

# NATIONAL MUSEUM of the AMERICAN INDIAN

WINTER 2008

**THIRD ANNUAL  
NATIVE ART MARKET**  
DECEMBER 6 AND 7

NAVAJO ARTIST  
**SHELDON HARVEY**

## HOPI KATSINAS

**"OLD STYLE" RENAISSANCE  
TAKING HOLD**

**ABRAHAM LINCOLN & THE  
DAKOTA UPRISING OF 1862**

**NATIVE PLACES**  
BUFFALO THUNDER  
RESORT



Smithsonian  
*National Museum of the American Indian*





26th Annual World Celebration

# GATHERING OF NATIONS POW WOW

MISS  
INDIAN  
WORLD

INDIAN  
TRADERS  
MARKET

**"North America's Biggest Powwow"**  
**April 23, 24, 25 2009**  
**Albuquerque, NM • "The Pit"**

**2009 HEAD STAFF**

**HEAD MAN:** Adam Nordwall, Fallon, NV  
**HEAD LADY:** Nitanis "Kit" Landry, White Fish Lake, Ontario, Canada  
**HEAD YOUNG MAN:** Keith Tacan, Sioux Valley, Manitoba, Canada  
**HEAD YOUNG LADY:** Wakeah Bread, Santa Fe, NM  
**HEAD NORTHERN DANCE JUDGE:** Samuel Begay IV, Chicago, IL  
**HEAD SOUTHERN DANCE JUDGE:** Randy Frazier, Oklahoma City, OK  
**HEAD NORTHERN SINGING JUDGE:** Daryl Abrahamson, Ft. Hall, ID  
**HEAD SOUTHERN SINGING JUDGE:** Courtney Yarholer, Shawnee, OK  
**ARENA DIRECTORS:** Randy Medicine Bear, Loveland, CO  
George "Cricket" Shields, Shawnee, OK  
**ANNOUNCERS:** Sammy "Tonkei" White, Anadarko, OK  
Dennis Bowen, Sr., Tulsa City, AZ  
Vince Beyl, Bemidji, MN  
Ruben Little Head, Lame Deer, MT  
(Roving Host) Jason Whitehouse, Madison Hts, MI  
**INVITED DRUMS:** Midnite Express, Minneapolis, MN  
Thunder Hill, Weatherford, OK  
Meskwaki Nation, Tama, IA  
Wild Band of Comanches, Lawton, OK  
Bear Creek, Sault Saint Marie, Ontario, Canada  
Southern Outlaws, Shiprock, NM  
ALL DRUMS WELCOME!

**HEAD GOUD DANCE SINGER:** Jimmy Reeder, Gracemont, OK  
**MISS INDIAN WORLD '08:** Nicole Alcaq Colbert, Yupik Eskimo, Napakiak, AK

**2009 CONTEST DANCING**

Over \$175,000 in cash & prizes to be awarded  
32 Categories - including Elder's 70+, Golden Age 55+, Adults 19+  
\$1,500 First Place All Adult Categories (19-54)  
Total Drum Prize Money: \$33,500  
\$5,000 First Place "WORLD CLASS" Northern Singing Competition  
\$5,000 First Place "SOUTHERN CHALLENGE" Singing Competition  
Women's Back-up Singing Contest - No. & So. Styles - \$1000 winner take all  
(Maximum of 6 registered with drum)  
A FAIR CONTEST FOR ALL DANCERS & SINGERS!

**2009 POWWOW SCHEDULE**

**THURSDAY APRIL 23**

10 am - 3 pm: Registration for Dancers & Singers at "The Pit"  
7 pm: Miss Indian World Pageant (See MIW Info)

**FRIDAY APRIL 24 & SATURDAY APRIL 25**

10 am: Registration for Dancers & Singers  
Doors Open to Public  
Various Pre-Powwow Performances  
Grand Entry of Dancers  
Competition Dancing & Singing  
Golden Age, Juniors & Teens  
Tiny Tots Contest on Saturday Only  
Specials Contests & Giveaways  
Honoring Head Dancers  
3:30 pm: Gourde Dance  
5 pm: Saturday Grand Entry  
6 pm: Friday Grand Entry of Dancers  
7 pm: Competition Dancing & Singing (cont'd)  
Adult & Elder Categories (Elder's Friday evening only)



Co-sponsored by  
The University of New Mexico

**2009 HOST HOTEL**

Clarion Hotel, Call (505) 823-1300  
7620 Pan American Freeway NW, Albuquerque, NM  
Ask for the Gathering of Nations Powwow Rate of \$59 and \$69  
Make Reservations before April 13, 2009 to receive rate.  
Additional travel/hotel information in travel section at [www.gatheringofnations.com](http://www.gatheringofnations.com)



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Tickets available at [www.gatheringofnations.com](http://www.gatheringofnations.com) and sold at the door  
**FRIDAY:** April 24, 2009 - \$15.00 • **SATURDAY:** April 25, 2009 - \$15.00  
**TWO-DAY PASS:** \$30.00 - Limited Availability, most reserved for Dancers & Singers  
Admission is tax deductible - \$1 of admission goes to GON-UNM Foundation & \$.50 to UNM Facility  
**ADVANCE TICKETS** at [www.gatheringofnations.com](http://www.gatheringofnations.com) Dec. 31, 2008-Apr. 10, 2009  
**DISCOUNT COUPONS** for dancers and singers on GON mailing list are redeemable at registration only!

**2009 SPECIAL CONTESTS**

**"MIDNIGHT SPECIAL" WOMEN'S OLD STYLE FANCY**  
1st place: \$1,000 & Trip for two to Las Vegas (3 days)  
Winners must be prepared to begin travel on Sunday morning after the powwow, or trip is forfeited. For more details go to [www.gatheringofnations.com](http://www.gatheringofnations.com)  
**MEN'S OLD STYLE GRASS** sponsored by Adam Nordwall  
**WOMEN'S BACKUP SINGING** sponsored by Nitanis "Kit" Landry  
1st: \$2000, 2nd: \$1000, 3rd: \$500  
**WOMEN'S SIDESTEP SPECIAL** sponsored by Nitanis "Kit" Landry  
Open to all styles: 1st: \$1500, 2nd: \$1000, 3rd: \$500  
**TEEN BOY'S TRADITIONAL SPECIAL** sponsored by Keith Tacan  
**SISTERS TEAM DANCE SPECIAL** sponsored by Wakeah Bread (related by blood)  
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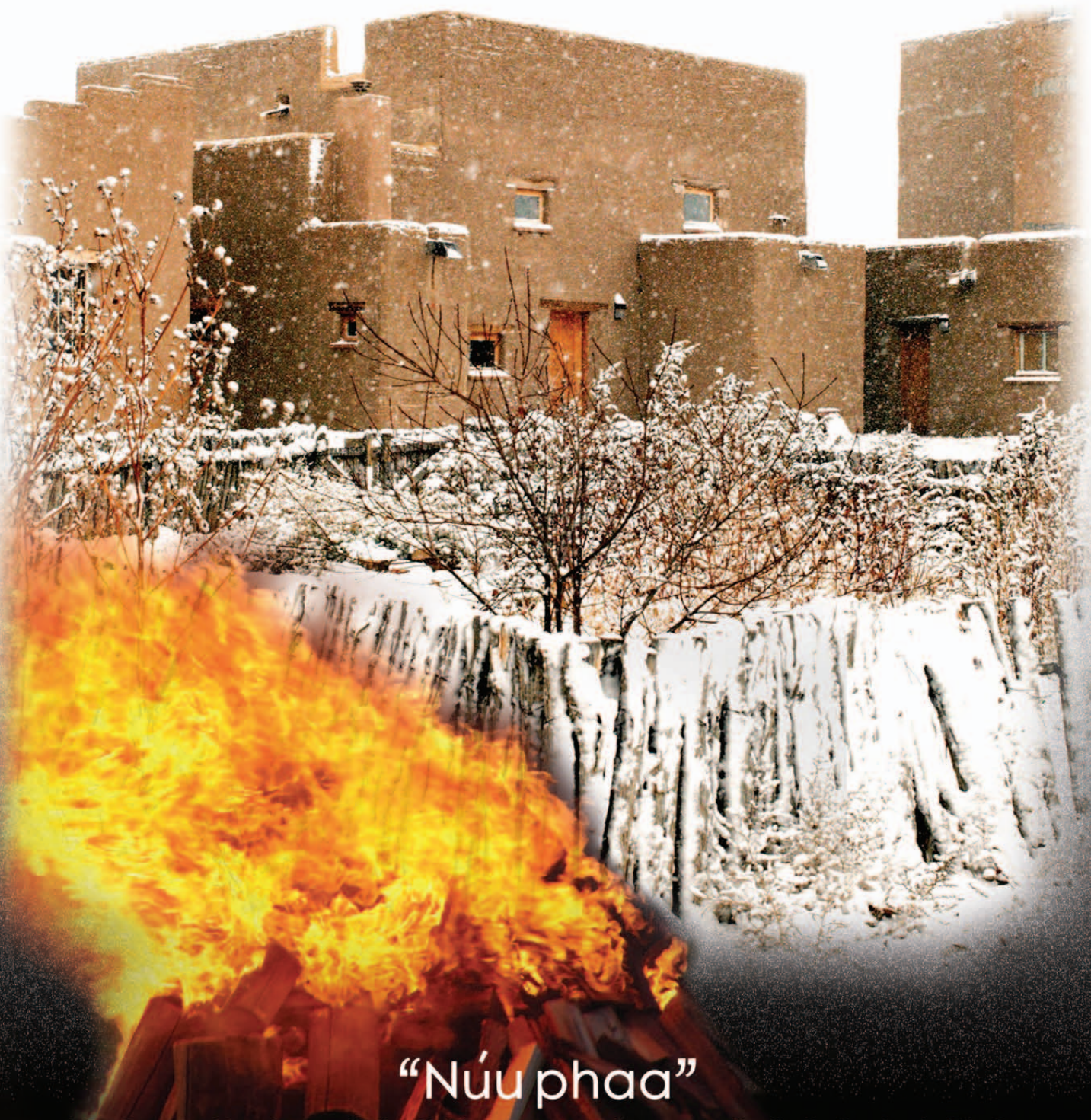


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## “Núu phaa”

is the Tewa Pueblo reference to the Christmas season and more specifically, the bonfires built before and after Christmas day. They serve as guiding “lights” for travelers returning home for the holidays! “Poeh” is the road or path taken in life and during your winter sojourn, we invite you to stop at “P’o suwäegheh” or *Water Drinking Place*, to rest, learn about our Tewa Pueblo Culture, admire or purchase unique art and visit with our friendly staff and share in yuletide cheer!





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presents songs for solo flute, with ethnic artists (Nawang Khechog & Wind Travelin' Band), jazz (the R. Carlos Nakai Quartet), collaborations with Paul Horn and William Eaton and closes with *Amazing Grace* for flute and string orchestra.

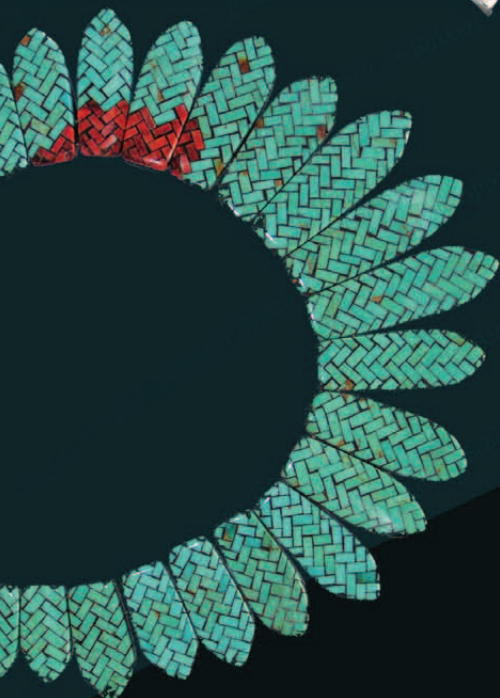




# NMAI Art Market

at the Smithsonian's National Museum of the American Indian

Washington, DC & New York, NY ~ Saturday, Dec 6 and Sunday, Dec 7



[www.AmericanIndian.si.edu](http://www.AmericanIndian.si.edu)

10 a.m. to 5:30 p.m.  
Free Admission

The art market offers a unique shopping opportunity for visitors to purchase traditional and contemporary works by some of the finest Native artists, including silver and semiprecious jewelry, ceramics, fine apparel, hand woven baskets, traditional beadwork, dolls dressed in Native regalia and paintings, prints and sculpture.

**Featured art (l-r):**

necklace ~ Frank Reano (San Felipe Pueblo)  
rings ~ Michael Roanhorse (Dine)  
purse ~ Tonya June Rafael (Navajo)



Smithsonian  
National Museum of the American Indian





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## 18

### TRADITIONS AND CHANGE

Sheldon Harvey (Navajo) made a bold entrance into the Native American art world when his abstract painting won Best of Show at the 2008 SWAIA market preview event. The young artist is set to take his place among the nation's best contemporary painters.



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### THE SOCIETY OF KATSINA CARVERS

For more than 1,000 years the Hopi Katsina carvers have been one of the most fascinating and mysterious of artist groups. Deftly blending the sacred with the secular, the artists carve out a tradition steeped in history and cultural significance.

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### NATIONAL MUSEUM OF THE AMERICAN INDIAN'S ART MARKET

Native artists from across the continent converge on New York City and Washington, D.C. for the annual NMAI Art Market in early December. The Mall Museum and the George Gustav Heye Center play host to the finest in one-of-a-kind Native art.

## 40

### NEW MEXICO'S BUFFALO THUNDER RESORT

The Buffalo Thunder Resort & Casino, designed and inspired by the ancient pueblos, is a jewel of the Sangre de Cristo Mountains in New Mexico near Santa Fe. The destination is a world-class getaway and boasts a stunning collection of local pueblo art.

## 50

### FROM MOSHUP TO MASTODONS

In 1704, Dutch workmen unearthed the huge bones of a mastodon which to the local Esopus tribe meant they were proof of a prehistoric race of giants described in their oral history. Cryptozoology today explores the science behind the species of local indigenous lore.



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## LINCOLN AND THE DAKOTA UPRISING OF 1862

Following a violent uprising in the summer of 1862, hundreds of Dakota Sioux were sentenced to hang by the U.S. government. Unnerved by the verdict, Abraham Lincoln ventured into one of the rare moments his presidency intersected with Native American history.

## 62 Inside NMAI

Since they discovered it 4,000 years ago, people living in the Andean region of South America have been masters of gold. One of the National Museum of the American Indian's many treasures, a gold pendant made between 800 and 500 B.C., embodies the Chavin culture from which it originates.

## 63 Pulling Down the Clouds

Poems by Contemporary Native Writers  
*Offering: Ojibwe* by Heid E. Erdrich (Ojibway).

## ON THE COVER

Deer Dancer Katsina, Sow'i'ngwatsina, by Dennis Tewa (Hopi). After the Winter Solstice, the Deer Dancer is one of the first to come out in the new year. Photo by Angie Yan Schaaf







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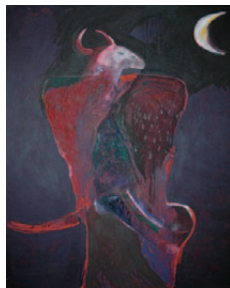
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SHELDON HARVEY ~Best of Show, 2008 Indian Market



*Sky Place, oil on canvas, 60"x48"*

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Norval Morrisseau, *Medicine Bear*, CA 1990, 63.5 x 51 inches, acrylic on canvas

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# Yöngösona

6th Annual Hopi Education Endowment Fund Annual Silent Auction



Saturday, March 7th, 2009 • 6 pm - 9 pm • Hilton Garden Inn • 4000 N Central Ave • Phoenix AZ

Join us for an evening of entertainment and the opportunity to bid on exceptional art including pottery, jewelry, sculptures, paintings, katsina dolls, prints, textiles and baskets.

Yöngösona a **unique one-of-a kind collective collaboration of turtles** by emerging and highly acclaimed Hopi/Tewa potters will be offered for auction as the **featured piece** during the event.

**Featuring turtles by Rainy Naha, Jacob Koopee, Delmar Polacca, Fawn Navasie, Val Kahe, Garrett Maho, Larson Goldtooth, Bernadette Poleahla-Crook, Hisi Nampeyo, & Vernon Kahe.**

Auction also features works by: Kim Seyesnem Obrzut, Aaron J. Fredericks, Roy Talahaftewa, Clark Tenakhongva, Nuvadi, John Fredericks, Kerry David, Duane Maktima, Buddy Tubingahtewa, Elmer Satala, Jr., Marlin Honhongva, Sheryl Susunkewa, Gloria Kahe, Edward Seechoma, Iva Honyestewa, Monica Nuvamsa, Sam Tenakhongva, Elene Atokuku, Jeanette Katoney, Darlene Nuvamsa, Edward Honyestewa, Grace Tahbo Douma, Ernest Northrup, Eugene Fredericks, Timothy & Trini Mowa, Cordelia Casuse, Glenn Green Galleries, Iskasokpu Gallery and more...

All proceeds benefit deserving Hopi college students across the U.S. in addition to funding other educational programs for the Hopi people.

[www.hopieducationfund.org](http://www.hopieducationfund.org)

Turtles By L-R: Bernadette Poleahla Crook, Fawn Navasie, Garrett Maho, & Val Kahe

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PHOTOGRAPHY BY JENNIFER LEGGE



# American Indian Mural Painting

in Oklahoma and the Southwest



Romando Vigil, Basket Dance, c. 1932, oil on canvas, 48" x 120"

Through May 3, 2009

American Indian artists began receiving fine art training during the late 1920s and early 1930s. This exhibition features mural studies and full-size murals.

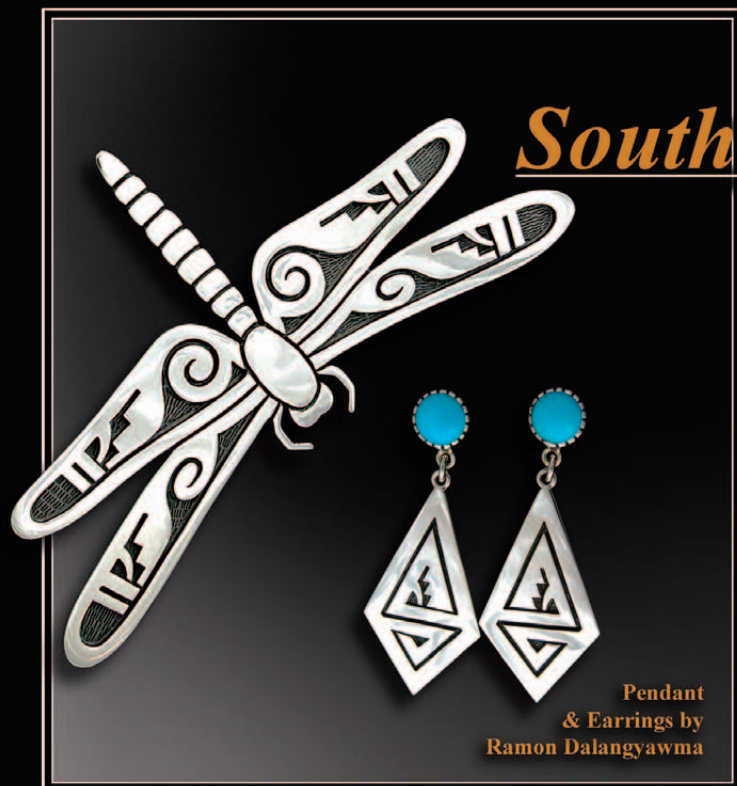
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NATIONAL  
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OF THE  
AMERICAN  
INDIAN





The Oneida Hymn Singers of Wisconsin, recipients of the National Heritage Fellowship award in September 2008. The singers performed at a breakfast reception in their honor on Sept. 18, in the Potomac Atrium, NMAI Mall Museum. The reception was co-sponsored with the National Indian Gaming Association.

**I**n the true spirit of thanksgiving, I welcome you to another special issue of the Smithsonian's National Museum of the American Indian magazine. November is a particularly important month for all Americans, and this year it is especially significant for Native Americans as we commemorate American Indian and Alaska Native Heritage Month.

The history of this country is linked intricately with Native American peoples, and each Thanksgiving we remember the special bond we all share. On another celebratory note, the U.S. Government has declared the day after Thanksgiving as Native American Heritage Day. I encourage you all to visit us at the museum throughout the month of November for ongoing and special programming.

It is truly an exciting time to celebrate the Native cultures of North and South America. In recent years it has also been a time of reconciliation and deeper understanding. Throughout the world there have been official apologies to indigenous peoples for historical mistreatments, including from the U.S. Senate and the Government of Canada. As part of the museum's efforts to promote truth and reconciliation, we held *Harvest of Hope*, a symposium on November 13 at the Mall Museum that focused on the national apologies made to Native peoples. The event will add to a more inclusive understanding of our national narratives and to the experiences of the Native peoples of the Americas. Following the symposium we held a Thanksgiving dinner with Native and non-Native leaders, the first time ever a program like this has been held at the museum. As part of the program a powerful beacon of light beamed skyward through the oculus in the Potomac atrium, drawing attention to the release of the museum's new

educational supplement, *American Indian Perspectives on Thanksgiving*. The supplement was shipped to 160,000 schools nationwide.

Turning our focus back to this issue, Gregory Schaaf (Cherokee) presents a fascinating look at the Hopi Katsina carvers who carry on a tradition and skill that are centuries old. On the art front, we meet up-and-coming Navajo visual artist Sheldon Harvey, who has rocketed to prominence on the art market trail with his stunning paintings.

For those readers in New York City—or for anyone who will be in the Big Apple in early December—please check out the Native Art Market at the National Museum of the American Indian's George Gustav Heye Center. The annual event runs December 6 and 7 and is filled with one-of-a-kind objects including

but not limited to jewelry, sculptures, and pottery. For those who will be near Washington, D.C., during those dates, a Native Art Market is held concurrently at our museum on the National Mall.

Elsewhere in the issue, Mark Hirsch explores a fascinating event in the life of Abraham Lincoln and his involvement in the Dakota Sioux uprising of 1862, while Jim Adams examines the unique relationship between palaeontology and Native American legends.

I do sincerely hope you enjoy our latest issue. I wish you all an immensely enjoyable Thanksgiving and extend the warmest of wishes for the holiday season from myself and everyone here at the museum. ✱

Kevin Gover (Pawnee/Comanche) is Director of the National Museum of the American Indian.



Kevin Gover talked about the importance of Native language preservation and commended the Oneida Hymn Singers for their accomplishments. (Seated) Gerald L. Hill (Oneida), president of the Indigenous Language Institute in Santa Fe, N.M.

NMAI PHOTOS BY KATHERINE FODDEN



# SHELDON HARVEY



PHOTO CREDIT: SARA STATHAS/KLIXPIX

Excitement and hearty congratulations filled the art-crammed rooms at this summer's annual Southwestern Association for Indian Art (SWAIA) market preview event with the announcement that Sheldon Harvey had won the Best of Show award with an abstract painting, *Trickster Way*. Adding to the celebration was the fact that Harvey's second entry, a wood sculpture titled *Twins*, had also been selected a division winner. This enabled *Twins* to qualify for the final judging, where it had been beaten out for the top award by Harvey's painting. A rare dual recognition for award consideration, it was an unexpected acknowledgment for an emerging artist whose work has been entered for judging only since 2004. Although he is a relative newcomer and an unfamiliar name to wider audiences, the attention to Harvey's work is growing rapidly.





**BLUE BOY** 14" x 18", oil on canvas, 2008. Collection of Casino Arizona, Scottsdale. Image courtesy Andrews Pueblo Pottery and Art Gallery, Albuquerque, N.M.

The wonderment at the physical presence of the horse translates on canvas in a limited palette of red and blue. The suggestion of motion and power through use of negative space envelops the form with crimson brilliance. Harvey explains, "For the Navajo, the horse is honored in song as a creature that comes with the sun's rays from the East. It is a bringer of treasure – not like gold, but to help the People."





# SHELDON HARVEY



**TWINS** 54" x 46" x 9", cedar, pine, cotton, wool, oil pigment, 2008. Private collection.

Winner of the SWAIA Sculpture Division in August 2008, *Twins* is a freestanding wood and mixed media construction that honors the principal characters of Navajo creation mythology. Harvey adds his interpretation and modern appearance to the ancient stories.

**H**arvey (Navajo) was born in 1978 at Gallup, N.M., and is Red Streaks Running into Water Clan and born for Salt Clan. Splitting time between Albuquerque, N.M., and the Navajo reservation community of Lukachukai, Ariz., he remains close to his family. Even when Harvey was a youth, his grandfather recognized his grandson's need to doodle and draw, observing, "Some are born to create." Sheldon began formal art studies at Dine College, Tsaile, Ariz., under the guidance of instructor Don Whitesinger, who was as much a mentor as instructor for the young student. Harvey's recollection of his early classes drew a laugh as he explained that art classes were not always of foremost interest to him. His curiosity centered on the artists' lives rather

than the technical practices of art making. Through long discussions after class with Whitesinger, Harvey explains, "We would discuss the culture of the artists we studied and their world – what encouraged and interested them to make their unique forms of art."

The time spent in discussions of art guided the aspiring painter to explore the vast history of Western painting which Harvey celebrates on canvas, working principally in oils. Often the visual references in Harvey's art are immediate to a recognized movement or particular artist's style, yet other works are subtle connections to older historical periods. Always on a quest of self-expression, Harvey recognizes that the study of art is "the struggle to create for yourself."

One guiding force in his art is a worldview grounded in the Navajo culture and its philosophy of balance, or *hozho*. He explained, "*Hozho* has several meanings ... be careful and mindful, approach slowly, balance, with respect ... these are things I try to instill in myself as I work and live. It's kind of difficult to do it all ... there are times I screw up too." Although the presentation of Navajo philosophy draws from traditional beliefs, Harvey abuts the concepts with stylistic displays of Modernism, Expressionism, and Symbolism, three important movements of modern Western art. Harvey is not shy about acknowledging that what he creates may not appear wholly new to some, because of the apparent Western influences. Yet Harvey is comfortable with the incorporation of these stylistic influences and sees his creative process as original, drawn from the traditional motifs and philosophy of Navajo culture.

Harvey is forthcoming with his admiration for Euro-Western painting traditions, especially the Renaissance period and 20th century Modernism. "Renaissance painting," says Harvey, "depicted the presentation of religion through human beings filled with reverence and awe." The idea of reverence toward a religious belief system permeates his earliest paintings. Incorporating combinations of identifiable traditional Navajo forms with Euro-Western technique, Harvey's art exhibits a distinctive approach by amalgamat-





**HOZHO** HAS SEVERAL MEANINGS ... BE CAREFUL AND MINDFUL, APPROACH SLOWLY, BALANCE, WITH RESPECT ... THESE ARE THINGS I TRY TO INSTILL IN MYSELF AS I WORK AND LIVE.”

ing the stylistic format of Western historical periods that he admires with Navajo themes and culture heroes. Names like Picasso, Mondrian, Willem de Kooning, Marc Chagall, Egon Schiele, Modigliani, and Paul Klee are more than just a roster of artists who influenced 20th century Modern art. Their significance stirs Harvey to seek more innovative and distinctive ways to communicate through painting.

Although he has been painting professionally for eight years, support for Harvey's artwork has been rapid by art standards. His work is found in collections of private individuals and institutions including the artist Virgil Ortiz, the Albion and Lynne Federson Collection (Phoenix, Ariz.), Navajo Nation Museum (Window Rock, Ariz.), Casino Arizona (Scottsdale), and in Australia, Israel, and Holland. In 2006-07, his one-man show *Hajínéí/Emergence* held at the Navajo Nation Museum was a large exhibition of over fifty works borrowed from across the country. Museum and exhibition co-curator Clarendia Begay observes that although Harvey's art demonstrates a modernist appearance, "Sheldon explores and understands much deeper meanings about the Navajo culture and its people."

The exhibit also disclosed Harvey's growing development toward abstraction and away from earlier realistic styles. In an ongoing process of growth that marks a painter's development, Harvey's recent experiences demonstrate a search for freedom to express his ideas in new media derived from unexpected influences and with surprising results. In a collaborative project of silkscreen multiples that employed photographs of past Navajo Nation Fairs from the 1970s, Harvey incorporated the Pop Art technique most easily recognized in the "Marilyn" [Monroe] series by Andy Warhol. Sheldon acknowledged that his visit to the Andy Warhol Museum in Pittsburgh, Pa., inspired him to investigate



## **THE MADONNA** 40" x 30", oil on canvas, 2008. Courtesy Shiprock Trading Company, Santa Fe, N.M.

*The Madonna* attempts to break from the expectation of realism in the presentation of the human form. A life study with pink undertones, the rectangular head shape echoes the stylized portraits of Gustav Klimt in an iconic geisha-inspired hairstyle. Harvey states, "My intention was to create an impression of the model rather than to attempt a literal figure study."





## LUCID DREAM

40" x 30", oil on canvas, 2008. Courtesy Shiprock Trading Company.

*Lucid Dream* brims with emotion conveyed by color and dynamic energy. Made explicit through sharply gestural brushwork, the agitated and restless appearance showcases the dramatic action painting. Drawing parallels with the expressionist art of Willem de Kooning, the subject of a flaming samurai warrior originated from a dream.

the use of photography and silk screening in his art. From the project experience, Harvey received an invitation to travel to Japan. Harvey immersed himself in the traditional visual culture from the countryside to Tokyo. Time in Japan remains important for him, and the current works reference the experience and what he observed and dreamt during the visit.

A quiet-spoken, affable, and humble man, Harvey's reaction to the attention the SWAIA awards has brought to his life remains in character. Friends called immediately after learning *Trickster Way* had been voted Best in Show to advise Harvey how to price his award-winning painting, and, taken off guard



**UCHI** 40" x 30", oil on canvas, 2008. Courtesy Shiprock Trading Company.

*Uchi* honors the family with whom Harvey stayed while visiting in Japan. Alive with chrysanthemum, the traditional flower of Japan, and reflecting a family crest, the composition groups around a standing central figure surrounded by an assortment of dream-like animal and human forms

by the news, the artist was fashionably late to the award reception as he worked in the studio to finish projects before the early morning start of the weekend market. Taking the changes in stride, Harvey endeavors to maintain his privacy by staying grounded with family and community responsibilities. While the attention on his art increases, he shies away from becoming a local celebrity. The task might overwhelm others, but for Sheldon Harvey, the attributes of Navajo balance and order are the hallmarks of a very good life. ✨

Aleta Ringlero is an art historian who specializes in contemporary American Indian art. She is curator of art at Casino Arizona at McKellips, Scottsdale, Ariz., and faculty associate at Arizona State University, West. Ringlero is an enrolled member of the Salt River Pima tribe.



# Navajo Nation Museum



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# HOPI KATSINA

THE 20TH CENTURY  
ART HISTORY OF  
A SOCIETY OF  
CARVERS

BY GREGORY SCHAAF, PH.D. (CHEROKEE)  
PHOTOGRAPHS BY ANGIE YAN SCHAAF

**M**ore than 1,600 Hopi carvers have been recorded throughout history. Growing out of a spiritual society that took root a millennium ago in the American Southwest, Hopi Katsina carvers are among the most fascinating and mysterious groups of artists in the Western Hemisphere. They live mostly in stone villages atop three mesas about a hundred miles from the Grand Canyon in Arizona. A glimpse into their world takes one on a journey filled with over 350 spiritual beings called, in the Hopi language, “Kachina” or, more properly, *Katsina* figures. Some are so sacred we do not even utter their names out of respect, especially among the Rio Grande Pueblos and at Zuni. However, Hopi artists decided long ago to share some of their Katsina carvings and spiritual traditions with the outside world.





FACING PAGE: Neil David (born 1944), Tewa Clown Chasing a Chicken. He is internationally famous and a "Best of Show" winner.

LEFT: Alvin James Makya (ca. 1936-2005), Koshare Clown. He was a leader in the "Realistic Sculpture" style and influenced the next generation of carvers.

ABOVE: Charles Loloma (1921-1991), the famous Hopi jeweler, was the first to create in 1947 a new style called an "Action Figure."



# HOPI KATSINA



ABOVE: Chief Wilson Tawaquaptewa (ca. 1873-1960) of Old Oraibi, early 20th century. This "composite" doll was composed of parts taken from different Katsina figures.

ABOVE RIGHT: Manfred Susunkewa (born 1940) is one of the four men who helped revive traditional "Old Style" Katsina dolls.



In 1980, I received a call from a Hopi representative who said their elders were following my series of articles on tribal sovereignty with great interest and decided to meet me personally. My acceptance of their invitation to visit Hopiland resulted in annual sojourns over the next 28 years. The continuation of their powerful ceremonies with hundreds of Katsina dancers singing their songs to the beat of the drum and the rhythms of their rattles still inspires a sense of awe and reverence.

In a long series of interviews, two Old Oraibi leaders, John Lansa and Jacob Bahn-impewa, shared the Katsina Society origin story: "The Katsina and Parrot Clans traveled together on Great Migrations. They traveled

as far as they could to the south where they created a sacred shrine to claim this land in the name of Maasaw, the Spirit of the Earth." All night long, they related the oral history story that concluded with the Katsina and Parrot Clans reuniting with their relatives at Old Oraibi, one of the oldest continuously occupied villages in North America. They stated that the Katsina assume three main forms: spirit beings, spiritual dancers, and carved dolls intended to teach their children about Hopi spirituality.

Sometime in the late 1890s, Chief Wilson Tawaquaptewa (Sun Shining Down) made a decision to permit some Hopi carvings to be sold to collectors. He did not break a taboo by selling sacred Katsina altarpieces. Rather,





ABOVE: Cecil Calnimpewa (born 1950), "Mudhead Acrobats," 2008. He is the subject of a 1991 book by Theda Bassman, *The Kachinas of Cecil Calnimpewa*. (Courtesy of the artist)

he took features from various Katsina figures and transformed them into newly designed secular carvings. Ingenious!

The second most famous Oraibi carver, Otto Pentewa of the Katsina Clan, also began carving dolls for collectors. They reportedly were selling their dolls for \$1–3 to tourists after the infamous "1906 Split at Oraibi." (This division resulted in the Traditionalists creating Hotevilla and Bacavi villages, while the Progressives sent their children to the federal boarding school in Riverside, Calif.) Today, those same dolls are priceless museum treasures. (See, "Katsina Carvings in the NMAI Collection.")

During the first quarter of the 20th century, Katsina carvers in 11 Hopi villages



ABOVE: Orin Poley Jr. (born 1942) has participated for thirty-two years at Santa Fe Indian Market.

BELOW: Orin Poley Jr., Katsina Maiden, entered at the 2008 Native Treasures Indian Arts Festival, Museum of Indian Arts and Culture, Santa Fe, N.M.



TOP: Wilmer Kaye explained why he makes unique carvings: "My uncle Charles [Loloma] told me not to copy anybody else's work, because it won't be worth anything."

ABOVE: Wilmer Kaye (born 1952), Cloud and Hemis Katsinum Rising above the Shalako and Mudhead Clowns, 2008 Santa Fe Indian Market entry.



# HOPI KATSINA



ABOVE: Ed Tewanema (born 1966), photo courtesy of Bruce McGee, Heard Museum Shop, Phoenix, AZ.

RIGHT: Ed Tewanema, Snake Dancers, ca. 2005. Ed is a leader in the realistic, one-piece, action figure carvings. (Courtesy of Howard & Joy Berlin)



## KATSINA CARVINGS IN THE NATIONAL MUSEUM OF THE AMERICAN INDIAN'S COLLECTION

American Indian art history is in the process of being revolutionized. Over 850,000 objects from the Smithsonian's National Museum of the American Indian now are being prepared to go online in 2009. Dr. Bruce Bernstein, former assistant director of NMAI, coordinated the initial effort to curate the collection: "Electronic access to NMAI's extensive and unparalleled collections will realize a long-standing dream, as well as fulfill a promise at the founding of the museum. Electronic media will build upon the hard work of hundreds of NMAI staff, in particular on the groundbreaking work of moving the collection and opening the Cultural Resources Center. The five-year project to move the collection provided the unique opportunity to replenish, renew, and return the collection to Native peoples and other scholars and interested people. Electronic access (at [www.nmai.edu](http://www.nmai.edu)) is a logical and necessary next step to widely disseminate and receive back the comments and additions that will assist in the creation of a living catalog and resource of the artistic legacies of America's first residents."

The importance of the NMAI collection is exemplified by the century of concerted effort to collect some of the best of Hopi art. "We are nearing 700 Katsina carvings from the late 19th century to the present," curator Dr. Ann McMullen explained in a recent telephone interview. She kindly searched the NMAI computer database and sent thumbnail pictures and catalog descriptions of their Katsina carvings.

Here is a summary of what we learned: Six of their oldest and most valuable Hopi Katsina carvings in existence were acquired for the United States National Collection. In 1905, Charles Day, designated "Custodian of Canyon de Chelly" by the U.S. Department of the Interior, contributed 400 Southwest Indian pots and two Katsina carvings including a 19th century "Polik Mana."

Other early Katsina carvings were acquired from basket collector F.M. Covert of New York (1904), spelunker W. J. Andrus of Hackensack, N.J. (1904), and adventurer L.H. Brittin of Minneapolis, Minn. (1906). In 1919, 92 Katsina carvings were purchased from the Fred Harvey Company, famous for their fine Southwest hotels with American Indian art

shops. In the 1920s, important carvings were collected from medical doctor W.C. Barnard, Indian agent C. E. Vandever, artist Carl Oscar Borg, as well as George Gustav Heye, founder of the Museum of the American Indian.

Dr. McMullen further explained the significance of the NMAI Katsina collection: "We have a large numbers of dolls identified by the maker. In 2000, collections from the Indian Arts and Crafts Board were transferred to NMAI. Other private collections with signed pieces also were donated."

The NMAI Collection going online and the CIAC "American Indian Art Series" are helping to revolutionize American Indian art history. A worldwide survey now in process has located over 2 million important Native American artworks in over 400 museums in 40 different countries. Future plans include networking an international computer database, establishing an annual international Native arts conference, and producing a documentary television series for global broadcast. As these projects move forward, the American Indian art history "revolution" is gaining momentum.



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# HOPI KATSINA



Henry Shelton (born 1929) is a leader in the “Action Figure Movement,” and his carvings are in the Smithsonian NMAI Collection.

debated the pros and cons of selling Katsina dolls to tourists. In the 1930s, when the Great Depression hit hard, Dr. Harold and Mary Colton started an annual “Hopi Show” at the Museum of Northern Arizona (MNA) in Flagstaff. Inspired partly by the older Santa Fe Indian Market and Gallup Inter-tribal Indian Ceremonial, these shows provided venues where Hopis and other artists could sell their artworks while competing for ribbons and cash prizes.

In 1930, Jimmie Kewanwytewa (Jimmie K) became the star demonstrator of Katsina carving at MNA. When he began writing his initials, “J.K.,” on the bottom, he became the first Hopi carver to sign his dolls. Edmund Nequatewa compiled a list of the Hopi names of Katsina dolls, and Jimmie K expanded the list. Dr. Colton edited their book, *Hopi Kachina Dolls with a Key to Their Identification* (1949). Their research was later revised by Barton Wright in his book, *Hopi Kachinas: The Complete Guide to Collecting Kachina Dolls*.

The year 1947 marked a turning point in the history of Hopi carvings. A totally new kind of Katsina doll – an “Action Figure” – was entered for judging at MNA. Instead of a traditional standing figure, called a “belly hugger,” the carving depicted a dancer in mid-step, his right arm upraised. When the

judges turned the doll over, they saw the artist’s signature “Loloma.” Charles Loloma, who later became the most famous Hopi jeweler, won first prize that year in a newly created category called “Wood Sculptures.”

Four Hopi carvers – Frederick Myron, Sr., Leonard Taho, and the brothers Henry and Peter Shelton – soon entered dolls in the new style of “Action Figures,” also called “Sculptural Kachina Dolls,” “Non-Traditional Dolls,” and “Life Figure Dolls.” The four carvers were praised for their originality, and hundreds of carvers soon joined the Action Figure movement.

In 1961, Alvin James Makya, a 25-year-old carver, won first prize at the Hopi Show. During the next four decades, he contributed many innovations: “I think I was one of the first ones that tried sculpture and also the technique of painting the dolls with small strokes, making it look like the Kachinas themselves and letting some of the flesh show.”

Makya generously shared his techniques with other carvers, and they created a movement toward “Realistic Sculptures.” Some experimented with wood stains, and others used basswood for finer details. Many studied books on human anatomy and Michelangelo’s sculptures. (See, “Distinguished Artists.”)

## DISTINGUISHED ARTISTS

**O**f the hundreds of Hopi carvers we have records of, several stand out. The annual “Hopi Show” at the Museum of Northern Arizona (MNA) in Flagstaff began recognizing and honoring carvers in the 1930s. Among the top Hopi prizewinners were Albin, Willie Coin, Lorenzo Horace, Fred Kabotie, Jimmie Kewanwytewa (Jimmie K), Edmund Nequatewa, Sr., Owen Numkena, Sr., Otto Pentewa, Raymond Poseyesva, Andrew Quoichwihoma, Robert Quotskuyva, Herbert Seeni, Ralph Selena, Sequaptewa, Henry Shelton, Sam Shing, and Washington Talayumptewa.

The circle of “Realistic Sculptors” includes

Roland Bahnimptewa, Cecil Calnimptewa, Jon Cordero, Neil David, Jonathan Day, Ros George, Aaron Fredericks, Andrew Grover, Ernest Honanie, Clyde Honyouti and his sons Ronald, Brian, and Loren, D’Armon Kootswatewa, Alfred “Bo” Lomahquahu, Vern Mahkee, Loren Phillips, Wayne Poleahla, Orin Poley, Eli Taylor, Dennis Tewa, Wilfred Tewawina, and Earl Yowytewa.

Over a hundred carvers have joined in the “Old Style Renaissance,” including Bendrew Atokuku, Nick, Randy, and Brent Brokeshoulder, Manual Denet Chavarria, Daniel Denet, Earl Denet, Brian Holmes, Philbert Honanie, Wallace Hyeoma, Pat Joshevama, Merlin Kopolva, Vernon Laban, Raynard Lalo, Ramson Lomatewama, Clifton Lomayaktewa, Vern

Mansfield, Larry Melendez, Ernest Moore, Augustine Mowa, Timothy Mowa, Willard Mowa, Raymond Naha, Tyron Polequaptewa, Fred Ross, Ferris Satala, Ed Seechoma, Kevin Sekakuku, Clark Tenakhongva, and Gary Tso.

Alice Homeahumaka, Otellie Jackson, and Lydia Chapella are credited as the first women carvers early in the 20th century. They were followed by Maybelle Pela, Edna Komalestewa, Esther Jackson, Kayenta Jackson, Rowanna Jackson, Susie Lomatska, Angela Adams, Donna Adams, Jocelyn Honani Vote, Clara Dallas, Deloria Adams, Debbie Drye, and others.

The NMAI has an impressive collection of Katsina carvings. (See also, “Katsina Carvings



Indian Market “Best of Show” winner Von Monongya revealed: “I looked at the carvings of my uncle Alvin James, and I tried to capture the technique and style that he used. As I developed more, I did it my own way.”

Orin Poley, the longest-running Indian Market participant, explained: “Alvin did encourage me ... I try to improve with each doll ... I want every doll to be better than the last one.”

Cecil Calnimpewa confided: “As I carve, I sing or chant to the doll, hoping that the good feeling that I am putting into the carving will be returned to me by the doll.” In the 1980s, Calnimpewa’s wife, Muriel Navasie, became the most famous Hopi woman carver.

Hopi-Tewa Neil David experimented with more styles than any carver. Innovative artists developed their own styles, including: Wilmer and Wilfred Kaye, Jerry Quotskuyva, Nuvadi Dawahoya, Gene Dawahoya, and Princeton Collateta. Delbridge Honanie carves village scenes and has dominated the “non-traditional, sculpture” category.

Four men were most responsible for the revival of traditional “Old Style” Katsina dolls: Walter Howato of First Mesa, Manfred Susunkewa from Second Mesa, Jimmy Koots of Third Mesa, and Jimmie Kewanwytewa of Moenkopi.

in the National Museum of the American Indian Collection.”) Out of almost 700 Hopi carvings, 115 are signed or identified by artist, including: Ramon Albert, Jr. (Best of Division, Indian Market), Neil David, Sr. (1st, Indian Market), Delbridge Honanie (Best of Class, Heard Show), Ronald Honyouti (Best of Class, Indian Market), Fred Kabotie (1st, Hopi Show), Jimmie Kewanwytewa (1st, Hopi Show), Raymond Naha (Grand Award, Scottsdale Nationals), Emil Pooley (1st, Indian Market), Henry Shelton (Best of Division, Indian Market), Peter Shelton (1st, Hopi Show), Manfred Susunkewa (Best of Division, Heard Show), Bruce Timeche (1st, Heard Show), Keith Torres (Best of Show, Southwest Indian Fair), and White Bear (1st, Hopi Show).

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Loren Phillips (born 1942) confided, "I got anatomy books from the library and studied the muscles, ligaments, and how the body looked in motion." (Courtesy of Packard's on the Plaza, Santa Fe, N.M.)

Manfred Susunkewa concluded: "I feel that people in the past were involved more in the spiritual purpose of the Katsina than the precision of carving. They were using symbolism. Proportions were exaggerated. They were very abstract, just like Picasso." ❁

Profiles of Hopi carvers are now available in *Hopi Katsina; 1,600 Artist Biographies* (Santa Fe, CIAC Press, 2008), Vol. 7 in the "American Indian Art Series." Previous volumes profile almost 10,000 artists: potters, textile weavers, jewelers, and basketmakers. The books are available through the National Museum of the American Indian's Museum Shop or at [www.indianartbooks.com](http://www.indianartbooks.com). The next volume is entitled *Artists of Indian Market: 1922 to the Present*, written by Gregory Schaaf, edited by Bruce Bernstein, and designed by Angie Yan Schaaf (available 2009). An estimated 30,000 Native American artists from throughout the Western Hemisphere will be profiled when the 20-volume biographical series is completed.

Gregory Schaaf, Ph.D. and his wife, Angie Yan Schaaf, produce the American Indian Art Series at the Center for Indigenous Arts & Cultures in Santa Fe, N.M. [Indians@nets.com](mailto:Indians@nets.com)

# 2009 CALENDAR

## OF INDIAN ART SHOWS FEATURING HOPI KATSINA CARVERS

|                       |  |
|-----------------------|--|
| <b>January 12-13</b>  | <b>West Valley Invitational Native American Arts Festival</b><br>Litchfield Park, Ariz. 623-935-6384   |
| <b>January 16-18</b>  | <b>Colorado Indian Market</b><br>Denver, Colo. 972-398-0052  |
| <b>February 21-22</b> | <b>Southwest Indian Art Fair</b><br>Arizona State Museum, Tucson, Ariz. 520-621-4523   |
| <b>March 7</b>        | <b>Annual Benefit Auction for the Hopi Foundation</b><br>Phoenix, Ariz. <a href="http://www.hopifoundation.org">www.hopifoundation.org</a>                       |
| <b>March 7-8</b>      | <b>Heard Museum Guild Indian Fair &amp; Market</b><br>Phoenix, Ariz. 602-251-0209 ext. 6414  |
| <b>April 3-5</b>      | <b>Texas Indian Market</b><br>Arlington, Texas. 972-398-0052   |
| <b>April 4</b>        | <b>A Gathering of Carvers: Katsina Doll Marketplace</b><br>Heard Museum, Phoenix, Ariz. 602-252-8848   |
| <b>April 10-12</b>    | <b>IACA Spring Wholesale Market</b><br>Mesa Convention Center, Albuquerque, N.M. <a href="http://www.iaca.com">www.iaca.com</a>                                  |
| <b>May 15-17</b>      | <b>Museum of Man Indian Market</b><br>San Diego, Calif. 619-239-2001   |
| <b>May 23-24</b>      | <b>Native Treasures Indian Arts Festival</b><br>Santa Fe, N.M. 505-476-1250  |
| <b>June 20-21</b>     | <b>Eiteljorg Museum Indian Market</b><br>Indianapolis, Ind. 317-636-9378; <a href="http://www.eiteljorg.org">www.eiteljorg.org</a>                               |
| <b>July 4-5</b>       | <b>Annual Hopi Festival of Arts and Culture</b><br>Museum of Northern Arizona, Flagstaff, Ariz. 928-774-5213   |
| <b>July 11-12</b>     | <b>Prescott Indian Art Market</b><br>Sharlot Hall Museum, Prescott, Ariz. 928-445-3122   |
| <b>July 18-19</b>     | <b>Eight Northern Indian Pueblos Arts &amp; Crafts Show</b><br>Ohkay Owingeh, N.M. 505-747-1593  |
| <b>August 5-9</b>     | <b>Inter-Tribal Indian Ceremonial</b><br>Gallup, N.M. 505-863-3896   |
| <b>August 15-16</b>   | <b>Indian Market</b><br>Santa Fe, N.M. 505-983-5220; <a href="http://www.swaia.org">www.swaia.org</a>  |
| <b>September 5-7</b>  | <b>Santo Domingo Pueblo: Annual Arts &amp; Crafts Market</b><br>Santo Domingo Pueblo, N.M. 505-465-2214  |
| <b>September 5-21</b> | <b>New Mexico State Fair</b><br>Albuquerque, N.M. 505-265-1791   |
| <b>October 10-11</b>  | <b>IACA Fall Wholesale Market</b><br>Mesa Convention Center, Mesa, Ariz. <a href="http://www.iaca.com">www.iaca.com</a>  |
| <b>December 12-13</b> | <b>Pueblo Grande Museum Annual Indian Market</b><br>South Mountain Park, South Phoenix, Ariz. <a href="http://www.pgindianmarket.com">www.pgindianmarket.com</a> |





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PHOTO BY TOM LEGOFF



# ART MARKET 08

THE SMITHSONIAN'S NATIONAL MUSEUM OF THE AMERICAN INDIAN ART MARKET will be held indoors at the National Museum of the American Indian (NMAI) on the National Mall in Washington, D.C., and at the museum's George Gustav Heye Center in New York City. At each location, the Art Market will feature works by Native artists including jewelry, ceramics, fine apparel, handwoven baskets, traditional beadwork, dolls in Native regalia, paintings, prints, and sculpture.



PHOTOS COURTESY OF THE ARTISTS



FACING PAGE: Crowds shopping at the 2007 Art Market at the George Gustav Heye Center in New York City.

TOP ROW: The work of Tonya June Rafael (Navajo).

ABOVE AND RIGHT: The jewelry of Michael Roanhorse (Dine).

New Yorkers expect to find whatever they want, whenever they want it. But to view some of the finest Native art around, they wait for the annual Native Art Market at the National Museum of the American Indian's George Gustav Heye Center. This year, the market will take place between 10 am and 5 pm on Saturday, Dec. 6 and Sunday, Dec. 7.

The market began four years ago in response to the presence of many Native artists in the city and their need for an exhibition. Since then, it has grown to an annual event and attracts jewelry artists, sculptors, weavers, and potters – as well as a crowd of avid collectors. This year, works available will also include photography, beadwork, and fashion from throughout North America.

"It's an incredible opportunity for our visitors," says John Haworth (Cherokee), director of the Heye Center. "Many of our artists have won numerous awards and are recognized as leaders in their respective disciplines. The market gives New Yorkers the chance to buy – as well as learn – about some of the best work being produced today."

Around 40 artists are chosen each year by a panel of museum ex-



# ART MARKET '08

PHOTOS COURTESY OF THE ARTIST



The jewelry of Anthony Gatewood (Isleta Pueblo).

perts to participate in the market. Although many of the artists have participated in shows throughout the country, most agree that working here poses a different challenge, as well as a special opportunity.

For some artists, coming to New York is the fulfillment of a childhood dream. "As a kid, I always wanted to go there," says jewelry artist and sculptor Michael Roanhorse (Dine).

Roanhorse's work incorporates numerous abstract elements, creating a feeling of movement and action within each piece. He feels

apartment on Atlantic Avenue in Brooklyn, and lived there until he was 10." The Hemlocks' connection with the city follows them around the country. "Our work has been received very well there," continues Carla. "In fact, when we showed at Santa Fe Indian Market, a good portion of our repeat customers and big orders came from New York."

Duane Maktima (Laguna Pueblo/Hopi) is an accomplished veteran of the New York art world, having shown his bold, colorful jewelry in Park Avenue galleries. "So much of what I do in New York is about

that his work is a terrific match for the energy and speed of the city. "I read New York magazines and *The New York Times*. I love the clean, sophisticated city style."

Among Roanhorse's many goals is to show his work in a New York gallery. Participating in the market gives him a great chance to invite people to see his work first-hand.

Some artists have had a very long relationship with New York City. "New York is a second home for us," says Carla Hemlock (Mohawk) who will be showing elaborate quilts with beadwork, finely painted and carved wooden cradleboards, and art with her husband, Babe. "My husband was born in an

## NATIONAL MUSEUM OF THE AMERICAN INDIAN ART MARKET ARTISTS 2008

### Artists at the New York City Art Market

Bryon L. Amos (Yupik Eskimo) mask and ivory carving  
Allen Aragon (Dine) pottery, pottery jewelry  
Keri Ataumbi (Kiowa) wearable metal  
Eric Bacon (Passamaquoddy) baskets  
Peter Boome (Upper Skagit Coast Salish) serigraphs  
Aaron Brokesoulder (Shawnee/Choctaw) jewelry  
Frank Carillo (Laguna/Choctaw) jewelry  
Jennifer Curtis (Navajo) jewelry  
Christina Eustace (Zuni/Cochiti Pueblo) jewelry  
James Fendenheim (Tohono O'odham) jewelry  
Nicholas Galanin (Tlingit) jewelry  
Lucia Gualan (Saraguro Kichwa) beadwork  
David, Connie, and Wayne Gaussoin (Navajo/Picuris Pueblo) jewelry  
Mary J. (Linda) Haukaas (Rosebud Sioux) ledger art, dolls  
Thomas Haukaas (Rosebud Lakota) beadwork, traditional Lakota dolls, Plains-style drawings, paintings  
Carla and Babe Hemlock (Mohawk) Iroquois cradleboards and quilts  
Rosemary Rickard Hill (Tuscarora) raised beadwork  
Priscilla Torivio Jim (Acoma) pottery  
Terrol Dew Johnson (Tohono O'odham) baskets, beadwork  
Grant Jonathan (Tuscarora) raised beadwork  
Duane Maktima (Laguna Pueblo/Hopi) jewelry  
Glenda McKay (Alaska Athabaskan) Athabaskan sculptured dolls  
Sam Minkler (Navajo) photography  
Glen Nipshank (Big Stone Cree) pottery, masks, jewelry  
Shane Perley-Dutcher (Tobique-Maliseet) jewelry  
Veronica Poblano (Zuni) jewelry  
Bryan Printup (Tuscarora) raised beadwork

Charlene and Frank Reano (San Felipe Pueblo) mosaic inlay jewelry  
Michael Roanhorse (Dine) jewelry  
Max "Sanipass" Romero (Micmac) baskets  
Jeremy and Eileen Rosetta (Santo Domingo Pueblo) jewelry  
Cody Sanderson (Navajo) jewelry  
Penny Singer (Dine) jewelry, beadwork, textiles and attire, wallhangings, photography  
Chris Tafoya (Juareno Band of Mission) jewelry  
Tchin (Narragansett/Blackfeet) jewelry  
Olin Tsingine (Navajo/Hopi) jewelry  
Liz Wallace (Dine) jewelry  
Wes Willie (Navajo) jewelry

### Artists at the Washington, D.C. Art Market

Angelique Albert (Confederated Salish and Kootenai Tribe) beadwork  
Ed Archie (Shuswap/Salish) and Jhane Myers-NoiseCat, pendleton coats, jewelry  
Vivian Benson (Tsimshian/Tlingit) cedar bark weaving  
Joe R. and Valerie Calabaza (Santo Domingo Pueblo) Heishi and turquoise jewelry  
Hermilio Soncco Ccala (Quechua Nation) textiles, weaving  
Gordon M. Coons (Lac Courte Oreilles/Chippewa) prints, paintings  
Kelly Church (Grand Traverse Band) black ash baskets, birch bark bitings  
Frieda Drymon (Navajo) photography, soft dolls  
Glendora Fragua (Jemez Pueblo) pottery  
Anthony Gatewood (Isleta Pueblo) jewelry  
William Harjo (Creek) instruments, jewelry, misc.  
Carmen Hunter (Navajo) photography prints  
Tamseye Jefferson (Chickahominy) beadwork

Steve Wikviya LaRance (Hopi) and Marian Denipah (Navajo/Tewa) Hopi and Navajo jewelry  
Michael Lente and Melanie Kirk-Lente (Isleta Pueblo) jewelry  
Kathy Marco Martinez (Achumawi/Pit River/Apache) contemporary jewelry and accessories  
Jeaneth and Ramona Masaquiza (Salasaka, S. America) textiles and attire from Ecuador  
Debbie Frank McLavey (Haida) cedar bark baskets and hats  
Richard A. Monikowski (Eel Ground First Nation) pottery  
Dawn Dark Mountain (Oneida) cards, illustrations  
Nakwesee (Cherokee/Kwakiutl) jewelry, sculpture  
Barbara Teller Ornelas and Lynda Teller Pete (Navajo) Navajo rugs  
Ricardo Ortiz (San Felipe Pueblo) pottery  
Elizabeth James Perry (Aquinnah Wampanoag) textiles, jewelry  
Jovanna Poblano and Daniel Chattin (Zuni) beadwork, jewelry, carvings  
Wayne Poleahla (Hopi) prints  
Jerry Quotskuyva (Hopi) Katsina carvings  
Tonya June Rafael (Navajo) Navajo jewelry  
Sabina Ramirez (Maya Ixil of Guatemala) textiles  
Mark D. Stevens (Laguna Pueblo) jewelry  
Margaret Roach Wheeler (Choctaw) handwovens

### Organizations at the Washington, D.C. Art Market

Amazon Alliance  
Association for Indigenous Cultures of Ecuador  
Indian Arts & Crafts Board (Information booth)  
Cherokee Basketweavers Association  
Chol Chol Foundation (Mapuche, Chile)



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educating the public about Native arts,” he says. “Sometimes it’s about meeting people and introducing your work and, then, watching those relationships grow into my audience.”

Maktima knows the city well and understands the particular tastes of its harried citizens. “Many years ago, a patron of mine told me that New Yorkers were mostly interested in red, black, white and, sometimes, a little navy blue.” He laughs, “You know, she was right.”

— Ann Marie Sekeres

**T**he Washington, D.C., venue for the NMAI Art Market brings together a wide variety of Native artists from across the nation who are excited to share their artistic traditions and handmade items with the D.C. audience.

A photographer from the Four Corners area in Ariz., Frieda Drymon (Navajo) and her husband Ron (Osage) travel the U.S. going to powwows. Drymon takes images of dancers, digitally reworks them, and prints them on canvas. One of her favorite subjects is landscapes, especially those, like Monument Valley, that remind her of home. Dolls are another art form that she makes. She sculpts the soft bodies, paints the faces, applies the hair, and makes outfits complete with beadwork. Drymon was happy when she learned that she had been selected for the Art Market and says, “This is both special and a big deal for me.”

Glendora Fragua has been making pots since she was young and earnestly started when she was 18. The Jemez Pueblo artisan learned techniques and designs from her mother, and started with small pieces that she painted. As the years went on, her pots got bigger and bigger. “My pieces are more contemporary but I still use traditional materials such as native clays and paints,” Fragua points out. “The only differences are that all my pots are kiln-fired and I use an X-Acto blade

The jewelry of Duane Maktima  
(Laguna Pueblo/Hopi).



PHOTO COURTESY OF THE ARTIST



# ART MARKET '08

# DC ART MARKET



The pottery of  
Glendora Fragua  
(Jemez Pueblo).

PHOTO COURTESY OF THE ARTIST

to create my designs." She will bring small seed pots and pottery in shadow boxes to Washington.

Another artist's specialties are the textiles and wampum jewelry of Elizabeth James Perry (Aquinnah Wampanoag) from Dartmouth, Mass. She started weaving small tapestries and wall hangings at the age of eight, and moved on to finger weaving, making belts, bags, and legging ties. For the past 10 years she has focused on weaving using glass beads, like those seen in the early paintings of historical American artist, Benjamin West.

Angelique Albert (Confederated Salish & Kootenai Tribe) from Pablo, Mont., plans to bring an assortment of pipes, beaded pipe bags, and sheaths. She primarily uses tiny No. 13 cut beads in her intricate work. For a long time she had lost her passion for her art and was at a creative standstill. But within the past year she has found a renewed sense of direction, which she attributes to her 18-year-old son, who inspired her to start beadwork again. "He has taken a true interest in my art, and I am able to show and teach him," says Albert. "This has become a bonding experience as we sit at the kitchen table and work on our pieces." In fact, her son once declared, "Mom, I want to do this forever."

Given the National Museum of the American Indian's ongoing commitment to contemporary Native art, it is appropriate that the Art Market has become such an anticipated holiday tradition. \*

— Leonda Levchuk

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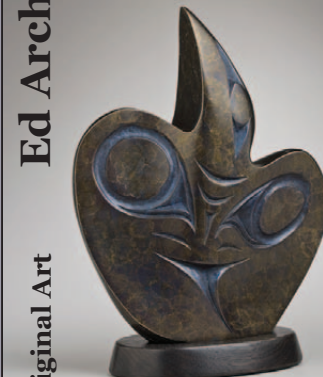
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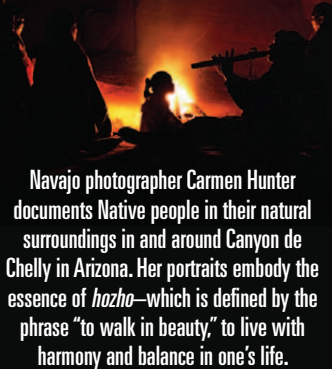
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# CELEBRATING PUEBLO ART + CULTURE

BY MAUREEN LITTLEJOHN



## NEW MEXICO'S BUFFALO THUNDER RESORT & CASINO

The image of the buffalo is alive in art and dance at the Buffalo Thunder Resort & Casino, 15 minutes north of Santa Fe, N.M. Dusty pale earth and low vegetation stretch out endlessly on either side of the road leading to the resort. In the distance, the Sangre de Cristo Mountains hover like protective sentinels. At the foot of the mountains the Buffalo Thunder Resort & Casino, a sprawling, low-rise adobe complex sits on a wide-open expanse of Pojoaque land and melds seamlessly with its surroundings. The brand-new resort looks as timeless as an ancient Anasazi pueblo.

Pulling up to the front door, I am met by a breathtaking figure. He is at least 12 feet high and wears a headdress of buffalo horns. In his left hand, raised high in the air, he holds a bow and arrow. I am told that the huge bronze sculpture is titled *Buffalo Dancer* and is one of three at the resort by renowned artist and Pojoaque Pueblo Governor George Rivera (Pojoaque).







PHOTO BY PHILLIP KARSHIS/POEH CULTURAL CENTER/PUEBLO OF POJOAQUE

FACING PAGE: The luxurious 390-room Hilton hotel features five restaurants, including Red Sage Restaurant helmed by James Beard award-winning chef Mark Miller, a lush, 16,000-square-foot spa, indoor and outdoor pools, championship golf, tennis courts, an 8,000-square-foot children's recreation area, and a 66,000-square-foot conference center. ABOVE: At least 12 feet high, the monumental *Buffalo Dancer* wearing a headdress of buffalo horns greets visitors at the front entrance. The renowned artist and Pojoaque Pueblo Governor George Rivera is seen here with the sculpture he created.





TOP LEFT: Each of the Hilton Hotel guestrooms at the Buffalo Thunder Resort & Casino is decorated with hand-carved wood pieces and artwork that capture the cultural and artistic nature of Pueblo artists.

TOP CENTER: Buffalo Thunder Resort showcases a vast array of artwork from every one of the 22 tribes in New Mexico, including (to the right) *Dancer Descending* by Rose Bean Simpson and *Anasazi Buffalo Pot* by Joseph Cerno, Jr.

TOP RIGHT: The Red Sage Private Dining Room is used for special occasions and boasts the food creations of renowned chef Mark Miller.

ABOVE: Rose Bean Simpson's (Pueblo of Santa Clara) original drawing of *Dancer Descending* was used to create this 19-foot stained glass mural of a Pueblo dancer in similar positions to the figure in Marcel Duchamp's *Nude Descending a Staircase, No. 2*. The Butterfly dance is performed annually in many of the surrounding pueblos to give thanks to the butterfly for its beauty and for pollinating crops.

Discover the other two monumental sculptures by Rivera, *Butterfly Dancer* and *Deer Dancer*, in the resort's retail promenade. Like *Buffalo Dancer*, they depict pueblo people performing ceremonial dances. The butterfly dancer is a pueblo woman bending forward mid-dance. On her back hangs a long line of feathers. The *Deer Dancer* wears a deer's antlers on his head, and the two sticks in his hands represent the deer's front legs.

Rivera meets me in the lobby. He informs me that the series of dancer sculptures are based on ceremonial dances performed annually in many of the surrounding pueblos. The dances give thanks for the food and the sacrifice of the hunt, and thank the butterfly for pollinating the crops. Timeless and arresting, the sculptures remind me that these dances have been performed for generations.

Throughout the resort, shapes and designs are inspired by the ancient pueblos. The soft, rounded corners of the exterior walls, wooden beams, and stacked stone columns are similar to those I had seen in Acoma Pueblo and in Chaco Canyon, a World Heritage Site. When I comment on the resort's traditional-style architecture, Rivera explains, "The tribes built with wood, stone, and mud. We tried to emulate those materials and also make a contemporary statement."

I ask about the origin of the name Buffalo Thunder. Rivera says it was chosen because, "We wanted a name that would say something powerful about this place." Later Daniel Moya (Pojoaque), a member of the resort's design team, let me know that "the buffalo is a metaphor for not only Buffalo Thunder Resort but also the Pueblo of Pojoaque as a whole. We almost ceased to exist, but now we are thriving."

The Pueblo of Pojoaque dates back to 1150 A.D., and was reestablished under the Indian Reorganization Act of 1934. Today there are almost 400 enrolled members living on tribal land, and the new resort,

along with tribal enterprises such as a new Wellness Center, the Poeh Cultural Center, a supermarket, and a hardware store, comprise a flourishing community.

It is important to Rivera that Buffalo Thunder Resort impart a strong sense of culture and history to visitors, and that is why he collected and commissioned more than 200 pieces of original pueblo sculpture, pottery, basketry, and paintings. There is a striking mix of traditional and contemporary, from the delicately etched pots of Jody Naranjo (Santa Clara) in the lobby display case to a pop culture sculpture of a punk rocker by Rose Bean Simpson (Santa Clara).

"The governor put together what we called a 'theme team' made up of Pojoaque graphic artists, photographers, and architects," explains Moya, adding, "We made decisions about what the resort was going to smell, look, and feel like."

One of Moya's tasks was to develop the resort's signature scent used in spa products and guest room amenities. "It's the smell of the land just before and after it rains, and the fresh scent of the river in the morning. It's a fragrance that gives a feel for this area." Later, sniffing a sample of the body lotion in the spa, I had to agree. It was earthy and woody with hints of pine, sage, and citrus.

My guest room, one of 390 managed by Hilton Hotels, is decorated in warm earth tones. On the wall hangs a striking print by Mateo Romero (Cochiti), a world-renowned artist who had the prestigious honor of designing the poster for the 2008 Santa Fe Indian Market. Called *People of the Stone Lion Village*, the painting is of a Hopi man in a white breechcloth. On either side of him stand two Hopi women





The Tony Abeyta (Dine) oil on canvas painting, *Untitled*, is located in the Red Sage Restaurant's main dining room. Abeyta was commissioned to create this signature image for the National Museum of the American Indian's 2004 opening of the Mall Museum in Washington, D.C.



PHOTO BY PHILLIP KARSHIS/POEH CULTURAL CENTER/PUEBLO OF POJOAQUE



## NATIVE PLACES



PHOTOS BY ELLEN CORNELL/MIKE WILSON 2008



TOP: On the expansive grounds of Buffalo Thunder Resort, this lovely non-denominational wedding chapel mirrors the pueblo-style architecture and ambience of the resort.

ABOVE: The resort features a vast array of amenities and activities, including a sizable outdoor pool area which includes a children's play area, private cabanas, and a grill that serves seasonal beverages and snacks.

wearing dark black tunics or “mantas.” On the women’s heads are wooden headdresses called “kopatsoki” used in the Hopi Butterfly Dance. The room’s chest of drawers has a carving of a mythical water serpent that Moya tells me is called “Avanyu.” The serpent symbolizes the rain that “returns every spring to nourish and revive our fields.” In addition, brightly colored staff uniforms based on Native pueblo clothing, restaurant plates, and even the casino chips were designed by pueblo artists.

I want to find out more about the resort’s art. The concierge provides me with a guide pamphlet called the *Art & Heritage Walking Tour*, which describes each piece at the resort.

Two tall, thin, triangular Belgian black marble sculptures called *Grandfather* and *Grandmother* by Robert Dale Tsosie (Picuris/Dine) start the walk. A little shorter than me, they seem to be guiding people from the front door to the check-in desk. A pot festooned with playful three-dimensional figures and a tiny set of dice called *Gaming Clowns* by Roxanne





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PHOTO BY PHILLIP KARSHIS/POEH CULTURAL CENTER/PUEBLO OF POJOAQUE

Swentzell (Santa Clara) sits in a case near the Red Sage Restaurant, where I stopped for a delicious salad of braised mushrooms.

Swentzell's pottery and clay sculptures are world renowned, and I learn from the concierge that she has a gallery just down the road at the Poeh Cultural Center – something I have to see.

I discover another piece by Rose Bean Simpson, who the concierge tells me is Swentzell's daughter. In the resort lobby stands a 19-foot-high stained glass piece called *Dancer Descending a Staircase*. Done in white, blue, and yellow abstract shapes, Simpson's glass picture represents a pueblo dancer in similar positions to the figure in Marcel Duchamp's *Nude Descending a Staircase, No. 2*.

The resort's wonderful collection is not for sale. However, the work of acclaimed artists is available in the first and only Southwestern Association for Indian Arts (SWAIA) Indian Market Gallery. Located in the retail promenade, the gallery exhibits and sells only Santa Fe Indian Market artists' work.

The resort is a major sponsor of the Santa Fe Indian Market. "We are proud to put their name beside ours. The dollars they give us will go right back to support Native artists," says Bruce Bernstein, the market's executive director, who met me by the pool one afternoon.

The market draws up to 100,000 attendees and features more than 1,000 Native artists. The two-day market, one of New Mexico's biggest events, is held every August in the main plaza and surrounding streets of downtown

The resort's beautiful heated indoor pool is part of the Native-themed Wo'P'in Spa, which offers luxury spa escapes and signature treatments. TOP MIDDLE: *Look Both Ways (L)* by George Rivera (Pueblo of Pojoaque) 84" x 60." *One Horned Buffalo (R)* by Mateo Romero (Pueblo of Cochiti) 60" x 40." Located in the Bus Lobby, a secondary entrance to the resort, several pieces of artwork have been placed including paintings, sculptures, and pottery. ABOVE: *Anasazi Buffalo Pot* by Joseph Cerno, Jr. (Pueblo of Acoma) 18.5" x 20." Located in the hotel lobby, the Pottery Wall displays artwork from every one of the 22 pueblos or tribes in New Mexico. FACING PAGE: Foreground: *Butterfly Dancer* by George Rivera (Pueblo of Pojoaque) bronze, seven feet tall. Background: *Deer Dancer* by George Rivera (Pueblo of Pojoaque) bronze, nine feet tall. Located in the resort's retail promenade, these statues are depictions of pueblo people performing ceremonial dances. *Butterfly Dancer* depicts a pueblo woman bending forward mid-dance. On her back hangs a long line of feathers. *Deer Dancer* wears a deer's antlers on his head and the two sticks in his hands represent a deer's front legs. The dance is done annually in pueblos to honor the deer for its sacrifice in the hunt.





## NEARBY NATIVE CULTURAL AND HISTORIC HIGHLIGHTS

### SANTA FE AND POJOAQUE PUEBLO

**Canyon Road gallery district, Santa Fe:** More than 100 art galleries, many which feature Native American artists. [www.canyonroadarts.com](http://www.canyonroadarts.com)

**Museum of Indian Arts & Culture, Santa Fe:** The stories of the people of the Southwest from pre-history to contemporary times are told through their art. [www.indianartsandculture.org](http://www.indianartsandculture.org)

**Poeh Cultural Center, Pojoaque Pueblo:** A gallery, museum, and arts-training center. [www.poehcenter.com](http://www.poehcenter.com)

**Santa Fe Galleries Association:** 91 galleries, many of which feature Native art, including Legends, with Jody Naranjo (Santa Clara), Kevin Red Star (Crow), Ed Archie NoiseCat (Shuswap/Stlitiimx); and Blue Rain Gallery with Tony Abeyta (Navajo), Tammy Garcia (Santa Clara), and others. [www.santafegalleries.net](http://www.santafegalleries.net)

**Roxanne Swentzell Tower Gallery, Pojoaque Pueblo:** Clay and bronze sculptures are displayed in an authentic pueblo structure that is part of the Poeh Cultural Center. [www.roxanneswentzell.net](http://www.roxanneswentzell.net)

### ALBUQUERQUE

**Pueblo Cultural Center:** Traces the origins, spoken traditions, art, craftsmanship and cultural development of New Mexico's 19 pueblos. There is also a theater for film and dance performances, contemporary art exhibits, and a gift shop with jewelry, pottery, and rugs. The cafe specializes in Native dishes such as pueblo pie—a delicate little turnover stuffed with sweet fruit filling. [www.indianpueblo.org](http://www.indianpueblo.org)

### HISTORIC SITES

**Chaco Culture National Historical Park:** Dating back to A.D. 900, this World Heritage Site is an awesome complex of multistory stone villages of the Chaco Anasazi featuring a multitude of great houses and kivas. [www.nps.gov/chcu](http://www.nps.gov/chcu)

**Bandelier National Monument:** People have lived here for more than 10,000 years. They built homes carved from the volcanic tuff and planted crops in mesa-top fields. Pueblo petroglyphs can be viewed from many of the park trails. [www.nps.gov/band](http://www.nps.gov/band)

### FEAST DAYS, DANCES, CELEBRATIONS

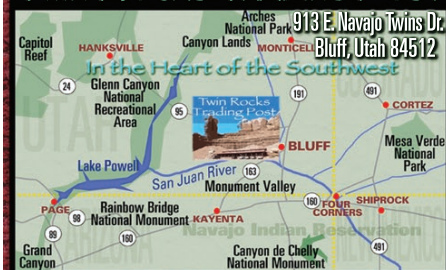
Between Albuquerque, Santa Fe, and Taos, there are 19 Indian pueblos or villages. Throughout the year there are feast days, dances (including buffalo and deer dances), and other public events to which visitors are always welcome. The dances are not only social, but religious events to be observed with respect. For a full listing of events, go to [www.santaana.org](http://www.santaana.org)

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Santa Fe. A complementary shuttle takes guests the 12 miles into town and makes attendance at the market a must for August visitors.

I am able to scoot over to the pueblo's Poeh Cultural Center. Teachers at the adobe complex are responsible for training some of the region's top artists. The museum is small but impressive. "Poeh" means pathway in the Tewa language spoken at Pojoaque Pueblo: referring

to the pathway that leads from the past to the present and into the future. Fittingly, a diorama at the museum chronicles the pueblo's history with clay pueblo people fashioned by Roxanne Swentzell. The faces of the little figures are wide-eyed and full of life. I can almost feel their happiness and fears.

Heading back to the resort, I recall what I read in the Poeh Center museum: "We remem-

ber our past as we go forward in this world of haste, distractions, and individualism." The artists whose work is displayed at Buffalo Thunder do the same: they honor the past, celebrate the present, and point to a hopeful future. ✱

Maureen Littlejohn is currently working on a master's thesis about Native American tourism. She is a regular contributor to *American Indian* magazine.



*Gaming Clowns* by Roxanne Swentzell (Pueblo of Santa Clara) earthenware-oxide and paint for finish, 19" x 19."

Other artists whose work is on display include Kathleen Wall (Jemez), Tony Abeyta (Navajo), Joseph M. Cerno (Acoma), Eric Fender (San Ildefonso), Jason Garcia (Santa Clara), Julian Martinez (San Ildefonso), Ernest Mirabal (Nambe), Robert Montoya (Sandia), and Wesley Vigil (Tesuque).



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G. Peter Jemison, Seneca, detail of "Wonitsyoh," 36" h x 48" w, acrylic on canvas; Will Wilson, Navajo, detail of "Auto Immune Response 11," archival pigment print, ed. 1/10

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# FROM MOSHUP TO MASTODONS

THE STRANGE ALLIANCE  
OF INDIAN LEGEND  
AND THE SEARCH  
FOR PREHISTORIC  
MONSTERS

As the Dutch workmen carefully unearthed huge bones and giant teeth from a pit near Claverack, on the Hudson River in New York, a group of Esopus tribesmen jeered at them from the bank. You used to laugh at our legends, they called down. Now do you believe them?

The year was 1704, and the laborers were uncovering one of the first great fossil discoveries in the New World. To the Indians, and Puritans of the time, they were proof of a prehistoric race of giant men, found both in Native lore and in the Bible.

The bones from Claverack and later 18th-century finds are now recognized as the mastodon, or its more elephant-like relative, the mammoth. Other Native legends from the zone once densely populated by these creatures did not mistake them for giant humans, but remembered them as monsters with long noses. These legends are a study in cryptozoology, the scientific search for hidden species described in local indigenous lore. With almost daily reports of the discovery of new species, or of living examples of species previously thought extinct – according to the International Institute for Species Exploration at Arizona State University, nearly 17,000 new species (excluding microbes) were identified in 2006 – this field is gaining in respect.

BY JAMES RING ADAMS







PHOTOGRAPH BY CHRIS FRAZIER

Legends of Moshup the giant endure in several forms among the tribes of southern New England. This mask of Moshup by Karen Oughtred, a staff member of the National Museum of the American Indian, was featured in an annual play of Thanksgiving myths presented during the 1990s at the NMAI's George Gustav Heye Center in New York.





## THIS ESOPUS TRADITION

SOUNDS LIKE A TRANSPOSITION OF THE LEGEND OF MOSHUP THE GIANT, STILL POPULAR AMONG SOUTHEAST NEW ENGLAND TRIBES. TO THE WAMPANOAG AND PEQUOTS, MOSHUP WADED IN THE OCEAN AND CAUGHT WHALES, NOT BEARS, WITH HIS HANDS. AND THE ORIGINAL LEGEND MIGHT HAVE BEEN INSPIRED BY A COASTAL TRIBE'S OWN DISCOVERY OF GIANT TEETH FOSSILS. ”

FACING PAGE: Inspired by Indian legends, President Thomas Jefferson tasked the Corps of Discovery with a search for signs of Mastodon survivals in the unknown Northwest. Meriwether Lewis undertook a tour of intense study before embarking on the expedition, spending time at Charles Willson Peale's Philadelphia Museum, which featured a recreated Mammoth skeleton. Although the Lewis and Clark expedition found no sign of the American incognitum, Lewis himself wound up as an attraction in Peale's Museum, in the form of a wax figure wearing an ermine-skin mantle presented by the Shoshone chief Comeahwait, brother of Sacajawea.

This watercolor portrait was painted from the wax figure by the expatriate French portraitist Charles Balthazar J. F. de Saint-Memin in 1807. Although the wax figure held a calumet, a sacred pipe, in its left hand, Saint-Memin substituted a long rifle.

In the 18th century, physical evidence of the American incognitum, the giant unknown creature, gave Indian legends new weight. Edward Taylor, the venerable pastor in the frontier village of Westfield, Mass., rethought an old tale when several Dutch travelers from Claverack passed through, taking two of the giant teeth to Boston. A poet in the privacy of his study, Taylor prefaced an epic on "The Great Bones Dug up at Clavarack" [sic] with a note on the legend he had heard 40 years earlier. Indians told of a giant "as tall as the tall pine trees that would hunt bears till they were treed & then take them with his hands: & wade into waters 12 or 14 feet deep & catch Sturgeons 3, 4, Or 5 at a time."

This Esopus tradition sounds like a transposition of the legend of Moshup the giant, still popular among southeast New England tribes. To the Wampanoag and Pequots, Moshup waded in the ocean and caught whales, not bears, with his hands. And the original legend might have been inspired by a coastal tribe's own discovery of giant teeth fossils.

But as budding 18th-century paleontology realized the bones were more like elephants than humans, Thomas Jefferson credited other Native legends in his book *Notes on the State of Virginia* (1787). The mammoth played an important part of his refutation of the doctrine of the French naturalist Georges Buffon that animals and humans in North America degenerated in size and vigor because of its cold and damp climate, a story exhaustively told in Paul Semonin's recent book *American Monster* (New York University Press, 2000).

Jefferson asked a delegation of Delaware Indians about giant bones found on the Ohio River and recorded the chief's reply:

"that in antient [sic] times a herd of these tremendous animals came to the Big-bone licks, and began a universal destruction of the bear, deer, elks buffaloes, and other animals, which had been created for the use of the Indians.

"The 'Great Man above' was so enraged by this destruction that he slaughtered the mammoth herd with lightning, 'except the big bull.' Surviving the bolts, 'he bounded over the Ohio, over the Wabash, the Illinois and finally over the great lakes, where he is living at this day.'"

These reports persuaded Jefferson that these prehistoric beasts might still survive in the unexplored parts of the continent. As President, he tasked the Lewis and Clark expedition to look for signs of these creatures, dead or alive. As preparation for the Corps of Discovery, Meriwether Lewis spent time at Charles Willson Peale's museum in Philadelphia, which featured a reconstructed mammoth skeleton.

Jefferson and Lewis were millennia late, but the reliance on Indian legend was not as misplaced as modern skeptics might think. In 1934, the Smithsonian ethnologist W.D. Strong distinguished between "myths of observation" based on fossil finds (such as the giant of the Esopus) and "historical traditions" based on "a former knowledge of the living animals." Recounting a number of traditions from Alaska to Labrador of a huge monster with a long nose or arm growing from its shoulders, he concluded that they reflected "a dim but actual tradition of the time when the mammoth lived in North America." He wrote this even before fossil finds proved that humans had hunted mammoths.

The legends also correctly traced the retreat of the mammoth as the climate warmed after the last Ice Age some 10,000 years ago. The latest DNA studies show that North American mammoths trekked west across the Bering land bridge into Siberia. According to Russian paleontologists, a smaller version of the creature, oxymoronically called the "dwarf mammoth," survived on Wrangel Island in the East Siberian Sea until 3,000 to 1,500 years ago, well within recorded history. So, give or take three millennia, the Indian tales are well worth 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*.







BY MARK HIRSCH

The Civil War was going badly. As Confederate forces stood within striking distance of Washington, D.C., President Abraham Lincoln pondered the fate of the Union and “a multitude of cares.”

Worse news soon arrived.

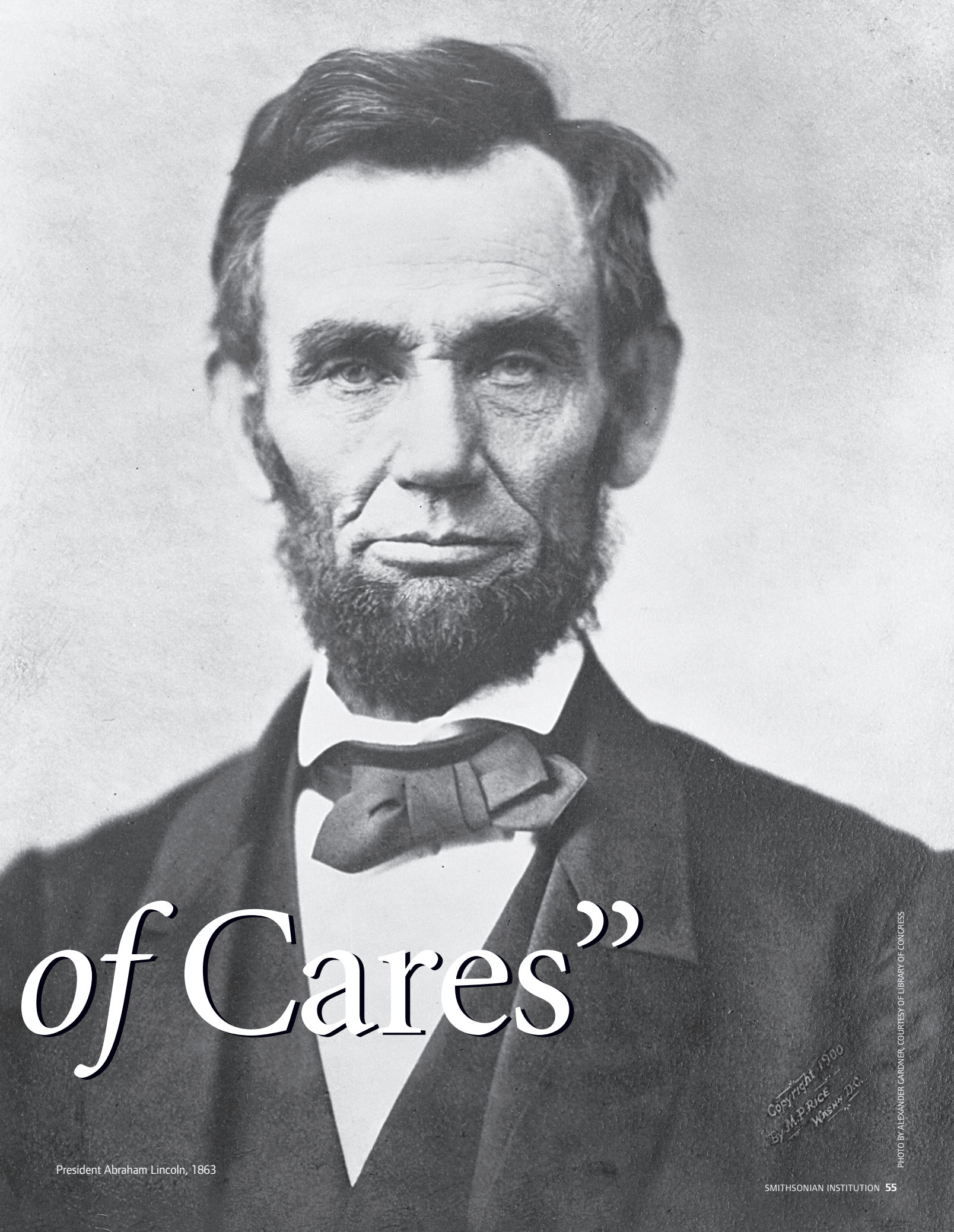
“The Sioux Indians on our western border have risen,” read a message from Minnesota.

It was August 1862, and simmering anger among the Dakota people had exploded into violence. Losing their lands to a growing stream of settlers, and suffering hunger, sickness, and deprivation, the Sioux had gone to war to ensure their survival. →

# “A Multitude

Abraham Lincoln and the Dakota Uprising of 1862





# of Cares”

President Abraham Lincoln, 1863

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Public execution of the 38 Dakota Sioux at Mankato, Minn., on December 26, 1862. Martial law was declared to keep order among the thousands of white settlers who flocked to town to witness the largest mass execution in American history.



Ta-oya-te-duta (Little Crow), leader of the Dakota conflict of 1862, Washington, D.C., 1858

**I** Before the fighting ended, some 500 settlers and soldiers and an unknown number of Dakota people had died. Close to 400 Dakotas were summarily tried by a military court; 303 were sentenced to be hanged.

The verdicts unsettled Lincoln – and there his presidency intersects with American Indian history. Lincoln questioned the hastily conducted trials, in which the accused were allowed no defense. But he also gauged the consequences of executive action. Should he interfere, and perhaps overturn the verdicts, or should he confirm them?

The Dakotas, or Eastern Sioux, once controlled vast stretches of the upper Mississippi Valley. Between 1851 and 1858, the Dakotas signed treaties which reduced their tribal estate to a 20-mile-wide parcel that stretched 140 miles along the Minnesota River. Clinging to a diminished land base, and dependent on treaty payments for survival, the 6,000 Dakotas led precarious lives under dismal circumstances.

Treaty payments were often late, leaving the Dakotas with no money to buy provisions. Local traders extended credit at usurious rates, and Indian agents, intent on “Americanizing” the Dakotas, awarded treaty payments to Indians who embraced farming, and withheld them from traditionalists who wished to continue hunting.

By 1862, Dakota mothers worried for hungry children, and men pleaded for food. “So far as I am concerned,” a trader named Andrew Myrick declared, “if they are hungry, let them eat grass or their own dung.”

That summer, four young, hungry Dakota warriors, returning from a hunting expedition, killed five settlers in retaliation for an insult. Other Dakotas declared war. Through force of arms, many believed, the whites could be driven away.

Chief Little Crow knew the Americans were too numerous and too powerful. But his people were hungry and his young men were poised for war. Little Crow agreed to lead the Dakotas in battle.



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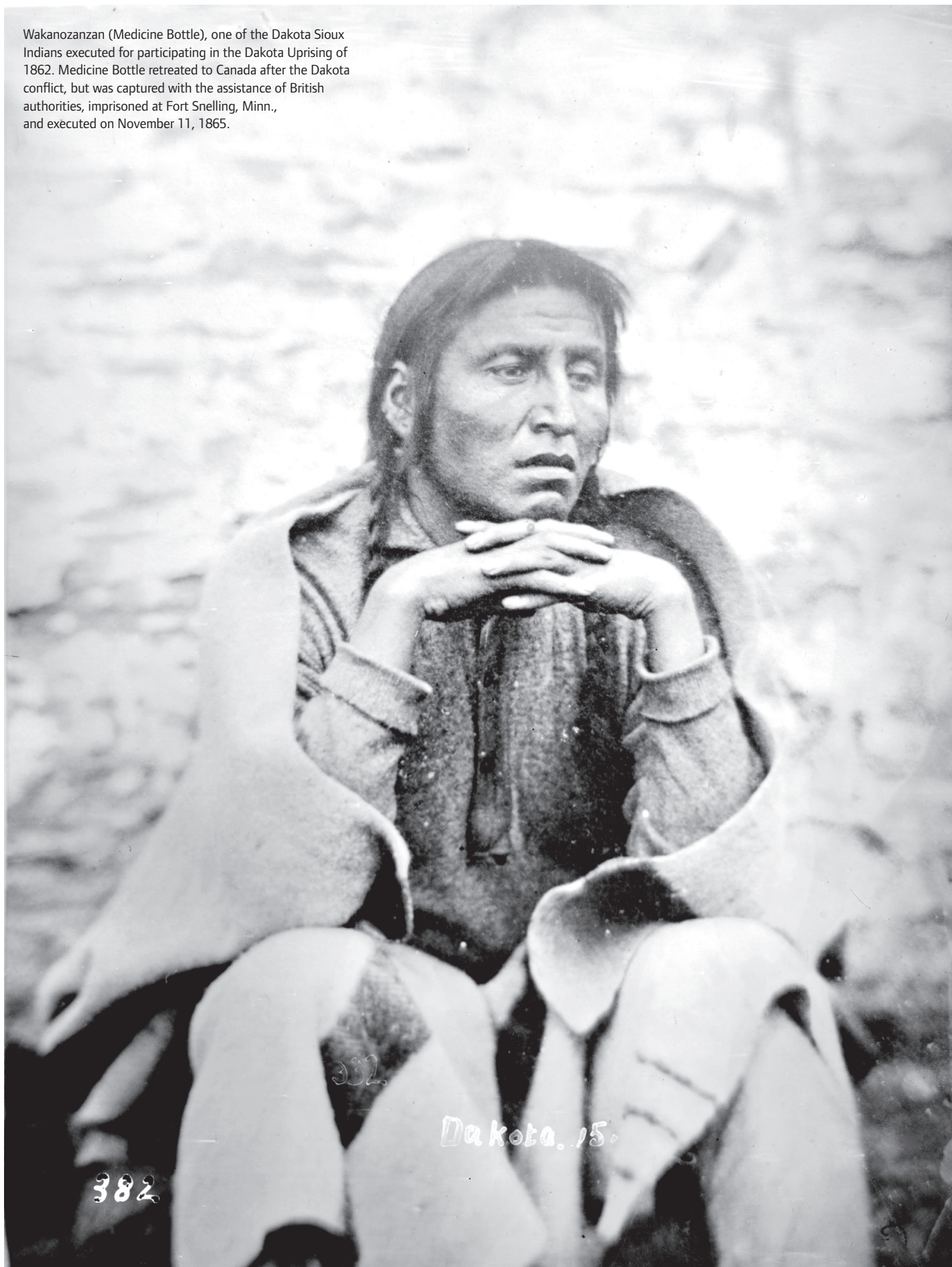
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Wakanozan (Medicine Bottle), one of the Dakota Sioux Indians executed for participating in the Dakota Uprising of 1862. Medicine Bottle retreated to Canada after the Dakota conflict, but was captured with the assistance of British authorities, imprisoned at Fort Snelling, Minn., and executed on November 11, 1865.

PHOTO BY JOEL EMMONS WHITNEY, FORT SNELLING, MINNESOTA, 1864. COURTESY NATIONAL ANTHROPOLOGICAL ARCHIVES, SMITHSONIAN INSTITUTION.





The verdicts weighed heavily on Lincoln, who ordered that no executions take place without his approval. Then he directed his staff to review the trial transcripts, which disclosed a host of judicial irregularities.

.....

The next day, August 18, warriors attacked the Lower Sioux Agency. One of the victims was Myrick. His mouth was stuffed with grass.

Dakotas at large, in a war with no quarter, sent terrified settlers packing. The thirst for brutal violence among soldiers sent to quash the uprising is equally evidenced. "It is my purpose utterly to exterminate the Sioux," declared Major General John Pope. The Dakotas "are to be treated as maniacs or wild beasts, and by no means as people with whom treaties or compromises can be made." By September 26, the uprising was over.

**I**n the weeks that followed, soldiers rounded up approximately 2,100 Dakotas. Women, children, and elders were sent on a 100-mile forced march to an internment camp at Fort Snelling, in St. Paul, Minn. Along the way, settlers shouted insults and hurled rocks and boiling water. Male prisoners were shackled to prevent escape and hauled through the countryside in ox-drawn carts to a prison at Mankato. At New Ulm, the caravan was attacked. "We were pounded to a jelly," recalled Wakanajaja (George Crooks), whose brother was killed in the ambush. "My arms, feet, and head resembled raw beefsteak."

No non-Natives were charged with these attacks. But hundreds of Indians were interrogated and sentenced by a military tribunal.

The court heard evidence against 392 Dakotas. As many as 42 defendants were tried in a single day. Many cases were heard in 10 to 15 minutes. Ultimately, 323 men were convicted, 303 were sentenced to be hanged, 20 received prison sentences, and 69 were acquitted.

The verdicts weighed heavily on Lincoln, who ordered that no executions take place without his approval. Then he directed his staff to review the trial transcripts, which disclosed a host of judicial irregularities. At military tribunals, an impartial Judge Advocate prosecutes cases and assists the accused. But at the Dakota trials, the legal historian Carol Chomsky has observed, the Judge Advocate himself had been a combatant against the accused and utterly failed to provide assistance.

In the end, Lincoln upheld the death penalty for Dakotas implicated in "massacres" rather than "battles" – lowering to 38 (from 303) the men condemned to the gallows. Martial law was declared to keep order

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Thousands of white settlers, including this refugee group during a rest stop on the prairie, left Minnesota during the Sioux uprising of 1862. Fear of Indian attacks depopulated some 23 southwestern Minnesota counties.

## Despite Lincoln's search for balance, cruelty was written into this chapter of American Indian history.

.....

among the masses that flocked to Mankato on December 26 to witness the executions. As they climbed the scaffold, in quiet dignity, the men sang death songs or hymns. Some clasped their neighbor's hand. Yet, cheers erupted when the bodies fell.

It was the largest mass execution in American history, a tale of justice remediated to some, of revenge and injustice to others.


**III** Lincoln said little about commuting the death sentences of all but 38 of the Dakotas – only that he was “anxious not to act with so much clemency as to encourage another outbreak, on the one hand, nor with so much severity as to be real cruelty, on the other.”

Despite Lincoln's search for balance, cruelty was written into this chapter of American Indian history. According to the historian Waziyatawin Angela Wilson (Wahpetunwan Dakota), 1862 constituted the “first phase” of her people's expulsion from Minisota Makoce (Land Where the Waters Reflect the Skies). Dakotas judged guilty of crimes were sent to prison at Davenport, Iowa. Families were moved to the Dakota Territory and finally Nebraska. Some refugees remained in Canada.

Chief Little Crow returned from Canada in 1863. He was shot in a field while picking berries. The farmer who killed him was never convicted. ❁

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.

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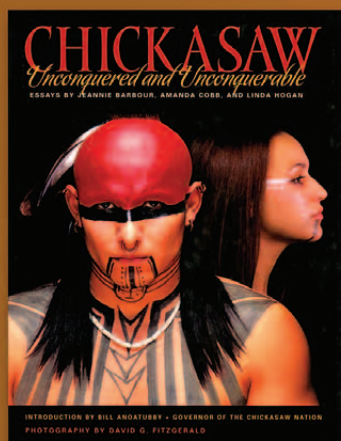
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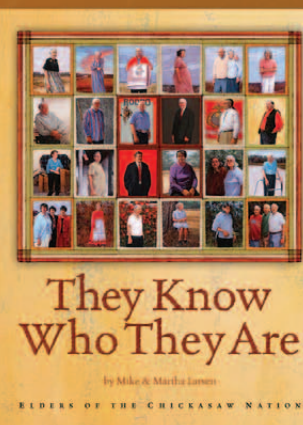
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# TEARS OF THE SUN



The laminated gold pendant of two large, double-headed serpents united by a circle dates to between 800 and 500 B.C. In ancient Andean mythology, the serpent symbolized water and fertility. The pendant was found in Chongoyape, Peru, in an extraordinary burial chamber excavated around 1928.

**T**he inhabitants of the Andean region of South America first discovered gold around 2000 B.C. They began to work the metal around the same time that they started manufacturing ceramics, constructing monumental architecture, and expanding their crops.

This gold pendant is associated with the Chavín/Cupisnique culture and was probably made between 800 and 500 B.C.

It was found in Chongoyape, on the northern coast of Peru, as part of a rich and extraordinary burial chamber excavated around 1928. The anonymous looters who recovered the object have referenced its origins to two tomb sites that contained gold and silver objects, ceramics, and textiles. Some of the objects from these tombs were sold to a private European collector, who years later sold them to George Gustav Heye in Paris. Heye's collection became the foundation for the National

Museum of the American Indian.

It is possible that the pendant, which depicts double-headed serpents, was included as an offering within the mummy bundle of one of the tombs. The object could have also been used by a priest during ceremonies dedicated to fertility or to the Mother Earth. In ancient Andean mythology, the serpent symbolized water and fertility. Within Chavín culture in particular, mythological creatures and supernatural deities were reproduced in large numbers in metals, ceramics, carved shells, and carved stone, and were always associated with the cult of water and agriculture.

The pendant was created with laminated gold. The two large, double-headed serpents are united by a circle, which may also symbolize water. Within the circle a human face, hanging by two rings, shows its marked teeth. Below the circle, a double-headed serpent hangs by a single ring. On either side of the circle, a serpent head is seen supporting another serpent head. Detached serpent heads hang by rings from the large serpents. The profile of each serpent was cut with perfect precision, and the finish was achieved through an embossing and fire-modeling technique using a chisel and hammer.

In Andean cosmology, gold had great religious value – it was regarded as the tears of the sun – and objects made of gold were always dedicated to a deity or to the priest who served that deity. Gold jewelry and fine clothes were produced for the gods and were given to them as offerings. In the case of priests, the jewelry would be included in their burial chambers.

During colonial times, the Spanish forbade indigenous people to use gold. In spite of this restriction, Andean people continued to hold fast to their beliefs, and they replaced gold in their art and rituals with golden paper sold to them by the Spanish. ✱

Ramiro Matos (Quechua) holds a Ph.D. in Archaeology and Anthropology and is an Emeritus Professor at the University of San Marcos in Lima, Peru. Dr. Matos is also Curator for Latin America at the National Museum of the American Indian. He has published numerous papers and books on Andean archaeology.

PHOTO BY WALTER LARRIMORE



## PULLING DOWN THE CLOUDS

Poems by Contemporary Native Writers

# Offering: Ojibwe

Some leaf taps the classroom window.

I am wondering what's the Ojibwe word for poem,

while my teacher says, *There is a spirit*

*who helps the language live.*

*We should make offerings to that alive*

*spirit and ask for help.*

Then he gives the quiz.

I bomb it because the words leap live

from the page to the open window

where the spirit catches them, quizzes:

*Was it the one who was trying to write a poem?*

*Tell her to open the window and drift an offering down.*

Sometime before the end of this poem

I go outside, try to ask that spirit,

who's got its job cut out, for help.

I think: *I do not have the right, the right words.*

And back beside my window: *I only have my poems.*

Then words drift, offering in their own right their own life.

—Heid E. Erdrich

Heid E. Erdrich (b. 1963), a member of the Turtle Mountain Band of Ojibway, was raised in Wahpeton, N.D. A long-time professor of English at the University of St. Thomas in Minneapolis, Erdrich left her tenured position in 2007 to teach writing and work with Native American visual artists. She teaches at numerous colleges and universities and in her home community at the annual Turtle Mountain Writing Workshop, which she co-founded. Erdrich also co-founded The Birchbark House, a non-profit organization dedicated to publishing Native American language-centered materials.

Erdrich's poetry collections include *National Monuments* (Michigan State University Press, 2008), *The Mother's Tongue* (Salt Publishing, 2005), and *Fishing for Myth* (New Rivers Press, 1997). She co-edited *Sister Nations: Native American Women Writers on Community* from Minnesota Historical Society Press (2002). *Offering: Ojibwe* originally appeared in *The Mother's Tongue*. Reprinted with permission from Salt Publishing. © 2005 by Heid E. Erdrich.

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Photo by Gary Langston

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# EXHIBITIONS + EVENTS CALENDAR

DECEMBER 08 / JANUARY / FEBRUARY 09

**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

**WINDOW ON COLLECTIONS**

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

**THROUGH THE EYES OF  
THE EAGLE:**  
ILLUSTRATING HEALTHY LIVING  
FOR CHILDREN  
THROUGH JAN. 4, 2009



**FRITZ SCHOLDER:**  
**INDIAN/NOT INDIAN**  
NOV. 1 TO AUG. 16, 2009

## PUBLIC PROGRAMS

**ART CONFERENCE: IMAGES OF THE  
AMERICAN INDIAN, 1600–2000**  
**Thursday, Dec. 4, 3 p.m. – 6 p.m.**  
**Rasmuson Theater; reception to follow in  
the Potomac Atrium**  
**Friday, Dec. 5, 10 a.m. – 4 p.m.**  
**National Gallery of Art, East Building  
Auditorium**

A Wyeth Foundation for American Art Conference, co-organized with the National Gallery of Art. Illustrated lectures by noted scholars Nancy Anderson, Ned Blackhawk, Philip Deloria, Leah Dilworth, Kate Flint, Michael Gaudio, Katherine Manthorne, Jolene Rickard, Paul Chaat Smith, and William Truettner. This conference is held on the occasion of the exhibitions *George de Forest Brush: The Indian Paintings* at the National Gallery of Art in Washington, D.C.; and *Fritz Scholder: Indian/Not Indian* at the NMAI in Washington, D.C., and New York.

**NMAI ART MARKET**  
**Saturday, Dec. 6 & Sunday, Dec. 7**  
**10 a.m. – 5:30 p.m.**  
**Potomac Atrium**

More than 40 Native artists from North and South America will participate in this annual weekend market featuring a wide selection of items for purchase, including handmade jewelry, beadwork, pottery, prints, paintings, and sculpture.

**VIEWS FROM THE FIELD: ALAN CHEUSE  
AND COLIN SARGENT**  
**Book Discussion and Signing**  
**Saturday, Dec. 13**  
**2 p.m.**

**Rooms 4018 & 4019 (4th Level)**  
Alan Cheuse is a book commentator on National Public Radio's *All Things Considered*. His latest book, *To Catch the Lightning: A Novel of American Dreaming* (Sourcebooks Landmark, October 2008), is the life story of Edward Curtis, famed photographer



PHOTO COURTESY OF GLENDORA FRAGUA

Glendora Fragua (Jemez Pueblo) from Albuquerque, N.M. creates beautiful contemporary pottery like the one pictured above. Fragua will be one of the many artists selling artwork at the National Museum of the American Indian's Art Market in Washington, D.C. on December 6 and 7.

of American Indians. Colin Sargent is a playwright and the author of three books of poetry. His most recent book, *Museum of Human Beings* (McBooks Press, November 2008), delves into the heart-wrenching life of Jean-Baptiste Charbonneau, son of Sacagawea (Shoshone). In partnership with the Writer's Center, Bethesda, Md.

**SPOTLIGHT ON NATIVE ATHLETES: TED  
NOLAN**

**Interview and Discussion**  
**Sunday, Dec. 14**  
**11 a.m.**

**Rooms 4018 & 4019**  
Ted Nolan (Ojibwa) is a retired hockey player and former National Hockey League coach of the Buffalo Sabres and the New York Island-





*Arapahoe Boy* by George de Forest Brush (American, 1855-1941), grisaille oil on canvas.

ers. He is from the Garden River First Nation Reserve in Ontario, Canada. Nolan received the Jack Adams Trophy for NHL coach of the year (1996-97 season).

#### **STORYTELLING AND BOOK RELEASE: THE ORIGIN OF THE MILKY WAY**

**Saturday, Dec. 20**

**11:30 a.m.**

##### **Rasmuson Theater**

Barbara Duncan, the education director at the Museum of the Cherokee Indian, has compiled and edited a book on Cherokee stories for readers of ages nine and up. The book, *The Origin of the Milky Way and Other Living Stories of the Cherokee* (University of North Carolina Press, November 2008), presents 27 stories from well-known storytellers of the Eastern Band of Cherokee in North Carolina. The stories talk about how things

came to be, lessons on life, and the plants and animals around them. The program includes author Duncan and Cherokee storyteller Freeman Owle. A book signing will follow. In partnership with the University of North Carolina Press.

#### **NMAI HOLIDAY WEEK PROGRAMS**

**Friday, Dec. 26 through Sunday, Dec. 28**

**Times TBA**

##### **Rasmuson Theater**

Programs of music, dance, and film that draw on the talent of Native people living in the Washington, D.C., area and feature performers from North America, Hawaii, and South America. Two holiday films will be screened: *Christmas at Moose Factory* and *Wapos Bay: A Time to Learn*.

#### **FILM FESTIVAL:**

##### **FILM INDIANS NOW!\***

**\*Warning: Films may contain Indians depicting actual Indians.**

##### **MAINSTREAM NATIVE AMERICA**

**Saturday, Dec. 6**

**2 p.m.**

##### **National Gallery of Art, East Building Auditorium**

*The Godfather* (1972, 175 min.) United States. Director: Francis Ford Coppola. Rated R. In 1972, America watched for the first time an Italian-American film written and directed by Italian-Americans. Themes, such as cultural displacement, the realization of the American dream, and family allegiances resonate and parallel many issues Native Americans face today. Coppola's adaptation of author Mario Puzo's best-seller about post-WWII rivalry among the New York Mafia's five families stands alone as both art and entertainment. Moderated discussion by playwright Hanay Geiogamah (Kiowa), director of the UCLA American Indian Studies Center and professor at the UCLA School of Theater, Film and Television, along with filmmaker Chris Eyre (Cheyenne/Arapaho) and Kevin Gover (Pawnee/Comanche), director of the NMAI, will follow the screening.

##### **MAINSTREAM NATIVE AMERICA, PART 2**

**Sunday, Dec. 7**

**2 p.m.**

##### **Rasmuson Theater**

*Smoke Signals* (1998, 104 min.) United States. Director: Chris Eyre (Cheyenne/Arapaho). The first feature film written, directed, and co-produced by Native Americans to receive distribution in mainstream theaters tells the story of a young Native man who embarks on a life-changing journey with his childhood friend to retrieve the body of his estranged father. Moderated discussion with filmmaker Eyre will follow the screening.



# EXHIBITIONS + EVENTS CALENDAR

DECEMBER 08 / JANUARY / FEBRUARY 09



PHOTO COURTESY OF NATIVESTARS.COM

Comedian Drew Lacapa performs Jan. 30.

## VIEWS FROM THE FIELD:

### IAN W. RECORD

#### Book Discussion and Signing

Saturday, Jan. 10

2 p.m.

#### Rasmuson Theater

Ian W. Record is the author of *Big Sycamore Stands Alone: The Western Apaches, Aravaipa, and the Struggle for Place* (University of Oklahoma, December 2008). Arapaiva is the sacred homeland of the Western Apache; the book examines the interconnectedness between people and place through oral histories and historical documentation.

## THE VINE DELORIA JR. NATIVE WRITERS SERIES: WILLIAM HENSLEY

#### Book Reading, Discussion, and Signing

Saturday, Jan. 17

2 p.m.

#### Rasmuson Theater

William Iggiagruk Hensley (Inupiaq) served four years in the Alaska House of Representatives and six years in the Alaskan State Senate. His autobiography, *Fifty Miles from Tomorrow* (Farrar, Straus & Giroux, January 2009), recounts his life from his early years growing up in a fishing village to becoming a leader and tireless advocate for Native Alaskan rights. In partnership with Farrar, Straus & Giroux Books.



PHOTO COURTESY OF WAYNE POLEAHLA

Wayne Poleahla (Hopi) from Kykotsmobi, Ariz. makes prints (above) and Katsina dolls. His work will be on display at the National Museum of the American Indian's Art Market in Washington, D.C.

CONTINUED ON P. 70 ➔





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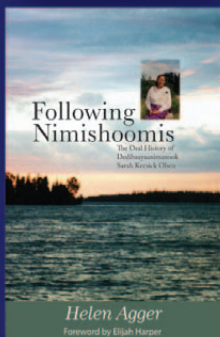




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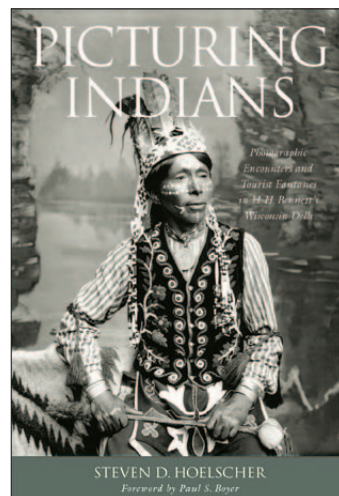


## Picturing Indians

Photographic Encounters and Tourist Fantasies in H. H. Bennett's Wisconsin Dells

Steven D. Hoelscher

Foreword by Paul S. Boyer



Today a tourist mecca, the area now known as the Wisconsin Dells was once wilderness—and the traditional gathering place for the Ho-Chunk, who came to this part of the Wisconsin River for both sustenance and spiritual renewal. By the late 1800s their numbers had dwindled through displacement or forcible removal, and it was this smaller band that caught the attention of H. H. Bennett. Having built his reputation on photographs of the Dells' steep gorges and fantastic rock formations, he now turned his camera upon the Ho-Chunk themselves.

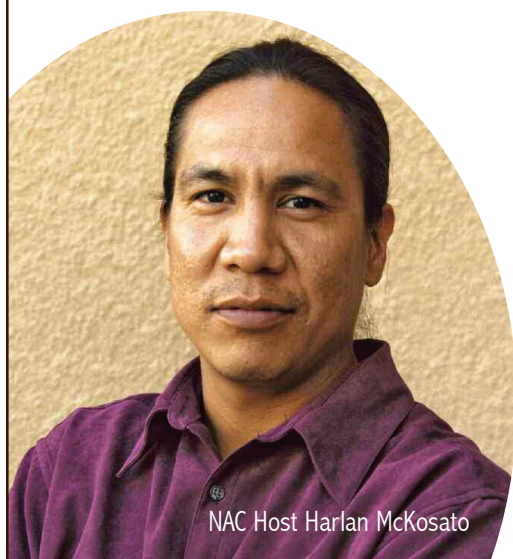
The interactions between Indian and white man, photographer and photographed, were a complex relationship. The Ho-Chunk sought new ways to survive in the tourist-driven economy of the Dells. Bennett, struggling to keep his business afloat, capitalized on America's comfortably nostalgic image of Native peoples as a vanishing race, no longer threatening and now safe for white consumption. *Studies in American Thought and Culture* 86 b/w photos, Cloth \$39.95, Paper \$24.95



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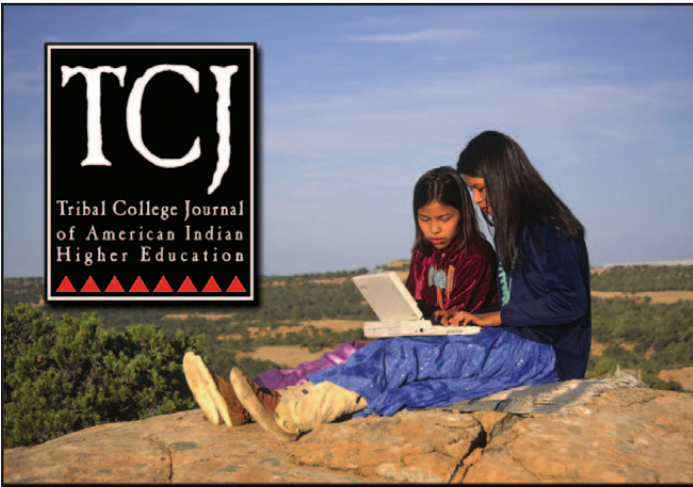


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— Wilma P. Mankiller, Cherokee

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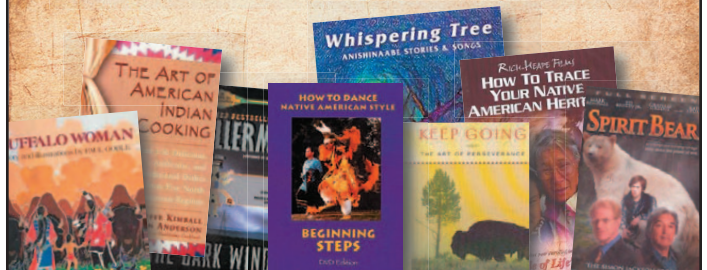
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# EXHIBITIONS + EVENTS CALENDAR

DECEMBER 08 / JANUARY / FEBRUARY 09



PHOTO COURTESY OF WAYNE POLEAHLA

One of Hopi artist Wayne Poleahla's prints (above) demonstrates the exquisite nature of the types of artwork that will be for sale at the National Museum of the American Indian's Art Market in December.

## LIVE ART! WITH BUNKY ECHO-HAWK Friday, Jan. 23 & Saturday, Jan. 24 Times TBA

**Potomac Atrium**

Artist Bunky Echo-Hawk (Pawnee/Yakama) will be in residence at the NMAI to demonstrate his unique Live Art! program. Echo-Hawk creates his canvases while interacting with his audience, incorporating their ideas into the work. In addition to demonstrations for the general public, he will offer a high-school program on Friday at 10:30 a.m. and take part in the NMAI's quarterly family day on Saturday.

## WINTER STORYTELLING FESTIVAL FOR FAMILIES

**Saturday, Jan. 24**

**10:30 a.m. – 3 p.m.**

**Museum-wide**

Join the fun as the NMAI celebrates traditional and contemporary storytelling from a variety of Native communities. Listen, watch, and learn how to tell stories, not only with words but with string, dance, and art.

## NATIVE EXPRESSIONS: COMEDY WITH DREW LACAPA

**Friday, Jan. 30**

**6:30 p.m. & 8:30 p.m.**

**Potomac Atrium**

Comedian Drew Lacapa (Apache/Hopi/Tewa) performs his stand-up comedy, which combines Native folktales and contemporary humor with an "Indian flair." Tickets required; general admission: \$20. For more info, visit [www.residentassociates.org](http://www.residentassociates.org).

## NATIVE FILM: SHARED EXPERIENCE: TELLING OUR STORIES

**Sunday, Feb. 1 & Monday, Feb. 2**

**Sunday, Feb. 15 & Monday, Feb. 16**

**Times TBD**

**Rasmuson Theater**

This showcase of short works explores the struggles faced today by both Native and black youth. Co-sponsored with the National Museum for African American History and Culture.

## THE VINE DELORIA JR. NATIVE WRITERS SERIES: DREW HAYDEN TAYLOR

**Book Reading, Discussion, and Signing  
Thursday, Feb. 12**

**5:30 p.m.**

**Rasmuson Theater**

Drew Hayden Taylor (Ojibwa, Curve Lake First Nations) is a novelist, journalist, playwright, and filmmaker. A self-described "contemporary storyteller," he has written 20 books, including the *Funny, You Don't Look Like One* series about issues affecting Canada's First Nations.

CONTINUED ON P. 72 →



Announcing....  
The Creation Pendant  
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# EXHIBITIONS + EVENTS CALENDAR

DECEMBER 08 / JANUARY / FEBRUARY 09

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

### EXHIBITIONS

**FRITZ SCHOLDER:  
INDIAN/NOT INDIAN**  
NOV. 1 TO MAY 17, 2009

**IDENTITY BY DESIGN:  
TRADITION, CHANGE, AND  
CELEBRATION IN NATIVE  
WOMEN'S DRESSES**  
SEPT. 27 TO SEPTEMBER 2009

**BEAUTY SURROUNDS US**  
THROUGH DECEMBER 2009

**THROUGH THE EYES OF  
THE EAGLE: ILLUSTRATING  
HEALTHY LIVING FOR  
CHILDREN**  
OCT. 3 TO JAN. 4, 2009

### PUBLIC PROGRAMS

**NMAI ART MARKET**  
**Saturday, Dec. 6 & Sunday, Dec. 7**  
**10 a.m. – 5 p.m.**

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

**MARKET MUSIC WITH ARVIL BIRD**  
**Saturday**  
**Dec. 6 & Sunday, Dec. 7**  
**1 p.m. & 3 p.m.**

**Diker Pavilion**  
Native fiddler, flutist, and storyteller Arvil Bird (Southern Paiute/Metis) will perform during the NMAI Art Market. Bird was named the 2007 Artist of the Year by the Native American Music Awards, and Best Instrumental Artist by the Canadian Aboriginal Music Awards.

**TRADITIONAL DANCE SOCIAL:  
THUNDERBIRD INDIAN DANCERS AND  
SINGERS**

**Saturday, Jan. 24**  
**7 p.m. – 10 p.m.**

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

**INDIAN/NOT INDIAN: NATIVE IDENTITY  
IN THE 21ST CENTURY**

**Saturday, Feb. 7**

**8:30 a.m. – 5 p.m.**

**Auditorium, George Gustav Heye Center**

Join us for a day of discussion. This event is co-sponsored by New York University's Native Peoples Forum.

**ECHO**

**Wednesday, Feb. 18 & Thursday, Feb. 19**  
**11 a.m. & 2 p.m.**

**Diker Pavilion**

Education through Cultural and Historical Organizations (ECHO) brings innovative programs collaboratively produced by six regional entities, including the Alaska Native Heritage Center, the Mississippi Bank of Choctaw Indians, the Bishop Museum in Hawaii, and the Peabody Essex Museum. This program is open to the public on a first-come, first-served basis.

**DEMONSTRATIONS:  
KATHLEEN COLECLOUGH**  
**Feb. 25, 26, & 27**

**Times TBA**

**Identity by Design Gallery**

Kathleen Coleclough (Metis), will demonstrate the art of traditional 19th-century Metis silk and horsehair embroidery. This form of adornment showcases the unique floral designs used in both embroidery and beadwork that earned the Metis the nickname "flower beadwork people" from the Dakota Sioux and Cree Nations.

**EDUCATOR'S WORKSHOP: BRINGING  
STORYTELLING INTO THE CLASSROOM**  
**Thursday, Feb. 26**

**4:30 p.m. – 7:30 pm**

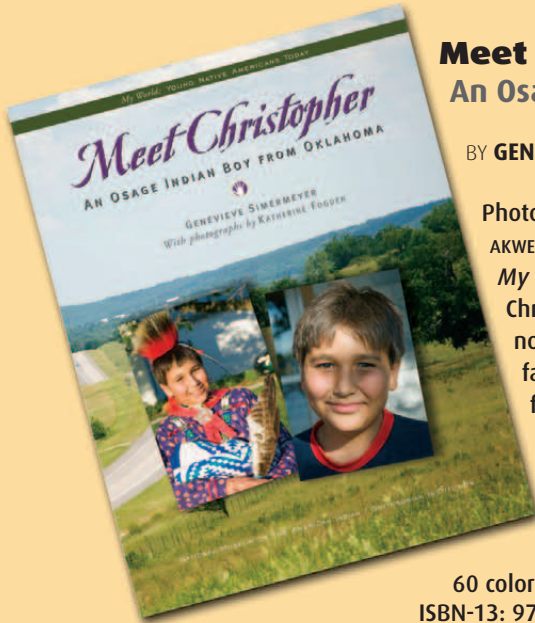
**Education Classroom**

This workshop introduces educators to the important role of storytelling in Native American communities. Through the use of stories, Native communities have passed along their oral traditions, including life lessons, histories, and nuances of language. Led by Onondaga storyteller Perry Ground, this program will present ways to use stories effectively in the classroom to teach about Native culture. Ground will also help educators assess storybooks for appropriate content. Metis storyteller, author, and artist



# NEW BOOKS FOR KIDS

## FROM THE NATIONAL MUSEUM OF THE AMERICAN INDIAN



### Meet Christopher An Osage Indian Boy from Oklahoma

BY GENEVIEVE SIMERMAYER (OSAGE)

Photographs by Katherine Fogden (ST. REGIS MOHAWK, AKWESASNE BAND) In this fourth book in the series, *My World: Young Native Americans Today*, meet Christopher, an eleven-year-old Osage boy from northeast Oklahoma. Join Christopher and his family at the annual I'n-lon-shka Dances, go fishing at the lake with Christopher and his brothers, and learn the Osage language as he learns it, too.

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60 color and black-and-white photographs  
ISBN-13: 978-1-57178-217-5



### When the Rain Sings Poems by Young Native Americans Revised Edition

"There are some amazing young poets here. . . . This collection proves we are at 'the dawn of good luck,' 'filled with Indian power.' It's true. You can hear it in these poems."

—Joy Harjo (Mvskoke/Creek Nation), poet and musician

"This is one of the most delightful and moving collections of young people's poetry . . . seen in a long time."

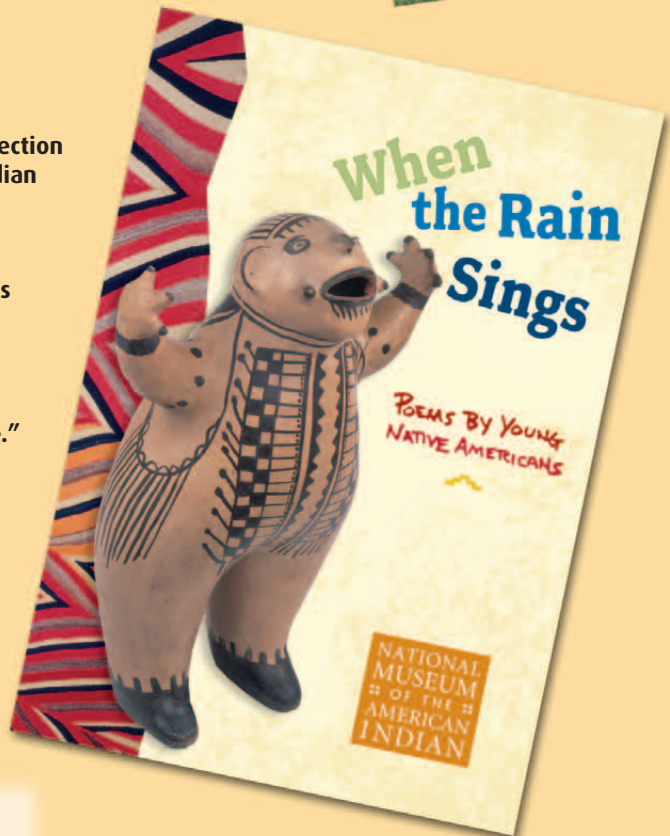
—*Bloomsbury Review*

"*When the Rain Sings* . . . reveals the tenacity of the human spirit. . . . This generation knows how to hit home."

—*Seattle Times*

Featuring updated information, new object images, and additional photographs, this edition introduces new readers to the heartfelt voices of young Native poets.

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6 5/8 x 9 1/2 inches • 64 pages • 51 color  
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# EXHIBITIONS + EVENTS CALENDAR

DECEMBER 08 / JANUARY / FEBRUARY 09

Kathleen Coleclough will read from her book *Niwin: Four Ojibwa Critter Tales*. Space is limited; reservations required: contact Jorge Estevez at (212) 514- 3716.

## FILM AND VIDEO

### Daily Screenings

Daily at 1 p.m., 2 p.m., 3 p.m. & on

Thursdays at 5:30 p.m.

Diker Pavilion

Nov. 10 – Dec. 7

### WARRIOR CHIEFS IN A NEW AGE

(1992, 30 min.) United States. Director: Dean Bear Claw (Crow). Produced by Native Voices Public Television Workshop. The filmmaker recalls Crow history and the lives of two visionary chiefs of the reservation era, Plenty Coups and Medicine Crow.

### HAND GAME

(1999, 60 min.) United States. Director: Lawrence Johnson. The ancient hand game is the most widely played Native gambling game in North America, as seen in a documentary that journeys across the Northwest to eight Indian communities to look closely at the game's many meanings.

Dec. 8 – Jan. 4

### EYE OF THE BEHOLDER

Seven outstanding short films by Native directors from Canada and the United States: A young man experiences a memorable journey in *The Old Man and the River* (2007, 5 min.) Canada. Director: Steven Chilton (Attikamek).

**AYDAYGOOAY** (2007, 5 min.) Canada.

Director: Mary Code (Sayisi Dene). This short film combines live-action footage with animation to tell the legend of the caribou that one season refuse to return.

### ATI-WICAH SIN/IT'S GETTING EASIER

(2006, 6 min.) Canada. Director: Tessa Desnomie (Cree). This film is a celebration of the filmmaker's grandmother.

### SOY PEDRO, SOMOS MIXTECO/I AM PEDRO, WE ARE MIXTEC

(2007, 19 min.) United States. Director: Cedar Sherbert (Kumeyaay). A Mixtec man from Oaxaca describes his immigration to the United States and his life as a fruit picker and activist.

### WRITING THE LAND

(2007, 7 min.) Canada. Director: Kevin Lee Burton (Cree). A man rediscovers the culture hidden within the words he cherishes.

### SMOKE BREAK

(2005, 3 min.) United States. Director: Sally Kewayosh (Ojibwa/Cree); actor: Joe Cross (Caddo/Potwatomi). Camera-happy passersby won't let a Native performer take a break, until...

### HORSE YOU SEE

(2007, 8 min.) United States. Director: Melissa Henry (Navajo). Ross, a horse from the Navajo Nation, explains the essence of being a horse.

Jan. 5 – Feb. 1

### A THOUSAND ROADS

(2005, 40 min.) United States. Director: Chris Eyre (Cheyenne/Arapaho). Produced for the NMAI. This film threads together four stories, taking us into the life of a stressed-out Mohawk stockbroker (actor: Alex Rice); a young Inupiat girl (actor: Riana Malabed) sent to live with her grandmother in Barrow, Alaska; a Navajo gang member (actor: Jeremiah Bitsui); and a Quechua healer in Peru (actor: Honorato Ninatax) who attempts to save a sick child.

### MORE THAN A MUSEUM

(2007, 10 min.) United States. Produced by the NMAI. The history of the NMAI in New York and its dynamic programs are explored.



## ALASKAN HANDKNITS

by Musk Ox Producers' Co-Operative

Eliza,

Thank you for the note you sent in with your knitting. I'm glad that the fishing was better this year. It's too bad that the summer was so cold that you were not able to get as many berries as usual. We can really use the Nelson Island Nachaqs that you sent in.

Enclosed is your check for your knitting. If you need to get a hold of us you can always go to the website: [www.qiviut.com](http://www.qiviut.com) and e-mail us.

Sigrun



Nelson Island  
Nachaq

Oh, yes, here is a note and pictures that came for you the other day.

With winter just around the corner and coming fast, my wife and I cannot wait to wear our items made

from Qiviut. My wife loves the way that her Smokering or Nachaq falls so gracefully around her face and is not itchy or scratchy. She can't get over how lightweight and soft that it feels. I work outside all day and I am looking forward to wearing my Harpoon Cap. Knowing that they won't shrink when washed means that I can do my work and be warm without having to worry about the cap being ruined. Each time we wear them we'll have a wonderful reminder of our visit to Alaska. We will think of you in your village hand knitting the beautiful caps, scarves, and Nachaqs from Qiviut. Thank you for sharing your unique hand crafts with us. We will tell all our friends about you and the Co-Op.

Bill and Mary Smith



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### SIGNATURE ARTIST

Nora Naranjo-Morse, *Santa Clara Pueblo*, is this year's Signature Artist. Naranjo-Morse's career has taken her into the realms of pottery, sculpture, poetry and film. She is truly one of the quintessential Native artists of her generation. Meet Naranjo-Morse and all the other juried competition award-winning artists at the Best of Show Reception on Friday, March 6.

Best of Show and Fair advance tickets on sale beginning January 1, 2009. FMI: 602.251.0209 x6414 or visit [heardguild.org](http://heardguild.org).

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# Beyond the Walls

## Outreach Programs

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Museum Technical Assistance

Visiting Indigenous Professional Program

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Click "Outreach" at  
[www.AmericanIndian.si.edu](http://www.AmericanIndian.si.edu)



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For NMAI Outreach, please call  
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# MUSEUMGUIDE

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

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

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

**PHONE:** (202) 633-1000  
**TTY:** (202) 633-5285  
[www.AmericanIndian.si.edu](http://www.AmericanIndian.si.edu)

**NEAREST METRO STATION:**

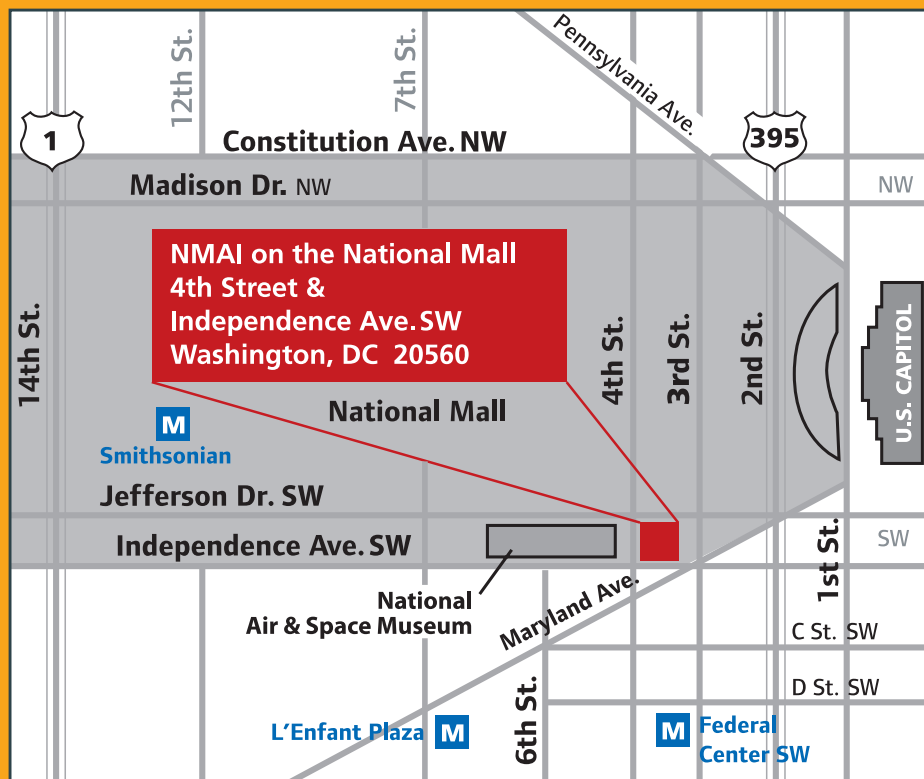
L'Enfant Plaza (Blue/Orange/Green/Yellow lines).  
Take the Maryland Avenue/Smithsonian Museums exit.

**ADMISSION:** Free to the public.

**FREE HIGHLIGHTS TOURS:** Free, daily highlights tours led by Native 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](mailto: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) 514-3767 for more information.

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

Call (212) 514-3700 for more information.  
For program updates, visit [www.AmericanIndian.si.edu](http://www.AmericanIndian.si.edu) and click "events." For Film and Video updates call (212) 514-3737 or visit [www.nativenetworks.si.edu](http://www.nativenetworks.si.edu).







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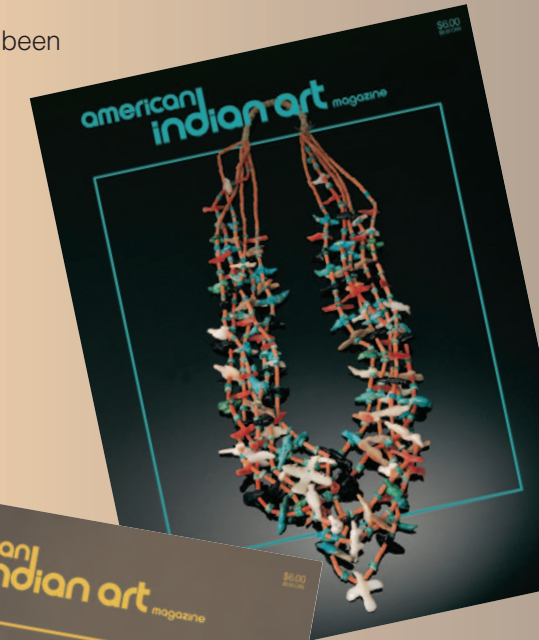


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