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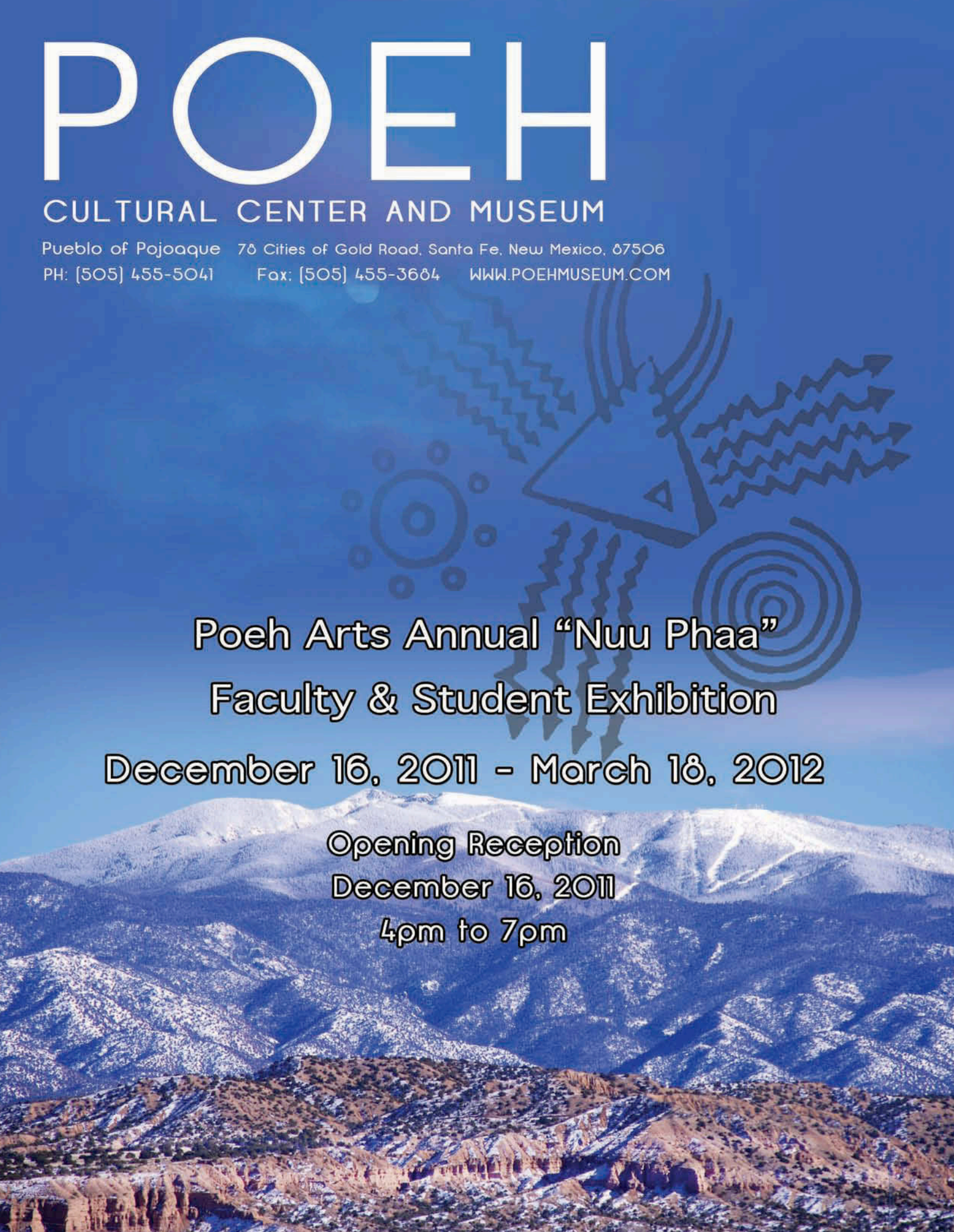

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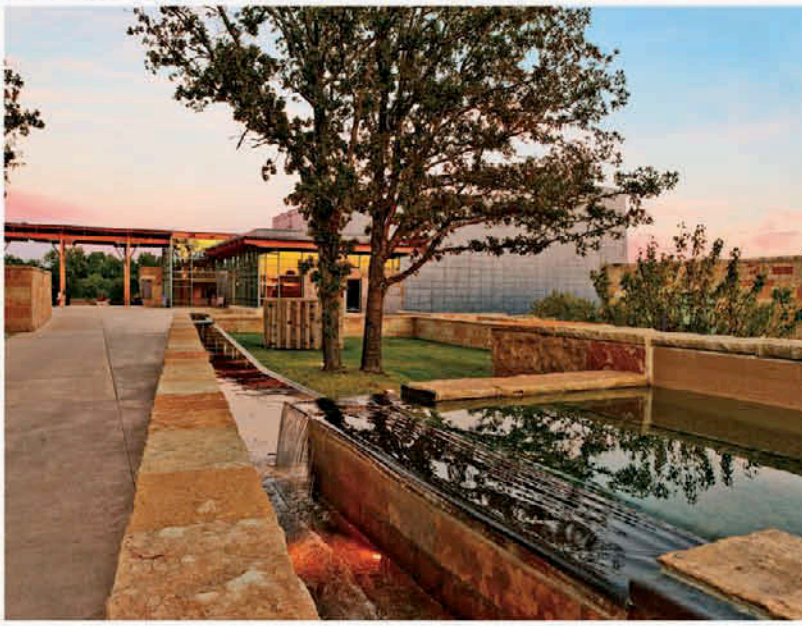

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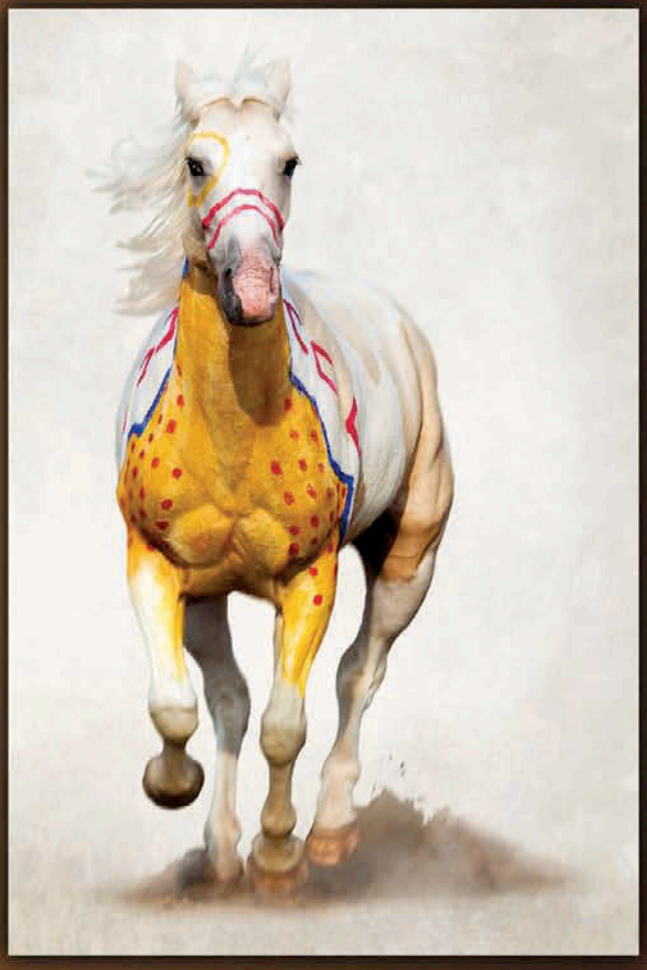

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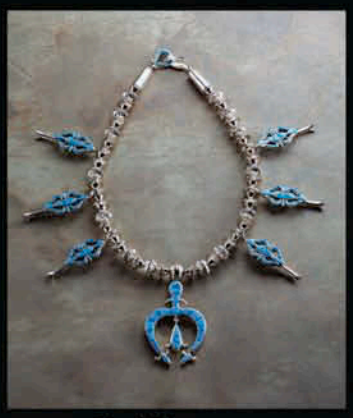

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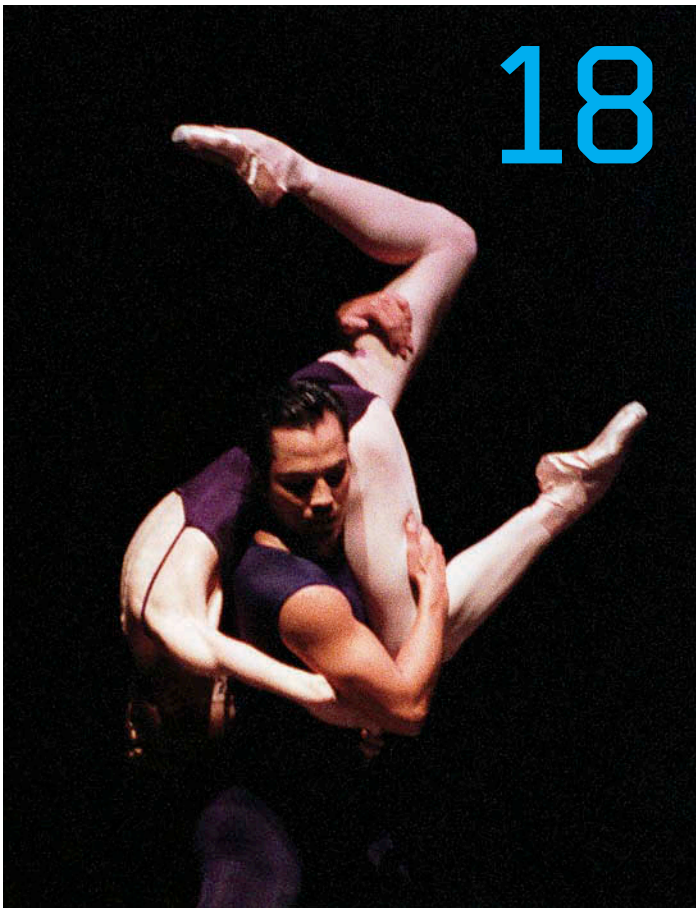

PHOTO BY ERNEST AMOROSO

Pottery figurine, Cochiti Pueblo, Cochiti Reservation, New Mexico; 1969-70; pottery, paint; 9.3" x 6.1" x 19.6". Transferred from Indian Arts and Crafts Board Headquarters collection. 25/9180

ON THE COVER:
This storyteller figurine was modeled by the Cochiti Pueblo potter, Helen Quintana Cordero (1915-1994), around 1969-70. A representative of the Indian Arts and Crafts Board purchased it in 1970 in a shop in Santa Fe, N.M. It was part of the Board's Headquarters Collection at the Department of the Interior in Washington, D.C., until 2000, when it was transferred to the National Museum of the American Indian. It is now on display in the *Small Spirits* exhibit at the Museum's George Gustav Heye Center in New York City.

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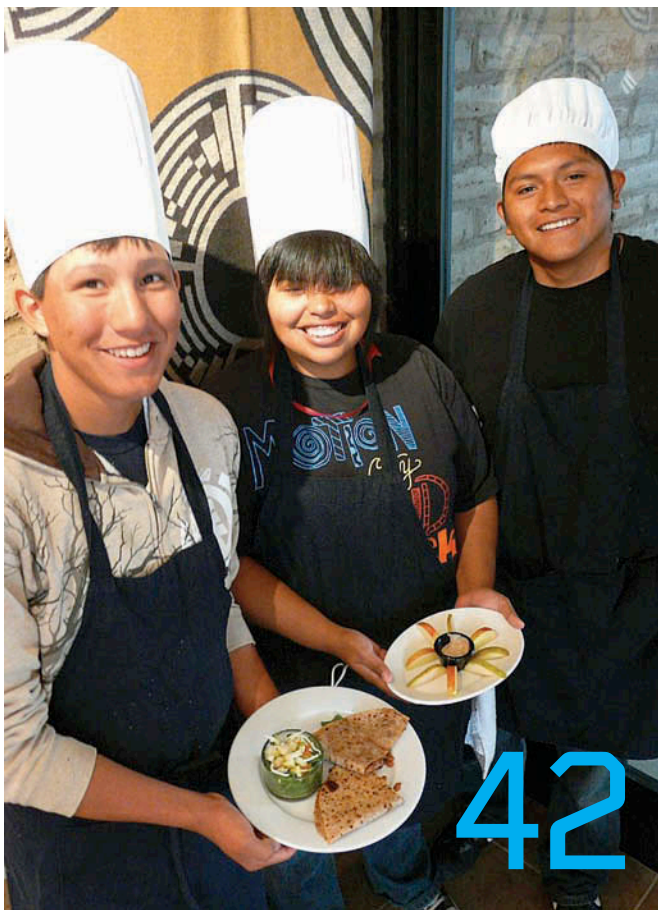

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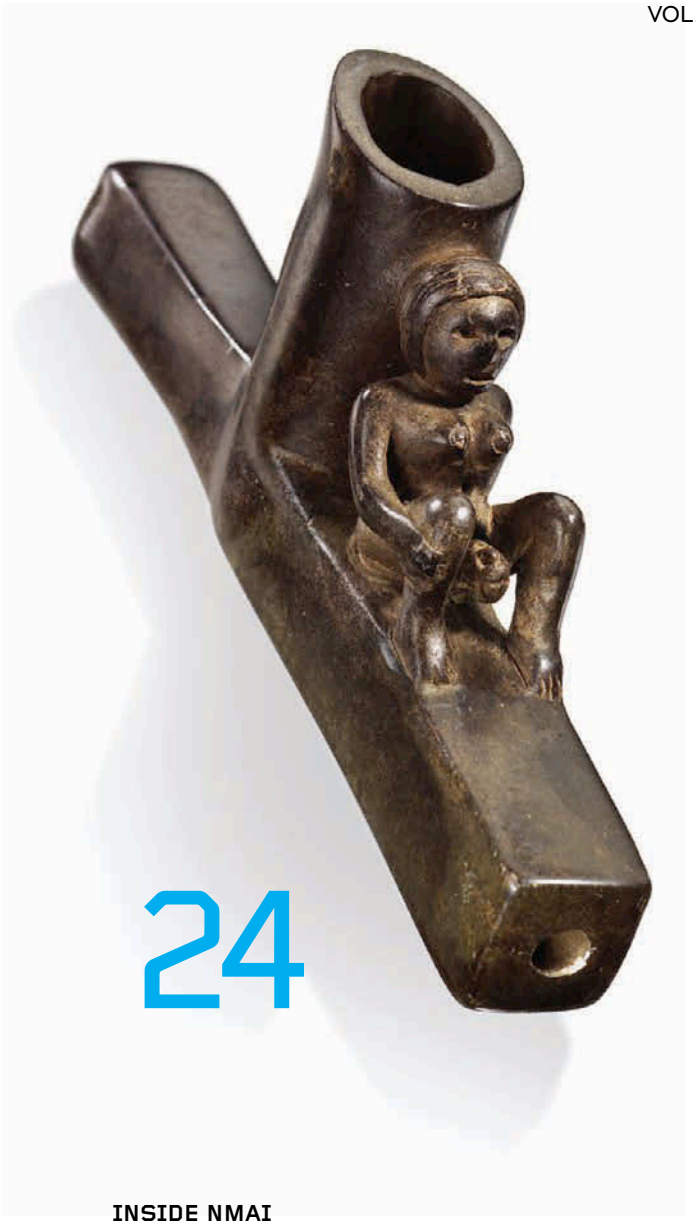

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PHOTO BY MOLLY STEPHEY

Outside the main entrance to the Smithsonian's National Museum of the American Indian stands a 12-foot-tall, two-ton bronze sculpture by George Rivera (Pueblo of Pojoaque) depicting a buffalo dancer who performs during a celebration of thanksgiving. The foliage around the Museum includes nearly 150 species of plants representing four landscapes indigenous to the region.

LEED CERTIFICATION A TEAM EFFORT

It is my distinct pleasure to tell you that the NMAI museum on the National Mall received news September 28, on the 12th anniversary of its groundbreaking, that it achieved LEED Silver certification. LEED (Leadership in Energy and Environmental Design) is the nation's preeminent program for the design, construction and operation of high performance green buildings.

LEED certification is awarded to buildings that incorporate design features, systems and materials to improve energy and water efficiency, a reduction in CO_2 emissions, improved indoor environmental quality and stewardship of resources. To achieve this certification the museum had to meet rigorous standards for reducing light pollution and water use, a water-efficient landscape outside the building, use of renewable energy and recycling.

The process of achieving this certification has taken more than five years to implement and it has significantly changed the ways in which we manage and use all three of our facilities. I'm particularly proud of the fact that the National Museum of the American Indian in D.C. is the first Smithsonian museum to achieve LEED certification.

When people think of energy use and pollution, they tend to think of cars, trucks and industrial smokestacks. But buildings in the United States are responsible for 39 percent of CO_2 emissions, 40 percent of energy consumption and 13 percent of water consumption. Making our buildings greener offers significant environmental and economic opportunities. A major commitment to improving building efficiency nationwide could save the equivalent of 85 percent of future U.S. demand for energy and generate 2.5 million American jobs.

This achievement not only signifies the Smithsonian Institution's commitment to sustainability, it also advances our museum's mission to share traditional indigenous values such as stewardship and conservation. We never could have achieved this important certification without your support, the dedication of our staff and our collaborations with Indian nations. The museum grounds include nearly 150 species of plants representing four landscapes indigenous to the region: an upland hardwood forest, lowland freshwater wetlands, eastern meadowlands and traditional croplands. In addition, the museum makes contributions to and support for environmental research – as well as public programs like the annual *Living Earth Festival* and the *Indigenous Farmer's Program,* and our newly launched environmental website for educators, *American Indian Responses to Environmental Challenges* – that reflect traditional knowledge that has been developed over millennia by Natives living in harmony with the Earth. Together, we demonstrate the museum's commitment to use our resources efficiently and wisely and to be environmentally conscious of how our actions can make a difference for our employees, our visitors, the immediate environment and the broader D.C. community.

Thank you all so much for being part of the strong team effort to achieve the LEED certification for the National Museum of the American Indian – D.C.

Kevin Gover (Pawnee) is director of Smithsonian's National Museum of the American Indian. You can email Kevin at NMAI-Director@si.edu.

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Wendy Whelan and Jock Soto in the New York City Ballet performance of Christopher Wheeldon's *Polyphonia*.

BY MILLIE KNAPP

FROM HOOP DANCE TO BALLET: JOCK SOTO BRINGS HIS LIFE FULL CIRCLE

JOCK SOTO'S FIRST DANCE PARTNER was his mother, Jo. From the age of three, he performed the hoop dance with her on the rodeo and powwow circuit as his grandfather, Joseph Towne, drummed and sang.

Wendy Whelan and Jock Soto in the New York City Ballet world premiere of Christopher Wheeldon's *After the Rain,* Jan. 22, 2005.

PHOTO: ©2001 PAUL KOLNIK


PHOTO COURTESY OF THE SOTO FAMILY


PHOTO: ©MARTHA SWOPE


PHOTO © STEVEN CARAS

L-R: Jock Soto's mother, Jo. School of American Ballet teacher Stanley Williams, choreographer and artistic director of New York City Ballet George Balanchine, Dagoberto Nieves, and Jock during rehearsal of August Bournonville's *Jockey Dance.* Dancing the role of Luke in the new company production of *The Magic Flute* in 1982.

This career as dance performer took Soto to the top of the international ballet world, working with the great choreographer George Balanchine as principal dancer of the New York City Ballet. But when it came time to sum up his life, Soto returned to the metaphor of the hoop dance. As the hoop is a never-ending circle, his tale circles back to his beginning.

In his new memoir, *Every Step You Take* (HarperCollins), Soto writes, "I wanted to take all the new information I was gathering and break it down into beats, which is the language I understand best, to try to choreograph a kind of family hoop dance.... If I could understand more about the steps I had or had not taken in my past, then maybe I would feel ready to choreograph my future."

(The National Museum of the American Indian will host a book-signing party for Soto's memoirs Thursday, Nov. 3, at the George Gustav Heye Center in New York. See pg. 59 for more details.)

This dance took Soto far from his birth in 1964 at the Indian Medical Center in Gallup, N.M. His mother, Josephine Towne Soto, was Navajo and his father, Jose, was Puerto Rican. The family made a living selling frybread, pottery and katsinas from booths at powwows and putting on travelling performances of Native songs and dances.

As a child, Soto also began to master the classical European style of dance as well. After seeing him perform at the Christmas show of the Phoenix School of Ballet, a talent scout told his parents that Soto should audition for the School of American Ballet in New York, the prestigious training ground for several generations of the country's top dancers. The school was created in 1934 by Balanchine, the Russian-born and -trained dancer and choreographer who reshaped American ballet, and his American financial backer Lincoln Kirstein. Balanchine, Kirstein and Balanchine's wife, Maria Tallchief, the famed Osage ballerina, brought the New York City Ballet to world prominence in the late 1940s.

At age 13, Soto moved to New York City with his mother to attend the prominent ballet school. By 14, Soto was living on his own in the big city, doing all he wanted to do in life: just dance. He credits the discipline he learned from Navajo culture for helping him survive in the city. "I did what I was told. I would go to class, I'd go home, I'd eat, I'd go to class, I'd go home, I'd eat – that was my life," he said.

He spoke to his mother almost every day. Her counsel helped him if he was upset about any career missteps. Her words calmed him as she said things like "This is what you chose to do and you knew it was going to be tough. You'll get through it. This is what you want. Keep up the good work."

She always gave him small pouches that were meant to heal him physically and spiritually. One pouch is filled with ashes from his grandfather's fireplace. "Of course, I still have them. I still believe that they are protecting me. If I thought otherwise, I think I'd be a bad Navajo," he said.

At 16, his work began to pay off, with even more hard work. In 1981, Balanchine invited him to dance in the corps de ballet of the New York City Ballet, one of the last four to be chosen personally by the master, who died two years later. Joining the NYCB meant dancing 12 hours a day, six days a week with rehearsals and evening performances. In 1985, Peter Martins, the company's ballet master in chief, promoted Soto to principal dancer, at age 20 the youngest with the NYCB.

During his career, Soto has been choreographed by some of the world's best, including George Balanchine himself, Peter Martins and Jerome Robbins. He has danced to the music of Igor Stravinsky, Balanchine's frequent collaborator, and Pyotr Tchaikovsky. He has partnered star ballerinas Heather Watts, Wendy Whelan and Darci Kistler. But the dominant figure in his career remained Balanchine.

"When George Balanchine came to America, he wanted to make a new kind of dancer," said Soto. "He fell in love with the skyscrapers, the quickness of New York City, the subways and the high energy. Many of George Balanchine's ballets are danced very quickly. He discovered and created a new kind of American ballerina, the style of a tall, sleek, slender dancer. He wanted to make these tall dancers dance fast. He created a new technique and it's called the Balanchine technique. He trained his dancers from the school all the way up to the company. That's what Balanchine did in America."

Balanchine became famous for his neoclassic style and ballets like *Jewels* and *Agon* that abandoned plot line for pure dance. "Every time I see *Jewels*," Soto wrote, "it amazes me that Balanchine could build such energy and movement and intense emotion into a ballet that has no storyline proper, and could

PHOTO BY DON LEE

Teaching at the Banff Centre in Alberta, Canada.

use the abstract concept of three different precious stones to express so much about life and dance. He took away all the grandeur: the scenery, the costumes, the sets. He put the body on stage so that what you watched was the choreography and the dancer."

Soto's youthful days were choreographed by day and unchoreographed by night as he and others hit New York City's 1980's night club scene. "In my years as a free-roaming ballet wolf cub in New York I certainly never attended church, and Balanchine was the only god I ever acknowledged," he wrote.

When Balanchine died on April 30, 1983, at the age of 79, Soto wrote, "I remember thinking how strange it was that such a unique and powerful force could really come to an end. Would Mr. B choreograph the angels in heaven?"

As a permanent faculty member of the School of American Ballet since 1996, Soto teaches the Balanchine technique along with Darci Kistler, wife of Peter Martins, who is known as "the last Balanchine ballerina."

He also teaches at the Banff Centre in Alberta, Canada, as part of the Indigenous Dance Residency program. "I started on the reservation and here I am working with Native dancers so I do feel like I made a full circle," says Soto. "It's very important and a privilege to teach Native people what I was taught. There's not that many contemporary Native dancers which makes it even more great." This summer, Soto taught 12 Native students ages 19 to 41.

In a conversation with Sandra Laronde (Teme-Augama-Anishnaabe), director of Aboriginal Arts at The Banff Centre, Soto told her about a dream he had the first week he was at the center. "You [Laronde] were standing on a podium and I was sitting in the audience. The audience was full of dancers, hundreds of Native dancers and then I woke up," he said. "That's what's so great – that could happen. Maybe it will happen in five years. It's only the third year." Laronde smiled and said, "Let's see what happens."

After Soto's retirement from the New York City Ballet in 2004, filmmaker Gwendolen Cates approached him about making a documentary examining his Navajo and Puerto Rican family roots. Soto had mixed feelings about the project, exploring his regrets about leaving reservation life in Arizona to build a career in New York City and live in George Balanchine's world. The decisive factor to go ahead was a promise he had made to his mother, that he would try to understand and help to preserve his family heritage. The result was the 2007 PBS documentary, *Water Flowing Together* (a translation of *To'Adheedliinii,* the name of his Navajo clan).

Guilt about the reservation life he left behind had plagued him through his adult life in New York City. He found some redemption by reviewing files on his mother's laptop after she died in 2008. Like all mothers, Soto's had told him stories when he was growing up about the richness of their Navajo culture and life. Like most children, Soto did not realize the full importance of the Navajo world she had been trying to recount to him.

These concerns came to a head when a literary agent approached him after seeing the documentary and asked him to write an autobiography. Soto pondered, "Had I danced over three decades of precious time, pouring everything into the stories I was creating onstage and ignoring the overall arc of how everything, onstage and offstage, fits together?"

Soto is also preparing to start a future with his life partner, Luis Fuentes, a sommelier and chef. After his retirement, he enrolled at the Institute of Culinary Education, and the two have launched a catering business. They were also, at this writing, planning a same-sex marriage in New York.

Soto says that he has learned that "in the Navajo culture being gay is considered a special quality, indicating that a person is more evolved spiritually than others." But his Puerto Rican father was not always comfortable with Soto's homosexuality. Growing up, no one in Soto's family spoke to him about his sexuality. Today, his father has overcome the misgivings he once had about his son's sexual orientation. "Ever since my mother passed away, we've grown closer," says Soto. "We've tried not to have as many arguments as we used to."

When Soto told his father about the upcoming nuptials, he said, "Now, Pop, we're going to get married, now don't get all strange." Soto says that his father was so happy he was screaming, "Oh my God, I can't believe this, I can't believe this." Then in a moment of calmness, his father said, "This is so weird." Soto replied, "I know it's weird but it's been a long road to be at this moment."

Soto has been bridging his New York City life and his family life in the Southwest. He and Fuentes built a house in Eagle Nest, N.M. where his father is the caretaker. He wrote, "I know it is odd for someone like me, who has spent his whole life running away from the reservation and my Navajo heritage, to be looking out at the same land now with such curiosity and passion. But everything looks so alive – I feel I could watch it forever."

His mother's ashes are buried at the foot of a pine tree that stands in front of the house. Soto plans to have family reunions at the house with all of her siblings in attendance. "This will be my family hoop dance," he wrote, "getting all of us in one place together, with my mother watching over us from her little nest beneath the pine tree."

Millie Knapp (Kitigan Zibi Anishinaabe) is a freelance writer in Canada reporting on First Nations cultural events.

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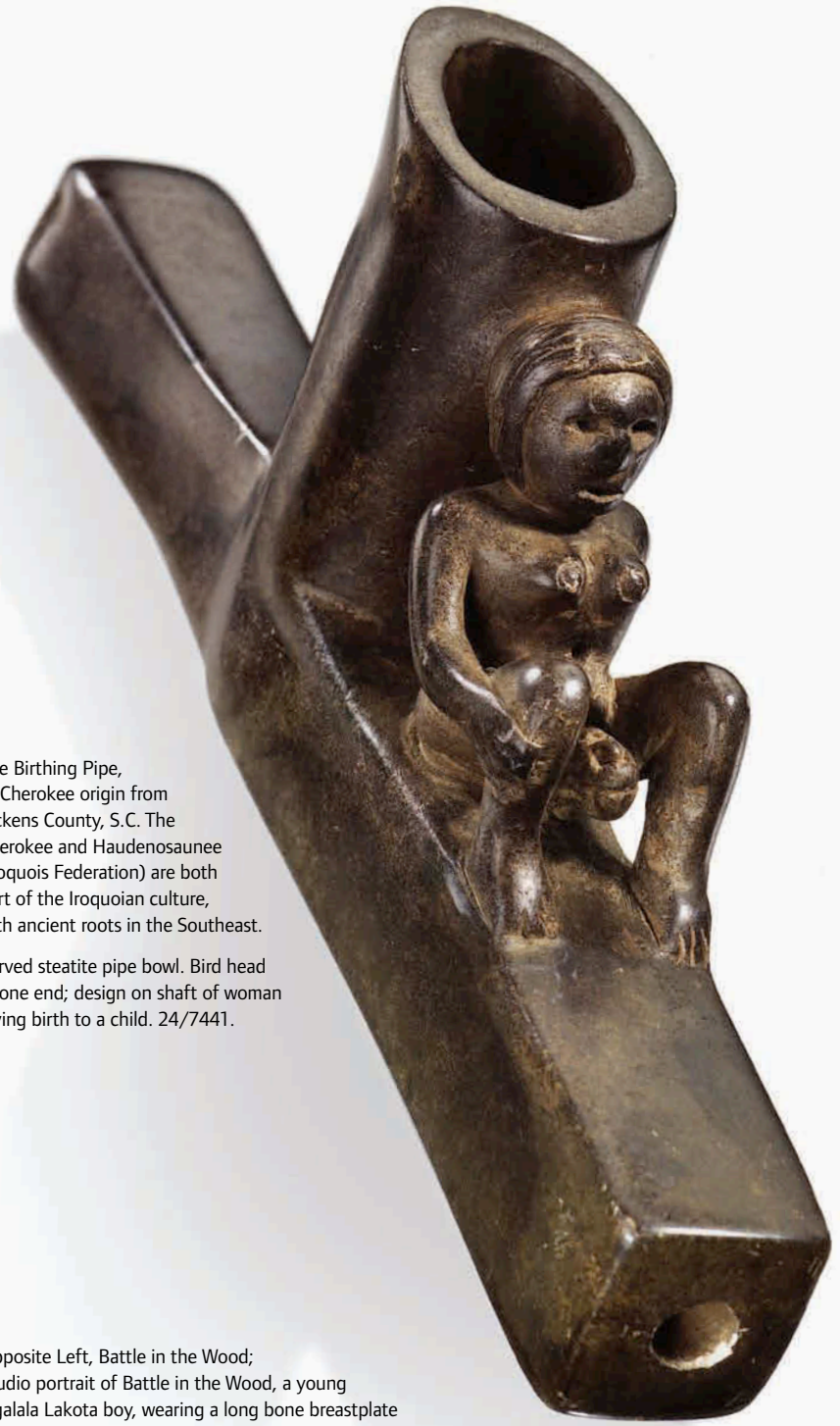
BIRTHING PIPE

A lesson for the health of future generations lies in an Iroquoian pipe preserved in the Cultural Resources Center of the National Museum of the American Indian.

Leaning against the dark, earth-colored soapstone bowl, facing towards the stem of the pipe, sits a full-term mother in labor in a semi-recumbent position. As she pulls her knees up and apart towards her chest with her hands, the viewer sees her baby crowning, entering into the world in a sunny-side-up presentation. This position – when the baby is facing up, looking up at the sky, instead of facing down towards its mother's backbone – is associated with a difficult, longer-than-average labor because the rotational symmetry of the baby's bony head in relation to its mother's bony pelvis is incomplete.

Carved on the front of the pipe bowl is the face of an eagle, a symbol of leadership and communication. Capable of achieving great heights, the eagle flies through the crack of golden sunlight at sunset, carrying the sincere



The Birthing Pipe, of Cherokee origin from Pickens County, S.C. The Cherokee and Haudenosaunee (Iroquois Federation) are both part of the Iroquoian culture, with ancient roots in the Southeast.

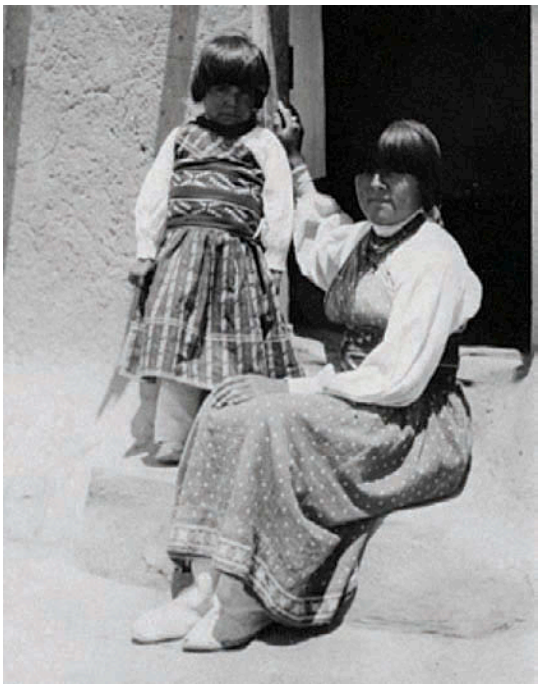
Carved steatite pipe bowl. Bird head at one end; design on shaft of woman giving birth to a child. 24/7441.

Opposite Left, Battle in the Wood; Studio portrait of Battle in the Wood, a young Ogalala Lakota boy, wearing a long bone breastplate and beaded leggings and moccasins. He poses on a rock prop in front of a painted backdrop. Heyn Photography Co. 1899. P27510

Opposite Center, Mushuaunnuat (Barren Ground Naskapi) children playing at Davis Inlet, Labrador, Newfoundland. Photographer: William F. Stiles 1965. N33331

Opposite Right, Rosa, Seri Indian girl, wearing facepaint; blue cresent shape with white-dot designs. Tiburon Island, off Sonoran Coast, Mexico. Photographer: Edward H. Davis, Carmelo Guadagno, April 28, 1922. N23742

Left, Posed studio portrait of small Cheyenne child (Southern Tsitsistas/Suhtai) wearing fringed, beaded dress and elaborate beaded neck ornament. Oklahoma. Photographer: Deaconess Harriet M. Bedell (1875-1969). 1915. P14929



prayers of human beings from the earth to the sky world, to the creator's land of great mystery beyond human comprehension. In its face-up presentation and stargazing perspective at the threshold of life, the baby, like the eagle, also encounters the sacred and that which exists in the universe.

One observes the solid, ancient piece and feels its inherent dynamic movement. Using the gift of our human breath, the birthing pipe is a powerful instrument of connection to life and peace. It is a teaching pipe.

PRESERVING THE FIRST ENVIRONMENT

Our Iroquois elders clearly understood that the continuum of the body–mind–emotion–spirit of the mother is the first environment for the child in formation, the micro-verse within which the child develops. They taught that the developing child sees through the mother's eyes, hears through her ears, feels and learns though her thoughts and emotions. They insisted that the mother should be kept in a happy and safe emotional state and be well nourished physically. Maternal behaviors were prescribed that determined the behavior and personality of the child. The mother's social interactions were circumscribed by her female relatives.

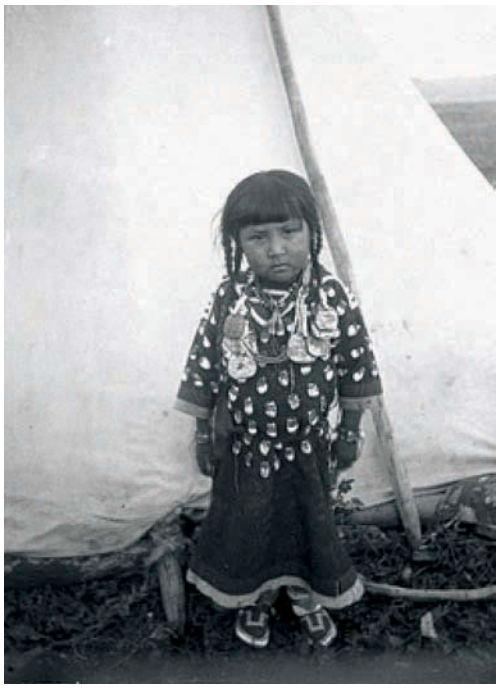
Nothing of the seed's development was taken for granted. Ceremonies to achieve conception and pregnancy were followed through in every trimester so that the mother and child would survive childbirth. The gravid woman was kept apart from public spaces, just as the pubescent Sky Woman of the Iroquois creation story was ritually secluded, encircled with corn husks, so that she would have a private space to develop her *orenda*, her potence and potentiality to do through engaging her spiritual and emotional intelligence, her love and compassion; to become a constructive knower drawing from both cultural memory and contemporary realities to further effect a transformation of kin and community reality.

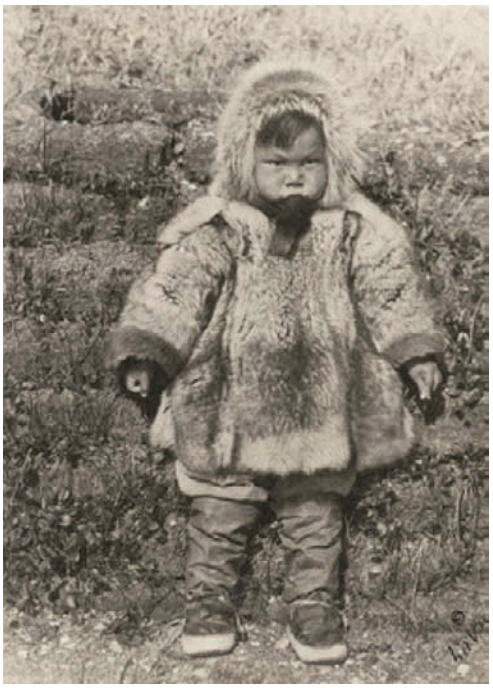
Birth itself is a ceremonial process, accomplishing ritual purification. It expands relationships and establishes identity in relation to kin and the larger cosmic family. Everything in the natural world stands at attention. A birth conducted by the fireplace of our human hearts and our ceremonial fireplaces with their respectful knowledge interweaves our indigenous worldview, language and kinship circles. These loving cultural practices make possible gifts and blessings for the mother-infant pair, thus "environing" the bodies of mother and child.

For some years now, there has been increasing discussion and promotion among North American public health authorities of the importance of women's health across the lifecycle. A set of expert recommendations have given special consideration to the health and well-being of women of childbearing age. Of course the same ideas about preconception health definitely apply to boys and men, who are our beloved male relatives: grandfathers, fathers, brothers, perhaps our life companions, sons and so on. However, Iroquoian communities have historically based ancestral laws regarding lineage, kinship and clanship on the matrilineal line.

This social construction is grounded in our human reproductive biology and patterns of genetic inheritance. While both sons and daughters inherit mitochondrial DNA (mtDNA) from their mothers, only daughters can pass their mtDNA on to their children, as mtDNA is transmitted only through the mitochondria of female egg cells. Half our nuclear DNA containing our genetic inheritance comes from our mother and half comes from our father, but all our mtDNA comes from our mother.

On top of our basic genetic inheritance lies epigenetics, or those environmental influences that drive changes in the gene





function of the developing fetus. Many external agents during the critical windows of a child's development, including maternal stress during pregnancy, maternal behaviors, exposures to toxic chemicals, radioactivity, cigarette smoke, diesel exhaust, heavy metals and persistent environmental organic pollutants like PCBs have lifelong effects on the child's physical, mental and emotional health and well-being. These epigenetic effects and their "reprogramming" of our mammalian physical functions during fetal development and through the end of adolescence can persist across the generations.

We must never forget that it is at this most critical window of development in the mother's womb, the child's first environment and first relationship, where the embodied wealth of indigenous nations is determined.

We often think of and discuss American Indian/Alaska Native child-bearing and childrearing in relation to the material culture of a given tribe – maternity belts, cradleboards, naming ceremonies, games, dolls celebrations of developmental markers. Certainly these cultural elements reflect the nurturing behaviors and values of the kinship networks towards the developing child. The *Oherokon* (Under the Husk) rites of passage at the Akwesasne Mohawk community led by Prevention/Intervention Specialist and Longhouse Bear Clan Mother Louise McDonald, for example, offers a stellar example of a promising community-led practice in promoting preconception health. In these initiatives, community leaders such as McDonald are advancing the principle of cultural safety. The real world where change needs to happen must be driven by such cultural actors.

Ritualizing youth at this key developmental doorway, empowering them with a reproductive life plan that outlines their individual goals and values can be linked with their schools, clinics and community. We must prepare our youth with knowledge of the impact of environmental reproductive health on coming generations by providing meaning to life-cycle transitions that influence the development of attitudes and decision-making in thinking about reproductive choices and consequences.

We must again strike a light and re-quicken the sacred birthing pipe that lies in the collection of the National Museum of the American Indian, raising a voice, a breath once again on behalf of coming generations.

Tekatsitsiakwa Katsi Cook (Akwesasne Mohawk) is an elder member of the National Aboriginal Council of Midwives of the Canadian Association of Midwives and director of First Environment Collaborative, an environmental reproductive health and justice program at Running Strong for American Indian Youth.

Opposite Left, Akwesasne Mohawk father and child, St. Regis Reservation, Hogansburg, New York. Photographer: Mark Raymond Harrington (1882-1971). 1906 N03149

Opposite Center, San Juan mother and the child Clo-wee-to or Clo-wee-ta, Ohkay Owingeh (San Juan Pueblo), N.M. Photographer unknown. Copyright 1910. Fred Harvey Collection. N31790

Opposite Right, Hunkpapa Lakota man, woman and child wearing traditional clothing. The man wears a long feather headdress, fur wrapped braids, and beaded clothing. The woman wears a dentalium shell necklace and a blanket. The child wears a dress decorated with elk teeth. Photographer: William Henry Jackson (1843-1942), circa 1890. P17965

Left, Crow/Absaroke child, Montana. Photographer: Fred E. Miller (1868-1936). N13742

Center, Inupiat child in traditional clothing, Nuwukmiut/Point Barrow, Alaska. Arctic Slope Native Corporation; Photographer: Carmelo "Jimmy" Guadagno. 1972-1973. Included in *Indian Art of the Americas* by Frederick Dockstader, 1973. Gift of Merle La Voy. N35396.

Right, O-o-be, Kiowa girl. Albumen print studio portrait, posed in hide dress decorated with multiple elk teeth, Fort Sill, Okla. Photographer unknown. 1895. Presented by Mrs. Allyn Capron. P13149

BY EMIL HER MANY HORSES

NATIVE CRADLE MAKERS CONTINUE THE TRADITION

PHOTO BY EMIL HER MANY HORSES

Vanessa Paukeigope Jennings (Kiowa/Apache/Gila River Pima, b. 1952), with prize-winning traditional cradleboard at the 2011 Santa Fe Market.

THE TRADITIONAL ART OF CRADLE MAKING IS STILL ALIVE IN INDIAN COUNTRY.

A visit to the annual Southwest Indian Art Market in Santa Fe, N.M., found a number of artists working with traditional materials but bringing new ideas to the cradles and cradleboards central to Native child-rearing.

Cradles served as the secondary lodge of the baby, the first being the mother's womb. Cecilia Fire Thunder, former tribal president for the Oglala Lakota, states "the nine months while we are inside our mother is a real sacred time, and how women conduct themselves and behave establishes a foundation for the child."

Grace Pourier, my maternal grandmother, explained that when a baby was born, a woman of good character was asked to clean the baby's mouth. The woman would talk to the baby as she cleaned the mouth with her finger. By this action the selected woman's good qualities would be passed onto the newborn.

Cradles were made for the physical comfort of a baby. Some cradles were called "soft" cradles, meaning that they did not have boards attached. These cradles could be elaborately beaded full cradles, or the hoods could be fully or partially beaded. Babies could be swaddled and placed inside. Sometimes, I have heard this practice referred to as wrapping the baby "Indian style." Although this term sounds derogatory, it only means that by wrapping the baby and placing the baby in the cradle, the mother returns it to the comforts of the womb. Usually the baby goes right to sleep when wrapped in this manner.

The mother could place her baby in a cradle as she went about her work or secured the cradle to a saddle horn as the family traveled.

Ironworker. Cradleboard painted by Donald "Babe" Hemlock (Mohawk).

PHOTO: COURTESY OF DONALD AND CARLA HEMLOCK.

NATIVE CRADLE MAKERS

PHOTO BY EMIL HER MANY HORSES

Katrina Mitten (Miami Tribe of Oklahoma) at 2011 Santa Fe Market with beaded baby buggy and other childhood items.

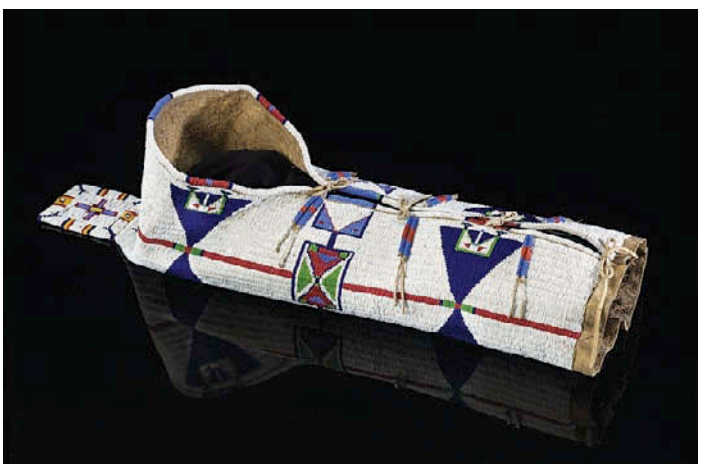


PHOTO BY WALTER LARRIMORE.

Bottom left, Oglala Lakota cradleboard, sewn with lazy/lane stitch beadwork, Pine Ridge Reservation, S.D., circa 1890. Hide, glass bead/beads, sinew. 31.1" x 8.3" x 8.3". Collection history unknown; purchased by the Museum of the American Indian from an unknown source in 1935. National Museum of American Indian, 18/8584.

Cradles were usually made either by the mother or aunties of the baby. Elaborately beaded cradles established the social status of family. Among the Arapaho, the sacred quillwork guilds carefully monitored cradle making. The design of the circular medallion of porcupine quills attached to the top of the cradle represented the Whirlwind Woman, who brought the sacred art of quillwork. This medallion resembled the quilled medallions on the back of the family lodge. For the Arapaho these cradles were considered to be the baby's lodge. Both types of decoration would have been rendered by a highly skilled member of the sacred quillwork guild.

The Kiowa tradition of elaborate and highly prized cradles was maintained at Santa Fe by Vanessa Paukeigope Jennings (b. 1952) a renowned Kiowa-Apache-Gila River Pima cradleboard maker from Oklahoma. Kiowa, like the Cheyenne and Comanche and in some cases the Lakota, created their cradles with boards attached; hence the name cradleboard. Jennings, named a National Living Treasure by the President and U.S. Congress, pays close attention to the tribal bead designs that she learned from her grandmother. This year at the Santa Fe Art Market she placed first in the traditional cradle category and best of the category for her beaded Kiowa cradle.

Cherish Parrish (Gun Lake Band of Potawatomi Indians) with black ash basket at 2011 Santa Fe Indian Market.

PHOTO BY EMIL HER MANY HORSES

PHOTO BY EMIL HER MANY HORSES

Right, Donald "Babe" Hemlock with painted cradleboard at 2011 Santa Fe Indian Market.

Native materials are also being adapted to new styles. Kelly Church, another Ojibwe basket maker, created a bassinette style using black ash. Black ash trees are threatened by destruction by the emerald ash borer beetle, and Church has been a strong advocate for their preservation. Cherish Parrish (Gun Lake Band of Potawatomi), has also used black ash for a basket depicting a mother's womb.

Donald "Babe" Hemlock (Mohawk) is a member of the Kahnawake community in Canada, part of the Iroquois confederacy. He hand carves and decorates traditional cradleboards with images taken from his woodland heritage. His traditional style will include floral, bird and animal designs. But he also works in a contemporary style incorporating new elements in the old style. His recent cradleboard titled *Ironworker* is a tribute to the contribution he and his tribal members have made to the building of New York City skyscrapers.

This contemporary twist is further proof that the tradition of cradleboard making is alive and thriving.

Emil Her Many Horses (Oglala Lakota), a member of the History and Culture Research Unit at the National Museum of the American Indian, is curator of the *Song for the Horse Nation* exhibit at the Mall Museum in Washington, D.C, running from Oct. 29, 2011, to Jan. 7, 2013.

SMALL SPIRITS: DOLLS

PHOTO BY ERNEST AMOROSO

PHOTO BY ERNEST AMOROSO

PHOTO BY KATHERINE FOGDEN

BY MARY JANE LENZ

Dolls, those small familiar images of ourselves, have been part of human history for thousands of years, and have played as significant a role for Indian children, and adults, as for anyone else.

Today we think of dolls primarily as toys for children, but they have served other purposes as well: as medicine objects, as puppets in sacred and secular dramas, as educational tools and as artistic or cultural portraits. Dolls have a presence that stirs the imagination and that evokes distant times and places as well as forgotten memories.

Small Spirits, an exhibition at the George Gustav Heye Center in New York, focuses on dolls which were made and used as children's toys, as well as some outstanding examples of dolls made for a contemporary art market. (The display, in the first-floor Diker Pavilion, runs through July 19, 2012, although it was temporarily evacuated during Hurricane Irene.)

Toy dolls are made and used throughout the Western Hemisphere from the Arctic to Tierra de Fuego, and reflect the varying environments that Native people call home. Little Inuit girls played with dolls carved from walrus ivory or driftwood and dressed in fur. Haudenosaunee (Iroquois) children played with dolls fashioned from cornhusks. Seminole dolls from Florida were made from the abundant supply of palmetto fiber and dressed in the colorful patchwork clothing still sometimes worn by Seminole people today.

Exotic materials also found their way into the doll-maker's work kit. Tapirape dolls from Brazil were made from beeswax, while dolls from Patagonia were created from the toe bones of the rhea, a large bird related to the ostrich. A Houma doll from the Louisiana bayou country is made from the ubiquitous Spanish moss. Perhaps the most unusual material among the dolls in *Small Spirits* is seen in a Cheyenne doll made around 1875; its stone head was originally a club, perhaps for warfare or ceremonial use. The club handle remains attached inside the doll's body, and the maker added a beautifully beaded hide dress and accoutrements in classic Cheyenne style.

Dolls and their clothing were traditionally made by mothers or grandmothers, with the little girl watching and helping. In this way she would learn to sew, to weave, to spin thread or to tan hide, skills she would need when she began to provide clothing for her own family. In the past, when everything was made by hand, much practice was required to transform a raw deerskin or a handful of cotton or a bunch of cedar bark into a neatly finished garment. Making doll clothes was a way to learn these essential skills, and to develop artistic sensibilities.

But making and playing with doll clothes was also an enormous amount of fun. Pretty Shield, a Crow medicine woman who was a child during the last years of traditional life on the Plains, had fond memories of dressing and undressing her doll so often that she wore it out.

Little girls learned through doll play the values and responsibilities that come with parenthood. By imitating their mothers, little girls learned how to feed, dress and care for a baby. They observed how a baby should be carried, whether in a cradleboard, slung into a shawl or astride the hip, and they learned the culturally prescribed body language of a woman's behavior.

FOR THE INDIAN CHILD

Many little girls were fortunate enough to have a toy baby carrier like the ones on display, miniature versions of the carriers used throughout North America. Baby carriers were cleverly designed to hold a baby safe and snug while the mother kept her hands free for other work. They were constructed to hang from a low tree branch or a saddle, or to be propped upright with a hoop-like attachment at the top to protect the baby from harm should the carrier topple over. Like the dolls themselves, baby carriers came in many styles, from flat boards with footrests to soft lace-up carriers or basketry frames. Baby carriers were lavishly adorned with glass beads and silk ribbon, or perhaps tiny brass bells to keep the baby amused. It is likely that the parents who made these lovely toys received as much pleasure in their creation as the small owner did in playing with them.

Toy dolls, perhaps because of their small size and visual appeal, were favorite souvenirs for the early visitors to the Americas to take home. As early as the 18th century, Native dolls and accessories were collected by explorers, missionaries and government officials. Many such dolls eventually ended up in European museums. We realize from the perspective of today the enormous value of these early dolls as cultural documents. Because each one is made within a specific cultural context, it provides a snapshot in time and place, an image which informs us as to dress, ornament, accessories and sometimes tattoos or body paint, features which offer a glimpse of past lives and customs.

By the late 19th century, tourism and the collecting of Indian art had become features of American life. Dolls targeted to these markets were sold from sites ranging from the stations along the Santa Fe Railroad to the streets of Niagara Falls. In the 1930s, in the midst of the Great Depression, Franklin Roosevelt's New Deal created the Indian Arts and Crafts Board (IACB) to provide economic support for Indian artists and craftspeople, doll-makers among them. Many of the IACB doll artists went on to long, successful careers. Several of them are represented in *Small Spirits,* including Richard and Berdina Crowe (Cherokee), Kay Bennett (Navajo), Helen Cordero (Cochiti Pueblo) and Ethel Washington and Dolly Spencer (Inupiaq).

In recent years a number of contemporary artists have entered the field of doll-making and have used their work to keep alive artistic traditions such as quillwork and beadwork. In some Plains families such as the Growing Thunders, Joyce, her daughter Juanita and granddaughter Jessica (Assiniboine/Sioux), several generations of artists have produced prize-winning work at Indian Market, the prestigious annual showcase for the best in Native art held in Santa Fe. These dolls, some of which are on display in *Small Spirits,* show a meticulous attention to detail, particularly in the use of material such as porcupine quills which are gathered, dyed and embroidered using techniques that have been practiced for generations.

Many of the contemporary doll artists also make full-sized clothing and accessories. But doll-making adds the challenge of creating beautiful and authentic work in a miniature form. For many artists the creation of a doll perfect in every detail is a way to keep traditional culture alive. In the words of Juanita Growing Thunder Fogarty, "It gives me a real sense of pride to do this work. I don't want future generations to lose it."

Mary Jane Lenz is curator emerita in Collections Research and curator of *Small Spirits: Dolls from the National Museum of the American Indian,* on exhibit in the Diker Pavilion of the Museum's George Gustav Heye Center in New York City, through July 19, 2012.

FACING PAGE, LEFT TO RIGHT:

Female doll, created in 1999 by Joyce Growing Thunder Fogarty, (Assiniboine (Stoney)/Sioux, b. 1950), at the Fort Peck Reservation, Roosevelt County, Montana. Hide, glass bead/beads, silk ribbon, ribbon, synthetic fabric, paint, brass bell/bells, feather/feathers, 10.6" x 4.3" x 19.7". Formerly in the collection of Charles and Valerie Diker; donated to NMAI in 2004. (26/5124)

Made of beeswax and cane, this traditional Tapirape doll was created in Brazil in the 1950s. From Mato Grosso State, Central-West Region, Brazil. Cane, beeswax, tree pitch/gum, 11.5" x 4". Collected in 1961 by Dr. Borys Malkin (1917-2009, naturalist and ethnographer); sold to Museum of the American Indian the same year. (23/1510)

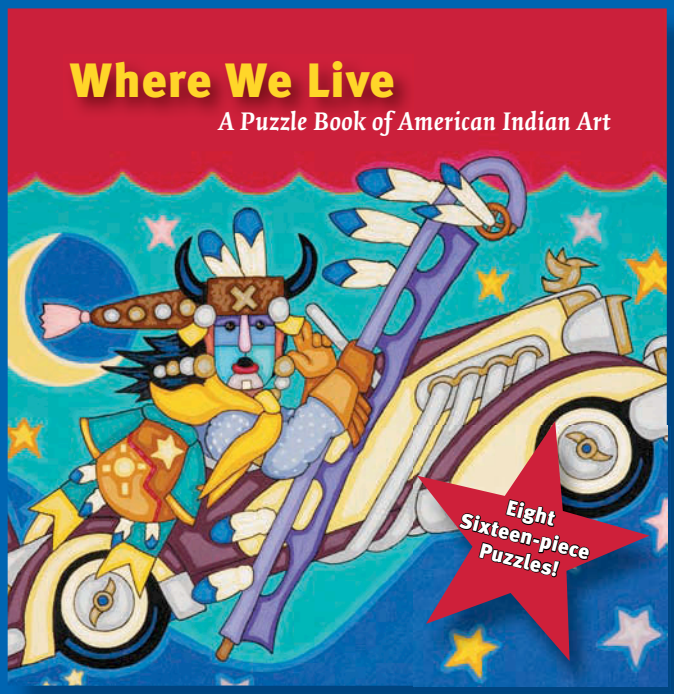
The stone head of this Cheyenne doll, created around 1875, was originally a club. Its handle remains attached inside the doll's body. Northern Tsitsistas/Suhtai (Cheyenne) doll, ca. 1880, from Wyoming. Slate, wood, deerhide/deerskin, hide, horsehair, glass bead/beads, metal cones, 15.7" x 10.2" x 2.8". (23/850)

BELOW: This Sac and Fox doll in a cradleboard was collected in Oklahoma in 1910 during fieldwork sponsored by George Heye. Sac and Fox (Sauk & Fox) doll with cradle/cradleboard, ca. 1900-1908, from Oklahoma. Wood, cotton cloth, wool cloth, silk ribbon, hide, glass bead/beads, brass bell/bells, 20.5" x 8.3" x 7.5". Collected by Mark Raymond Harrington in 1910 during fieldwork sponsored by George Heye. (2/5380)

PHOTO BY ERNEST AMOROSO

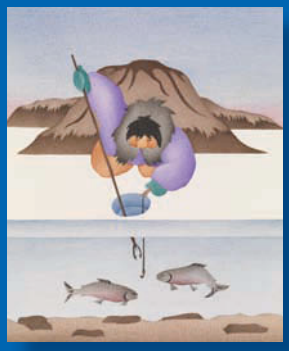
Where We Live

A New Puzzle Book of American Indian Art



Jesse T. Hummingbird (Oklahoma Cherokee, b. 1952), *Buffalo Boy and His Duesenbird*

THIS FUN, VIBRANTLY COLORED BOOK for children includes eight 16-piece jigsaw puzzles made from contemporary artworks in the National Museum of the American Indian's collections. Explore the different ways that contemporary American Indian artists use their imaginations to draw where they live.



Elsie Anaginak Klengenberg (Inuit [Canadian Eskimo], b. 1946), *Fishing with Kakivak*

Virginia A. Stroud (Oklahoma Cherokee/Oklahoma Muskogee [Creek], b. 1949), *Water Play*

Jaune Quick-to-See Smith (Salish/Cree/Shoshone, b. 1940), *Bald Eagle*

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Hole-in-the-Day near the height of his power and influence, around 1865. His success won him the enmity of many Ojibwe civil leaders and Métis traders, who resented his personal ambitions, wealth and use of power.

PHOTO BY CHARLES ALFRED ZIMMERMAN. COURTESY NATIONAL MUSEUM OF THE AMERICAN INDIAN. P22995.

THE RISE AND FALL OF HOLE-IN-THE-DAY

BY MARK HIRSCH

IN LATE JUNE OF 1868,

the most prominent Ojibwe chief of the 19th century prepared for a journey to Washington, D.C. Hole-in-the-Day had made six prior trips to the nation's capital, where he met with presidents, negotiated treaties and became a media sensation. This time, Hole-in-the-Day would not reach his destination. Shortly after leaving Crow Wing, Minn., his buggy was waylaid by a group of men. Shots rang out, and the chief tumbled from his carriage, dead. The assailants fled. They were never brought to justice.

The assassination of Hole-in-the-Day has long been shrouded in mystery, but recent research by Anthony Treuer, professor of Ojibwe at Bemidji State University, has shed light on the celebrated tribal leader's life and times as well as the identity and motives of his assailants. During his life (ca. 1828-1868), Hole-in-the-Day forged a bold new style of tribal leadership that helped to protect his people during a time of wrenching social change. Yet his rise to and use of political power alienated other tribal leaders and turned friends into enemies. Many wept but few were truly surprised when Hole-in-the-Day met his fate.

PHOTO BY HOARD & TENNEY. COURTESY MINNESOTA HISTORICAL SOCIETY

Ojibwe men at the White Earth Reservation in 1872, four years after the community was created. Named for the layer of white clay that lies beneath the land, White Earth became home to many Ojibwe bands from central and northern Minnesota in the wake of Hole-in-the-Day's assassination.

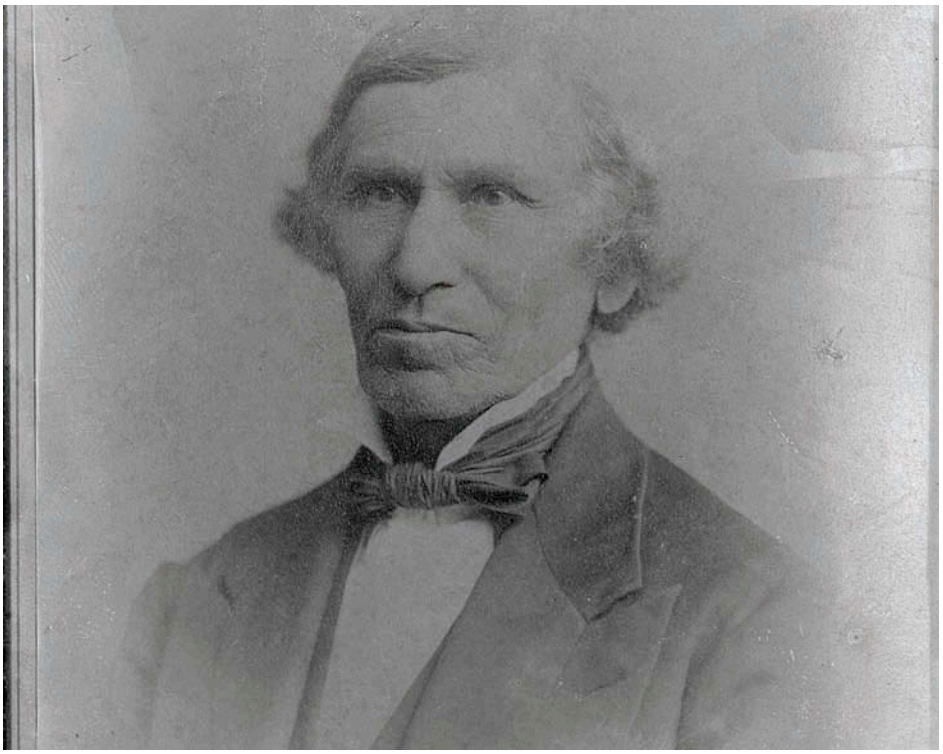

PHOTO BY ROBERT G. BEAULIEU, CA. 1890. COURTESY MINNESOTA HISTORICAL SOCIETY

Clement H. Beaulieu, one of the most influential Métis traders among the Minnesota Ojibwe, was considered a strong supporter of the warrior–trader political alliance Hole-in-the-Day forged in the 1860s.

PHOTO BY LAYNE KENNEDY

Hole-in-the-Day was born around 1828 in an Ojibwe village in central Minnesota. (His tribe, then popularly known as the Chippewa, now prefers the name Anishinaabe.) His father, Po-go-nay-ke-shick (Hole-in-the-Day or Hole-in-the-Sky) was a prominent war leader, "a Napoleon of the common people," according to the early 20th century Native activist and writer Charles A. Eastman (Dakota). The child, named Kwiwisens (Boy), was reared in Gull Lake, where he was steeped in Ojibwe warrior traditions. When his father died in 1847, Kwiwisens became principal leader of the Gull Lake Ojibwe and inherited the name Hole-in-the-Day.

The young leader demonstrated remarkable poise. At age 19, he seized control of treaty negotiations at Fond du Lac, where he bypassed more experienced tribal leaders by declaring that he was now "chief over all the nation." His bold declaration must have flabbergasted Ojibwe civil leaders, who expected deference from young war leaders.

Hole-in-the-Day's emergence occurred at a pivotal moment in his people's history. By the 1840s, the fur trade was in decline, and the U.S. was pressuring the Minnesota Ojibwe to sign treaties that relinquished their homelands. Although warriors advocated resistance to the land-hungry Americans, civil leaders counseled peace with the U.S. and accommodation to government policies that encouraged Indians to embrace agriculture and Christianity. Initially, Hole-in-the-Day supported the peace strategy. During negotiations for the Treaty of 1855, he requested that U.S. officials provide the Ojibwe with large sums of cash to build an infrastructure that supported farming. His idea was rejected by government officials. Ultimate-

The White Earth Reservation covers 1,300 square miles and has more than 20,000 band members. It is now a leader in the preservation of traditional foods essential for healthy diets, especially *manoomin*, the wild rice growing in its lakes. In this picture, Jeffry Bellecourt, using the long push pole, and rice beater Bob Libby, sitting amidship, gather *manoomin* on Minnesota's Rice Lake.

ly, Hole-in-the-Day and other Ojibwe leaders signed an agreement that ceded most of their land in Minnesota in exchange for reservations and annual payments that amounted to only $4 per person.

The treaty had disastrous consequences. Loss of tribal lands, growing dependence on treaty payments, and increasing poverty, disease and dislocation ravaged Ojibwe populations. As a result, Hole-in-the-Day became an increasingly vocal critic of the U.S. He railed against corruption in the U.S. Indian Service and lobbied Washington to investigate crooked government agents. In 1862, he complained that the Ojibwe had sold their land to the government but had received little in return. Consequently, he said, his people were living in a "miserable condition." His rhetoric struck a chord among tribal warriors, who had grown impatient with their cautious civil leaders. Hole-in-the-Day also cultivated support among the mixed-race, or Métis, traders who enjoyed familial ties with the Ojibwe as well as political and business connections in Minnesota. To cement the alliance, he arranged for Métis people to receive payments

"NO STRANGER TO SELF-PROMOTION, HOLE-IN-THE-DAY EMBRACED PHOTOGRAPHY, SITTING FOR APPROXIMATELY 10 PORTRAITS, WHICH WERE WIDELY CIRCULATED AS CARTE-DE-VISITE. THESE IMAGES HELPED TO ESTABLISH THE IMPRESSION THAT HOLE-IN-THE-DAY WAS THE PREMIER CHIEF OF ALL THE OJIBWE IN MINNESOTA."

through special provisions in the treaties of 1854 and 1855.

Hole-in-the-Day's rhetoric turned to action in 1862 when he coordinated attacks on two symbols of American domination in Minnesota, a Protestant mission at Gull Lake and a registry office in Otter Tail, where American settlers filed land claims. The warriors destroyed property, but they were careful to preserve lives – a decision that spared them from the fate of the Dakota Sioux, who were imprisoned, hanged or exiled from Minnesota after conducting raids in August and September that claimed approximately 500 American lives. The bloodlessness of the Ojibwe actions, combined with the threat of future unrest, brought reform. Treaty payments and supplies of food began to arrive, and life improved. Hole-in-the-Day's call to arms had brought tangible results, which enhanced his prestige and power.

THE CELEBRITY CHIEF

Hole-in-the-Day's charisma was undeniable. Handsome, articulate and charming, he cut a fine figure in his green blanket, black waistcoat, pink calico shirt, beaded leggings and feathered headdress. He was, as one writer recalled, "especially popular with the ladies." His three Native wives were daughters of important Mississippi Band leaders, matches that enhanced his influence among the Ojibwe. His fourth and most publicized marriage occurred in 1867, when he wed an Irish-American chambermaid who worked at his Washington, D.C., hotel.

WHY TREATIES MATTER

BY LIZ HILL

What is a treaty? Do treaties give special rights to American Indians? What's the benefit of learning about American Indian–U.S. treaties? How are treaty rights exercised today?

These and other questions are addressed in a new traveling exhibition that examines the history of treaty making with the Dakota and Ojibwe nations that now reside in Minnesota, once called *Mnisota* by Dakota people. The exhibition, titled *Why Treaties Matter: Self-Government in the Dakota and Ojibwe Nations,* opened in August on the White Earth Ojibwe reservation in northwestern Minnesota.

It has now embarked on a statewide tour of reservations and other venues through 2012 in partnership with the Minnesota Humanities Center (MHC) and the Minnesota Indian Affairs Council (MIAC).

"The history of Indian treaties is the history of all Minnesotans and all Americans," says Kevin Gover (Pawnee), director of the Smithsonian's National Museum of the American Indian. "Even now, states, Native nations and the federal government continue to engage on a government-to-government basis every day, making in effect new treaties, building upon those made many years ago. We cannot have a complete understanding of what it means to be Americans without knowing about these relationships, whether we are Native Americans or not."

The creation of *Why Treaties Matter* is unique in its community-based approach. In August 2010, a resolution creating a partnership between the MIAC, the MHC and the National Museum of the American Indian – Smithsonian Institution was approved unanimously by the 11 Dakota and Ojibwe tribes in the state. From the inception of the project, the knowledge, insight and perspective of Dakota and Ojibwe tribal members have been the foundation for the exhibition. These communities tell their own stories of sovereignty, adaptability and sustainability.

Why Treaties Matter shows how Dakota and Ojibwe treaties with the United States government affected tribal lands and lifeways. It explains why these binding agreements between nations still matter today.

"Treaties are agreements between self-governing, or sovereign, nations," says Kevin Leecy (Ojibwe), chairman of the Bois Forte Band of Ojibwe and chairman of the MIAC. "Native Nations existed long before the formation of the United States. European powers recognized the sovereign status of Native Nations when they made treaties with us, as did the United States. Article I, Section 8, of the U.S. Constitution recognizes Indian Tribes as distinct sovereign entities on par with foreign nations," says Leecy.

The exhibition – its themes prioritized by the 11 sovereign nations – was designed by the Museum and curated by Museum historian Mark Hirsch. It has 20 freestanding banners with evocative text, maps and a wealth of historical and contemporary photographs. A 14-minute video, produced and directed by the Museum, is on view with the exhibition. Titled *A Day in the Life of the Tribal Nations of Minnesota,* the video features scenes filmed on Dakota and Ojibwe reservations across the state and interviews with several tribal leaders, including Shakopee Mdewakanton chairman Stanley Crooks, Upper Sioux community chairman Kevin Jensvold, Red Lake Band of Chippewa chairman Floyd Jourdain, Jr., and White Earth Band of Ojibwe chairwoman Erma Vizenor.

The National Museum of the American Indian is currently planning a major exhibition about treaties, titled *TREATIES: Great Nations in Their Own Words.* It will open at the Mall Museum in the summer of 2014, in time for the museum's tenth anniversary.

Why Treaties Matter: Self-Government in the Dakota and Ojibwe Nations *is funded in part with money from the Minnesota Arts and Cultural Heritage Fund and The Patrick and Aimee Butler Family Foundation. For more information and itinerary updates visit www.treatiesmatter.org.*

Based in Washington, D.C., Liz Hill (Red Lake Ojibwe) is president of Liz Hill Public Relations, Ltd. (www.lizhillpr.com), a company she founded in 1999 to serve tribes, Native organizations, Native businesses and other organizations doing work in Indian Country.

His trips to the nation's capital attracted considerable attention from the media. No stranger to self-promotion, Hole-in-the-Day embraced photography, sitting for approximately 10 portraits, which were widely circulated as *carte-de-visite*. These images helped to establish the impression that Hole-in-the-Day was the premier chief of all the Ojibwe in Minnesota.

That conclusion rankled many Ojibwe tribal leaders, who resented Hole-in-the-Day's posturing and political ambitions. Many, too, were unsettled by his farms, his two-story frame house and the $1,000 annual stipend he negotiated for himself in the Treaty of 1867 – an accumulation of wealth that seemed to conflict with Ojibwe traditions of sharing and mutuality.

His Métis political allies turned against him for adding a provision to the Treaty of 1867, which abolished payments for people of mixed descent who lived off-reservation. But the last straw for the traders came when Hole-in-the-Day attempted to bar them from settling on the new White Earth Reservation, on which the U.S. planned to relocate and consolidate the Minnesota Ojibwe. Moving to White Earth was critical for the traders; their businesses depended on following their clientele to the new community. Only one roadblock stood in their way.

THE AMBUSH

On June 27, 1868, Hole-in-the-Day and his bodyguard climbed into a horse-drawn carriage and set out for St. Paul, where he planned to catch a train to Washington. There he hoped to renegotiate the Treaty of 1867 to ensure that the U.S. built houses and other amenities prior to the tribe's relocation. En route to St. Paul, Hole-in-the-Day's buggy was intercepted by eleven Ojibwe men from Leech Lake, two of whom pointed firearms at the chief. "You have caught me in a bad moment, for I am unarmed," Hole-in-the-Day admitted. They were his last reported words.

News of the assassination spread quickly, and rumors about suspects abounded. Yet the assailants were never punished, and their identities remained largely unknown until 1912, when a special investigation of the White Earth Reservation by the Department of the Interior revealed that the assassins had been hired by three prominent traders outraged by Hole-in-the-Day's effort to prevent them from settling at White Earth.

POLITICAL SAVVY OR SELF-INTEREST?

History has not been kind to Hole-in-the-Day. Some writers say he subverted Ojibwe traditions of governance in his quest for political power. Others brand him as self-interested politician, who cared more about acquiring personal wealth than protecting his people. Hole-in-the-Day may have yielded to the temptations of wealth and power, yet he also bargained effectively with Americans and succeeded in setting the pace and terms of social change to the benefit of the Minnesota Ojibwe. His death left his people bereft of a strong, politically savvy leader, who could influence the imposition of U.S. Indian policy. After Hole-in-the-Day died, many Minnesota Ojibwe were stripped of their lands, pressured to relocate to White Earth, and forced to surrender tribal sovereignty. "It was much easier for the [U.S.] agents to get along with these Indians after Hole-in-the-Day's death," a trader recalled. "He was the smartest Indian chief the Chippewa Indians ever had."

Mark Hirsch, a historian in the Culture and History Research Unit at the National Museum of the American Indian, recently curated a travelling exhibition on the history of U.S.-Indian treaties in Minnesota.

In 2010 the TOCA youth cooking team, Zade Arnold, Yvette Ventura and Ross Miguel, won the national Cooking Up Change competition with dishes featuring tepary beans.

FACING PAGE, L-R:

Sonoran Caesar salad of Romaine lettuce tossed with tepary beans and grilled corn.

Chunky salsa made with tomatoes, chiles and calcium-rich cholla cactus buds.

One of the house specialties, a hearty stew of white tepary beans and beef short ribs served with cornbread.

PHOTO BY MARY PAGANELLI/TOCA.

HEALTHY FOOD AND HIMDAG:

THE DESERT RAIN CAFE PROMOTES O'ODHAM CULTURE THROUGH GOOD EATING

PHOTO BY ANYA MONTIEL

PHOTO BY MARY PAGANELLI/TOCA

PHOTO COURTESY OF TOCA

BY ANYA MONTIEL

Seeds from a church garden have sprouted into an award-winning restaurant and traditional food restoration project at the Tohono O'odham Nation. In a shopping plaza surrounded by frybread and burrito vendors, the Desert Rain Cafe offers a full menu of healthy and tasty indigenous O'odham cuisine with a modern twist.

The Desert Rain Cafe is demonstrating that traditional foods fit into a modern lifestyle. It carries out the O'odham concept of *himdag* or "way of life," recognizing that everything is related and nourishes one another. It is a way of life now under severe stress.

The Tohono O'odham, or "Desert People," who live on both sides of the U.S.–Mexico border in the Sonoran Desert, have faced heavy pressure from the federal government and their Arizona neighbors for more than a century. Disruption of their traditions, and their traditional food systems, has caused a sharp decline in health. Half a century ago, diabetes was an unknown disease among the O'odham; now it affects adults at the highest rate in the world.

"We are literally fighting for our lives," says Terrol Dew Johnson (Tohono O'odham), a traditional basket-maker and culture-keeper. "Our food is in danger of being lost. With every elder passing on, we lose valuable knowledge."

The Desert Rain Cafe is the fruit of the efforts of Johnson and his associates. It opened in March 2009 in the town of Sells, 65 miles southeast of Tucson, but it grew out of years of planning and development. In 1994, Johnson, a basket-weaver since the age of 10, was teaching classes on basket-making and the gathering of basketry materials to local children in Sells. Tristan Reader, a former director of an agricultural nonprofit organization, and his wife moved to Sells for her ministry position at the Presbyterian Church. Reader decided to start a church community garden with O'odham children, many of whom also attended Johnson's basketry classes. The children introduced them.

Johnson and Reader planned summer classes for tribal youth, using a grant from the Tucson Pima Arts Council to bring in Native artists and elders as instructors. The classes taught basketry and other arts, but also the gathering and preparation of traditional foods. In 1996, Johnson and Reader established the Tohono O'odham Community Action (TOCA), a nonprofit reservation-based organization with the mission of community revival. It listed wellness and food systems as one of its main concerns.

In the old days, traditional food systems, a central element of *himdag* or the O'odham traditional way of life, had reached high

PHOTO BY ANYA MONTIEL

ABOVE: The Desert Rain Cafe has indoor and outdoor seating as well as an adjoining gallery featuring Tohono O'odham art.

FACING PAGE, CLOCKWISE FROM TOP:

Amy Juan (Tohono O'odham) and friend harvesting winter peas at the Cowlic Farm.

Tohono O'odham elder and culture-bearer Frances Manuel.

Third annual community winter harvest at the Cowlic Farm.

development among the Tohono O'odham and their relatives the Akimel O'odham ("River People"). They utilized the resources of the desert, farming drought-tolerant crops, harvesting wild plants and hunting deer, rabbits and other desert animals. The O'odham developed the technique of *ak-chin* farming where summer monsoon rainwater was guided to crops through carefully dug irrigation channels. Plants like tepary beans thrive in drought conditions and produce more beans with less water. In addition to agriculture, wild foods from cactus plants and mesquite trees were harvested and stored for use throughout the year. In the Tohono O'odham lunar calendar each "moon," or month, corresponded to a certain time to plant, harvest or hunt.

This system suffered increasing disruption from contact with white culture. In 1881, the Tucson Water Company diverted water from the Santa Cruz River to townspeople and farmers, harming the riparian vegetation gathered by the tribe. In the 20th century, the Bureau of Indian Affairs (BIA) recruited the Tohono O'odham as migrant workers on non-Native farms. Children were sent away to boarding schools where they were forbidden to speak Tohono O'odham or learn their traditions. In the 1950s, the BIA encouraged families to move off the reservation and into urban cities like San Francisco and Los Angeles.

By 1960, few Tohono O'odham farmed regularly or gathered traditional foods. In 70 years, the Tohono O'odham production of tepary beans decreased from 1.4 million pounds to less than 100 pounds in 2001. Instead families relied on highly processed commodity foods like wheat flour, cheese, lard and white sugar which are low in nutrition and high in salt and fat. More O'odham developed diabetes and heart disease and became overweight. Today more than 50 percent of Tohono O'odham adults have diabetes, the highest percentage of any population in the world. In a tribe in which 53 percent of the population is under 25 years of age, 66 percent of the sixth to eighth graders are overweight or obese. With the increase in health problems, the Tohono O'odham sought answers from the healthy diet and fitness of their ancestors.

TOCA began its large-scale agricultural production when the Chukut Kuk district of the Tohono O'odham Nation agreed to lease Papago Farms, suffering from soil erosion and pesticide contamination after 40 years of commercial farming. TOCA offered to rehabilitate 18 acres for the production of tepary beans and other traditional crops. Johnson's grandfather was a farmer, and Johnson remembered accompanying him to his fields and helping him water the crops. After his grandfather's passing, Johnson's family approved donating eight acres of his land to TOCA, which now farms it for the traditional crops of corn, beans and squash and the non-traditional crops of peas and tomatoes.

Soon TOCA became known for its reinvigoration of traditional O'odham foods. Community members were invited to assist in the crop harvest and bring the healthy foods back to their families. Culinary experts also began to pay attention. Mary Paganelli, a chef and writer who had moved from New York City to Tucson, wrote about the local culinary scene but when she asked about Native food, all she heard was "frybread." This changed when she discovered TOCA. She attended food harvests and community events, and TOCA asked her to manage a cookbook project.

Paganelli spent eight years interviewing Tohono O'odham elders and then wrote a comprehensive 300-page cookbook, *From*

PHOTO COURTESY OF TOCA

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I'itoi's Garden: Tohono O'odham Food Traditions which includes recipes and nutritional information, instructions on growing and harvesting foods, and songs and stories. She worked closely with Tohono O'odham elder and culture-bearer Frances Manuel before Manuel's passing in 2006 at the age of 94.

With a wealth of information about traditional foods and a steady yield of crops, Johnson revived his longtime dream of opening a restaurant. The project would be "farm to table"; the harvest would become main ingredients in the restaurant menu. He wanted to blend Native and non-Native ingredients and keep everything healthy and delicious. In 2005, the Economic Development Administration approached TOCA about leasing retail space for an art gallery in the Sells Shopping Plaza. Instead, TOCA secured space for a gallery and restaurant.

TOCA sought advice from experts. Renowned Native chef Loretta Oden (Citizen Potawatomi), formerly of the Corn Dance Cafe in Santa Fe, acted as consultant. Paganelli wrote the business plan and worked on creating and testing recipes. The chefs developed year-round signature dishes as well as seasonal dishes. The cafe employs tribal members as managers, chefs and cashiers.

The Desert Rain Cafe attracted customers immediately. Five days a week, community members, tribal employees and visitors from as far away as Japan order breakfast and lunch items such as the homemade granola featuring mesquite, agave nectar and saguaro seeds over yogurt or the tepary bean quesadilla accompanied with an apple-pumpkin seed salad drizzled with prickly pear vinaigrette. Even though the area is known for its exceptional Mexican food, the *Tucson Weekly* magazine named Desert Rain's tepary bean quesadilla as "the best quesadilla."

As customers wait to order, the menu board lists traditional O'odham foods (in English and Tohono O'odham) and their nutritional benefits. These foods include tepary beans *(bawi)*, corn *(hu:n)*, squash *(ha:l)*, cholla cactus buds *(ciolim)*, mesquite *(wihug)*, saguaro cactus fruit *(bahidaj)*, prickly pear *(i'ipai)* and agave syrup *(a'ud)*, all of which have been a part of the O'odham diet for thousands of years.

The nutritional benefits of these desert foods are unparalleled. One tablespoon of cholla cactus buds contains the calcium provided in eight ounces of milk. Tepary beans contain more protein (23-30 percent) than common beans such as pinto and kidney beans; they are high in fiber and low in polyunsaturated fat. Mesquite seed pods are an excellent source of calcium, manganese, iron and zinc, and are high in protein as well. When ground into meal, the naturally sweet and gluten-free flour can be incorporated into bread and cookie recipes.

Tepary beans and mesquite are "slow-release" carbohydrates which are slowly digested by the body; they stabilize blood sugar levels, and thwart hunger. Unlike highly processed foods, they are ideal for diabetes management and prevention and good nutrition overall. These indigenous foods are as important and necessary as ever.

Johnson admits that the restaurant is a true labor of love; "when I see my relatives sit down and eat at the cafe, it is such a good feeling. I'm very happy."

The healthy food movement has found a receptive audience among the tribal youth. Every year, the Healthy Schools Campaign and the Farm to School program sponsor a national Cooking Up Change competition; it challenges high school and college students to create meals which incorporate local foods, meet high nutritional standards and can be adapted to a school cafeteria. A month and a half before the 2010 competition, TOCA youth intern Ross Miguel accepted the challenge. He recruited fellow high school students Yvette Ventura and Zade Arnold to form the TOCA Cooking Club. Paganelli acted as their mentor. She taught them cooking skills and calculated the nutritional content and calories.

The team developed three dishes – a quesadilla, salad and yogurt–peanut butter fruit dip – using ingredients from TOCA and the tribal college's farm. They traveled to the competition in Detroit, Mich., and showcased their creations. The TOCA Cooking Club cared more about doing well than winning, but it progressed to the finals. Then, delightfully, it won the national competition. The teenagers returned home as champions and now lead cooking demonstrations and give speeches at local schools.

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

BELOW: Pottery by Cherokee artist Melvin Cornshucker.

RIGHT: Two jewelry pieces by Tlingit artist Israel Shotridge.

BOTTOM RIGHT: A coral and turquoise bracelet by Diné artist Tonya June Rafael.

ALL PHOTOS THIS PAGE COURTESY OF THE ARTISTS

HOLIDAY ART MARKET IN WASHINGTON, D.C.

The artwork showcased each December at the museum's annual Art Market are not only prized for their beauty and craftsmanship. For many of the Native artists who created them, these objects represent a tangible link to their community's ancient traditions.

"The artwork itself is kind of a cultural responsibility," says **Gerry Quotskuyva**, (Hopi) an artisan who creates katsina dolls and bronze sculptures. "I've always said if you're born Hopi, you're born with a paintbrush in your hand."

These dolls, which have been used for centuries to teach Hopi children about the tribe's spiritual beliefs, are meticulously carved using cottonwood roots, natural earth pigments and feathers. "Katsina dolls represent our friends" – spirits who act as messengers – "and the children are taught that when they come to visit, they bring song and dance and prayer for many things, including bringing rain for our corn to grow tall and healthy."

For artist **Pahponee** (Kickapoo/Potawatomi), her calling as an artist literally came to her in a dream. She had just visited a ranch with her friend, a medicine woman, to behold a rare white buffalo and her newborn calf – creatures that are considered sacred among tribes like the Lakota. Pahponee says the sight of the white buffalo left her with a memory so profound she started dreaming of white buffalo vases. "The vision haunted me for a year and a half before I realized I needed to do something about it," she says. "And that's what got my pottery career started.

"I'm the only living member of my tribe to do the work that I do, so I feel an obligation, a responsibility," Pahponee says. "I always call it my assignment: To tell my world through my eyes and my hands. I try to speak through the clay."

Melvin Cornshucker (Cherokee) grew up surrounded by art, which has always been part of his family. One of his grandfathers was a rug weaver, the other was a stonemason, his father was a silversmith and his cousins are basket weavers. He began taking pottery classes in college, but he never thought it would become his career. That is, until he realized how much fun – and fulfilling – it was. "This is all I've ever done," he says. "I've been throwing pots ever since."

Israel Shotridge (Tlingit) grew up in Alaska's Tongass National Forest, which gets its name from Shotridge's tribal ancestors, the Tongass Tribe (Taantakwaan), or the Sea Lion people. For more than 25 years, Shotridge has created traditional and contemporary Tlingit art, from totem poles, canoes and masks to bentwood boxes, bowls and engraved jewelry, that have been displayed all over the world. But he has also kept his work close to home by offering workshops and apprenticeships to younger generations. "It is not enough to merely create masterpieces for the sake of aesthetics," Shotridge says. "Leaving a legacy of work behind for the next generation to be inspired by is a lifetime goal."

This year's Art Market in Washington, D.C. will be held Saturday, Dec. 3, and Sunday, Dec. 4, from 10 a.m. to 5 p.m. Museum members are invited to a private preview Saturday, Dec. 3, from 9 a.m. to 10 a.m.

Buffalo Prophecy, a painting by Comanche artist Nocona J. Burgess.

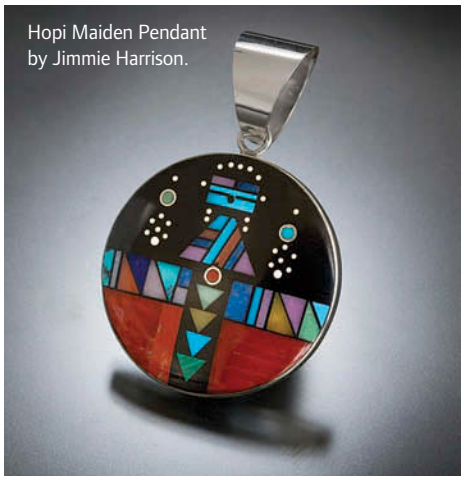
IMAGE COURTESY OF THE ARTIST

Max Sanipass Romero: *Wampum.*

PHOTO BY BANGOR PHOTO

Jody Naranjo: *Corn and Deer Dancers.*

PHOTO BY STEPHEN LANG



Hopi Maiden Pendant by Jimmie Harrison.

PHOTO COURTESY OF THE ARTIST

HOLIDAY ART MARKET IN NEW YORK

Always an annual highlight, the December Art Market at the George Gustav Heye Center is a chance for New Yorkers to meet some 38 Native artists from throughout the Americas. This year's market will be held on Saturday, Dec. 3, and Sunday, Dec 4, from 10 a.m. to 5 p.m. The artists in attendance will be bringing with them dazzling jewelry, intricate beadwork, pottery and more. Grammy-winner **Joanne Shenandoah** (Oneida Nation, Wolf Clan) will also be performing at the market at 1 p.m. and 3 p.m. each day

Jimmie Harrison (Diné) specializes in inlay jewelry that has attracted quite a following in several galleries out west. Returning for his second year at the Art Market in New York, Harrison is excited to introduce his intricate designs to a new audience. "What is unique about my style is that I do both Navajo and Hopi design. My work is a little more contemporary than traditional. The majority of my inlaid work is of the Hopi Katsinas and the Navajo Yei-Bei-Chai. My specialty is inlaid stones and shells that I gather from all over the world," says Harrison.

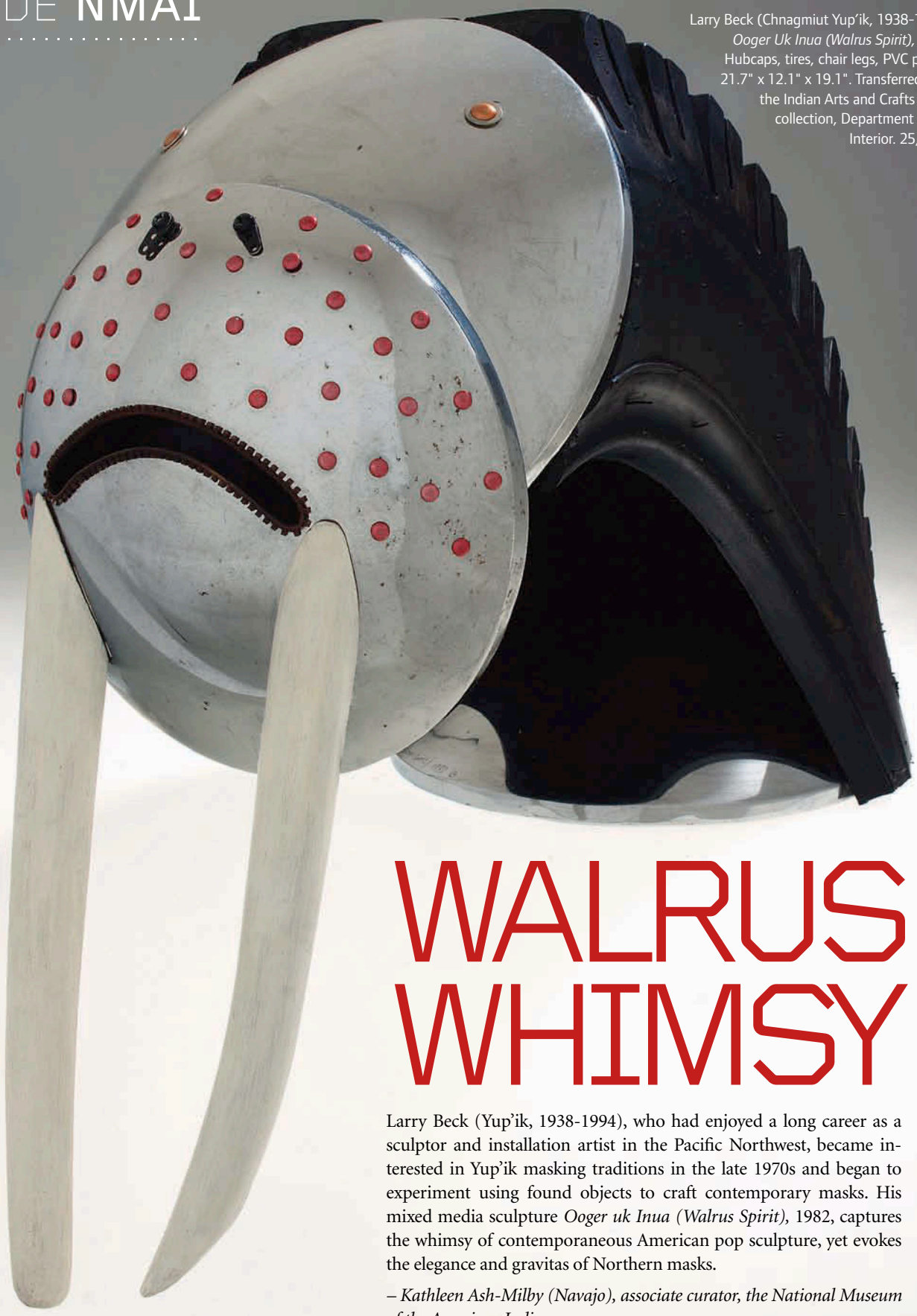
Traditional potters **Joseph and Nona Latoma** (San Felipe Pueblo/Zuni Pueblo) know that collaborating on award-winning pottery requires patience. "Our pieces take time. One pot can take from a month and a half to two months to make. All of our pots are hand coiled and made from local materials. Each is their own masterpiece," Joseph says. This is the third year the Latomas will be bringing their art to New York City. Joseph adds, "The atmosphere is great. New York is fast-paced and during Christmas time it's such a special place to be."

Jody Naranjo (Santa Clara Pueblo) is no stranger to the Art Market, having shown for several years at both the D.C. and New York events. Naranjo comes from a long line of artists who have been making traditional clay pots for generations. "I do everything traditionally. That's the way I was taught," Naranjo says of her process of hand coiling the clay, sanding it down and then firing it in an outdoor oven. "My shapes and designs are more contemporary. I am fortunate to be able to take Pueblo pottery out into the world while making it my own."

The intricate baskets of **Max Sanipass Romero** (Mi'kmaq/Laguna & Taos Pueblo) can take up to a week to complete. Romero credits his family for encouraging his art. "I've been making baskets since I was seven years old. Everything I've learned is from my grandparents." Coming from a family of basket weavers has also pushed Romero to take his art to new levels. "In any craft or art form there is a progression. It's important to keep tradition alive, but I also constantly think about new forms and shapes I can create in my baskets."

Jeweler and metal smith, **Liz Wallace** (Navajo) is becoming a staple at the Art Market. This is her fourth year showing and the artist relates, "It's always good to get out to New York to see the museum and the other artists. NYC is a good place to make contacts." Wallace's brooches and earrings are very popular with the New York crowd. "I started out doing very traditional work with lots of turquoise and silver, but I always want to try new things. The work I do now is considered more contemporary. Right now I'm working a lot in the technique *plique-a-jour,* which looks like tiny stained-glass windows. I'm really happy with the way my art is evolving."

This year's market features a special ticketed preview party on Friday, Dec. 2. from 4:30 p.m. to 7:30 p.m. Chocolate creations and tequila drinks, created by renowned chef Zarela Martinez, will be served. Also included will be a presentation by renowned jewelry artist **Denise Wallace** (Aleut). Wallace will demonstrate the technical and creative skill behind her Arctic-inspired designs that include fossil ivory, scrimshaw and semi-precious stones. Tickets start at $35. For inquiries, call (212) 514-3750 or email NYRSVP@si.edu.



Larry Beck (Chnagmiut Yup'ik, 1938-1994), *Ooger Uk Inua (Walrus Spirit)*, 1982. Hubcaps, tires, chair legs, PVC plastic; 21.7" x 12.1" x 19.1". Transferred from the Indian Arts and Crafts Board collection, Department of the Interior. 25/5423

WALRUS WHIMSY

Larry Beck (Yup'ik, 1938-1994), who had enjoyed a long career as a sculptor and installation artist in the Pacific Northwest, became interested in Yup'ik masking traditions in the late 1970s and began to experiment using found objects to craft contemporary masks. His mixed media sculpture *Ooger uk Inua (Walrus Spirit)*, 1982, captures the whimsy of contemporaneous American pop sculpture, yet evokes the elegance and gravitas of Northern masks.

– Kathleen Ash-Milby (Navajo), associate curator, the National Museum of the American Indian.

Now on view in New York at the George Gustav Heye Center of the Smithsonian National Museum of the American Indian, in the new permanent exhibition, *Infinity of Nations: Art and History in the Collections of the National Museum of the American Indian.*

PHOTO BY KATHERINE FOGDEN

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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

A SONG FOR THE HORSE NATION
THROUGH JAN. 7, 2013

PHOTO BY ERNEST AMOROSO

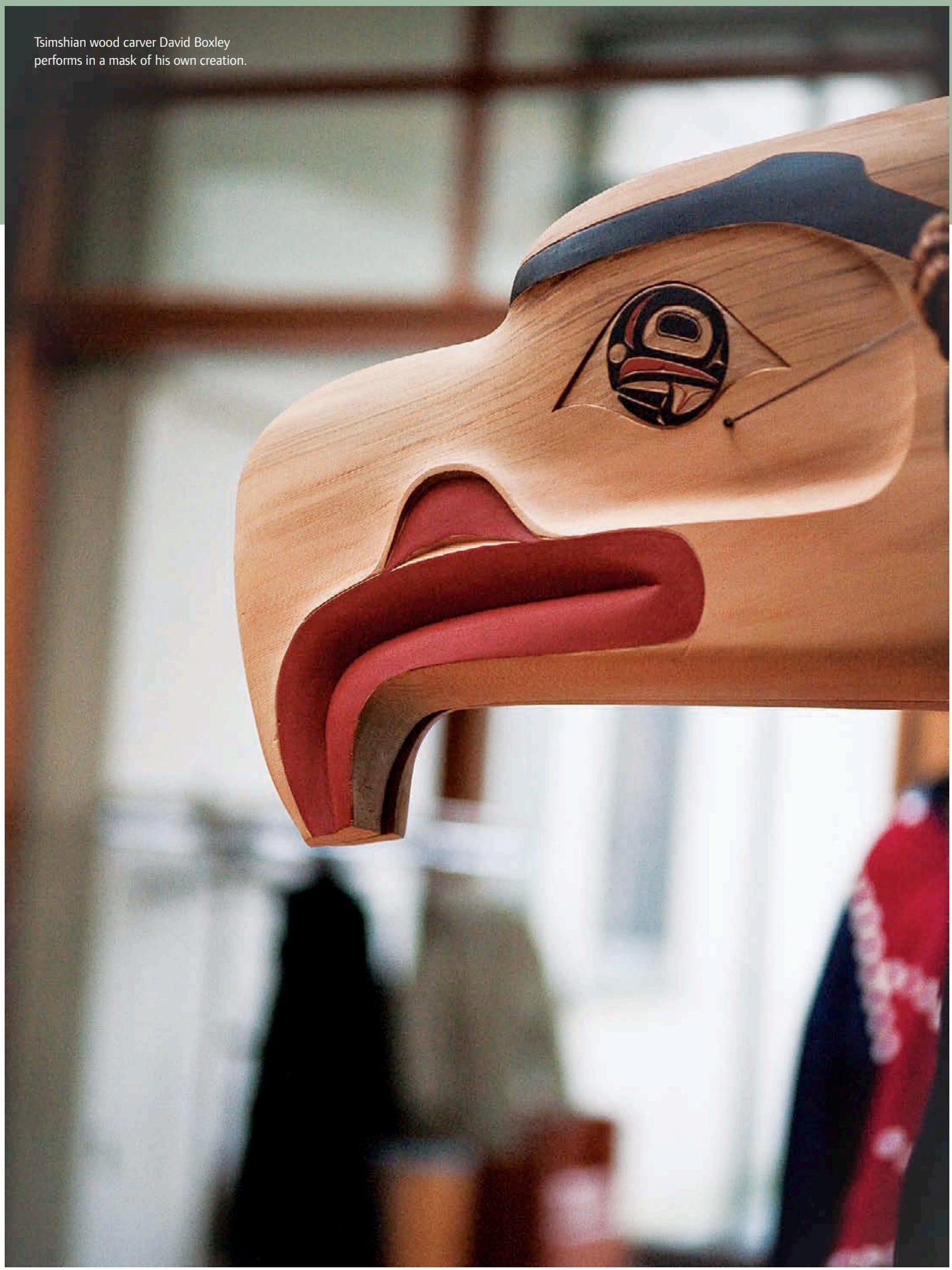
CALENDAR LISTINGS

Lakota Horse Mask, 2008, by Jim Yellowhawk (Cheyenne). South Dakota. Acrylic on paper, gold leaf. (26/7199)

INDIVISIBLE: AFRICAN-NATIVE AMERICAN LIVES IN THE AMERICAS
July 4, 2011 – Jan. 2, 2012
Fourth Level
This 20-panel banner exhibition explores the history, culture and contemporary reality of people who share African-American and Native ancestry. A collaborative effort between the museum, the National Museum of African American History and Culture (NMAAHC) and the Smithsonian Institution Traveling Exhibition Services (SITES), the exhibition will complement *RACE: Are We So Different?*, a traveling exhibition currently at the National Museum of Natural History.

CONVERSATIONS WITH THE EARTH: INDIGENOUS VOICES ON CLIMATE CHANGE
July 22, 2011 – Jan. 2, 2012
Sealaska Gallery, Second Level
Through stunning photography and multimedia recordings, this exhibition—created in collaboration with 15 indigenous communities in 13 countries – offers a Native perspective on global climate change from the Arctic Circle to the Andes Mountains. The communities represented in the exhibition include the Kichwa of Ecuador, the Aymara and Quechua of Peru, the Yaaqui and Comcaac of Mexico, the Guarani of Brazil, the Gwich'in of Alaska, the Inuit of Canada and the Kuna of Panama.

A SONG FOR THE HORSE NATION
Oct. 29, 2011 – Jan. 7, 2013
W. Richard West, Jr. Contemporary Arts Gallery/3M Gallery, Third Level
A Song for the Horse Nation traces the way horses changed the lives of Native people, from their return to the Western Hemisphere by Christopher Columbus until the present day. Historic objects include a 19th century, hand-painted Lakota tipi; a life-size horse mannequin in spectacular, fully beaded regalia and three rifles belonging to celebrated Native leaders Geronimo (Chiricahua Apache), Chief



Tsimshian wood carver David Boxley performs in a mask of his own creation.

PHOTO BY CYNTHIA FRANKENBURG

EXHIBITIONS + EVENTS CALENDAR

NOVEMBER/DECEMBER 2011/JANUARY 2012

Members of the Chickasaw Nation of Oklahoma in traditional attire. The tribe will celebrate its unique heritage and culture during a three-day festival at the museum November 3-5.

PHOTO COURTESY OF THE CHICKASAW NATION OF OKLAHOMA

Joseph (Nez Perce) and Chief Rain-in-the-Face (Hunkpapa Lakota), as well as contemporary and historic photographs, artwork, songs and personal accounts.

BEHIND THE SCENES: THE REAL STORY OF THE QUILEUTE WOLVES
Jan. 13, 2012 – May 9, 2012
Sealaska Gallery, Second Level
This exhibition brings together rare works of art as a counterpoint to the supernatural storyline of the popular *Twilight* films. Interpreted by the Quileute people of coastal Washington, *Behind the Scenes: The Real Story of the Quileute Wolves* offers an intimate look into the tribe's artwork and wolf creation stories, which are central to the Quileute world view. The exhibition includes two wolf headdresses from different regions, as well as replicas of items used on the *Twilight* set; a paddle necklace symbolizing the "canoe culture" and a necklace made from 3,000-year-old Olivella shells.

PUBLIC PROGRAMS

Thursday, Nov. 3 – Saturday, Nov. 5
CHIKASHA POYA: WE ARE CHICKASAW
10:30 a.m. – 4:30 p.m., Potomac Atrium and other museum locations
The Chickasaw Nation of Oklahoma will celebrate its tribal heritage and history with three days of food, hands-on activities and performances, including dancing, singing, flute playing, storytelling and other cultural arts such as beading, woodwork, pottery, weaving and more. Come join in the dancing and other activities and get to know the Chickasaw people!

Friday, Nov. 11 and Saturday, Nov. 12
NATIVE PRIDE DANCERS
11 a.m. – 2 p.m., Potomac Atrium, First Level

Experience the rhythmic drumming, skilled footwork and authentic regalia of a Native powwow! World Champion Fancy Dancer Larry Yazzie of the Meskwaki Nation and the Native Pride Dancers perform music and movement celebrated by their American Indian cultures. Enjoy the beauty, athleticism and majesty of the Fancy Dance, featuring free-style movement and traditional songs from the Northern Plains. Enhanced by indigenous vocal and flute music, other dances like the Buffalo, Eagle and Round Dances celebrate various animals, crops, the sun and the wind. For more information, visit www.NativePrideArts.org

Thursday, Nov. 17 – Sunday, Nov. 20
CHILE FESTIVAL
10 a.m. – 5:30 p.m., Potomac Atrium, First Level
The country of Chile celebrates its Native culture with an art market, an exhibition of

PHOTO COURTESY OF JACK BALLARD

A student from the St. Labre Indian School in Montana during a performance.

PHOTO COURTESY OF CLASS ACTS ARTS

World Champion Fancy Dancer Larry Yazzie will perform with his Native Pride Dancers November 11 and 12.

traditional arts and crafts, hands-on demonstrations and a sampling of indigenous cuisine.

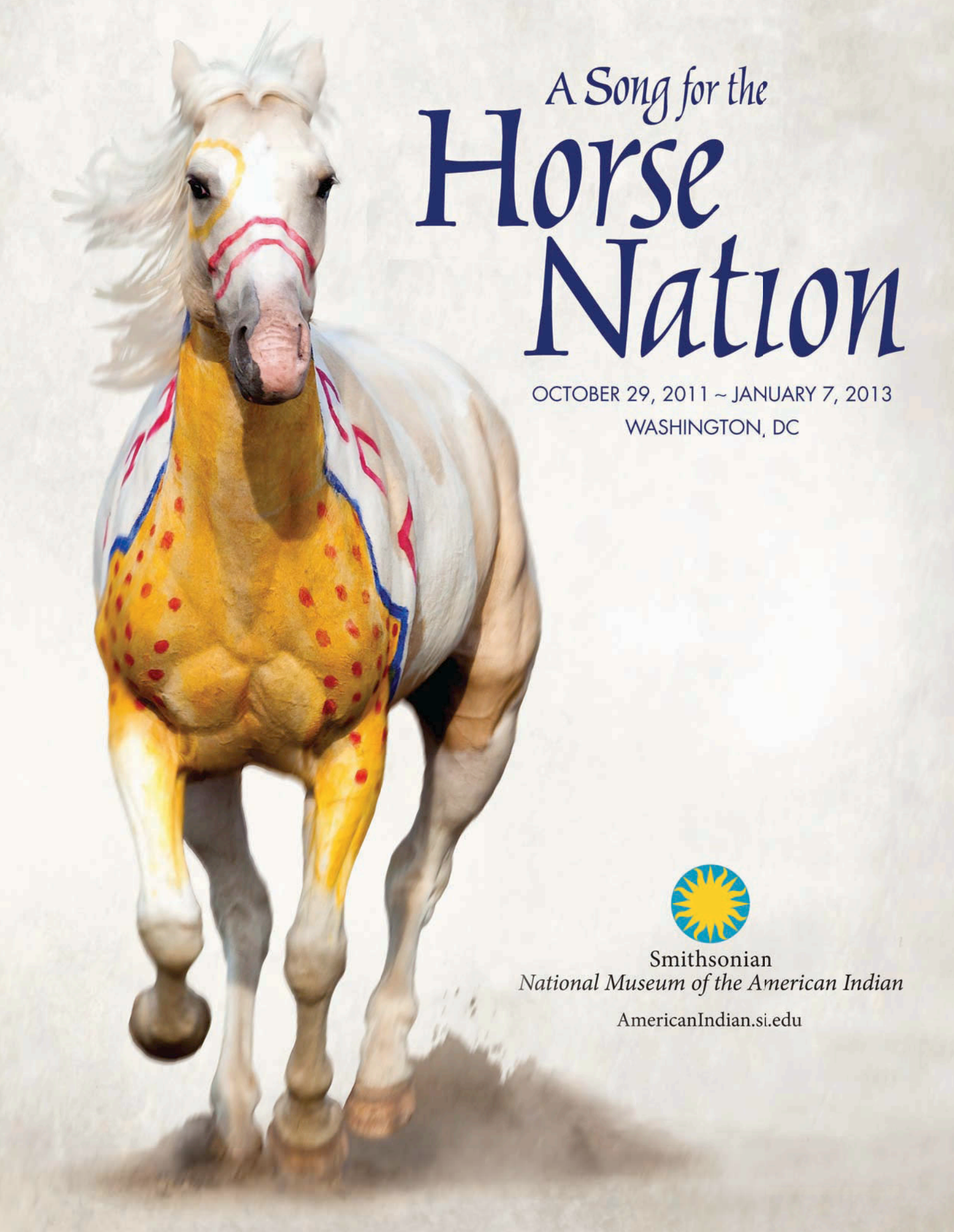
Friday, Dec. 2
OUR WARRIOR SPIRIT: NATIVE AMERICANS IN THE U.S. MILITARY
3 p.m. – 5 p.m., Rasmuson Theater, First Level
Natives have served in the U.S. military since the American Revolution, and currently serve at a higher percentage rate than any other ethnic group. Join us to learn about their heroic stories at a special program hosted by noted historian Herman J. Viola, curator emeritus at the Smithsonian Institution.

The program features a panel of American Indians who have served our country in the armed forces, including Debra Kay Mooney (Choctaw), an Iraq War veteran who organized and hosted a powwow in a war zone in Iraq in 2004; Chuck Boers (Lipan Apache/Cherokee), an Iraq War veteran and the recipient of two Bronze Star and three Purple Heart medals; John Emhoolah (Kiowa), a Korean War Veteran who joined the Oklahoma Thunderbird Division when he was still in high school and later helped lobby for the passage of the Native American Religious Freedom Act; and Joseph Medicine Crow, a World War II veteran who was awarded the Presidential Medal of Freedom in 2009 by President Barack Obama.

Saturday, Dec. 3 and Sunday, Nov. 4
NATIVE ART MARKET
10 a.m. – 5:30 p.m., Potomac Atrium, First Level
The National Museum of the American Indian Art Market – held in both Washington, D.C. and New York City – offers one-of-a-kind, handmade, traditional and contemporary items directly from the artisans. 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 and sculpture.

Monday, Dec. 5 and Tuesday, Dec. 6
ARRIVAL OF NATIONAL MUSEUM OF THE AMERICAN INDIAN HOLIDAY TREE
Times TBD, Outdoor Amphitheater
The Tuolumne Band of Me-Wuk Indians from Tuolumne, Calif., are bringing the official holiday tree to Washington, D.C., Invited guests, Congress and staff are invited to decorate the tree with provided ornaments on Tuesday, Dec. 6.

Saturday, Jan. 14 and Sunday, Jan. 15
NATIVE STORYTELLING FESTIVAL: THE REAL STORY OF THE QUILEUTE WOLVES
12 p.m. – 5 p.m., Potomac Atrium and Rasmuson Theater, First Level
Listen to Quileute stories and watch stories told through dance. The weekend also includes hands-on activities for all ages as well as films, tours and other regularly scheduled programs at the museum.



A Song for the Horse Nation

OCTOBER 29, 2011 ~ JANUARY 7, 2013

WASHINGTON, DC

Smithsonian

National Museum of the American Indian

AmericanIndian.si.edu

Drum, stand and drum sticks used during the 120th Engineer Combat Battalion powwow at Camp Taqaddum, Iraq, 2004. The powwow drum was made from a discarded 55-gallon oil barrel and canvas from a cot. (26/5148)

Saturday, Jan. 14
TOTEM POLE UNVEILING & DEDICATION CEREMONY
Time TBA, Potomac Atrium, First Level
David Boxley, a Tsimshian carver from Metlakatla, Alaska, unveils his specially commissioned totem pole in the museum's Potomac Atrium. He will be joined by members of his dance group, Git-Hoan (people of the Salmon). Boxley is a master carver and has many items he created on display in museums and collections around the world.

In addition to carving totem poles, David also carves Tsimshian masks, rattles, drums, paddles and other performance items.

Sunday, Jan 15
NATIVE DANCE: ST. LABRE INDIAN SCHOOL SINGERS AND DANCERS
12 p.m., Potomac Atrium, First Level
Students from the St. Labre Indian School in Montana perform powwow-style dances and drumming. The group, under the guidance of Benjamin Headswift, performs dances that reflect both the Crow and Northern Cheyenne cultures. Students will perform the Grass Dance, the Crow Hop and several others that reflect their rich cultural heritage. Meet and greet the students after their performance!

NATIVE FILM

NOVEMBER FILM SCREENING
12:30 p.m. and 3:30 p.m. daily (except Wednesdays)
Rasmuson Theater, First Level

Silent Thunder (2006, 27 min.) U.S.. David Midthunder (Assiniboine/Sioux). Angelique Midthunder. This documentary tells the story of Stanford Addison (Arapaho), an inspiring elder who, from his wheelchair, has become a master "horse whisperer."

DINNER & A MOVIE:
Thursday, Nov. 17
7 p.m., Rasmuson Theater, First Level

Older Than America (2007, 102 min.) U.S. Georgina Lightning (Cree). An accomplished first feature, *Older Than America* explores a dark reality that has shaped generations of indigenous experience across the U.S. and Canada – the Indian boarding school. A woman's haunting visions reveal a web of intrigue that reaches out from the past in a cry for justice and healing.

The screening begins at 7 p.m. Cuisine from our Zagat-rated Mitsitam Cafe will be available for purchase from 5 p.m. –6:30 p.m. Seats in the theater are limited, register online at www.AmericanIndian.si.edu/calendar.

DECEMBER FILM SCREENING
12:30 p.m. and 3:30 p.m. daily (except Wednesdays)
Rasmuson Theater

Wapos Bay: The Elements (2006, 24 min.) Melanie Jackson (Cree). In this light-hearted, stop-motion episode, taken from a series about a family on a reservation in fictional Northern Saskatchewan, Talon, T-Bear, Raven and Mushom (grandpa) get stranded on a remote island after a sudden freeze-up. Mushom has a terrible accident and the children are left to venture across the frozen terrain alone.

JANUARY FILM SCREENING
12:30 p.m. and 3:30 p.m. daily (except Wednesdays)
Rasmuson Theater
Indigenous Plant Diva (2008, 10 min, Canada) Kamala Todd (Métis-Cree/German) Producer: Selwyn Jacob In the language of the Squamish Nation, Cease Wyss was given the name *T'Uy'Tanat,* meaning "Woman who travels by canoe to gather medicines for all people." In director Kamala Todd's lyrical portrait, Wyss reveals the healing powers of plants growing among the sprawling urban streets of downtown Vancouver and the importance of passing that knowledge on to younger generations.

EXHIBITIONS + EVENTS CALENDAR

NOVEMBER/DECEMBER 2011/JANUARY 2012

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

NYC EXHIBITIONS

CARL BEAM
ORGANIZED BY THE NATIONAL GALLERY OF CANADA
THROUGH APRIL 15, 2012

National Gallery of Canada Musée des beaux-arts du Canada

TIME EXPOSURES: PICTURING A HISTORY OF ISLETA PUEBLO IN THE 19TH CENTURY
THROUGH JUNE 10, 2012

SMALL SPIRITS: DOLLS FROM THE NATIONAL MUSEUM OF THE AMERICAN INDIAN
THROUGH JULY 19, 2012

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

PUBLIC PROGRAMS

CELEBRATING THE NORTHEAST!
MEET THE ARTIST: JEFF SAVAGE
Tuesday, Nov. 1 – Thursday, Nov. 3
10 a.m. – 12 noon; 1 p.m. – 3 p.m.
Infinity of Nations Gallery
Renowned Chippewa artist Jeff Savage will demonstrate sweetgrass basket making.

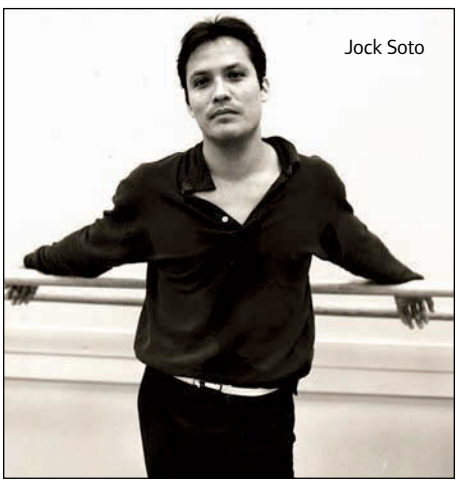

Jock Soto

PHOTO BY GWENDOLEN CATES

BOOK SIGNING PARTY WITH JOCK SOTO
Thursday, Nov. 3
6:30 p.m. – 8:30 p.m.; talk at 7:15 p.m.
Diker Pavilion
Join Jock Soto (Navajo), one of the greatest ballet dancers of our time, for a talk and reception to celebrate the release of his new memoir, *Every Step You Take* (HarperCollins). The book chronicles an extraordinary career, from his early years on the Navajo reservation to his rise as principal dancer at the New York City Ballet.

CELEBRATING THE NORTHEAST!
HANDS-ON WORKSHOP:
MAKE A SWEETGRASS BASKET
Thursday, Nov. 3
6 p.m.
Education Classroom
Learn to make a sweetgrass basket with Jeff Savage. Reservations required: (212) 514-3716. Materials fee: $25/20 members.


Ramona Morrow

PHOTO BY STEPHEN LANG

CELEBRATING THE NORTHEAST!
MEET THE ARTIST: RAMONA MORROW
Tuesday, Nov. 8 – Thursday, Nov. 10
10 a.m. – 12 noon; 1 p.m. – 3 p.m.
Infinity of Nations Gallery
Artist Ramona Morrow is a member of the Lac Courte Oreilles Band of Lake Superior Chippewa. She is best known for her cattail dolls, war shirts, dream catchers, regalia and bandolier bags.

CELEBRATING THE NORTHEAST!
HANDS-ON WORKSHOP:
MAKE A DREAM CATCHER
Thursday, Nov. 10
6 p.m.
Education Classroom
Ramona Morrow teaches participants about dream catchers and how to create them. Reservations required: (212) 514-3716. Materials fee: $25/20 members.

PHOTO BY STEPHEN LANG

Join us for the 2011 NMAI Art Market on Dec. 3 and 4.

PHOTO BY STEPHEN LANG

Thunderbird Indian Singers and Dancers.

CELEBRATING THE NORTHEAST!
FAMILY ART WORKSHOP
Saturday, Nov. 12
10:30 a.m. – 12 noon
West Gallery and Education Classroom
In collaboration with The Drawing Center, artists Maria Hupfield (Anishinaabe) and Ada Pilar Cruz will introduce families to the art of Carl Beam. Then, participants will make drawings using Beam's work as inspiration. All children must be accompanied by an adult. Please reserve by calling (212) 219-2166 ext. 205 before Friday, Nov. 4.

CELEBRATING THE NORTHEAST!
STORYBOOK READINGS & WORKSHOP
Saturday, Nov. 12
1 p.m.
Resource Center/Education Classroom
Listen to stories read by Maria Hupfield and, afterwards, participate in a hands-on activity.

COOL CULTURE FAIR
Tuesday, Nov. 15
8 a.m. – 1:30 p.m.
Museum wide
This year, the museum hosts the annual Cool Culture Fair. Representatives from museums, botanical gardens and zoos throughout New York City will showcase their events, exhibitions and activities for children and families.

CELEBRATING THE NORTHEAST!
HANDS-ON WORKSHOP: MAKE A CORNHUSK DOLL
Thursday, Nov. 17
6 p.m.
Education Classroom
Coleen Bins (Oneida) will teach traditional Haudenosaunee cornhusk doll-making. This workshop is appropriate for ages 12 and up. Reservations required: (212) 514-3716. Materials fee: $25/20 members.

CELEBRATING THE NORTHEAST!
HAUDENOSAUNEE FRIENDSHIP DAY
Saturday, Nov. 19
1 p.m. – 5 p.m.
Museum-wide
Celebrate the Haudenosaunee (also known as the Iroquois Confederacy) with the museum. This day-long event will feature cornhusk doll demonstrations, interactive social dancing, storytelling and much more!

NMAI ART MARKET
Saturday, Dec. 3 – Sunday, Dec. 4
10 a.m. – 5 p.m.
Diker Pavilion
Some 35 Native artists from North and South America are featured in this two-day art event which features pottery, jewelry, paintings, sculpture, beadwork and clothing. Don't miss this rare opportunity to meet with these popular market artists in New York City.

CELEBRATING THE NORTHEAST!
MARKET MUSIC WITH JOANNE SHENANDOAH
Saturday, Dec. 3 – Sunday, Dec. 4
1 p.m. & 3 p.m.
Rotunda
Join us for special performances from the renowned Grammy winning performer and composer Joanne Shenandoah (Oneida Nation, Wolf Clan).

STORYBOOK READINGS & WORKSHOP
Saturday, Dec. 10
1 p.m.
Resource Center/Education Classroom
Listen to stories that relate to Native art and stay for an art activity based on Carl Beam's exhibition. Please bring a photograph of yourself for the project.

STORYBOOK READINGS & WORKSHOP
Saturday, Jan. 14
1 p.m.
Resource Center/Education Workshop
Listen to stories that celebrate Arctic culture, then make a pair of Inuit-style snow goggles.

THUNDERBIRD SOCIAL
Saturday, Jan. 21
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. Heyna's Second Sons is the featured drum group. Bring your family and enjoy the festivities.

FILM AND VIDEO

AT THE MOVIES

CELEBRATING NATIVE AMERICAN NATIONS! | NORTHEAST
Thursday, Nov. 17 at 6 p.m.
Saturday, Nov. 19 at 2 p.m.

Samaqan: Water Stories is a series exploring how ongoing assaults on the waters are impacting tribal communities in Canada and the U.S. *Samaquan: Akwesasne* (2010, 44 min.) *Samaquan: Water Walk* (2011, 24 min.) Canada. Marianne Jones (Haida). Executive Producer: Jeff Bear (Maliseet). Produced in association with Aboriginal People's Television (APTN).
For more information visit www.nativenetworks.si.edu.

HOLIDAY FILM SCREENINGS
Monday, Nov. 21 – Sunday, Nov. 27
2 p.m.

Return of the Buffalo and *Bounty of the River's Edge* (27 min. each). U.S. Two episodes of the television series that explores Native cultures through food follow chef Loretta Barrett Oden (Citizen Potawatomi) on her travels to the Cheyenne River Sioux Reservation and the Yurok Tribe, where she learns about preparing dishes from buffalo, salmon and edible wild plants such as chokecherry and acorns.

Monday, Dec. 19 – Sunday, Jan. 2
2 p.m.

Christmas in the Clouds (2001, 90 min.) U.S. Kate Montgomery. Actors: Tim Vahle, Sam Vlahos, MariAna Tosca, Sheila Tousey, Graham Greene, Rita Coolidge, Shirley Cheechoo, Wes Studi and M. Emmet Walsh. A light-hearted comedy, *Christmas in the Clouds* is set in a struggling tribally owned ski resort. The ensemble cast of veteran Native actors stirs up a delightful concoction of mistaken identity and would-be love, seasoned with bingo basics and treacherous mountain roads.

PHOTO BY BILL LLOYD

Christmas in the Clouds

DAILY SCREENINGS

CELEBRATING NATIVE AMERICAN NATIONS! | NORTHEAST
Daily at 1 p.m. and 3 p.m. and on Thursdays at 5:30 p.m.
The Screening Room, Second Floor
For films shown Nov. 21 – 27 and Dec. 19 – Jan. 2, see Holiday Screenings. The museum is closed on Dec. 25.

Monday, Nov. 7 – Sunday, Nov. 27

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

Hanondagonyes (Town Destroyer) (2005, 12 min.) U.S. G. Peter Jemison (Seneca). Actors: Michael Galban, G. Peter Jemison, Jerry McDonald, Warren Skye. Seneca tribe members re-enact events of the 18th century colonial wars and George Washington's campaign that included a scorched earth policy in which villages and cornfields were burned to the ground.

Monday, Nov. 28 – Sunday, Jan. 8, 2012
CELEBRATING NATIVE AMERICAN NATIONS! | NORTHEAST AND GREAT LAKES

Jim Northrup: On and Off the Rez (1996, 28 min.) U.S. Mike Hazard. Produced by the Native Arts Council and Center for International Education. An Ojibwe poet and columnist pays tribute to life on the "rez" with affection and ironic humor.

Manoomin: A Minnesota Way of Life (2005, 23 min.) U.S. Theresa Konechne. Produced by the White Earth Land Recovery Project. An exploration of the danger that genetically modified wild rice poses to the natural environment and to Ojibwe cultural and spiritual life.

Monday, Jan. 9 – Sunday, Feb. 5
CELEBRATING NATIVE AMERICAN NATIONS! | NORTHEAST AND GREAT LAKES

Little Caughnawaga: To Brooklyn and Back (2009, 57 min.) Canada/U.S. Reaghan Tarbell (Mohawk). Producer: Paul M. Rickard (Cree). The filmmaker traces her family from the Kahnawake Reserve outside Montreal to the Brooklyn neighborhood of "Little Caughnawaga." There, as Mohawk ironworkers built the Manhattan skyline, the women created a vibrant community far from home.

ESPECIALLY FOR KIDS

Daily at 10:30 a.m. and 11:45 a.m.
The Screening Room, Second Floor
Monday, Nov. 7 – Sunday, Nov. 27

Stories from the Seventh Fire: The Legend of the First Thanksgiving (2002, 13 min.) Canada. Gregory Coyes (Métis) and Tantoo Cardinal (Métis). Stories from the *Seventh Fire* series. As the leaves are falling, Raven tricks the other animals into providing a great feast before winter arrives.

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.

Monday, Nov. 28 – Sunday, Jan. 8, 2012

Snowsnake: Game of the Haudenosaunnee (2006, 11 min.) U.S. Produced by the NMAI Resource Center, George Gustav Heye Center. Featuring master snowsnake maker and player Fred Kennedy (Seneca), this lively traditional game is played today by Iroquois men in competitions throughout Haudenosaunee lands.

Wapos Bay: There's No "I" in Hockey (2005, 24 min.) Canada Director: Dennis Jackson (Cree). Producer: Melanie Jackson (Métis/Saulteaux). Produced by Wapos Bay Productions in co-production with the National Film Board of Canada. A lesson in sharing and cooperation is learned when a visiting hockey team with a girl captain flies into the northern community of Wapos Bay for a tournament.

Monday, Jan. 9 – Sunday, Feb. 5

Stories from the Seventh Fire: The Legend of Spirit Bear (2002, 13 min.) Canada. Gregory Coyes (Métis) and Tantoo Cardinal (Métis). Stories from the *Seventh Fire* series. When the earth is filled with ice and snow, all the hungry animals ask the creator to bring back the seasons – and with them comes spirit bear.

Raven Tales: Gone Fishing (2006, 23 min.) Canada. Caleb Hystad. Producer, co-author: Simon James (Kwakwaka'wakw). The villagers bet Raven that a mystery bird can beat Eagle at fishing.

State of the Arts NYSCA

At the Movies is made possible with public funds from the New York State Council on the Arts, celebrating 50 years of building strong, creative communities in New York State's 62 counties.

Celebrating Native American Nations! is a program series on the occasion of Infinity of Nations that celebrates Native nations of the Americas. Leadership support has been provided by The Leona M. and Harry B. Helmsley Charitable Trust. Generous support has been provided by American Express and the Nathan Cummings Foundation, with the support and encouragement of Andrew Lee and Jason Cummings.

AMERICAN EXPRESS

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

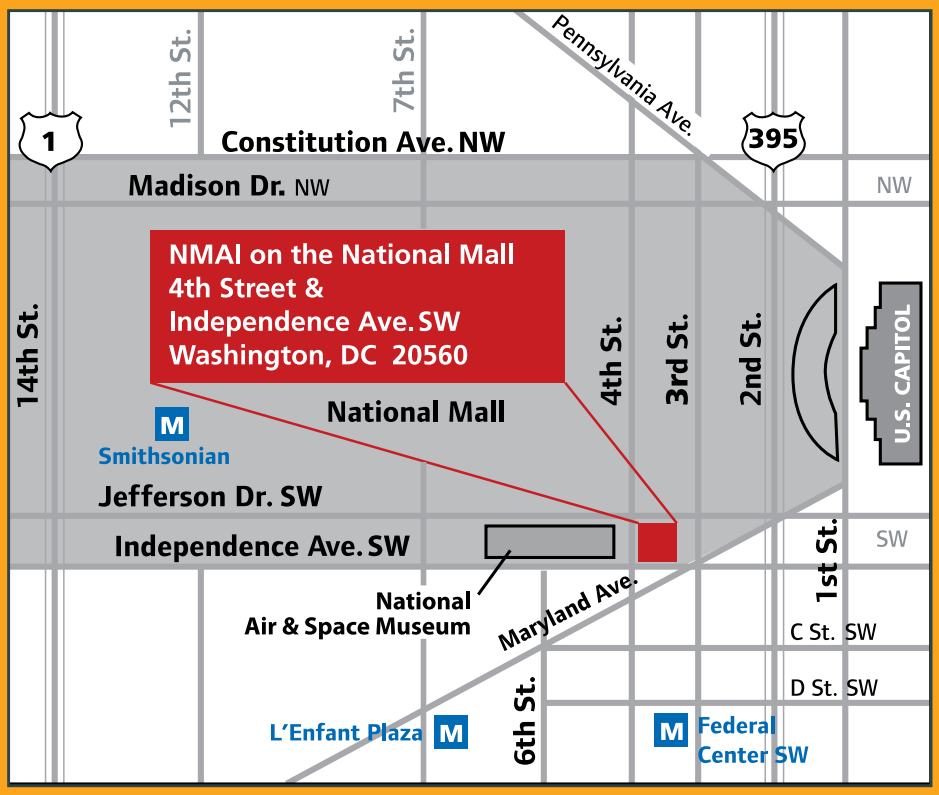
NEAREST METRO STATION:
L'Enfant Plaza (Blue/Orange/Green/Yellow lines). Take the Maryland Avenue/Smithsonian Museums exit.

ADMISSION: Free to the public.

FREE HIGHLIGHTS TOURS: Free, daily highlights tours led by Native 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 Roanoke Museum Store; 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.



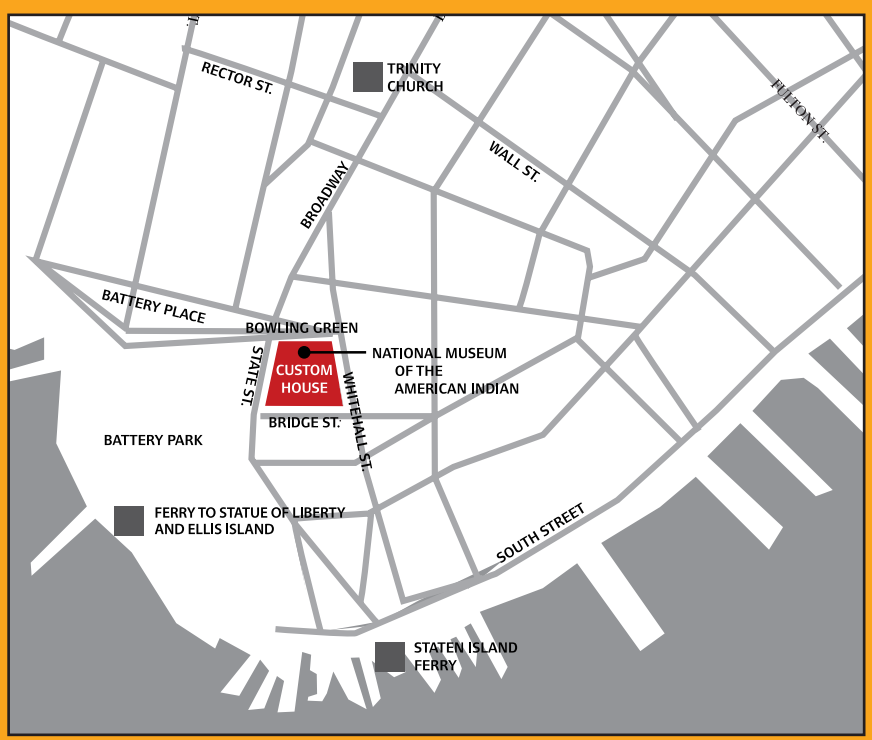
NMAI IN NEW YORK CITY

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.



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.

Music for a Native Christmas

Purchase two or more of the following albums...

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Multi-vocal harmonies pro-vide richness and spirit to Native American Church songs.

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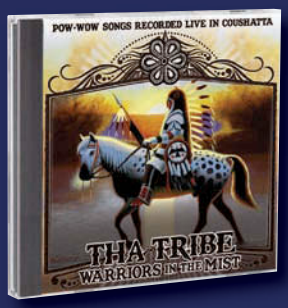
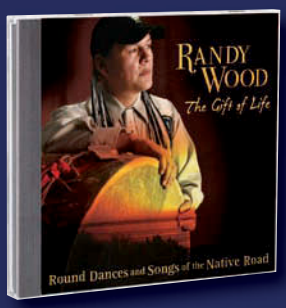
Northern-style Pow-Wow songs performed in tribute to the great singers of yesteryear.

Gentlemen's Club
A powerhouse group of all-star singers performing slick new Round Dance songs.

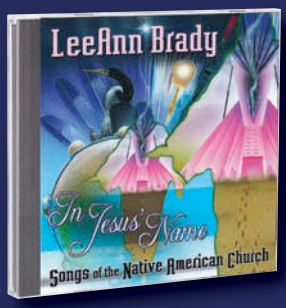
Nakai, Eaton, Clipman
One hour of continuous music. Go to CanyonRecords.com for free concert download by this trio.



Tha Tribe
New Northern-style Pow-Wow hits from a championship intertribal drum.



Randy Wood
New and innovative songs. See "The Rumble" on YouTube



LeeAnn Brady
An angelic, feminine voice performing songs from the Native American Church.

White & Wakeman
Uptempo acoustic guitar and mellow flute combine in over an hour of peaceful music.

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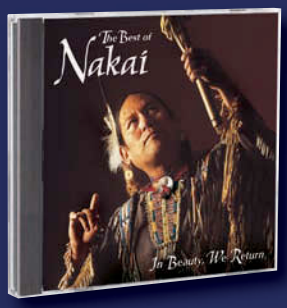

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