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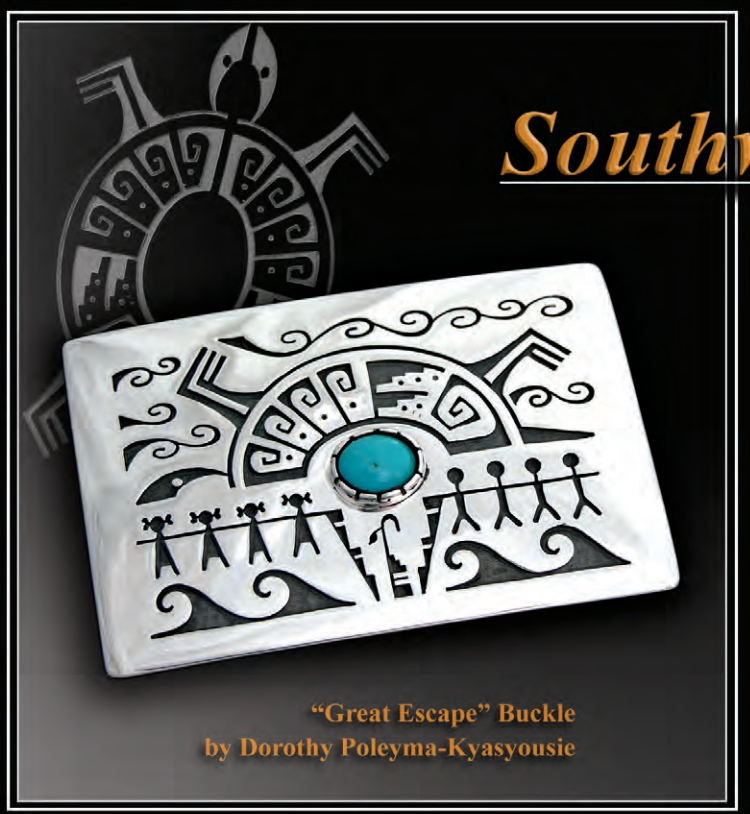

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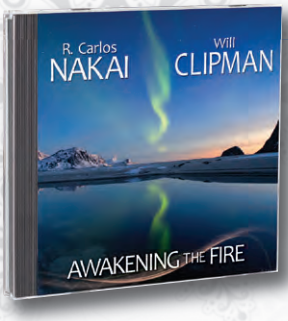

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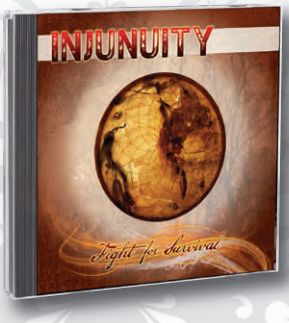

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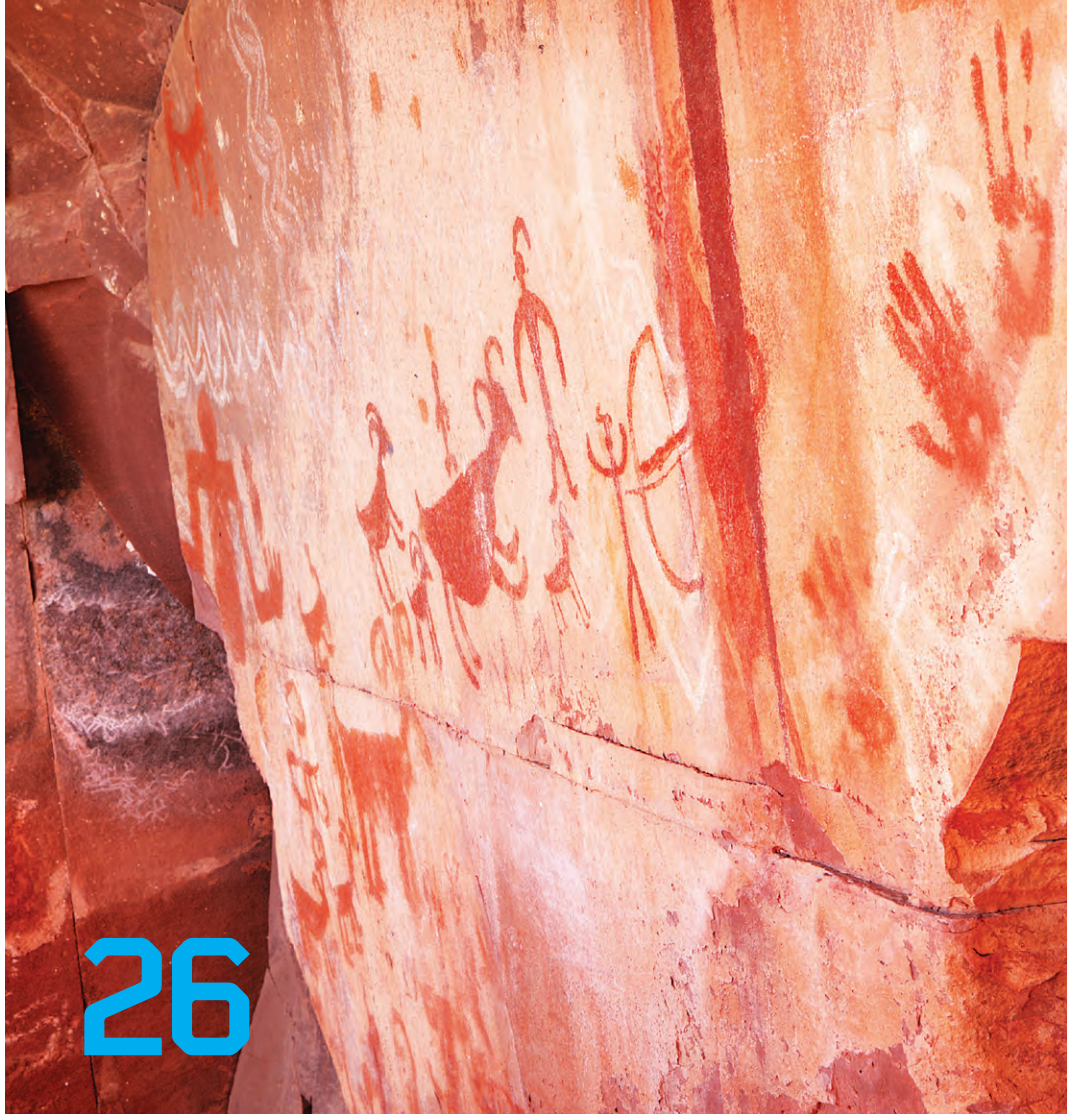
PHOTO BY ERNEST AMOROSO

ON THE COVER: *Spirit Drummer,* a whalebone sculpture by Karoo Ashevak (Inuit, 1940–1974). Taloyoak (Spence Bay), Nunavut, Canada, ca. 1972.



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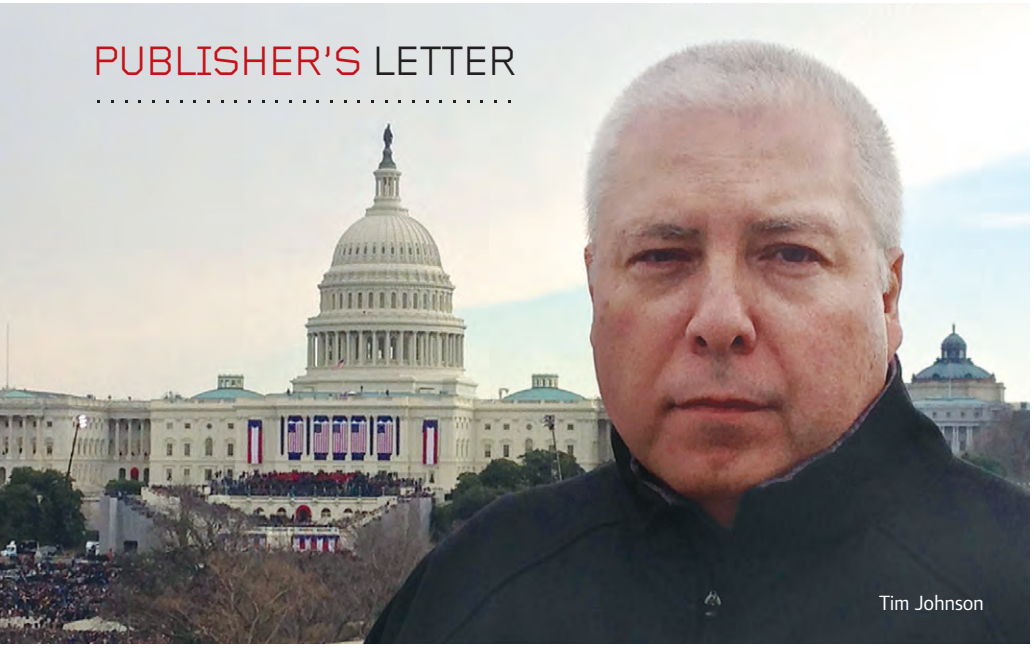
Tim Johnson

THE POWER OF MUSEUM PROGRAMS

Historically, museums often have been perceived, rightly or wrongly, as passive institutions inclined toward maintaining the status quo regarding social, cultural, historical and even scientific issues. However, in recent decades museums have begun to venture beyond this convention to take a more proactive role in stimulating inquiry and fostering educated advances in society. At the National Museum of the American Indian we endeavor not only to educate, but also to address the current interests and expectations of our audience. There are two programs in particular we've implemented that I use here to exemplify the importance and effectiveness of our Museum's civic engagement efforts.

First, the Museum's recent public program examining and evaluating the use of the term "Redskins" by Washington's professional football team served to amplify an already strong conversation going on within the American Indian community. As public attention was focused on the issue by the National Museum of the American Indian's symposium on stereotypes and cultural appropriation in sports, a flurry of national commentary subsequently followed in the popular press.

The influential *Sports Illustrated* writer Peter King joined the national debate, stating on his website, mmqb.si.com, that his days of using the term "Redskins" were over. "I've decided to stop using the Washington team nickname," he wrote. "I decided to stop entirely because it offends too many people, and I don't want to add to the offensiveness…I've been increasingly bothered by using the word, and I don't want to be a part of using a name that a cross-section of our society feels is insulting."

Charles Krauthammer, Pulitzer Prize-winning columnist for *The Washington Post,* correctly stated that, "words don't stand still," that "they evolve." In linguistics and in the context of the term in question this is called pejoration, the process by which a word's meaning becomes negative over time. Words that began as racial descriptors or identifiers, such as "redskins," degenerated through the years as they were used as couriers of insult and derision.

Why no longer use the term? "Simple decency," writes Krauthammer. "I wouldn't want to use a word that defines a people – living or dead, offended or not – in a most demeaning way. It's a question not of who or how many had their feelings hurt, but of whether you want to associate yourself with a word that, for whatever historical reason having nothing to do with you, carries inherently derogatory connotations."

As of the publishing of this column the "Redskins" name remains in place. However, public awareness has advanced and the country's conversation about the issue has been elevated.

For the second example of effective civic engagement we return to July 7, 2007, when our museum held, in conjunction with Al Gore's Live Earth initiative, the first of several subsequent annual festivals, exhibits and special events focusing on climate change, global sustainability and human responsibility. That year the Mother Earth Festival brought together scientists from NASA and the International Panel on Climate Change with American Indian environmental researchers, renewable energy technologists, and tribal scholars and elders.

Speaking before a live audience of some 8,000 who had encircled the museum, while reaching millions more around the globe via satellite broadcast, Gore, a former Smithsonian Regent, eloquently captured the substance and spirit of the occasion.

"The American Indian people, and the elders of Native cultures here and around the world, have been very eloquent in their warnings about what we're doing to the earth," he said. "They remind us that solving the climate crisis will require not only new laws and new technology, but also a new understanding that we are connected to the natural world."

This was a watershed moment for our Museum. The decision to proceed with programs dealing with climate change was based on confidence in the majority of scientific studies that had been conducted up to that time as well as observational knowledge (also science) conveyed to us by Native peoples who had long worked and lived upon their homelands in coastal areas, across the Arctic and elsewhere. Subsequently, over these past six-plus years, scientists and tribal leaders alike have compounded their confirmation of the human-induced origins of climate change. Evidence-based knowledge has gained ascendency and the Smithsonian, as one of America's most respected educational institutions, is now poised to provide to the public objective and essential information on this topic through its vast research and public education programs across the institution.

One of those outlets is *American Indian* magazine. With this issue we begin featuring a regular column called "Living in the Anthropocene." The column, and two features drawn from recent Smithsonian lectures, help define this new geologic era in which humans, who are shaping the earth, must now recognize and respond responsibly to the changes they have wrought.

Above all, museum programs that engage and move the public do so because they are factual and relevant. Eradicating Indian stereotypes from sports is a very important issue to our constituency for the self-esteem of Native youth. Sustaining the planet for future generations is not only a cherished value among many American Indian cultures, it is a coherent and pragmatic idea for all peoples living on the earth.

Tim Johnson is associate director for Museum Programs and publisher of *American Indian* magazine.

LIVING IN THE ANTHROPOCENE:
PLANET EARTH IN THE AGE OF HUMANS

BY W. JOHN KRESS

The world is changing at a rapid pace. Scientists have documented significant changes during the last century in climate, land-use and biodiversity that are unprecedented over the last thousand years. Yet these changes in the planet's climate are also occurring at a time of rapid social, economic and political transformation. The world is witnessing major alterations in agricultural practices, potentially unsustainable use of natural resources, mass migrations and immigrations, increased urbanization and the rise and spread of new infectious diseases while, at the same time, experiencing new levels of social interactions across cultures and the introduction of far-reaching technologies. Although the Earth and its human occupation have always been characterized by change, the current rate and scale of these changes may be unparalleled at any time in the past since the beginning of civilization. Even the fields of literature and the arts are adapting as writers and artists grapple with unprecedented social and environmental upheavals.

A consensus has been reached that the tremendous scope of transformations now occurring on the Earth, with profound effects on plants, animals and natural habitats, is primarily the result of human activities. Geologists have proposed the term "Anthropocene," or the "Age of Humans," for this new period in the history of the planet, which follows the relatively stable Holocene period. On a geological scale the planet has entered a new era. Natural processes that control the functioning of the planet have been interrupted, refashioned or accelerated over the last thousand years by human civilization. No longer can nature be studied or understood in isolation from the human world.

In order to address the arrival and the impact of the Anthropocene through the lenses of science, society and culture, the Smithsonian, through its Grand Challenges Consortia, has launched a new cross-institutional initiative to explore, discuss, debate and deliberate these issues of change with respect to what we do as an institution. A major symposium in October 2012, which included a host of focused keynote addresses and panel discussions on the Anthropocene, set the stage for our efforts. Since then, *Living in the Anthropocene,* as this new initiative is called, is being steered by an active group of scholars from across our research and public outreach units who have set an aggressive agenda to understand the ramifications of the Anthropocene with respect to our own activities as an institution and our responsibilities to society. Our central goal is to position the Smithsonian as a leader in shaping the international dialog on this global issue, the most urgent one confronting our society today.

The Smithsonian's *Living in the Anthropocene* initiative will focus on three major efforts: 1) To enhance the Institution's research and scholarly capacity on the Anthropocene; 2) to increase our outreach and education efforts to inform the public about the causes, implications and possible responses to global change; and 3) to recommend measures to insure that the Smithsonian becomes an example of sustainability in every aspect of our activities and infrastructure. The Smithsonian already conducts a wide variety of work on global environmental change and our response to it. However, much more can be done to communicate the scope of the Anthropocene to a wider audience and to persuade people around the world that a global, long-term perspective is essential. Most importantly we will attempt to integrate the humanities, the arts and the sciences in order to change what people know, what they feel and how they will act.

The global changes now taking place cut across the scholarly themes of all of the Smithsonian's Grand Challenges from the *Mysteries of the Universe,* with a broad perspective on alterations in the atmosphere and landscapes of the Earth, to *Understanding and Sustaining a Biodiverse Planet,* which investigates the past, present and future of climate change effects on the natural world, to *Valuing World Cultures* and the *American Experience,* in which transformations in human history, culture and art are spotlighted across civilizations. Each of these Grand Challenges can learn from and inform the others with respect to the massive alterations that our civilization is experiencing today and will continue to experience into the foreseeable future. Only through such discourse and debate will we be able to confront and understand the magnitude of the arrival of the Anthropocene in our world.

W. John Kress is director of the Smithsonian Consortium for Understanding and Sustaining a Biodiverse Planet.


W. John Kress

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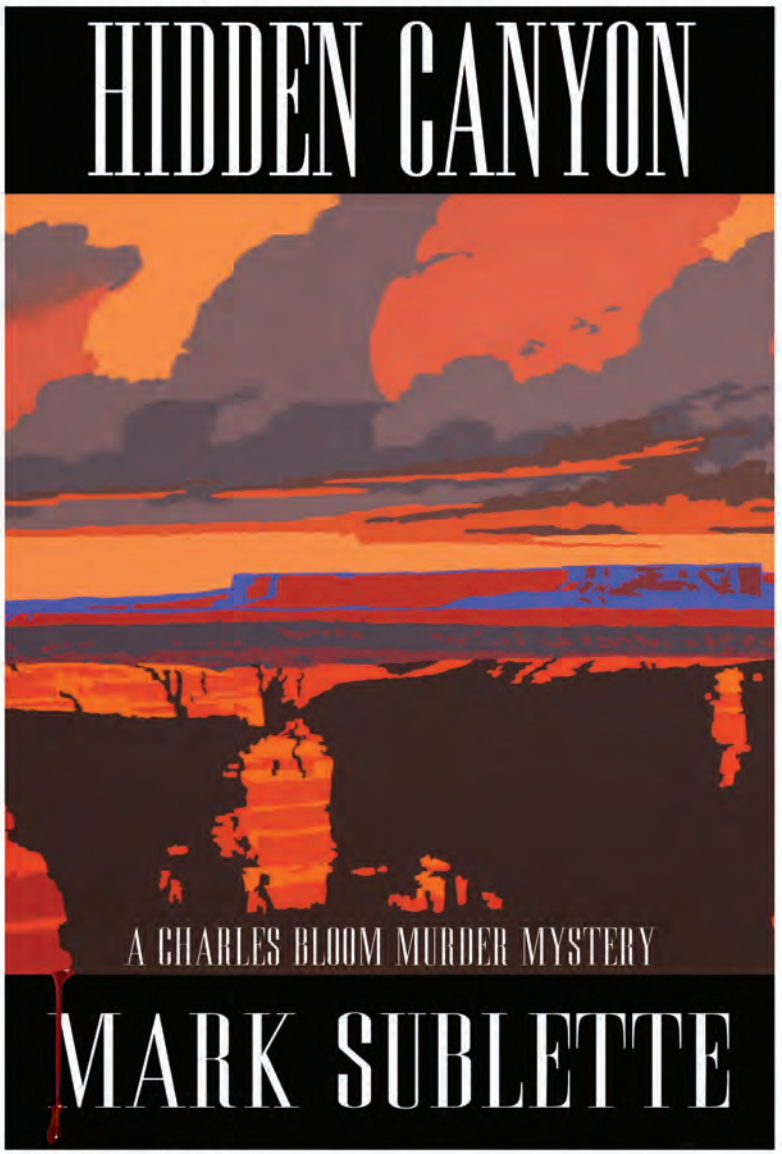

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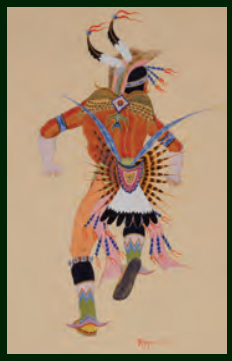

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Tlingit box drum with owl-crest design, 1850–1900. Alaska. Painted cedar with inlaid abalone shell. Photo by Walter Larrimore. 19/9099

Anishinaabe (Chippewa/Ojibwe) woman's dress, ca. 1920. White Earth Reservation, Minnesota. Velvet, glass beads. Photo by Ernest Amoroso. 18/938

White Buffalo (Kiowa), ca. 1895, Chickasha, Oklahoma. Photo by William E. Irwin. P20440

Stephen Mopope (Kiowa, 1898–1974) Butterfly Dancer, 1930. Oklahoma. Watercolor on paper. Photo by Walter Larrimore. 22/8619

Legacy Circle

Estate gifts are extremely important to NMAI's financial foundation, and the museum's Legacy Circle honors the foresight and generosity of this most dedicated group—those who have made the gift of a lifetime by naming this Native place in their will, trust, or retirement plan or have established a charitable gift annuity with NMAI. Legacy giving does not take great wealth. Naming the museum as a beneficiary of a will or trust is a simple way to make a gift that otherwise may not have seemed possible.

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A Tribe Called Red on a road break at Jasper National Park in Alberta, Canada, during their 2013 tour.

PHOTO COURTESY FALLINGTREEPHOTOS.TUMBLR.COM

A TRIBE CALLED RED

DJS AND DECOLONIZING

BY ANYA MONTIEL

Video projections and lighting displays flash above the nightclub stage as the sound mashes electronica, house, techno, reggae and dubstep with powwow songs. Onstage, powwow dancers make an occasional appearance. This is a night with the DJ group A Tribe Called Red, a three-man First Nations crew performing as DJ Bear Witness, DJ NDN and DJ Shub. Their work is as creative and thought provoking as a piece of performance art.

The group takes depictions of Native people from popular culture (film, television and other media) and plays them against powwow music and tribal songs. The result is a compelling dialogue between pop culture and the Native people it misrepresents. The *Montreal Gazette* has called A Tribe Called Red "the most exciting thing happening in Canadian electronic music right now – and, arguably, in Canadian music, period."

In its short existence, A Tribe Called Red has found audiences thousands of miles from its home in Ottawa, touring in the UK, Germany, Greece and Mexico. It brings its "electric powwow" sound to the main contemporary music festivals. Its self-titled first album was downloaded 5,000 times in six days following its release last year. *The Washington Post* named it one of the top ten albums of 2012.

But even though the DJs came together to make danceable music, they are actively fighting misappropriation and misrepresentations of Native people. In the liner notes to their second album *Nation II Nation,* they declare, "the simple fact that we are here today is a political statement. As First Nations People, everything we do is political."

A Tribe Called Red came to be in 2008 when Ehren "Bear Witness" Thomas, who is Cayuga from the Six Nations Reserve, met Ian Campeau ("DJ NDN"), an Ojibway from the Nipissing First Nations, while working at a nightclub in Ottawa. The pair invited two-time Canadian DMC (an annual, global DJ competition) Champion Dan General ("DJ Shub"), also Cayuga from Six Nations, to showcase at the club. In 2010, the trio took the name A Tribe Called Red and advertised the "Electric Pow Wow," a monthly club night for Native talent.

Initially their sound was coined PowWow-step or a blend of powwow songs, electro and dubstep (a genre of electronic music with a spaced syncopated rhythm and a reverberating sub-bassline). Some people incorrectly associate the group's name as homage to A Tribe Called Quest, the American hiphop group from Queens, NY. Actually, they drew their name from the phenomenon at powwows in which drum groups would call themselves by their nations, such as the drum group A Tribe Called Mi'kmaq.

Their shows counterpose their music to media clips containing egregious stereotypes of Native people. At the Evolve Music Festival in Nova Scotia, for instance, the group remixed "Electric Pow Wow Drum" with audio clips from the comedian Louis C.K. and a film by Quentin Tarantino. The song leads with the voice of Louis C.K. deriding "white people" for misnaming indigenous people as "Indians." Audio follows from Tarantino's World

A TRIBE CALLED RED

A Tribe Called Red during a live show.

War II movie *Inglourious Basterds* in which Brad Pitt's character, nicknamed "Apache," announces that he has "a little Injun" in him. Pitt declares an "Apache resistance" attack against the Nazis and commands each of his soldiers to bring him "one hundred scalps."

The educational effort continues in the videos produced by A Tribe Called Red. The song "Red Skin Girl" takes the round-dance song of that name by the drum group Northern Cree and blends it with dubstep and electronic beats. In the original version, Northern Cree celebrates Native women with the lyrics "beautiful smile, beautiful eyes…she's so pretty, she's so fine, red skin girl, I love you all the time." Alongside those lyrics, A Tribe Called Red's video plays film stereotypes of Native women such as the scene from *Night at the Museum* in which Sacagawea (played by a non-Native actress) blows kisses to Theodore Roosevelt (played by Robin Williams). The video exposes the manner in which Native women are portrayed on film – as promiscuous objects enticing white men.

Thomas explained to a reporter from ChicagoMusic.org that the videos unmask the "one-dimensional racist, stereotypical images and misrepresentations of Aboriginal people." Through appropriating the media images for his use, Thomas is "dissecting them, deconstructing them and putting them back together into another story...[thereby,] indigenizing these representations." Thomas is also a media artist. The Canada Council for the Arts selected him for the Aboriginal International Residency Exchange and sent his video installation, "The Only Good NDN (Indian)," to the 2010 Sydney Festival in Australia. Like his other work, A Tribe Called Red videos give Native people control of their images, freeing them from being seen "through the lens of the colonizers."

Unexpectedly, A Tribe Called Red has also had to educate some of its non-Native fans.

PHOTO BY NADYA KWANDIBENS.

Nation II Nation, A Tribe Called Red's second album, received four Aboriginal Peoples Choice music awards in 2013.

UNEXPECTEDLY, A TRIBE CALLED RED HAS ALSO HAD TO EDUCATE SOME OF ITS NON-NATIVE FANS. THE GROUP NOTICED THAT SOME NON-NATIVES IN ITS AUDIENCE WERE WEARING FACE PAINT AND FAUX INDIAN APPAREL AND HEADDRESSES. THE SIGHT, SAID CAMPEAU, FELT LIKE "BEING PUNCHED IN THE GUT." THE GROUP SENT A TWITTER MESSAGE TO THEIR FOLLOWERS SAYING, "NON-NATIVES WHO COME TO OUR SHOWS, PLEASE DON'T WEAR HEADDRESSES OR WAR PAINT. IT'S MAKING FUN OF OUR RACE AND CULTURE AND IS EXTREMELY INSULTING AND DEMEANING. PLEASE STOP. MEEGWETCH AND NIA:WE."

The group noticed that some non-Natives in its audience were wearing face paint and faux Indian apparel and headdresses. The sight, said Campeau, felt like "being punched in the gut." The group sent a Twitter message to their followers saying, "Non-Natives who come to our shows, please don't wear headdresses or war paint. It's making fun of our race and culture and is extremely insulting and demeaning. Please stop. Meegwetch and Nia:we."

The message set off passionate conversations with fans *and* between fans explaining how Native people feel about the misappropriation of Native images. At the Tall Tree Music Festival on Vancouver Island, the organizers supported the group and posted a "no headdress" policy, even confiscating headdresses at the door. One Twitter message started a productive dialogue, and the headdress matter has ended.

But the educational work never ends. Three years ago, Campeau became involved in the mascot issue. His local youth football team used the name Nepean Redskins, imitating the Washington, D.C., professional football team. He protested the name and in September 2013 lodged a human rights complaint with the Ontario Human Rights Tribunal on behalf of his daughter. Campeau stated that the "r-word" is derogatory, similar to the "n-word" for blacks. By using that term, he said, the team was "legitimizing a racist term," making it acceptable for someone to call his daughter that word. In September 2013, the team decided to change its name at the end of the season.

A Tribe Called Red at the 2013 Winnipeg Folk Festival.

PHOTO COURTESY FALLINGTREEPHOTOS.TUMBLR.COM

In addition to its touring, A Tribe Called Red is spreading its message through its recordings. Its first album was a collection of tracks composed after two years of showcasing in clubs. For the sophomore album *Nation II Nation,* the group completed a full studio production using recordings from drum groups Black Bear, Chippewa Travellers, Eastern Eagle, Northern Voice, Sheldon Sundown, Sitting Bear and Smoke Trail. The record label Tribal Spirit gave the crew access to its catalog of artists. In 2013, *Nation II Nation* was nominated for five Aboriginal Peoples Choice Music Awards and received four of them, Best Album, Best Group, Best Producer and Best Album Cover. The album made the short list for the Polaris Music Prize, a non-profit organization in Canada which "recognizes and markets albums of the highest artistic integrity, without regard to musical genre, professional affiliation or sales history" (The group's first album made the Polaris long list in 2012.) A third album, which is a collaborative work with various Native musicians, is scheduled for release in fall 2014.

Besides powwow songs, the group has worked with traditional Haudenosaunee music. In 2011, Nolan Warden, the editor of *Ethnomusicology Review,* asked the group to collaborate on an audio project using archival wax cylinder recordings of Native music. Thomas and General were drawn to the Cayuga recordings from the Frank Speck collection at Indiana University's Archives of Traditional Music. This collection included music recorded with the assistance of Cayuga chief Alexander General (Deskaheh), who might be an ancestor of General. The result is the track "General Generations," marking the connection between Dan General and Alexander General.

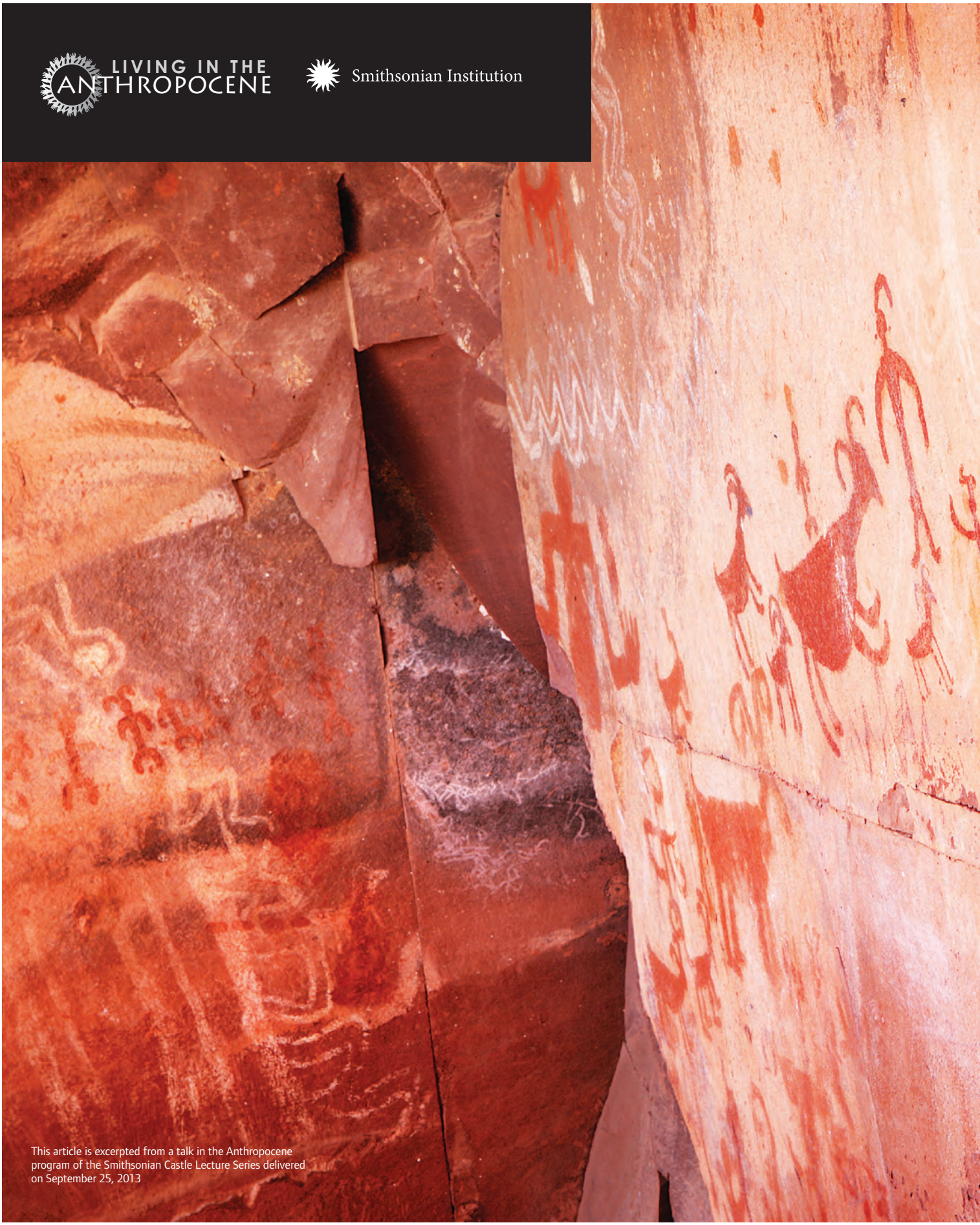
A Tribe Called Red calls its work "active decolonization and indigenizing." As Native people, they recognize their responsibility towards their families, communities and other indigenous people. Through seizing control of Native imagery and sounds, their music has taken Native issues to a global stage.

For more information, visit atribecalledred.com or follow them on twitter.com/atribecalledred.

Anya Montiel (Tohono O'odham/Mexican), a frequent contributor to *American Indian,* is a doctoral student at Yale University.

LIVING IN THE ANTHROPOCENE

Smithsonian Institution



This article is excerpted from a talk in the Anthropocene program of the Smithsonian Castle Lecture Series delivered on September 25, 2013

BY RICK POTTS

BEING HUMAN IN THE AGE OF HUMANS

Six million years ago, an ancestor, standing upright, began the human venture. This upright predecessor evolved near the equator, in Africa, followed by six million years of experiments in being human, as new species originated, diversified and became extinct.

From the outset, this venture took place in an era of instability and uncertainty. Although we used to think of East Africa as the nurturing "cradle of mankind," it's now understood to have created precarious tests of survival and adaptability. "The cauldron of human evolution" is a phrase I prefer, reflecting the roiling events and churning process that defined the thin line between thriving and decline, between survival and extinction in the era of human origins.

After several million years, the sole survivor of this radiation of bipedal species is *Homo sapiens*, worldwide in its extent: a turning point in the history of life due to our capacity to alter the world. Covering more than 50 percent of today's land surface are human-dominated ecosystems, where energy flow is channeled largely toward human needs. When you add up the areas humans occupy, use or destroy, the total comes to some 83 percent of Earth's viable land surface. Effects on the ocean and atmosphere add to this picture of our species' pervasive impact.

The first two-thirds of our evolutionary history were exclusively in Africa. Around two million years ago, our genus, the genus *Homo* (which is African in origin), began to spread to new places, taking with it its ability to modify things. With the species *Homo erectus,* the ability to explore and disperse to new places enabled it to endure. In fact, *Homo erectus* survived nine times longer than our own species has been around so far, and from *erectus* we inherited a propensity to explore and colonize.

Yet much of what is distinctive of our species evolved later, over the past one million years:

- Attaining a particularly large brain relative to body size;
- Controlling fire and making shelters indicative of a central place on the landscape where the social group returned "home" in a way familiar to humans today;
- Prolonging the pace at which we grow up, with enormous implications for the time, care and energy we put into raising children – as well as for learning and the capacity for culture.

All of these were developments of the past one million years.

By 300,000 years ago, as documented by our recent excavations in the Kenya Rift Valley, we see the first obvious clues that a transition had occurred toward innovation.

- Tool kits that were new, including sharpened projectiles;
- Pigments that could be used for coloring, emblematic of an increasingly complex ability to use symbols and language;
- The development of social networks and the exchange of resources among groups living far apart;
- And, eventually, the diversifying of cultures, which multiplied the options of our species, diverse expressions of what it means to be human.

DRAMATIC INSTABILITY

These aspects of our heritage also arose in a dynamic, unpredictable world.

On a global scale, the past six million years have comprised one of the most dramatic periods of climate oscillation and environmental instability of the Cenozoic Era (covering the past 65 million years).

Every paleoclimate and paleoenvironmental record studied over the past 40 years has two signals – the overall trend and the amplitude of variability. Up until about 20 years ago, every student of human origins considered the variability as noise in the all-important trend toward a cooler, drier Earth: e.g., the development of savanna grasslands in Africa, and Ice Age conditions in northern latitudes. The direction of climate change – and the onset of a particular ancestral habitat – was thought to be the key signal that elicited the development of uniquely human adaptations.

Yet all of those many dozens of environmental records show evidence of dramatic instability between wet and arid, between cool and warm. As a result, variability and uncertainty have become the new theme in the environmental story of human origins.

The overarching narrative of human evolution has thus significantly changed. It has changed from a story of how the human lineage came to have dominion over its ancestral environment…to a story of evolving adaptability and persistent change in the challenges to survival.

There are many conclusions that can be drawn from these new perspectives on human origins. To summarize a few:

- During the era of human evolution, the natural world has had no enduring, stable baseline.
- Over the past several million years, high rates of extinction have occurred in most groups of vertebrates. This is true even in our own evolutionary group. Out of a minimum of 18 different species of evolutionary ancestors and cousins, only one lineage – our species – has survived. All the other ways of life of earlier hominins have gone extinct, even though each species possessed at least some of the unique distinguishing characteristics of human life.
- The difference between humans today and our extinct immediate relatives (in the evolutionary sense) is that our basic adaptations rely heavily upon an ability to alter the surroundings. This is our mode of survival.

Homo sapiens possesses, through its natural evolutionary heritage, an extraordinary capacity to modify landscapes; the distribution of food, water and other resources; and, most interesting, *ourselves.* We have an unprecedented proclivity to alter our ways of life, our systems of belief, and our transactions with one another and the world around us. This

"I'VE COME TO SEE THE ANTHROPOCENE, THEREFORE, NOT AS DEBATE ABOUT A NEW GEOLOGICAL ERA BUT RATHER AS A WAY OF THINKING – A WAY OF THINKING ABOUT OUR IDENTITY, AND WHAT IT WILL MEAN TO BE HUMAN IN THE FUTURE."

is responsible for the vast diversity of human behavior and our species' cultural diversity.

From the standpoint of human origins, the starting point in thinking about the Anthropocene is that *we live in the world by altering it.* This is a function of our basic adaptations enabling us to buffer uncertainty and instability by changing how the world is.

Even simple interactions with the surroundings – making of a two million-year-old tool or a stone handaxe, moving resources across the landscape, creating fire, building a shelter, tending a plant to secure food – all of these basic elements of survival ended up changing the immediate surroundings.

This way of life became so successful that it spread worldwide.

THE AGE OF HUMANS

Now we find ourselves where the planetary scale of human impact is unquestionable. Hence the idea of the Anthropocene, the Era of Humans.

Decreased biodiversity, revised biogeochemical cycles and novel combinations of climatic and ecological conditions arise from the existence of people everywhere. Of many impressive statistics, one of the more remarkable is that about six times more water is controlled by dams or in man-made lakes than occurs as free-flowing water on the continents. Regarding the atmosphere, despite differences in opinion over the exact future of rising CO_2, what seems to get lost in the noise of manufactured debate is that even the most conservative estimates of sea-level rise would eventually inundate areas occupied by approximately 10 percent of the human population. Given the sharp rise in population during our lifetimes, the implications of 700–900 million people displaced, or requiring new livelihoods, have hardly been imagined.

For these reasons, the Anthropocene concept has largely gained traction by drawing attention to the harm we cause. There is justifiable hand-wringing over *the unintended consequences* of human activity – the "downstream effects" of human decisions, waste and emissions, the self-interest in the use of land and resources that underpin livelihoods and personal security and comforts.

Taking a different approach, I have begun to imagine what it would be like to have a different starting point in discussing this Age of Humans – one where we envision *intended and purposeful consequences.* What will it take to shape a world that is positive, meaningful, beneficial to life, in general, and to human welfare?

I've come to see the Anthropocene, therefore, not as debate about a new geological era but rather *as a way of thinking* – a way of thinking about our identity, and what it will mean to be human in the future. And so, our "thought experiment" here focuses less on specific problems, less on piecemeal solutions to the harm people may induce, and more on the *principles* that may guide meaningful pathways as we continue to alter the world and ourselves.

EMBEDDED IN NATURE

Critical to imagining life in the Anthropocene is the importance of narrative in continually reshaping ourselves. Our evolutionary history is important in this regard. The ongoing revision of that narrative shows that we – and our altering tendencies – are embedded in a very dynamic natural world and fully interconnected with it. Revising the entwined human-and-nature narrative to reflect this point is, I believe, essential in how we will shape the future.

Cultural diversity, in itself, and as a reservoir of human knowledge and ways of life,

is important. This diversity represents the expanded options of human behavior, our adaptations to the surroundings and our resilience as a species. Thus, from an evolutionary perspective, maintaining our cultural options is of enormous value.

At the same time, it is also valuable to embed our heterogeneity in an ethic and narrative of common purpose – a narrative of "one humanity" expressed locally in diverse ways. There is much to appreciate in a single origin that nurtures human identity as a species. The effect of a planetary, one-humanity narrative is to foster a sense of collective identity, the value of collective well-being, and a sense of shared responsibility for that well-being.

The positive paths we create in this Age of Humans will not be reached by a total consensus (that would not be "human" of us at all!). Yet in seeking meaningful futures, people must feel included in the community, national and global conversations. Inclusion can enable people to listen, reflect and act coherently even if actions are an expression of our inherent diversity.

We need to get over our mourning for an ancient concept of nature as pristine, eternal if only people would leave it alone. This idea defines *nature* as something that exists beyond where people live, and thus is now largely invisible, inaccessible and irrelevant to most people. Such an unchanging, original natural world is a misreading of nature. And it draws from the mistaken assumption that humans are separate from it by special dominion and mastery of the environment. This old myth offers none of the insights and understandings on which human lives depend as part of physical and biotic systems across the planet.

One of the most important principles to consider is resilience, or adaptability – a dynamic process. It means the capacity to adjust by processes of change and evolution. It is critical, however, to distinguish *resilience* from *sustainability,* another Anthropocene concept. In defining what we want the world to be, I think we all seek to sustain "the world that's familiar to us" – the world as we see it. Yet an intended future will need to be defined in far more dynamic, ever-changing terms. Each decade will comprise a newly altered world. Understandings and hopes will need to be framed in ways we cannot begin to see. Every new generation will live in a new Anthropocene.

Certain definitions of sustainability are simply too static, seeking to stabilize what already exists, and to preserve the status quo, although it is unclear whose status quo should be preserved. World climate and other nonhuman systems are unpredictable enough. And human activities will continue to add new unpredictable effects. The combination will challenge our adaptability. This is one of the deep-time principles of human origins, and it is likely to continue as a principle of human origins. It seems wise not to anticipate a future that's any different at least in this regard.

One of the realities of the Anthropocene is that human decisions about the surroundings are largely based on people's satisfaction – satisfaction with green spaces, parks and conservancies created by and for people, or places of solitude that pay no heed to biodiversity baselines. Whether one judges this in terms of our own experiences as bad or good, human management and construction of nature is a reality of the Anthropocene.

We can certainly agree that every person has some stake in the health, abundance and transformations of the world around us. Planning for purposeful, beneficial outcomes will need to be in touch with the realities of human alteration of the environment, mismanagement, species loss and the miseries inherent in the range of human impulses and conflicts. And so, when it comes to building principles for living in the Anthropocene, there is certainly a need for people to become morally aroused and activated, with a deep sense of personal responsibility that will stretch us beyond self-interest.

In this light, I can suggest certain qualities that will contribute to a moral stance in the Anthropocene: Universality, inclusion, empathy, reciprocity, humility, connection to something larger than ourselves, our embeddedness in nature, a union of anthropocentric and biocentric thinking, which combines reasoning beneficial to both the human and nonhuman realms. Inclusion is the right of people to participate in a decision, which is linked to justice. Humility is the opposite of a certain sense of the word "dominion." Embeddedness in nature is seeing ourselves as evolved as part of the natural world rather than separated from it. Empathy and reciprocity arise from taking the perspective of others.

There are more qualities that could be noted, and a conversation about each would require a lot of discussion. Yet I am convinced such qualities must become part of the shared social project of our new era.

Rick Potts is director of the Human Origins Program at the National Museum of Natural History.

"WE NEED TO GET OVER OUR MOURNING FOR AN ANCIENT CONCEPT OF NATURE AS PRISTINE, ETERNAL IF ONLY PEOPLE WOULD LEAVE IT ALONE. THIS IDEA DEFINES NATURE AS SOMETHING THAT EXISTS BEYOND WHERE PEOPLE LIVE, AND THUS IS NOW LARGELY INVISIBLE, INACCESSIBLE AND IRRELEVANT TO MOST PEOPLE. SUCH AN UNCHANGING, ORIGINAL NATURAL WORLD IS A MISREADING OF NATURE."

BY IGOR KRUPNIK

AFTER THE ICE

WATCHING THE ARCTIC MELT

As a cultural anthropologist working in the Arctic, I have been reading and writing about the past changes in Arctic climate and its impacts on people's cultures since my graduate studies in the 1970s. Yet I never thought that someday I would be watching such changes with my own eyes.

Studies of sea ice are commonly viewed as the domain of physical and natural scientists – geophysicists, oceanographers, marine biologists, climate modelers, polar navigators and engineers. There is yet another perspective on Arctic ice coming from social and humanistic research. In the areas where polar people regularly venture into the ice, they view it as a part of their home environment and a familiar space. They use it as platform for hunting, transportation, training and communal activities. As the sea ice comes and goes every year, it becomes a well-known customary space, a cultural scape, often for generations.

Such established ice habitats of polar people bear many typical features of the land-based cultural environments. Arctic residents have created elaborate nomenclatures for many local ice forms and processes. They call the ice their "winter highway" and have populated it with hundreds of local place names, terms, ice trails, navigation marks, and also with stories, concepts and ideas. Viewing the ice through the eyes of indigenous Inuit hunters is like entering a tropical forest with an expert botanist or an Amazonian tribal leader. The richness of what polar people know about their "home ice" is staggering; it was barely touched by generations of polar explorers, oceanographers and climate specialists.

Recently, anthropologists and human geographers engaged in systematic documentation of indigenous people's knowledge and observations of the Arctic ice, working closely with local elders and hunters. When viewed as a "cultural scape," a community's historical habitat, the ice is rich in memories, cultural practices and rules of behavior that are crucial parts of an Arctic people's heritage and identity. It is also an insightful venue for research on indigenous observations and vision of change, at the local and global scale.

Yupik hunter watching for marine mammals from the top of shore ice ridge in front of the village of Gambell (Sivuqaq), St. Lawrence Island, Alaska.

PHOTO BY IGOR KRUPNIK

WHY DOES ARCTIC SEA ICE MATTER?

Today, cultural "ice-scapes" of polar people are threatened by global change but also by the progressive language and knowledge loss in many northern communities. When cultural knowledge about the ice ceases to be transmitted or people stop using their traditional ice habitats for safety, cultural, economic or other reasons, the frozen sea turns back into the "wild ice," a cultural desert, the endless mass of unnamed and dangerous cracks, hummocks and ridges. The recent changes in polar sea ice are of great concern to the local people; but they also keep human scientists on edge, as we rush to document endangered cultural knowledge about "vanishing" ice.

Current planetary warming is happening twice as fast in the Earth's polar regions – the phenomenon called "polar amplification" – and sea ice is turning out to be a very sensitive indicator of change. Climate specialists estimate that the Arctic Ocean now has 55 percent less ice during the summer months than it did 30 years ago, in terms of the area it covers, and 75 percent less in its general volume. If this trend persists, the Arctic may have little or no ice in the summertime by the year 2030, and mostly thin, young and very unstable ice during its much warmer winters. By all accounts, this new reality is yet another product of the Anthropocene era, the one created, or at least hugely accelerated, by our growing impact on the global system. The melting Arctic ice may be a harbinger of what may happen in other parts of the planet and how fast it may happen. It serves as everybody's climate bell.

The Arctic and, specifically, Alaska offer many hints to what is at stake in the new Anthropocene environment: sandbagged coastal communities, loss of property, relocations and billions in infrastructure damage. The devastation hammered onto the East Coast by super-storm Sandy brought this message close to home. The City of New York rushed its new climate change preparedness plan to strengthen miles of vulnerable coastlines (at a cost of $20 billion) and in Washington, D.C., even a modest sea level rise predicted by the middle of the century would open the city's downtown and the Smithsonian museums on the Mall to periodic massive flooding.

"THE ARCTIC AND, SPECIFICALLY, ALASKA OFFER MANY HINTS TO WHAT IS AT STAKE IN THE NEW ANTHROPOCENE ENVIRONMENT: SANDBAGGED COASTAL COMMUNITIES, LOSS OF PROPERTY, RELOCATIONS AND BILLIONS IN INFRASTRUCTURE DAMAGE."

PLANNING FOR THE DAY AFTER THE ICE

Arctic indigenous people transmitted their age-old knowledge of sea ice via stories, careful training and generations of shared experiences, while polar explorers recorded their expertise in logs, charts and accounts of their voyages. In recent decades, many more players developed their visions of polar sea ice. To biologists, sea ice is the foundation of unique marine ecosystems, with its specific regime, productivity and associated biological species. The Coast Guard's transportation and search-and-rescue operators watch the Arctic ice mainly as an impediment to their mission. To the agencies that manage and supply coastal areas, the ice is a mixed blessing: it blocks the navigation but also protects coastal installations and the shoreline from storms and erosion. To Arctic offshore industry, the ice is primarily a threat, whereas to tourist operators it is a business resource, as it offers spectacular scenery to lure boatloads of visitors to the North.

There is ample evidence that northern indigenous people are worried about the impact of increased ship traffic and industrial development on the melting polar ice. As the Arctic may become ice-free in summer by the year 2030, a new arena will emerge for conflicting perspectives on the sea ice viewed respectively as a home, a heritage scape, a habitat for endangered species, a threat to navigation and development, a barrier against storms and erosion, a freshwater resource and a symbol of planetary health. To the Arctic, as elsewhere, the Anthropocene era opens new complexities stemming from many colliding visions on the future of the planet. Among its unanticipated outcomes may be a new competition for the diminishing polar ice among local residents, wildlife managers, environmentalists, industry and other parties.

The only faction among these players that reportedly has developed a plan for the day "after the ice" is the World Wildlife Fund (WWF). In 2011, it received a $2 million donation from Coca-Cola Canada for a five-year "Last Ice Area" program. WWF has identified the region along the northern shores of Canada's Ellesmere Island and Greenland that is projected to retain the remnants of summer ice by the year 2040, when all other areas of the Arctic will be ice-free. The WWF views this sector as the "Last Ice Area," a prospective "ice refuge," where priority should be given to conserving the habitats for ice-dependent species.

WWF argues that Arctic indigenous people have the authority and should take the lead in deciding the future of this critical area. If this strategy works, it would bring for the first time a concerted effort by the environmentalist community and indigenous people to preserve certain Arctic regions for the sake of protecting its shrinking ice.

WHOSE ICE? A QUESTION FOR 2020 OR 2030

As the Arctic ice keeps melting, many parties may put forward their claims for the exclusive or preferential use of the "last Arctic Ice" areas, first and foremost, for the ice itself. As Arctic nations see their maritime economic zones become ice-free in the summertime by 2020 or 2030, they will realize that no current international treaty or regime protects the polar ice. Our legal, public and scholarly perspectives on ice are framed by the vision of the past, when the future existence of polar ice was never questioned. Such future scenarios for the day "after the ice" may sound unthinkable today; yet we had better address how we are to care for the last Arctic ice (and will share it) before it is too late.

Local knowledge created by Arctic people is a priceless asset for future strategies for sustainable stewardship of polar ecosystems. It is also a precious component of humanity's overall adaptation pool. Indigenous knowledge demonstrates that culture – in technologies, ideas, observations, beliefs, ethics and specific choices – is the key human tool to the effective and long-term response to climate change. There is an added urgency to act, due to today's rapid transformation of the planetary environment. Arctic people gained remarkable experience in maintaining cultural and biological diversity in their home ice-scapes. We are all together in the boat of global change and everyone's contribution matters in sustaining our planet's health.

Igor Krupnik is curator of Arctic and Northern Ethnology at the National Museum of Natural History. This article is excerpted from a talk in the Anthropocene lecture series, delivered on July 23, 2013.

"LOCAL KNOWLEDGE CREATED BY ARCTIC PEOPLE IS A PRICELESS ASSET FOR FUTURE STRATEGIES FOR SUSTAINABLE STEWARDSHIP OF POLAR ECOSYSTEMS. IT IS ALSO A PRECIOUS COMPONENT OF HUMANITY'S OVERALL ADAPTATION POOL. INDIGENOUS KNOWLEDGE DEMONSTRATES THAT CULTURE – IN TECHNOLOGIES, IDEAS, OBSERVATIONS, BELIEFS, ETHICS AND SPECIFIC CHOICES IS THE KEY HUMAN TOOL TO THE EFFECTIVE AND LONG-TERM RESPONSE TO CLIMATE CHANGE."

ILLUSTRATION BY DANN JACOBUS, COURTESY OF VALLEY RIVER PRESS

Dragging Canoe played by reenactor Ron Pinson. No contemporary images of the Cherokee leader are known to exist.

BY NADIA DEAN

A DEMAND OF BLOOD

THE CHEROKEE WAR OF 1776

On the eve of the American Revolution in 1775, the Cherokees were ensnared in an economic, political and social quagmire. Cherokee leaders, desperate for economic relief, agreed to a large land scheme. In March 1775, land speculators from North Carolina sought to create a new colony based on Daniel Boone's forays into "Kaintuckee," to gain title to highly valuable Cherokee hunting grounds. Cherokee elders met the speculators in southwest Virginia at the Sycamore Shoals of the Watauga River to hammer out a deal for 27,000 square miles of Cherokee land in exchange for a few blankets, knives and gunpowder.

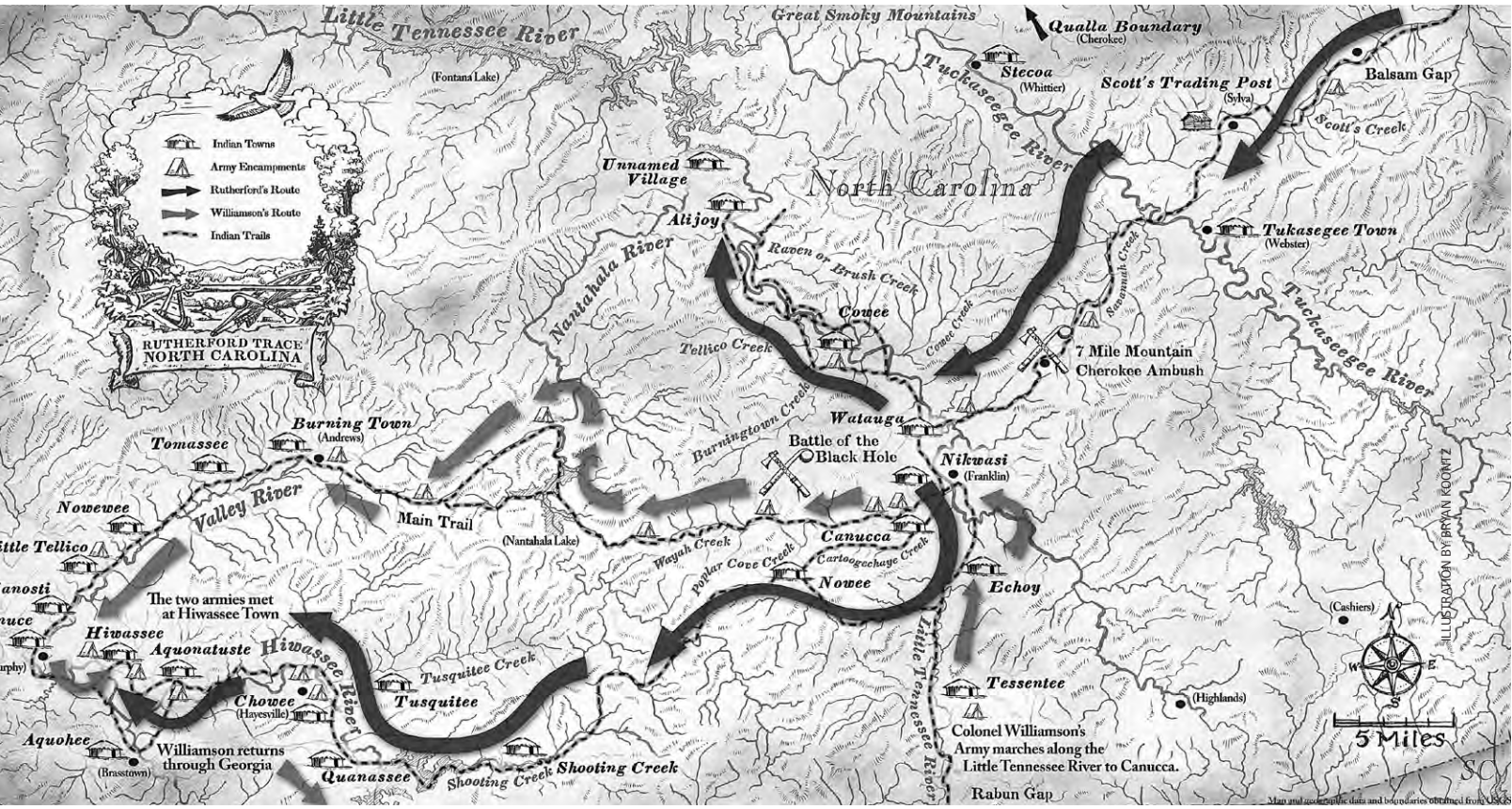
Dragging Canoe (ca. 1738–1792), son of a conciliatory Cherokee elder and soon to be focus of the hard-line resistance, instinctively knew the scheme would bring further destruction to his people. He leveled a stern warning of the coming days of destruction if more land deals were made with the encroaching colonists. He stomped the ground, saying, "Nations have melted like snowballs in the sun. We never thought the white man would come across the mountains, but he has, and has settled on Cherokee land. He will not leave us but a small spot to stand on. Should we not therefore run all risks, and incur all consequences rather than submit to further laceration of our country?" (This speech has also been attributed to Shawnee resistance leader Tecumseh, who may have served with Dragging Canoe as a young man.) Young men, prepared to fight and die, rallied behind Dragging Canoe.

Settlers at the Treaty of Sycamore Shoals had illegally built settlements, such as Watauga, Nolichucky and Horse Creek, and came hoping to have their illegal land grab legitimized. As Dragging Canoe put it, "They wish to have their usurpations sanctioned by treaty."

Dragging Canoe, son of diplomat Little Carpenter who was at the helm of the talks, publicly rebuked the elders, including his father, for exchanging their hunting grounds for goods that would soon be worthless. Furthermore, the Cherokees felt hemmed in by the colonists' expanding illegal settlements. Dragging Canoe believed armed struggle was the only way to regain sovereignty over their homeland.

Who were these people settled on Cherokee land? Many were from the British Isles and had come to America hoping to own land, which was impossible in England, Scotland or Ireland. Beautiful, fertile land with no British authority was very inviting, but in 1763 the King had outlawed colonial settlement on land reserved for the Indians west of the Boundary line. The Indian Boundary was the line of demarcation along the eastern Continental divide and the Appalachian Mountains. The 1763 Royal Proclamation reinforced the line, which was made by blazing, or stripping bark from trees. British agents had repeatedly told the Cherokees they were fully within their rights to drive off the squatters and seize their horses and cattle as a penalty for breaking English law.

This article is based on the historical narrative *A Demand of Blood: The Cherokee War of 1776* by Nadia Dean (Valley River Press, Cherokee, N.C., 2013)



In retribution for frontier settlement raids, Rutherford and Williamson marched through the Middle and Valley settlements in Western North Carolina, decimating 23 Cherokee towns and winter stores of food. Fifty-two Cherokee towns were ultimately destroyed in North Carolina, South Carolina, and Tennessee.

WAR PROPAGANDA

To advance the rebellion against King George, southern rebels launched a powerful anti-British rumor campaign. The British Parliament, rebels claimed, planned to restore British authority, in part, by dispatching Cherokee war parties to attack rebels in the outlying settlements. John Stuart, the British Superintendent of Indian Affairs living in Charleston, S.C., was accused of using his influence with the Cherokees to bring the rumored plan into effect. Charleston's revolutionaries, who called themselves the Liberty Boys, threatened his life, so Stuart fled.

Alexander Cameron, Stuart's emissary, had by 1775 lived among the Cherokees for more than a decade. Cameron, a Highland Scot, was likewise accused of planning to lead Cherokee raids against his neighbors in South Carolina's backcountry. To defuse the perceived threat of Cameron's influence with the Cherokees, Charleston rebel William Henry Drayton dispatched an envoy to bribe Cameron into abandoning his loyalty to the king. After all, while drinking with friends in a tavern at Ninety-Six, Cameron had heartily agreed that taxation without representation was unjust. But Cameron refused Drayton's overtures, so Drayton dispatched his henchmen to arrest or kill Cameron. With his Cherokee wife and three children, Cameron fled his 2,000-acre estate in South Carolina and found refuge in the Overhill towns, the Cherokee seat of diplomatic and military power.

There, Cameron heard Dragging Canoe make passionate speeches in defense of liberty, dignity and survival – the same sentiments expressed by those in rebellion against King George. Young warriors, eager to regain sovereignty, expressed their resolve to drive off the settlers. They vowed to spread incendiary devastation along the frontier – the very thing Cameron was being accused of instigating. In reality, Cameron opposed war, and offered to dispatch appeals to the settlers, strongly suggesting they move. Dragging Canoe reluctantly agreed to Cameron's gestures of diplomacy.

Cameron and Dragging Canoe had for years developed a close association. As the rebellion against Britain escalated, Cameron was ordered to keep Dragging Canoe and his people firm in their alliance with the Crown but to restrain warriors from striking the frontier. This mission would not be easy. Indian commissioners appointed by the Continental Congress hindered his task. The commissioners badmouthed Stuart and Cameron and sought to buy Cherokee neutrality with gunpowder and provisions. Cherokees were heavily indebted to their traders, and much-needed goods might induce neutrality, the commissioners thought. John Stuart also promised the Cherokees ammunition so they could hunt and maintain trade with Britain.

Stuart dispatched his brother, Henry, as an emissary to escort the ammunition to the Cherokees. Henry Stuart left St. Augustine, sailed down Florida's coast and landed at Pensacola and then went on to Mobile. There, he joined Dragging Canoe, who had traveled 500 miles from the Overhills with 80 warriors to meet the British entourage.

Henry Stuart and Dragging Canoe journeyed together to the Overhills, and along the way encountered colonial emigrants heading toward the Mississippi. The emigrants spoke of the rebel militia holding musters, building forts and dispatching posses to capture or kill Cameron. Dragging Canoe became incensed at hearing of the rebels' intent to harm Cameron, so he dispatched runners to the Overhills. His message: prepare for war.

When the British agents arrived in the Overhills, they saw Cherokees making preparations for war. Henry Stuart and Cameron convened with Cherokee headmen. In Chota,

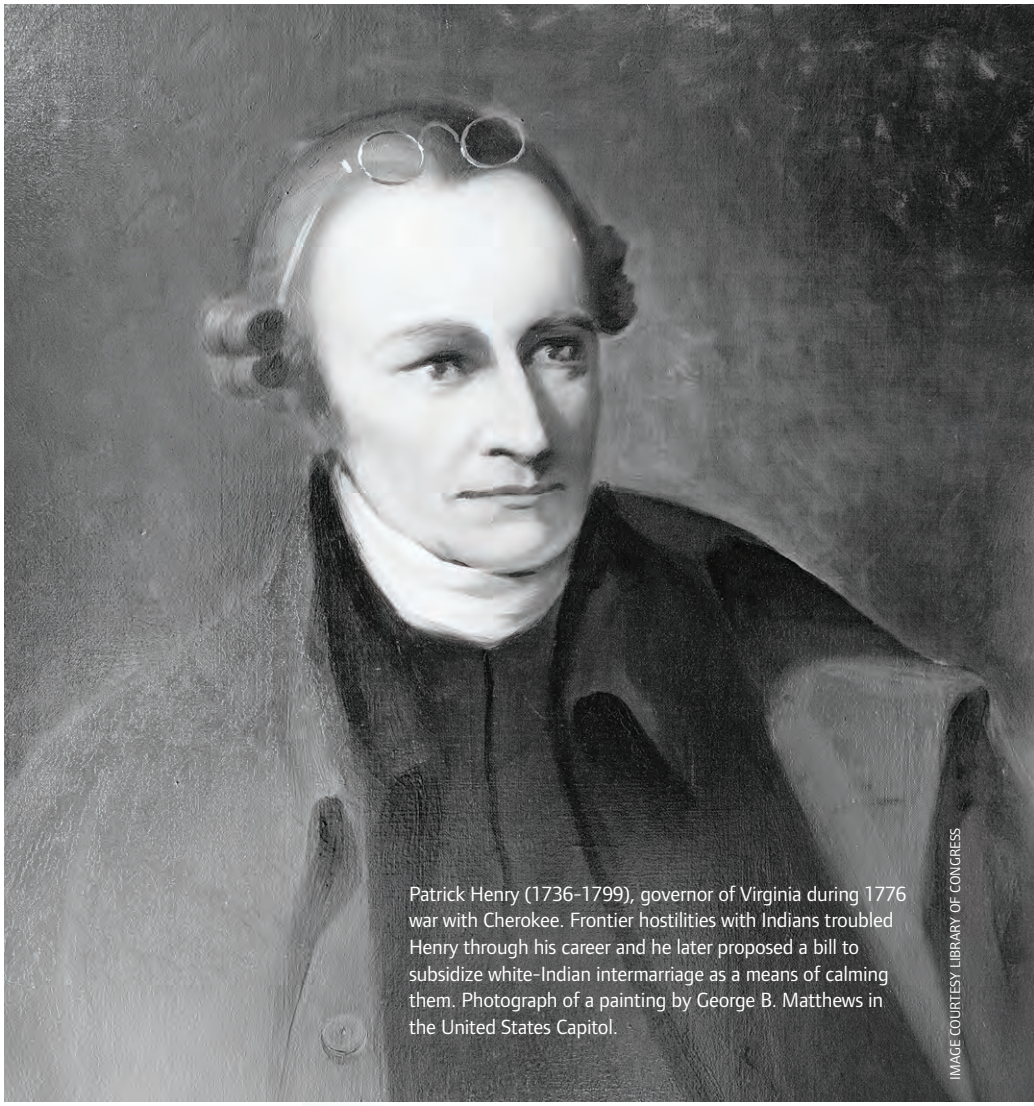
the Cherokee mother town, Dragging Canoe argued that if warriors did not drive off the settlers, the Cherokee people would be destroyed. Cameron warned that if they did attempt driving off the settlers, the Cherokee people would be destroyed. Preventing those squatters from building in the first place would have been easier than driving them off, Cameron argued. In the preceding 12 years, as their resident British emissary, he had warned them repeatedly never to suffer colonials settling on their land, but it was too late. Seven years earlier, a renegade Cherokee named Cold Weather agreed to lease land to settlers at Watauga in exchange for annual supplies.

Dragging Canoe's fervent talk of waging war to regain sovereignty appealed to young warriors eager for justice. Desperate for a solution, Henry Stuart and Cameron wrote letters to the Watauga and Nolichucky settlers, offering land grants in Florida to those who would leave. They also warned of attacks by a justly enraged people. The letters warned Watauga's leader John Carter to leave or warriors would kill, scalp, take captives and burn cabins.

About this time, a delegation of Mohawk, Delaware and Shawnee Indians appeared in Chota. They appealed to Dragging Canoe to take up the hatchet with them against the destructive colonials. The delegates argued that a pan-Indian confederacy united in war would be the only answer to stave off extinction. Dragging Canoe took up the war belts and pledged his resolve to join the federation. Cameron and Henry Stuart again advised against war.

Meanwhile, a trader named Isaac Thomas delivered the British agents' letters to settlers huddled in William Bean's cabin in Watauga. The Cherokees had declared war on the Watauga and Nolichucky settlements, he told them. On hearing the alarming news, settlers were determined to defend their settlements, but hadn't the guns and ammunition to repel war parties, so, they came up with a plan. Carter authored fictitious letters, affixing the signatures of the British agents. The forgeries alleged that thousands of British troops and warriors would invade rebels on the frontier. The forgeries were laid before the Continental Congress and published in a Virginia newspaper as gospel. Cameron and Henry Stuart vehemently denounced the letters as forgeries, but the Continental Congress believed the propaganda and authorized military aid for the settlers.

Meanwhile, Isaac Thomas returned to the Overhills with daunting news for the Cherokees. In a war council, he testified seeing



Patrick Henry (1736-1799), governor of Virginia during 1776 war with Cherokee. Frontier hostilities with Indians troubled Henry through his career and he later proposed a bill to subsidize white-Indian intermarriage as a means of calming them. Photograph of a painting by George B. Matthews in the United States Capitol.

IMAGE COURTESY LIBRARY OF CONGRESS

American rebels mobilizing troops to invade Cherokee towns. He described the recently built Watauga fort. An enraged Dragging Canoe protested that it would have been better to attack first, rather than send the letters, which only served to "to put the settlers on their guard."

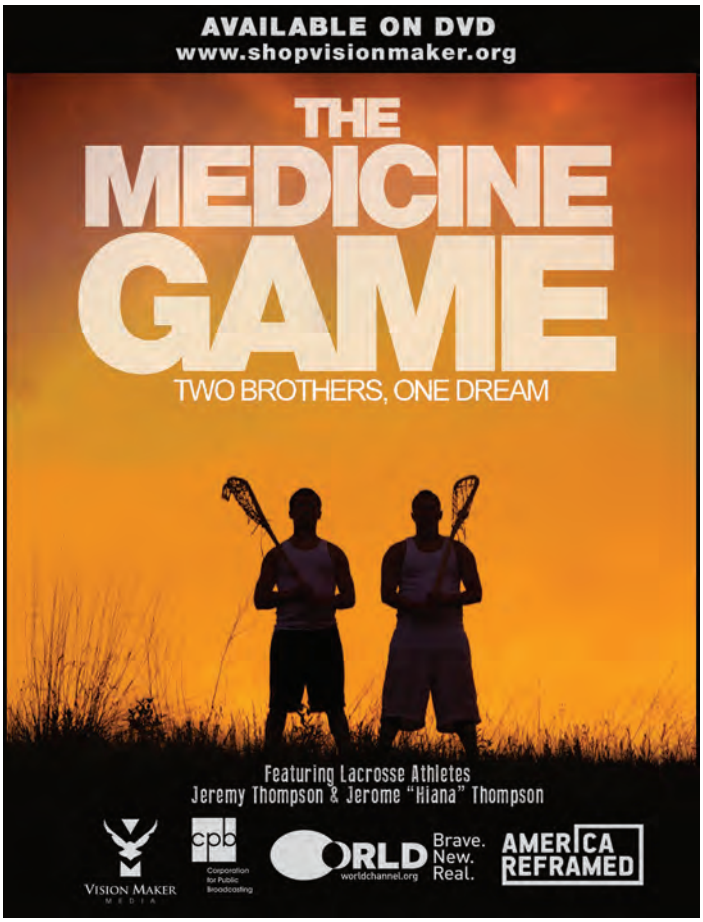
The Cherokees had a serious dilemma. The elder headmen did not want yet another war with colonials. The young warriors saw it as the only way. Dragging Canoe's argument won the day, and warriors struck the warpath.

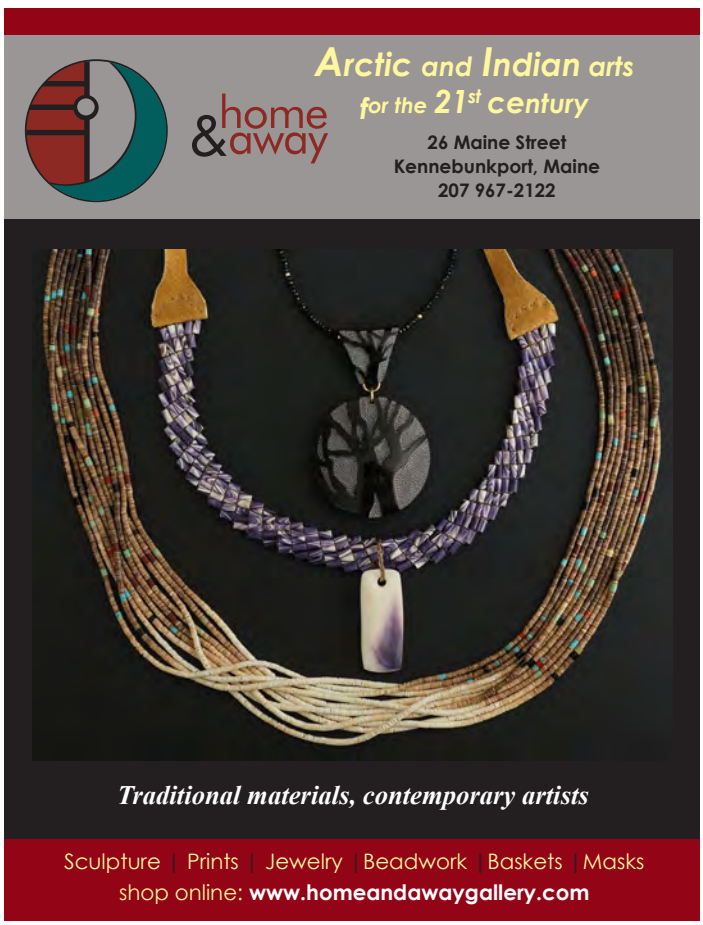
On July 20, 1776, Virginia militiamen near the Holston River suddenly heard a sound like distant thunder. They looked behind to see Dragging Canoe and 160 warriors swiftly advancing. The battle was intense. Many were wounded. Some were killed. Dragging Canoe, wounded in the thigh, withdrew from the field.

Elsewhere, war parties bludgeoned to death, mutilated and scalped settlers not holed up in overcrowded forts. Cattle and horses were scattered and sheep and hogs shot dead. Militiamen, discovering the massacred bodies, quickly buried the remains of their

PHOTO COURTESY OF EARL LANNING

Symbol of British alliance, worn by Cherokee headmen. The inscriptions read: "God and my right" and "Shame be to him who thinks evil of it."





A DEMAND OF BLOOD

families and neighbors and passionately vowed to have revenge or die in the attempt.

Rebels believed the raids were British policy, not Cherokees defending their rights, but British emissaries had repeatedly told the Cherokees they were within their rights to drive off the squatters. Nevertheless, John Hancock, Patrick Henry and Thomas Jefferson called for the destruction of the entire Cherokee nation. Three militia armies totaling 6,000 soldiers prepared to take revenge for loved ones and neighbors killed, and also pursue plunder and slaves.

On the North Carolina frontier, Cherokee warriors mercilessly hacked to death 37 settlers on the Catawba River. Enraged and terrified colonials besieged Brig. Gen. Griffith Rutherford with desperate pleas for the militia to act. Rutherford wrote the Council of Safety begging for ammunition and orders to send him to attack the Cherokee Nation. Soon, Rutherford led over 2,400 militiamen through rugged, mountainous country to burn Cherokee towns in North Carolina.

In South Carolina, Maj. Andrew Williamson marched his army to burn 13 Cherokee towns before joining Rutherford's forces in North Carolina to burn 23 more towns. The armies destroyed thousands of bushels of corn and other crops.

Virginian Col. William Christian, appointed by his brother-in-law Patrick Henry, led 1,800 troops to destroy the Overhill towns. While Christian's army camped along the French Broad River, a runner with a white flag interceding for Chota brought Christian an appeal for peace. Christian railed against the offer because the Cherokees still held captives, horses and slaves. "How can the Nation think of asking peace of me?" he asked. Christian rejected the overture and continued toward the Overhills.

Christian established base camp in Dragging Canoe's town as a gesture of defiance because Dragging Canoe had bred the war. Christian summoned Dragging Canoe and other chiefs to a parlay. Dragging Canoe, with insulting contempt, refused to attend, but Little Carpenter and Oconostota met Christian and agreed to remain neutral in the Revolutionary War. Christian then burned towns allied with Dragging Canoe, but spared towns that had promised neutrality. Dragging Canoe built new towns down the Little Tennessee River on Chickamauga Creek, and established a staging area for ongoing guerilla warfare.

Meanwhile, Cherokee headmen met Col. Christian at Fort Patrick Henry on the Holston River for further talks. Dragging Canoe continued raiding the frontier, killing dozens of settlers near the fort. The infuriated Christian demanded that the Cherokee headmen compel Dragging Canoe to stop raiding and give himself up.

The Cherokee leaders then traveled 500 miles to Williamsburg, Va., to meet Governor Patrick Henry. They agreed to restrain their young warriors and vowed to give up more land, which those warriors had so earnestly fought to defend. Southern rebels, after decimating over 50 Cherokee towns, soon realized that their massive militia campaign had not defeated Dragging Canoe, who continued punishing frontier settlers. Dragging Canoe remained resolved to liberate his land and maintain his alliance with King George. All efforts by posses and militiamen failed to capture or kill Dragging Canoe, who sustained his pan-Indian confederacy for another 15 years.

Nadia Dean is a veteran journalist and research historian. *A Demand of Blood* is the result of eight years of her archival research.

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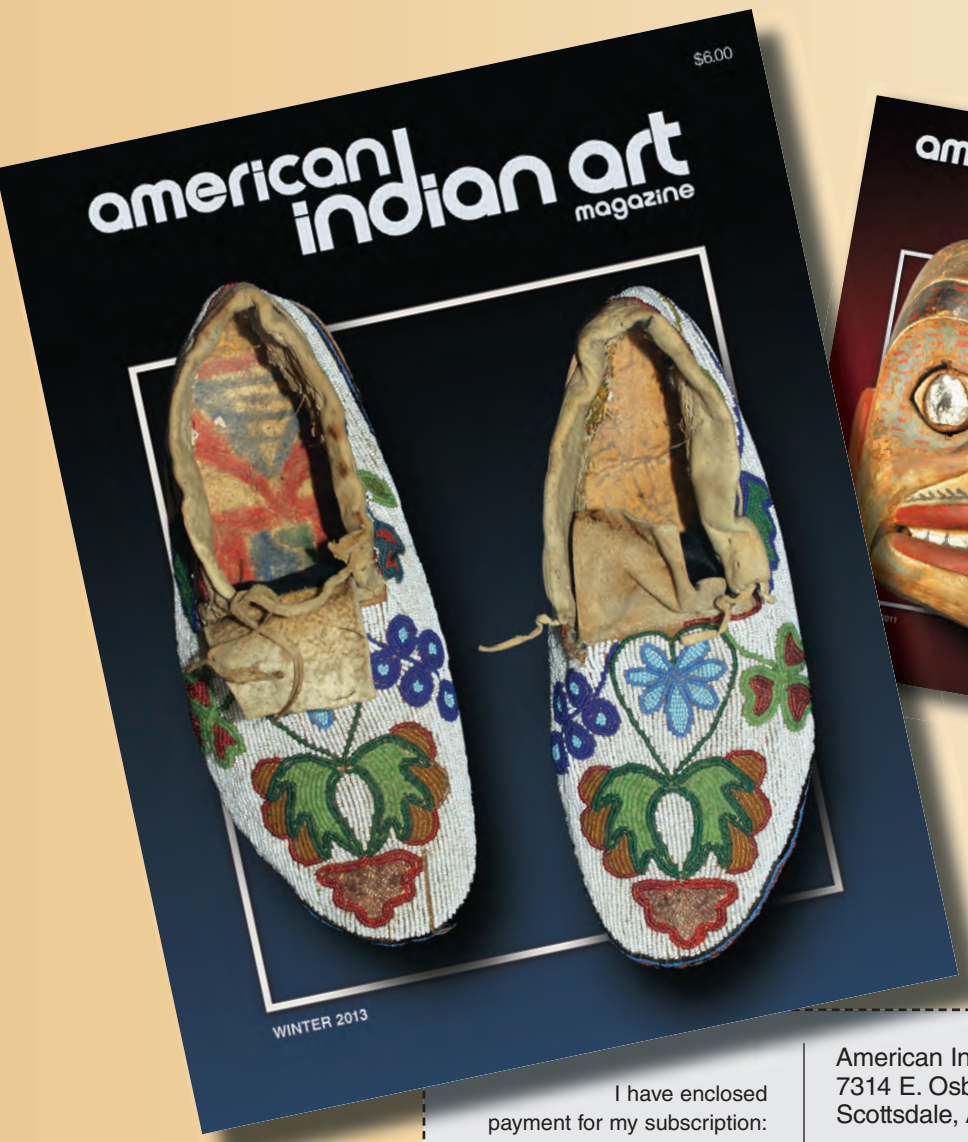

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ARTIST
LEADERSHIP
PROGRAM

ACTS OF UNCONVENTIONAL ART

FOUR NEW TALENTS ENGAGE WITH THEIR COMMUNITIES

BY ANNA TSOUHLARAKIS

During a tumultuous youth in Minneapolis, Bobby Wilson (Sisseton Wahpeton Dakota) started experimenting with graffiti around age 11. This interest led him to youth art programs, where he developed his talent and other life skills. Now he has a career as a graphic designer and a sideline as member of the sketch comedy group, The 1491s.

He is also one of four recipients in the Artist Leadership Program of the National Museum of the American Indian, using his skill and his experience to mentor Native youth in the Minneapolis area. The other recipients of this year's grant also offer unconventional perspectives on Native arts. From a contemporary sculpture-based performance artist to a historical fiction writer, these artists tackle Indigenous ways of thinking with innovative tools and new methods of connecting as an artist with their community.

In addition to Wilson, the grantees are Sarah Sawyer (Choctaw), Aymar Ccopacatty (Aymara) and Maria Hupfield (Wasauksing First Nation).

Since it started in 2009, the program, as its website puts it, has aimed "to rebuild cultural self-confidence and to enable artists to think more broadly about themselves and their art while perpetuating Indigenous cultures and reflecting artistic diversity." It has focused on two areas, Youth Public Art and the Artist's Community Workshop. Explains Rebecca Head Trautmann, curatorial researcher at the Museum, it "provides artists not only an opportunity to spend time doing research in the museum's collections, but a chance to connect with other artists who are creating research-based work and finding ways to use the knowledge they gain to benefit their communities."

BOBBY WILSON

Graffiti art helped Wilson deal with his turbulent youth. After running away from home, he ended up in a transitional housing program. As a teen, he began working with mentors and participating in youth art programs like the Peyton and Roger Mural Program. Although the mural program was intended for the local African-American community, Wilson took part and developed his artistic voice. From his initial calling in graffiti, he has expanded to painting, web design, writing and spoken word. Some of Wilson's stories about his childhood are hard to hear. Yet he stayed true to his identity and retained optimism about the role art can play in healing and helping Native youth.

Within his own painting and mural work, Wilson fuses the alternative graffiti aesthetic with traditional Dakota designs in ways that speak to diverse generations.

PHOTO BY MICHAEL WOESTEHOFF

Members of the sketch comedy group, The 1491s: Migizi Pensoneau, Sterlin Harjo, Bobby Wilson, Dallas Goldtooth and Ryan Red Corn. The group performed at the first-ever Native Nations Inaugural Ball at the Smithsonian's National Museum of the American Indian in Washington, D.C. on January 21, 2013.

For the Art Leadership project, Wilson worked with Native youth in the Minneapolis area to create a community mural for the Minneapolis American Indian Center. He not only used his own iconography but also the imagery he came across during his visit to the Museum collections. His group of muralists produced a vibrant and energetic mural that is helping rejuvenate the evolving urban Indian center.

Through Wilson's experiences he has come to know that "what's important to self esteem and personal growth, especially in youth, is being yourself and communicating in a healthy way."

SARAH SAWYER

Sarah Sawyer, a member of the Choctaw Nation of Oklahoma, is a historical fiction writer and storyteller. She wrote her first story at the age of five. Since then she has continued to be guided by her faith in both her voice and the stories of her family and tribe. While her ancestral history is spotted with episodes of conflict and struggle, Sawyer believes that some Native stories should end with that "hint of hope."

In Sawyer's writing, she strives to make her shared history more accessible to fellow Choctaws as well as to mainstream culture. She sometimes uses her own familial stories as a gateway to larger events. For an upcoming project, Sawyer narrates the travels of her ancestors from pre-Removal to the beginning of the allotment era. While the journey on the Trail of Tears will be a main focus, she also deals with more common occurrences such as the meeting of two people and their developing relationship. For this specific project, Sawyer traveled along her ancestor's paths and visited their original homesteads to establish a more accurate understanding of their lives.

PHOTO BY R.A. WHITESIDE

Sarah Sawyer examines Choctaw artifacts in the Museum's Cultural Resource Center, including the extensive basket collection. Handling and experiencing objects helps her bring to life the sensory details critical in historical fiction writing.

Through a knitting workshop at a local orphanage in Puno, Peru, Aymar Ccopacatty hopes to help the youth gain "a respect toward the natural environment while creating a small income by re-purposing plastic trash into free materials…they'll take this creative process and the lessons learned with them wherever they go." The two boys pictured with Ccopacatty are learning to knit small change purses made from repurposed plastic bags.

The desire to add more accuracy to her writing led Sawyer to the Artist Leadership Program. During her visit to the Museum's collections she sought sensory details. "Closely examining drums, stickball equipment, belts, baskets, pipe hatchets, rabbit sticks and numerous other artifacts gave me the knowledge and experience to take my literary art to a new level," she says. "Being able to absorb the emotion and stories each piece told not only brought me closer to my people, I believe it will enable me to do the same for those who read my stories."

Sawyer took her writing on the road and developed a historical fiction writer's workshop that attracted 20 Choctaw writers from five different states. Her intention was to draw Choctaw writers into the genre as a mode of cultural preservation. After various exercises that included imagery from Sawyer's Museum visit and discussions about the genre, all attendees were charged with writing their own historical fiction story dealing with Choctaw Removal. They were told to use family stories, either their own or those from online archives. All of the stories will be bound together in one large volume that will help "preserve these stories before they're forgotten forever with the passing of our Choctaw elders."

AYMAR CCOPACATTY

"Youths of today have much less chance or reason to appreciate our traditional textiles and the spiritual-metaphysical knowledge written in them." These are the words of Aymar Ccopacatty, who learned the wisdom of textiles from his grandmother, a traditional Aymara weaver from the Lake Titicaca region of Peru.

PHOTO BY IRMA ALVAREZ CCOSCCO

Aymar Ccopacatty studies examples of weaving and knitting found in the collections at the Museum's Cultural Resource Center.

PHOTO BY R.A. WHITESIDE

Aymar Ccopacatty and Keevin Lewis, the Museum Programs outreach coordinator, during a Leadership project site visit in Puno, Peru.

Ccopacatty was born in Peru but raised in the US, where he attended the Rhode Island School of Design (RISD). He frequently visited his Peruvian family and spent most of his high school years living in Puno, Peru. In addition to weaving and knitting with his grandmother during this time, he would also help in other ways around the community.

One chore showed him how his grandmother would collect and repurpose plastic shopping bags. She would take the plastic and twist it to make rope, a simple gesture made out of practicality and economy.

During his third year at RISD, Ccopacatty experimented with incorporating plastic grocery bags into his weaving and knitting. While his grandmother's use of the material was more functional, Ccopacatty transitioned them into a fine arts material. He saw the material as a link between his two worlds.

Six months before his visit to Washington, D.C., Ccopacatty discovered "looping," an old Aymara knitting technique. He was pleasantly surprised to find examples of it in the Museum collections. While deep in the collections, he also studied other forms of textiles from his home region. He then returned to Puno and hosted a workshop with support from the Union Nacional de Comunidades Aymaras, teaching students from the local orphanage his process of knitting recycled plastic grocery bags. He spent several weeks visiting the group, helping them collect, clean and cut the plastic bags into a usable knitting material, and guiding them in perfecting their techniques. His hope is that the children will gain skills that may aid them in becoming artisans, maybe one day becoming able to support themselves.

The group project culminated in the making of a large Wiphala, the traditional flag and symbol of the Aymara agricultural cycle. The Wiphala was displayed at the Terminal Terrestre, Puno's main bus station, bringing Ccopacatty's vision of reimagined textiles to thousands of people. He says, "I am convinced that our struggle to continue weavings is one and the same as the struggle of our language and culture to continue surviving in the 21st century."

MARIA HUPFIELD

Movement, surface and intention combine with concepts of the body and object-making in the work of Maria Hupfield, a member of the Wasauksing First Nation in Ontario, Canada. Hupfield is an interdisciplinary artist based in Brooklyn, N.Y. Her work flows through a 21st century lens, yet she says, "the objects and performances that I make as an artist keep me grounded and connected to the people and places I encounter today in much the same way they did for my Anishinaabe ancestors."

Hupfield's Leadership project dealt with

TOP: Two local women viewing the Wiphala installation at the Terminal Terrestre, the main bus station in Puno, Peru. The use of plastic bags and overall size of the flag are new evolutions in Aymara knitting for the local community to consider. ABOVE: A community member offers coca leaves to the newly displayed Wiphala flag at the Terminal Terrestre in Puno, Peru.

PHOTO BY JOHN HUPFIELD

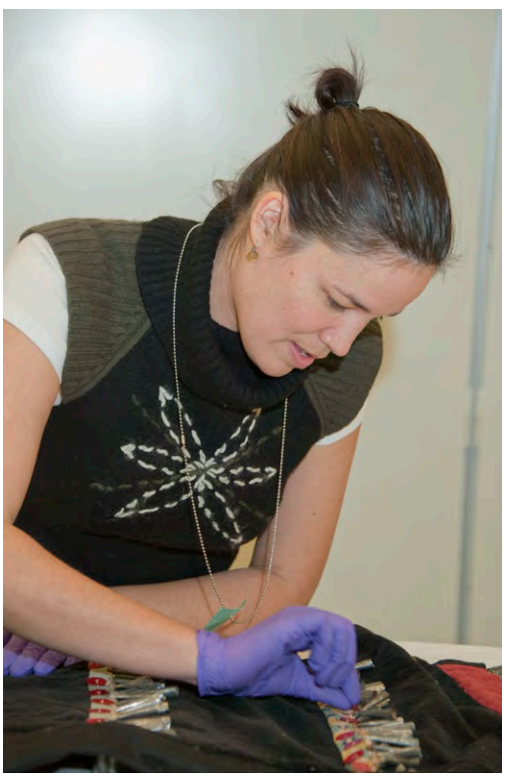


PHOTO BY R.A. WHITESIDE

PHOTO BY JOHN HUPFIELD

PHOTO BY KEEVIN LEWIS

FACING PAGE, TOP: Maria Hupfield shares performance material from her own artistic practice with students at her alma mater, Parry Sound High School, in Ontario, Canada. LOWER LEFT: Maria Hupfield examining a black velvet jingle dress with tin jingles made from flour tins at the Museum's Cultural Resource Center. Hupfield notes that the dress was not only beautifully made but also gave off an amazing sound when handled. LOWER RIGHT: Maria Hupfield helps a student explore the possible uses for "jingle gloves."

ABOVE: "It is through my work that I insert myself into new conversations with objects functioning as tools; jingle boots track body rhythms, bear masks channel connection with the natural world, and silver bones quantify cultural memory," says Maria Hupfield. She integrates her artistic practice into the classroom using her "jingle gloves" as a connection point for contemporary art and the Anishinaabe language.

the revitalization of the Anishinaabe language from a fresh yet interconnected approach. Using her conceptually based contemporary art as a springboard, Hupfield worked with her former high school to create Anishinaabe vocabulary around objects and the artistic process. As a visiting artist at her alma mater, Parry Sound High School, she gave a slide lecture and created connections between her art, objects from the Museum collection and important touchstones from her home community.

Hupfield worked with classes composed of roughly 30 Native and non-Native students. Her project objectives served various purposes: "How we access meaning in an increasing visual world, the ways in which design and function affect our lives, and strategies to locate and represent individual and community voice."

Over the course of Hupfield's visit, she was able to engage the youth in a new dialogue, connecting Indigenous language preservation through museum artifacts by way of a contemporary art filter. Not only did Hupfield open new linguistic doors of possibility for these youths but she also illustrated the important role First Nation members can play from afar. "I never thought being an artist in Brooklyn, N.Y., would bring me closer to my roots in the Woodlands Great Lakes region of the Anishinaabe Nation," she said. "Handling historic objects in the Smithsonian collections from this area instantly reminded me of the trees, water, rocks, animals and people that live here, and contrasted the present reality of living in an urban center."

While all four artists are working successfully within their own disciplines, they took it upon themselves to provide an answer to their communities' needs. The connecting elements for these four artists are not only the strong ties to their people, but also their inclination to encourage and help their communities to continue to flourish in the arts. Maria Hupfield sums it up well: "The material culture and traditional language of the Anishinaabe are extensions of the land… I was able to bring these two things together while investing in tomorrow by putting information into the hands and minds of the young people where it belongs."

To watch interviews with the artists and learn more about the Artist Leadership Program, visit http://nmai.si.edu/connect/artist-leadership-program.

Anna Tsouhlarakis (Navajo/Creek) is an artist and educator. Her artistic work crosses several disciplines including installation, sculpture, video and performance. She resides in Washington, D.C., with her husband, two daughters and trusty dog.

ANNUAL ART MARKET IN NEW YORK

The Native Art Market, a unique New York opportunity to view and purchase some of the finest authentic indigenous art and design being created today, returns to the George Gustav Heye Center for its ninth year in December.

Indigenous artists from throughout the Western Hemisphere will present a variety of items expressing their distinct cultural and individual heritages: beadwork, jewelry, painting, ledger art, basketry, pottery, textiles, sculpture and more. The Art Market will once again fill the Diker Pavilion with more than 35 artists, including familiar faces and emerging talent. It will be held the weekend of Saturday, December 7, and Sunday, December 8, from 10 a.m. to 5 p.m. daily.

A ticketed Preview Party on Friday, December 6, offers guests early access to the Art Market before it opens to the general public. The event kicks off at 4 p.m. with a presentation by author, curator and Native jewelry authority Lois Sherr Dubin and guests, followed by cocktails and hors d'oeuvres at the Market from 4:30 p.m. to 7:30 p.m. Tickets start at $45. For Preview Party info, call (212) 514-3750, email NYRSVP@si.edu or visit NMAI.si.edu and click "Art Market."

Here are some of the year's new faces.

New York Art Market.

PHOTO BY STEPHEN LANG

GRANT WADE JONATHAN

When he was 18, Grant Wade Jonathan (Tuscarora) learned to bead from his mother. Years later, nearly a decade after his mother's passing, he returned to the Tuscarora Reservation near Niagara Falls to take advanced beading classes and hone his skills with well-known beadwork artist Rosemary Hill. Today, Jonathan enjoys artistically reinterpreting the beaded objects often called whimsies that his people sold to tourists. As inspiration for his contemporary work, he often acquires traditional whimsies – with their intricate, raised beadwork – from antique shops and flea markets.

In the early 1900s, Jonathan's great-grandmother, Edith Jonathan, was part of a beadwork cottage industry on the reservation. Many women would participate in making each piece. All would then share a portion of the profits when the piece was sold. Jonathan says, "I feel her presence in a lot in my work. I think of my great-grandmother often."

LISA HAGEMAN YAHGULANAAS

Lisa Hageman Yahgulanaas (Haida) comes from a long family line of renowned artists. Raised on the island nation of Haida Gwaii south of Alaska, Yahgulanaas began to learn about weaving as a young child from her great-grandmother Selina Peratrovich. She continued her instruction with other gracious family members over the years. About six years ago, her cousin, master weaver Evelyn Vanderhoop, taught her Raven's Tail Weaving – the oldest form of textile weaving on the Northwest Coast, which was lost for many years after much of the population had succumbed to smallpox. Yahgulanaas reflects upon the significance of carrying on this tradition in her current work, "It was the first time I had found the marrying of my love of textiles with my responsibility of maintaining our culture. When Evelyn taught me Raven's Tail Weaving, I knew that it was what I wanted to do for the rest of my life."

JARED JAMES CHAVEZ

Jared James Chavez (San Felipe Pueblo) became interested in creating jewelry at age 10. He learned the art form from his father, who was insistent that Chavez be committed to his craft. Today, Chavez speaks of his work as stemming from a "stream of conscious thought that brings about the designs." Another essential element to his pieces is balance. He uses different processes, including Tufa casting and, more recently, a "linear inlay" method, a term

that Chavez coined and describes as "open and airy." Creating a frame and then drawing a design within it, he bends and shapes pieces of silver inside. Afterward, he solders the pieces individually so they create one cohesive design. Chavez says, "I like to push myself and the technical aspects of the jewelry."

GEORGE LEVI

George Levi (Southern Cheyenne) grew up in the El Reno and Geary communities of Oklahoma, where, as a child, he listened intently to the oral histories of his Cheyenne and Arapaho ancestors. Levi became enthralled by their ledger art – drawings by warriors depicting battles and everyday life on record-keeping notebooks. "It just blew me away," he states. "I like to think of it as 'history in motion.' It's all there – how they lived, how they died and what they wanted out of life." Creating a headdress from ledger sheets, horsehair, India ink and other materials, Levi addresses one of the many stereotypes of Plains Indians: the ubiquitous headdress-wearing rider on a horse. He notes that the right to wear a headdress is earned, and only certain people are given this distinct honor. Levi's son, Harding, has recently been chosen as a Boy Chief for the Southern Cheyenne, and he has been given this authority and privilege.

BRENDA HILL

Brenda Hill (Tuscarora) majored in pottery at the Institute of American Indian Arts in Santa Fe, N.M., and she has continued her mother's legacy as an artist. "It was important for me to honor her and thank her for what she did for me – instilling in me the knowledge of who I am as a Native woman." Hill uses earthenware clay primarily in its naturally white and red colors. She often includes a piece of a quahog shell in her work as an homage to wampum (purple and white shell beads made from quahog and whelk shells), recognizing the importance of this natural material in Haudenosaunee culture. Wampum was woven into belts as a pictorial document of treaties and other important events. Hill's work reflects a continuous, fluid motion. "Life is filled with ups and downs; it's rough around the edges, yet there's beauty in it all."

– Theresa Barbaro

Cheyenne Ledger Art Headdress, antique ledger paper that comes out of a ledger book from Athol, Mass. George, Gerry & Son, first entry 1891 and ends in 1895, a machinery shop, antique ledger sheets, India ink pens, India ink, glue, artificial sinew, red wool broadcloth, horsehair, felt top of cowboy hat, 15" x 18," June 2013.

PHOTO BY GEORGE LEVI

PHOTO BY KITTY LEAKEN

NYC 2012 Whimsy Pincushions, glass seed beads, glass embellishment beads, silk velvet, silk back lining, satin bias, pellon interfacing, nylon thread, sawdust stuffing, 10" x 4" x 1" and 7" x 3" x 1", 2012, "NYC 2012" pincushion, collection of NMAI, "NYC" pincushion, private collection.

PHOTO BY KENJI NAGAI

The Hageman-7idansuu Robe, wool, otter fur, 60" x 54", 2009.

PHOTO BY JARED J. CHAVEZ

Rippled, sterling silver. *Linear Inlay* series belt buckle, 2013.

PHOTO BY JARED J. CHAVEZ

Event Horizon, sterling silver tufa cast belt buckle set with Brazilian agate, 2013.

2013 NY ART MARKET ARTISTS

ALLEN ARAGON
(Navajo)
allenaragongallery.com
Jewelry

BENDREW ATOKUKU
(Hopi)
Kachinas

VIRGINIA BALLENGER
(Navajo)
navajospirit.com
Clothing

MITCH BATTESE
(Prairie Band Potawatomi)
eaglewhistle.com
Paintings

DARRYL AND REBECCA BEGAY
(Navajo)
darrylandrebeccabegay.com
Jewelry

AARON BROKESHOULDER
(Shawnee/Choctaw/Kewa)
abrokeshoulder.com
Jewelry

JARED JAMES CHAVEZ
(San Felipe Pueblo)
chavezstudio.com
Jewelry

WADDIE CRAZYHORSE
(Cochiti)
waddiecrazyhorse.com
Jewelry

DARANCE CHIMERICA
(Hopi)
Kachinas

KELLY CHURCH
(Grand Traverse Band Anishinaabe)
Baskets

PEGGY FONTENOT
(Potawatomi/Cherokee)
fontenotphotography.com
Beadwork

DOROTHY GRANT
(Haida)
dorothygrant.com
Clothing

SUSAN HUDSON
(Navajo)
Quilts

LISA HAGEMAN YAHGULANAAS
(Haida)
ravenweaver.com
Weavings

JIMMIE HARRISON
(Diné)
Jewelry

BRENDA HILL
(Tuscarora)
Pottery

LISA HOLT (Cochiti)
and HARLAN REANO
(Santo Domingo [Kewa])
Pottery

BRUCE JOE
(Navajo)
brucejoe-az.com
Jewelry

GRANT WADE JONATHAN
(Tuscarora)
Raised beadwork

JOSEPH LATOMA
(San Felipe/Zuni) and
Nona Latoma (San Felipe)
Pottery

GEORGE LEVI
(Southern Cheyenne)
Ledger art

GERALD LOMAVENTEMA
(Hopi)
Jewelry

BENSON MANYGOATS
(Navajo)
Jewelry

NAAVAASYA
(Hopi/Laguna/Acoma)
Jewelry

GLEN NIPSHANK
(Bigstone Cree)
Pottery

SATURNINO ONCEBAY PARIONA
(Quechua)
Textiles

JANIS (SHAAXSAANI)
PEALATERE
(Tlingit)
indigenousprincess.com
Clothing, textiles, jewelry

VERONICA POBLANO
(Zuni)
Jewelry

CHARLENE REANO
(San Felipe Pueblo)
Jewelry

KEN ROMERO
(Taos/Laguna Pueblo)
kenromerojewelry.com
Jewelry

MATEO ROMERO
(Cochiti)
mateoromerostudio.com
Paintings

COCO PANIORA SALINAS
(Quechua)
Macrame jewelry

MARK and SHANNON STEVENS
(Laguna Pueblo)
markdstevens.com
Jewelry

TCHIN
(Narragansett/Blackfeet)
Jewelry

JOANNE THOMAS
(Diné)
Weavings

ADRIAN WALL
(Jemez Pueblo)
adrianwall.com
Jewelry

KATHLEEN WALL
(Jemez Pueblo)
kathleenwall.com
Pottery

LIZ WALLACE
(Navajo)
lizwallacerocks.com
Jewelry

BERTA WELCH
(Aquinnah Wampanoag)
Jewelry

KATHY WHITMAN
(Three Affiliated Tribes)
Jewelry

ANNUAL ART MARKET IN WASHINGTON, D.C.

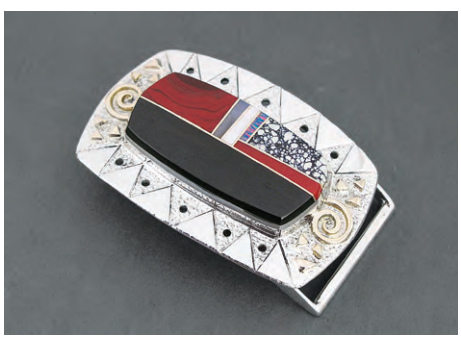
The annual Art Market brings together a mix of artists and visitors to the Washington, D.C., Museum each year. During the first weekend of December, the Museum will host 38 Native artists from around the United States, and one group from Chile. This event brings talented artists who work in an array of mediums including jewelry, carving, basketry, painting, pottery, textiles and more. The Museum bustles with movement and energy as visitors walk from table to table examining, touching and hearing directly from the artists how each item is made. It is a time to meet new artists and see others who have returned. It is also a venue that shows the continuing story of traditional techniques that endure and the imbuing of contemporary works that engage new audiences. Some of the featured artists include:

Jewelry by Erick Begay. Top: Silver inlay bracelet with turquoise and coral. Bottom left: Silver with coral and turquoise pendants. Bottom right: Silver and sugilite necklace with pearls.

PHOTOS COURTESY OF THE ARTIST

ERICK BEGAY

Erick Begay is a Navajo artist from Boulder City, Nev., where he has owned and operated a studio and store for the past 20 years. Begay is an award-winning artist known for his exquisite silver and goldsmith work. He learned the art of making silver-work from his mother, Frances Begay, who sold her work in Santa Fe, N.M. He started making his own jewelry when he was 11 and, at the age of 16, became a fulltime jeweler. Begay also produces pieces by using tufa stone casting, lost wax casting, sand casting, inlay and engraving. He enjoys creating custom pieces for his customers. "I work with only silver and gold and quality stones, typically, I can do anything," said Begay, "I have made custom orders from tattoos to working with polar bear teeth."



PHOTOS COURTESY OF THE ARTIST

Jewelry by Duane Maktima (left) top: Rosarita, black jade and turquoise pendant. Bottom right: Silver belt buckle with black jade opal and calkacyderite. Bottom left: Silver bracelet with inlay of opal, turquoise and coral.

Above: Two black ash baskets by Jennie Brown.

Right: Multi-stone *heishi* necklace with arrowhead pendant and bolo tie with turquoise by Christopher Nieto.

JENNIE BROWN

Jennie Brown is from Shelbyville, Mich., and creates traditional baskets made from black ash. She learned from her uncle, Edward Pigeon, and is proud to be able to pass on this artistry to her children, Jamie and Josiah, as a way to retain and promote the cultural identity of the Pokagan Band of Potawatomi Indians. Brown describes the long and tedious process; "The length of the black ash tree is pounded with the blunt end of an axe to loosen and remove growth rings. The rings are split into two thinner layers, which then get shaved and cut into the desired lengths needed for weaving. Natural dyes and artificial dyes are used for coloring."

DUANE MAKTIMA

Laguna Pueblo artist Duane Maktima is no stranger to the Art Market and has had a jewelry making career that spans 40 years. His handcrafted jewelry consists of precious metals including gold and silver. Maktima's inlay work in bracelets, necklaces and rings are infused with colored semi-precious and precious stones including rosarita, opal, black jade and ironwood. "As an Indian artist, I feel we have something very valuable to share through our art. We represent the history and culture of our parents and our ancestors. My life has been shaped by the experiences of my Hopi grandfather and Laguna Pueblo grandmother. They survived boarding schools, relocation and the changes theses brought to the reservations. As a result, I really do live in two worlds, I am a contemporary person, doing contemporary work but I'm still a very traditional and spiritual person."

CHRISTOPHER NIETO

Christopher Nieto is a Santo Domingo Pueblo artist from New Mexico who is known for his intricate traditional mosaic inlay worked into contemporary necklaces and pendants. "I use natural materials such as sea shells, stones, serpentine and turquoise in my pieces," says Nieto. His career started as a student at the Santa Fe Indian School where he began making handmade *heishi* necklaces of jet,

Kingman turquoise, spiny oyster, mother of pearl and green serpentine. Nieto is currently teaching inlay work to his children to keep the tradition alive.

The Art Market will be held on Saturday, Dec. 7 and Sunday, Dec. 8 from 10 a.m. to 5:30 p.m. daily. Admission is free. There will be a member preview reception on the afternoon of Friday, Dec. 6 from 4:30 to 7:30 p.m.

– Leonda Levchuk

Leonda Levchuk (Navajo) is the public affairs officer for the National Museum of the American Indian.

2013 DC ART MARKET ARTISTS

SHARON AND LESTER ABEYTA
(Santo Domingo Pueblo)
Jewelry

TIMOTHY BAILON
(Santo Domingo Pueblo)
Jewelry

ERICK BEGAY
(Navajo)
ErickBegay.com
Jewelry

JOLENE BIRD
(Santo Domingo Pueblo)
Jewelry

PETER BOOME
(Upper Skagit)
araquin.com
Serigraphs, carvings, bent boxes

JAMIE AND JENNIE BROWN
(Pokagon Band of Potawatomi Indians)
Basketry

NOCONA BURGESS
(Comanche)
noconaburgess.com
Painting

BRUCE CAESAR FAMILY
(Pawnee/Kiowa)
Jewelry

TERI CAJERO
(Jemez Pueblo)
Pottery

JOE CALABAZA
(Santo Domingo Pueblo)
Jewelry

CHUCK COMMANDA
(Algonquin)
Basketry

KRISTEN DORSEY
(Chickasaw)
kristendorseydesigns.com
Jewelry

ANTHONY GATEWOOD
(Isleta Pueblo)
sunriseinlay.biz
Jewelry

MICHAEL GARCIA
(Pascua Yaqui)
Jewelry

RONNI-LEIGH (Onondaga) and STONEHORSE GOEMAN (Seneca)
nativeblackashbaskets.com
Black ash baskets and sculpture

PORFIRIO GUTIERREZ
(Zapotec)
porfiriogutierrez.com
Textiles and attire

BABE AND CARLA HEMLOCK
(Kahnawake Mohawk)
Cradleboards and quilts

KARENLYNE HILL
(Onondaga)
Beadwork

DAWN JACKSON
(Saginaw Chippewa)
Mixed media

PETER JONES
(Onondaga)
Pottery

ALLEN KNOWSHISGUN
(Crow Nation)
allenknowshisgun.com
Painting

MICHELLE LOWDEN
(Acoma Pueblo)
Jewelry

DUANE MAKTIMA
(Laguna Pueblo)
duanemaktima.com
Jewelry

KATRINA MITTEN
(Miami Tribe of Oklahoma)
katrinamitten.com
Beadwork

DOMINGO MONROE
(Narragansett Indian Tribal Nation)
Wampum jewelry

JHANE MYERS
(Comanche/Blackfeet)
Dolls and jewelry

CHRISTOPHER NIETO
(Santo Domingo Pueblo)
Jewelry

LESTER ORTIZ
(Navajo)
Jewelry

PAHPONEE
(Kickapoo/Potawatomi)
pahponee.com
Ceramics

ANA PAILLAMAMIL
(Mapuche)
CholChol Foundation
cholchol.org
Textiles and attire

DOLORES PURDY
(Caddo/Winnebago)
Ledger drawings

GERRY QUOTSKUYVA
(Hopi)
gquotskuyva.com
Sculpture and carvings

TONYA JUNE RAFAEL
(Navajo)
tonyajunerafaeljewelry.com
Jewelry

TIM RAMEL
(Bad River Band of Lake Superior Chippewa)
Flutes

MARVIN SLIM
(Navajo-Eastern Navajo Agency)
slim.myexpose.com
Jewelry

TRACIE TUCK-DAVIS
(Chickasaw)
ttdartist.com
Sculpture and carvings

DARRICK TSOSIE
(Jemez Pueblo)
Pottery

MARGARET WHEELER
(Chickasaw)
margaretroachwheeler.com
Textiles and attire

A TREATY FROM TWO WORLDS

Crafted of bronze, metal, hide, porcupine quills and feathers, this peace medal represents an interesting hybrid of European and Native symbols of diplomacy commonly used during the 19th century. The medal itself bears the date 1801, the same year Thomas Jefferson became the country's third president.

During his time in the White House, Jefferson continued George Washington's practice of presenting American Indian leaders with peace medals like this one to symbolize newly formed alliances. But unlike Washington's medals, those created during Jefferson's presidency were the first to include the official portrait of an American president. (Washington's medals featured an engraving of the Founding Father sharing a peace pipe with an unnamed Indian.)

Though it's unclear when the quilled and feathered attachments were added, the adornments bear a striking resemblance to those found on traditional Plains pipe bags that were used to transport the pipes and tobacco smoked during ceremonies, rituals and negotiations. The medal's original recipient has been lost to history, but it eventually passed through the hands of Powder Face, an Inunaina (Arapaho) leader best remembered for helping end hostilities between his tribe and white settlers in the late 1800s. Beneath an image of a tomahawk, a pipe and a pair of clasped hands, the medal's inscription reads "Peace and Friendship."

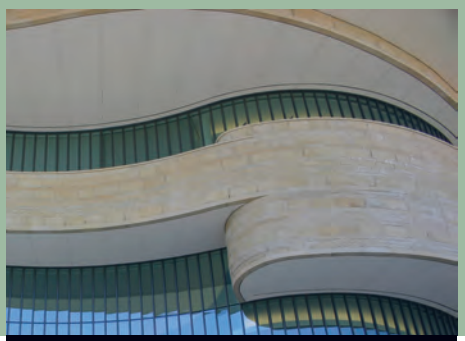
This peace medal will be on view next fall as one of 112 objects featured in the exhibition, *Treaties: Great Nations in Their Own Words*, which opens Sept. 21, 2014, as part of the Museum's 10th anniversary celebration.

– Molly Stephey

Molly Stephey is a senior writer for the magazine and a public affairs producer at the Museum.

PHOTO BY ROGER WHITESIDE, NMAI

Thomas Jefferson Peace Medal, 1801, owned by Powder Face (Northern Inunaina / Arapaho), Ca. 1830- ca. 1886. Oklahoma. Bronze, hide, porcupine quills, feathers, metal cones, dye. (24/1965)



EXHIBITIONS + EVENTS CALENDAR

DECEMBER 2013/JANUARY/FEBRUARY 2014

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

AS WE GROW: TRADITIONS, TOYS AND GAMES

Traditional Choctaw stickball equipment.

PHOTO BY MARIA E. RENTERIA

EXHIBITIONS

AS WE GROW: TRADITIONS, TOYS AND GAMES
Window on Collections, Third Level Overlook

This exhibition presents more than 100 objects that illustrate how Native children play; competing in ball games, dressing up dolls, playing in the snow. But Native children's toys and games are more than playthings. They are ways of learning about the lives of grown men and women and the traditions of families and communities. The toys, games and clothing in these cases come from all over North, Central and South America and represent more than 30 tribes.

CERAMICA DE LOS ANCESTROS: CENTRAL AMERICA'S PAST REVEALED
Open through Feb. 1, 2015
W. Richard West Jr. Contemporary Arts Gallery/3M Gallery, Third Level

This exhibition illuminates Central America's diverse and dynamic ancestral heritage with a selection of more than 120 objects. For thousands of years, Central America has been home to vibrant civilizations, each with unique, sophisticated ways of life, value systems and arts. The ceramics these peoples left behind, combined with recent archaeological discoveries, help tell the stories of these dynamic cultures and their achievements. The exhibition examines seven regions representing distinct Central American cultural areas, which are today part of Belize, Guatemala, Honduras, El Salvador, Nicaragua, Costa Rica and Panama.

PHOTOS BY KATHERINE FOGDEN

ABOVE: A view of the Museum's Potomac Atrium during the annual Art Market in Washington, D.C. LEFT: An artist displays his ceramic pottery during the annual Art Market in Washington, D.C.

Curators have selected objects from the museum's collection of more than 12,000 ceramic pieces from the region, augmenting them with significant examples of work in gold, jade, shell and stone. These objects span the period from 1000 BC to the present and illustrate the richness, complexity and dynamic qualities of Central American civilizations that were connected to peoples in South America, Mesoamerica and the Caribbean through social and trade networks that shared knowledge, technology, artworks and systems of status and political organization.

GRAND PROCESSION: DOLLS FROM THE CHARLES AND VALERIE DIKER COLLECTION
Open through Jan. 5, 2014
Sealaska Gallery, Second Level

This exhibition celebrates Native identity through 23 meticulously crafted objects that are much more than dolls. Traditionally made by female elders using buffalo hair, hide, porcupine quills and shells, figures like these have long served as both toys and teaching tools for American Indian communities across the Western Hemisphere. Outfitted in the intricate regalia of a powwow procession, these figures – on loan from the Charles and Valerie Diker Collection – represent Plains and Plateau tribes and the work of five contemporary artists: Rhonda Holy Bear (Cheyenne River Lakota), Joyce Growing Thunder (Assiniboine/Sioux), Juanita Growing Thunder Fogarty (Assiniboine/Sioux), Jessa Rae Growing Thunder (Assiniboine /Sioux) and Jamie Okuma (Luiseno/Shoshone-Bannock). Their superb craftsmanship and attention to detail imbue these figures with a remarkable presence and power, turning a centuries-old tradition into a renewed art form.

FEATURED PUBLIC PROGRAMS

NATIVE ART MARKET
Dec. 7 and 8
10 a.m. – 5:30 p.m.
Potomac Atrium, First Level

More than 35 Native artists from North and South America participate in this annual weekend market, which features a wide selection of items for purchase, including handmade jewelry, beadwork, pottery, prints and sculpture.

WINTER GAMES: A FAMILY EVENT
Jan. 25 and 26
10:30 a.m. – 4:30 p.m.
Potomac Atrium, First Level & various museum locations

Join the Museum in a family celebration of winter games. Learn various string games from across the Western Hemisphere. Learn to play a Northwest Coast beaver tooth game, Woodlands bone toss, Métis rattle game, various hand games and many others. After the games, relax with other winter pastimes, make a beaded bracelet, a cornhusk doll or dragonfly and other winter activities. Winter family fun for all!

THE ART OF STORYTELLING: PUEBLO STORIES AND SONGS
Feb. 22 and 23
10:30 a.m. – 4:30 p.m.
ImagiNATIONS Activity Center, Third Level

This family experience will delight all ages as they listen to storyteller and musician Gregory Analla (Isleta/Laguna) as he shares songs and stories from his Pueblo culture. Gregg reveals his culture through personal knowledge and family stories, language, history and music, and more. Visit the Museum's website (NMAI.si.edu) for updated information.

EXHIBITIONS + EVENTS CALENDAR

DECEMBER 2013/JANUARY/FEBRUARY 2014

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

NYC EXHIBITIONS

CIRCLE OF DANCE
ONGOING

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

MAKING MARKS: PRINTS FROM CROW'S SHADOW PRESS
THROUGH JAN. 5, 2014

MODERN SPIRIT: THE ART OF GEORGE MORRISON
THROUGH FEB. 23, 2014

BEFORE AND AFTER THE HORIZON: ANISHINAABE ARTISTS OF THE GREAT LAKES
THROUGH JUNE 15, 2014

COMMEMORATING CONTROVERSY: THE DAKOTA-U.S. WAR OF 1862
JAN. 11 THROUGH JUNE 1, 2014

PUBLIC PROGRAMS

ART MARKET PREVIEW PARTY
Friday, Dec. 6
4:30 p.m. – 7:30 p.m.
Presentation by Lois Sherr Dubin and Artists, 4 p.m.

This ticketed party gives guests preview access to the Art Market. Cocktails, hors d'oeuvres and tours, with a presentation by a noted author and jewelry authority. Tickets start at $45. For inquiries, call (212) 514-3750, email NYRSVP@si.edu or visit NMAI.si.edu and click "Art Market."

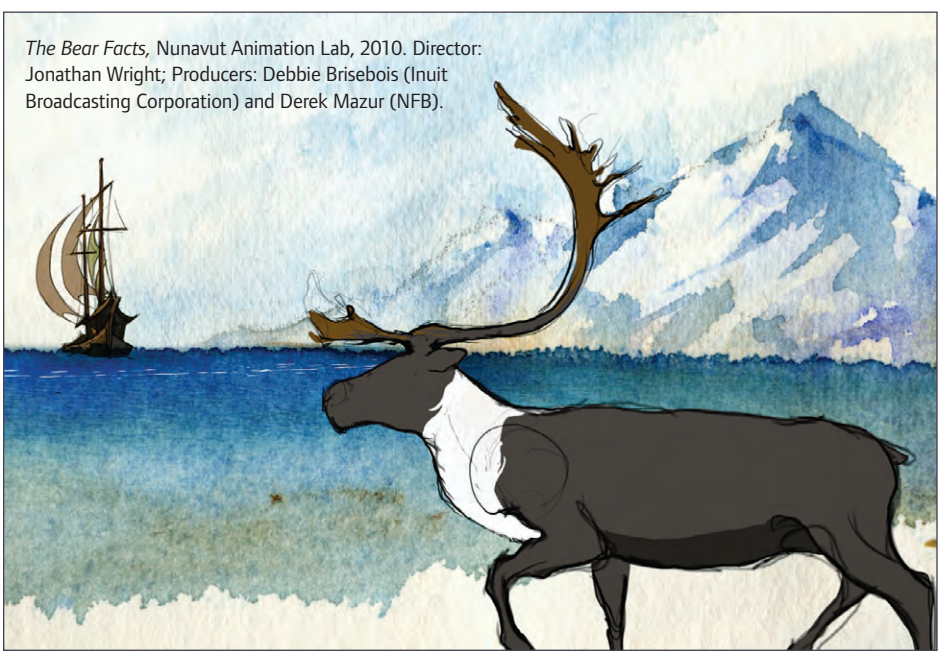
ART MARKET 2013
Saturday, Dec. 7 & Sunday, Dec 8
10 a.m. – 5 p.m.

The annual Art Market – held in New York City and Washington, D.C. – offers unique, handmade, traditional and contemporary art and design directly from Native artists from North, Central and South America. Work by more than 35 artists at each location includes handmade jewelry, beadwork, pottery, baskets, prints, paintings and sculptures.

MARIA HUPFIELD: AN ARTIST TOUR GUIDE
Saturday, Dec. 7
2 p.m.
Brooklyn-based Canadian artist Maria Hupfield (Anishinaabe) presents a site-specific performance and interpretive tour of the exhibition, *Before and after the Horizon: Anishinaabe Artists of the Great Lakes.*

THUNDERBIRD SOCIAL
Saturday, Jan. 4
7p.m. – 10 p.m.

Join the Thunderbird Indian Singers and Dancers in this participatory social evening full of inter-tribal dances and fellowship. Led by Louis Mofsie (Hopi/Winnebago). Drum groups include Heyna Second Son Singers and Silvercloud Indian Singers.



The Bear Facts, Nunavut Animation Lab, 2010. Director: Jonathan Wright; Producers: Debbie Brisebois (Inuit Broadcasting Corporation) and Derek Mazur (NFB).

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NATIVE AMERICA NORTH
Saturday, Jan. 11
2 p.m.

The Manitoba Music Association presents a showcase of indigenous arts from Canada in conjunction with the Association of Performing Arts Presenters annual conference. For a list of participating artists, visit NMAI.si.edu.

THE ART OF STORYTELLING PRESENTS PUEBLO STORIES AND SONGS
Tuesday, Feb. 18 –Saturday, Feb. 21
Daily at 10 a.m., 11 a.m. and 1 p.m.

Join Gregory Analla (Isleta/Laguna) as he shares songs and tales from his Pueblo culture, revealed through personal knowledge and family stories, language, history, music and more.

DAILY FILM + VIDEO SCREENINGS

The Screening Room, Second Floor, unless otherwise indicated

WINTER PLEASURES
Monday, Dec. 9 – Sunday, Jan. 12
Daily at 10:30 a.m., 11:45 a.m., 1 p.m. and 3 p.m.
and Thursdays at 5:30 p.m.

The Bear Facts (2010, 4 min.) Canada. Jonathan Wright. The savvy hunter outwits the ill-equipped explorer in this re-imagining of first contact between the Inuit and Europeans.

Snowsnake: Game of the Haudenosaunee (2006, 6 min.) United States. Produced by the Resource Center, National Museum of the American Indian–NY. Featuring master snowsnake maker and player Fred Kennedy (Seneca), this video introduces the lively, traditional game played today by Iroquois men in competitions throughout Haudenosaunee lands in the Northeast and in Canada.

PHOTOS COURTESY BILL LLOYD

Holiday screening: *Christmas in the Clouds,* 2001.

The Visit (2009, 4 min.) Canada. Lisa Jackson (Ojibwe). Based on a true story, this animated short recounts a Cree family's strange encounter one winter night.

Ati-wicahsin/It's Getting Easier (2006, 6 min.) Canada. Tessa Desnomie (Cree) offers a celebration of the filmmaker's grandmother.

The Old Man and the River (2007, 5 min.) Canada. Steven Chilton (Attikamek). A young man experiences a memorable journey.

HOLIDAY SCREENING: CHRISTMAS IN THE CLOUDS
Thursday, Dec. 19 – Sunday, Jan. 5
Daily at 2 p.m.
Diker Pavilion, First Floor

(2001, 90 min.) United States. Kate Montgomery. A romantic comedy of errors, set in a struggling, tribally owned and operated ski resort. The ensemble cast, featuring veteran Native actors, mixes it up in a delightful concoction of mistaken identity and would-be love, seasoned with bingo basics and treacherous mountain roads. World premiere at the Sundance Film Festival.

ANIMATION CELEBRATION!
Monday, Jan. 13 – Sunday, March 2
Daily at 10:30 a.m., 11:45 a.m., 1 p.m. and 3 p.m.
and Thursdays at 5:30 p.m.

This year, the Museum's annual animation showcase features tales of the Anishinaabe trickster Wesakechak in the lively series, *Stories of the Seventh Fire,* and celebrates the artistic style of Anishinaabe artist Norval Morrisseau, whose work is featured in the current exhibition *Before and After the Horizon.*

Why the Rabbit Turns White (1999, 14 min.) Canada. Gregory Coyes (Métis/Cree) and George Johnson. Wesakechak has not been teaching the people to respect the land and animals, so the animals leave. When Wesakechak goes to find them, he is rescued by a rabbit who teaches him that every living thing has a role in the harmony of nature.

How Wesakechak Got His Name (2002, 13 min.) Canada. Gregory Coyes (Métis/Cree). In the time before people lived on Turtle Island (North America), the Creator put the trickster Wesakechak on the earth to take care of all the creatures. Now, the trickster wants the Creator to give everyone new names in hopes he will receive a better one, but he learns that important names are given for a reason.

Shared Visions: The Art of Storytelling (1998, 24 min.) Canada. Gregory Coyes (Métis/Cree). An exploration of the process behind the film series *Stories from the Seventh Fire* features interviews with artist Norval Morrisseau, actress Tantoo Cardinal, and the writers, producers and animators.

PHOTO BY LEONDA LEVCHUK

The Director's Council of Friends, Sept. 20, 2013. L to R: From left to right: Kevin Gover, John Sigler, Lynwood Sinnamon, Gordon Newbill, Thalia Sinnamon, Melanie Ringer, Gail Sigler, Joseph Nordsieck, Carol Newbill, Estelle Proudfoot, Ann Proudfoot, Ory Cuellar, Quincalee Brown, Elaine Rand, Lance Minnich.

COUNCIL OF FRIENDS

Members of our Director's Council of Friends have been invited to visit the National Mall museum for an annual conference since 2009. Members are able to spend the day exploring the facilities, speaking to staff members and enjoying the Mitsitam Cafe.

Rick Pelasara, exhibit production supervisor, led the group on a behind-the-scenes tour of on-site fabrication shops. Because all of the Museum's exhibits are built on-site, the shop's equipment is highly specialized. Pelasara and his staff demonstrated how each case and display must be made to ensure not only the accessibility of the object, but also its protection. They are at the forefront of exhibit technology, using a Frank Acrylic System (one of three in the world) to build cases in days instead of weeks. They hope to soon start using their 3D printer to create replicas of objects so that they can easily build custom mounts for each one. The walls of the shops are covered in what seem to be unique pieces of art, including a complex clock made entirely of acrylic. Pelasara explains that the staff members are constantly testing their creativity, skills and equipment.

At the ever-popular Mitsitam Cafe, dessert came before dinner as Ed Seguine, a chocolate research fellow from Mars Global Chocolate, brought members on a journey through time – via the evolution of chocolate. Seguine, who holds titles such as "Master Chocolatier Emeritus" from Retail Confectioners International and a Candy Hall of Fame Inductee, leads the Mars Cocoa Sensory Science Program. His mission is to help map flavors of the cocoa around the world to the cocoa genome in order to continue improving not only quality, but sustainability of the cocoa plant. Seguine instructed the group on proper chocolate tasting etiquette and technique; hold the chocolate very close to the nose and smell it with short, quick breaths before taking a small bite and letting it sit on the tongue. He then explained the background and composition of the eight samples. Cocoa was an integral part of many indigenous peoples and Seguine pointed out examples of chocolate vessels and depictions of cocoa pods within the Museum's exhibit *Ceramica de Los Ancestros: Central America's Past Revealed* currently on display.

The day ended with executive chef Richard Hetzler treating members to a tasting preview of the Mitsitam Cafe's Fall menu. The Cafe's cuisine represents each of the four geographic regions of the Western hemisphere and changes seasonally. Favorite Fall Cafe staples such as the pumpkin soup and plank salmon were joined by several new dishes including buttermilk fried alligator with red pepper jelly and carimanolas con Puerco with a spicy roasted tomato salsa. The Mitsitam Cafe remains the only Zagat-rated eatery on the National Mall and continues to receive critical acclaim. More information about the Director's Council of Friends can be found at nmai.si.edu/support or by calling (800) 242-6624. – *Rachel Greiner Feliciano*

Rachel Greiner Feliciano is an assistant in the Museum's membership department.

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National Museum of the American Indian

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MUSEUMGUIDE

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

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

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

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

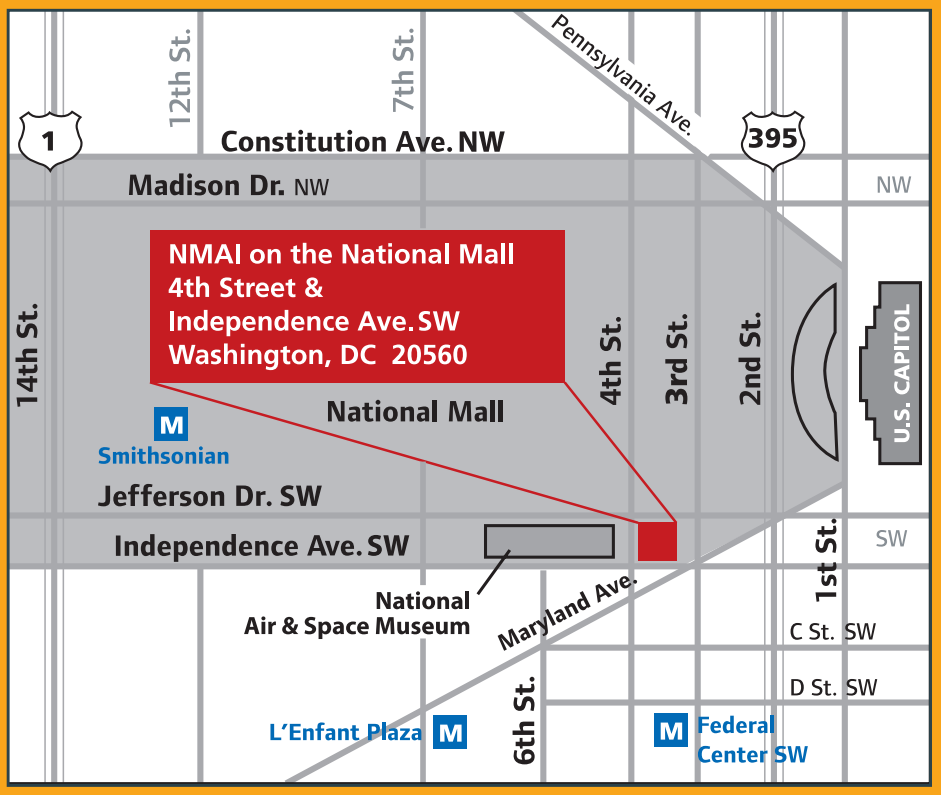
NEAREST METRO STATION:
L'Enfant Plaza (Blue/Orange/Green/Yellow lines). Take the Maryland Avenue/Smithsonian Museums exit.

ADMISSION: Free to the public.

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

DINE & SHOP: Eat in the critically acclaimed Mitsitam Native Foods Cafe; open daily from 10 a.m. to 5 p.m. The full menu is available from 11 a.m. to 3 p.m., with a smaller menu from 3 p.m. to 5 p.m. Shop for unique gifts in the 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 http://nmai.si.edu/explore/film-video/programs/

All programs are subject to change. For membership information, call (800) 242-NMAI.
Produced by NMAI. Molly Stephey, Calendar Editor.

For many years, the Native American Rights Fund has worked to protect Native culture and religion, the essence of Native art. NARF is redoubling its efforts to protect Sacred Places, so that Native cultures and religions will continue to live and thrive where they have always taken place. Great places inspire great art, and protecting them ensures that art and cultures will go on living.

Please support NARF in continuing these efforts. Visit www.narf.org to see how you can help, or call Morgan O'Brien at (303) 447-8760 for more information.

IT'S ALREADY ON THE HORIZON.

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