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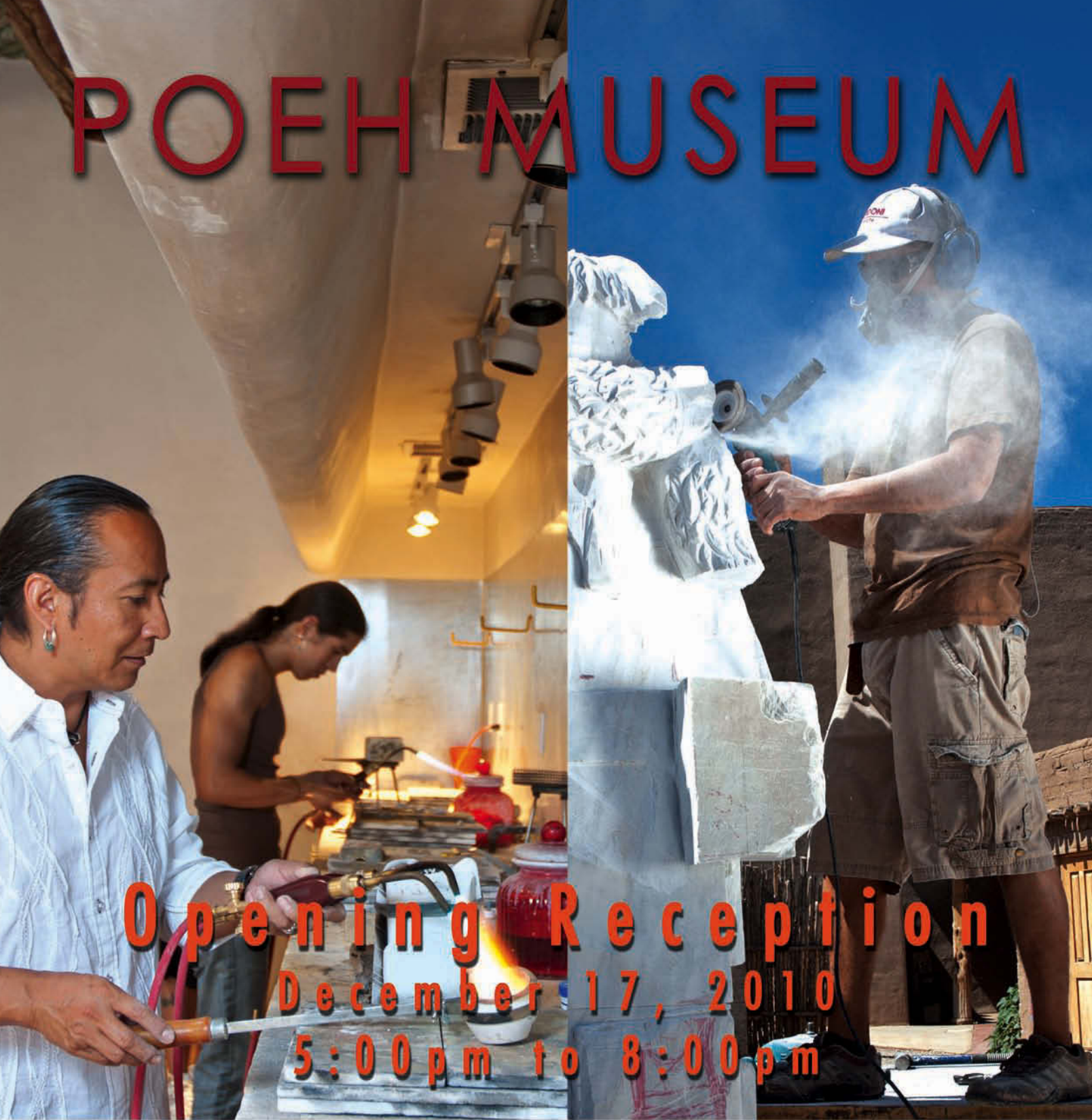
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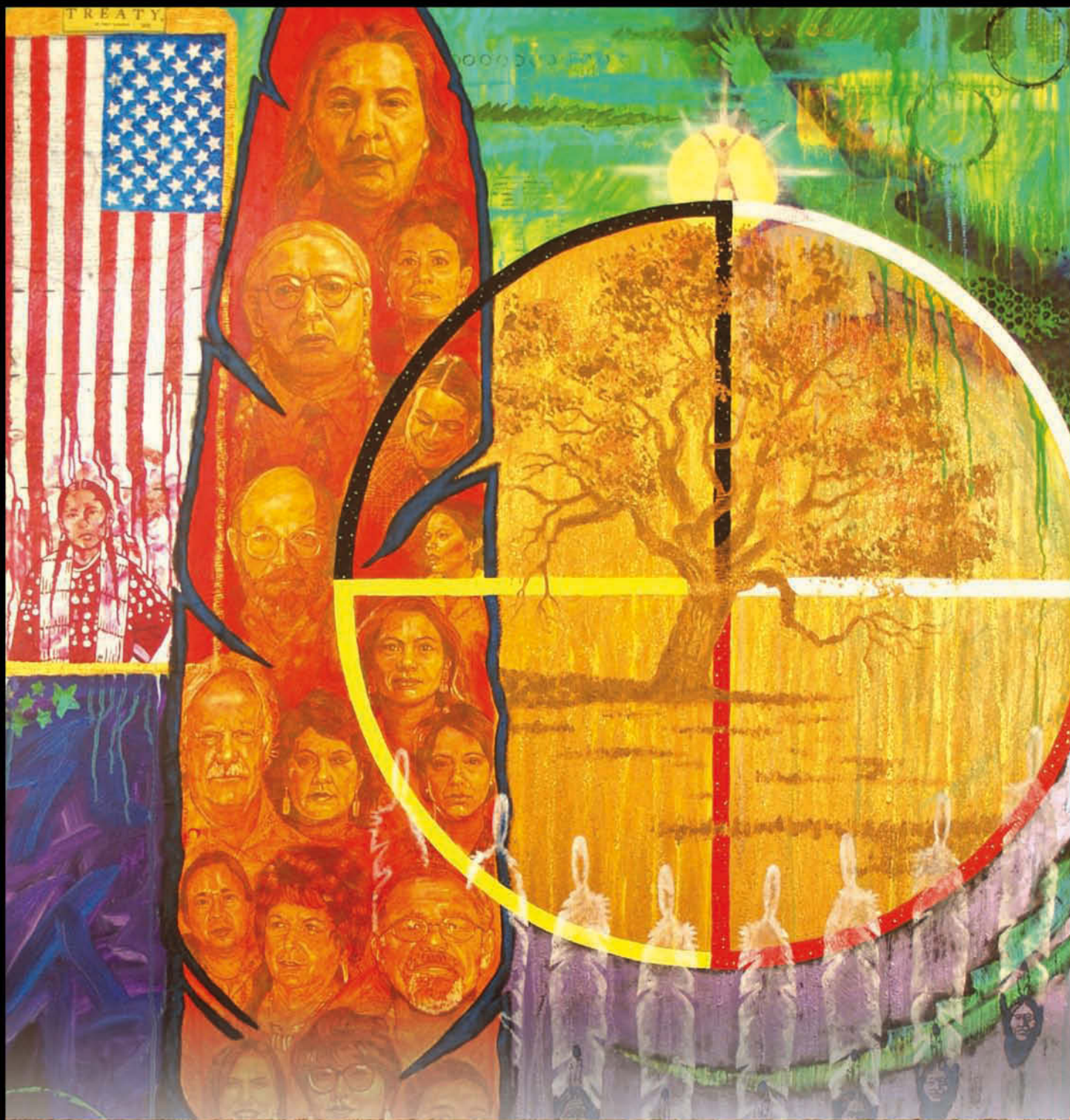
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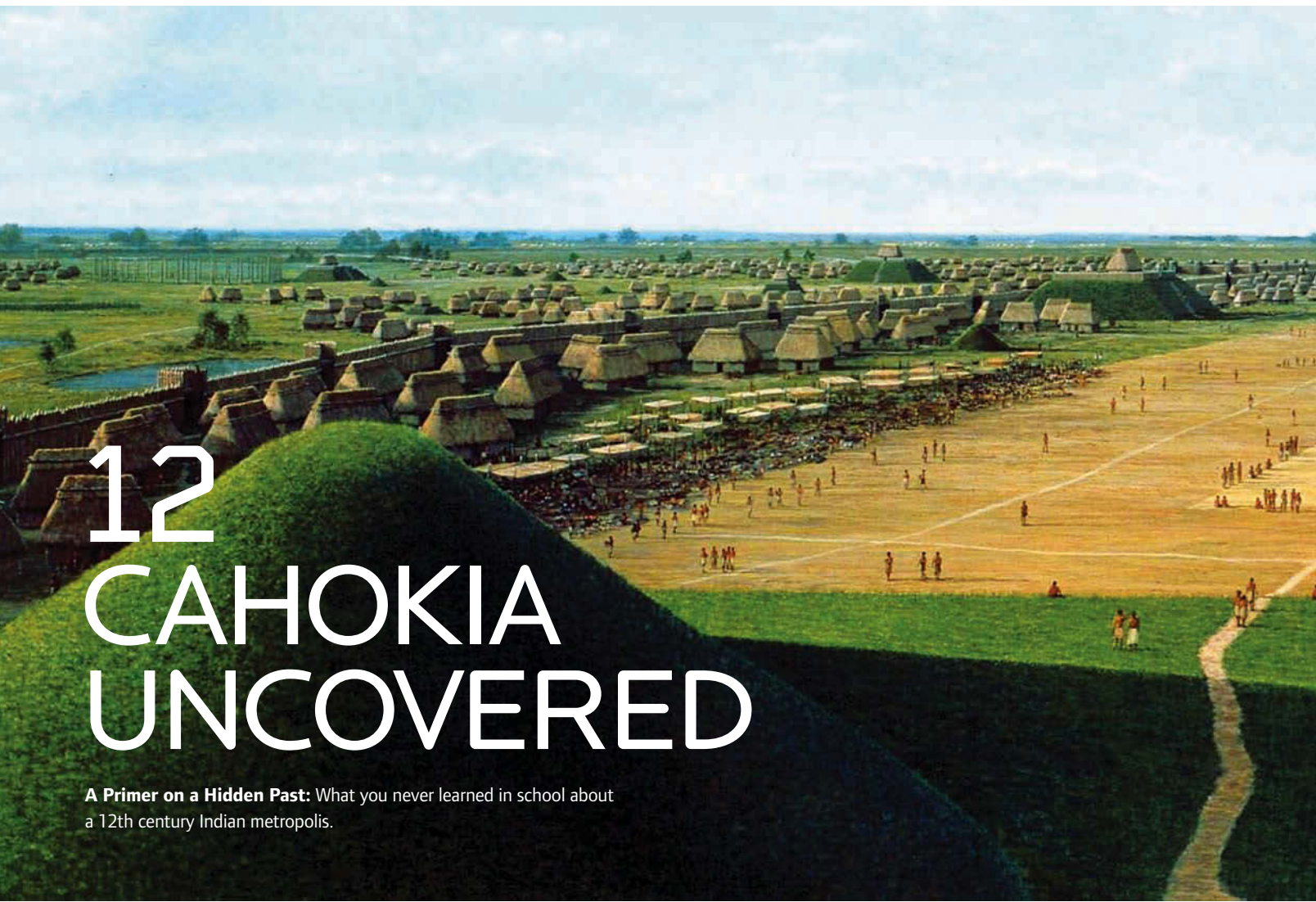
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Mississippian long-nosed gods maskettes, circa 1100-1300 A.D. Illinois. Marine shell, probably lightning whelk; 2.4" x 2" x 2.2". Collected by Eugene and Paul Wright. 24/3506, 24/3507, 24/3508.

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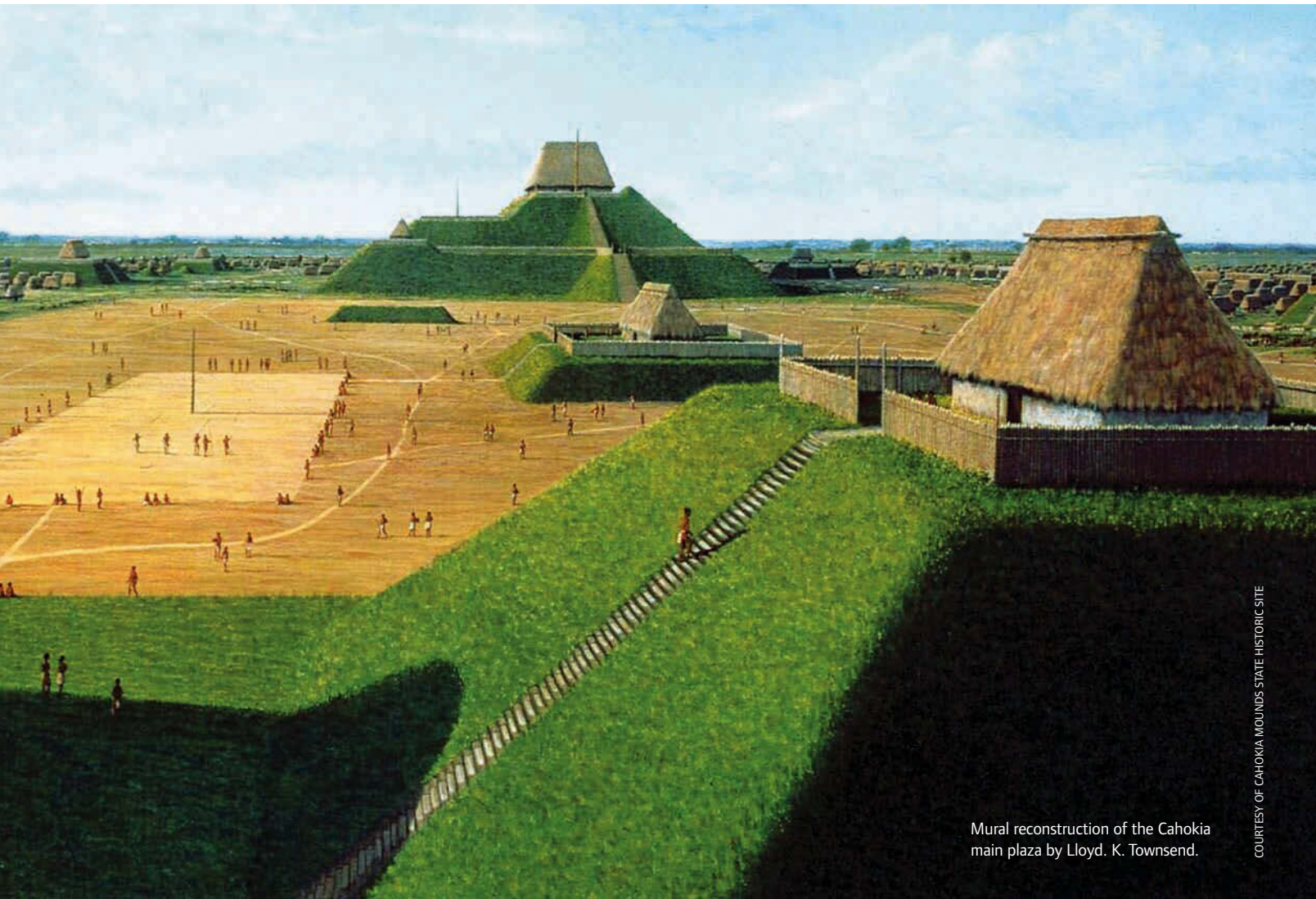
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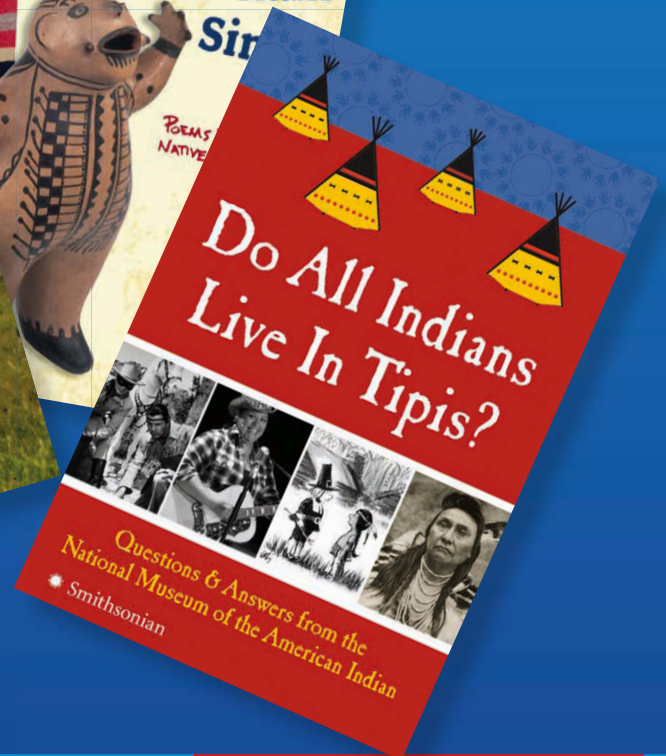
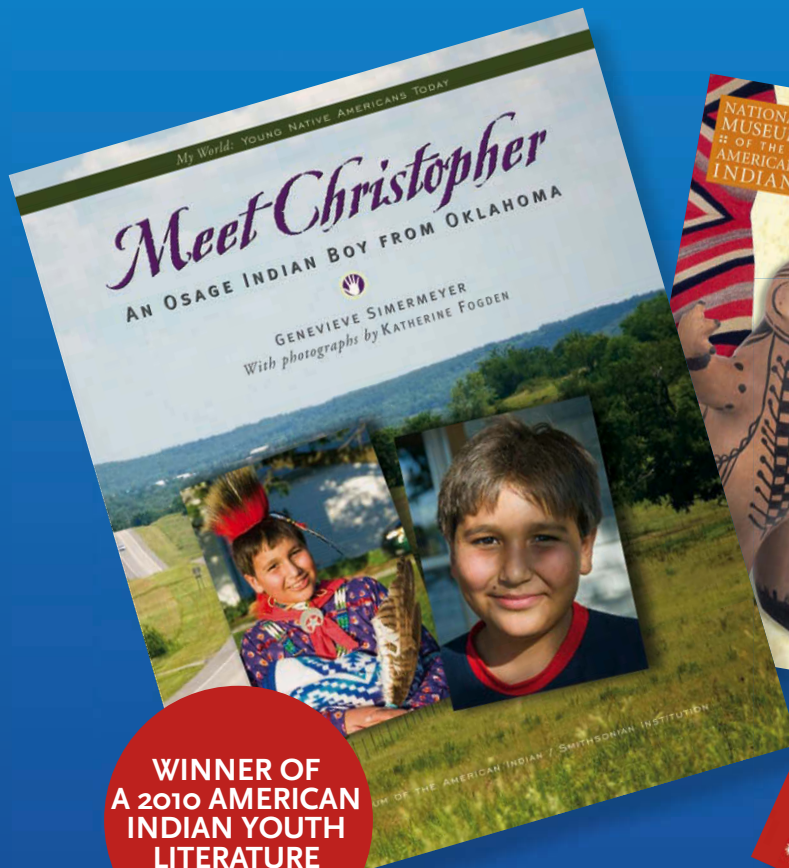
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Third graders from the National Presbyterian School tour the NMAI and meet director Kevin Gover.

PHOTO BY R.A. WHITESIDE

A CELEBRATION OF WONDERS

Just a few weeks ago we inaugurated a new permanent exhibition at the George Gustav Heye Center in New York, *Infinity of Nations: Art and History in the Collections of the National Museum of the American Indian*. The exhibition is a splendid survey of 700 masterworks created by Native artists from Tierra del Fuego to the Arctic. It demonstrates the breadth of the museum's renowned collections. You have had glimpses of some of the objects on display—they have adorned the cover of our magazine for the past several issues. The accompanying book of the same name is now available with more than 200 never-before-published images. But there is nothing quite like seeing the real thing. I hope you will have a chance to get to New York to see for yourself.

This new exhibition may be viewed as a departure for the museum, a melding of curatorial approaches. In one sense, the exhibition presents art for art's sake. Dating from 11,000

B.C. to the present, the virtuosity and beauty of the pieces in the exhibition show that Native American cultures have always valued artistic excellence. *The New York Times* art critic Holland Cotter gave the exhibition rave reviews, writing, "American Indian art is some of the most beautiful ever made anywhere on earth. Some of us have loved it as long as we can remember. And with a new permanent-collection installation at the National Museum of the American Indian in Lower Manhattan, we can love it even more."

But even as we admire their beauty, we can read in these works the stories of great civilizations, of heroic origins, of compelling philosophies and of profound knowledge of the world. Native America was and indeed is an *Infinity of Nations*. Far from an empty expanse, the pre-contact Western Hemisphere was teeming with millions of people organized into societies ranging from small federations to vast and complex empires. It was a thriving world of thousands of unique cultures, each

with its own language, system of government, religious beliefs and practices, social structure and aesthetic principles.

But the National Museum of the American Indian is not just places and things; at its core, the museum is a group of people, a coalition of our staff, tribal citizens, members, scholars, financial supporters, students and others who are united by a passionate belief that the Native story is vast and endlessly engaging, and incredibly relevant for the 21st century. That story is misunderstood by most of the world; the people who make up the National Museum of the American Indian are determined to change this fact. I thank all of you for what you do for the Museum. This is good work, and we do it together.

Wishing every one of us a peaceful and prosperous New Year. ✱

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

CAHOKIA UNCOVERED



CAHOKIA

Community Life at Cahokia by L.K. Townsend.



IMAGE COURTESY OF CAHOKIA MOUNDS STATE HISTORIC SITE

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A PRIMER ON A HIDDEN PAST:
WHAT YOU NEVER LEARNED
IN SCHOOL ABOUT A 12TH
CENTURY INDIAN METROPOLIS.

BY JAMES RING ADAMS

CAHOKIA UNCOVERED

Painting showing aerial view of Cahokia with Palisade (circa 13th century) by William R. Iseminger.

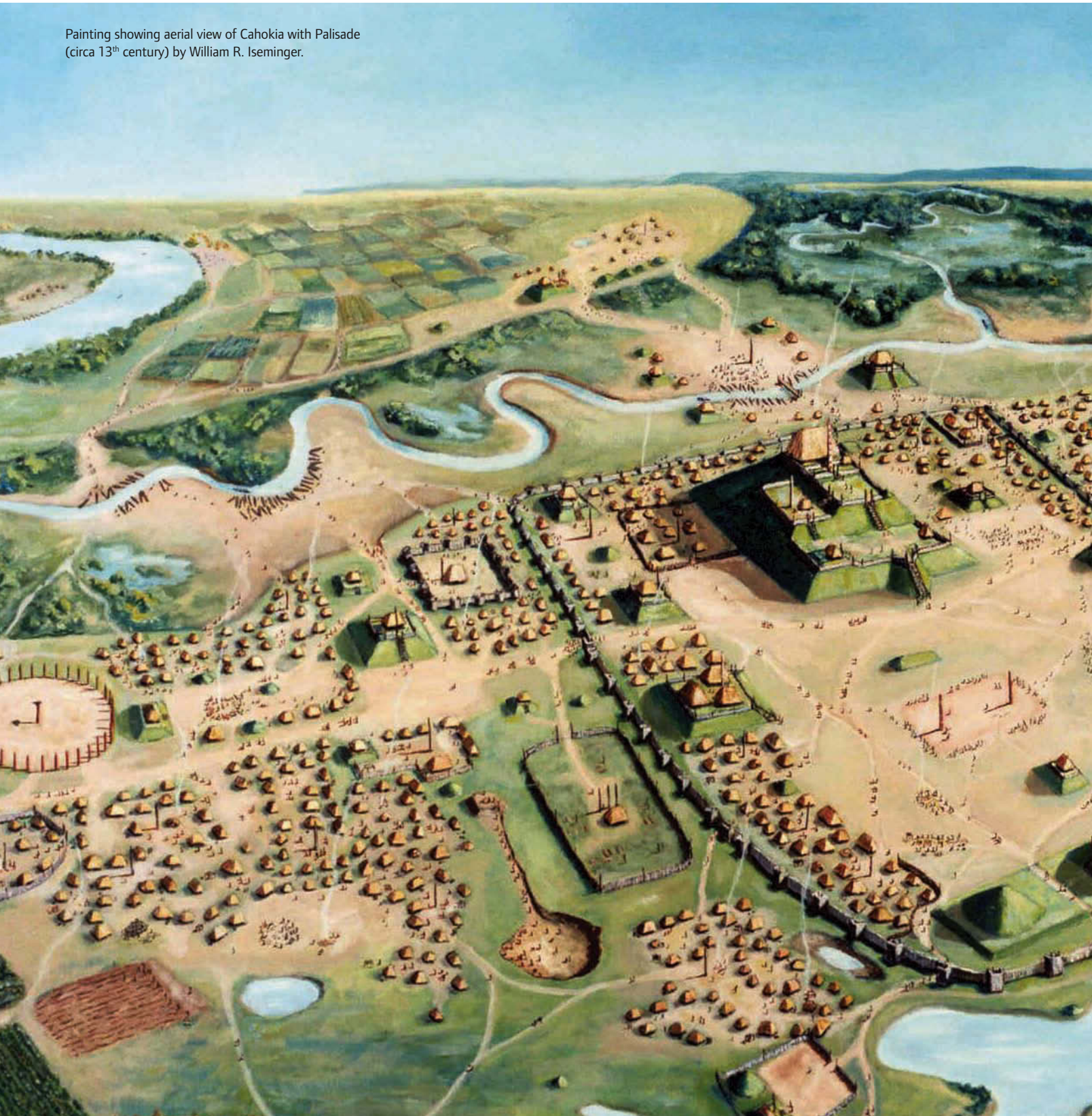




IMAGE COURTESY OF CAHOKIA MOUNDS STATE HISTORIC SITE

THE EVIDENCE OF EXTENSIVE INDIGENOUS SETTLEMENTS DIDN'T FIT THE PERVASIVE BELIEF THAT AMERICAN INDIANS WERE PRIMITIVE HUNTER-GATHERERS, AN ESSENTIAL PREMISE FOR INDIAN REMOVAL.

American Indians founded a major metropolis in the 11th century A.D. on an alluvial plain below the junction of the Mississippi and Missouri rivers. The population could have surpassed 10,000, more than that of London at that time. The city, known to archaeologists as Cahokia, flourished for two centuries, dominating trade and culture for thousands of miles.

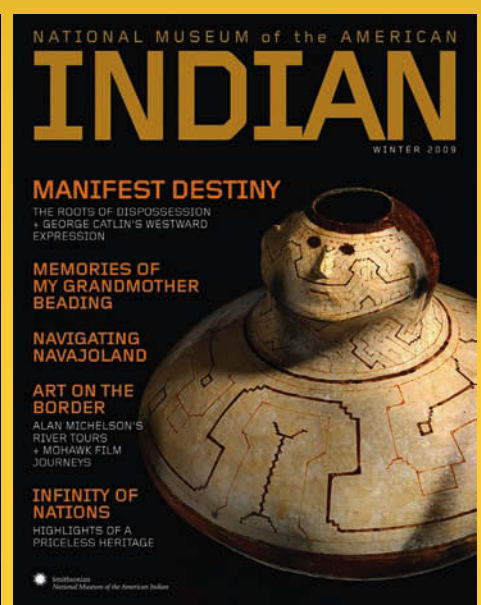
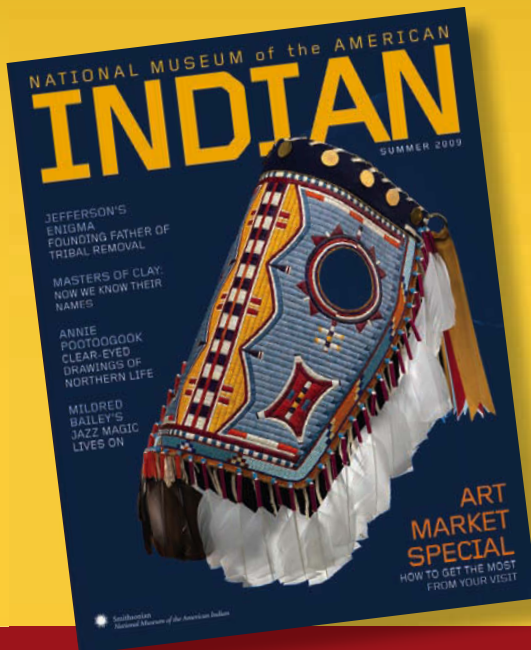
Archaeological finds suggest that public life in Cahokia was vivid and dramatic. Onlookers cheered and gambled as skilled spearsmen played a game called chunky on the large central plaza that had been carefully leveled in one of the city's first public projects. On special occasions, large crowds feasted on venison and a variety of waterfowl, as the elite devoured ostentatious platters of swan. The feasters squatted over large figurine pipe-bowls, sucking up huge quantities of tobacco and very likely getting a hallucinogenic buzz. During solemn interments, warriors staged mass human sacrifices, bashing in the heads of dozens of victims, both male and female.

Then the city collapsed, becoming a vacant quarter shunned by human inhabitants. But it left behind an array of monuments and a mark on North American tribes that persisted to the present.

It's an amazing story, but it ranks high among the things our teachers never told us. Euro-Americans of the early 19th century were at a loss to explain the ubiquitous manmade mounds of the Mississippi River Valley and the Southeastern states; the evidence of extensive indigenous settlements didn't fit the pervasive belief that American Indians were primitive hunter-gatherers, an essential premise for Indian Removal. These impressive earthen works were frequently attributed to a mythical "mound-builder" civilization derived from the Celts, Carthage, the Lost Tribes of Israel or even Atlantis. In the popular myth, the "mound-builders" supposedly were eradicated by the savage Indians. In many localities, the mounds were simply ignored or destroyed.

(In a notable exception, the Smithsonian Institution in the 1870s conducted a major multi-year research project to the mounds, conclusively proving that they were built by the ancestors of contemporary American Indians.)

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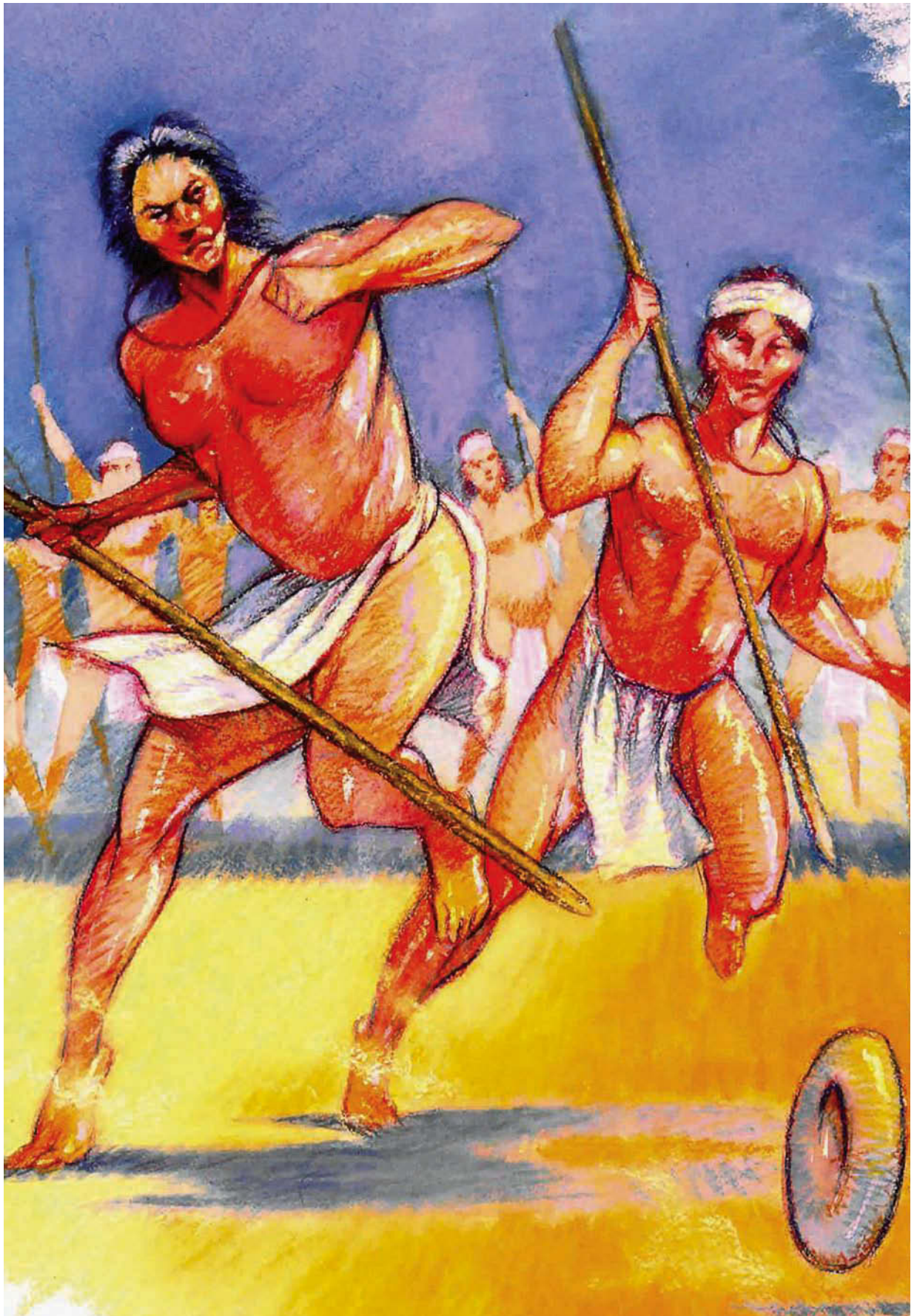
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Chunkey Players, by
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Aerial view of Monks Mound at Cahokia, the largest pyramidal structure in pre-Contact America north of Mexico.

COURTESY OF CAHOKIA MOUNDS STATE PARK

The metropolis spanned the Mississippi River where St. Louis now stands. A portion of the nearly four square miles of settlement is preserved at Cahokia Mounds State Park just east of St. Louis. The centerpiece of the site is “Monks Mound,” a truncated earthen pyramid 100 feet high and covering 15 acres; this is the largest manmade pre-Contact structure north of Mexico. It dominates a central plaza the size of 35 football fields, and a modern state highway cuts right across its foot. (Another large array in St. Louis itself once gave the 19th century trading center the nickname “Mound City,” but these were all destroyed by urban growth.) Only in the last few decades have archaeologists begun to feel they grasp the history of the place they call Cahokia.

THE BIG BANG

The story of Cahokia, in one current view, begins with what Timothy Pauketat, a veteran Cahokia excavator and anthropology professor at the University of Illinois Urbana-Champaign, calls the Big Bang. According to this theory, sometime after 1050 A.D. something radical changed in the outlook of the Indians of the mid-Mississippi River valley, something that drove them to build a city from scratch and start ambitious public works. Pauketat and his colleague Thomas E. Emerson attribute this

sharp break with the woodland past to the rise of a charismatic leadership that promoted a new worldview. Pauketat’s thesis itself is a sharp break with past views of archaeology and anthropology that attributed the evolution of societies to a natural process, driven by factors like climate and availability of food. (This older view, now called “processualism,” was an offshoot of the mindset that put American Indians into museums of natural history.) Instead the Big Bang theory (also, in unfortunate jargon, called “post-processualism”) emphasized human agency, what the Greek and Roman classics called an act of Founding.

Where did the Natives who produced the Big Bang get their new ideas? The current fashion is to emphasize the homegrown aspects of Cahokia and the resulting Mississippian culture. The older explana-





Monks Mound at Cahokia,
present-day view across
central plaza.

COURTESY OF CAHOKIA MOUNDS STATE PARK

IT'S STILL A GUESS WHAT THE CAHOKIANS BELIEVED, BUT THERE ARE CLEAR TRACES OF MESOAMERICAN LEGEND IN WHAT SOME CALL A "NUCLEAR AMERICAN" WORLDVIEW. THE "BIRDMAN" IMAGE SPANS BOTH CONTINENTS AND MANY CENTURIES...

tion that the city was built by a northward migration of Mesoamericans clearly is not sufficient, but the interpretation pendulum might have swung too far in the opposite direction. Cahokia and its satellite towns, with pyramids flanking a large central plaza, clearly show the influence of the Mayan and early Mexican cultures. It could hardly be coincidence that the Big Bang overlapped the peak of the influential Toltec civilization in northeastern Mexico.

It's still a guess what the Cahokians believed, but there are clear traces of Mesoamerican legend in what some call a "nuclear American" worldview. The "birdman" image spans both continents and many centuries, as illustrated on later pages (See page 24). So does the figure of a winged serpent with a feline head, which carries over into Cherokee legends of the Uktenah. And the Hero Twins of the Mayan epic *Popol Vuh* pop up in tribal lore as far north as the Great Plains and the Iroquois Confederacy.

Ideas would certainly have travelled along with the maize agriculture developed in central Mexico as the new crop made its slow way through North America, but Cahokia itself was a more immediate center for diffusion. The Big Bangers very likely were deeply influenced by what they heard of the southern culture, but then

added elements of their own. The result was transmitted along with the long-distance trade that Cahokia conducted up and down the Mississippi Valley. (See article on page 22) One of these exports was the game later called chunky, in which competitors tried to place throwing sticks close to a rolling disc. Chunky stones (called discoids in archaeo-speak) turn up in large numbers throughout the Mississippian culture area. The game continued well after European settlement, and the desperate gambling around it is well documented.

Some other Cahokian customs turned seriously creepy. When it was excavated in 1967, Mound 72 at Cahokia, now an unimpressive grass bunker scarcely four feet high, revealed the graves of repeated mass human sacrifices. It also contained a burial of two almost identical and apparently high-status males, one lying on a birdman cape made from thousands of shells from the Gulf of Mexico. A later French account of the early 18th century death of the leader of the Natchez tribe, believed to be an inheritor of the Mississippian culture, gives an important clue to what was going on. It's very possible that leadership of the polity was conducted by two men, impersonating the Hero Twins, and that they were meant to die together as they lived and be interred amid mass sacrifice, both voluntary and otherwise.

This practice proved much less exportable than the chunky game. Both archaeology and tribal legends indicate that Cahokia ultimately produced a violent revulsion among the peoples it came to encounter. ✱

James Ring Adams is senior historian at the National Museum of the American Indian and managing editor of *American Indian* magazine.

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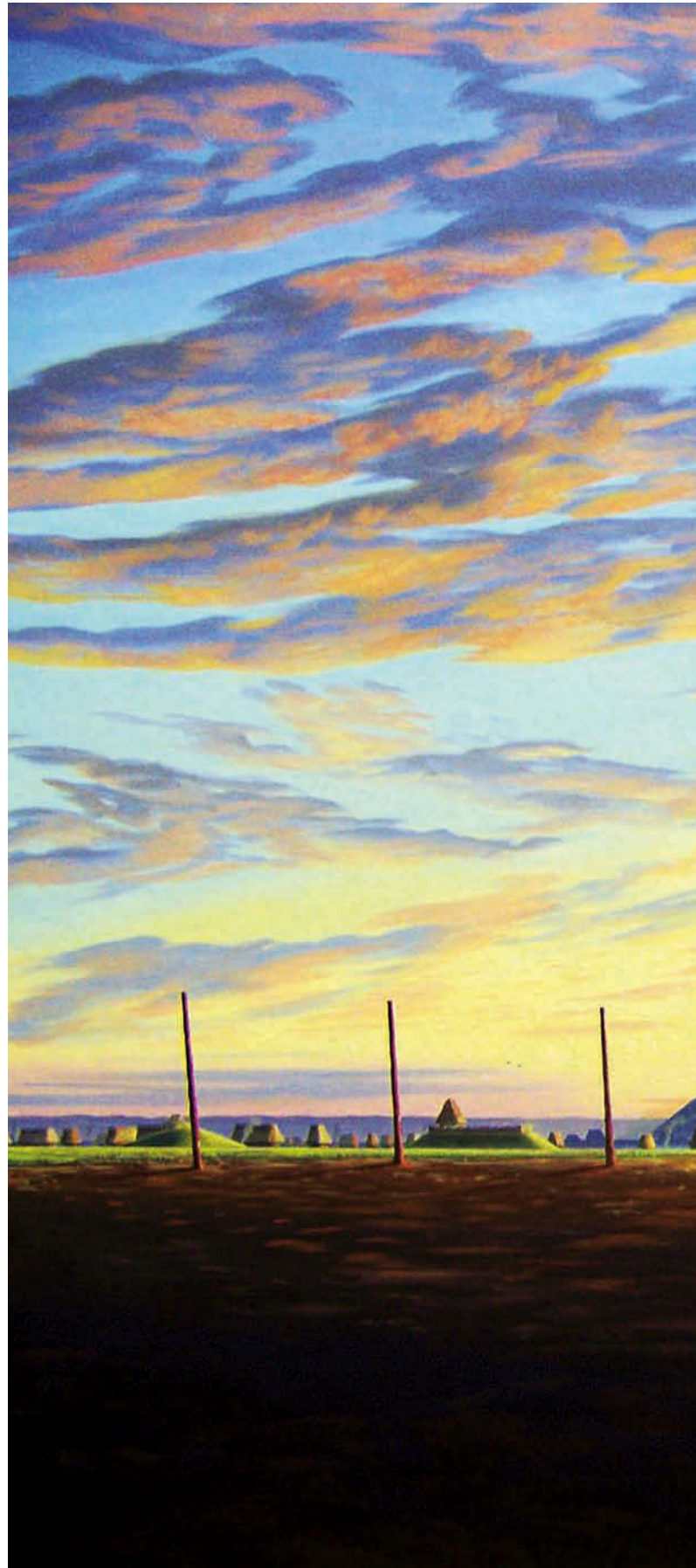
TRIBAL STORIES ILLUMINATE
THE MYSTERY OF "CAHOKIA"

BY JAMES RING ADAMS

Why is there no legend of "Cahokia?" If this indigenous city and cultural complex threw such a dark shadow over the 12th and 13th centuries of central North America, why did it leave no trace in American Indian memory? This is a frequent question of current archaeology. The answer may be that there was indeed a deep and searing impact, if you know where to look.

The name is the first red herring. Natives of this polity almost certainly did not call it Cahokia, the name of a later tribe. But they could very well have been the people whom the Lenni Lenape called the Talligewi or Alligewi, names both well entrenched in the American landscape. In an oral tradition recorded in the mid-18th century by the Moravian missionary John Heckewelder, the Lenape recounted a long war with the Talligewi.

The Algonquin-speaking Lenape were migrating eastward, apparently from the northern Plains, when they came to the Mississippi River and encountered the Talligewi, "a very powerful nation, who had many large towns built on the great rivers flowing through their land." The Talligewi gave the Lenape permission to cross their river, but then, alarmed by the large numbers of the newcomers, launched a





Mural by Bryan Haynes depicting "Woodhenge", a circle of large poles believed to be used like the Druid's Stonehenge to track the seasonal position of the sun.

COURTESY OF CAHOKIA MOUNDS STATE PARK

CAHOKIA UNCOVERED

PHOTO BY RICHARD HODCKIN



Long-nosed god maskette on petroglyph at Gotschall rock shelter near Muscoda, Wisc.

surprise attack on the advance guard. The incident started a prolonged war. "The enemy fortified their large towns and erected fortifications, especially on large rivers and near lakes, where they were successively attacked and sometimes stormed by the allies." After many battles and the loss of many warriors, the Lenape and their allies the Mengwe (identified by Heckewelder as the Iroquois) forced the Talligewi down the Mississippi and divided the northern territory among themselves.

This account was recorded before anything was known of Cahokia, and the Talligewi were identified in the 19th century as various smaller tribes to the north. But it fits the story that archaeologists have been uncovering in recent decades. Sometime in the 12th century, Cahokia itself suffered heavy reverses. It made a brief recovery around 1200 A.D. and put an enormous effort into constructing a palisade with bastions around its central district. At the same time, previously undefended villages further up the river also built stockades. Remains from this period show a high incidence of violent deaths. Current archaeology talks about an extended conflict between Cahokia and the "Oneonta culture," another misnomer for what might well have been the Algonquin forebears of the Lenape.

Archaeologists are excavating outposts of Cahokia far up the Mississippi and its tributaries and showing great interest in tribal legends that reflect its culture. A lot of discussion, some highly involuted, has focused on the Ho-Chunk hero Red Horn. Two points stand out. The cycle of Red Horn stories shows striking parallels to the Hero Twin narrative of the Mayan *Popol Vuh*. And secondly Red Horn reveals his name as "He-who-wears-human-heads-as-earrings." This is a clear

TRACKING THE BIRDMAN PERU TO CAHOKIA

BY SANDRA STARR

From ancient southern Peru, roughly around 200 B.C., came a fascinating and enigmatic deity whose attributes often include flight to and from the earth. It is not surprising that early peoples revered this deity in their art and sought to imitate him as shaman and warrior. Maya cultures as far north as the Yucatan and Southern Mexico yield artworks representing a birdman. His travels as far as the Mississippian cultures can be visually documented.

By 800 A.D., Native merchants conducted long-distance trade from Ecuador to western Mexico and then on to the major north-central Mexican trading center of Casas Grandes. Further trade flowed from there along the Gulf of Mexico and also to the East Texas Caddo tribes, related closely by culture to Cahokia.

COURTESY OF CAHOKIA MOUNDS STATE PARK



Clay tablet with "birdman" figure, found at Cahokia Mounds.



reference to curious maskettes of a deity sometimes sporting an extraordinarily long or bent nose that begin to turn up in North America after the founding of Cahokia. (Several of these, shown on the cover of this issue, are now on display in the *Infinity of Nations* exhibit at the Museum's George Gustav Heye Center in New York City.) These earrings show up on a wall painting in the Gotschall rock shelter near Muscoda, Wisc., in Ho-Chunk territory and on a figurine recovered from the Craig Mound mortuary in Spiro, Okla. They must have had great significance, although we don't quite know what. It's suggestive though that the patron deity of the long-range traders of Mesoamerica, a prominent class in the Toltec capital of Tula, is sometimes depicted with an obscenely long nose.

The figure from the Spiro mound who wears these earrings, is sometimes called "Big Boy" or identified with Red Horn. Based on the very wide distribution of these earrings, he very likely played a special role in spreading Cahokian influence. (He also wears a feathered cape, indicating high status.) Whatever his role was, there is a faint, but highly suggestive,

This human effigy pipe has been called "Big Boy" ever since it was mined from the mortuary at Craig Mound in Oklahoma in 1934 or 1935. It measures 11" by 9" and weighs 11 pounds, five ounces. It was carved from the Missouri flint clay used at Cahokia, very likely by a craftsman during the peak period of that metropolis in the 12th century A.D., and is considered one of the finest and most natural figurines to survive from the Mississippian culture. The human head earrings and long braid suggest that the original for the figurine, whether mythical or real, also inspired the Red Horn hero in northern Plains mythology. Could he also have played the role of the Navajo Gambler? (In one parallel, both Red Horn and the Gambler were shot from bows like arrows.) His expression of anxious concentration can be seen today at the craps tables in any casino.



Textile, Paracas Culture,
Peru, 700 BC-100 A.D.
Museo Nacional de
Antropología y
Arqueología, Lima, Peru



Eagle Warrior, Temple Mayor
Aztec 1440-1469 A.D.
Museo del Templo Mayor,
Mexico City, Mexico

CAHOKIA UNCOVERED

“Woodhenge,” reconstruction at Cahokia.

PHOTO COURTESY OF CAHOKIA MOUNDS STATE PARK



TRACKING THE BIRDMAN

Pre-Columbian Mississippians, named for their domination of the Mississippi River Valley, developed a wide commerce for all types of ceremonial regalia materials. Shells came north from the Gulf of Mexico and copper nuggets were carried south from Lake Superior, to be carved or beaten into fine works of art in the metropolis called Cahokia, near present-day St. Louis. This trade also transported cultural messages, myths and belief systems. The myth-history of the birdman flew along, appearing on everything from textiles, metals, ceramics and stone to shell and bone. ✱

Sandra Starr is a senior researcher at the Smithsonian National Museum of the American Indian.

Mural representing Eagle Warrior
Olmec 650-1100 A.D. Cacaxtla, Mexico



PHOTO BY MICHEL ZABE

ARCHAEOLOGISTS ARE EXCAVATING OUTPOSTS OF CAHOKIA FAR UP THE MISSISSIPPI AND ITS TRIBUTARIES AND SHOWING GREAT INTEREST IN TRIBAL LEGENDS THAT REFLECT ITS CULTURE.

connection to another figure in a tribal legend not usually considered in this context. This is the Navajo story of Naahwiilbihii, the Gambler.

This mysterious figure, explicitly not one of the Holy People, appears early in the *Diné bahane*, the Navajo creation story, after the emergence of the People into the present world but during a period of wandering. He entices the neighbors of the Navajo, and then the Diné themselves, into wagers on a series of games. (One of these games, *nanzoz*, is clearly a form of chunky.) As the victims all lose, bets become more and more desperate until everyone has gambled their wives, children and themselves into slavery. The Gambler then puts them to work at a place called *Kin nteel*, or Broad House, building first a race course and arena and then a large building. Along the way, however, he offends the gods, who conspire with a Navajo hero to challenge the Gambler. The gods and animals rig the games, and the Gambler loses everything back. An extremely poor loser, he so annoys the gods with his whining that they shoot him like a large arrow to the land of the Moon.

This is more than a charming legend or child's tale. Memory of the Gambler is so vivid among the Navajo that until very recently they consistently voted against establishing a tribal casino. We suggest that it is an actual historical memory, transposed to the present Navajo landscape.

In current tradition, the Gambler is closely associated with Chaco Canyon, where storytellers point to the Anasazi ruins as the Great House that he made his slaves erect. But by all archaeological evidence, the southward migrating Athabascan peoples were nowhere near the Southwest during Anasazi times, circa the 11th and 12th centuries A.D. And a later, more explicitly historical section of the *Diné bahane*, states that the Anasazi buildings were in ruins when the People came to Chaco Canyon. It's well established that the Athabascan peoples of the southwest, Navajo and Apache, were migrants from the north; another branch, also called the Diné, lives in northern Canada. The migration route is unknown, but it's possible that some bands along the way had an unpleasant encounter with the chunky-sharps of the Cahokian culture.

This premise would give a significant insight into new findings at Cahokia. Excavations of some outlying villages show a very different population from the city center. The villagers were ethnically different and honored different deities. Their figurines were feminine and agricultural. Their diet was worse; where Cahokians ate deer,



George Catlin, *Tchung-kee, a Mandan Game Played with a Ring and Pole*, 1832-3, Smithsonian American Art Museum

they ate frogs. And their sites abounded in discoidal chunky stones. As Pauketat describes residents of one farm village, "They were immigrants, or the children of immigrants ... and they were heavily into chunky." The inference from the Gambler story is that these immigrants were the losers in his wager, chunky slaves, who provided the manpower for the mass construction projects. These would have been the people who, in one burst of activity around 1050 A.D., leveled and filled in the Grand Plaza and laid the foundations for the great mounds. And their daughters might have been taken as the victims for the mass sacrifices.

For this oppressed population, the metropolis must have been a place of loathing and dread. This could be the deeper meaning of the conclusion of the Gambler story. After Naahwiilbihii's prolonged exile, say the Navajo, his host, a somewhat murky deity associated with the moon, took pity on him and gave him a new people to rule, sending him to Mexico as the god of the Nakai, the foreigners. These foreigners are equated with the Spanish colonial dominion, another oppressive, enslaving empire.

This quick look shows the importance of a close study of tribal legends, when possible in the original language, and comparison with the new Mississippian archaeology. The combination of storytelling and science is a continuing source of rich insights. ✱



ILLUSTRATION BY KAM MAK

When a besotted college student stumbled over a human skull in the sludge of the Columbia River in Washington State in July 1996, police first thought it was an unsolved homicide. But it soon turned into a major battlefield in the on-going struggle between the western and the indigenous outlook on the universe.

WAYS OF KNOWING

"NAKED SCIENCE" OR NATIVE WISDOM

As police recovered a nearly complete skeleton, scientific experts were called in to untangle what PBS called "the mystery of the bones." Modern methods such as carbon dating revealed that the skeleton was among the oldest ever found on the continent, somewhere between 9,000 and 9,400 years old.

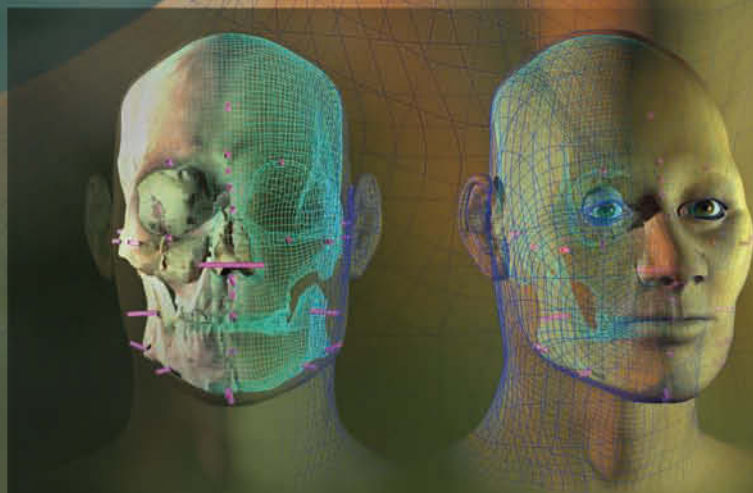
The story unfolded like an installment from one of television's CSI (Crime Scene Investigation) programs as an anthropologist pored over the bones. At press conference a month after the discovery, the anthropologist James C. Chatters announced that the skull had some Caucasoid features. In the words of journalist Roger Downey, "within the week, hundreds of millions round the world had been informed that the skeleton of a 9000-year-old European had been found on North American soil."

This highly questionable conclusion started what is known as the Kennewick Man controversy. The extensive media coverage and popular debate provides an excellent example of the privileging of conventional, western ways of knowing over traditional, indigenous ways of knowing.

This Asian-influenced interpretation by illustrator Kam Mak, ran on the cover of the March 13, 2006 issue of *Time* magazine for a story entitled, "The Untold Saga of Early Man in America."



Keith Kasnot, an artist specializing in medical illustrations, produced these images for *National Geographic* after being advised that Kennewick Man's skull was similar to those of the Ainu people of Japan.



AND BECAUSE THE SKELETON WAS FOUND ON LANDS LONG INHABITED BY NATIVE PEOPLES, LOCAL TRIBES URGED OFFICIALS TO RETURN THE REMAINS TO THE EARTH. IN FACT, SOME TRIBAL MEMBERS WERE DEEPLY DISTURBED, ARGUING THAT AN ANCESTOR HAD BEEN UNCEREMONIOUSLY YANKED FROM HIS RESTING PLACE IN YET ANOTHER EXAMPLE OF GRAVE ROBBING.

SCIENCE, MASS MEDIA AND KENNEWICK MAN

Conventional western scientists approach problem-solving in a reductionist vein. Components of the problem are separated into discrete bits, the better to envision each piece of the puzzle. The assumption is that by unlocking segments of a problem, scientists will be better positioned to uncover essential truths.

In contrast, American Indian knowledge systems arise from the connections between the puzzle pieces; how the segments fit into place undergirds indigenous epistemologies. In other words, relationships are key to understanding Native logic. Such linkages are missing in most of the popular discussion about issues in Indian Country.

News coverage of “Kennewick Man” mirrored reductionist logic by hyping themes of *discovery* and *mystery*, indispensable elements of a great yarn regarding a scientific breakthrough.

News reporters heralded “the discovery” as a “priceless gift to science” and a “treasure trove of information.” American Indians writers and scholars called in their own experts who argued that skull morphology is an “elastic” science and the claim that “Kennewick Man” wasn’t American Indian was a leap of faith, not a sound judgment based on the paltry evidence available.

And because the skeleton was found on lands long inhabited by Native peoples, local tribes urged officials to return the remains to the earth. In fact, some tribal members were deeply disturbed, arguing that an ancestor had been uncereceremoniously yanked from his resting place in yet another example of grave robbing.

A coalition of Indian tribes – the Colville, Nez Perce, Umatilla, Wanapum and Yakama – invoked the Native American Graves Protection and Repatriation Act (NAGPRA), which

protects Indian artifacts and remains, and demanded repatriation of the remains. A group of anthropologists from seven institutions, including the Smithsonian’s National Museum of Natural History, sued, arguing that restricting their access to the skeleton impinged on their First Amendment rights.

For a few years news coverage waxed and waned over “who owns the bones” until 2004, when the court ruled in favor of the anthropologists. One columnist called the case “an epic struggle between science and religion” in which science “won.” The contest between Indians and scientists pitted science against spirituality, expressed in the Indian argument that “tribal policies and procedures, and our own religious beliefs, prohibit scientific testing on human remains.” News stories even created imaginary fabrications of indigenous peoples as “savages.”

In a more basic sense, the public presentation of contemporary issues like “Kennewick Man” pits knowledge systems against one another in a version of entitlements. The Indian perspective – that the ancestor should be returned to the tribes in accordance with NAGPRA – was roundly dismissed by critics in the media as backward, regressive and superstitious. One newspaper editorial described returning the skeleton to the tribes as “bad science” and called it the “head-in-the sand attitude of a pre-literate society” – a thinly veiled insult to Indian tribes.

In a *60 Minutes* interview with anthropologists, politicians and Natives, the reporter asked an Umatilla spokesman, “Does your religion specifically tell you that you were the first people here?” When the spokesman replied “yes,” the reporter concluded that, for the Indians, “science doesn’t matter to them.”

In framing Indians as anti-science, the reporter followed the journalistic tradition of according Western science the status of a superior form of knowledge. When scientists

are interviewed in news stories, they receive special treatment. Their views are often unchallenged. Because of their status, scientists are quoted with deference, having what sociologist Dorothy Nelkin called “some special insight into every problem.” As a result, anyone with a different approach is viewed with less authority, and, in the case of “Kennewick Man,” dismissed as anti-science.

THE SEPARATION OF SCIENCE

But Western science can learn a lot from indigenous ways-of-knowing, which are grounded in the interconnectedness of living things. We critique the modernist notion that science is “objective and value free,” arguing instead that science results from an historical agenda that is both political and economic. By no means value-free, science is undergirded by its own belief system about the nature of the universe and how we may know about and understand it. We especially dispute the assumption that phenomena which cannot be “known” by scientific methods fall in the realm of the “unscientific,” shorthand for “untrue.”

“Science” refers to systematized knowledge. Until the 19th century there was no clear boundary in Western thought between science and philosophy. In the 18th century, science was considered just one of many approaches to knowledge. The separation of science from philosophy and religion began with the Protestant Reformation and heralded the de-sacralization of the world that characterizes modernity: Divinity is removed from a world which thereby becomes raw material for human use.

Of course, Europeans never had the sole claim to systematic knowledge. Cultures everywhere have sustained themselves by developing systematic knowledge for survival:

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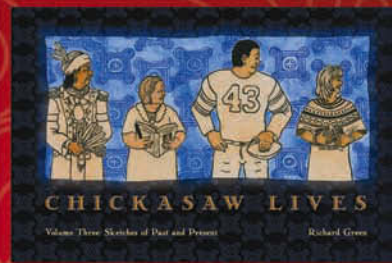
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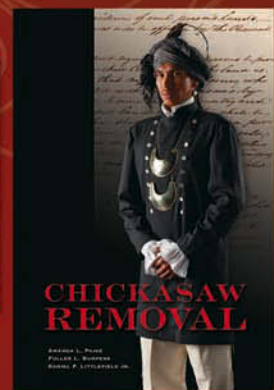
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of planting, hunting, weather and climate, environmental conditions, medicine and health care, navigation and engineering – the list is extensive. So why are these not “science”? The short answer is, because our popular discourse tells us they are not. And this is a remnant of the colonial legacy whereby Europeans and their knowledge were elevated above others.

Western science has been used since the early 19th century to displace Native peoples – from power, from authority over knowledge, and from ownership of their lands and resources. Colonialism relied on depicting Native peoples as inferior, a depiction that originally invoked both scientific and religious values: the Native peoples did not understand science as the path to truth, and as “pagans” they didn’t understand the “Truth of the Supreme God.”

By the 20th century Science and Religion had in much American popular thought parted ways. Americans today tend to see science as separate from and superior to religion as an approach to knowledge. But while the Judeo-Christian tradition doesn’t have as much sway as science for many Americans, it still trumps Native spirituality. So when indigenous approaches to knowledge butt up against Western science, they can be condemned on both fronts: they are “not scientific,” especially when they make arguments based on spirituality (e.g. “This land is sacred”), and the spiritual argument itself can be dismissed as less than “real” religion.

“NAKED SCIENCE” OR WISDOM

There is nothing inherently wrong with Western science. It offers a very powerful methodology and set of tools that have moved humanity forward enormously, and all of us have benefited from this. But Science (with a capital S) dismisses the much larger issues of human existence – those that are addressed by religion and philosophy, by traditional practices and moral codes, and by the cultivation of wisdom. Thus Western science has also brought on environmental crises of global proportions. It does not tell us how to live on this earth while it arms us with tools of enormous power. Its mission to unlock the mysteries of the universe does not include a code of how to act properly along that journey.

Western science is framed as being devoid of cultural values and is, in fact, perceived as “naked.” Anthropologist Laura Nader writes that naked science is “stripped of its ideologized vestments.” But the history of Western science clearly shows that this is far from the

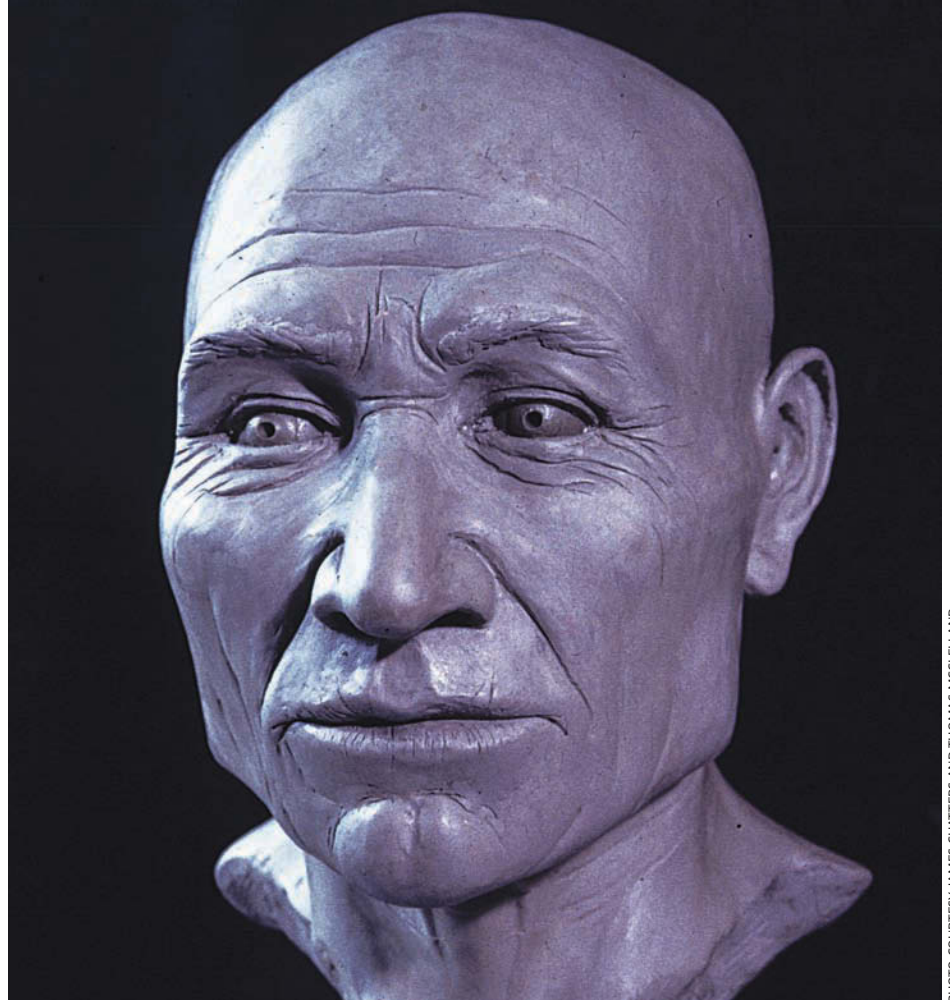


PHOTO COURTESY JAMES CHATTERS AND THOMAS MCCLELLAND

“I never said, ‘He was European,’” says forensic anthropologist James C. Chatters, who worked with sculptor Thomas McClelland to recreate this likeness – often compared to Capt. Jean-Luc Picard from the *Star Trek* series. “I was misquoted in the press and have been fighting it ever since.”

case. Science is loaded – ideologically, politically and morally. Yet in popular discussions about science, especially in news reports, science is held aloft from cultural influences. In the case of “Kennewick Man,” scientists are portrayed as the arbiters of truth, and American Indians become the challengers of truth. Thus the tropes of old return: the savage, illiterate, uncivilized denizen shackled and subdued by the greater authority.

But it is important to distinguish between popular notions of science, and the practices of scientists themselves. When Indians are framed as “anti-science,” some anthropologists jump to their defense, arguing that Native science should be accorded equal status with Western science. In his book on Zapotec science, Roberto Gonzales refers to indigenous knowledge as “local science” and Western knowledge as “cosmopolitan science.” Yet even this thoughtful attempt to reframe indigenous “ways of knowing” separates Big Science from little science.

Instead it is necessary to reimagine the construct “science.” We need to own up to the cultural values that saturate all science. Indeed, the strength and power of Native sci-

ence is the acknowledgement of the welding of values to knowledge systems, where science is just another knowledge system. Rather than taking the reductionist approach noted above, and rather than pretending that science is naked, we urge a vision of science as part of an interconnected system of dependent elements that emerge side by side—that are complementary and inseparable.

Indigenous knowledges are informed by such interconnections: earth and air; humor and language; birth and burial. As Jhon Goes in Center notes in the book *Science and Native American Communities*, “Our ancestors were very sensitive in their relationships with the land. They systematically organized experiential information about cycles, seasons, connections, and strategies in their cultures. Experience was evolved into knowledge, and knowledge was evolved into wisdom.” And with the power that Western science has unleashed in the world, more wisdom is something we desperately need. ✱

Cynthia-Lou Coleman (Osage) is the chair of the Communication Department at Portland State University. During summer 2010 she was a Smithsonian fellow working with Douglas Herman, Senior Geographer at the National Museum of the American Indian.



Storyteller Lloyd Arneach (Eastern Band of Cherokee) performing at the National Museum of the American Indian's Rasmuson Theater.

THE STORYT

SHARING TIMELESS WISDOM



BY ANYA MONTIEL

IN

2005, I sat in a classroom of a former elementary school in Topawa, Ariz., learning to speak, read and write the Tohono O'odham language. Offered through the tribal college, all of the students except for two or three were Tohono O'odham. The instructor, Danny Lopez, was a respected elder, singer and educator. Although the reservation is more than 2.8 million acres – roughly the size of Connecticut – Lopez knew many of his students, their parents or grandparents. He had taught at the primary school in Sells and the middle school in Topawa for years.

I remember one day in particular where Lopez started the class in the usual manner, reviewing the teachings of the previous day and introducing new vocabulary and grammar. He patiently listened to us pronounce words and slowly form sentences, never raising his voice. But since it was winter, Lopez ended the class differently. He told us to close our books, put away our pens and listen. He started to tell a familiar story that many students had heard as children. However, his warm and gentle voice captivated everyone and time passed quickly. The class ended but the story was not finished. Tomorrow, he said, he would continue the rest of the story.

Lopez was one of a cadre of contemporary Native storytellers who tell the same stories their ancestors told for countless generations in the same way. Although tribes have different rules about sharing their culture with outsiders, they regard their stories as a price-

ELLER'S ART

IN MODERN TIMES

Elaine Grinnell at Water World 2010 in Washington State.



PHOTO BY AL MCCLIESE

GRINNELL “OFFICIALLY” BEGAN TELLING STORIES MORE THAN 25 YEARS AGO, VISITING SCHOOLS, UNIVERSITIES, FESTIVALS AND CONFERENCES. SHE HAS TAKEN S’KLALLAM STORIES TO AFRICA, THAILAND, JAPAN AND CANADA AND THROUGHOUT THE UNITED STATES.

less treasure. And some rules and themes are widespread.

Stories, for one, should not be told out of season, or repercussions could be severe. The Tohono O’odham, like many other tribes, saved storytelling for the winter season when the harvest was complete and the weather kept people indoors.

Stories impart wisdom. They teach about the creation of the world, animals, people and the land below and above. Trickster stories teach the consequences of misbehaving and causing chaos. Some stories include monsters and frightening events from long ago.

Jamestown S’Klallam storyteller Elaine Grinnell explains that storytelling “is not entertainment but education.” She says ancient stories still have relevance today; “Times have changed, but people don’t.”

Grinnell describes herself as “a person of the salt water, lakes, rivers and canoes,” and her stories reflect that. She has lived in the Olympic Peninsula of Washington State all her life, in the same place as her ancestors. Many of her stories talk of aquatic animals such as salmon, whales and loons. She learned traditional stories from her maternal grandparents who raised her and were fluent in the S’Klallam language. Grinnell remembers sitting on her grandmother’s lap, leaning close and hanging on every word. Her grandparents were gifted storytellers because, she says. “The way they told stories, I could remember them.”

Grinnell “officially” began telling stories more than 25 years ago, visiting schools, universities, festivals and conferences. She has taken S’Klallam stories to Africa, Thailand, Japan and Canada and throughout the United States. At 74, she prefers not to travel far from home these days but continues to tell stories three times a week at the Olympic Park Institute in Port Angeles. Her work has been included in CDs, a DVD and a book blending comic art and Native stories.

Grinnell says stories have the power to heal the spirit.

At an Indian education conference, Grinnell recalls, she told the story of Whale Woman who leaves her pod and becomes human to live with the man she loves, who then mistreats her. As she told the story, she noticed a woman crying in the audience. Grinnell feared that the woman had a negative reaction and approached her later. Quite the contrary, the woman said. She loved the story and could relate to Whale Woman giving up everything for love. The sorrowful story spoke to her at that time in her life.

Listeners often have an emotional response to her stories, she says. A story “will fit some time and some place, bringing things to the surface.

“If I can release painful thoughts, I feel good. If I can help someone lighten the load, they are helping me too.”

Grinnell says storytellers must be good listeners as well as good speakers. Everyone has a story, she says.

Lloyd Arneach (Eastern Band of Cherokee) came by professional storytelling fortuitously. Born and raised on the Cherokee reservation in North Carolina, he learned stories from two great-uncles. During family gatherings, they traded stories back and forth “like a tennis match,” entertaining everyone. For two years, Arneach lived with his Uncle George and learned more stories.

“

IF YOU TELL STORIES WHEN THE PLANTS ARE GROWING,” ARNEACH EXPLAINS, “THEY LISTEN AND FORGET TO GROW.” BECAUSE HE TELLS STORIES OUT OF SEASON, ARNEACH DOES NOT CONSIDER HIMSELF TO BE A TRADITIONAL STORYTELLER. INSTEAD, ARNEACH INCORPORATES CHEROKEE STORIES, STORIES FROM OTHER TRIBES AND CONTEMPORARY STORIES THROUGHOUT THE YEAR.

When Arneach was 10, the reservation’s librarian recruited him and other Cherokee young people to learn and tell stories. They would recite them to youth organizations off the reservation. During that time, he learned the difference between knowing a story and telling one. Arneach would not tell stories publicly again for 15 years.

By 1970 Arneach was living in Atlanta with his wife Charlotte and working as an AT&T programmer. His child’s babysitter was a Girl Scout and wanted to earn the Indian lore badge, but the local library lacked any Native books. Realizing that she baby-sat for an American Indian, she asked Arneach to speak to her troop. When Arneach arrived after work wearing a three-piece suit, the girls were initially disappointed because they expected someone wearing feathers and beads. But they were soon mesmerized by all of his stories.

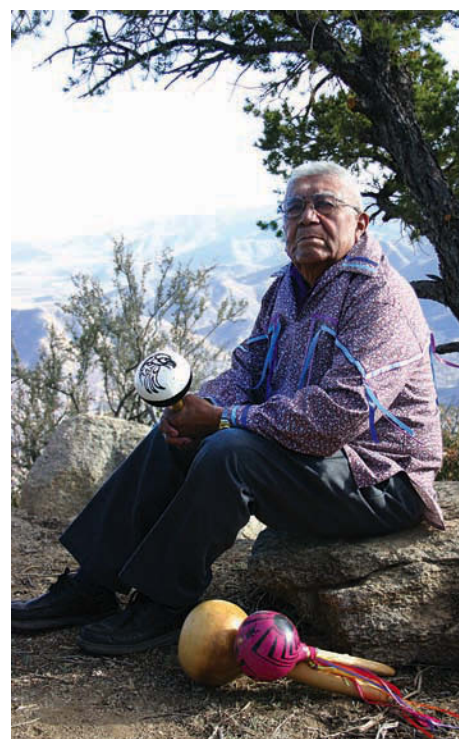
After that, Arneach received requests from other Girl Scout troops. Then requests came in from Boy Scouts, genealogical organizations, museums, high schools and universities, including the Georgia Institute of Technol-

ogy and Emory University. In 1993, Arneach moved back to Cherokee and became a full-time storyteller.

His work has taken him to the Kennedy Center in Washington, D.C, the Smithsonian’s Folklife Festival and National Museum of the American Indian, and the Winnipeg International Storytelling Festival. Two publishers have turned his stories into children’s books.

Like the Tohono O’odham, Cherokees traditionally reserved storytelling for the winter, after the harvest and before the planting season. “If you tell stories when the plants are growing,” Arneach explains, “they listen and forget to grow.” Because he tells stories out of season, Arneach does not consider himself to be a traditional storyteller. Instead, Arneach incorporates Cherokee stories, stories from other tribes and contemporary stories throughout the year. He admits, “I will tell a story to anyone, at any time.”

Among the Cherokee, rabbit is the trickster. Other tribes have figures like coyote, raven, Nanabush or Pueblo clowns. However, all these tricksters act and misbehave similarly.



Tohono O’odham educator and singer Danny Lopez in 2007.

PHOTO BY BERNARD SIQUEROS (TOHONO O’ODHAM)



THE GREAT SMOKY MOUNTAINS

Before selfishness came into the world, which was a long time ago, the Cherokee happily shared the same hunting and fishing lands with their neighbors. However, everything changed when selfishness arrived. The men began to quarrel with their neighbors.

The Cherokee began fighting with a tribe from the east and would not share the hunting area. The chiefs of the two tribes met in council to settle the quarrel. They smoked the tobacco pipe but continued to argue for seven days and seven nights.

The Great Spirit watched the people and was displeased by their behavior. They should have smoked the pipe *after* they made peace. The pipe is sacred and must be treated with respect. He looked down upon the old chiefs, with their heads bowed, and decided to send reminders to the people.

The Great Spirit transformed the chiefs into white-gray flowers that we now call “Indian Pipe.” The plant grows only four to ten inches tall and the small flowers droop towards the ground, like bowed heads. Indian Pipe grows wherever friends and relatives have quarreled.

Next the Great Spirit placed a ring of smoke over the mountains. The smoke rests on the mountains to this day and will last until the people of the world learn to live together in peace. That is how the Great Smoky Mountains came to be.

—LLOYD ARNEACH (EASTERN BAND OF CHEROKEE)

cutting edge...



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Arneach describes rabbit as a “used car salesman.” He may be offering a deal but the real benefit is for himself. The trickster embodies the best and worst of human characteristics, moving back and forth between being a villain and hero, destroyer and creator, coward and leader. There is always a lesson to be learned from a trickster story.

One of Arneach’s favorite stories is the life of Chief Joseph (Nez Perce). He heard about the Indian leader in high school and could not forget his tragic attempt to reach Canada for freedom. Arneach only shares that story with certain audiences. To tell it, he needs an hour, in a quiet space, with good listeners. The Chief Joseph story affects him deeply, so Arneach prepares himself emotionally beforehand and cannot tell another story when he finishes.

Arneach also tells stories about non-Native people. When he meets with veterans groups, he often includes the story of Captain Eddie Rickenbacker, a World War I flying ace and Medal of Honor recipient. While serving on a mission in the Second World War, his plane went down in the Pacific. The crew floated on a raft for several days fighting sharks, the intense sun and hunger. Suddenly, a seagull landed on Rickenbacker’s head. He caught the bird and used its flesh for food and fish bait. After 24 days at sea, the men were rescued. Rickenbacker never forgot the sacrifice that seagull made to save the lives of eight men. He showed his appreciation by feeding seagulls by the pier for decades. Arneach refers to that real-life story as a “contemporary story with old values.” It embodies honor, sacrifice and friendship.

Native tribes may differ from one another, but their stories carry similar universal messages of honesty, humility, integrity and selflessness. The wisdom of the ancestors fit into life today. Arneach and other storytellers hope people seek out and share stories, especially ones from their families.

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Although Tohono O’odham elder Danny Lopez passed away in October 2008, his stories live on within the O’odham. He taught himdag (the O’odham way of life) for more than 30 years. Lopez and his wife Florence sang beautiful stories about desert plants, animals and mountains. At his funeral service, people arrived from all four O’odham reservations (Tohono O’odham, Salt River, Gila River and Ak-Chin). Their voices filled the desert air with the same songs he taught them. ✱

Anya Montiel (Tohono O’odham/Mexican), a frequent contributor to *American Indian* magazine, lives in San Francisco.

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FESTIVAL OF IDENTITY

THE PEOPLE OF THREE HEARTS

IT'S

just after daybreak in Papantla, a small city in the Mexican state of Veracruz. In the compact kitchen of a *panaderia*, the owner moves between enormous pots of hot coffee and warming milk. Steam dances in the morning light that floods in through the small window beside him.

Downstairs, the familiar clattering of ceramic can be heard as cups are placed in front of customers, and first coffee and then milk are meticulously added to each cup. The gentle lift of a hand signals that the ratio is just right. This is the essence of Papantla, simple, quiet, personal and inviting.

But each spring, thousands of visitors descend on this little town on their way to the Cumbre Tajin Festival de la Identidad (Festival of Identity), an annual artistic and cultural event that takes place in the Parque Takilhsukut just 20 minutes from Papantla. More than 150,000 attend the festival each year in March.



BY GUILLERMINA ORTEGA AND SHANNON QUIST

Y



Voladores begin their ceremonial flight at the Cumbre Tajin Festival de la Identidad (Festival of Identity).

PHOTO BY SUSAN LUNA

NATIVE PLACES

PHOTO BY ALEJANDRA CERDEÑO LANCE



The Pyramid of Niches (lower left) in the sacred city El Tajin has 365 recesses that coincide with the calendar year.

PHOTO BY SUSAN LUNA



Lucia Simbron Vazquez (left) and Guadalupe Vega Medina (right), traditional teachers in the House of Cotton, demonstrate the process of preparing cotton for weaving.

PHOTO BY SUSAN LUNA



Candles burn on the altar in the Kantiyan (House of the Elders).



DATING TO 600 A.D., THE SACRED CITY OF EL TAJIN STANDS AS A TESTAMENT TO THE ART AND LIVING CULTURE OF THE INDIGENOUS COMMUNITIES IN THE TOTONACAPAN REGION. IT INCLUDES STUNNING PYRAMIDS AND ANCIENT BALL COURTS. ITS BEST-KNOWN MONUMENT IS THE PYRAMID OF NICHES.”

The park, which has a large outdoor event center, open air stages and a screening room, exists as a center of indigenous identity, and is less than a mile away from the archaeological site of El Tajin, one of the largest and most important cities of pre-Columbian Mesoamerica.

Dating to 600 A.D., the sacred city of El Tajin stands as a testament to the art and living culture of the indigenous communities in the Totonacapan region. It includes stunning pyramids and ancient ball courts. Its best-known monument is the Pyramid of Niches, the image of which can be seen on the state's license plates. But that illustration does not do justice to the actual structure. It features a wide staircase that rises to the top and is almost perfectly symmetrical. It is named for the 365 niches that were intricately carved into the structure to coincide with the calendar year. El Tajin was designated a World Heritage site in 1992 because of its cultural importance and its architecture. El Tajin is one of the venues for the festival, with programs like an evening light show known as *Tajin Vive*.

On the grounds of Parque Takilhsukut, visitors to the festival can see plays, roving performers, dancers and well-known musicians such as Lila Downs and Ruben Blades. An art market and traditional food vendors add to the richness of the event.

The heart of the festival is found at El Centro de las Artes Indigenas (the Center for Indigenous Arts) at the center of Parque Takilhsukut. The Center's year-round mission is to preserve and disseminate indigenous art, especially the art of the Totonac people who call the Totonacapan region home. The center is made up of 13 individual “houses,” each focused on a traditional Totonac artistic practice. Some 700 artists present and demonstrate their work in the houses. Each house, bearing a Totonac name, has a thatched palm-frond roof set atop bamboo walls that allow light to stream in so that the indigenous connection to the natural world is evident.

Perhaps most important of the 13 Houses is the Kantiyan, or House of the Elders. Little happens at the Center without the inclusion of the 12 members of the traditional Council of Elders. They serve as advisors and teachers providing guidance to the Center, the individual Houses, the artists and the younger members of the community who come to learn. The Council of Elders is also an integral part of the planning for the Cumbre Tajin. Members of the Council are consulted on all elements of the festival, from overall theme to program offerings. As the festival begins, members of the Kantiyan offer their blessings to ensure all proceeds as intended.

During Cumbre Tajin the usually quiet houses swarm with visitors curious to see,

taste and create. The Kxpumasiyukan Limanin (House of Painters) takes visitors through a miniature ecosystem, introducing the plants, minerals and other organic materials that are used to create pigments. Just beyond the recreated forest canopy, demonstrations show the processing of these natural materials. Visitors are invited to try using the paints and take home a piece of their experience.

The Xpulataman Panamak (House of Cotton) celebrates traditional weaving. A tree outside the house is festooned with red-and-white, three-dimensional hearts created from plastic thread suspended from a large cotton spider web. These hearts are not typically heart-shaped, but are actually anatomically correct, complete with connecting arteries. This festival installation is meant to show the connection between weaving and the identity of the Totonac people, who call themselves the



Eight of the 12 members of the Council of Elders sit inside the Kantiyan (House of Elders).



Abuela (Elder) Herlinda Simbron Garcia burnishes a traditional Santa Clara Pueblo wedding vase.



Red and white anatomically correct hearts hang from a cotton spider web in a tree outside the House of Cotton.

NATIVE PLACES

People of Three Hearts.

Cotton plants line the path to the house. Inside the house a 15-foot-long, hand-dyed woven scroll, illustrating an up-to-date history of the Totonac, hangs on the wall just below the roof. Center coordinator and weaver Eneida Hernandez explains that the House of the World of Cotton serves as a “school of traditions.”

“In this space, the inherited wisdom of grandmothers and grandfathers is strengthened and developed,” she says. “Master cotton weavers work to regenerate the shared spaces with nature and the art of life. The spiritual side is one of the pillars of this art, to be shared not only with the Totonac community but also with the rest of the world.” Weavers in the house do just that, moving their hands quickly over their back-strap looms tied to bamboo beams, while they share stories connected to their rich weaving tradition.

In the Ihtamanah (House of Clay), visitors are introduced to different clays from throughout the region. They are encouraged to try their hands at shaping objects from the material which, once dried in the sun and fired, can be taken home.

Nora Naranjo-Morse, an artist from Santa Clara Pueblo in New Mexico, was invited to the House of Clay for an artist residency before the 2010 festival. She was joined by her daughter, artist Eliza Naranjo-Morse.

For two weeks, Naranjo-Morse, her daughter and the women of the House of Clay shared life experiences, food, living space, wisdom and techniques for working with clay. “I wasn’t there to teach these women – they were already working potters,” says Naranjo-Morse. “So many times during the experience, in fact, I was the one who was humbled. No one was the teacher; no one was the student. We were there to learn from each other.” The mother and daughter were the first two people from outside the community ever to be invited to work in the traditional arts.

The work completed during this time was integrated into a large exhibition entitled *Tiyat-Nun-Tierra-Earth*. The exhibition also featured works from artists from the House of Painters and stories from the Totonacan, Tzotzil and Huastec oral traditions, all centering around the indigenous view of Mother Earth. Guillermina Ortega, center coordinator and artist, explains that “the outcome of these memorable days was embodied in a series of female figures made with clay from the coast and from the Totonacan sierra, double-spout jars in the Tewa style and some wonderful wooden panels on which children drew their portraits.”

Other houses include Kxpumasiyukan Takuchin (House of Healing Arts), Kxpumasiyukan Tamalakatsukin (House of Theater) and Kxpumasiyukan Xataxanatlin Tachuwin (House of the Flowering Word), all of which demonstrate some aspect of Totonac culture.

The 13 houses radiate out from a large pole stretching into the sky. The pole is used in one of the most dramatic events at the Center, “*la ceremonia ritual de los voladores*,” (ritual ceremony of the flying men) an ancient fertility ceremony to ensure a good harvest and to express respect for and harmony with the natural and spiritual worlds. The *voladores* from the region, known as the “flying men of Papantla,” and other *voladores* from throughout Mexico and Central America conduct the ceremony in which four men climb up the pole, tie their ankles to ropes wound around the pole and then push themselves off the platform, spinning as the ropes unwind to lower them to the ground. A fifth man, the Caporal, stands on the top of the pole and with a flute and drum plays songs dedicated to the sun, the four winds and each of the cardinal directions.

In 2009 the Ritual Ceremony of the Voladores was recognized as an Intangible Cultural Heritage of Humanity by the United Nations Educational, Scientific and Cultural Organization (UNESCO). Training for the ritual begins at an early age and is transmitted from generation to generation.

The Cumbre Tajin Festival offers visitors an opportunity to experience the Totonacan region and its culture. For more information about the Parque Takilhsukut, the Center for Indigenous Arts and Cumbre Tajin, visit www.unidosporeltajin.org.mx. 🌸

Guillermina Ortega is an artist, former coordinator of the House of Clay and a manager of the Cumbre Tajin Festival de la Identidad.

Shannon Quist is a cultural liaison in the Department of Community and Constituent Services at the National Museum of the American Indian in Washington, D.C.

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Gallup, NM
Virginia@navajospirit.com
www.NavajoSpirit.com
Product: Blouses, skirts

Peter Boome (Upper Skagit)
University Place, WA
pete@araquin.com
www.Araquin.com
Product: Illustrations, painting, drums

Cindy F. Bowman
(Osage Nation, OK)
Raleigh, NC
cslagoon@aol.com
Product: Textiles, attire, beadwork

David Boxley (Tsimshian)
Kingston, WA
www.davidboxley.com
Product: Carvings, masks, prints

Jennie, Jamie and Josiah Brown
(Pokagon Band of Potawatomi)
Shelbyville, MI
rjbj@netpenny.net
Product: Traditional black ash baskets

Joe R. Calabaza (Santo Domingo Pueblo)
Santo Domingo Pueblo, NM
calabazakid@q.com
Product: Jewelry

Avis Charley (Dakota/Navajo)
North Hills, CA
avischarley@yahoo.com
www.avischarley.com
Product: Ledger painting

Felipe Heredia Diaz (Aztec)
Guatemala
aconnections09@gmail.com
Product: Painting

Debra & Preston Duwyenie
(Santa Clara Pueblo)
Española, NM
duwyenie@valornet.com
Product: Jewelry, pottery

Venus T. Etsitty (Navajo)
Gallup, NM
venusetsitty@hotmail.com
Product: Jewelry

Friends of the Ixchel Museum Guatemala
Yolanda Alcorta, Vice President
yalcorta@gmail.com
Product: Glass, textiles, attire

Anthony Gatewood
(Isleta Pueblo/Navajo)
Bosque Farms, NM
anthonygatewoodsunriseinlay@juno.com
www.sunriseinlay.biz
Product: Jewelry

Dorothy Grant (Haida)
Vancouver, BC, Canada
www.dorothygrant.com
Product: Dresses, suits, scarves

Valerie J. Namoki (Hopi)
Corrales, NM
kachinasinlay@msn.com
Product: Pottery

Rosemary Hill, Grant W. Jonathan and Bryan Printup
(Tuscarora Nation)
New York, NY
Hill: rosie19@yahoo.com
Jonathan: skarooreh@aol.com
Printup: bprintup@hotmail.com
www.tuscarorabeadwork.com
Product: Raised beadwork

Lisa Little Iron (Oglala Lakota)
Pine Ridge, SD
Littleiron19@yahoo.com
Product: Northern Plains beadwork

Alfred Joe (Navajo/Diné)
Winslow, AZ
aljoedesigns@yahoo.com
Product: Jewelry

Charles Johnson (Sioux/Cherokee/Creek/Seminole/Chickasaw)
Wewoka, OK
Product: Jewelry

Mary Lou Kokaly
(Isleta/Ohkay Owingeh Pueblos)
Albuquerque, NM
Product: Pottery

Melanie and Michael Lente
(Isleta Pueblo)
Isleta, NM
www.Lentejewelry.com
Product: Jewelry

Gerald Lomaventema (Hopi)
Second Mesa, AZ
www.Lomaventemahopisilvercraft.com
Product: Jewelry

Richard A. Monikowski
(Eel Ground First Nation)
Rochester, NY
www.ramstoneware.com
Product: Pottery

Domingo Talldog Monroe
(Naragansett)
Warwick, RI
dmonroesr@netzero.net
www.nativesons.mysite.com
Product: Jewelry, accessories

Jody Naranjo (Santa Clara Pueblo)
Albuquerque, NM
pottery@vzw.blackberry.net
www.jodynaranjo.com
Product: Pottery

Pahponee (Kansas Kickapoo)
Elizabeth, CO
Pahponee@Pahponee.com
www.pahponee.com
Product: Bronze and clay artwork

Marlon Pauc (Maya)
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aconnections09@gmail.com
Product: Mixed media, painting

Edmond Perkins
(Choctaw Tribe of Oklahoma)
Atwood, OK
lorenepkins@hotmail.com
Product: Pottery

Veronica Poblano (Zuni Pueblo)
Zuni, NM
galariapoblano@wildblue.net
www.galariapoblanoandstudio.com
Product: Jewelry

Eleudora Jimenez Quispe (Huari)
Peru
hzarate@toromata.com
www.toromata.com
Product: Home furnishings, alpaca apparel, jewelry

Gerry Quotskuyva (Hopi)
Rimrock, AZ
loma@gquotskuyva.com
www.gquotskuyva.com
Product: Katsina carvings

Tonya June Rafael (Navajo)
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Product: Jewelry

Sabrina Ramirez (Maya Ixil)
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Product: Textiles & attire

Ubaldo Sanchez (Maya)
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Product: Painting

Natasha Smoke Santiago
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Natasha@storytellershouse.com
www.storytellershouse.com
Product: Painting, prints, pipes

Penny Singer (Navajo)
Albuquerque, NM
info@pennysinger.com
www.pennysinger.com
Product: Jackets, capes, vests

Lorenzo Cruz Sunu (Maya/Tzutuhil)
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Product: Painting

Margaret Tenorio (Kewa)
Santo Domingo Pueblo, NM
MargaretTenorio@gmail.com
Product: Jewelry

Ray Tsalate (Zuni Pueblo)
Albuquerque, NM
R_tsalate@yahoo.com
Product: Sculpture, jewelry

Maxine E. Winston (Meherrin)
Ashland, VA
Product: Quilts, attire



L-R: Sterling jewelry by Anthony Gatewood (Isleta Pueblo/Navajo). Illustrations, painting and drums by Peter Boome (Upper Skagit). Bronze and clay artwork by Pahponee (Kansas Kickapoo). Pottery by Richard A. Monikowski (Eel Ground First Nation).

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(Choctaw Nation of OK)
Santa Fe, NM
superindian1@hotmail.com
www.marcusamerman.com
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Allen Aragon (Diné)

Albuquerque, NM
allenaragon@gmail.com
www.allenaragongallery.com
Product: Jewelry

Keri Ataumbi (Kiowa)

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ataumbi@earthlink.net
Product: Jewelry

Victor P. Beck (Diné)

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vpbeck@hotmail.com
www.victorpbeck.com
Product: Jewelry

Aaron Brokesoulder

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www.Abrokesoulder.com
Product: Jewelry

Franklin Carrillo

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Product: Jewelry

LeRoy DeJolie (Navajo)

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Page, AZ
teamdejolie@aol.com
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Product: Photography

Jason Garcia (Santa Clara Pueblo)

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turtlmtn@yahoo.com
www.okuupin.com
Product: Pottery

Ronni Leigh & Stonehorse

Goeman (Onondaga)
Nedrow, NY
skylone1@verizon.net
Product: Black Ash Baskets & Sculpture

Jimmie Harrison (Navajo)

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harrisonscreations@yahoo.com
Product: Jewelry

Carla & Babe Hemlock

(Mohawk of Kahanawake)
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www.hemlocks.net
Product: Paintings & Cradleboards

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Product: Beadwork, Quillwork

Mary Irene (Muscogee Creek Nation)

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Product: Sculptural Jewelry

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Product: Pottery

Duane Maktima

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Product: Jewelry

Morris Muskett (Diné)

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Product: Jewelry

Tahnibaa Naataanii (Navajo)

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tahnibaa.com
Product: Loomed Weavings

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goldenbreedforte@aol.com
GlensNipshank.com
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Product: Mosaic Inlay Jewelry

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NATIONAL MUSEUM OF THE AMERICAN INDIAN

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Lois M. Meyer, Camillus, NY
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EXPECT THE UNEXPECTED

The daughter of an Omaha chief of mixed Native and non-Native heritage, and a member of what has been called “an emerging reservation elite,” Susette La Flesche graduated from the Elizabeth Institute in Elizabeth, N. J., in 1875. La Flesche and her husband Thomas Tibbles were famous advocates for Indian rights. They were present as war correspondents at Wounded Knee in 1890; indeed, Tibbles sent out the first account of the disaster.

As befitted a cosmopolitan woman who had dined with poet Henry Wadsworth Longfellow and President Rutherford B. Hayes, La Flesche chose to wear a wedding dress of the latest style. A “princess dress” (named for Princess Alexandra of Great Britain), it is a far cry from the traditional Indian clothing customarily collected by museums. Yet it is just as important in representing the reality of Native life. As an Omaha, La Flesche was part of the Plains cultural sphere, but acculturation to white ways came earlier to those of mixed Native/white heritage, like La Flesche, reminding us that there were many ways of being Indian in the 19th century American West.

— JANET CATHERINE BERLO,
*Professor of Art History and Visual and
Cultural Studies, University of Rochester*

This essay is excerpted from *Infinity of Nations: Art and History in the Collections of the National Museum of the American Indian*, edited by Cecile R. Ganteaume and published by HarperCollins in association with the National Museum of the American Indian.

Wedding dress worn by Inshata-Theumba (Susette La Flesche or Bright Eyes, Omaha, 1854 – 1903), ca. 1881. Nebraska. Wool; 30" x 40" (blouse), 44" x 35" (skirt). Gift of Mrs. Vivian K. Barris and Dr. Joan B. La Noue. 25/2192. Now on view in New York at the Smithsonian National Museum of the American Indian George Gustav Heye Center in the new permanent exhibition, *Infinity of Nations: Art and History in the Collections of the National Museum of the American Indian*.



INFINITY of NATIONS

ART AND HISTORY IN THE COLLECTIONS OF
THE NATIONAL MUSEUM OF THE AMERICAN INDIAN



 Smithsonian

“A collection that stuns today’s Indian leaders for its power to recapitulate so much lost history.”

– New York Times

\$29.99 hardcover

9 x 11 inches

320 pages

225 object photographs

35 archival photographs

11 maps

Copublished with HarperCollins

This lushly illustrated book, which accompanies a ten-year exhibition of the same name opening at the George Gustav Heye Center in New York on October 23, 2010, highlights the full sweep and splendor of the museum’s collection. *Infinity of Nations* presents more than 200 never-before-published images of the museum’s most significant objects, spanning more than 13,000 years of artistic achievement. Authoritative and accessible, here is an important resource for anyone interested in learning about Native cultures of the Americas.

NATIONAL
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PULLING DOWN THE CLOUDS

Poems by Contemporary Native Writers

If You Can Live With the Memory

The oldest things on Earth
Have the longest memory.

Where blood is memorized on rock
The past lives.

Pipestone is a place
To gather memory
And take it with you –
If you can live with the memory.

The oldest things on Earth
Have the longest memory.

Where blood is memorized on rock
The past lives.

They told us to never forget
And, so, we live with the memory –
Like the oldest things on Earth.

— Karen Coody Cooper

Karen Coody Cooper (Cherokee Nation of Oklahoma) is a graduate of the University of Oklahoma and the former museum training program coordinator at the National Museum of the American Indian in Washington, D.C. Cooper currently works in Tahlequah, Okla., at the Cherokee Heritage Center. Her collection of poems, *Fault Line: Vulnerable Landscapes* (Soddenbank Press, Tahlequah, 2009), was an Oklahoma Book Awards finalist and the 2010 winner of the Oklahoma Writers' Federation Best Book of Poetry. Previously published in *Studies in American Indian Literature*, vol. 4, no. 4, (Winter 1992). © 2010 Karen Coody Cooper.

REDBLACK

Related through History

COMING FEB. 12, 2011



Peggy Fontenot (Potawatomi/Patawomeck/Cherokee), Robert Banks, Cherokee Freedman. © Peggy Fontenot

DON'T MISS THIS PROVOCATIVE AND UNFORGETTABLE EXHIBIT.

Explore the interwoven histories of African Americans and Native Americans. This groundbreaking exhibition is the result of a partnership between the Eiteljorg Museum and the Smithsonian's National Museum of the American Indian (NMAI).

Red/Black features the NMAI panel exhibit,
Indivisible: African-Native American Lives in the Americas.



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NMAI IN YOUR NEIGHBORHOOD

ALASKA

The Anchorage Museum at Rasmuson Center

www.anchagemuseum.org
Smithsonian Arctic Studies Center (2009 - 2017)
[176 NMAI objects on display]



INDIANA

Eiteljorg Museum of American Indians and Western Art

www.eiteljorg.org
Eiteljorg Museum Survey Exhibit (ongoing)
[66 NMAI objects on display]
Mihitahseenianki: The People's Place (ongoing)
[86 NMAI objects on display]

CONNECTICUT

Mashantucket Pequot Museum and Research Center

www.pequotmuseum.org
Permanent collection (ongoing)
[19 NMAI objects on display]

MISSOURI

Saint Louis Art Museum

www.slam.org
The Fiery Pool: The Maritime World of the Ancient Maya (2/12/2011 to 5/15/2011)
A traveling exhibit by the Peabody Essex Museum
[4 NMAI objects on display]

WASHINGTON

Seattle Art Museum

www.seattleartmuseum.org
Behind the Scenes: The Real Story of the Quileute Wolves (8/14/2010 to 8/14/2011)
[12 NMAI objects on display]



ARKANSAS

Historic Arkansas Museum

www.historickansas.org

We Walk in Two Worlds: The Caddo, Osage and Quapaw in Arkansas (3/2009 - 9/2017)

[50 NMAI objects on display]

NEW MEXICO

A-shiwi Awan Museum and Heritage Center

www.ashiwi-museum.org

Hawikku: Echoes From Our Past (ongoing)

[123 NMAI objects on display]

FLORIDA

Ah-Tah-Thi-Ki Museum

www.ahtahtiki.com

Permanent collection (ongoing)

[66 NMAI objects on display]

ALABAMA

Moundville Archaeological Park

The University of Alabama

www.moundville.ua.edu

The Jones Archaeological Museum (2008 - 2011)

[23 NMAI objects on display]



CARIBBEAN

Turks and Caicos

National Museum

www.tcmuseum.org

Lucayan Gallery

(10/28/2001 - 10/28/2011)

[4 NMAI objects on display]

EXPERIENCE THE NMAI IN **YOUR** NEIGHBORHOOD

The National Museum of the American Indian strives to make our collection and our expertise in the areas of American Indian art, culture and science available to all – including those who cannot visit with us in Washington, DC or New York. Above is a sampling of some of the places where you can experience the NMAI's incredible collection first-hand, or see one of our traveling exhibitions in your hometown. Making these items available to local museums and cultural centers is a priority for the NMAI. We hope you are able to visit the NMAI in your neighborhood soon! *



EXHIBITIONS + EVENTS CALENDAR

DECEMBER 2010/JANUARY/FEBRUARY 2011

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

WASHINGTON EXHIBITIONS

OUR UNIVERSES:
TRADITIONAL KNOWLEDGE
SHAPING 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

UP WHERE WE BELONG:
NATIVE MUSICIANS IN
POPULAR CULTURE
THROUGH JAN. 2, 2011



**R.C. GORMAN: EARLY PRINTS
AND DRAWINGS, 1966-1974**
JAN. 13 – MAY 1, 2011

**VANTAGE POINT: THE
CONTEMPORARY NATIVE ART
COLLECTION**
THROUGH AUG. 7, 2011

CALENDAR LISTINGS

2010 NATIONAL POTLUCK

**Participate through December 31
In Your Hometown or Community**

The National Potluck is a social fundraising program designed to help the National Museum of the American Indian's (NMAI) members, donors and friends support the museum in their own communities. Anyone, anywhere in the country (or the world) is invited to host their own potluck to help raise funds for the NMAI's public programs, educational outreach and other activities. Participation is easy, fun and rewarding. To learn more, visit the National Potluck website at www.go.si.edu/NMAIpotluck.

DAY WITH THE ARTISTS

Wednesday, Dec. 15

**2 p.m. and 3 p.m., Resource Center,
Third Level**

Meet two recipients – Kelly Church (Grand Traverse Band Ottawa/Ojibwe) and Jeri Redcorn (Caddo/Potawatomi) – of the National Museum of the American Indian Indigenous Contemporary Art Program.

JANUARY 2011

SHARING THE DREAM:

**A MULTICULTURAL CELEBRATION OF
LOVE & JUSTICE**

Saturday, Jan. 15 and Sunday, Jan. 16
12 noon to 5 p.m.

Various museum locations

To celebrate the legacy of Dr. Martin Luther King, join the Smithsonian's National

Museum of African Art, Latino Center and National Museum of the American Indian as artists explore the shared connections of love and justice found in African, Latino and American Indian communities. Listen, watch and learn as our guest artists share their expressions of love and justice through their music, spoken word and storytelling performances, as well as thoughtful scholarly presentations. Performers and presenters include Martha Redbone, Sandra Maria Esteves, Michelle "Love the Poet" Nelson, Phoebe Farris and others. The weekend also includes hands-on activities for all ages, films, tours and other regularly scheduled programs.

**RED, BLACK AND BROWN:
ARTISTS AND THE AESTHETICS OF RACE**
Saturday, Jan. 15 and Sunday, Jan. 16
1 p.m.

Room 4018-19

An illustrated talk by Dr. Phoebe Farris (Powhatan/Renape) about artists of mixed American Indian, African American and Latin American heritage whose identities are reflected in their art and who deal with themes of social justice. Primarily women, the artists reference race or identity in many ways, often juxtaposed with issues of gender.

Farris is a professor of art and design and women's studies at Purdue University and also the arts editor for *Cultural Survival Quarterly*. As an independent curator, photographer, professor, author and art therapist, Farris explores issues of race, gender, indigenous sovereignty, Native Studies, peace, social justice and the environment. Her books *Voices of Color: Art and Society in the Americas* and *Women Artists of Color: A Bio-Critical Sourcebook to 20th Century Artists in the Americas* create a dialogue about the intersections of social activism and the arts.

Martha Redbone



PHOTO BY TOM HONAN

She is also the curator and a participating artist in the U.S. Department of State traveling exhibit *Visual Power: 21st Century Native American Artists/Intellectuals*.

For further information, please contact NMAI-SSP@si.edu.

CONTINUED

Cheik Hamala

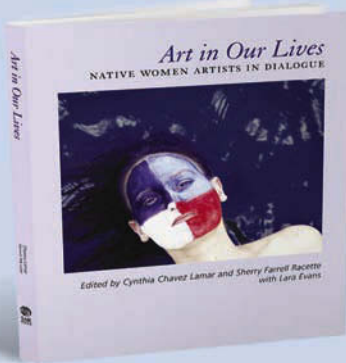


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Keith Bear



PHOTO BY CYNTHIA FRANKENBURG



Art In Our Lives

Edited by Cynthia Chavez Lamar and Sherry Farrell Racette with Lara Evans
Cloth, 978-1-934691-36-6, \$60 • Paper, 978-1-934691-37-3, \$30

This book reveals the conversations of a group of Native women artists regarding their roles, responsibilities, and commitments and how they balance this with their art practice. *Art In Our Lives* was produced with the generous support of the National Museum of the American Indian.

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PHOTO BY KATHERINE FOGDEN

Natividad Estrada (Mazatec) demonstrates the cultural side of cacao.

Beautiful Christmas Trimmings

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PHOTO BY KATHERINE FOGDEN

Juanita Velasco (Ixil Maya) grinds cacao beans into chocolate.



PHOTO COURTESY OF FRI LEEBO

Cacao pods resting on cacao seeds.



FEBRUARY 2011

THE POWER OF CHOCOLATE

Saturday, Feb. 12 and Sunday, Feb. 13
10:30 a.m. – 4:30 p.m.

Potomac, Rasmuson Theater, Conference Rooms and Resource Center

This two-day celebration of one of the world's favorite flavors includes several daily performances in the Potomac by three local Maya groups collaborating to create a large-scale puppetry presentation from the Popul Vul; ongoing demonstrations by artisans, including the Totonac and their vanilla bean sculptures, Mayan gourd painters and Kuna mola makers; presentations by an Indigenous cacao cooperative; live food demonstrations; a talk focused on the history of chocolate and hands-on activities for families, including paper mola making.

NATIVE STORYTELLING:

THE ECHO PROJECT

Friday, Feb. 25 at 11 a.m., and Saturday, Feb. 26, at 11 a.m. and 2 p.m.

Rasmuson Theater

Each year, Education through Cultural and Historical Organizations (ECHO) brings the ECHO Performing Arts Festival to communi-

ties across America. Native and non-Native artists from the ECHO partner regions of Alaska, Hawaii, Mississippi and Massachusetts come together to create a performance piece that shares their cultural traditions. This year's performance, Celebrate – Song, Dance & Story! Takes us on a journey down life's paths, from childhood to love and marriage and beyond. Through these songs, dances and stories of challenges and triumphs, we learn the values of these communities – whether about respect for ancestral ways or the dangers of jealousy and vanity.

Visit www.echospace.org for a calendar of appearances, pre-and post-visit curriculum materials and performance video.

Presented in partnership with The Peabody Essex Museum, The Bishop Museum, The Alaska Native Heritage Center, The Inupiat Heritage Center and the Mississippi Band of Choctaw Indians. For reservations for student groups, please call (202) 633-6644 or TTY (202) 633-6751.

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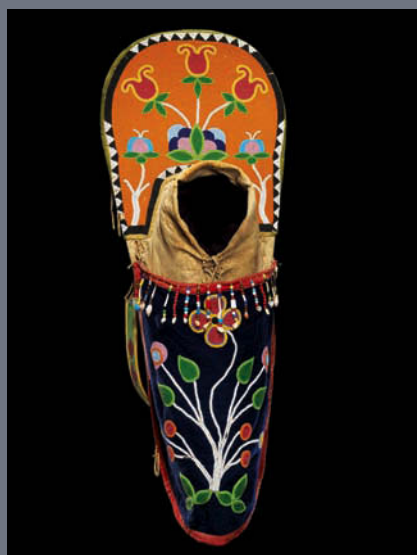
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**SMITHSONIAN'S NATIONAL
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NYC EXHIBITIONS



**INFINITY OF NATIONS: ART
AND HISTORY IN THE
COLLECTIONS OF THE
NATIONAL MUSEUM OF THE
AMERICAN INDIAN**
ONGOING

**HIDE: SKIN AS MATERIAL
AND METAPHOR**
PART II: THROUGH JAN. 16, 2011

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

BEAUTY SURROUNDS US
THROUGH JAN. 30, 2011

EXHIBITIONS + EVENTS CALENDAR

DECEMBER 2010/JANUARY/FEBRUARY 2011

CALENDAR LISTINGS

Saturday, Jan. 22
**TRADITIONAL SOCIAL WITH THE
THUNDERBIRD INDIAN SINGERS AND
DANCERS**

7 p.m. – 10 p.m.

Diker Pavilion

Join the Thunderbird Indian Singers and Dancers, led by Louis Mofsie (Hopi/Winnebago), in an evening of social dancing.

Wednesday, Jan. 26 – Friday, Jan. 28
CELEBRATING LATIN AMERICA!
GALLERY TALK WITH TERESA JIMBICITI
10 a.m. – 12 noon and 1 p.m. – 3 p.m.

Infinity of Nations Gallery

Teresa Jimbiciti (Shuar) will speak about Shuar culture and traditions in the *Infinity of Nations* exhibition.

Thursday, Jan. 27
CELEBRATING LATIN AMERICA!
AMAZONIAN JEWELRY WORKSHOP
6 p.m.

Education Classroom

Teresa Jimbiciti (Shuar) will lead this workshop (in Spanish, translation available) on the art of seed jewelry. All seeds were handpicked by Jimbiciti in the Ecuadorian Amazon region. Materials fee: \$25 (\$20 members). Register at (212) 514-3716.

Tuesday, Feb. 8 – Friday, Feb. 11
**GALLERY PROGRAM WITH
CONNIE WATTS**
10 a.m. – 12 p.m. and 1 p.m. – 3 p.m.
Infinity of Nations Gallery

Connie Watts (Nuu-chah-nulth/Gitksan/Kwakwaka'wakw) will speak to museum visitors about traditional and contemporary Northwest Coast art in the *Infinity of Nations* exhibition.

Thursday, Feb. 10
**NORTHWEST SCULPTURAL WORKSHOP
WITH CONNIE WATTS**
CELEBRATING THE NORTHWEST COAST!
6 p.m.

Education Classroom

Connie Watts (Nuu-chah-nulth/Gitksan/Kwakwaka'wakw) will lead this workshop on sculptural techniques of Northwest Coast peoples. Using a variety of materials, participants will make sculptures with Northwest Coast imagery. Materials fee: \$25 (\$20 members). Register at (212) 514-3716.

Tuesday, Feb. 22 – Thursday, Feb. 24
**ART OF STORYTELLING WITH GENE
TAGABAN**
11 a.m., 1 p.m., 3 p.m.

Diker Pavilion

Gene Tagaban (Tlingit/Cherokee/Filipino) is an accomplished and gifted storyteller. Raised in Alaska, Tagaban has uniquely integrated his interpersonal skills, Native heritage and performance artistry into story presentations that are much more than entertainment. According to Tagaban, stories teach and bring to life traditional values and principles that make a person better. Through the use of masks, regalia and music, Tagaban presents entertaining lessons for the young and old alike.

FILM AND VIDEO

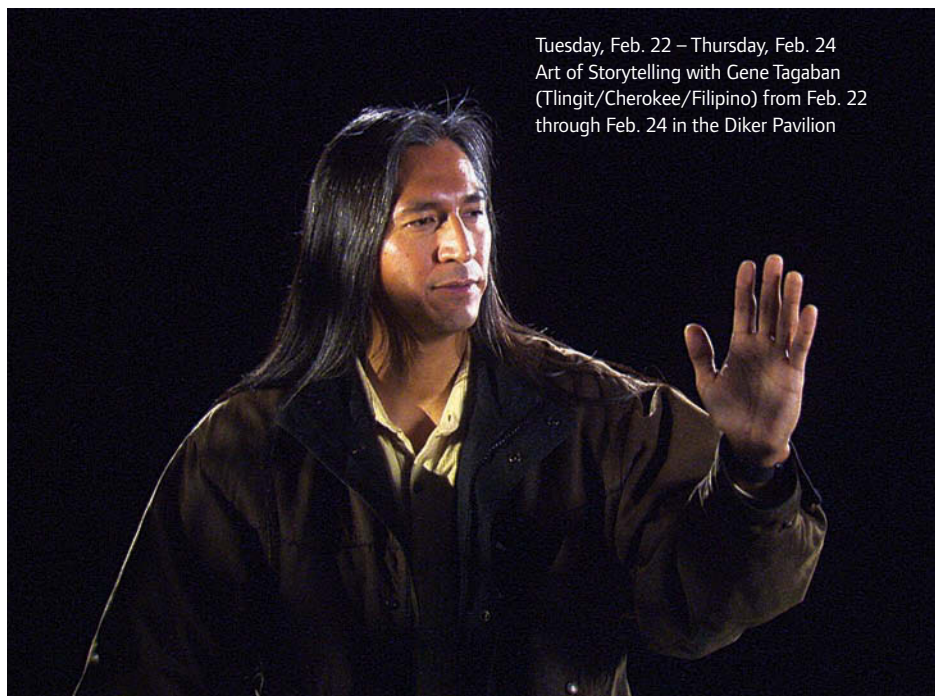
DAILY SCREENINGS
**Daily at 1 p.m. and 3 p.m. and on
Thursdays at 5:30 pm**
The Screening Room, Second Floor

Monday, Dec. 20 – Sunday, Feb. 6

On & Off the Res' with Charlie Hill (2000, 59 min.) United States. Sandra Sunrising Osawa (Makah). The story of the Oneida comic Charlie Hill, who got his start alongside comedians George Carlin and Richard Pryor. His groundbreaking artistry has made him a legend in his own time.



IMAGE BY BONNIE THOMPSON © 2009 NATIONAL FILM BOARD OF CANADA



Tuesday, Feb. 22 – Thursday, Feb. 24
Art of Storytelling with Gene Tagaban
(Tlingit/Cherokee/Filipino) from Feb. 22
through Feb. 24 in the Diker Pavilion

CBQM, a film by Dennis Allen (Gwich'in/Inuvialuit)
will be shown in the Diker Pavillion from Dec. 20
through Jan. 3

CONTINUED ➔

EXHIBITIONS + EVENTS CALENDAR

DECEMBER 2010/JANUARY/FEBRUARY 2011

HOLIDAY FILM SCREENINGS

Monday, Dec. 20 – Monday, Jan. 3

2 p.m.

Diker Pavilion

CBQM (2009, 66 min.) Canada. Dennis Allen (Gwich'in/Inuvialuit). Located 100 miles north of the Arctic Circle, CBQM is more than a radio station. To its far-flung listeners it is a dependable pal, a beacon in the storm of life, a resilient expression of identity and pride. Filmmaker and long-time listener Dennis Allen celebrates CBQM with a portrait of the station and the community that sustains it.


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ESPECIALLY FOR KIDS

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

The Screening Room, Second Floor

MONDAY, NOV. 8 – SUNDAY, DEC. 19

Snowsnake: Game of the Haudenosaunee (2006, 11 min.) United States. Produced by the NMAI Resource Center, George Gustav Heye Center. Featuring master snowsnake maker and player Fred Kennedy (Seneca), this video introduces the lively traditional game that's played today by Iroquois men in competitions throughout Haudenosaunee lands in the Northeast and Canada.

Toka (1994, 24 min.) United States. David Wing and Cyndee Wing. Women and girls of the Tohono O'odham tribe of Arizona play a game of stickball, reflecting the people's age-old traditions.

MONDAY, DEC. 20 – SUNDAY, FEB. 6

How People Got Fire (2008, 16 min.) Canada. Daniel Janke. Twelve-year-old Tish is captivated by her grandmother's story in this animated work that brings metaphor and magic to life.

Wapos Bay: As Long as the River Flows (2008, 24 min.) Canada. Dennis Jackson (Cree). Producers: Dennis Jackson (Cree), Melanie Jackson (Saulteux/Cree), Anand Ramayya, Derek Mazur. Produced by the National Film Board of Canada and Wapos Bay Productions. When T-Bear launches a campaign to raise money for elder programs in the community, he and his friends learn a lesson in how to support each other and speak up to avoid misunderstandings.

Celebrating Latin America! and *Celebrating the Northwest Coast!* are part of *Celebrating Native American Nations!*, a two-year program series on the occasion of the exhibition *Infinity of Nations*.



The National Museum of the American Indian wishes to thank the following for their support: *Celebrating Native American Nations!* leadership support has been provided by The Leona M. and Harry B. Helmsley Charitable Trust. Generous support has been provided by American Express and a grant from the Nathan Cummings Foundation, with the support and encouragement of Andrew Lee and Jason Cummings.

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MUSEUMGUIDE

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

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

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

PHONE: (202) 633-1000

TTY: (202) 633-5285

www.AmericanIndian.si.edu

NEAREST METRO STATION:

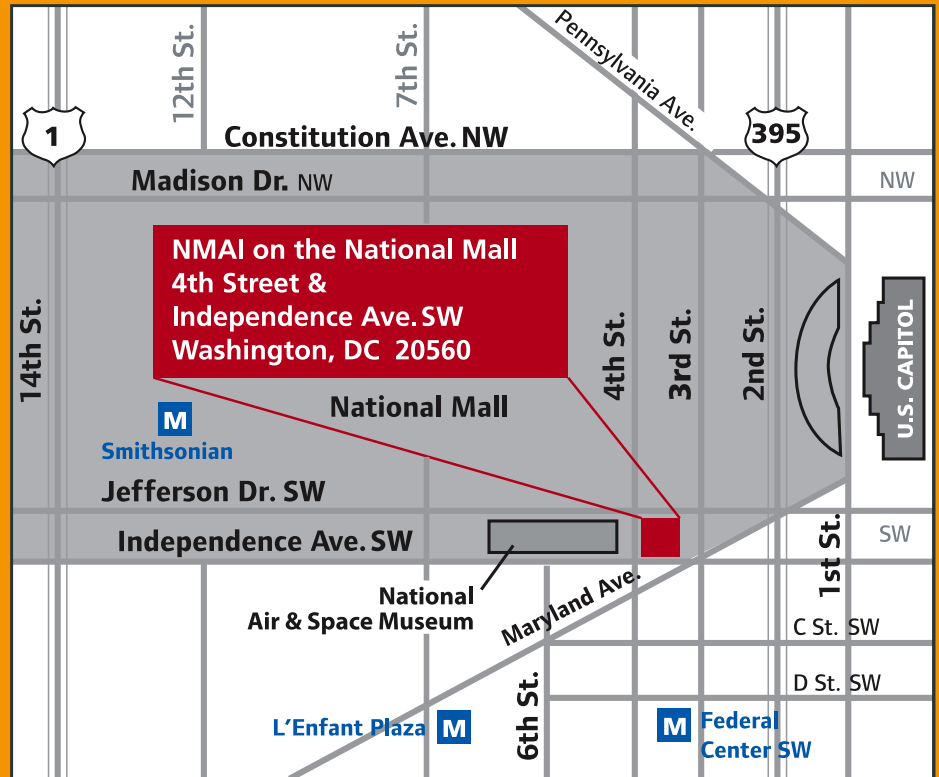
L'Enfant Plaza (Blue/Orange/Green/Yellow lines). Take the Maryland Avenue/Smithsonian Museums exit.

ADMISSION: Free to the public.

FREE HIGHLIGHTS TOURS: Free, daily highlights tours led by Native 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

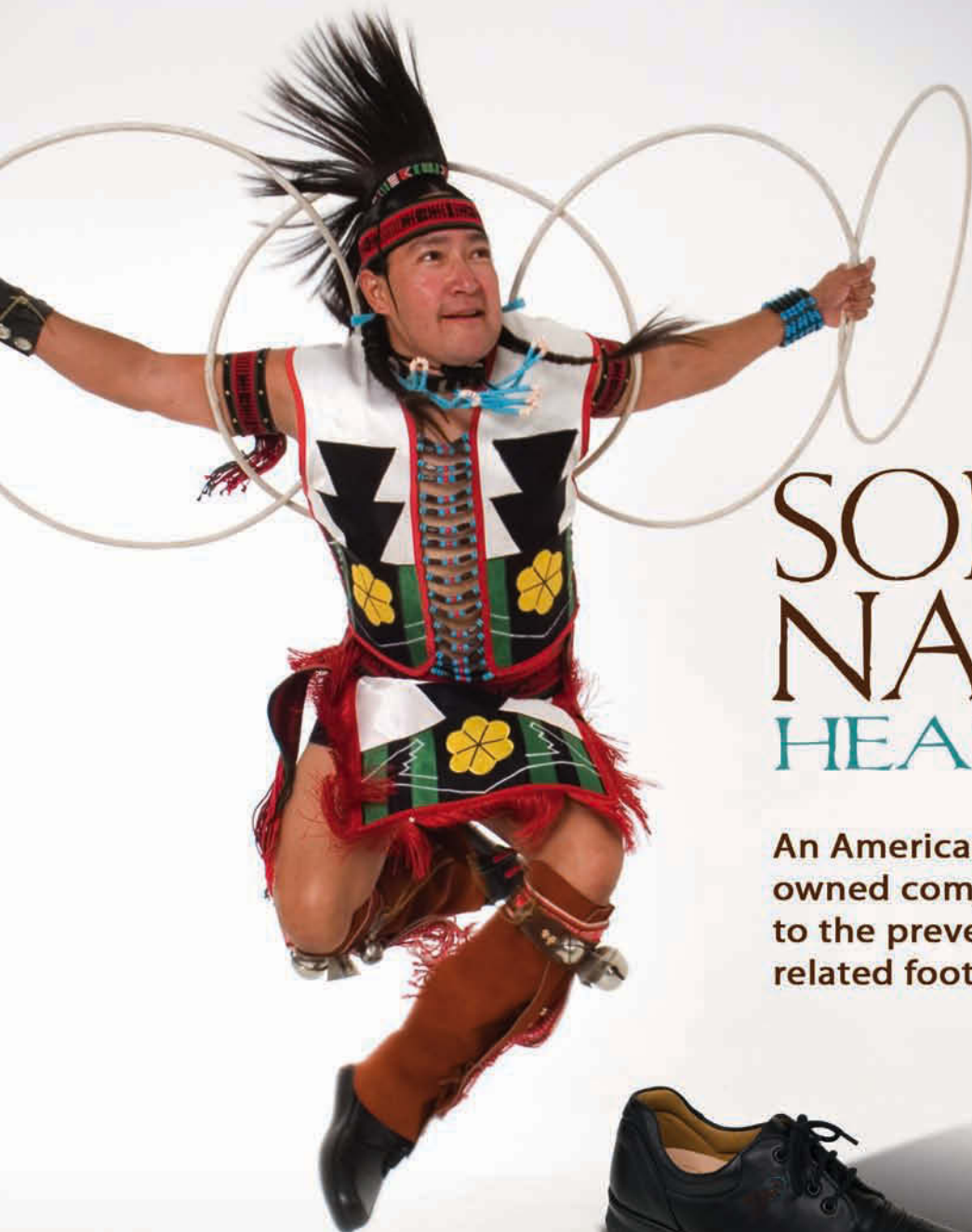
HOURS: The museum is open daily 10 a.m.–5 p.m., Thursdays until 8 p.m.; closed Dec. 25. Free admission.

SHOP: The Gallery Shop features a large collection of books on Native cultures as well as authentic pottery and 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.





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