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INDIAN

WINTER 2009

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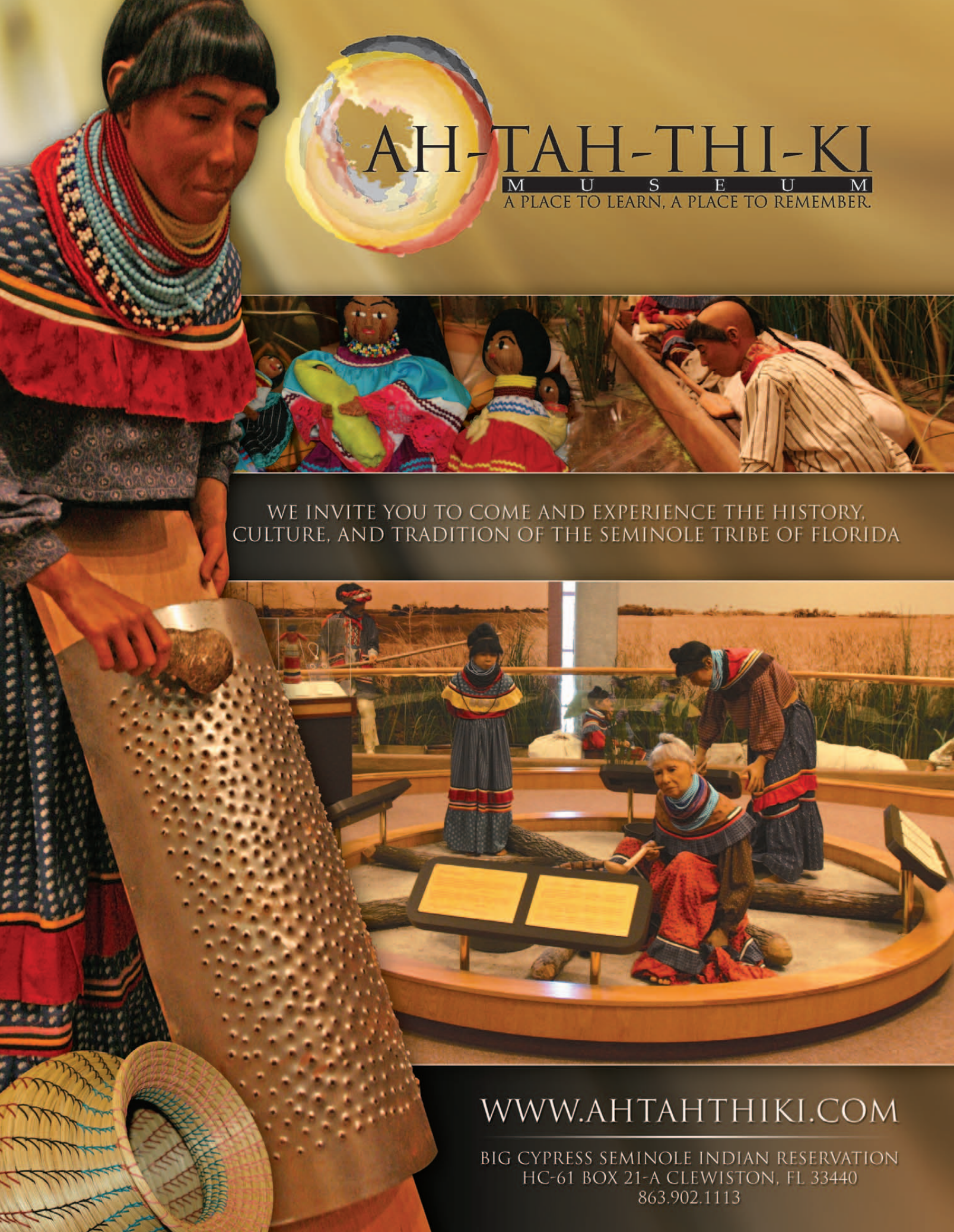
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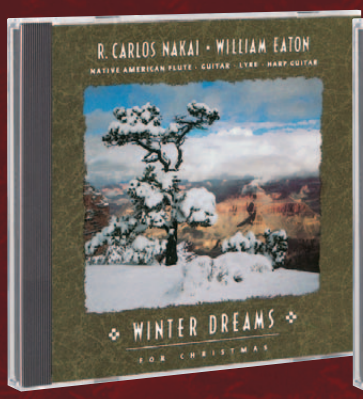

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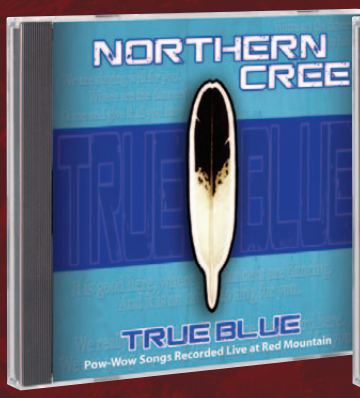

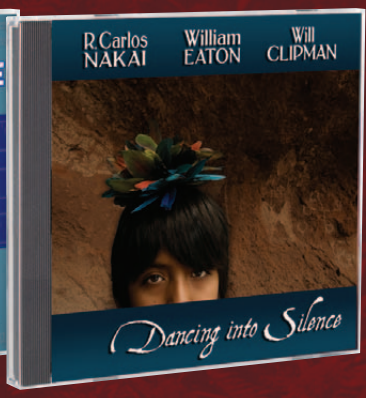

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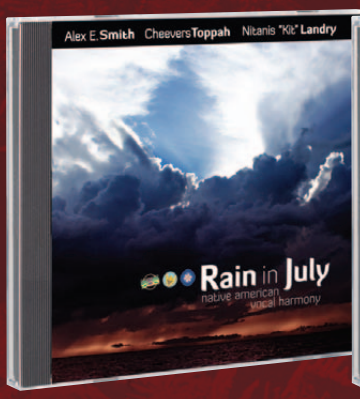

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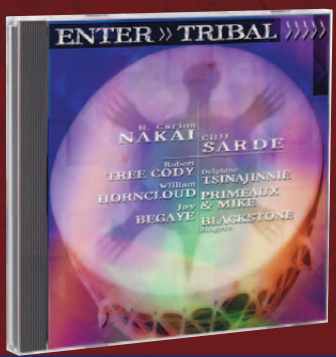

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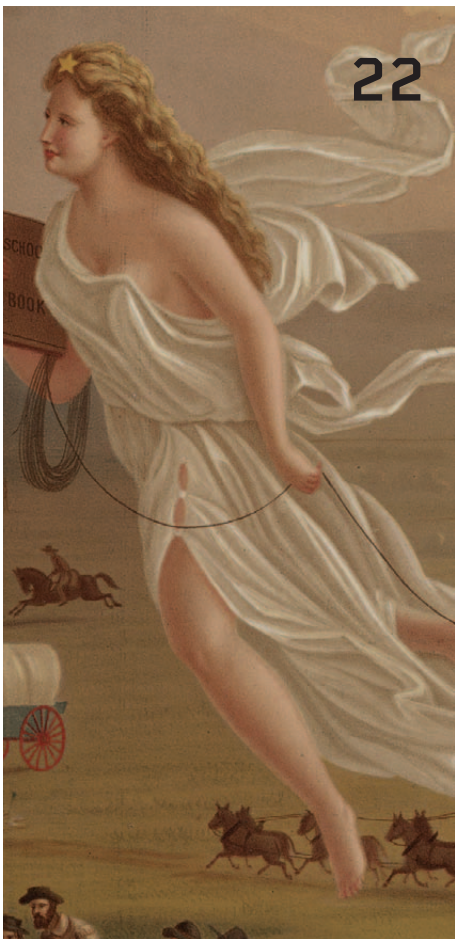

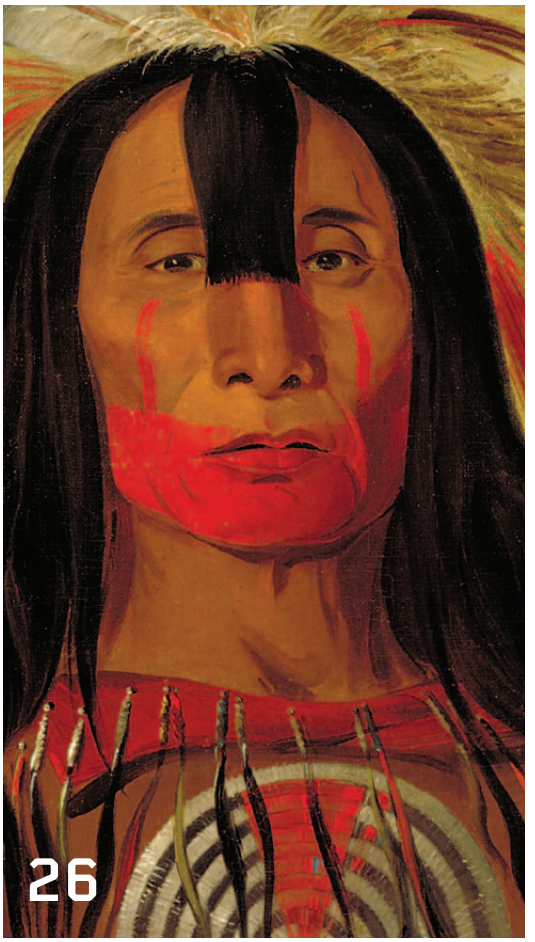

ON THE COVER:
Shipibo *joni chomo*, or water vessel, circa 1965, Peru. This object will be part of the *Infinity of Nations* exhibition.

NMAI PHOTO BY ERNEST AMOROSO

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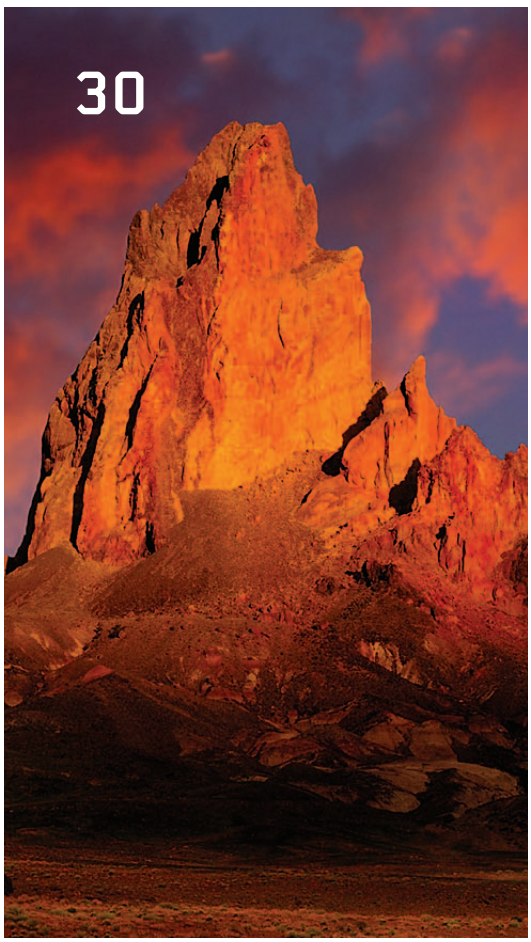

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INSPIRING GENERATIONS

When Smithsonian secretary G. Wayne Clough took office in July 2008, he pledged to undertake Institution-wide strategic planning to develop broad themes to guide the Smithsonian in coming years. I was privileged to serve as co-chair of the Strategic Planning Steering Committee, along with Vicki Funk, senior research scientist at the National Museum of Natural History. I am happy to report that the Smithsonian Board of Regents approved the Smithsonian's strategic plan for 2010-2015 on September 21.

Entitled *Inspiring Generations through Knowledge and Discovery,* the plan envisions four themes to harness the Smithsonian's resources and talents as a whole and at its individual components, including the National Museum of the American Indian. I'm deeply inspired by this new mission and the opportunity to shape the museum's exhibitions, programs and scholarship to reflect it.

The four themes are *Unlocking the Mysteries of the Universe, Understanding and Sustaining a Biodiverse Planet, Valuing World Cultures* and *Understanding the American Experience.* The statements in italics below are the words of secretary Clough.

PHOTO BY R.A. WHITESIDE

(l-r) Smithsonian secretary G. Wayne Clough, Kevin Gover and his wife, Anne Marie Gover, at the pre-Gala Anniversary dinner held on Oct. 6 at the museum to celebrate the NMAI's founding legislation and the opening anniversaries of the Mall Museum, CRC and GGHC.

Unlocking the Mysteries of the Universe

The Smithsonian will continue to lead in the quest to understand the fundamental nature of the cosmos, using next-generation technologies to explore our own solar system, meteorites, the Earth's geological past and present, and the paleontological record of our planet. The origins of humanity in the Americas are of keen interest to the National Museum of the American Indian, and we will study Native people's origins from a complex of scientific, technological, historical, cultural, spiritual and political concepts. Americans and people throughout the world will know that many Native cultures had and have sophisticated understandings of the universe, and share a common understanding of the origins of humanity in the Americas that reflects both the findings of western science and Native narratives.

Understanding and Sustaining a Biodiverse Planet

The Smithsonian will use its resources across scientific museums and centers to advance our knowledge and understanding of life on Earth, respond to the growing threat of environmental change and sustain human well-being. The National Museum of the American Indian will commit to the study and dissemination of Native knowledge. At its finest, Native knowledge reflects a millennia-old relationship with the living earth, an ethic of balance developed through keen observation and analysis. Americans and people throughout the world will know more of the intellectual, technological, scientific and cultural achievements of Native civilizations, both past and present. Native knowledge will inform the ongoing search for solutions to the great environmental challenges facing the United States and the world.

Valuing World Cultures

As a steward and ambassador of cultural connections, with a presence in some 100 countries and expertise and collections that encompass the globe, we will build bridges of mutual respect and present the diversity of world cultures and the joy of creativity with accuracy, insight and reverence. The National Museum of the American Indian will explore and interpret Native arts. Native artists inherit an artistic practice that includes a shared history of survival against great odds, and a tradition driven by innovation. Building on a rich heritage of creative expression, Native art changes the way we see and understand the world. Native art will be appreciated as part of the larger domain of human artistic expression and become embedded in the mainstream of art criticism, research and scholarship. People will come to recognize and be able to critique Native imagery in the popular culture.

Understanding the American Experience

America is an increasingly diverse society that shares a history, ideals and an indomitable, innovative spirit. We will use our resources across disciplines to explore what it means to be an American and how the disparate experiences of individual groups strengthen the whole, and to share our story with people of all nations. Contact between American Indians and Europeans changed the world. Native land, treasure and labor were the catalysts of the mercantile and imperial systems that enriched Europe, yet that contact devastated Native Peoples. The National Museum of the American Indian will examine and reveal the consequences of this history, the vital and strategic response of Native peoples and the continuing vitality of Native claims to nationhood. Americans will knowledgably evaluate the rights and aspirations of contemporary Native peoples.

These four themes have already guided substantial changes at the National Museum of the American Indian. We have broadened and re-emphasized our already strong commitment to research and have launched intensive staff discussions of the museum's strategic plans. The result, I am sure, will be to strengthen both the Smithsonian and the National Museum of the American Indian. Happy New Year to you and yours.

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

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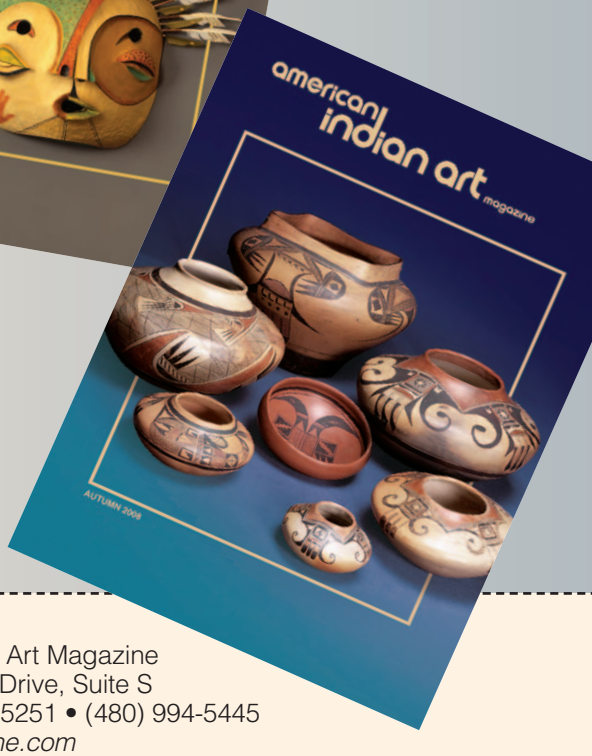

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MEMORIES OF MY GRANDMOTHER BEADING

BY LEO KILLSBACK

When I first saw beads as a child, I thought they were small pieces of candy. They always looked so good sitting in those dishes on the table. I would always try to get my hands on some of those candies, but my grandmother always kept me away.

One day I decided to be patient while my grandmother was holding me. She brought me to the table to do some beadwork and an opportunity knocked. I waited until just the right moment. Then, in a flash, I reached with my sticky hand into the dish and spilled the beads over the table and onto the floor. I quickly put some beads in my mouth. After crunching my teeth on my grandma's beads, I learned to respect both the art and the artists of beading.

Xomoo'e was her Cheyenne name. It means "Lance Woman." I always knew her as "Grandma Jesse." She was deaf and mute, but we could communicate with her through Cheyenne sign language. She did not know any other form of communication. The first signs I learned to make to her were, "I'm hungry," and "wash my face."

Grandma Jesse was always beading at home, making moccasins. People would say that she beaded the "original style"; the way the old Cheyennes used to bead. This style was unique because the designs were very simple, yet very artistic; there were no cut beads, no bright or flashy colors and no designs that resembled copyrighted images. In short, the original style of Cheyenne beadwork was not as fancy as the work of modern artists.

Grandma Jesse's beadwork was very abstract. Her designs were always in the middle of a clear, peaceful emptiness of a pure white background. Geometric shapes of navy blue, maroon, green and yellow, resembling mountains, beetles, woodpeckers, arrows and morning stars would be strategically organized around the seemingly serene whiteness. The images were clear, but the meanings and significance of these images were sometimes not as apparent. Like visitors of a museum, I was sometimes left wondering what my grandmother was thinking when she made such work.

I still have a pair of moccasins that my grandmother had made me when I was young.

(L to R) Jesse Long Jaw, Nancy Long Jaw, Jacqueline Limpy Tang, Hattie Killsback

I would always want to wear these moccasins because they were so beautiful. They had my favorite color green and they were made on pure white buckskin. My mother rarely let me wear them but when I did, I walked everywhere.

I remember when I was a young child and I was exploring in Grandma Jesse's backyard. I found an ant pile that was so colorful. The ants had used my grandma's beads as part of their hill construction. I marveled at the colorful site. Then I realized that these ants must have stolen the beads. I began to reclaim my grandmother's property. I stood there for several minutes battling with the ants, picking out as many beads as I could. When I was finished, I rushed to the front door with both hands full of beads. I presented the prize to my grandmother who looked

CHEYENNE BEADWORK

Beadwork by Leo Killsback (L–R):
Knife sheath with basic mountain design.
Pipe bag with traditional Cheyenne morning star design.
Moccasins with contrary kingfisher bird design.

PHOTOS BY LEO KILLSBACK

“I BEAD ON BACKGROUNDS OF PURE WHITE BEADS. ALTHOUGH MY WORK IS NOT AS FLASHY OR AS INTRICATE AS MOST PROFESSIONAL BEAD ARTISTS, I AM PROUD THAT MY WORK CAN SERVE AS A REMINDER OF OUR PEOPLE’S ORIGINAL STYLE. MY GRANDMOTHER’S STYLE REMINDS ME THAT OUR PEOPLE WERE SIMPLE, PEACEFUL AND MODEST.”

CHEYENNE BEADWORK

PHOTO BY LEO KILLSBACK

Chief Larry Medicine Bull, Chief Clarence Spotted Wolf, in Cheyenne beaded war bonnets, cross design left, coup design right.

Jace (left) and Leo Killsback in dance regalia.

PHOTO BY EMILY WALKSALONG

PHOTO BY EMILY WALKSALONG

Jace and Leo Killsback

at me shocked. My entire body was covered with angry ants. She spanked the ants off of me, so I believe. This was a rather small price to pay for retrieving stolen property, wouldn't you think?

Today I try to maintain my grandmother's original style of beading. I mostly use size 11, non-cut beads. My primary colors are the same as my grandma: navy blue, maroon, green and yellow and, sometimes, black. I bead on backgrounds of pure white beads. Although my work is not as flashy or as intricate as most professional bead artists, I am proud that my work can serve as a reminder of our people's original style. My grandmother's style reminds me that our people were simple, peaceful and modest.

Original Cheyenne-style war bonnets have become works of art that I enjoy to create. Sometimes a traditional Cheyenne chief will give some eagle feathers and ask me to make him a war bonnet. I take time and pride in making the beaded forehead piece. One chief told me that the forehead piece was made by the Cheyenne prophet Straight Horns, and was made of white porcupine quills. "It would help a chief be mindful of decisions," he said, "which is why we always use the color white, the color of peace." I never charge for my work.

I have beaded pipe bags, moccasins, knife sheaths, turtles, lizards, peyote fans and rattles, and I have always tried to use the original Cheyenne styles. Sometimes someone would ask me to bead them something, and I would ask to look at old photographs of that person's ancestors. I would try to imitate the Cheyenne family's style of beadwork to keep their designs alive. That is how my grandmother would have done it. The only difference is that now our people no longer know which designs belong to which families.

My Grandma Jesse was the last contrary of our people. The contraries were the ceremonial people who did everything backwards. They kept the balance for everyone else. My mother would tell me stories of how Grandma Jesse was very athletic and acrobatic. "The contraries could do flips and jump high," my mother would say. "They were the strongest, fastest and most daring. That is why they were the best warriors." Perhaps nowadays the contraries are the best backwards beaders, since most people no longer bead the original way.

Leo Killsback is a member of the Northern Cheyenne Nation of Busby, Mont., and is currently completing a doctoral degree at the University of Arizona's American Indian Studies program in Tucson, Ariz.


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The Three Roots of

"Manifest destiny" is one of the broad labels describing United States history. High school students learn it as the statement that the U.S. was "destined" to stretch "from sea to shining sea." But this ideology was one of the main justifications for U.S. expansion at the expense of its Native peoples. It not only helped justify the removal of Indians from their lands, it pervaded American foreign policy throughout the 19th century.

BY DOUG HERMAN

Manifest Destiny

IMAGE COURTESY OF NEWYORK PUBLIC LIBRARY

The term manifest destiny was most likely coined by John L. O'Sullivan in an 1845 article promoting the annexation of Texas. He wrote of "our manifest destiny to overspread the continent allotted by Providence for the free development of our yearly multiplying millions."

It was more famously repeated in an 1846 speech by Rep. Robert C. Winthrop of Massachusetts, opposing the termination of the joint occupation of Oregon. Winthrop argued that "…this, after all, is our best and strongest title – one so clear, so pre-eminent, and so indisputable, that if Great Britain had all our other titles in addition to her own, they would weigh nothing against it. The right of our manifest destiny! There is a right for a new chapter in the law of nations: or rather, in the special laws of our own country; for I suppose the right of a manifest destiny to spread will not be admitted to exist in any nation except the universal Yankee nation!"

In both cases, the argument has its roots in an intertwining of three ideas regarding the new republic. The first and oldest idea is a sense of an inherently Christian *mission*. This idea was rooted in Puritan conceptions of America as a New Canaan, a potential Holy Commonwealth. The idea became secularized as the colonists' economic interests overtook their religious concerns. By the time of the Revolution, it merged with the concept of natural law to produce the anti-monarchy argument that "all men are created equal." But the belief that Divine Providence was guiding the nation to become a beacon of freedom to the world took on still greater power after the Revolution.

The White Man's Burden (Apologies to Kipling) Victor Gillam, Judge 1899. Like many cartoons at the time of the Spanish-American War, this one shows the newly-acquired insular territories (Cuba, Hawaii, Puerto Rico, the Philippines) as savage negroid children whom Uncle Sam, wearing a red cross and following his British counterpart with his own colonial burden, is carrying up the mountain of barbarism, oppression, superstition, ignorance, brutality and vice towards the shining beacon of civilization.

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John Gast's 1872 painting *Manifest Destiny,* variously titled *Westward Ho* and *American Progress.* The painting depicts the figure of Liberty floating West through the sky while unrolling telegraph wire. Beneath, Indians, bear and bison move away as white civilization (represented by farmers, stagecoaches, trains and ships) moves in.

This belief fostered the second major idea behind what we call manifest destiny, the conviction that the new nation would expand *naturally* as others realized that the new *freedom* on which American institutions were based constituted a higher standard of civilization. Moreover, held this doctrine, the expansion of this new, shining civilization would be good for the world. The Founding Fathers had high hopes for the extent of its expansion. John Adams thought that the U.S. was "destined to spread over the northern part of that whole quarter of the globe," and Thomas Jefferson considered it not impossible that it would ultimately cover "the whole Northern, if not the Southern continent." But initially this doctrine was not aggressive in nature but passive: other nations would naturally want to be a part of the United States.

Yet the peoples immediately at hand – American Indians – were generally not interested in joining this new Republic or taking up its version of civilization. This reluctance had been an issue since Puritan efforts to

> "American Indians were generally not interested in joining this new Republic or taking up its version of civilization. This reluctance had been an issue since Puritan efforts to Christianize the Indians achieved less than desired results."

Christianize the Indians achieved less than desired results. Slavery in the South posed another problem for the universality of freedom. Thus it came to be presumed that not all peoples were ready for the new civilization. Further speculation suggested that perhaps it was the provenance of a particular people only: the Anglo-Saxons.

This third idea, that a particular race carried the burden of fostering free government, became the newest and most insidious strand of manifest destiny. Myths of the "freedom-loving" Anglo-Saxons in England dated back to the mid-16th century and arrived in America with the British colonists. Jefferson was among many to become intrigued by these ideas, which would develop over the century and not be put to rest until World War II. Anglo-Saxonism included the notion that this freedom-loving branch of the Caucasian race had migrated west from the steppes of Central Asia into Europe and ultimately Great Britain. Then some had migrated further west to America. Westward movement, in this doctrine, was the natural course of civilization. It was a spurious argument to justify economic motives. But it entered the national mythology.

Race theory developed rapidly to justify American expansion. Some proponents vigorously argued, in direct affront to the Bible, that all humanity did not descend from a single original couple, but that different races had been independently created. A range of "scientists" outlined the natures of these different races and promulgated their theories in texts that unabashedly glorified a superior white race. By the mid-19th century the argument was widespread in the U.S. that other races not suited to civilization would have to give way to the spread of Anglo-Saxons. Charles Darwin's theory of evolution only furthered these ideas, feeding Herbert Spencer's Social Darwinism, the slogan "survival of the fittest" and the birth of eugenics. (See "Eugenics and Erasure," Fall 2009.)

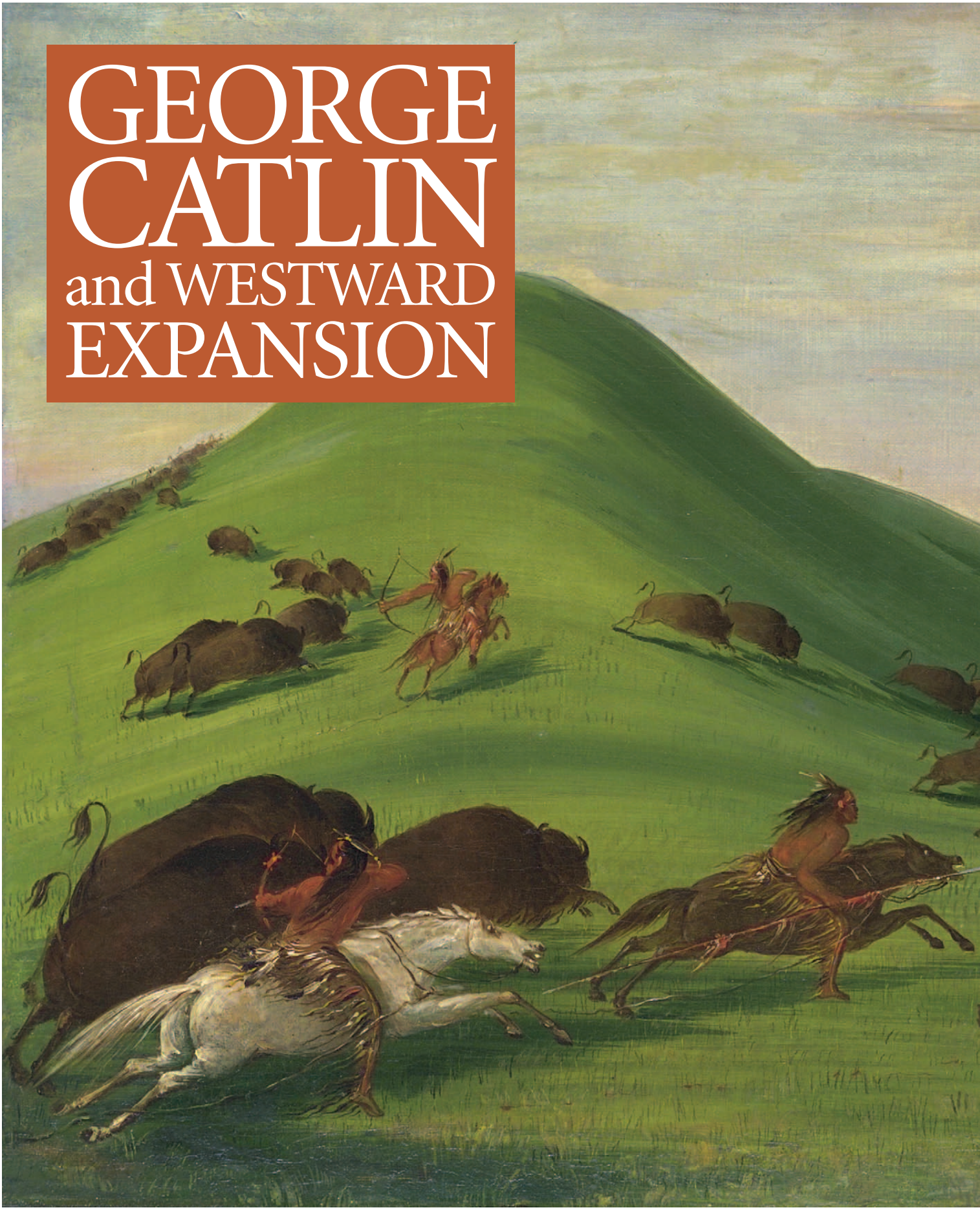
From these three interwoven sets of ideas – mission, expansionism and race – emerged manifest destiny, clamoring for forcible American expansion based on Divine right and racial superiority. The doctrine does not refer to the gradual Westward removal of Indians from their lands, but specifically to two major military events: the 1848 war against Mexico, and the 1898 Spanish-American War. In the former, military success led to calls for the conquest of all of Mexico and its incorporation into the union. Ultimately, the racial arguments for Anglo-Saxon superiority worked against this campaign: Mexico was full of Indians and Spaniards who would have to become citizens. But the argument for conquest was not itself effectively retracted.

In 1898, a new set of expansionists looked across the Pacific Ocean and invoked the same arguments. American expansion towards Asia was the demand of Divine Providence, the spread of civilization and the "White Man's burden" of ruling supposedly inferior peoples. The exemplar of this group is Sen. Albert J. Beveridge, who in his maiden speech in the United States Senate after the war argued for retaining control of the Philippines: "We will not renounce our part in the mission of the race, trustee, under God, of the civilization of the world… He has made us adepts in government that we may administer government among savages and senile peoples… And of all our race He has marked the American people as His chosen nation to finally lead in the regeneration of the world." Yet some of the territories thus acquired – Guam and Puerto Rico remain to this day – have never been given the freedoms guaranteed by the Constitution.

Manifest destiny is not, then, a simple expansionist rhetoric justifying the growth of the United States, but a rhetoric invoking specific ideas of a Divine mission and a national superiority employed for the purposes of military action. Even though it proclaims "freedom" as its raison d'etre, in fact the doctrine serves to deny those freedoms. Its echoes have not vanished from American rhetoric.

Douglas Herman is senior geographer at the National Museum of the American Indian. His research on manifest destiny informs his work on America's insular territories as well as the role of Indian place names in American identity.

GEORGE CATLIN and WESTWARD EXPANSION



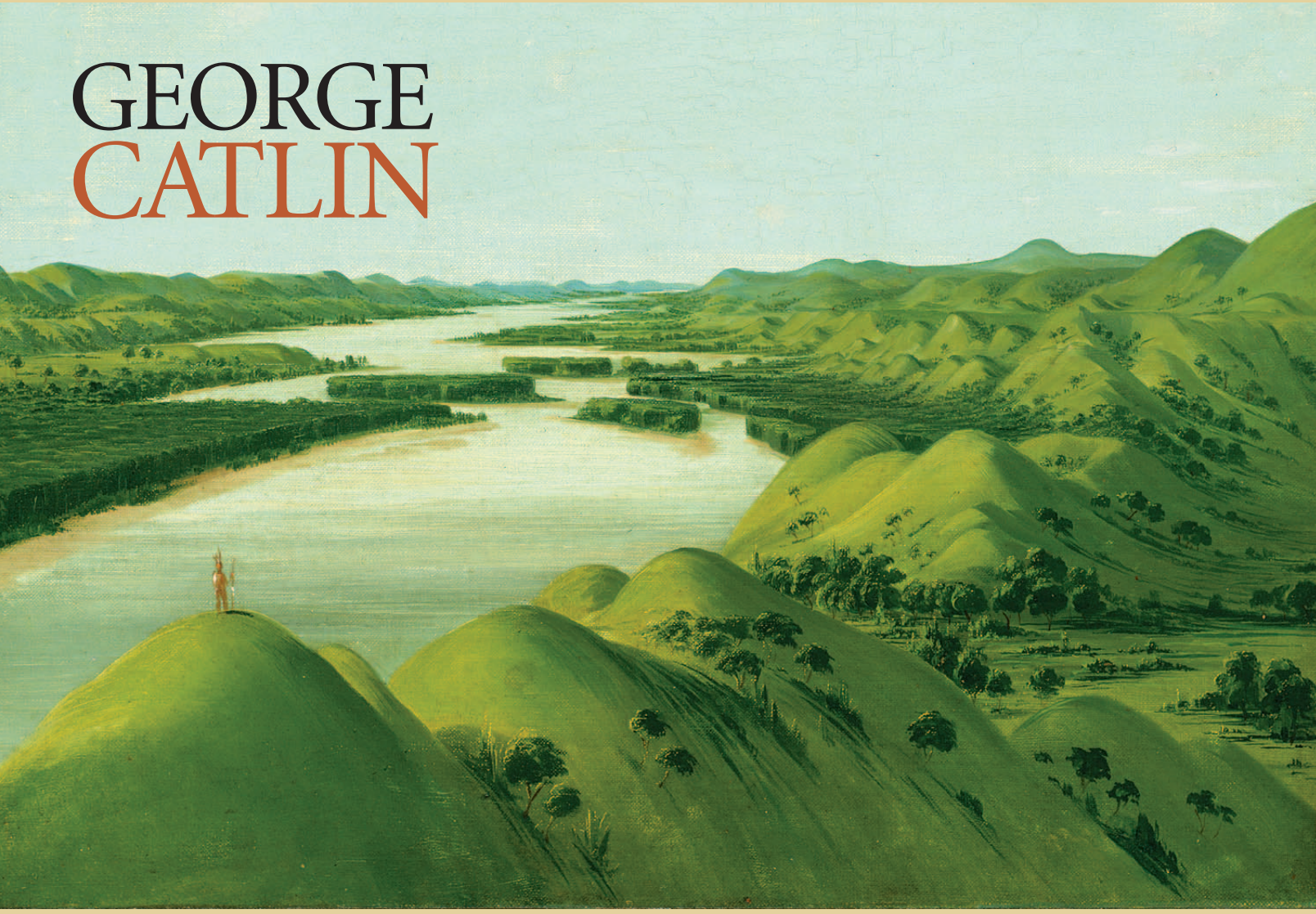
IMAGES COURTESY OF SMITHSONIAN AMERICAN ART MUSEUM, GIFT OF MRS. JOSEPH HARRISON, JR.

BY JOHN HAWORTH

While the period of Manifest Destiny was a time of exploration, artistic accomplishment, scientific discovery and settlement in the United States, from the Native perspective, it was a harsh and difficult period of unending war, starvation, disease, epidemic and almost complete destruction of many indigenous cultures. In the 19th and early 20th centuries, some artists and writers felt compelled to document American Indian culture, driven by their sense of urgency that Indian cultures would disappear.

George Catlin will now hang in the White House, with President Obama's selection of 12 of the painter's "cartoons," done from memory, on loan from the National Gallery of Art. The paintings here, done while Catlin was still in the field, are in the collection of the Smithsonian American Art Museum, gift of Mrs. Joseph Harrison, Jr.
LEFT: *Buffalo Chase over Prairie Bluffs*, 24" x 29", 1832-33.
ABOVE: *Stu-mick-o-sucks, Buffalo Bull's Back Fat, Head Chief, Blood Tribe, 1832*.24" x 29".

GEORGE CATLIN



CLOCKWISE FROM ABOVE: *River Bluffs, 1320 Miles Above St. Louis*, 11.25″ x 14.375″, 1832. *Kee-o-kuk, The Watchful Fox, Chief of the Tribe*, 24″ x 29″, 1835. *Mah-to-toh-pa, Four Bears, Second Chief, in Full Dress*, 24″ x 29″, 1832. *Wi-jun-jon, Pigeon's Egg Head (The Light) Going To and Returning From Washington*, 24″ x 29″, 1837-1839. *Ud-je-jock, Pelican, a Boy*, 24″ x 29″, 1845.

IMAGES COURTESY OF SMITHSONIAN AMERICAN ART MUSEUM, GIFT OF MRS. JOSEPH HARRISON, JR.

George Catlin (1796-1872), known as the premier painter of American Natives, played a key role in providing visual evidence about Native people in this complex era. Catlin documented the cultures and lives of Plains Indians both in magnificent portraits and landscapes and in extensive writings and diaries. His work is a lens for the enormity and complexity of westward expansion in the 19th Century.

The political policy that emerged during Thomas Jefferson's presidency culminated in President Andrew Jackson's Indian Removal Act of 1830. President Jackson sought to eliminate what was called "the Indian Problem" by getting rid of the Indians, forcibly removing them to the West.

These circumstances gave Catlin the impetus to paint the Indians, recording not only their faces and dress, but their ceremonies, daily lives and physical surroundings. From 1831 to 1836, coinciding with Jackson's presidency, Catlin followed the trail of Meriwether Lewis and William Clark. He travelled thousands of miles and visited 50 tribes living west of the Mississippi River. His portraits are carefully observed with remarkably vivid details and imagery about Indian material culture, including the extraordinarily beautiful and well-made garments they wore. His output affirmed the highly developed aesthetic of the indigenous people of this land and gave evidence of the rich cultural expressions in Indian country.

Catlin's lifetime was also one of global expansion and imperialism for the major European powers and the sweeping American

> "CATLIN'S AMBITIONS were driven by the passion to capture on canvas what Indian people looked like and where they lived before it was all lost forever. His highly representational paintings help us understand deeper truths about who these people were, what they valued and how they lived their very full and rich lives. His work shows much respect for the people about whom he painted and wrote."

narrative about westward movement. The national agenda of expansionism – Manifest Destiny – included the annexation of massive amounts of territory, the building of railroads and the attempt to eradicate powerful Indian cultures, including their ways of life and even their animals.

During the 40-year period between 1820-1860, over 240 treaties were made between sovereign Indian nations and the U.S. government, most of which required Indians to forfeit or sell off their land for significantly less than its value, thus giving up their ancestral homelands. In this same period, smallpox pandemic carried by outside traders killed tens of thousands of Indians.

Catlin's paintings reflect these deeper complexities of the period. Though Catlin brought an informed outsider's perspective to the table, and he clearly worked hard to express it with a high degree of integrity, it was far from perfect. Some contemporary historians have interpreted Catlin as an exploiter of other people's cultures. This ambiguity permeates the recorded commentary that accompanies the exhibit of Catlin's paintings in the NMAI on the National Mall in Washington, D.C.

"Certainly, some of these efforts were well intentioned. It's true that without them, much that is preserved would have disappeared. But there's another truth: the subjects here – us, have been portrayed from the outside, our stories told by others to explain or justify their own agendas."

Keeping this polarity in mind as we look closely at his paintings, we learn more about this period of our history.

Catlin's ambitions were driven by the passion to capture on canvas what Indian people looked like and where they lived before it was all lost forever. His highly representational paintings help us understand deeper truths about who these people were, what they valued and how they lived their very full and rich lives. His work shows much respect for the people about whom he painted and wrote.

During the last half of the 19th century, American paintings expressed deeper spiritual and moral values, including the sublime in nature. Painting sweeping panoramic views of this Indian landscape, Catlin created a precursor of the glorious American landscapes painted after the Civil War. The artist-as-traveler was a key 19th century idea, and Catlin was one of the first. Catlin's journals describe in great detail the enormity of the Western landscape with its vast sky and distance to the horizon. He was dazzled by the distinctive look of the prairie and its geology and wrote at length about the variety of the living world of plants and animals he encountered.

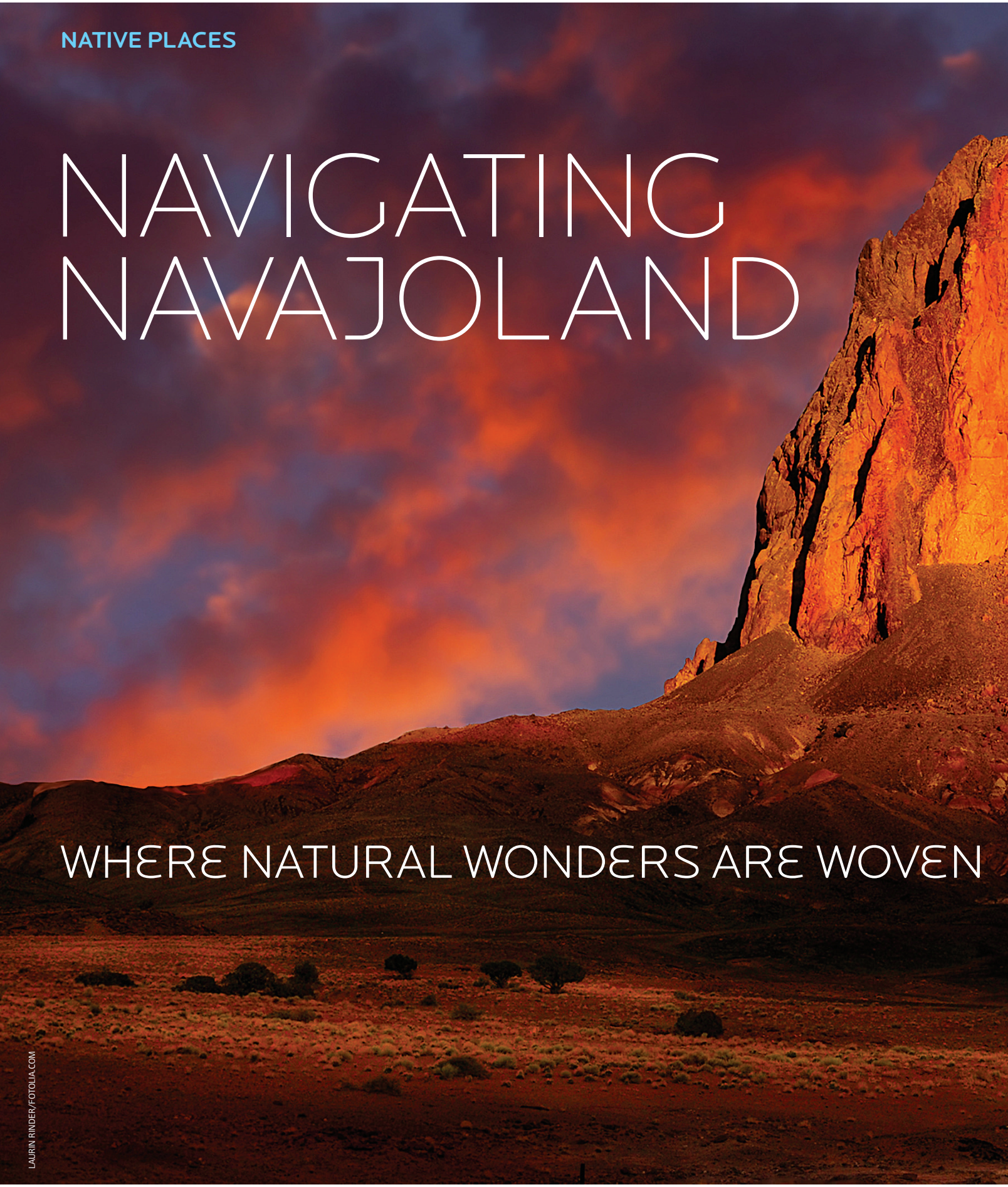
As 21st century people, it is impossible for us to transport ourselves to this different time and place, but in taking a closer look at Catlin's artistic output, we have a good starting point for a deeper understanding of one of the most brutal periods of American history. We can also comprehend more fully the reality of the lands which changed hands, how the physical environment and vistas changed and even the extent of the wildlife that was lost. But even though the worlds that Indians knew back then were forever changed during this period, and the losses have been overwhelming and tremendous, Indian cultures are very much alive today. Catlin's impulse to capture the images of Indian people for the ages was based on his view that Indian people could not survive, but vibrant Native life is not only persisting but thriving.

John Haworth (Cherokee) is director of the George Gustav Heye Center, National Museum of the American Indian, Smithsonian Institution, in New York City.

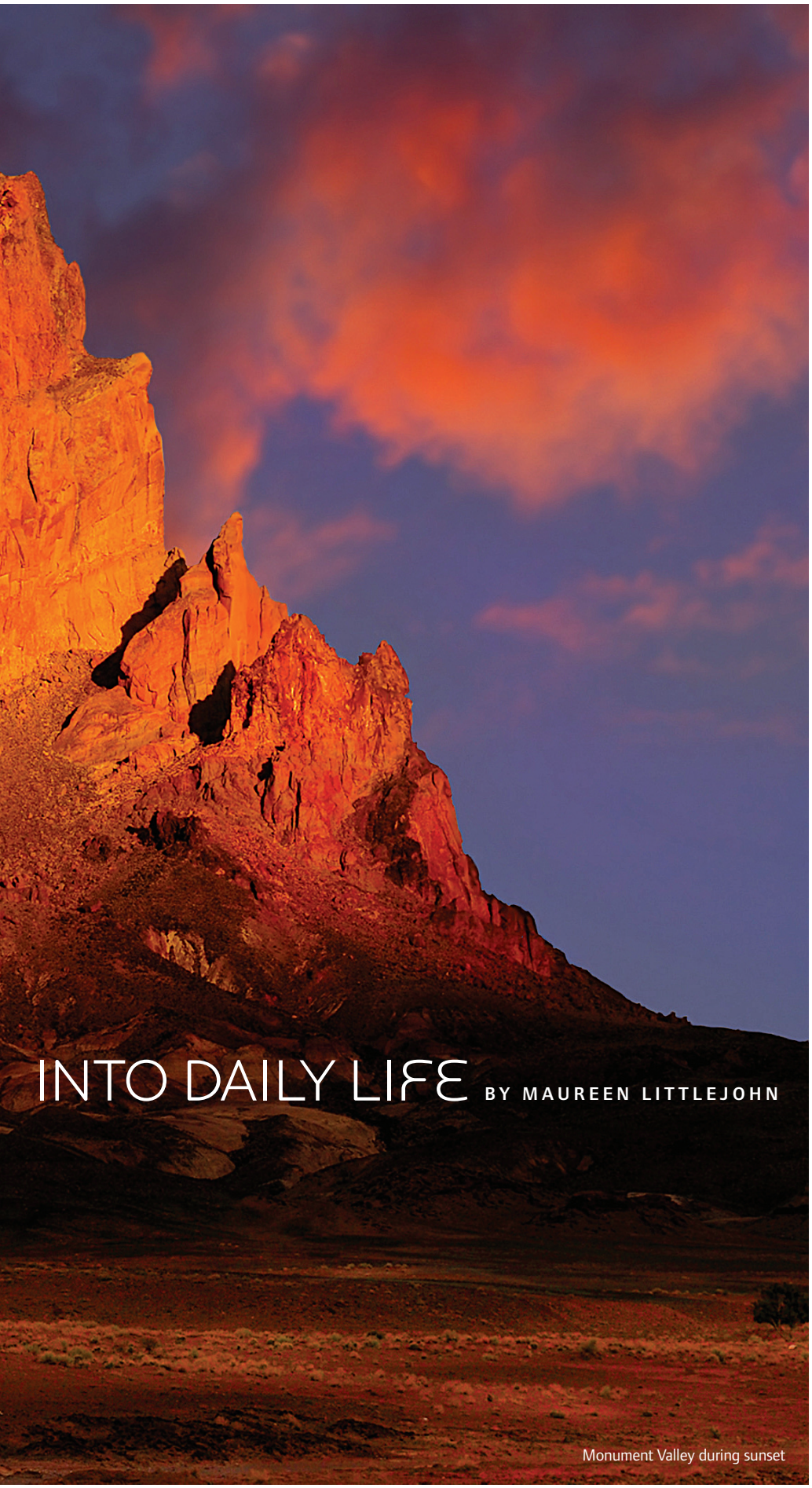
Author's note: Portions of this essay first appeared as the forward to Susanna Reich's *Painting the Wild Frontier: The Art and Adventures of George Catlin* (Clarion Books, a Houghton Mifflin Company imprint: 2008).

NAVIGATING NAVAJOLAND

WHERE NATURAL WONDERS ARE WOVEN



LAURIN RINDER/FOTOLIA.COM



INTO DAILY LIFE

BY MAUREEN LITTLEJOHN

Monument Valley during sunset

"Look up in the rocks ahead. See the building tucked under the ledge? An Anasazi family lived in that alcove," says Larry Tso (Navajo). He is pointing to a 400-foot-high cliff in Canyon de Chelly (pronounced "shay," from the Navajo word tseyi, meaning "place within the rock").

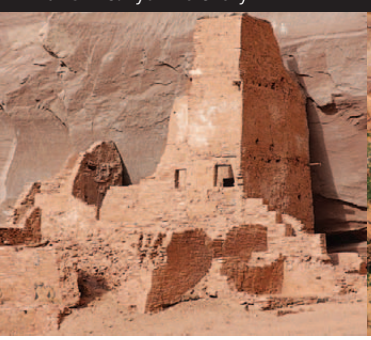
I'm on a half-day group Jeep tour, arranged through Thunderbird Lodge, the nearest accommodation to the Navajo reservation, Dine Bikeyah, also known as Navajoland. Navajo guides take visitors into the park. Tours can be done on foot, by vehicle or on horseback.

History, culture and nature are woven together as tightly as the weave of a Navajo rug in the northeastern corner of Arizona. Stretching over 27,000 square miles into New Mexico and Utah, the Navajo reservation is home to around 170,000 members (another 100,000 or so live off reservation). They live amongst some of the most spectacular geological formations in the world including the chasms of Canyon de Chelly National Monument, the buttes of Monument Valley Navajo Tribal Park and the carved sandstone slots of Antelope Canyon.

Our lumbering four-wheel-drive vehicle holds 12 people and looks like an extended pick-up truck with seats bolted to the back. Tso drives

CARDAF/FOTOLIA.COM

Ancient Anasazi Antelope House ruins in Canyon De Chelly



STEVE BYLAND/FOTOLIA.COM

Anasazi ruins in Canyon de Chelly

CARDAF/FOTOLIA.COM

View Hotel and the Mittens

REBECCA ORTEGA

slowly through "washes" or riverbeds streaming with a foot or so of water from recent rains. "We get flash-flooding here," Tso says. "Two days ago the water was much higher and trucks were getting stuck in the mud."

The 82,000-acre National Monument is comprised entirely of tribal trust land and supports a community of 75. Three canyons are within its boundaries, Canyon de Chelly, Monument Canyon and Canyon del Muerto, where Tso was born 53 years ago. "As a kid I'd take a rock and slide down the canyon wall. That was my fun. Our family, like the other families here, spent the summer at the bottom of the canyon growing melons, peaches, apples, corn and beans. We climbed to the top of the canyon rim and stayed there for the winter," says Tso, who has been guiding since he was 14. As we bump along, I see a few low adobe brick homes, also called hogans, nestled on the valley floor. Horses graze by the wash edge.

Tso stops the vehicle in front of some petroglyphs painted on the canyon walls. "The Anasazi lived in the canyon from around 350 AD to 1300 AD. The Hopi came later, around 700 AD and Navajo people came in the 1700s. What you see here are examples from all three," he explains. We gaze at a hunchback figure playing a flute. "That's Kokopelli, a fertility symbol to many pueblo peoples. It's from the Anasazi," says Tso. There's a square-headed figure that he says is Hopi, and long-horn sheep, deer and hunters that he tells us are Navajo.

At the Antelope House ruins, ancient white rock paintings of antelope are interspersed with what look like more recent depictions of deer. "Anasazi people did the antelope. Those deer were done by Navajo artist Dibe Yazhi – 'Little Lamb' – in the 1830s," explains Tso.

As we creep along, I lift my eyes and see a ruin 600 feet above the canyon floor. It's hard to imagine people climbing to these precarious perches, let alone carrying food and water. Tso indicates a row of holes carved out of the rock. "Those are called *moki*; they are the stairs the ancient ones used to get to their dwellings. They lived up high for protection from enemies and floods."

The Navajo came to Canyon de Chelly to get away from European settlers who were encroaching upon their traditional lands. Tso stops the truck and points to a hole in the rock above. "That's Massacre Cave, where 115 Navajo women, children and elderly men were killed by the Spanish in 1805. They were shot in retaliation for raids on Spanish settlements," he says.

Our last stop is Spider Rock, an 800-foot-high spire rising from the canyon floor. "The Navajo say spider woman lives there. She taught our people to weave," explains Tso.

Back at Thunderbird Lodge, where I have a tasty dinner of green chili stew, I notice the walls are covered with hand-woven rugs. Tags hang from the rugs with the weaver's name and the price. It seems the legacy of spider woman is powerful in Canyon de Chelly.

After a good night's sleep, I head 100 miles

Monument Valley during sunset

Early morning sunrise on the View Hotel, Monument Valley

REBECCA ORTEGA

View Hotel lobby with central fireplace

northwest and arrive in one of the most visited spots in the Navajo Nation, Monument Valley Navajo Tribal Park. Magnificent buttes rise from the desert floor like rock cathedrals. This is the land director John Ford immortalized in movies such as *The Searchers*.

I check into the View Hotel, a new $14-million, Navajo-owned property overlooking the park. Opened in December, it has 96 guestrooms, a restaurant and a large gift shop featuring handcrafted jewelry, pottery and sand paintings. Towering in the lobby is a two-story-tall fireplace decorated with brightly painted Hopi katsina dolls.

The hotel is a low-slung, three-story building that clings to the cliff edge. Designed by Bob Maze of Albuquerque's Desert Sky Design company, it blends seamlessly with the landscape. The rooms are simple and comfortable. The bedspreads have Navajo-style designs, there are handmade pottery lamps and woven blankets hang on the wall. There's also a picture frame

REBECCA ORTEGA

TIPS AND PLACES TO VISIT

Navajo Nation is on Daylight Savings Time, unlike the rest of Arizona. DST is observed in Utah and New Mexico and the whole nation wanted to be on the same time.

Hubbell Trading Post, Ganado: The oldest continually operating trading post in the Navajo Nation has hand-woven Navajo rugs and jewelry for sale. Founded in 1876 by John Lorenzo Hubbell, it was designated a national historic site in 1965 and is now run by Southwest Parks and Monument Association. (928) 755-3475, www.nps.gov/hutr

Thunderbird Lodge, Canyon de Chelly National Monument: On the site of trading post dating from 1896, it offers rooms, a cafeteria, group tours and gift shop. (800) 679-2473, www.tbirdlodge.com

Navajo Code Talker Exhibit, Kayenta: Located beside the Hampton Inn and behind the Burger King, this museum is owned by Richard Mike, whose father King Paul Mike was a code talker. There's a smaller exhibit in the Burger King restaurant. (928) 697-3534

Explore Navajo Interactive Museum, Tuba City: Extensive museum with videos and a variety of interactive experiences that explore Navajo culture. Family systems, government, land, language, history and ceremonial life are all covered. (928) 283-6382, www.discovernavajo.com

Antelope Canyon: A slot canyon cut into sedimentary sandstone that is very narrow and deep. A favorite location for photographers. www.navajonationparks.org

Simpson's Trailhandler Tours, Monument Valley Navajo Tribal Park: Hiking or Jeep tours through the park with a Navajo guide. Cookouts and overnight camping can also be arranged. (877) 686-2848, www.trailhandler-tours.com

The View Hotel, Monument Valley Navajo Tribal Park: The first and only hotel located inside the tribal park. Guestroom balcony views of the sunrise are unmatched. (435) 727-5555, www.monumentvalleyview.com


REBECCA ORTEGA

The Mittens after a rain storm


GORDON GRAND/FOTOLIA.COM

Lone rider in Monument Valley


VITO ELEFANTE/FOTOLIA.COM

containing plant samples with an explanation of the dyes used for traditional blankets and rugs.

I step out onto my balcony. Jutting up from the vast desert plateau, maybe a quarter of a mile away, are two massive formations of reddish sandstone with thumbs of rock protruding on either side. They are West Mitten Butte and East Mitten Butte. The view is stunning and all I can do is breathe deeply and drink it in slowly.

Later, Armanda Ortega-Gordon (Navajo), the hotel's president, joins me in the panoramic dining room for a delicious Indian taco. "Our family had a six-year lease from the Navajo Nation for a gift shop and restaurant, plus there was a provision for a hotel. Now that we have built the hotel, we have a 50-year lease with an option to renew," she says.

Hospitality, art and culture are in Ortega-Gordon's blood. Her grandfather, Armand Ortega, owns a chain of trading posts as well as the historic El Rancho Hotel in Gallup. "I spent a lot of time with him growing up," says the 25-year-old psychology and economics graduate. "He told me, 'You have a lot of potential. Promise me you will open up a store.'" Her other grandfather, Herbert Smith (Navajo), taught her about tradition. "He made me promise I would do something on the land to help our people." Although grandfather Smith has since passed away, Ortega-Gordon is happy that she can fulfill her promises. "The hotel pays taxes that go into education and infrastructure of the Navajo Nation," she says.

The View employs approximately 100 Native people from the area including chef MacNeal Crank (Navajo), who sits down to chat for a moment. "I put a contemporary twist on Native foods. Depending on the season, for extra flavor I might use wild onions that my grandmother taught me to pick, or sumac berries," he says.

Respect for the land and people is central to Ortega-Gordon's business philosophy. "We did two blessing ceremonies for the hotel. The first was a ground blessing where the medicine man sat on the edge of the cliff and blessed the location where the hotel would be built. The second was a corn pollen blessing on the four corners of the hotel after it was built. Corn pollen is sacred

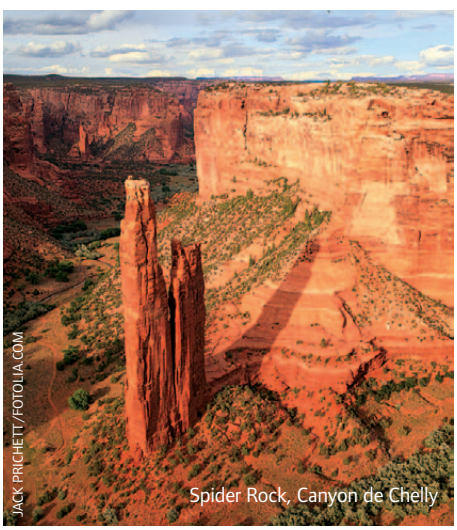
Monument Valley

because it has the ability to give life to a plant that is very important to the Navajo," she says. The hotel is a family affair. Ortega-Gordon's parents Art and Julieanne Ortega (Navajo) are often on site helping. Photography prints by her 19-year-old sister Rebecca, decorate the halls and Ortega-Gordon's younger sister Tiffany, 16, is the company's green conscience. "She is urging us to introduce eco-friendly initiatives," says Ortega-Gordon.

On my last day in the park, I meet up with King Richard (Navajo) of Simpson's Trailhandler Tours. His family is one of 13 living in the valley. "I grew up in a hogan, a small round mud building that is also used for ceremonies. The elders still live there," he says. We drive past immense formations called Castle Butte, Elephant Butte and Three Sisters. There's an opening in some rock and we stop. Inside the cave, Richard asks me to look up. The swirls of weathered stone seem to converge and suddenly I see the profile of an eagle's head. A perfectly round hole forms the eye and lets in blue sky. Richard pulls out a flute and begins to play softly. The clean notes flow over the dusty rocks like a stream of water from a deep spring, refreshing and vibrant.

Richard's music is a culmination of what this trip has taught me about Navajoland – it is a place of magnificent, enduring spirit.

Maureen Littlejohn is a frequent contributor to *American Indian* magazine and has completed a master's thesis on Aboriginal tourism.



JACK PRICHETT / FOTOLIA.COM

Spider Rock, Canyon de Chelly

ART ON THE

PHOTO BY ANDRE COSTANTINI

Third Bank of the River, 69" x 489", ceramic glass melting colors on glass, 2009. U.S. port of entry, Massena, N.Y.

ALAN MICHELSON HIGHLIGHTS BORDER-CROSSING ISSUES

BY KATE MORRIS

Last Spring, Mohawk artist Alan Michelson stood inside the new U.S. Port of Entry at Massena, N.Y., and watched as a crew of Mohawk ironworkers permanently installed his federally commissioned glass artwork *Third Bank of the River* above the passport checkpoint bays. *Third Bank*, nearly six feet tall and more than 40 feet long, is a striking medley of four panoramic views of the St. Lawrence River as it forms the border between the United States and Canada.

The title's reference to *three* banks of the river reflects the unique geography of the international border-crossing at Massena. In the middle of the St. Lawrence, between the United States and the Canadian mainland, lies Cornwall Island. It is within the international boundaries of Canada, yet it is also the sovereign territory of the Akwesasne Mohawk Nation. All travelers crossing the border there must traverse Cornwall Island and are for a short time the "guests" of the Akwesasne.

PHOTO BY ANDRE COSTANTINI

Third Bank of the River, housed in the U.S. Port of Entry at Massena, N.Y.

TwoRow II, 108" x 576", four-channel video with sound, 13:05 minutes, 2005.

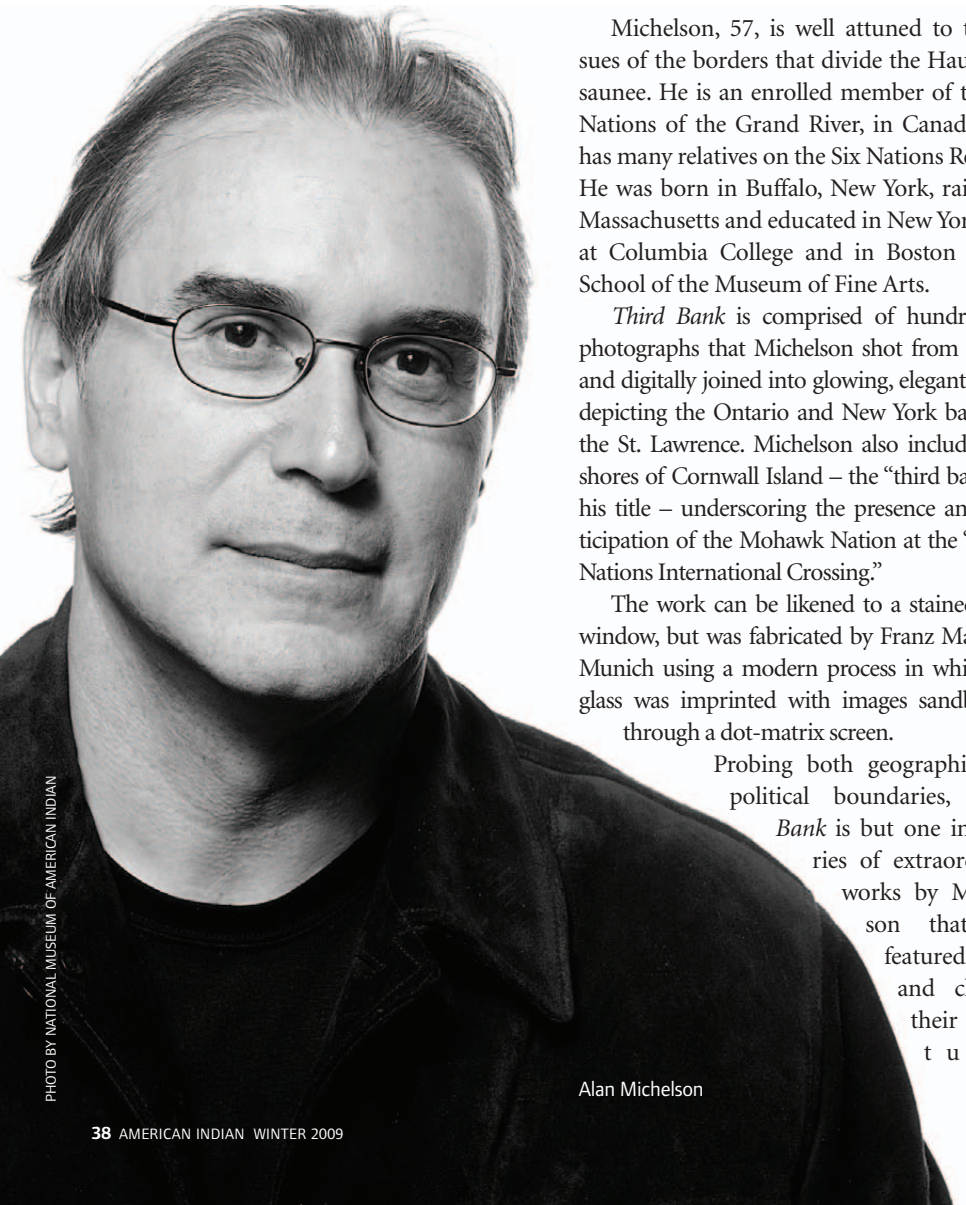


PHOTO BY NATIONAL MUSEUM OF AMERICAN INDIAN

Alan Michelson

Michelson, 57, is well attuned to the issues of the borders that divide the Haudenosaunee. He is an enrolled member of the Six Nations of the Grand River, in Canada, and has many relatives on the Six Nations Reserve. He was born in Buffalo, New York, raised in Massachusetts and educated in New York City at Columbia College and in Boston at the School of the Museum of Fine Arts.

Third Bank is comprised of hundreds of photographs that Michelson shot from a boat and digitally joined into glowing, elegant bands depicting the Ontario and New York banks of the St. Lawrence. Michelson also included the shores of Cornwall Island – the "third bank" of his title – underscoring the presence and participation of the Mohawk Nation at the "Three Nations International Crossing."

The work can be likened to a stained glass window, but was fabricated by Franz Mayer of Munich using a modern process in which the glass was imprinted with images sandblasted through a dot-matrix screen.

Probing both geographic and political boundaries, *Third Bank* is but one in a series of extraordinary works by Michelson that has featured rivers and charted their cultural landscapes. His first video installation *Mespat* (2001), acquired by the National Museum of the American Indian (NMAI) in 2006, incorporated video of three miles of the industrial shoreline of Newtown Creek, the severely polluted stream that divides Brooklyn from Queens. The video, shot from a boat and then projected onto a screen of white turkey feathers, is a haunting, elegiac meditation on both the present and the past, underscored by the title *Mespat*, which means "bad water place" in the Lenape language.

Today, urban Newtown Creek is part of Michelson's own "backyard"; he has lived in Manhattan since 1989. His evocation of the Lenape language in *Mespat* pays homage to New York City's original inhabitants and is indicative of the artist's approach to North American history, in which Native peoples are not only represented but are central to the narrative. Shot eight years later and 400 miles north, *Third Bank* continues this tradition.

The U.S. Port of Entry at Massena is one of 37 land ports that the Department of Homeland Security has built or significantly renovated since September 2001. Four times the size of their predecessors, and decidedly high-tech, their purposes are paradoxical. They must restrict access, exerting control over people, vehicles and goods; yet, according to the U.S. General Services Administration (GSA), which is responsible for their design and construction, they must also strive to present "a positive federal presence at the border."

PHOTO COURTESY THE NATIONAL GALLERY OF CANADA

PHOTO COURTESY OF ALAN MICHELSON

Shattemuc, 42" x 80", 31-minute HD video, stereo soundtrack with original music by Laura Ortman, 2009.

Plans for a modernized border crossing station at Massena progressed through a series of design competitions sponsored by the GSA's Art and Architecture Program, which in the end awarded the commissions to Manhattan-based Michelson and the architectural firm Smith-Miller + Hawkinson. *Third Bank* is situated high on the west wall of the main passenger lobby, facing travelers as they wait in line below to clear their documents.

The arresting composition – two horizontal rows of gemlike purple, interspersed with three horizontal rows of luminous white – can be discerned even from a distance. When viewed up close, details emerge, and the purple bands resolve into a pair of rivers, bordered top and bottom by trees and the occasional bridge, building or factory. Prominent among these monuments are local landmarks such as the Alcoa plant at Massena, a brick-making factory and all four anchorages of the Seaway International Bridge. In Michelson's unique design, adapted from 19th-century panoramic maps, river banks mirror one another across two channels, so that the four shorelines are alternately right-side up or upside-down. The white stripes are expanses of sky – dazzling cloudscapes that digitally merge to conjoin separate, gravity-defying horizons.

Third Bank recalls Michelson's earlier, four-channel video installation *TwoRow II*, first exhibited in the *New Tribe: New York* exhibition at NMAI in 2005 and acquired by the National Gallery of Canada in 2006. For *TwoRow II*, Michelson filmed the opposing banks of a different river – Ontario's Grand River – as it flows through the Six Nations Reserve in Ontario. The river holds a dual significance for Michelson, as it defines both his personal ancestral territory – his grandparents were born and raised on the reserve and many of his relatives reside there – as well as the collective territory of the Six Nations, promised to them by a 1784 proclamation.

By the terms of Great Britain's Haldimand Deed, the Six Nations were awarded a six-mile tract of land on either side of the Grand River from mouth to source; today the river forms a boundary between the reserve and non-Native townships. In addition to the video, Michelson made an audio recording of the non-Native boat captain as he described the history of the river and its people to his passengers. Michelson produced a second soundtrack, recording stories of the river told by Six Nations residents. In the gallery, the two run simultaneously, competing and conflicting as narratives, but never quite canceling one another out. As if to further underscore the degree to which the two cultures – the two sides of the river – are at odds, Michelson set the two video tracks moving in opposite directions; the Native and the non-Native worlds literally run at cross purposes.

TwoRow II describes a contemporary reality, yet the evocation of the river as a metaphor for contact and coexistence is generations old. The symbolism is said to date back to 1613, when, according to Iroquois oral tradition, the Haudenosaunee entered into a reciprocal pact of non-interference with the Dutch. In the metaphoric language of the "Guswhenta" Treaty, the two cultures – Native and European – were described as two vessels traveling down a river on a parallel course. These vessels, a birchbark canoe and a European ship, represented the laws and customs of each people; the agreement stated that neither would impede the other's progress. The historic Two Row Wampum, a woven beaded belt which formally ratified the agreement and also embodied it in graphic form, represented the two vessels as parallel purple stripes against a background river of white. Michelson's *TwoRow II* reminds viewers that the treaties and agreements made between Native and European Nations have not been honored. Part of the soundtrack details the loss of nearly 90 percent of the Reserve's land base promised by the Haldimand Deed.

While *TwoRow II* is a meditation on the relationship between two nations, *Third Bank* literally pictures three sovereign entities: the United States, Canada and the Akwesasne Mohawk Nation. The region where these three nations come together has been described as one of the most complex international jurisdictions in the Americas. In order to convey the complexity of this territory, Michelson chose to navigate the river by boat, photographing the shores from that shifting perspective.

In foregrounding the river in *Third Bank*, and in printing his images on the reflective, highly interactive medium of glass, Michel-

Mespat, 20-minute video, turkey feathers, monofilament, steel, stereo soundtrack by Michael J. Schumacher, 2001.

PHOTO BY GWENDOLYN CATES

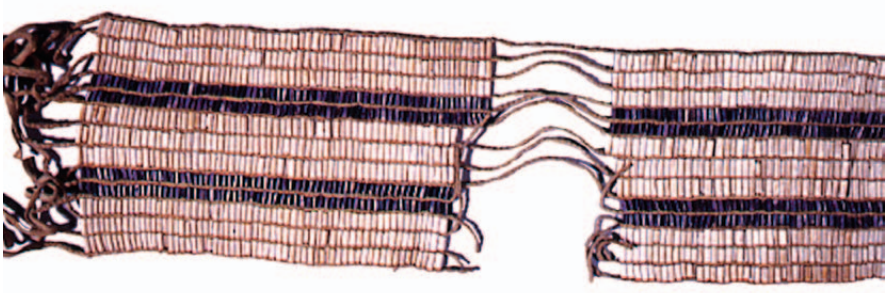


PHOTO BY RICHARD HILL, JR.

Photograph of historic wampum belt with two-row theme. Date uncertain.
(Editor's note: In spite of recent Iroquois oral tradition cited in the article, evidence for Mohawk-Dutch diplomatic contact as early as 1613 is very much in dispute.)

son deftly captures much of the sense of movement and shifting perspective evident in *TwoRow II*. The artist's dedication to this point is underscored in a statement he made in an interview in 2005. "[This is] why I make panoramic works," Michelson said, "because you can't just take them all in and think you know what you're seeing. It forces you to look at things from more than one direction and one angle, and to look at life as flux rather than something that you can fix and control." This then is one of the most crucial aspects of *Third Bank*: in keeping the river flowing and shifting, in refusing to resolve the complexities of either the image or the territories it pictures, Michelson's work keeps the border visible, open and navigable.

In the months since *Third Bank* was installed at Massena, Michelson has completed a new river-based project, *Shattemuc*, a thirty-one minute HD video commissioned for the Tang Museum and Art Gallery's "Lives of the Hudson" exhibition (on view through March 14, 2010 at Skidmore College, Saratoga Springs, N.Y.). Once again, Michelson shot video from the perspective of a boat, this time from a former New York City police launch sailing up the Hudson at night, illuminating the banks of the river in the beam of a marine searchlight.

In this mesmerizing work, set to an original musical score by Apache composer Laura Ortman, pristine wooded landscape gives way to an increasingly industrial wasteland of quarries, factories and power plants that pass ghostlike through the light of the grainy beam. While it is tempting to read *Shattemuc* as an elegy for the river, or for the Native peoples who once called the Hudson by that name, it may also point to the uncertain future of any society, past or present, subject to global forces beyond its control.

Kate Morris is assistant professor of art history at Santa Clara University. She writes on topics in contemporary Native art, and is particularly interested in the depiction of landscape in both painting and installation art.

BORDER MOHAWK

Ida and Uma Meloche, Mohawk residents of Brooklyn, N.Y., during the heyday of the iron-workers' Little Caughnawaga community, profiled in the film by Reaghan Tarbell.

PHOTO COURTESY OF REAGHAN TARBELL

Mohawk ironworkers "booming out," crossing a border between home in Canada and work in the United States, truly made the skyline of New York. The right to cross the border freely, established in the Jay Treaty of 1794, not only brought construction workers to New York, it also brought Mohawks on a long trek across their traditional territories that

CROSSING: FILMS

Mavis Dogblood, main character in *Kissed By Lightning,* played by Kateri Walker.

Michael Greyeyes and Kateri Walker, in *Kissed by Lightning*

PHOTOS COURTESY OF SHELLEY NIRO

stretch across both sides of the border, the lands in upstate New York from which they had been separated by the Revolutionary War.

Today in film and new media, there is a growing world of Mohawk directors and new works on Mohawk lands that illuminate both the borders being crossed and the life of contemporary Mohawk communities.

Before the dispersal caused by the colonial invasion and wars in the 17th and 18th centuries, the Mohawks were located mainly in what is now New York State along the middle Mohawk River Valley. They also reached north into the Adirondack Mountains and south nearly to Oneonta. Today, the Mohawk people live in communities at Six Nations Reserve near Brantford, Ontario; at Kahnawake (formerly known as Caughnawaga) near Montreal on the St. Lawrence River; at Kanehsatake in Quebec; at Tyendinega in southeastern Ontario and on the Akwesasne land through which the international border runs, separating St. Regis Reservation in upstate New York from Akwesasne Reserve in southern Ontario and Quebec. They have also spread to many urban locations, including a famous community in Brooklyn, N.Y.

In the award-winning film *Little Caughnawaga: To Brooklyn and Back*, director Reaghan Tarbell documents the life of the ironworkers, focusing on the women of her own family and the communities they sustained in New York City and back on the Kahnawake reserve. Like Tarbell, director Tracey Deer looks inside the Kahnawake community. In *Club Native*, her latest documentary, Deer makes a lively examination of how Mohawk women are affected by Canadian law and community membership rules that limit them should they decide to marry men from outside the Reserve. She has turned this dilemma into a hilarious short fictional film, *Escape Hatch*, which follows the attempts of one young woman to find romance when non-Mohawk men are "forbidden" and almost everyone available at home is a cousin. This dilemma is not unique to this reserve but faces many who grow up and wish to raise their families on their own reservation, as shown by the highly animated response of the audience at the film's world premiere in 2009 at NMAI's Native American Film + Video Festival. Adroitly hitting the mark, Deer now has been asked to produce a comedy series based on this pilot for Canada's APTN/Aboriginal Peoples Television Network.

Crossing the borders of time with a fresh Native viewpoint is the concern of another media maker from Kahnawake, digital artist Skawennati Tricia Fragnito. Currently co-director of the online community Aboriginal Territories in Cyberspace, Fragnito has created an interactive digital art piece on the Internet that purports to be a web site from the future. TimeTraveller™ presents a virtual world in which Hunter Dearhouse, an angry young Mohawk in the 22nd century, teleports himself through time to revisit historical moments and reframe them from a totally indigenous perspective. It invites the visitor to create the possibility of meeting his own ancestor, across the borders of time and space.

Fragnito has been part of a team working at Kahnawake to conduct a year-long interactive media workshop at the Karihwanoron Mohawk Immersion School, a school offering an immersive environment in Mohawk cultural studies. Their goal is to increase young people's experience of themselves as producers of culture and to help them develop for themselves the relevance of cultural knowledge. Observing the young people's fascination with video games, the planners of the course encouraged them to adapt traditional Mohawk stories of creativity and heroism into a video world where the unexpected could happen.

The Akwesasne Freedom School, the longest running Mohawk immersion school, was founded in 1979 by parents concerned that their children be educated in an environment that focuses students on their community's values, practices and language. Producer and director Paul Rickard (Cree) has specialized

in documenting how indigenous languages are being sustained in cultures within Canada and internationally. His recent documentary *Kanien'Keha:Ka/Living the Language* shows the work of the school and the families whose children attend. It offers a way to "defend the territory" by providing meaningful education grounded in the Mohawk language and in values held by the community.

Seeing that languages are very much endangered, but that there are still many adults fluent in tongues that the educational system does not support, a new generation of Native filmmakers is experimenting with creating films "in the language." One of the liveliest of Native film organizations, the imagineNATIVE Film & Media Arts Festival in Toronto, launched the Embargo Collective in which topnotch young directors were invited to develop rules for each other to make short films. The one rule they all had in common was that all the films had to be in indigenous languages. Zoe Leigh Hopkins (Heiltsuk/Mohawk) imaginatively turned to her father, who is fluent in Mohawk, and created *Tsi tkahehtayen* (*The Garden*). The plot hinges on the major difference that a slightly misunderstood pronunciation can make when the Gardener, a good humored trickster, comes up with unexpected results when he tries to fulfill people's wishes with the seeds he plants.

The talented and widely acclaimed Mohawk photographer, painter, media artist and film director Shelley Niro has just completed her feature film debut, *Kissed by Lightning*. Starring Kateri Walker, Eric Schweig and Michael Greyeyes, this love story infused by sadness, focuses on a young Mohawk painter living on the Six Nations Reserve. The painter Mavis Dogblood lives in a state of mourning for her prematurely deceased husband, a composer and performer on the viola, who told her the stories of the Great Peacemaker, the founder of the Haudenosaunee, or the Iroquois Confederacy. The film is about Mavis' return to a fully lived life, but it also evokes a sense of Mohawk history and the grace offered in a return to the aboriginal territories. When Mavis is invited to show her work in New York, she and "Bug" King drive south together. They recognize that they are in the old Mohawk territories in upstate New York, where as Bug says, when you place your feet on the ground, you are connected to centuries of past generations. In fact this is the land of the 17th century Mohawk girl Kateri Tekakwitha, candidate to be the first indigenous saint in North America, and of the historical events of the Peacemaker and his spokesman, Hiawatha, generations before. In a wonderful reminder of the arbitrary nature of the international separation for the Mohawk, a band of warriors from the past slips through the woods. Perhaps they are searching for their people, moved to places like Six Nations. In the denouement, Mavis finds a sense of place in this expansive Mohawk territory, as well as success in the world of arts, and a confirmation of how to move on to the future.

Niro's film, which premiered in October 2009 at imagineNATIVE, is being screened at a number of outstanding film festivals, including the American Indian Film Festival in San Francisco and the Santa Fe Film Festival. Niro adds a characteristic touch to her story. In this film, a great-grandmother who knows Mavis's story and family connections advises Mavis to look forward to her future. For Niro, the elders are not looking backwards to past tradition, but are serving as vital links to ongoing history and the future. Like the Time Traveller, the ironworker, the young women loving their community and struggling with its constraints, the challenge of borders is to cross them.

Elizabeth Weatherford is director of theNMAI Film and Video Center. To comment on this article or for more information about the films and filmmakers mentioned, go to the FVC website www.nativenetworks.si.edu.

Announcing....

The Creation Pendant

A limited edition work of art by

Ben Nighthorse Campbell

"Representing the eternal force of the Great Spirit that wills all things in the cosmos"

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NMAI PHOTO BY WALTER LARRIMORE

INFINITY OF NATIONS

Infinity of Nations, a spectacular permanent exhibition of 700 works of art from Native North, Central and South America, will open at the George Gustav Heye Center in New York in October 2010.

The exhibit will demonstrate the great depth of the museum's collections and explore the historic importance of many of the objects.

"Visitors will experience the diversity of the Native Americas through the very breadth and scope of the museum's collections," says John Haworth (Cherokee), director of the Heye Center. "This represents a new opportunity to connect with our visitors, foreign tourists and school groups, a chance to educate and inspire with the dazzling majesty and rich histories of the Nations."

More than 40 Native historians and community members have collaborated with the museum to interpret highlighted objects, including 10 works that serve as focal points. These key pieces demonstrate the degree to which Native America was interconnected before European peoples arrived and reveal how the visual arts were often important vehicles in this exchange.

Infinity of Nations will be accompanied by a major publication of the same title, co-published with HarperCollins and available October 2010.

» Inuit *tuilli* or woman's inner parka, circa 1925, Nunavut.

This finely crafted and elaborately beaded Inuit *tuilli* or woman's inner parka, was made from caribou skin for the mother of a newborn baby. The mother keeps her baby protected from the harsh Arctic weather in the warmth of her parka by carrying the baby in a special carrying pouch at the back. With the intensification of European exploration and trade in the Arctic in the 19th century, brightly colored glass beads, referred to as *sapangat* ("precious stones"), became more widely available and were used elaborately to decorate *tuilli*. This Inuit *tuilli* is the focal object for the Arctic region.

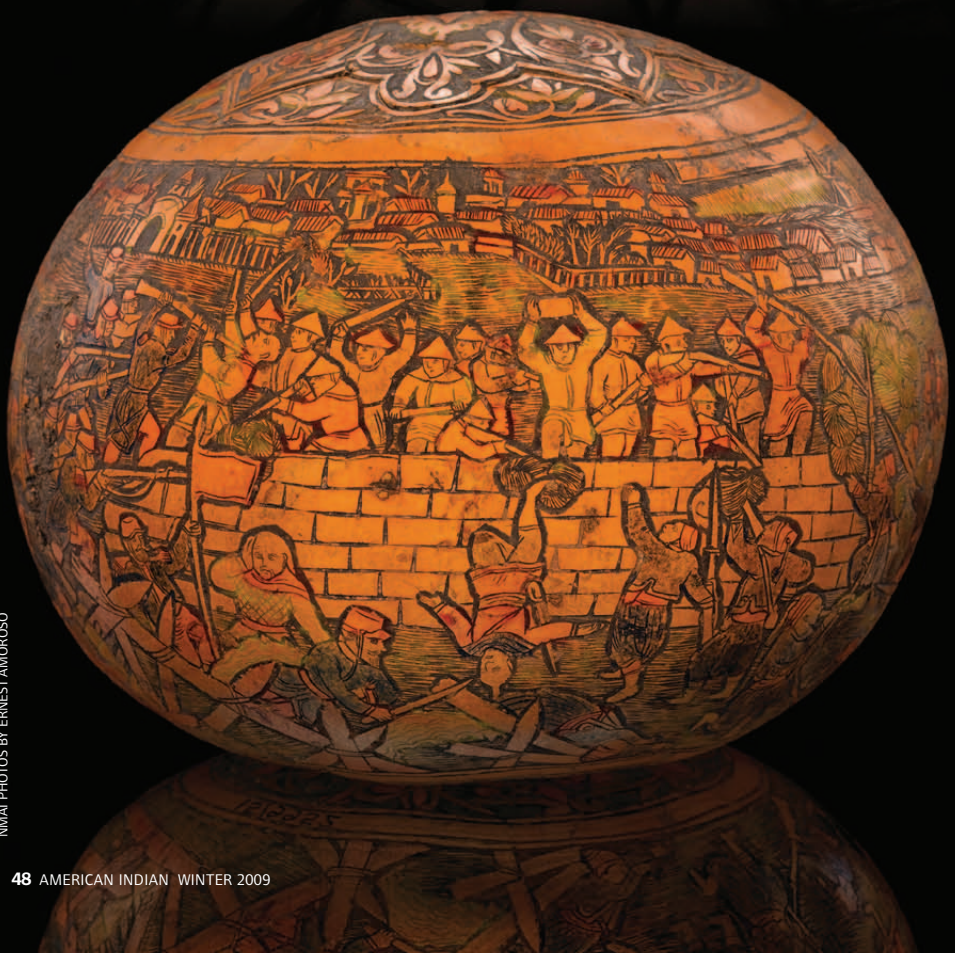
NMAI PHOTO BY ERNEST AMOROSO

» Maya limestone bas relief depicting a ball player, circa 600 – 700 AD, Guatemala.

This exquisitely carved Maya limestone bas relief comes from La Corona, a royal center in northwestern Peten, in Guatemala. It is the focal object for the Mesoamerican region. In addition to wearing protective gear, the figure wears an elaborate headdress of finely rendered quetzal feathers that would not have been worn during a ball game. This may be the headdress of the Jaguar God of the Underworld.

» Mapuche *kultrung,* or ritually crafted hand drum, circa 1920, Chile.

Used by Mapuche religious leaders known as Machi, *kultrung* are used during large public rituals. Held vertically, their designs depict the Mapuche cosmos. This *kultrung* is the focal object for Patagonia region.



» Quechua carved gourd depicting the 1880 Battle of Arica, by Flores Kananga, Peru.

This superbly carved gourd is made by the master Quechua gourd carver, Mariano Flores Kananga, circa 1920. It is the focal object for the Andean region. It depicts the 1880 Battle of Arica, a famous battle of the 1879-1880 war between Chile and Peru in which Quechua Indians fought valiantly to defend their homeland.

NMAI PHOTOS BY ERNEST AMOROSO

IndiVisible:
African-Native American Lives in the Americas

The National Museum of the American Indian opens a 20-panel banner exhibition, "IndiVisible: African-Native American Lives in the Americas," focusing on the seldom-viewed history and complex lives of African Americans and Native Americans. Through the themes of policy, community, creative resistance and lifestyles, the exhibition includes accounts of cultural integration and the struggle to define and preserve identity. The exhibition will be on view through May 31, 2010.

The accompanying exhibition book, *IndiVisible,* edited by curator Gabrielle Tayac, features 27 essays from authors across the hemisphere sharing first-person accounts of struggle, adaptation and survival, and examines such diverse subjects as contemporary art, the Cherokee Freedmen issue and the evolution of jazz and blues.

Here is an excerpt of the Goodrich-Lewis family history from the new publication:

The quality of a family can be defined by the direction parents give to their children toward a life of positive contributions to the community. Fayth Goodrich-Lewis and Jonathan Lewis of Tahlequah, Oklahoma, have devoted their lives to preparing their children for such a journey.

Fayth, who grew up in the Cherokee community of Stilwell, Oklahoma, and Jon, an African American from Fitchburg, Massachusetts, met when playing basketball and serving in the U.S. Air Force in Glendale, Arizona. After their military service ended, they settled in the Cherokee Nation in Oklahoma, continuing to play the game and teaching it to their children.

Zachery (Zak) Goodrich, 20, Angelisa (Angel) Goodrich, 19, and Nicollette (Nikki) Lewis, 17, are the extraordinary children of these loving parents. In the 2006-07 season they played on the Sequoyah High School basketball teams. Angel, then a junior, and Nikki, a freshman, were teammates on the state 3A championship girls' team. Zak, a senior point guard, helped lead his team to the state class 3A "Silver Ball" runner-up trophy. He now plays basketball at Sterling College in Kansas on partial athletic scholarship, and recently completed Christian mission service in Panama through the school.

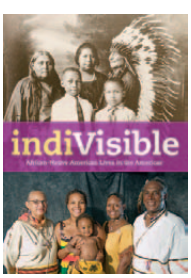
In the summer of 2008, with Fayth as coach, Angel and Nikki were members of team "Anonymous," winning the championship of the Native American Basketball Invitational in Phoenix, Arizona. Angel was the tournament's most valuable player (MVP), adding to a trophy case that now includes three awards as state tournament and state MVP as well as many other awards. She now plays for the University of Kansas women's basketball team on an athletic scholarship. Nikki, junior point guard on the team in the 2008-09 season, led the state in assists, the team in steals, and was second in scoring.

All of the children play the game they love with great determination, but they are equally committed to achieving college degrees and contributing to their communities, honoring the teaching of their parents. – Dan Agent

Nikki Lewis (left) and sister Angel Goodrich (right) celebrate a win with their mother and coach, Fayth Goodrich-Lewis, at the Native American Basketball Invitational in Phoenix, Ariz., 2008. The siblings are enrolled citizens of the Cherokee Nation in Oklahoma, since their mother is a tribal citizen by blood. Their father is African American.

From left: Nikki Lewis, Angel Goodrich, Zak Goodrich, Fayth Goodrich-Lewis, and Jon Lewis.

PHOTOGRAPH BY DAN AGENT. COURTESY GOODRICH-LEWIS FAMILY



Dan Agent (Cherokee) is a writer and photographer who retired as editor of the *Cherokee Phoenix* newspaper in 2007. The 256-page book with 75 color and black-and-white illustrations is available online at www.AmericanIndian.si.edu/bookshop, nmai-pubs@si.edu or (202) 633-6687.

TEARS OF THE MOON

Mapuche *trarilonko* (headband), Temuco, Chile. Circa 1900. Purchased in 2001. 25/9032

Mapuche *chaway* (earrings), Cautin Province, Chile. 2001. Purchased in 2002. 25/9070

Mapuche *tupu* (shawl pin), Temuco, Chile. Circa 2000. Purchased in 2003. 26/1612

Mapuche *trapelakucha* (woman's chest ornament), Trumputo Chico Community, Temuco, Chile. Circa 1990. Purchased in 2001. 25/9033

PHOTO BY WALTER LARRIMORE

BY MARY JANE LENZ

For the Mapuche people of Chile and Argentina, silver – "the tears of the Moon" – is more precious than gold. Since the 18th century skilled artisans have been using Spanish silver coins or silver alloy to fashion jewelry of great beauty, which Mapuche women wear to indicate the family's status and wealth, as well as their Mapuche identity. Jewelry makes its appearance at weddings, baptisms, harvest festivals and other special occasions, and some pieces are handed down as family heirlooms. Female *machis* (spiritual leaders) might be buried with their jewelry to ease their transit to the next life.

The headband shown here was used by four generations of a Mapuche family, while the other pieces were created in recent years. All of the jewelry – the chest ornament (*trapelakucha*), the shawl pin (*tupu*), the earrings (*chaway*) and the headband (*trarilonko*) – were acquired by NMAI between 2001 and 2003.

The forms and designs of Mapuche jewelry reflect a complex cosmology and express deep symbolic meanings. The bird forms atop the *trapelakucha* depict both the ancestors and the duality of man/woman and sun/water. The bottom plate shows, as a dot in the center of the star, the place occupied by the Mapuches. And the three connecting vertical chains show the relationship between the spirit world of the ancestors and the physical world of the Mapuche homeland. The discs suspended at the bottom are said to depict the families under the *machi*'s protection.

These objects are on display as part of the *Beauty Surrounds Us* exhibition, ongoing at the George Gustav Heye Center, New York.

Lágrimas de Luna (Moon Tears), the largest-ever exhibition on Chile's Mapuche culture, opens in October 2010 at the NMAI in Washington, D.C. Drawn from the silver jewelry of the Domeyko Cassel Collection, and planned to coincide with Chile's bicentennial, *Lágrimas de Luna* celebrates the Mapuche people and acknowledges their histories and traditions as the cultural patrimony of all Chileans.

Mary Jane Lenz is a NMAI collections and information research specialist.

PULLING DOWN THE

CLOUDS

Poems by Contemporary Native Writers

Ho'i Hou i ka Iwi Kuamo'o

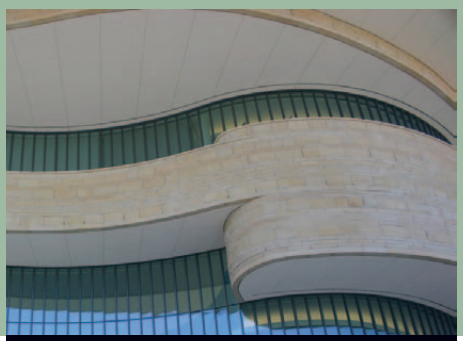
I bring you coral,
bleached empty of color,
a calcified kukui husk,
palm-sized red
and purple pohaku
rounded by
the broken bones
of fish and reef,
the coarse sand, still
resembling shells

to remind you
we have always been
part ocean, part land,
that the moon
will teach us again
the right words
just beneath the water,
to know each kind
by shape and color
from the pali's vantage —

to call out for the others
to net, to return.

— Brandy Nalani McDougall

Brandy Nalani McDougall is of Kanaka Maoli (Native Hawaiian), Chinese and Scottish ancestry. Currently pursuing a Ph.D. in English focusing on contemporary Kanaka Maoli literature at the University of Hawaii at Manoa, McDougall is also a teacher at the Kamehameha Schools. Her first collection of poetry, *The Salt-Wind: Ka Makani Pa'akai*, was published in 2008 as part of Kuleana 'Oiwi Press's Wayne Kaumualii Westlake Hooulu Hou monograph series.



EXHIBITIONS + EVENTS CALENDAR

DECEMBER / JANUARY / FEBRUARY 2009-2010

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

WASHINGTON EXHIBITIONS

OUR UNIVERSES:
TRADITIONAL KNOWLEDGE SHAPES OUR WORLD

OUR PEOPLES:
GIVING VOICE TO OUR HISTORIES

OUR LIVES:
CONTEMPORARY LIFE AND IDENTITIES

WINDOW ON COLLECTIONS:
MANY HANDS, MANY VOICES

RETURN TO A NATIVE PLACE:
ALGONQUIAN PEOPLES OF THE CHESAPEAKE

INDIVISIBLE: AFRICAN-NATIVE AMERICAN LIVES IN THE AMERICAS
THROUGH MAY 31, 2010

BRIAN JUNGEN: STRANGE COMFORT
THROUGH AUG. 8, 2010

CALENDAR LISTINGS

HANDS-ON ACTIVITIES: BEADING
Wednesday, Dec. 2
1 p.m. – 3 p.m., Potomac Atrium
A hands-on activity for the whole family.

INDIGENOUS MAPPING: TOOLS FOR NATIVE POLITICS IN PANAMA AND THE WORLD
Friday, Dec. 4
4 p.m. – 5 p.m., Room 4018, Fourth Level
Join anthropologist and indigenous-rights advocate Mac Chapin for an illustrated lecture discussing a mapping project carried out with the Kuna of Panama. The maps are being used by the Kuna to protect their territory, strengthen their culture and political organization and advance education in their schools. Co-sponsored by the Smithsonian Latino Center.

NMAI ART MARKET
Saturday, Dec. 5
Sunday, Dec. 6
10 a.m. – 5:30 p.m., Potomac Atrium
More than 35 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.

SYMPOSIUM: SURVEYING THE LEGACY OF THE INKA: ARCHAEOLOGICAL RESEARCH ALONG THE QHAPAQ ÑAN
Wednesday, Dec. 9
10 a.m. – 4 p.m., Rasmuson Theater
Focusing on the magnificent road network that the Inka developed more than five hundred years ago, this symposium features illustrated lectures by noted scholars, including Gary Urton, Roberto Barcena, Victoria Castro, Jose Pino, Monica Bolanos and Mauricio Uribe. Co-sponsored by the Inter-American Development Bank Cultural Center.

PHOTO BY KATHERINE FOGDEN

Children and families learn about traditional Native weaving techniques and then try to make their own patterns.

HANDS-ON ACTIVITIES: WEAVING & TWINING
Wednesday, Dec. 9 and Dec. 16
1 p.m. – 3 p.m., Potomac Atrium
A hands-on activity for the whole family.

A DAY WITH THE ARTISTS
Saturday, Dec. 12
1 p.m., Resource Center, Third level
Meet three recipients – Kelly Church (Grand Traverse Band Ottawa/Chippewa Indians), John Hudson (Tsimshian) and Dennis White (Lac Courte Oreilles Ojibwe) – of the museum's Indigenous Contemporary Arts Program that enables indigenous artists to research, document, network and develop life skills to enhance artistic growth and strengthen career development. Spend an afternoon learning about their art forms, influences and special projects.

HANDS-ON ACTIVITIES: PAPEL PICADO
Sunday, Dec. 13 and Dec. 20
10 a.m. to noon, Potomac Atrium
Make stamped paper projects with tissue paper.

HANDS-ON ACTIVITIES: BEADING
Wednesday, Jan. 6
1p.m. – 3 p.m., Potomac Atrium
Join us in a hands-on activity for the whole family.

HANDS-ON ACTIVITIES: LEDGER ART
Sunday, Jan. 10
10 a.m. to noon, Potomac Atrium
Create your own ledger art using notebook paper and your imagination.

FAR LEFT: Foxx family (Mashpee Wampanoag), 2008. From left: Anne, Monet, Majai (baby), Aisha and Maurice Foxx.

PHOTO BY KEVIN CARTWRIGHT, NMAI, COURTESY FOXX FAMILY.

LEFT: Jimi Hendrix, The Royal Albert Hall, London, Feb. 18, 1969. Hendrix, who spoke proudly of his Cherokee grandmother, was one of many famous African Americans in the 1960s who cited family traditions linking them to Native ancestry.

PHOTO BY GRAHAM F. PAGE, COURTESY EXPERIENCE MUSIC PROJECT AND SCIENCE FICTION MUSEUM AND HALL OF FAME.

HANDS-ON ACTIVITIES: STRING FIGURES
Wednesday, Jan. 13
1 p.m. – 3 p.m., Potomac Atrium
Sunday, Jan. 24
10 a.m. – noon, Potomac Atrium
Wednesday, Jan. 27
1p.m. – 3 p.m., Potomac Atrium
Learn how to make string figures and designs from several Native cultures.

HANDS-ON ACTIVITIES: LEDGER ART (SHARING OUR STORIES)
Saturday – Monday, Jan. 16 – 18
10 a.m. to noon, Potomac Atrium
Create your own ledger art using notebook paper and your imagination.

WINTER STORYTELLING FESTIVAL: SHARING OUR STORIES
Saturday – Monday, Jan. 16 –18
10:30 a.m. – 5 p.m., Locations throughout the Museum
The Museum celebrates traditional and contemporary storytelling with accomplished Native storytellers such as Gene Tagaban (Tlingit) and others. Listen, watch and learn how to tell stories not only with words, but with music, song and dance as well. Pick up a schedule at the museum entrance.

HANDS-ON ACTIVITIES: WEAVING & TWINING
Wednesday, Jan. 20
1 p.m. – 3 p.m., Potomac Atrium
Join us in a hands-on activity for the whole family.

BLENDED FAMILIES: TRACING AFRICAN-NATIVE AMERICAN GENEALOGY
Saturday, Jan. 23
1 p.m., Room 4018-19, Fourth Level
Angela Walton-Raji (Choctaw) facilitates a public genealogy workshop presented in conjunction with the exhibition *IndiVisible: African-Native American Lives in the Americas.*

PHOTO COURTESY SAM DEVENNEY.

Comanche family, early 1900s. Back row, from left: Ta-Tat-ty, also known as Qu-vuh-tu; Wife-per, or Frances E. Wright; Ta-Ten-e-quer. Front row: Henry (left) and Lorenzano, also called Moots.

EXHIBITIONS + EVENTS CALENDAR

DECEMBER / JANUARY / FEBRUARY 2009-2010

(Left) Diana Xochitl Munn (Mazatec), botanist at the National Museum of Natural History is an expert on the history and culture of chocolate. The chance to sample various chocolates is a visitor highlight.

Roasted cacao beans.

Mexican spiced chocolate.

PHOTOS BY KATHERINE FOGDEN

HANDS-ON ACTIVITIES: PAPER MOLAS
Sunday, Jan. 31
10 a.m. to noon, Potomac Atrium
Join us in an activity for the whole family.

HANDS-ON ACTIVITIES: STRING FIGURES
Wednesday, Feb. 3
1 p.m. – 3 p.m., Potomac Atrium
Join us in an activity for the whole family.

BLENDED FAMILIES: TRACING AFRICAN-NATIVE AMERICAN GENEALOGY
Saturday, Feb. 6
1 p.m., Resource Center, Third Level
Angela Walton-Raji (Choctaw) facilitates a public genealogy workshop presented in conjunction with the exhibition *IndiVisible: African-Native American Lives in the Americas.*

HANDS-ON ACTIVITIES: PAPER MOLAS
Sunday, Feb. 7
10 a.m. to noon, Potomac Atrium
Join us in a hands-on activity for the whole family.

HANDS-ON ACTIVITIES: STRING FIGURES
Wednesday, Feb. 10
1 p.m. – 3 p.m., Potomac Atrium
Sunday, Feb. 21
10 a.m. to noon, Potomac Atrium
Sunday, Feb. 28
10 a.m. to noon, Potomac Atrium
Learn how to make string figures and designs from several Native cultures.

HANDS-ON ACTIVITIES: PAPER MOLAS (CHOCOLATE FESTIVAL)
Feb. 13 and 14
10 a.m. to noon, Potomac Atrium
Join us in a hands-on activity for the whole family.

Feb. 13 and 14
THE POWER OF CHOCOLATE
10:30 a.m. – 4:30 p.m., Locations throughout the Museum
The museum celebrates one of the world's most beloved foods – chocolate. These programs present a rare opportunity for museum visitors to explore chocolate's culture, history and place in contemporary society. This year's *Power of Chocolate* festival will come alive in a colorful celebration of culture, music, dance, art, science and, of course, food. The program will explore the rich history and ongoing story of chocolate and the world of cacao. It includes an assortment of programming, from the spectacular Peruvian scissor dancers, demonstrations with artisans like the Kuna Mola artists, food demonstrations and one-on-one interactions with Bolivian cacao growers.
Families and young visitors will also have an opportunity to investigate the Mayan glyph for "cacao," see how to make Kuna molas and try their hands at grinding cacao beans and frothing their own hot chocolate.

HANDS-ON ACTIVITIES: BEADING
Wednesday, Feb. 17
1 p.m. – 3 p.m., Potomac Atrium
Join us in a hands-on activity for the whole family.

PHOTOS BY HAYES LAVIS

Samples of papel picado.

PHOTO BY KATHERINE FOGDEN

Visitors of all ages can make their own stamped paper designs to take home.

TEACHER WORKSHOP
STRANGE COMFORT: BRIAN JUNGEN
Saturday, Feb. 13
Saturday, Feb. 27
10 a.m. – 3 p.m.

Presented in collaboration with the National Gallery of Art, *Strange Comfort* explores the thought-provoking creations of contemporary artist Brian Jungen (Dunne-za First Nations/Swiss-Canadian). Jungen and his work examine themes such as globalization, pop culture, museums and the commodification of Indian heritage. Exhibition curator Paul Chaat Smith (Comanche) will share his insights into these fascinating works. To register, visit the Education Department's Teacher Programs webpage at www.AmericanIndian.si.edu/education.

TEACHER WORKSHOP: INDIVISIBLE: AFRICAN-NATIVE AMERICAN LIVES IN THE AMERICAS
Thursday, Feb. 18
4 p.m. – 6:30 p.m.

Presented in collaboration with the National Museum of African American History and Culture, the IndiVisible workshop explores the complicated and connected historical experiences of African Americans and Native Americans raised in the museum's traveling exhibition, *IndiVisible: African-Native American Lives in the Americas.* To register, visit the Education Department's Teacher Programs webpage at www.AmericanIndian.si.edu/education.

HANDS-ON ACTIVITIES: WEAVING & TWINING
Wednesday, Feb. 24
1 p.m. – 3 p.m., Potomac Atrium

Join us in a hands-on activity for the whole family.

EXHIBITIONS + EVENTS CALENDAR

DECEMBER / JANUARY / FEBRUARY 2009-2010

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

NYC EXHIBITIONS

A SONG FOR THE HORSE NATION:
THROUGH JULY 7, 2011

ANNIE POOTOOGOOK
THROUGH JAN. 10, 2010

ANDREA CARLSON
THROUGH JAN. 10, 2010

BEAUTY SURROUNDS US
ONGOING

PUBLIC PROGRAMS

FROM THE SHELVES OF THE RESOURCES CENTER: STORYBOOK READINGS & WORKSHOP
Saturday, Dec. 12
1 p.m.
Resource Center/Education Classroom
To celebrate the opening of the exhibition *A Song for the Horse Nation,* Native stories about horses will be read, including *Gray Feather and the Big Dog,* by Cesar Vidal, illustrated by Pablo Torrecilla, and *The Mud Pony,* retold by Caron Lee Cohen and illustrated by Shonto Begay (Navajo). After the storybook readings, participants decorate a felt horse with Native American designs.

NMAI HONORS
American Indian Community House
Saturday, Jan. 9
1 p.m. – 4 p.m.
Museum-wide
Celebrating 40 years of community life with activities for all ages.

FROM THE SHELVES OF THE RESOURCES CENTER: STORYBOOK READINGS & WORKSHOP
Saturday, Jan. 9
1 p.m.
Resource Center/Education Classroom
Join us for stories from the far north, including *Wally the Lost Baby Walrus,* by Chris Kiana Sr. (Inupiat), illustrated by Minnie Kiana Morken (Inupiat); *Kayuktuk: An Arctic Quest* by Brian Heinz, illustrated by Jon Van Zyle; and *Mama Do You Love Me?,* by Barbara M. Joosse, illustrated by Barbara Lavallee. Afterwards, make an Inuit yo-yo.

PHOTO BY TOM LEGOFF

TRADITIONAL DANCE SOCIAL WITH THE THUNDERBIRD INDIAN DANCERS AND SINGERS
Saturday, Jan. 23
7 p.m. – 10 p.m.
Diker Pavilion
Join the Thunderbird Indian Dancers and Singers, directed by Louis Mofsie (Hopi/Winnebago) in an evening of traditional social dancing. Heyna Second Sons are the featured drum group. Bring your family and enjoy the festivities.

STORIES OF TRADE WITH MARCEL LABELLE (METIS)
Thursday, Friday and Saturday, Feb. 25, 26 and 27
1 p.m. – 4 p.m.
Diker Pavilion
Marcel Labelle (Metis) will demonstrate how a birchbark canoe is made and discuss how it was used to trade up and down the Hudson River.

Support for this program has been provided by the Hudson River Foundation for Science and Environmental Research, Inc., and the Hudson River Improvement Fund.

NMAI ART MARKET

Saturday and Sunday, Dec. 5 and 6
10 a.m. – 5 p.m.
Diker Pavilion

Thirty-eight Native artists from North and South America are featured in this two-day art event, featuring pottery, jewelry, paintings, sculpture, beadwork and clothing.

MARKET MUSIC WITH AARON WHITE (UTE/NAVAJO)
Saturday and Sunday, Dec. 5 and 6
1 p.m. and 3 p.m.
Rotunda

Presenting a mix of Native sounds and modern music, Aaron White mixes traditional and mainstream with world music overtones. His styles range from acoustic and flute melodies to reggae, acoustic blues and rock. He received a Grammy nomination with the group Burning Sky and won a Native American Music Award in 2003.

PHOTO BY TOM LEGOFF

Naalak Nappaaluk in *If the Weather Permits*

PHOTO BY ALEX MARGINEANU, COURTESY OF NATIONAL FILM BOARD OF CANADA

FILM AND VIDEO

AT THE MOVIES
Monday, Dec. 21, 2009 – Sunday, Jan. 3, 2010
Daily at noon and 2 p.m.
Diker Pavilion

The museum is closed on Friday, Dec. 25

Christmas at Wapos Bay (2002, 48 min.) Canada. Director: Dennis Jackson (Cree). Produced in association with the National Film Board of Canada. In Cree, with English subtitles. In this clay animation, three children visit their grandfather at his cabin in the bush. When an emergency arises, they learn self-reliance and the spirit of the traditional Cree way of life.

PHOTO COURTESY OF IFC FILMS

The Necessities of Life

In December, *Before Tomorrow,* the third film in a trilogy with *Atanarjuat: The Fast Runner* and *Journals of Knud Rasmussen,* will be screening at Film Forum, 209 W. Houston Street. On December 2 and 3 at all five screenings (1:15, 3:15, 5:40, 7:45 and 9:45) members of NMAI and of the American Indian Community House will be admitted at the same ticket price as members of Film Forum: $6. A membership card must be presented at the box office. For further information, please contact us at fvc@si.edu.

Before Tomorrow (2008, 93 min.) Canada. Director: Marie-Helene Cousineau, Madeline Ivalu (Inuit). In the summer of 1840, some of the Inuit in northern Canada have never encountered white people, although rumors circulate about their arrival. This stunning meditation on life, death and cultural transition tells the story of Ningiuq, an old woman of strength and wisdom, who cannot stop worrying – feeling dread about something she does not understand. When Maniq and Ningiuq discover an unspeakable tragedy, troubling answers begin to emerge.

AT THE MOVIES
Thursday, Dec. 17, 6 p.m.
Saturday, Dec. 19, 2 p.m.
Auditorium

The Necessities of Life (2008, 102 min.) Canada. Director: Benoit Pilon. In the 1950s Tivii, an Inuit hunter and family man from Baffin Island (played by Natar Ungulaq of *Atanarjuat: The Fast Runner*), is taken from his village and put into a Quebec City tuberculosis sanatorium. There he meets an Inuit orphan who helps him navigate a strange and lonely new world. In 2009 the film won four Genie Awards – the Canadian Oscar – including Best Director and Best Actor.

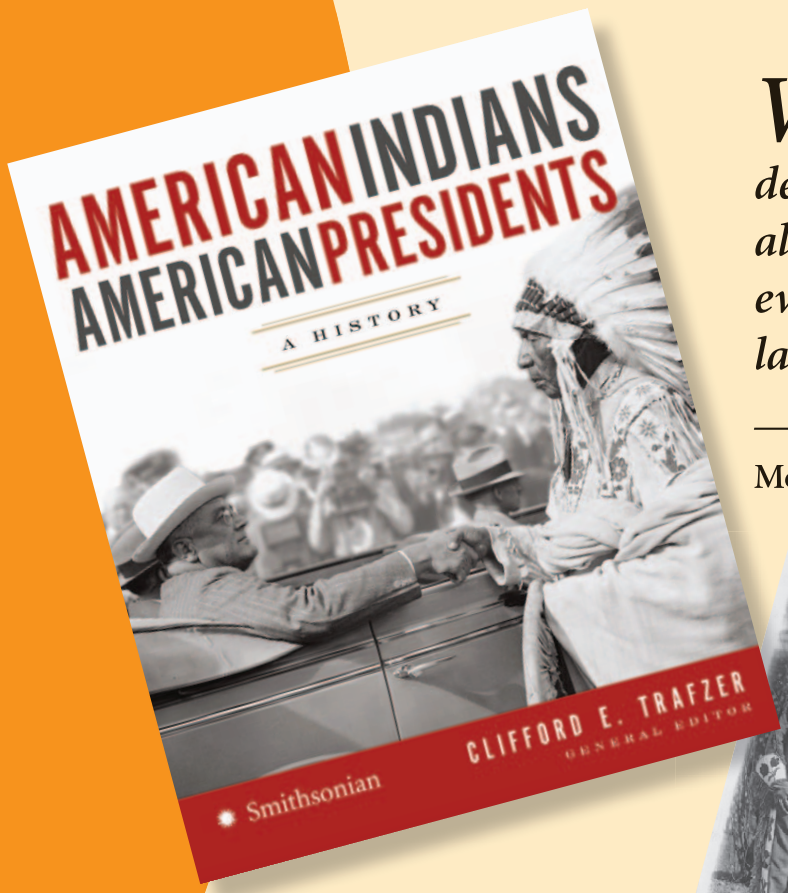
This program has been made possible through the generosity of IFC Distribution and IFC Video on Demand.

DAILY SCREENINGS
1 p.m. and 3 p.m. and on Thursdays at 5:30 p.m.
The Screening Room, West Corridor
The museum is closed on Friday, Dec. 25.
No screenings at 5:30 on Thursday, Dec. 24 or Thursday, Dec. 31.

THROUGH SUNDAY, JAN. 3

Qulliq/Oil Lamp (1993, 12 min.) Canada. Directors: Susan Avigaq (Inuit), Madeline Ivalu (Inuit), Mathilda Hanniliqq (Inuit), Martha Maktar (Inuit), Marie-Helene Cousineau. In Inuktitut, with English subtitles. Members of the Arnait Video Collective reenact a traditional woman's activity, tending the *qulliq* (seal oil lamp) with song and story.

If the Weather Permits (2003, 28 min.) Canada. Director: Elisapie Isaac (Inuit). Produced by the National Film Board of Canada. In English and Inuktitut, with English subtitles. A city-based Inuit filmmaker explores the relationship between the Inuit past and the future in today's world through interviews with her extraordinary grandfather and with young people of her home community.



We have plenty of buffaloe, beaver, deer, and other wild animals; we have also an abundance of horses; we have everything we want. We have plenty of land, if you will keep your people off it.

—Pawnee Chief Sharitarish to President James Monroe during a visit to the White House, 1821.

President Calvin Coolidge with Osage delegation at the White House, ca. 1925. Courtesy Library of Congress.

American Indians/ American Presidents

A History Edited by Clifford E. Trafzer

This generously illustrated book focuses on American Indians and American presidents—what they said and felt about one another and what their words reveal about the history of the United States—from the age of George Washington to the administration of Barack Obama. Five historical essays and more than 30 anecdotal sidebars draw from inaugural addresses, proclamations, correspondence, memoirs, petitions, newspapers, archival photographs, and objects in the collection of the National Museum of the American Indian to shed light on both a unique political relationship and Native Americans' enduring insistence on tribal self-determination.

Concept Editor: Tim Johnson (Mohawk)

Contributors: Donna Akers (Choctaw), Duane Champagne (Turtle Mountain Band of Chippewa, North Dakota), Troy Johnson, Matthew Sakiestewa Gilbert (Hopi), Clifford E. Trafzer (of Wyandot ancestry), Robert W. Venables

Hardcover $29.99
8 x 10 1/2 inches • 272 pages • 110 color and black-and-white illustrations
Published by the National Museum of the American Indian in association with Harper

Three ways to order an NMAI book or CD
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- Email nmai-pubs@si.edu
- Call us at 202-633-6687

NMAI members receive a 20% discount on NMAI books ordered through our Publications Office via any of the above methods.

Smithsonian
National Museum of the American Indian

EXHIBITIONS + EVENTS CALENDAR

DECEMBER / JANUARY / FEBRUARY 2009-2010

ESPECIALLY FOR KIDS
Daily at 10:30 a.m. and 11:45 a.m.
The Screening Room, Second Floor
The museum is closed on Friday, Dec. 25.

THROUGH SUNDAY, JAN. 3

Wapos Bay: The Hunt (2008, 24 min.) Canada. Directors: Dennis Jackson (Cree), Melanie Jackson (Saulteux/Cree). Producers: Dennis Jackson, Melanie Jackson, Anand Ramayya. Executive producer for the National Film Board of Canada: Derek Mazur. Mushom (grandfather) leads a search for a mother moose and her calf who are wounded and need to be rescued in this heartwarming episode of the award-winning series.

Wapos Bay: All's Fair (2008, 24 min.) Canada. Director: Melanie Jackson (Saulteux/Cree). Producers: Dennis Jackson, Melanie Jackson, Anand Ramayya. Executive producer for the National Film Board of Canada: Derek Mazur. T-Bear meets a new rival at school and suddenly has to compete for his spot as top athlete, while a hockey star comes to Wapos Bay.

MONDAY, JAN. 4 – SUNDAY, JAN. 31

Raven Tales: The Flood (2007, 25 min.) Canada. Director: Caleb Hystad. Produced by Colin Curwen and Simon James (Kwakwaka'wakw). Written by Christopher Kientz (Cherokee). Executive producers: Christopher Kientz and Colin Curwen.

Mouse Woman speaks to the children in a voice that only they can understand, telling them of a great flood to come. The adults will not listen to the children's warning until Klundux gets an idea….

Raven Tales: The Gathering (2007, 25 min.) Canada. Director: Caleb Hystad. Produced by Colin Curwen and Simon James (Kwakwaka'wakw). Written by Christopher Kientz (Cherokee). Executive producers: Christopher Kientz and Colin Curwen.

When the animal people help the First People rebuild their village after the great flood, they celebrate the first potlatch by giving gifts of food to the animals.

MONDAY, FEB. 1 – SUNDAY, FEB. 28

2010 Animation Celebration!
The GGHC's annual showcase of the best of new, award-winning Native animated films screens as part of winter storytelling at NMAI.

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Smithsonian
National Museum of the American Indian

MUSEUMGUIDE

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

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

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

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

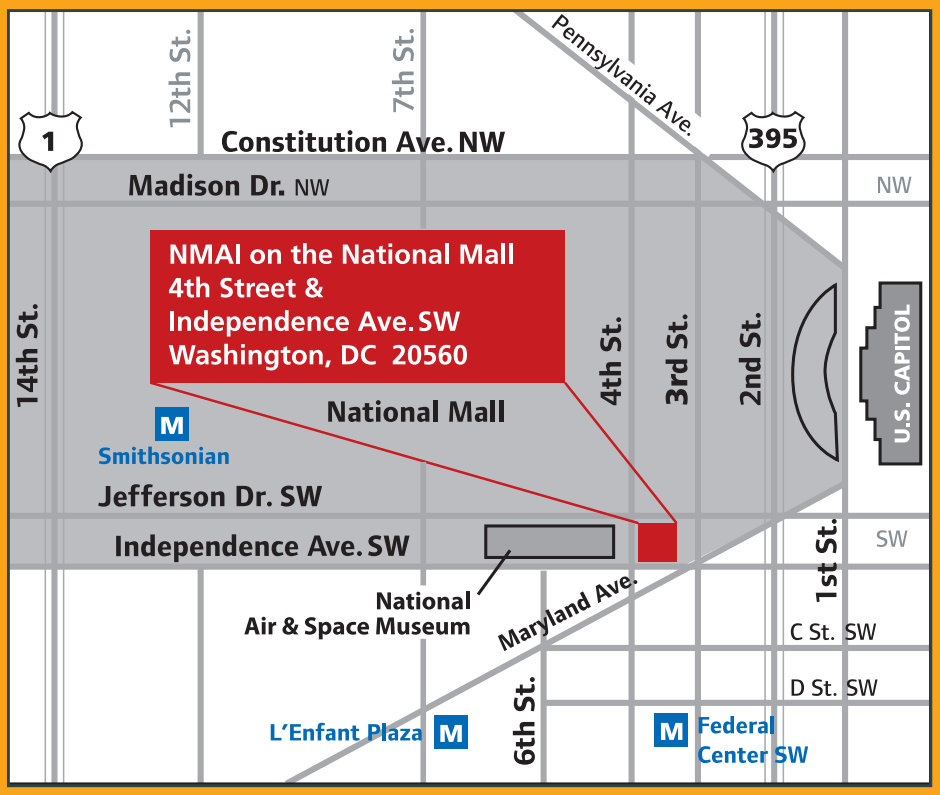
NEAREST METRO STATION:
L'Enfant Plaza (Blue/Orange/Green/Yellow lines).
Take the Maryland Avenue/Smithsonian Museums exit.

ADMISSION: Free to the public.

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

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

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



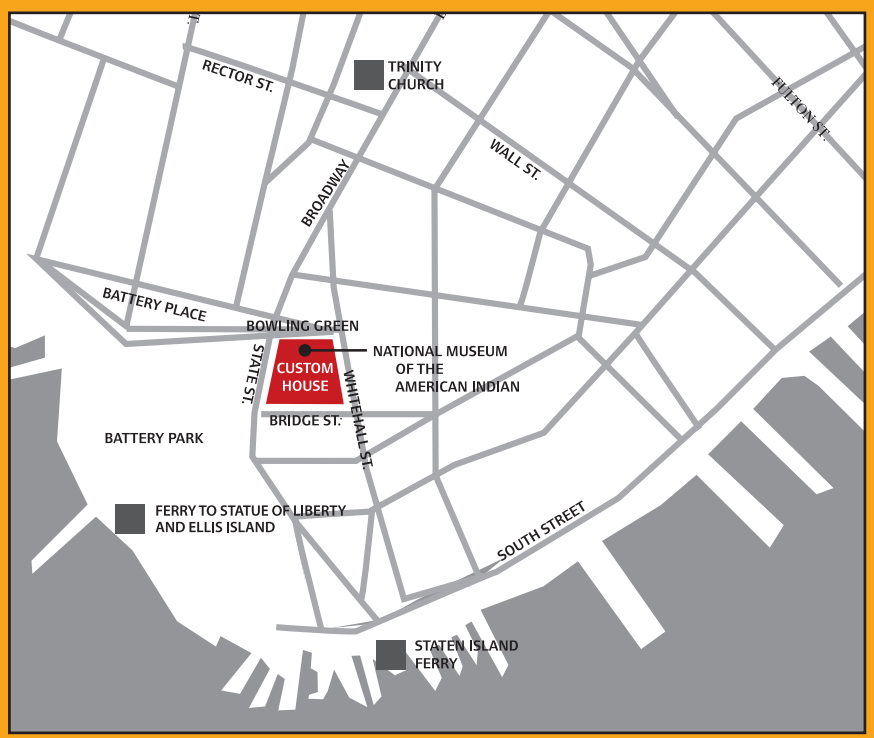
NMAI IN NEW YORK CITY

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

SHOP: The Gallery Shop features a large collection of books on Native cultures as well as authentic pottery, handcrafted jewelry and has a variety of children's books, posters, toys, souvenirs,and musical instruments. Open daily 10 a.m.-5 p.m. Call (212) 514-3767 for more information.

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

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



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

SANTA FE INDIAN MARKET 2009 WINTER SHOWCASE

SWAIA WINTER SHOWCASE ART SALE
175 NATIVE AMERICAN ARTISTS!
SANTA FE CONVENTION CENTER

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SAT. NOV. 28, 9AM - 4PM $5
SUN. NOV. 29, 10AM - 3PM $5

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