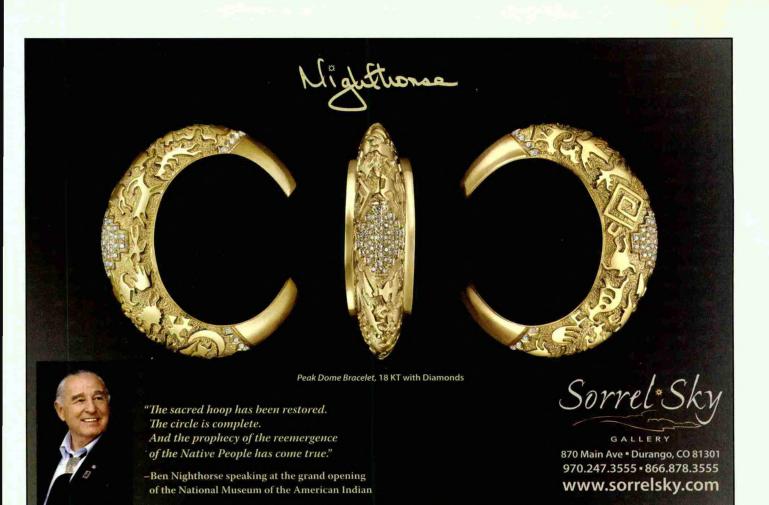
Kathrens cites major research in the last decade that has managed to extract mitochondrial DNA from a number of horse fossils as old as 53,000 years. A 2005 paper by an international team of 15 molecular biologists already promises to rewrite the history of horse evolution, showing that North American fossils once thought to come from a profusion of species are actually breeds of a single species, and that this species is that of the modern horse.

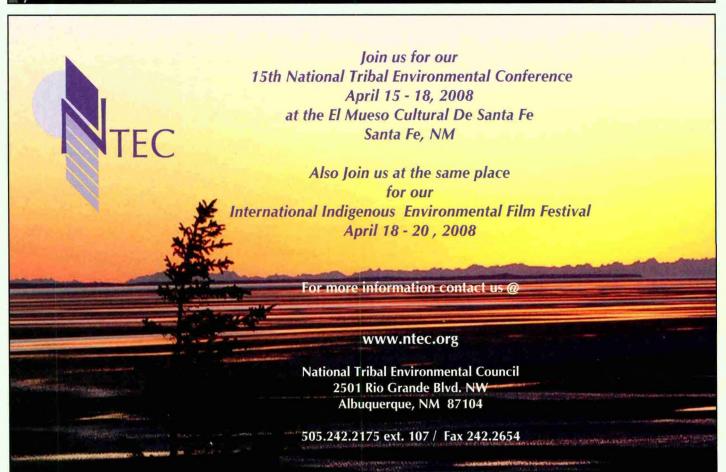
In congressional testimony in 2005, biologists Jay F. Kirkpatrick and Patricia M. Fazio argued, "The fact that horses were domesticated before they were reintroduced matters little from a biological viewpoint. They are the same species that originated here."

Said Kathrens, "Unfortunately, those who do not want the wild horse classified as a returned native species act as if this newer information

This argument could gain strength, depending on the outcome of the Chilcotin horse DNA study. Tribal traditions are posing questions that modern science is taking seriously.

JAMES RING ADAMS is a senior historian in the Research Office of the Smithsonian's National Museum of the American Indian. A Ph. D. from Cornell University, he was previously Associate Editor of Indian Country Today.





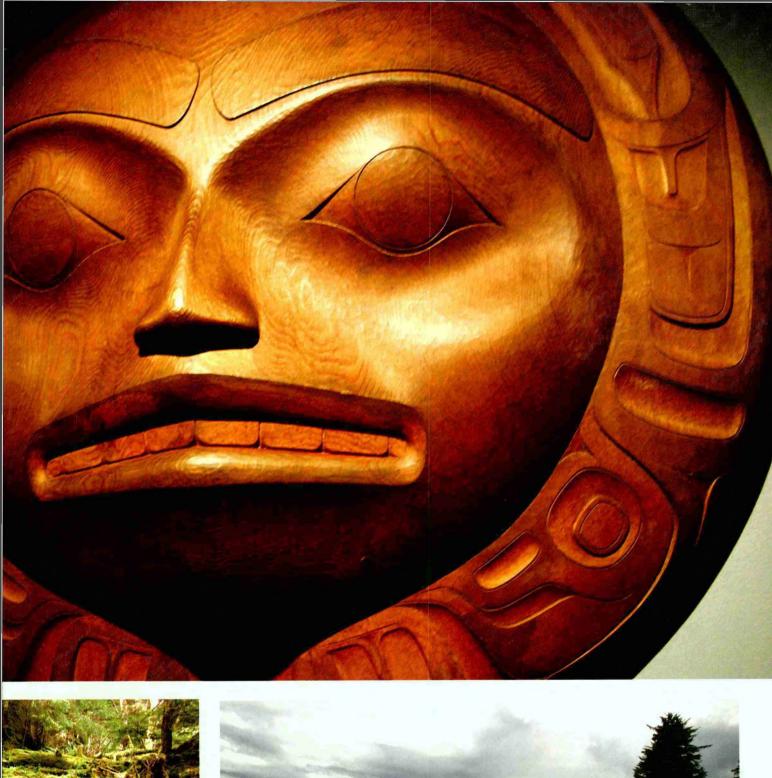
NATIVE PLACES

HAIDA



On British Columbia's Queen Charlotte Islands, in the village of Old Massett, Christian White (Haida) shapes a black stone into a raven's head in the carving shed next to his house. The slate-like argillite is found only near Sleeping Beauty Mountain, several hours south of Old Massett, one of two villages populated by more than 700 Haida people. Taught carving by his father, Morris White, almost 30 years ago, White is part of a cultural renaissance on Haida Gwaii, the name for the Queen Charlotte Islands in the Haida language. Today travelers to Haida Gwaii can visit Haida artists at work, sample traditional Haida cuisine in restaurants, or listen to ancient legends told with music and dance inside longhouses.

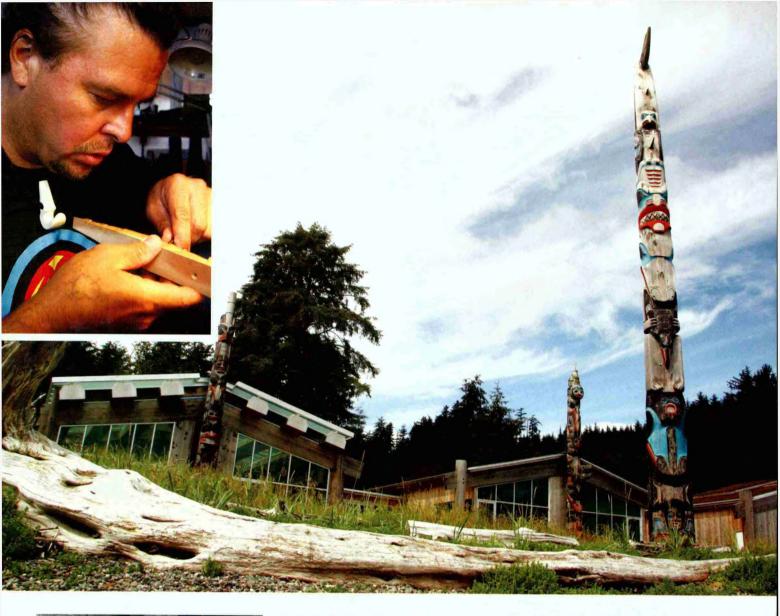
STORY & PHOTOS BY DANNIELLE HAYES







FACING PAGE: Detail of Bill Reid's totem pole raised at the House of Chiefs in Skidegate, B.C. in 1978. TOP: Robert Davidson's *Raven Bringing Light to the World* hangs in the Haida Heritage Centre near Skidegate, B.C. ABOVE, LEFT: Green moss and ferns carpet the footpath to Tow Hill and the Blow Hole. ABOVE, RIGHT: Northeast coastline of Haida Gwaii between Tlell and Skidegate.





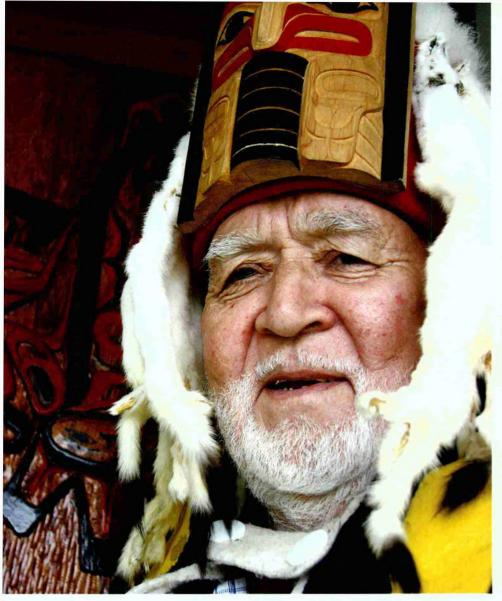
HAIDA GWAII

lies off Canada's Pacific coast, about two hours northwest from Vancouver, B.C. On Haida Gwaii, just northeast of Old Massett, the land heaves up and creates Tow Hill, and then stretches out a long nose to Rose Spit. At high tide, the pounding Pacific waves shoot up a hole in the rocks known as the Blow Hole at the base of Tow Hill, and at low tide one can hike or mountain-bike to Rose Spit. It was here, according to one Haida creation myth, that Raven coaxed the first Haida people from a giant clamshell or cockleshell.

The late Bill Reid (1920-1998) expressed this legend beautifully in his sculpture *Raven* and the First Men, a mammoth-sized yellow cedar carving at the University of British Columbia's Museum of Anthropology in Vancouver. Reid first learned about his Haida heritage through his maternal grandfather, Charles Gladstone, who had been trained by Charles Edenshaw (1839-1924), a Haida

artist of great repute. Reid produced many works of art, including two monumental bronze sculptures depicting a canoe filled with human and animal figures: *The Spirit of Haida Gwaii*, at the Canadian Embassy in Washington, D.C., and *The Jade Canoe*, at British Columbia's Vancouver International Airport. Reid helped revive an artistic tradition and encouraged the works of Haida artists like Robert Davidson, Jim Hart, and Christian White, now exhibited and collected worldwide. Hart, who resides in Vancouver and Old Massett, often returns to Haida Gwaii "to get recharged."

Less than two hours south from Old Massett in the village of Skidegate, Haida artist Vicki Moody deftly weaves long strips of yellow and red cedar bark, spruce roots, and wool into long capes as soft as silk in her studio. Garner Moody (Haida) patiently cuts, sands, and paints a cedar totem pole or mask in his carving shed. Both artists are on the Art Route that stretches from Old Massett in the





FACING PAGE

Inset: Christian White (Haida) carves a cedar Halibut Hook. Top: The new Haida Heritage Centre at Qay'llnagaay near Skidegate, B.C. Bottom: A detail of the village Ninstints in a longhouse pole carved by Tim Boyko stands at the Haida Heritage Centre.

THIS PAGE:

Left: Hereditary Chief Demsey Collison at home in Skidegate, B.C. Above: A portrait mask carved by Gene Davidson of Old Massett, B.C.

north to Sandspit in the south. The Art Route list, available at galleries and at the visitors center in Queen Charlotte Village, gives artists' names and their contact information so that the public can call for an appointment to view their work.

European visitors first arrived from Spain in the 1700s and began to trade with the Haida. However, by the 1860s a smallpox epidemic reduced the Haida population from approximately 30,000 to less than 1,000, and many villages were abandoned. (It is estimated that there were anywhere from 30 to 100 villages on Haida Gwaii.) In the southern archipelago, the spectacular Gwaii Haanas National Park and Haida Heritage Site bears silent witness to that time. Gwaii Haanas is accessible only by boat or chartered aircraft. In the ancient village of Sgaang Gwaii, or Ninstints, a UNESCO World Heritage site, gray weathered totem poles still remain amidst the dense green rain forest. From spring to early fall, the fragile sites are guarded by Haida watchmen who are trained by Parks Canada and the Haida to guide visitors and tell stories of the sites.

With the official opening of the Haida Heritage Centre in the spring or summer of 2008 at Qay'llnagaay (Sea Lion Town), near Skidegate, the public will see the rich cultural heritage of the Haida people. The Centre, a series of longhouses connected by interior walkways and fronted by six totem poles, is "not just for tourism and economic development, but also for traditional education and community use by the Haida people," says operations manager Jason Alsop (Haida). Erected in 2001, the frontal poles, carved by Haida artists Norman Price, Garner Moody, Guujaaw, Jim Hart, Giitsxaa, and Tim Boyko, represent Skidegate and the historic villages of Skedans, Chaatl, Tanu, Cumshewa, and Ninstints.

Totem poles, often carved from a single red cedar, show family clan symbols like Raven and Eagle, and are raised to celebrate births, naming ceremonies, marriages, potlatches, deaths, or memorial feasts. Each family has its own animal crest – Killer Whale, Frog, and Beaver, for example – which are passed down through matrilineal lines. The story of the symbols and crests is told at the pole-raising ceremony by the chief.

A few totems from the villages of Tanu and Skedans are now housed at the Heritage Centre's Museum or, as the Haida call it, the Saving Things House, a glass and cedar longhouse, its entry open to the land, sea, and sky. Here audiovisuals, interactive exhibits, and ancient and contemporary Haida art inform visitors about longhouse building, the carving of totems, canoes, and masks, the importance of potlatches (which were outlawed by the Canadian government for more than a half century), and the smallpox epidemic.

Entry into traditional longhouses – which had two or three sleeping platforms framing

a firepit - was through a small oval at the base of the frontal pole, forcing visitors to bow their heads. In the Centre's Performing House, a massive cedar longhouse built in this older two-beam architectural style, Haida traditional song, dance, and storytelling take place. Sometimes the dance group, Hitaaxuulang Guud Ad K'aaju from Skidegate or the Gaaw Xaadaa dancers from Old Massett, perform here. Traditionally, dances begin with a masked dancer portraying Go-giit, a wild man with large, askew eyes, often with sea-urchin quills through the mouth, and long hair attached to the top of the mask. Go-giit and a shaman dance to clear the air of evil spirits. Other dancers follow, dressed in long capes called button blankets, each stitched with the dancer's clan symbols in red and black, outlined with tiny white buttons.

Work has already begun in the Carving House, the Centre's open longhouse where Haida carvers and apprentices under the supervision of master carver Guujaaw shape canoes from enormous red cedar logs approximately five feet in diameter. As with totems, perfect cedar logs for canoes with straight grain and a limited number of knots are difficult to find. Bill Reid's *Loo Taas* (Wave Eater) canoe, carved for Expo '86 in Vancouver, is next to the Carving House, as is the Bill Reid Teaching Centre and Artisans Workshop.

For a taste of traditional Haida food, there is nothing like Roberta Olson's Keenawaii's Kitchen, in her home above the beach in Skidegate. Catering to small groups, Roberta begins each dinner with a Haida blessing and introduction of the food. "For appetizers we have seaweed, or skuuw in the Haida language, which was gathered in the spring from Balance Rock just north of here." The slightly salty seaweed blends nicely on the plate with the more chewy dried herring roe on kelp (kaaw), a taste of bannock (saublii) or fry bread, and the sweet sea flavors of octopus (naaw) and dried salmon (gilgii). Fresh crab pulled from traps that morning and wild sea asparagus gathered from the shoreline converge in a salad. Sweet wood flavors emerge in the platters of smoked salmon, succulent pieces of fresh cod, and halibut. Venison with wild cranberry sauce accompanies local wild rice, potatoes, and vegetables. A wild berry pie brims with just-picked salmon berries, cranberries, and blackberries. It is a feast for the eyes and the palate, one of many wonderful experiences here on Haida Gwaii, or "islands of the people." *

Photographer and writer Dannielle Hayes first heard about the Haida 50 years ago and began to photograph Haida artists in the mid-1970s.



HOW TO GET THERE

Air Canada Vancouver to Sandspit 888-247-2262 www.aircanada.com

Pacific Coastal Airlines Vancouver to Masset 800-663-2872 www.pacific-coastal.com

North Pacific Seaplanes Prince Rupert to Masset and Sandspit 800-689-4234 www.northpacificseaplanes.com

B.C. Ferries
Port Hardy to Prince Rupert;
Prince Rupert to Skidegate
888-223-3779
www.bcferries.com

HOW TO GET AROUND

Budget Car Rental Sandspit Airport; Queen Charlotte Village 800-577-3228 www.budget.com

Thrifty Car Rental Sandspit Airport 250-637-2299 www.thriftycarrental.com

National Car Rental Masset 250-626-3833 www.nationalcar.com

Rustic Car and Truck Rentals Queen Charlotte; Masset 877-559-4641

TOURS

Haida Expeditions Ltd. 877-262-9929 haidaexpeditions@skidegate.ca

South Moresby Air Charters 888-551-4222 www.smair.com

Queen Charlotte Adventures 800-668-4288 www.queencharlotteadventures.com

WHERE TO STAY

Haida Gwaii Lodge B&B 50 Raven Ave., Masset, B.C. 250-626-3700

Haida Rose Guest House 394 Moon St., Old Massett, B.C. 250-626-3310 bellarea@mhtv.ca

Serenity Now B&B Tlell, B.C. 250-557-4646 tlell@haidagwaii.net

Cacilia's B&B Tlell, B.C. 250-557-4664 ceebysea@qcislands.net

Sitka Cottage 861 Richardson Rd., Tlell, B.C. 250-557-4241 sitka@qcislands.net

The Float House Queen Charlotte Village Harbor, B.C. 250-559-8686 www.thefloathouse.com

Spruce Point Lodge 609-6th Ave., Queen Charlotte Village, B.C. 250-559-8234

WHERE TO EAT

Keenawaii's Kitchen 237 Hwy. 33, Skidegate, B.C. 250-559-8347

Rising Tide Bakery 37580 Hwy. 16, Tlell, B.C. 250-557-4677

Queen B's Café and Gallery 5 Wharf St., Queen Charlotte Village, B.C. 250-559-4463

HAIDA ART

Haida Heritage Centre Skidegate, Haida Gwaii 250-559-4643 www.haidaheritagecentre.com

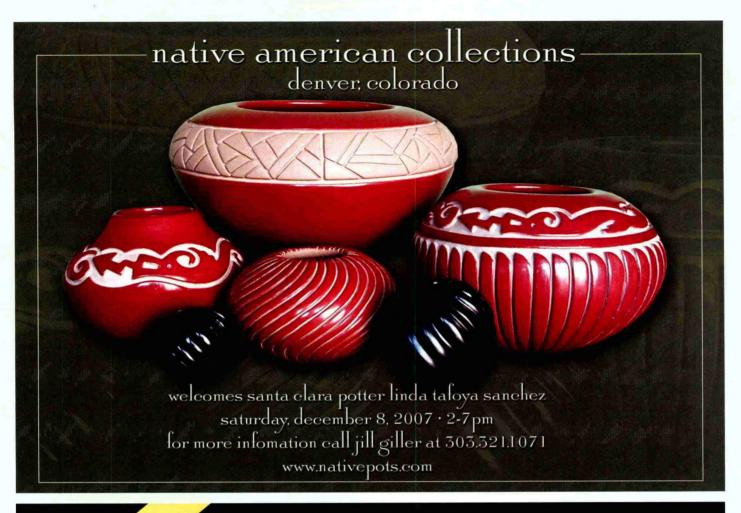
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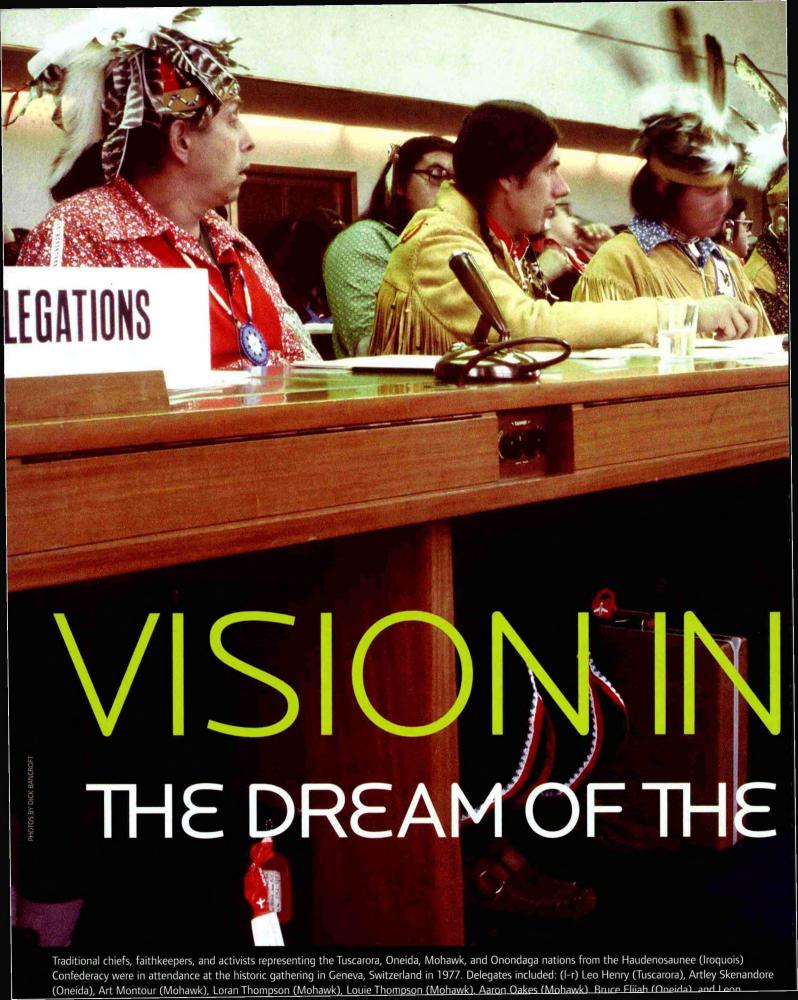
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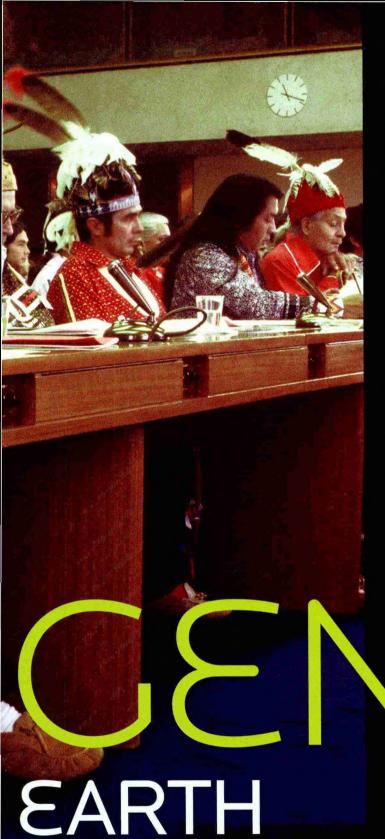
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BY JOSE BARREIRO

Editor's note: On September 13, 2007, after 30 years of sacrifice and deepening strategy the Indigenous peoples of the world achieved the passage of the United Nations Declaration on the Rights of Indigenous Peoples. Dr. Jose Barreiro, the National Museum of the American Indian's assistant director for research, attended the historic session in 1977 that launched the Indigenous international movement. In the following narrative, Barreiro shares recollections of that profound effort.

IT WAS 30 YEARS IN COMING WHEN, ON

September 13, 2007, the United Nations General Assembly adopted the Declaration on the Rights of Indigenous Peoples, which affirms and promotes indigenous self-determination over culture, lands, and intellectual property. The declaration provides "a major foundation and reference ... a key instrument and tool for raising awareness on and monitoring progress of indigenous peoples' situations and the protection, respect, and fulfillment of indigenous peoples' rights,"

stated Victoria Tauli-Corpuz, chairperson of the UN

stated Victoria Tauli-Corpuz, chairperson of the UN Permanent Forum on Indigenous Peoples. The declaration was first drafted and circulated at a unique historical gathering at Geneva, Switzerland in September 1977. There, Indigenous peoples of the Americas joined together for the first time to address the UN.

VISION IN GENEVA

went to the conference as a reporter for the national Native newspaper, Akwesasne Notes, but after a session when the elder delegates had grown frustrated with the assigned UN interpreters, an Arawak elder from Venezuela asked me to translate. As it turned out, I interpreted meetings for three days — between Aymara and Hopi, Seneca and Maquiritari, Mapuche and Lakota, and, at the larger gatherings, formally between North and South. It was a privilege to be so conscripted. One could sense an important movement emerging.

One late afternoon, after a day of political presentations and testimonies about military terror, sessions on cases of land theft and cultural destruction replete with compelling testimony from the various delegations, two Mapuche elders requested a deeper conversation. The elders felt their message had not quite been shared. They passed word they wanted to share "dreams," original cultural instructions with other elders at the gathering.

That Geneva elders' meeting, which went on for hours – a translator's potential nightmare – turned into enchantment as elders shared messages and stories that captivated and energized. As I translated at length, many of the words shared have stayed with me over these many years. They are, for me, a sort of preamble to the 30-year movement that culminated this past September with the passage of the UN declaration.

I remember the younger Mapuche man who opened the meeting for the elders. He set up a small altar, a stone on a wooden stool. On it, with a thin sash, he traced the four directions. Then he introduced his "uncle," who had traveled with him.

"I come from a land of mountains and pine forests," the elder said. While his people had not traveled much, they had heard that other Indians lived in the North. And now they were happy to meet and hear directly from these other Indigenous "people who also came from a place."

The Mapuche elder reminded everyone of what Constantino Lima, a Bolivian Aymara leader, had said during the gathering: "As 'indios' they discriminated against us; then let us now, as indios, unite against those who would discriminate against us."

"But," the elder Mapuche said. "There is





(top) A group photo of the Indigenous delegates from around the world at the close of the Geneva gathering in 1977. (above) Faithkeeper Oren Lyons (Onondaga), left, and medicine man Phillip Deere (Muskogee) spoke about the rights of Native peoples. (right) Traditional drummers led the procession to the United Nations plaza. (far right) Anishinabe activist Pat Bellanger represented the International Indian Treaty Council.













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"I COME FROM A LAND OF MOUNTAINS AND PINE FORESTS," THE ELDER SAID. WHILE HIS PEOPLE HAD NOT TRAVELED MUCH, THEY HAD HEARD THAT OTHER INDIANS LIVED IN THE NORTH. AND NOW THEY WERE HAPPY TO MEET AND HEAR DIRECTLY FROM THESE OTHER INDIGENOUS "PEOPLE WHO ALSO CAME FROM A PLACE."

more. Yes, we are discriminated and persecuted, but more than who we are as 'Indians,' we are also natural peoples of our regions, our valleys, rivers, the places where we belong, our ancient roots. That also unites us."

The Mapuche man referred to a prayer he had heard from Seneca elder Corbett Sundown. Chief Sundown had burned tobacco for the whole delegation on the first day of the conference. He had recited the Haudenosaunee (Iroquois) Thanksgiving Address, about which the Mapuche elder said, "In our ancient tradition, in our language of the star world family, the cosmic family, there, too, they speak about the Mother Earth. The Moon, as they also say, is our Grandmother."

The Aymara and Quechua activists of Bolivia, a young and very political group, also rose to deepen their discourse. "We like that the talk goes this way," one said. So he spoke of *Pachamama*, the Mother Earth. He addressed the *Alma Mundo*, the goddess spirit or Soul of the World; he spoke of their peoples' emergence from the waters of Lake Titicaca and of the connection of their people to the four corners of their lands, or the *Tewantinsuyo*.

It went around the circle. A Maquiritari chief addressed the theme of their peoples' origin stories, tracing their way of relating to the natural world of the tropics. From the north, Minnesota Ojibway elder Patricia Bellanger spoke about the many abuses being suffered by the Mother Earth. "Before the problems of human beings, always, we must consider the state of Mother Earth," the Anishinabe matron said. Her words drew beyond immediate consensus, visceral resonance from the group.

A Hopi elder remembered by many, David Monongwe, was in that circle. He also commented on the Four Directions, on the symbol put down by the young Mapuche who stood near him. Wrapped in a blanket, hair tied back in a bun, the old man spoke of avarice as a big problem facing Indians. He spoke of a Hopi prophecy that tells of an Earth in peril, if human beings did not learn to live as grateful children of the Mother Earth, "to be humble" before nature.

Elder Monongwe's comments gave way to a discussion of the Four Directions traditions that seem to range among many Native peoples. A Quiche leader present remarked also on the widespread symbol of the circled cross. In the Quiche, one of the more than a dozen Mayan languages, it represents "point of origin," he said. "Just like our meeting here. It is a beginning." He also said the Mava altar upon which the copal is burned in ceremony is traced as a quadrated circle aligned with the Four Directions just like the two Mapuche had used in theirs. As the sessions progressed, everyone spoke in their own way, in their own language, to the consciousness inherent in their cultures.

ach delegation at Geneva in 1977 had brought well-prepared documents detailing their political, legal, and economic histories, and many carried verifiable litanies of human rights violations ranging from assassinations of leaders to massive land displacements to wholesale assault and slaughter by both militaries and bands of thugs, in many countries of the Americas. Talented international lawyers carried briefs attesting to these many issues. But in that and other talking circles, I like to remember how the Indian elders decided to speak from their cultural bases and how so much of that talk was about the human relationship with "the Earth."

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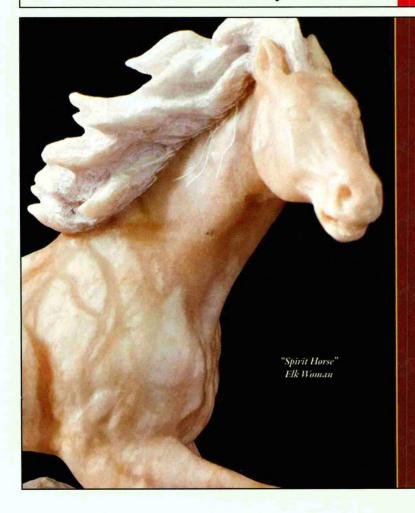


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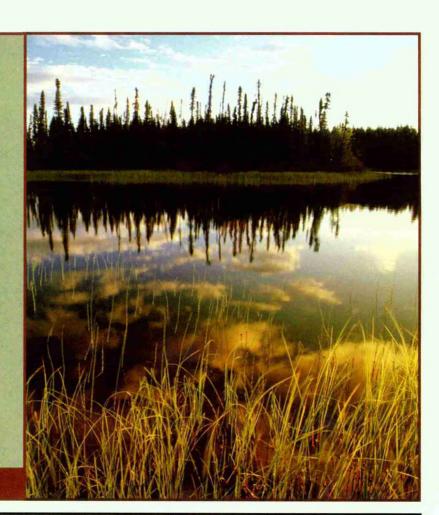
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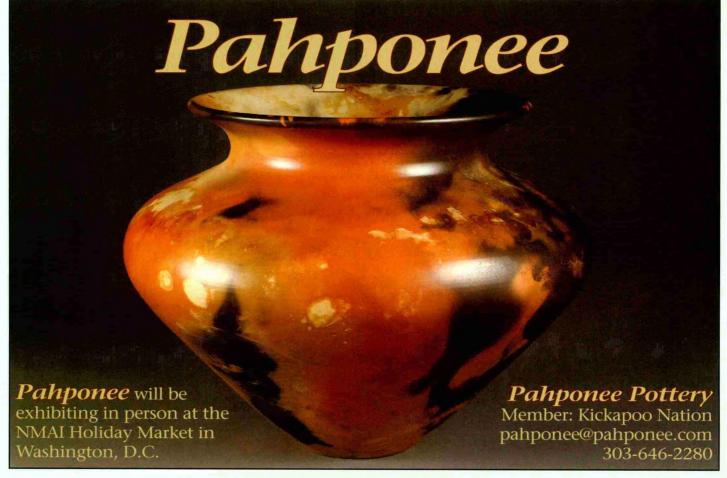


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VISION IN GENEVA

"The world is alive," I translated for Art Solomon, an Odawa elder from Ontario, who rose up to encapsulate the meaning of the stories. "Everything lives, including the stones and the mountains. What makes us see this as one people, whether it is called 'Indian' or not, is that our elders understood about who the human being is in this world."

Phillip Deere, Muskogee elder and medicine man, was in that circle. He was an unforgettable man, always keen-minded. "People of the Four Directions," he said. "I bring you a message that is also a prophecy. The old people say that the time of the Indian is coming ... that we the Indian people would find each other."

The elders present nodded assent to Deere's message. Others spoke: Larry Red Shirt of the Lakota brought in his Sacred Pipe and spoke on the meanings of the sacred directions in his tradition; Leon Shenandoah (Tadadaho) spoke on the original instructions of his tradition and pointed to the "main responsibility of the human being to offer thanksgiving."

"These old things all carry messages," Deere acknowledged as he embodied the firm, wise, and certain approach of a deeply cultured Indigenous man. "For a long time it has been impossible for elders to want to share these things. Our peoples have felt many insults about our way of life."

But perhaps now the time was approaching, the Muskogee elder said. Many Christians as well as scientists were more welcoming of indigenous knowledge. "The old Indian prophecies, they must come about; this is the time; everywhere in this world, no matter how small a group they are, every Indigenous people have a right to be who they are."

At Geneva in 1977, a shared protagonism emerged among these Native leaders to formally begin sharing their essential universe of thought. They knew they had found each other, and that encounter would be repeated a hundred, a thousand, ten thousand times over the following three decades. The present endorsement of this representative movement's "declaration" by the vast majority of the nations of the world is an important and useful milestone. The dream of the earth runs deep. *

Jose Barreiro (Taino Nation), Ph.D, is assistant director for research at the Smithsonian's National Museum of the







The wooden case resting on medicine man Albert Laughter's lap is his version of a medicine bag; its contents do not contain steel medical instruments but prayer feathers, herbs, and a small woven Navajo rug.

LAUGHTER IS THE BEST MEDICINE

FIFTH GENERATION
NAVAJO MEDICINE
MAN ALBERT
LAUGHTER USES
CENTURIES-OLD
PRACTICES TO
HELP HEAL NATIVE
VETERANS

BY PATTY TALAHONGVA

lbert Laughter carries a cedar box that holds a sacred eagle feather fan, corn pollen, bitter root herbs, and tobacco. These tools help the fifth-generation Navajo medicine man heal war veterans alongside non-Native medical doctors at the Bob Stump Veterans Affairs Medical Center in Prescott, Ariz.

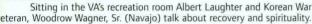
In the past five years he's helped Navajo, Hopi, Anglo, and Hispanic veterans of World War II, Korea, Vietnam, Iraq, and Afghanistan heal from post-traumatic stress disorder and other ailments. The two latter wars have brought a new type of patient to Laughter: women. "We don't raise [Native women] to be violent types," says Laughter. "They are trained to be gentle, mothers," he explains, adding that military life contradicts these traditional roles.

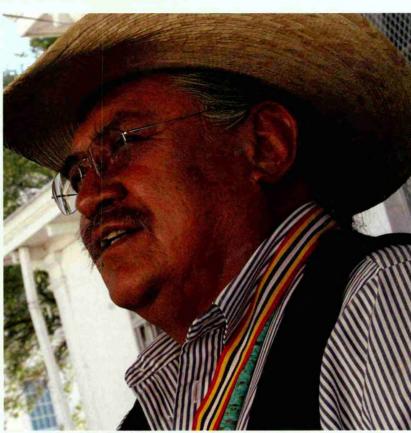
Laughter uses Navajo ceremonies such as the Beauty Way and the Enemy Way to reintroduce veterans to the peaceful world back home. The Beauty Way ceremony takes two days, including an all-night session. It's meant to bring balance back to a person's life, much like extended counseling sessions help other patients. The Enemy Way ceremony lasts three days and two nights. Its purpose is to relieve returning warriors of their military burdens by reintroducing them to their family and society, and reminding them of their duties to both. Both ceremonies are tailored to meet each person's needs.

Laughter knows a veteran's world of torment firsthand, as he was drafted into the U.S. Army and served in Vietnam. When he returned home, his father held a Footprints ceremony for him. The ceremony required









(above left): Albert Laughter presents "warrior medals" to Native veterans after healing ceremonies. The medals are meant to instill pride and offer recognition for their military efforts.

him to physically let go of his uniform and other military items. He went through four days of prayers, having his body cleansed with yucca soap, dried off with corn meal and, finally, blessed with corn pollen. By using the traditional soap, a medicine man reacquaints the veteran with the nature of his homeland. The corn meal is used to symbolically coat the person in a protective shield. The corn pollen is considered sacred, much like holy water is to Catholics, and is used to bless the veteran. The ceremony cleansed Laughter's mind, body, and spirit and helped him forget the footprints he'd made in Vietnam. Once the ceremony was over, Laughter never wore his Army uniform again. Now it's his job to help other veterans in similar situations.

Today he's meeting Woodrow Jim Wagner, Sr. for the first time. Wagner (Navajo) is a Korean War veteran being treated for cancer. Wagner had heard from other Native veterans about the traditional methods used at this Center, so he opted to seek treatment here. He's intrigued with Laughter's presence and urges him to build a Navajo hogan—a traditional house for the Navajo people that is also used for ceremonies—on the grounds of the Medical Center. The door of the cedar log building must face east, representing the kinship the Navajo people have with the spirit

world and nature, including the seasons, the elements, and the four sacred directions. The east-facing doorway also allows the first sunrays to fill the home as the people wake up to greet the day and say their prayers. For Wagner, the presence of a hogan on the VA grounds would be convenient. "Then I wouldn't have to travel far for traditional ceremonies," he tells Laughter. (In the past, a tipi graced the grounds of the VA Center. Laughter used it as a meeting place for ceremonies and to help make connections with Native veterans of various tribes. A sweat lodge is planned and perhaps, one day, that hogan Wagner longs for.)

This particular VA Center has long recognized the unique healing needs of its Native patients. Frank Cimorelli, the public affairs officer for the Prescott Medical Center, has 29 years of service with the VA. He's thrilled that the U.S. government recognizes the expertise of Native healers. "I think it's wise to keep an open mind as to what can be applied," he says. "I see a willingness here to do that." He points to the fact that Laughter, though not educated in Western medicine, has equal say in the treatment of Native veterans. "Its time has come," echoes Nancy DeVine, who works with Mental Health and Behavioral Sciences and supervises Laughter's work with the vet-

erans. She's noticed how the Native veterans can relate easier to Laughter and relax when his Navajo care is mingled with Western medicine. She also sees how, by going back to their cultural roots, these Native veterans are willing to ask for help from the VA. They are empowered because, DeVine says, "Their [health care] provider doesn't impose what's right or wrong, but rather they offer individualized treatment plans."

It's poetic justice being played out on land that has a violent history between Native peoples and the U.S. government. Prescott has been the homeland of the Yavapai for 1,400 years. In 1864, Fort Whipple was erected to protect Anglo encroachers from the people indigenous to the region. The discovery of gold in a nearby creek had led to fatal clashes with the Yavapai who tried to protect their homeland. Many more Yavapai died at the hands of soldiers who often confused them with Apaches, who lived hundreds of miles away and were then at war with the U.S. military. In the shadows of this violent history, Laughter conducts healing ceremonies today.

Like any doctor, Laughter first listens to the patient's concerns. Then he and the patient decide together which ceremony will help. If the person, or family, indicates a need for a deeper and longer ceremony, Laughter helps locate and assists with an appropriate traditional healer. The Veterans Center takes care of the expenses for these more elaborate ceremonies, which may last seven or nine days.

Through the years Laughter estimates he's helped as many as 150 veterans with his ceremonies, and about 50 of them have been women. Once they go through the initial treatment, he stays in touch and follows up with visits to check on their well-being. Sometimes he will recommend a second ceremony for the veteran to reinforce the healing.

He also takes his healing to the city of Prescott, where he's helped sponsor pow wows and gourd dances, the latter of which originated with the Kiowa and is restricted to warriors or veterans as a way of honoring them. Laughter's events are inclusive, and area veterans are welcome to attend. "Every one of the events honors the veterans, all veterans, not just Native Americans," says DeVine. "It brings cultures together that have not always gotten along, even today, and this is Native American driven." On past Father's Days, Laughter has held blessing ceremonies for fathers in the community. The fathers are asked to come forward to receive a prayer

from Laughter. Then they are honored with a dance and a song, and are given an arrowhead. Afterward he encourages the fathers to give the arrowhead to their sons as a symbol of the strength of their bond.

Dr. David Fero, who started utilizing Native medicine men six years ago, is happy with the additional outreach Laughter has done to improve the services. "We've had more Native Americans [patients] in the last year or two, who haven't used [VA services] for 20 or 30 years," says Fero, who's planning more outreach and work with nearby tribes to treat their veterans. "We need to be doing more," he says, a sign of his commitment to helping Native veterans.

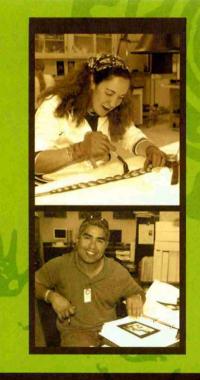
Laughter and the team of doctors are bracing for an onslaught of Iraqi veterans. "The recently discharged vet does not seek help right away," says Dr. Cynthia White, a clinical psychologist at the Prescott VA. She says trends indicate that around the age of 50, war veterans often seek help after a realization that life's problems aren't being sorted out. With Iraqi vets, the situation has a twist, says White. Some vets are barely out of their teenage years, while others have been in the

Reserves for years and have been called back to active duty in Iraq and Afghanistan. These troops are older, some already in their fifties.

But Laughter also considers the impact of pop culture on today's vets, particularly violent video games. In fact, he expresses concern, saying, "I'm really anti-violence. [But] that's a way they bond, these younger fathers and their kids; they play these violent games." He'd rather see those fathers taking their kids places to help them socialize and develop their minds. But he acknowledges that his childhood spent herding sheep, ranching, and farming is mostly a thing of the past, so he promotes parenting classes for those who need ideas about how to raise their children.

Still, he knows the new veterans will need help readjusting to life off the combat field. He's preparing now for more patients from Operation Iraqi Freedom and Operation Enduring Freedom in Afghanistan. He will start by welcoming them home and acknowledging their contributions. And he knows they will all rely on the traditional healing methods passed down in his family for centuries. \$\\$

PATTY TALAHONGVA (Hopi/Tewa) is a former president of the Native American Journalists Association from Polacca, Ariz.



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Though best remembered as a bold frontiersman and for his heroics at the Alamo, David Crockett's greatest moment may actually have been in defense of Native rights

n 1830, Congress began debate on a plan to remove all eastern Indians to lands west of the Mississippi River. The measure, President Andrew Jackson's top legislative priority, ignited a firestorm of controversy that focused national attention on American Indians. Despite vigorous opposition from Indians as well as religious and reform groups, Congress passed the Indian Removal Act, setting the stage for the eviction of thousands of Native people along the Trail of Tears. Among the lawmakers who voted *against* the measure was Rep. David Crockett of Tennessee. Crockett (1786-1836) is best remembered as the coonskin cap-wearing, gun- and axe-toting frontiersman who "kilt b'ars," fought Indians, and died heroically at the Alamo. Forgotten today is Crockett's finest hour, when the "king of the wild frontier" became a champion of Indian rights.

Davy Crockett was born in eastern Tennessee in 1786. His father, a poor farmer and tavern keeper, was part of a wave of settlers who moved west and flooded into Tennessee. Hard pressed by the juggernaut of white settlement, Cherokees and Chickasaws ceded most of their Tennessee territories between 1785 and 1829. Young Davy Crockett earned his fame in forests fresh with moccasin tracks.

Little in Crockett's early life foretold his emergence as a friend of Indians. In the 1700s, Creeks killed his grandparents, wounded one uncle, and captured another. During the War of 1812, Crockett enlisted to fight the Red Sticks – a pro-British faction of the Creek Nation. Commanded by Andrew Jackson, the army of 15,000 Americans and their Native allies fought a vengeful war.

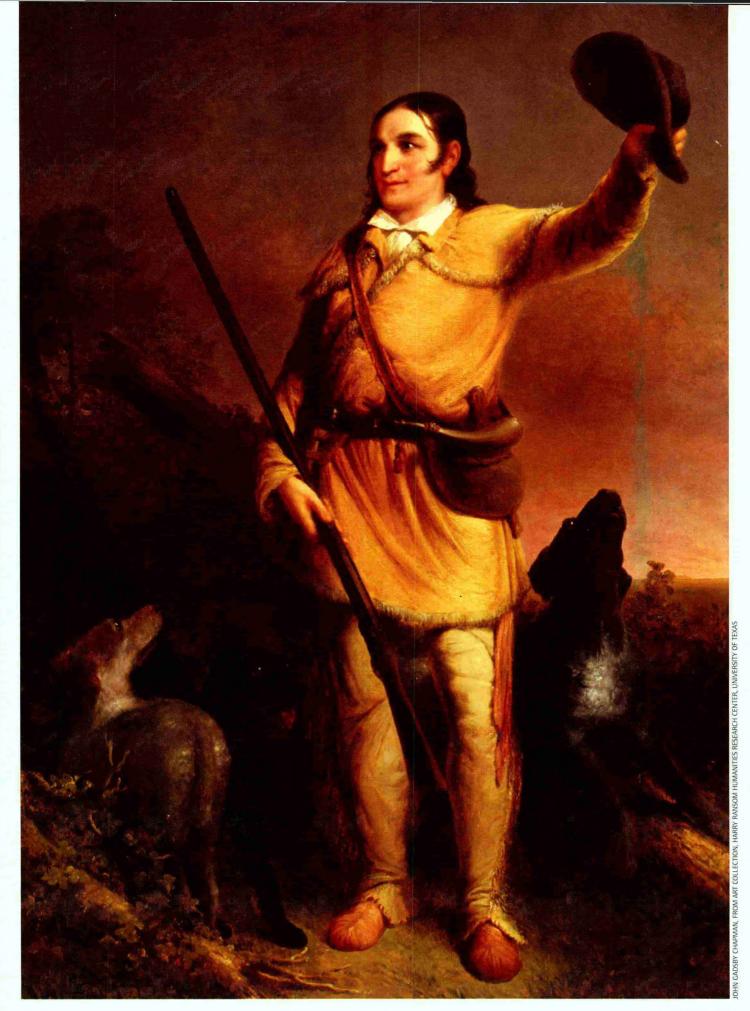
After the war, Crockett married a widow of means, pocketed a handsome dowry in cash and slaves, and invested in a gristmill, gunpowder factory, and distillery. When the businesses failed, Crockett, like many in the Age of the Common Man, moved west and started over. Soon he began a career in public life, first as a justice of the peace in Lawrence County, Tennessee, then as a town commissioner. After serving two terms in the state legislature, Crockett in 1827 was elected to the first of three terms in the U.S. House of Representatives.

In Washington, Crockett cultivated the image of a humble frontiersman who had risen to prominence through luck and pluck. Such posturing endeared him to his backwoods constituents: small farmers, squatters, and debtors who coveted independence but knew insecurity, who dreamed of getting ahead but found themselves falling behind.

As a lawmaker, Crockett promoted the interests of his grassroots constituents and railed against measures that benefited the rich. In 1830, he criticized West Point as a bastion of aristocratic privilege and offered a resolution to shutter the academy. During debate on the Tennessee Vacant Land bill, he advocated for the rights of poor Tennessee squatters: "The rich require but little legislation – we should, at least occasionally, legislate for the poor." His compassion also embraced Indians. In 1831, he presented a petition on behalf of three Cherokees who claimed public lands.

Crockett's support of the land bill precipitated a break with his fellow Tennessee Democrats and put him on a collision course with President Andrew Jackson. The rift widened in 1830, when the Indian Removal Act came to the House floor.

The first westerner to be elected president, Andrew Jackson reflected the belief, widely shared by westerners, that since Native Americans resisted the ways of white civilization, their lands were fair game. Jackson favored removing eastern Indians to lands west of the Mississippi. The reasoning, and justification, was that "out West" they could live beyond the reach of white settlers.



Crockett's vocal opposition to the Indian Removal Act cost him dearly. As payback for opposing Indian removal, Jackson forces rallied to unseat him in 1831.

emoval was not a new idea. Thomas Jefferson supported moving tribes to lands acquired in the Louisiana Purchase, and under severe pressure, several thousand Native Americans had emigrated west by the early 1820s. By the late 1820s, Indian removal gained greater favor as an idea and as an instrument of policy. Supporters insisted removal would enable Native peoples to live in their traditional way, end frontier violence, and open valuable Indian lands to white settlement.

Removal fervor was strongest in the South, where some 60,000 Cherokees, Seminoles, Creeks, Choctaws, and Chickasaws lived in a 25-million-acre domain encompassing parts of northeastern Georgia, western North Carolina, southern Tennessee, eastern Alabama, and northern Mississippi. That the southeastern Native peoples – commonly called the Five Civilized Tribes – had adapted their lifeways to encompass many Anglo-American practices mattered not. For removal proponents, the calculus was simple: Whites wanted the Indians' land, and the Indians, assimilated or not, would have to go.

Andrew Jackson unveiled his removal initiative to Congress in 1829. The Indian Removal Act gave the president funds to negotiate removal treaties with Indian tribes living east of the Mississippi. Native nations were to give up their eastern lands in exchange for territories in the West. Those wishing to remain in the East would become subject to state laws. Money was allocated for land purchases, transportation, and resettlement. Removal would be voluntary, Jackson said, because "it would be cruel...to compel the aborigines to abandon the graves of their fathers and seek a home in a distant land."

The bill generated intense opposition. Removal "to a barren and inhospitable region" would result in the "degradation, dispersion and ultimate extinction to our race," declared Cherokee leader John Ross (1790-1866). Many non-Natives agreed. Protest meetings were held throughout the nation, and reform organizations flooded Congress with anti-removal petitions. The most sustained critique came from New England lawyer and reformer Jeremiah Evarts, who published a series of essays under the pseudonym William Penn. The essays, which depicted removal as a gross violation of Native treaty rights, were more widely read than any American political tract since Thomas Paine's *Common Sense*.

The removal bill sparked an energetic debate in Congress, but no speech by Davy Crockett appears in the congressional *Register of Debates*. Some theorize that Crockett, knowing his views would unsettle constituents, had his remarks expunged. A speech reportedly given by Crockett was later published, however, and helps to account for his motives.

Crockett explained that he had no desire to see "the poor remnants of a once powerful people" forced from their homelands. He reminded listeners that he represented four counties bordering Chickasaw country, and that he would never drive away his Indian neighbors, FERRUARY 24, 1630.

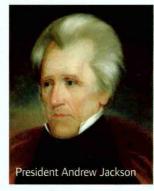
Read twice, and committed to the Committee of the Whole House on the state of the Union.

Mr. Belle, from the Committee on Indian Affairs, to which was referred so much of the President's message as relates to Indian affairs, and several memorials, &c. upon the subject, reported the following bill:

A BILLI

To provide for the removal of the Indian tribes within any of the States and Territories, and for their permanent settlement West of the river Mississippi.

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including the Cherokees, who would prefer "death at [their] homes" to life in the West. The removal bill represented "oppression with a vengeance" – a prospect he could not countenance.

Crockett returned to the topic of removal in his autobiography, *A Narrative of the Life of David Crockett of the State of Tennessee* (1834). The removal bill, he recalled, "was a wicked, unjust measure," which he "opposed from the purest motives in the world." Claiming he "would sooner be honestly and politically d-nd, than hypocritically immortalized" by supporting the bill, Crockett said he "gave a good, honest vote, one that I believe will not make me ashamed in the day of judgment."

Crockett's vote cost him dearly. As payback for opposing Indian removal, Jackson forces rallied to unseat him in 1831. Reelected in 1833, Crockett again lost his seat in 1835. Weary of politics and hounded by creditors, Davy Crockett left Tennessee and traveled west, where he died fighting for Texas's independence.

We are unaccustomed to thinking of frontiersmen as friends of Indians, yet Davy Crockett defended Native rights during a turning point in American history. Springing from humble origins, Crockett had known poverty and insecurity, and could evince sympathy for people threatened with dispossession. His bold stance on Indian removal won respect from many in Indian country. "To those Gentlemen who have so honorably and ably vindicated the rights of the poor Indians in Congress," John Ross told Crockett, "this Nation owes a debt of gratitude, which the pages of history will bear record of until time shall be no more." The Cherokees were prepared for "the final result" of their "present difficulties and troubles," Ross explained, but they would "never . . . remove West of the Mississippi."

Despite stiff resistance, some 60,000 Indians, comprising the Five Civilized Tribes, were expelled from their homelands. Thousands died en route, including as many as 4,000 Cherokees – one-quarter of the tribe. By then, Davy Crockett was dead, and memories of his finest hour as an advocate for Native Americans swiftly faded into obscurity.

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

A major exhibition, *Treaties: Great Nations in Their Own Words*, is under development at the Smithsonian's National Museum of the American Indian (NMAI) in Washington, D.C., by guest curator Suzan Shown Harjo (Cheyenne/Hodulgee Muscogee), president of The Morning Star Institute and an NMAI founding trustee. Jose Barreiro (Taino Nation), assistant director of research at NMAI, is co-curator. The exhibition will present the dramatic history of treaty-making and diplomacy between Native nations and the United States, and the dynamic role of treaties in society today. It will examine the history, concepts, and people behind treaties, and explain why treaties are living legacies. Universal values such as honor, truth, promise-keeping, and love of family and nation will be discussed. The exhibition is planned to open at the Mall in late 2009 or early 2010.



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Aquaculture Summer 2006, no. 150, \$12.50 Perspectives on Aboriginal Culture Autumn 2002, no. 135, \$20

Ethnographic Eyes Spring/Summer 2000, nos. 125/126, \$20

The Nisga'a Treaty Winter 1998/99, no. 120, \$10

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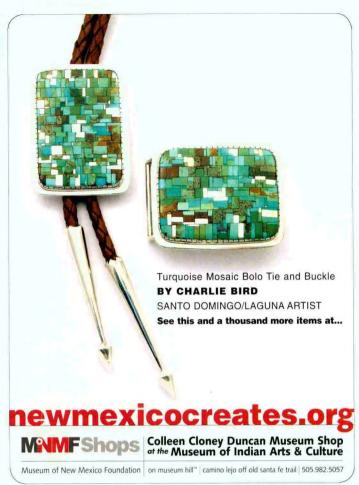
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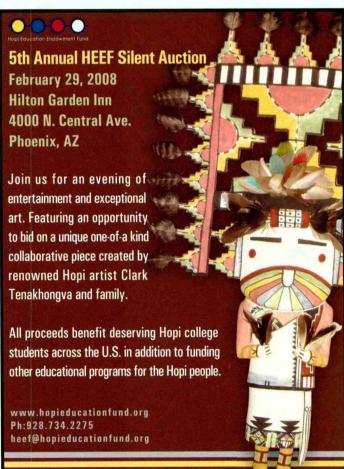
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INSIDE NMAI





BY KATHY JENTZ

hen the Native peoples of the area that is present-day Washington, D.C., the Anacostians – for whom the Anacostia River is named - inhabited the region it abounded in forests, meadows, wetlands, and croplands. Four hundred years later, the National Museum of the American Indian (NMAI) restores these environments and brings them together on the National Mall.

The museum's surrounding landscape exhibition orients visitors to the site and offers a Native perspective on plants and the grounds by emphasizing the science and understanding developed and used by Native Americans. The landscape is an integral part of the museum's educational program, but without interpretation, most visitors were missing the message.

NMAI curators began to think of the landscape as the first exhibition museum visitors encounter. A new addition to that experience is the Interpreting Landscape project, a project set for completion in Spring 2008. It includes visible signs, a website, podcasts, more interpretive tours, and printed plant lists. Through these tools, visitors can develop a deeper, richer relationship to the landscape exhibition.

The Native peoples understood this land not through signage or written interpretation but by observation of nature in all its phases. Every year's seasons uncover a unique aspect of the NMAI's landscape. One consistent pattern that appears is the recurrence of the number





four. Consisting of four habitats indigenous to the local region: an upland hardwood forest, lowland freshwater wetlands, eastern meadowlands, and traditional croplands; the landscape is laid out with markers that identify the four cardinal directions (north, south, east and west). The markers are a metaphor representing all of the indigenous peoples of the Western Hemisphere.

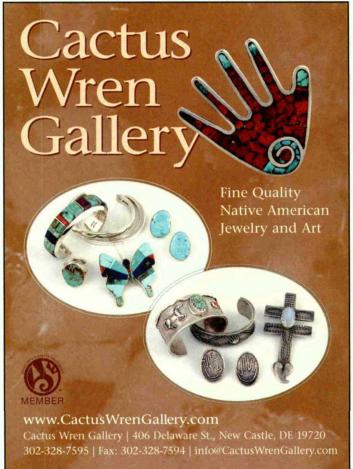
In the springtime, the bloodroot wildflower's star-shaped fragile flowers bloom lasts only a day or two but it is enough to nourish the early bees, flies, and beetles. The plant scatters across the forest floor like a string of decorative beads and the rhizomes are used to create a red dye.

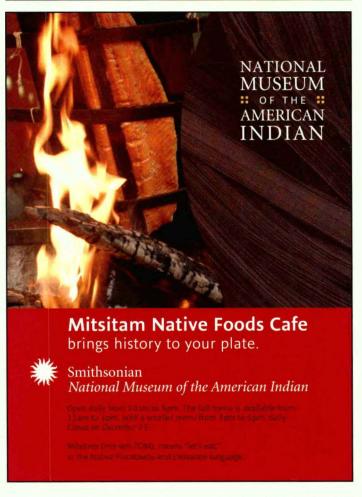
A bounty of crops greets the summer heat eagerly and bursts forth with ripe berries, fruits, and seeds. This time of year stretches out in lazy slow motion like the vines of the squash that blossom and mature into plump, fleshy orbs. One of the most widely cultivated foods, the squash plant in the Americas can be traced to the southern region of present-day Oaxaca, Mexico, where seeds were found dating back to 7849 B.C.

A light frost or dusting of snow occasionally blankets the ground in the cooler seasons. The marsh grasses rustle against one another in the prevailing northeast winds. Even in these short days, the harvest continues as the roots of cattails and yellow marsh marigolds are dug up for nourishment. Stripped bare and dried out, the reeds can be easily gathered and woven into mats and fish nets.

From tiny grass seed blessed by a Cherokee elder to the stately cypress tree that when fallen serves as material for a canoe, every element of the NMAI grounds serves to remind us of the passage of time and the direct ties everyone has to the land that nurtures us. *

Kathy Jentz is editor and publisher of Washington Gardener Magazine and was a Discovery Room Smithsonian docent at the National Museum of Natural History for over a decade.





Gift of Beauty from the "Real People"

BY EMIL HER MANY HORSES

By the 1830s, dresses made of two matching tanned deer or big horn sheep hides became popular with female dressmakers of the Northern Plains, Plateau, and Great Basin. To form a cape or yoke, a dressmaker would sew a line about six inches down from the top section of the hide and would fold over the excess portion of the hide, often keeping the tail visible.

The yoke could be decorated with a multitude of objects, such as elk teeth (prized for their ivory) or glass pony beads that were introduced by fur traders in the early 1800s. A dress's design and embellishment spoke to the maker's artistic abilities and her trading skills to acquire the necessary materials to make the dress.

Among the Blackfeet people, women were the primary dressmakers and family members often wore their creations. A well-dressed family was not only a reflection on the artistic abilities of the female head of the family but was also a reflection of her husband's skills as a hunter; a good hunter would provide not only food but hides which were used for tanning. Once the family was clothed the excess tanned hides could be used for trading.

The art of tanning hides and beading were traditionally passed from mother to daughter. Among the people, female elders were respected as the keepers of traditional knowledge which included dressmaking. **

Emil Her Many Horses (Oglala Lakota) served as the National Museum of the American Indian's lead curator for the *Our Peoples: Giving Voice to Our Histories* community rotations.

OUR PEOPLES: GIVING VOICE TO OUR HISTORIES

The National Museum of the American Indian's ongoing exhibition *Our Peoples:* Giving Voice to Our Histories now includes a focus on the Blackfeet Nation of Browning, Mont., one of three tribes of the Blackfeet Confederacy.

Historically, Native people have been portrayed in narrow or inaccurate ways. With the *Our Peoples* exhibition, Native peoples tell their own stories and present new insights into North American history. *Our Peoples* focuses on the last 500 years of Native history and how Native people intentionally and strategically kept their cultures alive following the arrival of Europeans.

The Blackfeet component explores key events in their history, including their creation story, how horses became central to their culture, and their relationship with the environment. Blackfeet history includes assaults on their lands, people, traditions, and language. Originally, the Blackfeet territory covered present-day southern Alberta, western Saskatchewan, and central Montana. Today, 8,000 Blackfeet live on a 1.5 million-acre reservation in Montana, adjacent to Glacier National Park and the U.S.-Canadian border. Their English name Blackfeet may have originally referred to the color of their moccasins. The Blackfeet refer to themselves as *Ni-tsit-tapi*, meaning "Real People."

Our Peoples: Giving Voice to Our Histories, the National Museum of the American Indian on the National Mall in Washington, D.C.

Blackfeet woman's beaded dress, ca. 1890. Montana. Deer hide, seed beads, trade beads, brass bells, sinew. 13/2383 Woman's beaded leggings, ca. 1890. 6076 Beaded moccasins, ca. 1900. 8/7437

PULLING DOWN THE CLOUDS:

Poems by Contemporary Native Writers

Sure You Can Ask Me a Personal Question

How do you do?

No, I am not Chinese.

No, not Spanish.

No, I am American Indi-uh, Native American.

No, not from India.

No, not Apache.

No, not Navajo.

No. not Sioux.

No, we are not extinct.

Yes, Indian.

Oh?

So that's where you got those high cheekbones.

Your great grandmother, huh?

An Indian Princess, huh?

Hair down to there?

Let me guess. Cherokee?

Oh, so you've had an Indian friend?

That close?

Oh, so you've had an Indian lover?

That tight?

Oh, so you've had an Indian servant?

That much?

Yeah, it was awful what you guys did to us.

It's real decent of you to apologize.

No, I don't know where you can get peyote.

No, I don't know where you can get Navajo rugs real cheap.

No, I didn't make this. I bought it at Bloomingdales.

Thank you. I like your hair too.

I don't know if anyone knows whether or not Cher is really Indian.

No, I didn't make it rain tonight.

Yeah. Uh-huh. Spirituality.

Uh-huh. Yeah. Spirituality. Uh-huh. Mother

Earth. Yeah. Uh-huh. Uh-huh. Spirituality.

No, I didn't major in archery.

Yeah, a lot of us drink too much.

Some of us can't drink enough.

This ain't no stoic look.

This is my face.

- DIANE BURNS (1989)

Diane Burns (Lac Courte Oreilles/Chemeheuvi, 1957–2006) first emerged as a powerful literary voice in the 1970s working as a poet and model in New York City. Burns's first and only book of poetry, *Riding the One-Eyed Ford* (Contact II Publications, 1981), further established her reputation as a unique talent by challenging Native American stereotypes through sharp wit and honesty. In the 1980s, Burns joined a circle of poets and writers in Manhattan's Lower East Side, reading her work at the renowned Bowery Poetry Club and the Poetry Project held at St. Mark's Church in-the-Bowery. Burns is survived by her daughter, Britta Ruona, who is involved in the arts in New York City. This poem is reprinted with permission from the family of Diane Burns.

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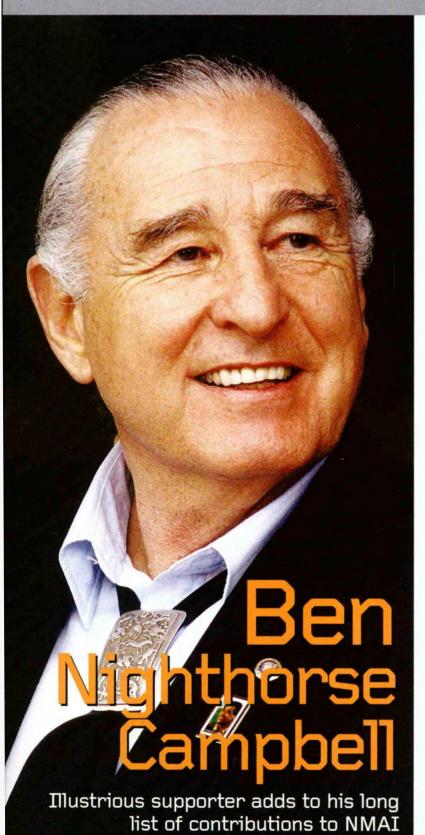
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INSIDE NMAI



BY JASON RYLE

rom his studio in Ignacio, Colo., nestled in the Four Corners region, Ben Nighthorse Campbell (Northern Cheyenne) has created award-winning jewelry for decades. The master jeweler specializes in bracelets, necklaces, and other pieces made of the finest gems, sterling silver, and 18-karat gold. A key figure in the Smithsonian's National Museum of the American Indian's (NMAI) history, Campbell's contribution to the museum continues with the limited edition Creation Pendant, sold exclusively through the museum and with all proceeds benefiting NMAI programs.

Available for the holiday season starting on November 17, the Creation Pendant is a hand-cast, reversible pendant with a center stone on both sides. Measuring two inches long and two inches wide, the item is limited to a strict quantity of no more than 1,000 pieces. Inspired by a pendant worn for good luck by the Moors in the 14th century, Campbell hopes the Creation Pendant will bring its wearers "good fortune and a long healthy life."

Campbell, born in 1933 in Auburn, Calif., has had a storied career in American politics. Winning a seat in the Colorado General Assembly in 1982, Campbell went on to be elected into the United States House of Representatives four years later. It was during this tenure that Campbell made one of the most significant contributions to the present-day museum. Then a congressman, Campbell sponsored the bill in 1989 which formally authorized the establishment of the Smithsonian's National Museum of the American Indian.

Following this momentous achievement, Campbell was elected to the U.S. Senate in 1993 and served as one of the only Native Americans in Congress until his retirement in 2005. During his term, Campbell also served as the Chairman of the Senate Committee on Indian Affairs.

His commitment to his country and to Native Americans runs deep. A former Airman Second Class of the United States Air Force, Campbell was stationed in Korea during the Korean War and received both the Korean Service Medal and the Air Medal.

While his contributions to the NMAI and his skills as a jeweler often share the spotlight, what are not as well known are Campbell's accomplishments as a judo champion. The young Campbell won three National Judo Championship titles as well as a gold medal at the 1963 Pan American Games. He also captained the American judo team at the 1964 Olympic Games and carried the flag during the closing ceremonies.

With work located in museums and private collections around the world, the Creation Pendant is sure to be a treasured gift and another masterwork from an accomplished artist. *

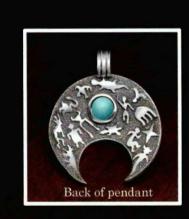
The Creation Pendant is available November 17, 2007 and is sold exclusively through the museum at 1-800-242-NMAI or online at www.AmericanIndian.si.edu/give. \$550.00 each (\$495.00 for NMAI members). Pendant only, chain not included. All proceeds benefit the NMAI.



Ben Nighthorse Campbell

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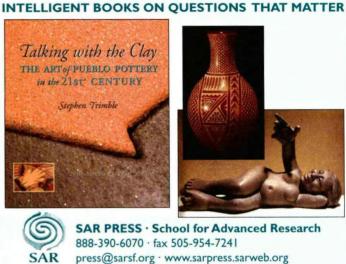




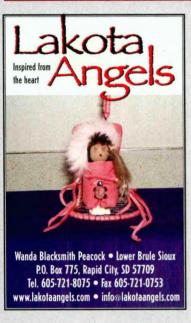
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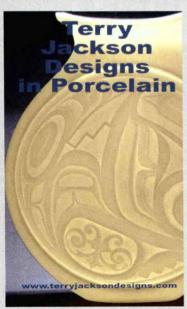


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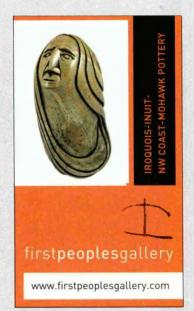
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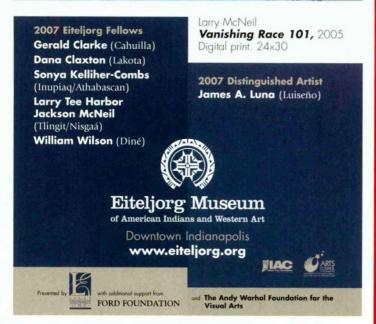
The Eiteljorg Fellowship
for Native American Fine Art 2007

Nov. 10-Feb. 10

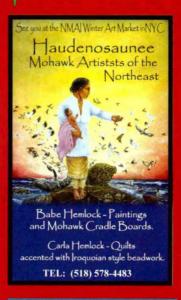
Your "Vanishing Indian"
paradigm just doesn't fit our
Native Epistemology. Here is to
deconstructionist theories...

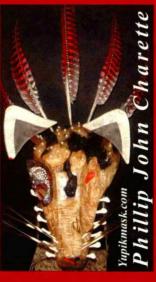
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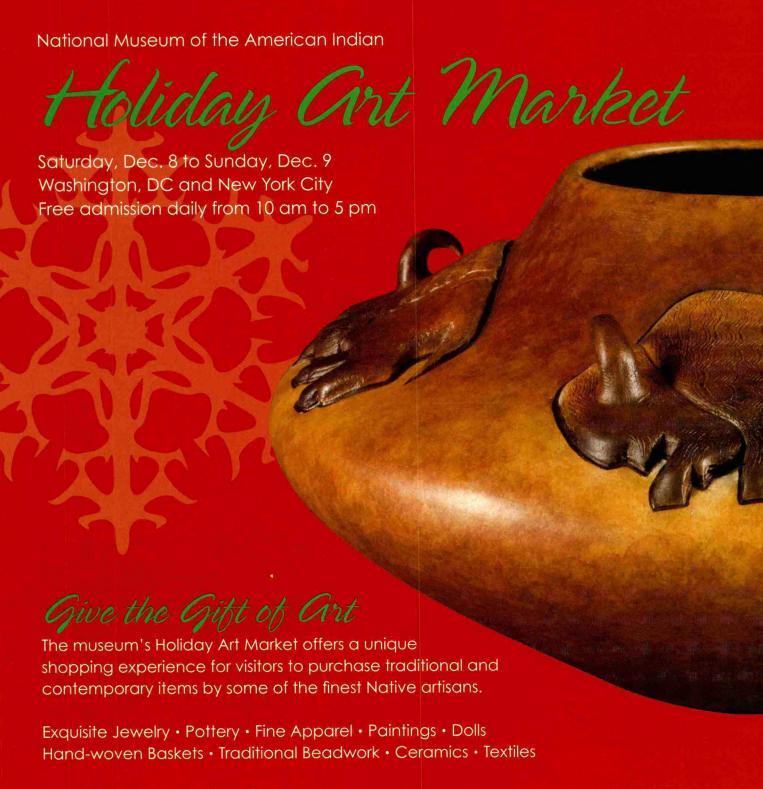
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EXHIBITIONS + EVENTS CALENDAR

NOVEMBER / DECEMBER 2007 · JANUARY / FEBRUARY 2008

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

EXHIBITIONS

OUR UNIVERSES:

TRADITIONAL KNOWLEDGE SHAPES OUR WORLD

OUR PEOPLES:

GIVING VOICE TO OUR HISTORIES

OUR LIVES:

CONTEMPORARY LIFE AND IDENTITIES

IDENTITY BY DESIGN:

TRADITION, CHANGE, AND CELEBRATION IN NATIVE WOMEN'S DRESSES

WINDOW ON COLLECTIONS:

MANY HANDS, MANY VOICES

RETURN TO A NATIVE PLACE:

ALGONQUIAN PEOPLES OF THE CHESAPEAKE

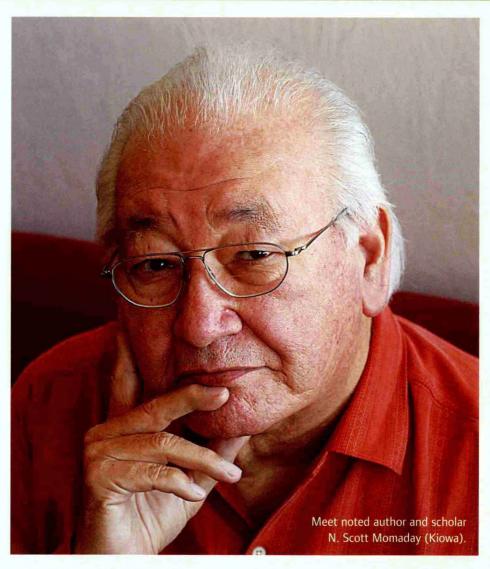
MEET THE FILMMAKER

Tuesday, Nov. 27 7 p.m.

Rasmuson Theater

Water Flowing Together (2007, U.S.) Director: Gwendolen Cates. Executive producer: W. Richard West, Jr. (Southern Cheyenne) Consulting producer: Heather Rae (Cherokee) In English and Navajo and Spanish with English subtitles.

Jock Soto, the son of a Navajo mother and Puerto Rican father, was 16 when he left



his family to follow his dream of becoming a dancer. During his 25-year career, Soto was a defining personality of the New York City Ballet. Discussion with filmmaker to follow the screening.

MEET N. SCOTT MOMADAY

Wednesday, Nov. 28

Noon - Patrons Lounge, Fourth Level 6:30 p.m. - Rasmuson Theater

The Vine Deloria Jr. Native Writers Series features N. Scott Momaday (Kiowa), a Pulitzer Prize winner for fiction in 1969 for

his first novel, *House Made of Dawn*. He has written numerous books, including his latest work, *Three Plays* (University of Oklahoma Press, 2007), a collection of two plays and a screenplay never before published.

Momaday has received numerous awards and academic degrees, including a Guggenheim Fellowship. He was a founding trustee of the National Museum of the American Indian and is a member of the Kiowa Gourd Dance Society. In the 1990s, Momaday founded The Buffalo Trust, a nonprofit foundation for the preservation







and revitalization of Native American cultural heritage. A book signing and reception will follow the evening program.

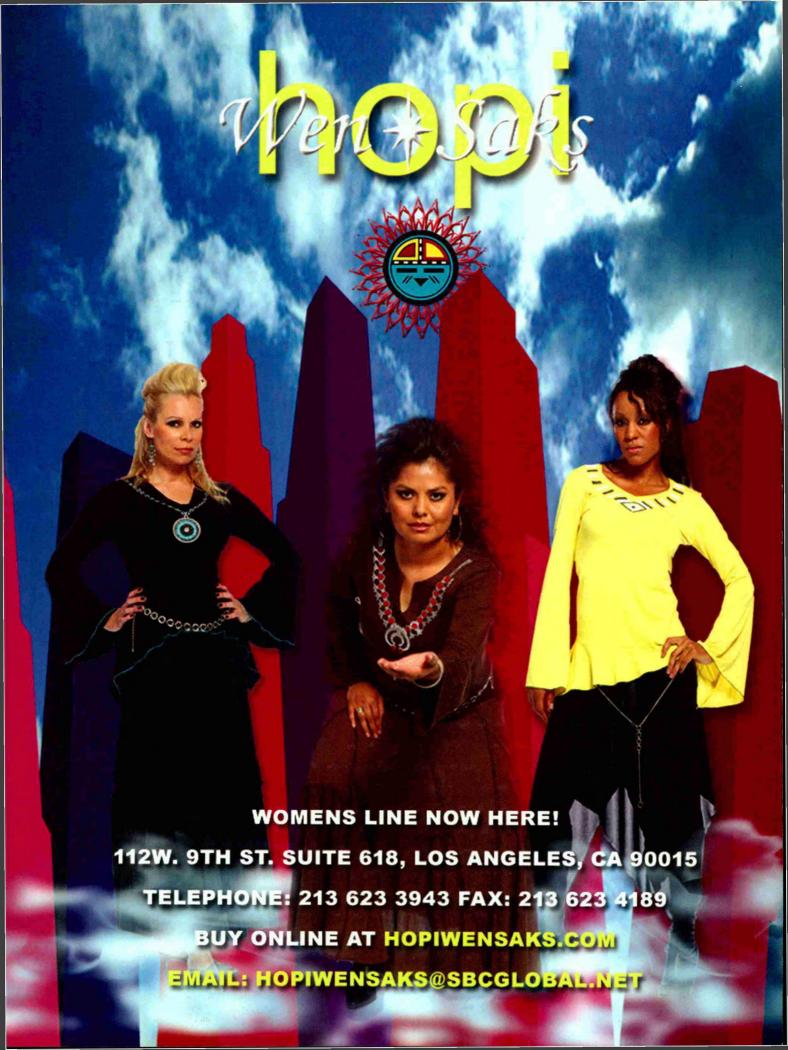
NMAI HOLIDAY ART MARKET

Saturday & Sunday, Dec. 8 & 9 10 a.m. - 5:30 p.m. Potomac Atrium

More than 35 Native artists from North and South America will offer silver and semi-precious jewelry, beadwork, dolls in Native regalia, prints and drawings, paintings, sculptures and more. Don't miss this holiday shopping opportunity.

Also in New York City, see page 74.

CONTINUED ->



A world-class museum of Native American art, history and culture



early 1900s

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Owl Effigy from Casas Grandes. AD1200 - 1400



Otis Polelonema (1902-1981)

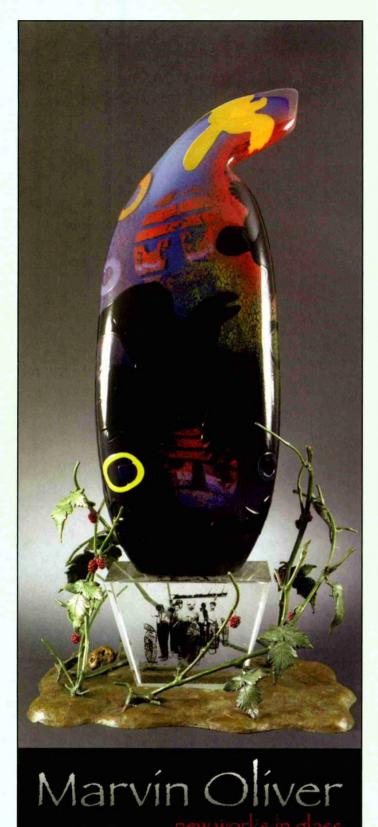




Chiricahua Apache Doll circa 1880s



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EXHIBITIONS + EVENTS CALENDAR

NOVEMBER / DECEMBER 2007 · JANUARY / FEBRUARY 2008

PUBLIC PROGRAMS

For a complete schedule of upcoming public programs, visit www.AmericanIndian.si.edu

All programs are free unless otherwise specified. 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 S.W.

MUSEUM STORE TRUNK SHOWS

10 a.m. - 5:30 p.m.

Chesapeake Museum Store, First level

Nov. 30 to Dec 2

Keri Ataumbi (Kiowa) is a painter and gold and silver jeweler.

Dec. 3 to Dec. 9

Manuel and Sylvia Gonzalez (Saraguro) are known for their indigenous-themed beadwork.

MEET VICTOR MONTEJO

Wednesday, January 30

Noon - Patrons Lounge, Fourth Level

6:30 p.m. - Rasmuson Theater

The Vine Deloria Jr. Native Writers Series presents Victor Montejo who will read, discuss, and sign books. A reception will follow the evening program.

Victor Montejo (Jakaltek Maya) is a professor and former chair of the Native American Studies Department at the University of California, Davis. He was born in Jacaltenango, Huehuetenango, Guatemala. His first language is the Mayan dialect *popb'al ti'*. He received his M.A. from the State University of New York and his Ph.D. from the University of Connecticut.

Montejo wrote *Testimony: Death of a Guatemalan Village* (Curbstone Press, 1987), about the brutal events he witnessed against the Maya by soldiers and his escape from his homeland. He has written numerous books about Maya history and culture, including two children's books. He moved to Guatemala in 2003 to serve as congressman in the Guatemalan National Congress. Dr. Montejo is the first writer from a Latin American country to appear in the Native Writers series.

CHOCOLATE OF THE AMERICAS

Saturday & Sunday, Feb. 9 & 10 & Valentine's Day, Thursday, Feb. 14, 11 a.m. to 1:30 p.m.

Potomac Atrium

Richard Hetzler, executive chef of the museum's critically acclaimed Mitsitam Native Foods Cafe, will demonstrate the culinary arts of the chocolatier. Smithsonian biologist Diana Xochitl Munn (Mazatec), an

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EXHIBITIONS+EVENTS CALENDAR

NOVEMBER / DECEMBER 2007 · JANUARY / FEBRUARY 2008



expert on Mexico's cloud forest vegetation, will share the science, history, and culture of the *cacao*, or cocoa tree, using live plants and the fruit of the tree and cacao beans.

MEET RON WELBURN Wednesday, February 13 Noon - Patrons Lounge, Fourth Level 6:30 p.m. - Rasmuson Theater

In celebration of African-American History Month, the Vine Deloria Jr. Native Writers Series presents Ron Welburn who will read, discuss, and sign books. A reception will follow the evening program.

Ron Welburn (Gingaskin/Assateague/ Cherokee/African-American) is a poet and professor of English at the University of Massachusetts at Amherst. His works have been published in more than 100 periodicals and anthologies. Welburn received his bachelor's degree from Lincoln University (PA), his master's degree from the University of Arizona, and his doctorate from New York University.

His sixth book, *Coming Through Smoke* and the *Dreaming* (Greenfield Review Press, 2000), is a collection of poems. Welburn received the 2002 Wordcraft Circle Writer of the Year in Creative Prose: Non-Fiction. He researches the ethnohistory of eastern Native America, postmodernism, cultural studies, and jazz studies.

VALENTINE'S DAY DINNER AT NMAI Thursday, Feb. 14

The Mitsitam Native Foods Cafe hosts a sit down multi-course dinner with a chocolate-inspired menu.
TICKETS REQUIRED.

NATIVE THEATER

SPIDERWOMAN THEATER Friday & Saturday, Feb. 22 & 23 7:30 p.m.

Rasmuson Theater

Spiderwoman Theater presents the Washington, D.C., debut of the one-woman show *Red Mother*, "storyweaving" the message in a variety of formats, including poetry, dance, theater, and song. Muriel Miguel (Kuna/Rappahannock) created the show and it debuted at San Diego State University. This program is part of the *Native Expressions* series, co-sponsored by the NMAI and The Smithsonian Associates. TICKETS REQUIRED; NMAI members receive discount on tickets. Please call (202) 633-3030 or visit www.residentassociates.org for ticket information.

FILM

THANKSGIVING REVISITED: NEW VIEWS BY YOUNG FILMMAKERS Nov. 1 to 30, 12:30 p.m. & 3:30 p.m.; daily except Wednesdays Rasmuson Theater

Thanksgiving Revisited showcases short films by young people who responded to the museum's call to illustrate what "giving thanks" means to Native Americans.

MEET GREG SARRIS Wednesday, Dec. 12 Noon - Patrons Lounge, Fourth Level 6:30 p.m. - Rasmuson Theater

The Vine Deloria Jr. Native Writers Series features Greg Sarris (Coastal Miwok) whose novel, *Watermelon Nights* (1998) follows three generations of California Indians in Sonoma County. Sarris holds the endowed chair in Native American Studies at Sonoma State University in California.

JANUARY DAILY FILM SCREENINGS

12:30 p.m.

Christmas at Moose Factory (1971, Canada) Director: Alanis Obomsawin (Abenaki)

The Owl and the Lemming: An Eskimo Legend (1971, Canada) Director: Co Hoedeman. In Inuktitut and English.

3:30 p.m.

Starlore (1983, U.S.) Director: Faith Hubley

The Owl Who Married a Goose: An Eskimo Legend (1974, Canada) Director: Caroline Leaf. In Inuktitut.

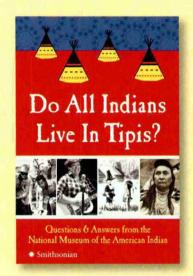
FEBRUARY FILM SCREENINGS 12:30 p.m. & 3:30 p.m.; daily except Wednesdays Rasmuson Theater Also playing continuously in the 3rd Level Gallery Hallway.

Shared Experience: Telling Our Stories
In honor of African-American History
Month, a showcase of short works by
filmmakers whose films express universal
struggles that both Native and AfricanAmerican youth face today. We welcome you
to share in these cultural histories through
these personal stories. Presented in
collaboration with the Smithsonian's
African-American History and Culture
Museum.

CONTINUED >

NATIVE VOICES NATIVE CULTURES

BOOKS AND RECORDINGS FROM THE NATIONAL MUSEUM OF THE AMERICAN INDIAN



Do All Indians Live in Tipis?

Questions and Answers from the National Museum of the American Indian

INTRODUCTION BY WILMA MANKILLER (CHEROKEE NATION OF OKLAHOMA)

Do Indians do rain dances? Did Pocahontas really rescue John Smith? Why do wooden Indians stand in front of cigar stores? What's wrong with naming sports teams after Indian tribes? In this lively and informative Q&A, ten Native researchers from the National Museum of the American Indian take on nearly 100 of the most commonly asked questions about Native history and contemporary life. Covering topics such as sovereignty, origins, clothing, languages, art, music, and casinos, the authors debunk widespread stereotypes and explain Native histories and current issues from a Native perspective.

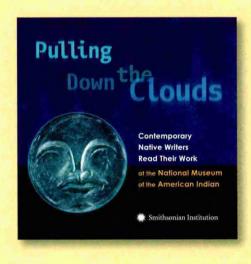
\$14.95 softcover • 256 pages • 6 x 9 inches, ISBN: 0-06115301-3

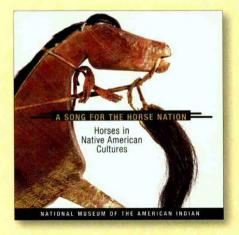
Pulling Down the Clouds

Contemporary Native Writers Read Their Work at the National Museum of the American Indian

The only CD compilation of contemporary Native writers, this recording features 70 minutes of readings by renowned authors, including N. Scott Momaday (Kiowa), Louise Erdrich (Turtle Mountain Chippewa), Simon Ortiz (Acoma Pueblo), Susan Power (Standing Rock Sioux), and Joy Harjo (Myskoke/Creek). Recorded live at the museum from 2004 to 2006, fifteen of North America's most engaging and provocative Native writers honor their communities' languages and traditions in stories and poems that speak to contemporary Native realities.

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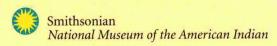
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EXHIBITIONS+EVENTS CALENDAR

NOVEMBER / DECEMBER 2007 · JANUARY / FEBRUARY 2008

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

EXHIBITIONS



NORVAL MORRISSEAU: SHAMAN ARTIST Through Jan. 20, 2008



LISTENING TO OUR ANCESTORS:

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This year, NMAI's holiday art market in New York City features many one-of-a-kind treasures, including the distinctive jewelry of Michael Roanhorse (Dine).

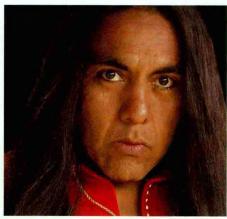
NMAI HOLIDAY ART MARKET

Saturday & Sunday, Dec. 8 & 9, 10 a.m. to 5 p.m.

Rotunda

More than 43 Native artists from North and South America will participate in this weekend holiday market featuring silver and semiprecious jewelry, beadwork, dolls in Native regalia, prints and drawings, paintings, and sculptures.

Also in Washington, D.C., see page 67.



PUEBLO CHRISTMAS WITH ROBERT MIRABAL

Saturday & Sunday, Dec. 8 & 9 1 p.m. & 3 p.m. Diker Pavilion

Robert Mirabal (Taos Pueblo) performs classic Christmas carols from his NAMMY-winning CD, *Pueblo Christmas*.

PUBLIC PROGRAMS

INDIGENOUS WORLD THEATER READING SERIES
Thursday to Saturday, Nov. 29 to Dec. 1,

6 p.m., Martin E. Segal Theatre Center, The Graduate Center, CUNY, 365 Fifth Ave. Visit the Martin E. Segal Theatre Center in three evenings of selected readings from indigenous writers, including Dawn Dumont (Metis/Cree) Canada, Marci Rendon (Anishinaabe) U.S., Albert Belez (Ngati Porou, Nga Puhi, Ngati Pokai) New Zealand, Maryanne Sam (Erub) Australia, and Louise Tu'u (Samoan) New Zealand. Presented in collaboration with the Australian Aboriginal Indigenous Theatre Initiative.

THE PUBLIC THEATER'S NATIVE AMERICAN THEATER FESTIVAL Wednesday to Sunday, Dec. 5 - 9 The Public Theater, 425 Lafayette St. Readings of plays-in-progress by Native writers, post-show and panel discussions, and a weekend performance on Dec. 9. Visit www.publictheater.org or call (212) 539-8530.

STORYBOOK READING Saturday, Dec. 8, Noon Resource Center

Join Nadema Agard (Cherokee/Powhatan/ Lakota) as she reads from her book, *Shane*.



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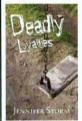


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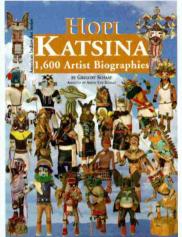
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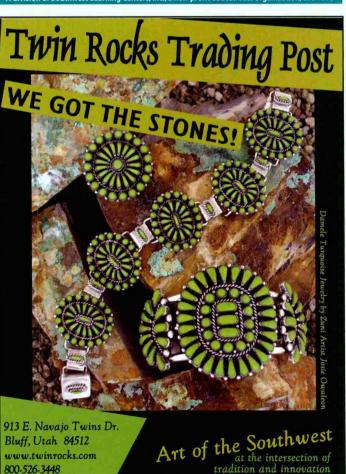
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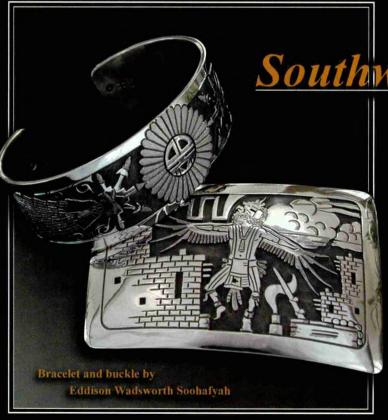
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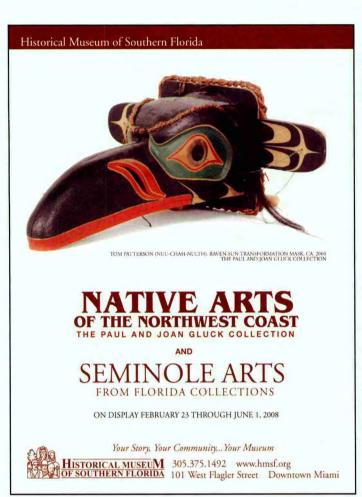


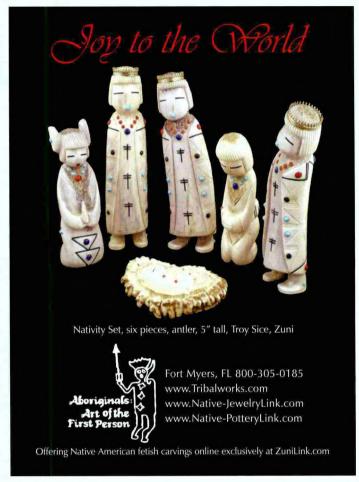
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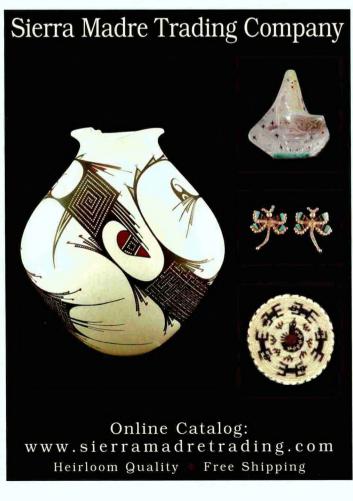
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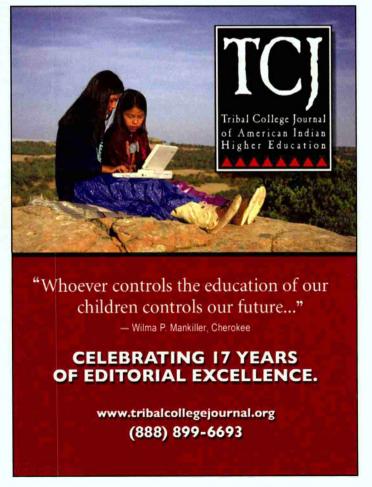
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EXHIBITIONS + EVENTS CALENDAR

NOVEMBER / DECEMBER 2007 · JANUARY / FEBRUARY 2008

STORYBOOK READING Saturday, Jan. 12, Noon Resource Center

Stories about Arctic peoples, such as *Mama*, *Do You Love Me* by Barbara M. Joosse; *Very First Last Time*, by Jan Andrews; and *Kumak's Fish: A Tall Tale from the Far North*, written and illustrated by Michael Bania.

TRADITIONAL DANCE SOCIAL WITH THE THUNDERBIRD INDIAN DANCERS AND SINGERS

Saturday, Jan. 19, 7 p.m. - 10 p.m. Diker Pavilion

Louis Mofsie (Hopi/Winnebago) directs the Thunderbird Indian Dancers and Singers. Heyna Second Sons, SilverCloud, and Iron Feather are the featured drums.

FILM AND VIDEO

DAILY SCREENINGS

Daily at 1 p.m. and 3 p.m. and on Thursdays at 5:30 p.m. The Screening Room, Second floor

Nov. 26 - Dec. 16

Thanksgiving Revisited: New Views by Young Filmmakers (2007, U.S.)

Tales of Wesakechak: How Wesakechak Got His Name (2002, Canada) Gregory Coyes (Metis Cree) and George Johnson

Tales of Wesakechak: Why the Rabbit Turns White (2002, Canada) Gregory Coyes (Metis Cree) and George Johnson

Tales of Wesakechak: The First Spring Flood (2002, Canada) Gregory Coyes (Metis Cree) and George Johnson

Dec. 17 - Jan. 6

Christmas at Wapos Bay (2002, Canada) Dennis Jackson (Cree). In Cree, with English subtitles.

Jan. 7 - Feb. 3

Teachings of the Tree People: The Work of Bruce Miller (2006, U.S.) Katie Jennings

ESPECIALLY FOR KIDS

Daily at 10:30 a.m. and 11:45 a.m. The Screening Room, Second floor

Nov. 26 - Dec. 16

For program, see "Daily Screenings" for Nov. 26 - Dec. 16 (above).

Dec. 17 - Jan. 6

Raven Tales: How Raven Stole the Sun (2004, U.S./Canada) Chris Kientz (Cherokee) and Simon James (Kwakwaka'wakw)

Listening to Our Ancestors: Community Curators (2006) Produced by the National Museum of the American Indian

Raven Tales: The Sea Wolf (2006, Canada) Caleb Hystad

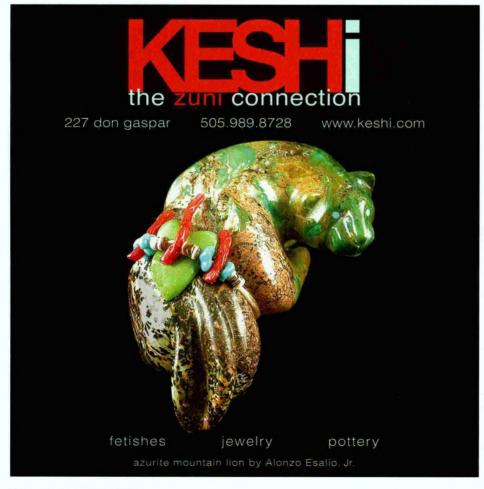
Jan. 7 - Feb. 3

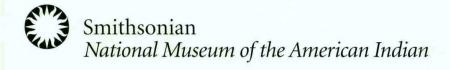
Snow Snake: Game of the Haudenosaunee (2006, U.S.) Produced by the NMAI Resource Center, George Gustav Heye Center

Tales of Wesakechak: Wesakechak and the Medicine (2002, Canada) Gregory Coyes (Metis Cree)

Quillig (1992, Canada) Susan Avingaq (Inuit), Madeline Ivalu (Inuit), Mathilda Hanniliqq (Inuit), Martha Maktar (Inuit), and Marie-H. Cousineau. In Inuktitut, with English subtitles.

Northern Ice, Golden Sun (2001, U.S.) Faith Hubley





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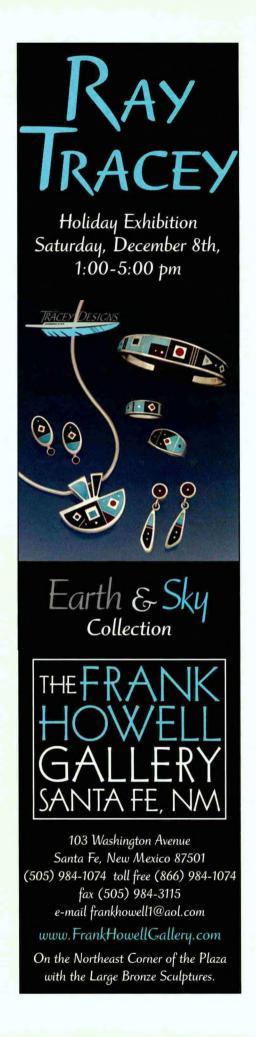
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MUSEUMGUIDE

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

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

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

NEAREST METRO STATION

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

ADMISSION: Free to the public.

FREE HIGHLIGHT TOURS: Free, daily highlights tours led by Native American cultural interpreters. Visit the Welcome Desk the day of your visit for tour times.

DINE & SHOP: Eat in the critically acclaimed Mitsitam Native Foods Cafe; open daily from 10 a.m. to 5 p.m. The full menu is available from 11 a.m. to 3 p.m., with a smaller menu from 3 p.m. to 5 p.m. Shop for unique gifts in the Chesapeake and Roanoke Museum Stores; open daily from 10 a.m. to 5:30 p.m.

GROUP ENTRY: Groups of 10 or more may schedule an entry time for admission through the reservations office via the education office: (202) 633-6644 or (888) 618-0572 or email NMAI-GroupReservations@si.edu. School groups can also arrange for an educational visit by calling the numbers above.



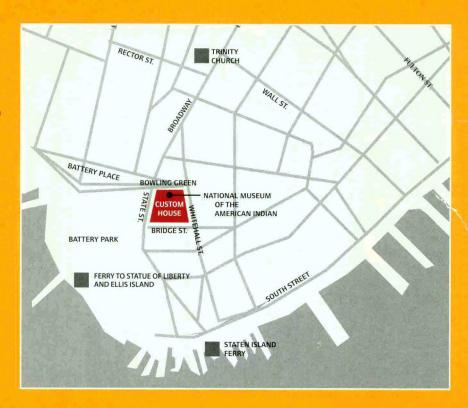
NMAI IN NEW YORK CITY

HOURS: The museum is open daily 10 a.m.–5 p.m., Thursdays until 8 p.m.; closed Dec. 25. Free admission.

SHOP: The museum offers two shops – the Gallery Shop and the Museum Shop. The Gallery Shop (on the main level) features a large collection of books on Native cultures as well as authentic pottery, handcrafted jewelry, and Native music recordings. The Museum Shop (on the lower level) has a variety of children's books, posters, toys, souvenirs, and musical instruments. Open daily 10 a.m.-5 p.m. Call (212) 514-3766 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.
For Film and Video updates call (212) 514-3737
or visit www.nativenetworks.si.edu.



All programs are subject to change. For membership information, call (800) 242-NMAI. Produced by NMAI. Leonda Levchuk (Navajo) and Ann Marie Sekeres, Calendar Editors.



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