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**INDIAN**

WINTER 2014

**HORACE  
POOLAW'S  
WAR  
STORIES**



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HEALING AND ART

**TELEVISION'S  
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# AN ONONDAGA ODYSSEY

BY KEVIN GOVER

One of the joys of my job is to meet visitors to our Museum and hear their fascinating stories. Earlier this Fall, I was honored to host citizens of the Onondaga Nation, members of the Onondaga Canoe and Kayak Club, who had just completed a remarkable journey to attend the opening of our major new exhibition *Nation to Nation: Treaties Between the United States and American Indian Nations*. The group, headed by Hickory Edwards, paddled traditional waterways from Buffalo, N.Y., to landfall at Annapolis, Md., a distance of 510 miles, and then walked the remaining 43 miles to Washington, D.C., arriving just in time for the exhibit opening.

As they explain the endeavor, “For millennia The Haudenosaunee – the Six Nations confederacy of the Mohawk, Oneida, Onondaga, Cayuga, Seneca and Tuscarora – navigated the waterways from their places of origin north on the continent to as far south as the maple leaf grows – the Carolinas. But U.S. assimilation policies of the first half of the 20<sup>th</sup> century removed many Haudenosaunee children from their homes to far away boarding schools, and generations lost the knowledge of the traditional waterways.

For the past six years the Onondaga Canoe and Kayak Club, have re-learned the traditional waterways and have made epic journeys rivaling those of their forebears. The longest, from Buffalo, N.Y., to Washington, D.C., occurred this summer.

In July, Hickory paddled his kayak 183 miles from Buffalo to Onondaga, where he stopped to attend the four-day reading of the “Great Law of Peace” that created the confederacy of the once warring nations. Realizing the traditional waterways were also routes of peace, Hickory raised enough funds to continue his journey, now a diplomatic mission, from the capital of the Onondaga Nation to the capital of the United States. His goal – to arrive on September 21, the day the Smithsonian’s National Museum of the American Indian was opening its epic *Nation to Nation* exhibition.

Ten years in the making, the Museum has mounted the largest exhibition ever exploring the relationship between the United



Kevin Gover, director of the National Museum of the American Indian, visits the *Nation to Nation* exhibit with Onondaga kayakers Hickory Edwards, John Edwards and Noah Onheda.

States and Native Nations through the treaties they made with one another. The first on display in the exhibition is the Treaty between the Haudenosaunee and the United States. Signed by Red Jacket, Corn Planter and Handsome Lake, among others of the confederacy, and George Washington in 1794, the Canandaigua Treaty is on national display for the first time ever. Hickory wanted to be there to represent the Onondaga Nation to honor the treaty. And he did.

Leaving Onondaga Nation on September 3, and joined by his friend and fellow Onondaga citizen Noah Onheda, the two traversed 510 miles down the Susquehanna River. Through storms and rapids, and beautiful sunny days, the highlight of their journey came mid-way when they encountered “Indian Rocks.” Here is where Handsome Lake, a religious leader of the Six Nations as well

as a signer of the Canandaigua Treaty, contemplated the spiritual future of his people. Hickory and Noah entered the mouth of the Chesapeake Bay 16 days later, arriving at Annapolis Harbor on September 19 – the furthest they could journey by water. They then set out on foot, and walked the rest of the way to Washington, D.C., arriving at the museum at 4:30 pm, September 21.

It was my honor to receive a rock from them from the Chesapeake Bay shore commemorating their odyssey and to tour the new exhibit with them. We were all awed to view the signature of Handsome Lake and George Washington on the Canandaigua Treaty of 1794. I encourage all of you to visit us in Washington and share this experience, although perhaps not by such an arduous route! ✨

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

KEVIN WOLF/AP IMAGES FOR THE SMITHSONIAN'S NATIONAL MUSEUM OF THE AMERICAN INDIAN

# CLIMATE CHANGE: THE SMITHSONIAN'S VIEW

The following is a formal statement released by the Smithsonian Institution in October 2014.

**R**apid and long-lasting climate change is a topic of growing concern as the world looks to the future. Scientists, engineers and planners are seeking to understand the impact of new climate patterns, working to prepare our cities against the perils of rising storms and anticipating threats to our food, water supplies and national security. Scientific evidence has demonstrated that the global climate is warming as a result of increasing levels of atmospheric greenhouse gases generated by human activities. A pressing need exists for information that will improve our understanding of climate trends, determine the causes of the changes that are occurring and decrease the risks posed to humans and nature.

Climate change is not new to the Smithsonian – our scholars have investigated the effects of climate change on natural systems for more than 160 years. We look at processes that occurred millions of years ago alongside developments taking place in today's climate system.

The Smithsonian responds to climate change in four ways: by increasing knowledge of the human and natural environment through research; by making our findings available to the public; by protecting the Institution's core asset, the national collections; and by operating our facilities and programs in a sustainable manner.

Research underlies all that we do. Scholars use the Smithsonian's unparalleled collection of more than 138 million objects and specimens, together with our global network of marine and terrestrial monitoring stations, to examine climate change through multiple lenses. Smithsonian research scientists use satellite- and place-based sensors to study the changing composition of air, water and soil. They study climate history at geological and archaeological field sites around the world. Finally, they excel at baseline studies carried out over decades, which are recognized as essential to tracking the long-term effects of climate change.



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The 500 Smithsonian scientists working around the world see the impact of a warming planet each day in the course of their diverse studies. A sample of our investigations includes anthropologists learning from the Yupik people of Alaska, who see warming as a threat to their 4,000-year-old culture; marine biologists tracking the impacts of climate change on delicate corals in tropical waters; and coastal ecologists investigating the many ways climate change is affecting the Chesapeake Bay.

The dissemination of knowledge gained through research is a public responsibility of the Smithsonian. Our scientists continually communicate with the scholarly community through publications and academic interactions. At the same time, the Smithsonian's unique combination of museums and interconnected array of traveling exhibitions, publications, media and Web-based tools provide platforms to reach hundreds of millions of people each year across the world. Our goal is to explain in clear and objective terms the causes and effects of climate change as documented in our research and the research of our colleagues.

The Smithsonian has assembled collections of scientific specimens unsurpassed anywhere in the world. These collections provide invaluable documentation of cultures and global biodiversity for scientists, scholars and the public. Extreme weather, rising sea levels and storm surges pose significant threats to the museums and research centers that house

these collections, many of them located on low-lying land. Our charge is to protect, now and far into the future, this irreplaceable resource from the impacts of climate change and other hazards.

We are always striving to operate in ways that minimize the Smithsonian's environmental footprint, meeting Institutional goals to decrease the use of potable water and fossil fuels, reduce direct and indirect greenhouse gas emissions and increase use of renewable energy. The National Museum of African American History and Culture is set to be the "greenest" Smithsonian museum yet, designed to achieve a LEED Gold rating, and the new Mathias Laboratory building at the Smithsonian Environmental Research Center is on track to receive LEED Platinum certification.

The Smithsonian will continue, as it has for more than a century and a half, to produce basic scientific information about climate change and to explore the cultural and historical significance of these changes. The urgency of climate change requires that we boost and expand our efforts to increase public knowledge and that we inspire others through education and by example. We live in what has come to be called the Anthropocene, or "The Age of Humans." The Smithsonian is committed to helping our society make the wise choices needed to ensure that future generations inherit a diverse world that sustains our natural environments and our cultures for centuries to come. ✨

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# VALOR IN BLACK AND WHITE

BY ALEXANDRA HARRIS



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Horace kneels in front of a P-40 Warhawk at MacDill Field. Tampa, Fla., ca. 1944. 45UFL59

**B**orn in a tipi on the plains of southwestern Oklahoma, Horace Poolaw (1906–1984) endeavored to be a photographer from the time he was a teenager. He left school after the sixth grade and apprenticed himself to professional photographers in his hometown of Mountain View in order to learn the trade. The young Kiowa man succeeded in documenting his multi-tribal community from the 1920s to the 1970s, when his eyesight finally failed him. He created a vast record of local history, leaving behind more than 2,000 negatives, most of which have never been developed, much less exhibited. Many of these images can be seen in the National Museum of the American Indian’s current exhibition, *For a Love of His People: The Photography of Horace Poolaw* (on view at the Museum in New York until Feb. 15, 2015).

As we view them today, Poolaw’s images document a critical point in history – post-reservation, post-missionization, post-forced-acculturation by the U.S. government – when American Indians were relatively invisible in the broader fabric of American society. They also record his great interest in the military, both the warrior traditions of his tribe and the personal service of himself and his family. One of his most prominent subjects was his nephew, First Sergeant Pascal Cleatus Poolaw, who has been called the most decorated American Indian serviceman in the history of the United States military.

Through his own service in the military and after, Poolaw photographed veterans’ homecomings, honor dances, Kiowa military societies and even funerals. While events honoring veterans may seem almost commonplace in an America today that has endured more than a decade of war, during Poolaw’s era they were the center of community life. The particular prominence of the military in Poolaw’s photographs speaks not only of the legacy of military commitment that defined his generation, but of a martial history that is uniquely Kiowa.

# THE KIOWA WARRIOR TRADITION

**M**ore than 300 Kiowas served during World War II out of a total tribal population of less than 3,000, so every Kiowa family was affected. While this volume of servicemen and women was unique for his generation, Poolaw's recent ancestors would have recalled a youth powerfully defined by military life, albeit not with the U.S. armed forces. Before reservations, Kiowa men belonged to several different military societies such as the Gourd Clan, the Black Legs (or Leggings) Society, and the Ohomah Lodge (war dance society), based on a family's rank and the warrior's status earned in battle. As J.J. Methvin, Methodist minister to the Kiowa during the late 1800s, described of pre-reservation soldiery. "Every boy, as soon as old enough, becomes a soldier, and of course, every girl must needs become a soldier's wife."

Poolaw's father, Kiowa George (1864–1939), was born just before his people were forced onto the reservation to a sedentary life, a son of esteemed warrior Black War Bonnet Top. A handful of years before his birth, leaders such as Big Bow, Lone Bear, White Bear and Hunting Horse were born and lived the often violent Kiowa way of life, as honor was gained through valor in battle, defending territory and raiding neighboring tribes. Kiowa George's two wives, in fact, were the daughters of a Mexican captive acquired in a raid; they were raised as Kiowas. Honors gained in battle were made public through ceremonies within their military societies. The classic war bonnet headdress, for example, is populated with eagle feathers earned through bravery and successes in battle.

The reservation period (1875–1901) ended millennia-old Kiowa ways of life. The U.S. government, in an effort to eradicate American Indian culture, outlawed dances, ceremonies and any activity associated with traditional religions. Similarly, many 19<sup>th</sup> century Kiowa traditions associated with warfare were suppressed, including most of the military societies and their associated dances. Yet many military societies went underground during those years, to resurface again during the next opportunity for Kiowa men once again to go to battle: World War I. The Great War afforded the first opportunity since the reservation period began to earn honors in



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Old Man Big Bow (Kiowa). Mountain View, Okla., n.d. 57PCS

**"A HANDFUL OF YEARS BEFORE HIS BIRTH, LEADERS SUCH AS BIG BOW, LONE BEAR, WHITE BEAR AND HUNTING HORSE WERE BORN AND LIVED THE OFTEN VIOLENT KIOWA WAY OF LIFE, AS HONOR WAS GAINED THROUGH VALOR IN BATTLE, DEFENDING TERRITORY AND RAIDING NEIGHBORING TRIBES."**



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Gus Palmer (Kiowa, at left), side gunner, and Horace Poolaw (Kiowa), aerial photographer, in front of a B-17 Flying Fortress. MacDill Field, Tampa, Fla., ca. 1944. 45UFL14



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ABOVE: Horace Poolaw (Kiowa), on right. Unidentified figure on left. Artwork on the plane's fuselage features Horace's daughter, Linda, from one of his photographs. MacDill Field, Tampa, Fla., ca. 1944. 45UFL52

MIDDLE: Honor dance at Carnegie Park Dance Ground, welcoming Pascal Cleatus Poolaw, Sr. (Kiowa) home after serving in the Korean War. Poolaw is the most decorated American Indian soldier, earning 42 medals and citations. At his left are members of the Kiowa War Mothers, a tribal extension of the American War Mothers. Pascal Cleatus Poolaw, Sr., holds the American flag, at right. Carnegie, Okla., ca. 1952. 45POW29

RIGHT: Irene Chalepah Poolaw (Kiowa/Apache) at the funeral of her husband, Pascal Cleatus Poolaw, Sr. (Kiowa), showing his medals. Fort Sill, Okla., 1967. 45UFN1

battle; as a result, the warrior societies became relevant again.

But the Kiowa warrior spirit was more enthusiastically reinvigorated mid-century, with the outbreak of two more wars in relatively quick succession. Between World War II and Korea, the Kiowas' opportunity to achieve valor in combat renewed the somewhat dormant Gourd Clan and Black Legs military societies. Horace Poolaw's fellow serviceman Gus Palmer, Sr., was a key figure in renewing the Black Legs Society in 1958, and served as commander from that time until his death in 2006. Horace Poolaw was a member of both the Gourd Clan and Black Legs societies, according to his son Corky, who is himself also a member of both after his lifelong service in the Marine Corps and his combat honors earned during the Vietnam War. Says Linda of her brother, "Corky inherited that 'warrior-dom' from Dad; it wasn't rules or regulations, but a warrior spirit."

At the same time, Kiowa women's societies reemerged in a somewhat different form from pre-reservation times to include groups such as the Kiowa War Mothers (a distinctly Kiowa

version of the American War Mothers) and the Carnegie Victory Club, creating new songs for the modern era. The Kiowa War Mothers' Flag Song still opens many military society celebrations. Horace Poolaw, as his daughter often remarks, photographed the transitions and adaptations that the Kiowa people made to recover their culture from the devastation caused by the reservation period.

During Horace Poolaw's time, honor dances and other veterans' events were much bigger than they are today, perhaps because the pre-reservation warriors and chiefs were still in attendance. "Honor dances would've been presided over by elders, traditionalists," explains Dennis Zotigh (Kiowa/Ohkay Owingeh/Santee Dakota), cultural specialist at the National Museum of the American Indian. "They would've all been speaking Kiowa." The war chiefs would have been able to still recount their deeds, maintaining a strong connection to the old ways. Poolaw's pride in documenting honors in war echoes those recounted deeds; he provides evidence for us today of the honor dances, parades, powwows and Gourd Dances during this time of change.





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## THE POOLAW FAMILY AT WAR

**A**lthough we don't know much about Horace Poolaw's early military career, Robert "Corky" and Linda Poolaw (two of Horace's four children, both Kiowa/Delaware), speculate that he was first slated to be an aircraft mechanic, and was sent to California for that purpose after he enlisted in 1943. Soon after, however, he was sent to Colorado to learn the art of aerial photography. He was then stationed for the duration of the war at MacDill Field in Tampa, Fla., training other aerial photographers—a perfect marriage of his interests in both photography and airplanes. While there, he met up with fellow Kiowa Gus Palmer, Sr. The two appear in some of Poolaw's most engaging self-portraits, wearing flight suits and war bonnets. The reference to the dress of past Kiowa soldiers, as Linda Poolaw observes, shows them as "a warrior in a different uniform."

During Poolaw's time at MacDill Field, from 1943 to 1945, the family had the op-

portunity to visit twice. Corky remembers one particular visit when he was about six years old. His father had taken him and Linda to the mess hall one day and pointed out the German prisoners of war, hundreds of whom had been detained at MacDill Field and other Florida bases in late 1944 and 1945, serving the food. Corky was immediately afraid: "I said, I'm not going to eat this, because they're going to poison me!"

But Poolaw had made one particular acquaintance among the German POWs, a man Corky remembers as Kraus. Kraus was an artist, and used one of the photographs of Linda that her father had taken during a precious visit home as a model to paint her portrait on the fuselage of a B-17. The plane was henceforth dubbed the "Linda Sue." Although Horace took a self-portrait with the final artwork, his children can't be sure whether the man standing next to him is the talented painter; he remains unidentified.

After the war, Horace returned to Mountain View, where he attempted cattle ranching. As in his photography business, he was never

successful enough to rely on it for steady income. So he took a job at nearby Fort Sill as an aircraft mechanic until a car accident in 1957 prevented him from continuing work. All along, Horace took images of his family and community as they were called away and returned from wars, between World War II, Korea and through the long years of Vietnam. He was deeply proud of his children and extended family members who served in the military, which included two of his sons, Jerry and Corky; his other son, Bryce, served as an officer in the U.S. Public Health Service's Commissioned Corps.

One of the most frequent faces in Horace Poolaw's photographs of military events was First Sergeant Pascal Cleatus Poolaw, Sr., called "Cleatus" by friends and family. He has been called the most decorated American Indian serviceman in the history of the United States military, and was also a member of the Black Legs Society. Sgt. Poolaw's service spanned three wars—World War II, Korea and Vietnam—and earned him 42 medals, badges and citations, including four Silver Stars, five

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Jerry Poolaw (Kiowa), Horace's son. Mountain View, Okla., ca. 1929. 57FK19

## FOR A LOVE OF PLANES

Horace Poolaw's particular love for airplanes can be seen years before his own military service in a photo of his first son, Jerry, outfitted in a miniature military uniform and perched on his toy plane. "I don't know how many children in the early twenties who got to have their own little tricycle airplane," recalls Linda Poolaw, Horace's daughter. "That photo shows you not only what Dad thought about his son, but where Jerry was destined to go." Decades later, Jerry would leave Riverside Indian School to enlist in the U.S. Navy before the outbreak of World War II.



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Irene Poolaw receives the flag at her husband Pascal Cleatus Poolaw, Sr.'s funeral. Left to right: Donald Poolaw (Kiowa), Lindy Poolaw (Kiowa), Pascal Poolaw, Jr. (Kiowa), Lester Gene Poolaw (Kiowa), Irene Chalepah Poolaw (Kiowa/Apache). Fort Sill, Lawton, Okla., 1967. 45UFN5

Bronze Stars, three Purple Hearts (one in each war) and the Distinguished Service Cross.

Although Sgt. Poolaw had retired from the military, he reentered in 1967 hoping to prevent his son Lindy from having to deploy. (Army

regulations prevented two family members from serving in the same combat zone without their consent.) Another son, Pascal Cleatus, Jr., had recently returned from Vietnam after losing a leg. Sgt. Poolaw's strategy failed, and fa-

ther and son went to combat together. This was not new for Cleatus, however, who had served in World War II with his father Ralph (Horace's brother), and two brothers. Four months later, he was killed while carrying a wounded soldier to safety. Horace greatly admired his nephew Cleatus, and after his death the photographer committed his energy to seeing him inducted into the Hall of Fame of Famous American Indians in Anadarko, Okla., where a bust of him now resides.

Horace Poolaw documented a modern legacy of service, recording his own and other Kiowas' military achievements. "The more I work with his photographs and think about them," reflects daughter Linda, "I wonder if photographing [veterans] wasn't enough — he had to be in there. He wasn't like some of these guys, like those who lose a leg, who are warriors. But these people affected his photography." His children have immense pride in the high level of involvement their father had in the community and military. As Corky affirms, "How do I describe my dad in one word? Patriot." ❁

Alexandra Harris (Cherokee) is an editor and writer in the Publications Office at the National Museum of the American Indian and project editor of *For a Love of His People: The Photography of Horace Poolaw*, published by the National Museum of the American Indian and distributed by Yale University Press. Lushly illustrated with more than 150 never-before-published photographs, the catalogue accompanies the exhibition of the same name, on view at the Museum in New York until Feb. 15, 2015.



ORIGINAL PHOTOGRAPHS COLLECTION, SCAN #10025492, HISTORY COLORADO, DENVER, COLO.



Two months before the Sand Creek massacre, Cheyenne and Arapaho chiefs gathered at Camp Weld for a peace council with the U.S. Army and Colorado Territory officials, including Gov. John Evans and militia commander John M. Chivington. The chiefs thought they had complied with peace terms; Evans and Chivington weren't satisfied, but didn't tell them so.

This photograph was taken at the council on Sept. 28, 1864. Some identifications are missing or uncertain; we follow a recent compilation by the Boulder History Museum. Top row, left to right, third from left is John Smith, interpreter, followed by Heap of Buffalo (Cheyenne) and Bosse (Cheyenne), Samuel Elbert, secretary of Colorado Territory and son-in-law of Gov. Evans, unidentified soldier. Second row, seated, left to right, White Antelope (Cheyenne), Bull Bear (Cheyenne), Black Kettle (Cheyenne), Neva (Arapaho), Na-ta-nee (Arapaho).

Front row (kneeling): Left, Maj. Edward W. Wynkoop and, at right, Captain Silas S. Soule.

# ART AND HEALING

## THE SAND CREEK MASSACRE 150 YEARS LATER

BY THERESA BARBARO

**IN** one of the worst atrocities in U.S. treatment of the American Indian, more than 150 Cheyenne and Arapaho people were massacred at Sand Creek, Colo., on Nov. 29, 1864 by Colorado militia under the command of Colonel John M. Chivington, a Methodist Episcopal minister.

In remembrance of the 150<sup>th</sup> anniversary of that tragic day, Cheyenne and Arapaho artists who are also descendants of the victims at Sand Creek are creating an exhibition, *One November Morning: Art on Sand Creek by Cheyenne and Arapaho Artists*. It will be shown in three locations in Denver, Colo., starting this November.

Artists presenting work in the exhibition are Nathan Hart (Cheyenne), Brent Learned (Arapaho), George Levi (Cheyenne), B.J. Stepp (Cheyenne) and Merlin Little Thunder (Cheyenne). Although they come to this task with heavy hearts, they focus on the remembrance, honor and strength of their ancestors and leaders. Hart explains: "I want to remember what happened and the generations that have gone before us, those here now, and who is going to come. The resilience that our leaders had is what really kept us together as people."

### PRELUDE TO THE MASSACRE

More than 100 tepees stood in a bend of Sand Creek, Colo., on a cold Nov. 29, 1864. Cheyenne Chief Black Kettle and Arapaho Chief Left Hand had gathered the families under what they thought was a peace agreement with the U.S. Army and officials of the Colorado Territory.

Black Kettle, Left Hand and five other chiefs had met these officials at Camp Weld on September 28, and been photographed with them. The council was meant to end a summer of raids by young, uncon-



## NOV. 29, 1864

**E**arly on the morning of Nov. 29, 1864, Chivington ordered his Third Regiment of 100-day volunteers to take off their overcoats and, as recounted in Stan Hoig's 1961 book, *The Sand Creek Massacre*, yelled to them "remember the murdered women and children on the Platte!"

Captain Silas S. Soule, who was photographed with Black Kettle at Camp Weld, had protested plans for the attack and refused to order his unit to fire on the people at Sand Creek. Black Kettle tried to stop the incoming troops by hoisting a large American flag with a white flag below it on a long lodge pole above his tepee. The flag had been given to him in 1860 by A.B. Greenwood, the Commissioner of Indian Affairs at the time. But the cavalry continued to attack.

Although Black Kettle miraculously survived the attack, others were not so fortunate. White Antelope ran toward the cavalry "holding his hands high in the air and yelled at them not to fire," and also folded his arms over his chest signaling that he did not wish to fight. He was shot down there, was scalped and his nose, ears, and testicles were cut off – the latter ostensibly for a tobacco pouch. It was one of many grotesque mutilations inflicted by the Colorado militia.

Indian men, women and children continued to be chased down and killed. Many congregated in the streambed about 200 yards to a half-mile above the village. They frantically dug holes and trenches in the creek bed to shield and hide themselves. However, these defenses were no match for the howitzers and fire from the small arms of the cavalry. The attack left more than 150 Cheyenne and Arapaho dead out of the 500 to 600 in the camp. Since many of the men were away on a buffalo hunt, the victims were mostly women, children and the elderly.



Graves in Concho, Okla., of repatriated victims of the Sand Creek Massacre. The remains pictured were buried in the manner of a Cheyenne Camp Circle, which has an opening to the east. There are a total of 18 remains buried there; among the remains are others from engagements with the military in Kansas and Ft. Supply, Okla.

trolled warriors, who had disrupted emigration routes and, for a time, isolated Denver. Black Kettle came to the meeting to assure the Coloradans there would be no general Indian war and to lay down his arms.

But Black Kettle's compliance wasn't enough for the territorial politicians. Gov. John Evans and the commander of his territorial militia, John M. Chivington, who both attended the Camp Weld council, refused to accept the Cheyenne peace offer, without telling the chiefs. Perhaps they wanted to seize more Indian land. Perhaps they wanted to make a name in politics for their pro-statehood faction. Senior military brass egged them on, undercutting the Army negotiator at Camp Weld. Major General Samuel R. Curtis wired Chivington during the council, "I want no peace until the Indians suffer more."

Curtis replaced his Camp Weld negotiator, Major Edward Wynkoop, who had assured Black Kettle of protection, and Chivington prepared his Third Colorado Cavalry for an attack. Unable to catch up with the actual raiding bands, Chivington settled on Black Kettle's camp as his target. So began one of the worst U.S. atrocities of the Indian fights in the West.

**BLACK KETTLE** TRIED TO STOP THE INCOMING TROOPS BY HOISTING A LARGE AMERICAN FLAG WITH A WHITE FLAG BELOW IT ON A LONG LODGE POLE ABOVE HIS TEEPEE. THE FLAG HAD BEEN GIVEN TO HIM IN 1860 BY A.B. GREENWOOD, THE COMMISSIONER OF INDIAN AFFAIRS AT THE TIME. BUT THE CAVALRY CONTINUED TO ATTACK.



PHOTOS BY GEORGE LEVI

# AFTERMATH

**A**lthough Chivington's men returned to Denver to public applause, the rest of the nation was shocked by news of their duplicity and depraved mutilations. In 1865, the Sand Creek Massacre became the subject of three federal investigations, one military and two congressional, yet, because of a general amnesty after the Civil War, no one was brought to justice for any of the crimes. Capt. Soule, along with several other veterans of Sand Creek, testified against Chivington. He was murdered in 1865, according to some accounts by a Chivington supporter.

Although Black Kettle escaped, his peace advocacy was pushed aside. Plains tribes, united by the atrocity, intensified their attacks on settlers and cavalry. Black Kettle himself was killed almost exactly four years later, Nov. 27, 1868, on the Washita River near what is now Cheyenne, Okla., in a U.S. Cavalry attack on a peaceful encampment in the then new Cheyenne–Arapaho reservation. The troops, who were pursuing a raiding band, were led by Lt. Col. George A. Custer.

Chivington himself was asked to resign from the Army by Gen. Curtis, who distanced himself from the massacre. The former minister moved around the country, followed by his reputation. He ultimately returned to Denver, where he was appointed a deputy sheriff, and died in 1881.

In 1993, the Smithsonian Institution repatriated the skeletal remains of individuals related to the Sand Creek massacre. Fourteen were returned to the Southern Cheyenne and Arapaho Tribes of Oklahoma and 17 individuals to the Northern Cheyenne. In 2012, two more were returned to the Cheyenne and Arapaho Tribe. They are buried at the Sand Creek Massacre National Historic Site.



PHOTO BY GEORGE LEVI



# GEORGE LEVI (CHEYENNE)

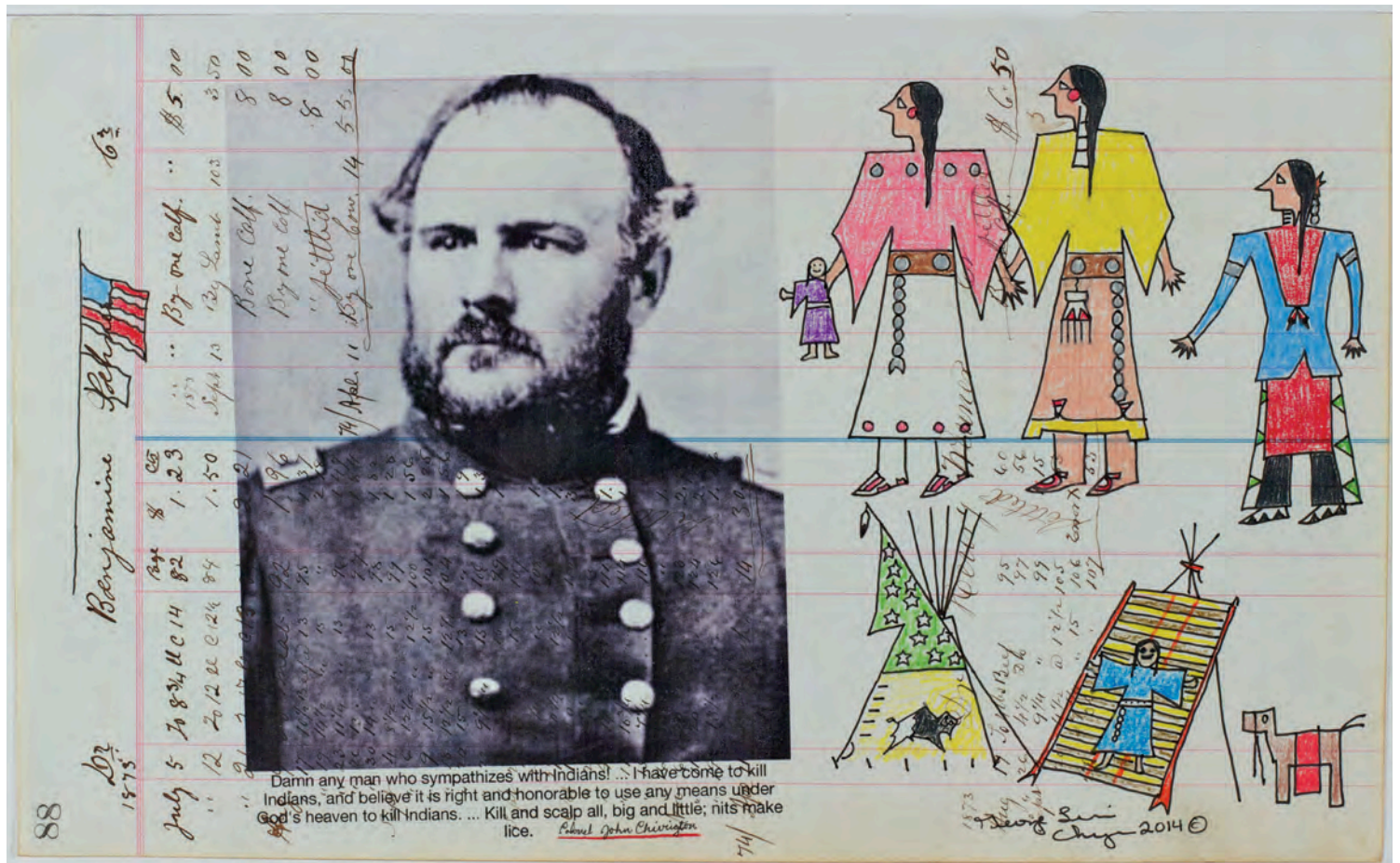


PHOTO BY HEATHER LEVI

## THE EXHIBIT

*One November Morning: Art on Sand Creek by Cheyenne and Arapaho Artists*

The artists are seeking not only to heal their own communities, but to speak to broader audiences about the significance of the massacre. In the words of W. Richard West, Jr., (Southern Cheyenne) the Founding Director and Director Emeritus of the National Museum of the American Indian and current president at The Autry National Center of the American West in Los Angeles, Calif.: “Sand Creek has particular meaning to me. I consider Sand Creek, in some respects, to be the nadir of how relations occurred between Native people and non-Native people in much of the 19<sup>th</sup> century.”

Each artist will express his point of view in various media – from painting to ledger art as well as wood sculpture and graphic novel style.

George Levi has been practicing ledger-book art for about 15 years. He is reviving a style originated by Indian prisoners in the

19<sup>th</sup> century, who were given ledger books in which to record their autobiographies in pictures. For a third year, he will once again join the annual Native Art Market as a featured artist – this year in Washington, D.C.

Brent Learned, a featured artist in this year’s Native Art Market at the Museum on the National Mall, is the son of Juanita Learned, the first woman chairperson of the Cheyenne and Arapaho. Learned’s paintings represent the before, during and aftermath of the Sand Creek Massacre, utilizing movement through color. He states, “I’m a firm believer that if you don’t remember where you came from, you’re doomed to repeat the same tragic events that happened to your ancestors or people before you. My ancestors were survivors; that’s why I’m here.”

Known for his miniature paintings and work with various materials including acrylic, pencil, watercolor and oil, Merlin Little Thunder has been a fulltime artist since 1980. A number of his works are in the Museum’s collection. For the exhibition, he will depict

*Chivington and Cheyenne Youth*, mixed media antique ledger paper, from July 5, 1873, 7.75" x 12.5", 2014.

**This image shows John Chivington, leader of the attack on Sand Creek, and Cheyenne youth, innocent victims of his attack.**

*Continued on page 32*



# GEORGE LEVI (CHEYENNE)

74

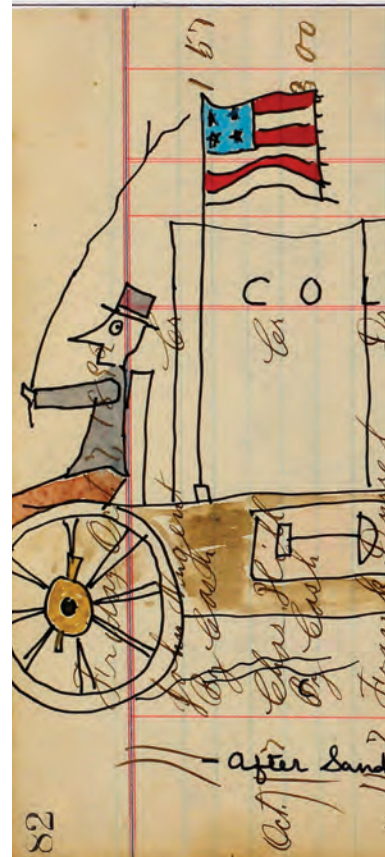
Dr. Isaac Shultre - Jun - 1872 Cr.

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" 28	" 3 lbs Beef	25	45	" 5	Do	27 .50
Oct 4	" 3" Rudder	26	37		By Cash	\$10.01
" 5	4" Pork	27	50			\$10.88
" 6	4" Beef	28	60			
" 8	2" Do	"	25	1872 Nov 24	Wool & drop	5.92
" 11	1 1/4" "	29	16	" 27	10 lbs Beef	1.58
" 18 <sup>th</sup>	3 3/4" "	20	46	" 28	22" Do + 15 lbs Bacon	3.38
" 17	2 1/4" Pork	31	28	Dec 18	24" Bacon 1570	3.30
" 22	4 1/4" Beef	33	59	74/ Oct 17	4" Do page 24	.50
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24	4 lbs Sausage	4	60			
	Wool & drop		12			
1872 Dr. Isaac Shultre - Jun - Cr.						
Apr 27	To Beef	21	43		By Cash	89.12
Oct 9	" 7 1/2" Do	2	173			
" 20	9" " "	2	165			
1873 Apr 26	To 2 lbs Bacon	52	3.25			
Apr 30	To 1 1/2 lbs Bacon	5	1.13			
Aug 12	3 lbs Beef	94	53			
			49.12			




Captain Silas S. Soule  
A MAN WITH A GOOD HEART  
July 24, 1838 - April 23, 1865

The Seri  
Cheyenne 2014 ©



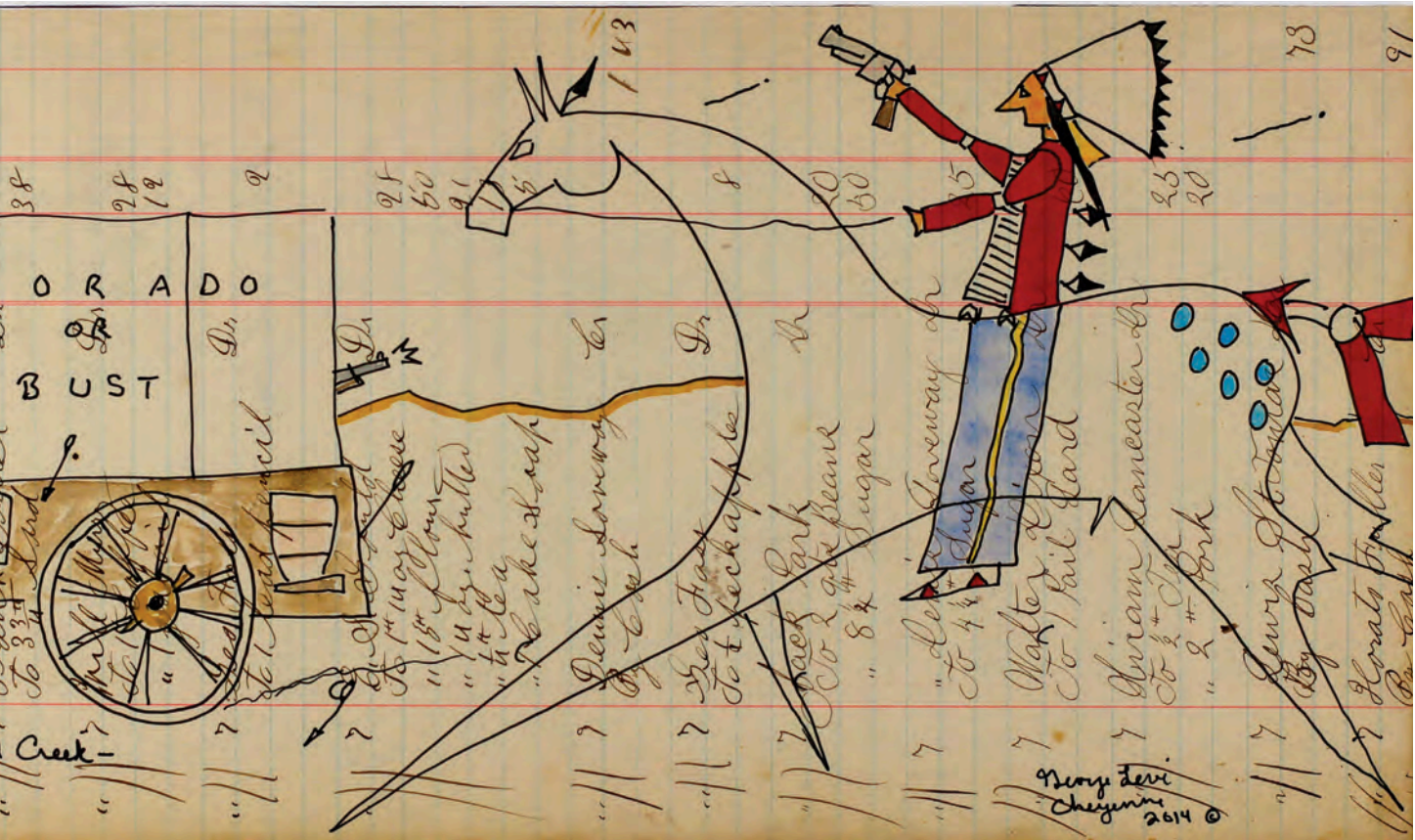
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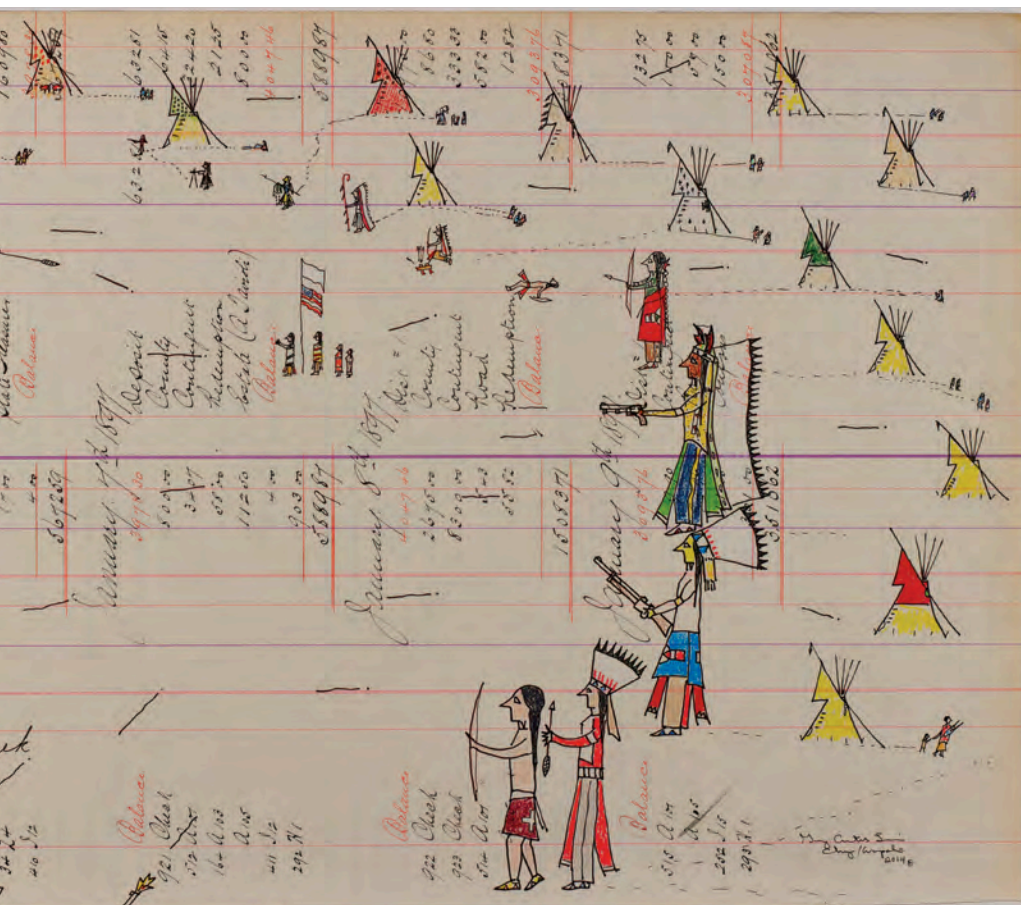
## TREASURER'S PETTY CASH BOOK.

RECEIPTS	DEBIT	CREDIT	TOTAL RECEIPTS	TOTAL DEBITMENTS	BALANCE
Receipts	Debit	Credit			
1872					
Jan 1					
Feb 1					
Mar 1					
Apr 1					
May 1					
Jun 1					
Jul 1					
Aug 1					
Sept 1					
Oct 1					
Nov 1					
Dec 1					
Total					

Sand Creek



PHOTOS BY HEATHER LEVI



ABOVE: *After Sand Creek*, ink and watercolors on antique ledger paper, dated Oct. 7, 1892, 6.5" x 13.5", 2014.

This shows what transpired after the Massacre at Sand Creek – an all-out war by the Cheyenne, Arapaho and Lakota allies. Tensions were extremely high after the attack. They attacked ranches, outposts, wagons and individuals all along the central and northern Plains.

LEFT: *Sand Creek*, ink and colored pencil on antique ledger sheet, dated Jan. 6, 1897, 11.25" x 17.75", 2014.

This is a depiction of Cheyenne men defending the camp while the women, children and old people attempt to flee the attacking soldiers.

FAR LEFT: *Captain Silas S. Soule, A Man With A Good Heart*, July 26, 1838–April 23, 1865, mixed media, antique ledger sheet, dated Sept. 22, 1872, 7.5" x 12.5", 2014.

I did this piece to honor Captain Silas S. Soule, an honorable man who refused to fire and ordered the troops under his command to not fire upon the Cheyenne and Arapaho people at Sand Creek. He was later killed in Denver for speaking out against Chivington and others who committed murder and mutilation on the Cheyenne and Arapaho people at Sand Creek.

# BRENT LEARNED (ARAPAHO)



PHOTOS BY BRENT LEARNED



CLOCKWISE FROM FACING PAGE, TOP:

*Following Orders*, acrylic on canvas, 30" x 40", 2014.

*Portrait of Moral Courage*, Silas S. Soule, acrylic on canvas, 20" x 20", 2014.

*November 24, 1864*, acrylic on canvas, 24" x 36", 2014.

*I will see you soon*, acrylic on canvas, 14" x 30", 2011.

*Cowards*, acrylic on canvas, 22" x 28", 2014.

*Fighting the Terrorist*, acrylic on canvas, 22" x 22", 2011.

# MERLIN LITTLE THUNDER (CHEYENNE)



PHOTOS BY MERLIN LITTLE THUNDER



ABOVE: *Mending Lodges*, acrylic on 100 percent cotton rag board, 19" x 28", 2014.

"I wanted to communicate to the viewer where the Sand Creek massacre survivors went to, which is Oklahoma, and to let them see the type of people that were massacred – women and children. Secondly, the title *Mending Lodges* tells of the healing of the people who rebuilt their lives in spite of all the obstacles they faced in a new hostile environment. The women were tipi makers, home builders and lodge menders."

LEFT: *Hevahtaneo'o*, acrylic on 100 percent cotton rag board, 5.375" x 7.875", 2014.

"This puts a face on the Sand Creek survivors and those who were hunting during that horrible day on Nov. 29, 1864. *Hevahtaneo'o* means 'Southern Cheyenne, Roped People.'"

# NATHAN HART (CHEYENNE)



PHOTO BY KEITH BALL

*Buckeye Burl*, Buckeye wood, 10.5" h x 9" dia., August 2008.



PHOTO BY JD MERRYWEATHER

*Redwood Burl*, Redwood, 10.5" h x 9.75" dia., January 2009.

*Redwood Burl*, Redwood, 13.75" h x 11.25" dia., February 2012.



PHOTO BY JOHN JERNIGAN



PHOTO BY JD MERRYWEATHER



*Boxelder Burl*, Box Elder wood,  
9.75" h x 10.25" dia.,  
January 2009.

PHOTO BY KEITH BALL



*Buginga*, Buginga wood,  
2.75" h x 5.5" dia., January 2006.

# B.J. STEPP (CHEYENNE)



PHOTOS BY HEATHER LEVI.

*Vision Drives Them*, acrylic on canvas, 24" x 36", 2014.

people at Sand Creek before the massacre happened. "I'm just one voice of many; our relatives need to understand. It's a powerful thing for people to recognize and say 'I know who I am.'"

Nathan Hart grew up in Clinton, Okla., and has been constructing wood sculptures for around 20 years.

Around the age of 10, B.J. Stepp entered an art contest for a Saturday morning T.V. show that was broadcast out of Oklahoma City, and received the grand prize – a container of Tootsie Rolls in the mail. His art has evolved over the years, and his current comic book and eclectic style in painting reflects the irony of a much less than comical subject matter. It allows him to explore his many different emotions about that day on various panels. He says, "At some point in our lives, we all must learn to forgive."

Each artist has a familial and personal connection to that tragic day. There is hope that through their art, this event and its victims will live on. Says Levi, "Our lives had so little value back then. Those people [from Sand Creek] are going to have a little voice, and they won't be hidden or locked away as they were before." ❁

Theresa Barbaro currently works in development with the Kupferberg Center for the Arts at her alma mater, Queens College (CUNY).



*Where Does God Fit Into Our Mission?*, acrylic on canvas, 24" x 36", 2014.

# THE PLAINS INDIANS

ARTISTS OF EARTH + SKY



The  
Nelson-Atkins  
Museum  
of Art

**Kansas City** September 19, 2014–January 11, 2015

45th & Oak, Kansas City, Missouri | [nelson-atkins.org](http://nelson-atkins.org) | 816.751.1ART

The exhibition is organized by the musée du quai Branly, Paris, in partnership with The Nelson-Atkins Museum of Art, Kansas City, and in collaboration with The Metropolitan Museum of Art, New York.

*Shield*, Arikara artist, North Dakota, ca. 1850. Buffalo rawhide, native tanned leather, pigment, diameter: 20 inches.

The Nelson-Atkins Museum of Art, Purchase: the Donald D. Jones Fund for American Indian Art, 2004.35.

# TV'S NEW INDIAN: GANGS AND CASINOS

BY JAMES RING ADAMS

A NEW INDIAN STEREOTYPE IS TAKING HOLD IN AMERICAN MASS CULTURE.

INSTEAD OF WAR BONNETS AND CAMPFIRES, INDIAN LIFE IN THE LENS OF CURRENT MOVIES AND TELEVISION IS MARKED BY CASINOS, GANGS AND LINKS TO ORGANIZED CRIME.

The beginnings of this trope were innocuous enough, but it began to take a vicious turn as tribal casinos flourished and stirred up mainstream envy and anxiety. The stock figure of Indian as modern businessman might be traced to the later seasons of the great TV comedy *Northern Exposure*, which ran from 1990 to 1995. The recurring character Lester Haines, head of the council of an unspecified tribe and played by Apesanahkwat, then the actual chairman of the Menominee Tribe of Wisconsin, made his mark as the only person ever to outwit the local tycoon Maurice J. Minnifield (Barry Corbin) in a business deal. The role was hardly a stretch for A.P., who in his eight terms as Menominee chairman led the drive for a tribal casino in Kenosha and influenced the drafting of the Indian Gaming Regulatory Act. In the hands of David Chase, then executive producer of the series, the role was new and refreshing. When Chase carried it over to his later project, *The Sopranos*, it became less so.

In several episodes of the HBO drama, Tony Soprano and his crew divert themselves at a tribal casino in Connecticut, where they are on chummy terms with the tribal chairman. The scenes intensely irritated the then real chairman of the Mohegan Indian Tribe, Mark Brown, who saw them as veiled references to the tribe's Mohegan Sun casino. "It was unfortunate," he recalls. A former law enforcement officer himself, he points to the layers of supervision – Connecticut State Police, tribal police and Tribal Gaming Commission – tasked with preventing criminal influence at the casinos.

But this apparatus, and its record of success, was generally ignored in the fictions that followed. To be sure, the new wealth of tribal casinos generated a trove of seamy political news. The Jack Abramoff influence-peddling scandals tainted Congress and the George W. Bush Administration and made a walk-on

appearance in Kevin Spacey's political drama *House of Cards*. Spacey played Abramoff himself in the 2013 movie *Casino Jack*. The trope of an Indian casino-organized crime nexus has proliferated, however, without any similar support from hard news.

This trope is now a staple of cable television crime dramas. The twice-resurrected police procedural noir *The Killing*, set in Seattle, included a subplot about a jurisdictional struggle with tribal police at a nearby Indian casino. In one scene, the tribal police give a severe beating to one protagonist, a Seattle policeman they find on their reservation. The irony of this plot line, a product of ignorance or outright distortion, is that one of the tribes in this area, the Suquamish, was the victim of what was possibly Chief Justice William Rhenquist's worst Supreme Court Indian law decision, the *Oliphant* case, which denied tribal governments criminal jurisdiction over non-Indians, even within their own territory.

To add real injury, these "Wapi Eagle Casino" episodes began to run in May 2012, just as the House of Representatives was rejecting the Senate-passed Violence Against Women Act. One sticking point was the House majority's objection to extension of tribal jurisdiction to crimes against Indian women. It's not clear what impact *The Killing's* misrepresentations might have had, and the bill eventually passed, a year later. But in stereotyping, every little bit hurts.

The Cinemax series *Banshee* is set in an exceptionally violent town in Pennsylvania's Amish country, in which an ex-con and a retired jewel thief occupy the moral high ground. It brims with larcenous stereotypes, from the tribal casino manager to a renegade Amish crime lord to Ukrainian gangsters to a cross-dressing Korean, who steals every scene in which he appears. In the first season, the chief of the fictional Kihano tribe was played by the late Russell Means (Oglala Lakota), whose son, Tatanka, continues in the

series. This year's season finale ended with the murder of the tribal casino director by the shunned Amish niece of the renegade Amish crime lord, setting up a prominent role in the next season for the revenge-seeking tribal motorcycle gang.

A casino and crooked tribal police, this time identified as Northern Cheyenne, play a prominent role in *Longmire*, the A&E television adaptation of Craig Johnson's excellent Walt Longmire mystery series, even though they don't appear at all in the original books. The 10 or so novels are occasionally hilarious first-person narrations by Walt Longmire, sheriff of the fictional Absaroka County in Wyoming (thinly overlaid on the Powder River valley, near which the author resides). Longmire's best friend and sidekick is Henry Standing Bear, constantly referred to by the nickname the Cheyenne Nation. Longmire himself shows great respect for the traditions of the neighboring Crow and Northern Cheyenne reservations; in a streak of magical realism, or stress-induced hallucination, he has had some personal experience of their spiritual world. It's not at all clear how the casino popped up in the A&E version, except for the powerful pull of the television stereotype.

To be fair, the cable program *Longmire* has done better than most in casting Native actors, and in giving them credit. Gary Farmer (Cayuga), the redoubtable Graham Green (Oneida) and Irene Bedard (Inupiat/Cree) play featured roles, and Bedard's episode "Miss Cheyenne" introduces several younger Native actresses, with billing. This is progress, since even when extras in movies and TV are real Indians, it's very hard to learn their names. (By contrast, the actress who played the head of the fictional Kalimish tribe in *The Killing* was Canadian-Italian.) Sadly, in spite of its virtues and healthy ratings, *Longmire* was cancelled by A&E in September, and the production company is looking for a new home.

These shows do generate work for Indians in the arts, and they offer the possibility of serious portrayals of very real social problems. The "Miss Cheyenne" episode of *Longmire* dealt with the traumatic topic of involuntary sterilization. But stereotypes, new or old, carry great dangers for their victims. In a recent appearance at the University of Oklahoma, U.S. Supreme Court Justice Sonia Sotomayor called on American Indians to debunk the false notion that casino wealth has solved all



PHOTO BY KATHERINE FOGDEN

Marcus Amerman (Choctaw, b. 1959), *Lucky Blanket*, 1998. Beadwork on roulette table cover, 60" x 70". 25/7257. The new stereotype of the casino Indian inspired this ironic response from Choctaw artist Marcus Amerman, beaded on a roulette table pad.

their problems. "I think that popular mythology has made most Americans, a lot of them, very hesitant in extending what is well deserved, and much needed, resources to tribal entities," she said. "I don't think that that perception doesn't affect my court."

Misperception, she said, "drives legislation and that drives the responses to your needs and that can drive some of the reaction to legal questions that affect tribes."

Will TV ever get beyond the stereotypes? An answer may lie in the Sundance series *The Red Road*, set in the surprising Indian community of New Jersey's Ramapo mountains, just 30 miles from Manhattan. Its first season gave the Indian criminal figure new depth, in the formidable portrayal of Jason Momoa. The show resonated deeply with many northeast Natives, and stories that follow explore this phenomenon. ✱



# THE RED ROAD: FACT AND FICTION

BY PHOEBE MILLS FARRIS



Mac (Gary Farmer) and Marie Van Der Veen (Tamara Tunie) in *The Red Road* episode 4, “The Bad Weapons.”



PHOTOS COURTESY OF SUNDANCE

Sky Van Der Veen (Lisa Bonet) leads protest of Ramapo tribe in *The Red Road*.

## “THE RED ROAD”

to indigenous people means a good path of life, a spiritual path, the right road or positive direction to walk. Most non-Indian Americans might not have heard the term, but since February 2014 the concept is now familiar to a wider audience thanks to the Sundance TV dramatic series *The Red Road*.

The series also introduces the broader public to a Native population located just 30 miles from Manhattan, the Ramapough Lenape. In the series the tribe is identified as the Lenape Mountain Indians, but it is based on “real” people, a tribe recognized by both New Jersey and New York State whose members mainly live in the Ramapo Mountains, across the Hudson River from New York City. The tribes of New Jersey, and the Northeast, have long been victims of stereotypes and misperceptions, and there has been concern whether the TV drama would further the problem or help alleviate it. Although many tribal members are still withholding judgment, others are applauding the first season.

In the words of Xwat Anushiik (Autumn Wind Scott), chair of the New Jersey American Indian Affairs Commission and a Ramapough Lenape (or Lunaape) tribal member, “When a people have been marginalized and continue to suffer indignities without a voice, the opportunity to effect perceptions is one which cannot be overlooked. Even within the context of fiction, there can be that opportunity.”

The characters live in the fictitious town of Walpole, N.J., and the Lenape are often harassed or neglected by the Bergen County Police. In real life, Bergen County and its police do exist. The main plot deals with a white police officer, Harold Jensen, and his participation in the cover-up of a hit-and-run accident involving his recovering alcoholic wife, the contentious partnership between the policeman and the Lenape Mountain Indian Phillip Kopus, a recently released ex-con drug dealer, and the generational/historical/contemporary ties between the white officers’ family and the Native Van Der Veen family members.

Kopus, played by indigenous Hawaiian Jason Momoa, and Jensen, the white police officer played by Martin Henderson, defy racial stereotypes. As the series of six one-hour episodes unravels, the so-called good guy versus bad guy roles become complex and constantly evolve.

In addition to the personal stories, the series makes a serious attempt to present the rich complexity of life in a contemporary Northeastern Indian tribe. For this reviewer and many indigenous people that I talked to informally, what is engaging and empowering about the series is the authentic portrayal of contemporary American Indians in all our diversity of appearances, diversity of professions or lack of jobs, spirituality, friendships and romances with non-Natives and the resulting offspring who want to identify as Native. It shows our love for the land, in this case

THE SERIES ALSO INTRODUCES THE BROADER PUBLIC TO THE RAMAPOUGH LENAPE. IN THE SERIES THE TRIBE IS IDENTIFIED AS THE LENAPE MOUNTAIN INDIANS, BUT IT IS BASED ON “REAL” PEOPLE, A TRIBE RECOGNIZED BY BOTH NEW JERSEY AND NEW YORK STATE WHOSE MEMBERS MAINLY LIVE IN THE RAMAPO MOUNTAINS, ACROSS THE HUDSON RIVER FROM NEW YORK CITY.



Ramapo Lake from Castle Point.

PHOTO BY PAUL J. NEARY

a mountain and woods, but also acknowledges the need sometimes to live an urban lifestyle to survive financially, in this case in New York City.

And since the main white character is a police officer, the series depicts the continuing mistreatment of Indians by law enforcement if the victim is white and neglect by law enforcement if the victim is Native. However, events and characters in *The Red Road* are nuanced and complex, not strictly black and white, or should I say red and white?

The series is a welcome contrast to the stereotyping evident in a recent film, *Out of the Furnace*, that is partly based on the Ramapough tribe and depicts them in an unfavorable light. The filmmakers were sued for \$50 million by 17 members of the Ramapough Lenape Nation, whose family names were used in the movie.

The movie starred Christian Bale, Casey Affleck and Woody Harrelson and was produced by Leonardo DiCaprio. Harrelson's character, the turquoise- jewelry-wearing criminal leader Harlan De Groat, belongs to an ethnic group identified in the movie as the Jackson Whites and labeled inbreds.

Although the production company, Relativity Media, claimed the film was entirely fictional, eight of the plaintiffs in the suit have the last name De Groat and two have the last name, Van Dunk, that are used for gang members in the movie. Plaintiffs charged that both last names are common in their tribe and that the name Jackson Whites has historically been used in a negative way to refer to the Ramapough Lenape as Dutch and Indian inbreds. In May 2014, a federal judge dismissed the suit on the grounds that the plaintiffs could not show that they had been specifically referenced by the movie.

In contrast with the DiCaprio movie, executives associated with the production of *The Red Road* met with Ramapough Lenape Chief

Dwayne Perry and tribal member Scott prior to filming. Scott was hired to serve as a Native consultant for the series. Screenwriter and executive producer Aaron Guzikowski felt that even though the series is fictional it was important to have tribal input because of elements in the series that were inspired by real events related to the tribe. Scott read the scripts and offered suggestions regarding possibly offensive language and accurate portrayals of native life on Ramapo Mountain.

She told *American Indian* magazine, “The Native characters who are represented as members of the Tribe are those whom I need to ensure are culturally accurate. Even within fiction there are those things we simply would not say or do, and in as much as early publicity connected us to this film, we needed to assure it would not add to the heartache of a people.”

The main character Kopus, she said, was an exception. “He is certainly a lost soul, but in no regard is he representational of our Ramapough men!” (In preparing to portray the violent but tormented ex-con, actor Momoa met with Ramapough Lenape tribal members. In an interview with *American Indian* magazine writer Anya Montiel, he recounted that he told them, “you are not going to like my character. However, he is a complex person, a lone wolf, whose past explains his behavior.” (Montiel's article, “Jason Momoa's Road to Paloma,” starts on page 40.)

At the insistence of tribal advisers, the series also touches on two major issues facing the New Jersey tribes; recognition and pollution. During the first term of New Jersey Republican Governor Chris Christie, he considered revoking state recognition for the Powhatan-Renape Nation in Mt. Holly, N.J., and the Lenni-Lenape Nation in Bridgeton, N.J., both located in southern New Jersey, as well as the Ramapough-



# THE VIEW FROM RAMAPO

**Xwat Anushiik (Autumn Wind Scott), a member of the Ramapough Lunaape tribe and chair of the New Jersey American Indian Affairs Commission, consulted on the Sundance production *The Red Road*. She answers questions about the significance of the project.**

You ask how our people came to live in the Ramapo Mountains that border New Jersey and New York. More accurately, they demographically divided our people by running the states' border through our mountain, leaving our citizens on both sides. The boundary surveyors "happened upon" Indians living in wigwams in the frontier wilderness of the Hudson Highland region of the Ramapo Mountains. We were once known by our band names: Tappan, Hackensack, Nyack, Haverstroo, Esopus, Waping/Pompton, Raritan and Ramapoo.

Our land base once consisted of northern New Jersey, southeastern New York, southwestern Connecticut, Staten Island and western Manhattan. Over time, with much diminished numbers, those who would not relocate west or north (nor accept Christianity and move to the country's first reservation, the Brotherton Reservation in southern New Jersey), would gradually come together under one Chieftancy and became "Ramapough" or "people of the Slanting Rock." (However we did have a few Christian ancestors who were among the Brothertons). We are grateful that the majority of our ancestors refused to believe the broken promises and leave their aboriginal homelands. Our lands are our book of memories.

We are formally recognized by both New Jersey, and New York states. Both states have very different relationships with their aboriginal tribes, and in New Jersey in particular, acknowledgement is shrouded in ambiguity and sadly changes with each administration.

**What changes were made due to your role as a consultant?**

The opportunity to add two of our main issues to the script was very important to me. If we have any chance to effect public perception, then our issues need be highlighted. The long-term corporate dumping of toxins on our clan communities has resulted in far too many deaths. Those presently suffering from the effects were left without healthcare provisions. The financial inability to fight against political opposition to gain Federal status has also been an ongoing challenge. Those Federal benefits would be a solution to the suffering that has existed for decades, yet even unimaginable suffering in a "civilized" society has fallen on deaf ears. My hope is that having a national audience of discerning viewers may open a few eyes, or hearts, at the very least.

**What is the overall impression of fellow Ramapoughs regarding *The Red Road*?**

Ramapough feedback regarding Season One [of the series] has been mixed from the few who have expressed their opinions directly to me. Overall comments were positive. However there were a few who remained skeptical, reserving opinion until the conclusion of the series.

I certainly understand their skepticism, as we have a long history of having been characterized in a negative light. What we don't need is a perpetuation of the stereotype that our men are drug dealers, addicts, etc., nor do we need to feed the manufactured myths of murder and mayhem in the mysterious Mountain woodlands. These fabrications may sell newspapers and make for good movies; however there have always been those few incapable of distinguishing fact from fancy, and the long-term result has been devastating to a people.

— *Compiled by Phoebe M. Farris*



Dwaine Perry, current Chief of the Ramapough Lunaape, foreground, with honor guard, carrying flags at the opening of a recent Ramapough Powwow.





LEFT: The late Walter “Silent Wolf” Van Dunk, formerly Chief of the Ramapough LUNAPE tribe, leading male dancers into the arena during Grand Entry at the Ramapough Pow-wow, circa 2002.

Lenape Nation in northern New Jersey. Initially Gov. Christie questioned the American Indian authenticity of tribal members and wanted tribal councils to “prove” their members’ Native heritage. Fortunately, through united efforts by the three New Jersey state-recognized tribes the governor gave up those termination efforts. Unfortunately he was successful in taking back the Powhatan-Renape’s Rankokus Reservation land base in Mt. Holly under eminent domain. Preserved woodlands, wetlands and protected deer are now vulnerable. Water pollution is imminent as wetlands are now open for private development

The series also features a sub-plot about toxic pollution from an industrial plant’s contamination of land and water. The Ramapough Lenape Tribe has been fighting the Ford Motor Company for years over the dumping of toxic paint sludge and other wastes from Ford’s massive automobile plant in Mahwah, N.J. (The legal battle is also the subject of the 2010 HBO documentary, *Mann v. Ford*.)

A welcome feature of the show is the number of American Indian characters who are played by American Indian actors. The cast of major actors, recurring supporting actors, and those in background scenes run the gamut in age, generations and phenotype thanks in part to casting by Junie Lowry-Johnson (Lumbee). Says Scott, “With limited roles offered to Native actors, I am thrilled that the majority of the lead actors are tribal enrolled citizens.” Zahn McClarnon (Standing Rock Sioux and Irish), born in 1966 as Zahn Tokiya-ku McClarnon, plays Phillip Kopus’ criminal partner. (He also appeared in the A&E series, *Longmire*, as a tribal policeman.) Kiowa Jordan, raised on the Hualapai reservation in Peach Springs, Ariz., is Kopus’ adopted half-brother. Tribal Council Chief Mack Van Der Veen is played by veteran American Indian actor Gary Farmer.

Marie, his sister in the series and biological mother of Kopus, is portrayed by Tamara Tunie, the well-known television actress who is part Native. Lisa Bonet, a veteran of *The Cosby Show*, takes the role of Sky Van Der Veen, the tribal lawyer/activist who lives in Brooklyn, N.Y., but maintains ties with family mountain relatives. (Although she is non-Native, she is married to Jason Momoa.)

Viewers unfamiliar with contemporary Native culture might be surprised that these African-American actresses have prominent parts, but there are tribally enrolled Indians who resemble them, particularly on the East Coast. Their appearance in *The Red Road* is an authentic look at the diversity of the 21<sup>st</sup> century’s Indian country.

I do have one criticism – the sparse amount of joy in the lives of the Lenape characters. Indigenous people are still capable of laughing, rejoicing and embracing their culture despite racial prejudice, poverty, genocide and other types of social injustice. Their spirit still prevails, and they are successful in some of their endeavors for state and federal recognition, land claims, environmental issues and the like. Natives throughout the Americas are still here – our biggest accomplishment. I hope Season Two, airing in 2015, will show more balanced, multi-faceted coping strategies for the Lenape characters. Although I am not interested in a Hollywood happy ending, I do want to see some laughter, some winning lawsuits and some loving marriages. ✿

For further information: [sundancechannel.com/series/the-red-road](http://sundancechannel.com/series/the-red-road)

Dr. Phoebe Mills Farris (Powhatan-Renape/Pamunkey) is professor emerita at Perdue University.



PHOTOS COURTESY/AUTUMN WIND SCOTT

Joe Mathis Jr., Ramapough youth dancer, at a recent Ramapough Powwow.

Momoa as Wolf, the lead protagonist in *Road to Paloma*.

# JASON MOMOA'S ROAD TO PALOMA

BY ANYA MONTIEL

PHOTO BY BRIAN MENDOZA

A man on the run from the law speeds his motorcycle across a desolate stretch of southern California highway. He stops at a little desert town where children are playing and a group of women sit under a *ramada* making tortillas. He sneaks up on the women and swiftly hugs one of them, greeting her in the Mojave Indian language. He laughs with the women and then approaches his grandmother who is seated on a bench, crouches down in front of her, and speaks to her in Mojave as well.

This scene is from the independent film *Road to Paloma*, starring Native Hawaiian actor Jason Momoa, and the women and children are actual members of the Fort Mojave Indian Tribe. The film, which was released in July 2014, marks Momoa's directorial debut. Many people recognize the actor from his larger-than-life characters (which fit his 6'5" frame) such as Khal Drogo, the Dothraki king, in the HBO series *Game of Thrones* and the title role in the 2011 remake of *Conan the Barbarian*. *Paloma* is a true labor of love for

Momoa. The film took four years to complete and involved the creativity, resourcefulness and support of his friends and the Mojave Indian community.

*Paloma* tells the story of Robert Wolf, a Mojave Indian man who has spent six months on the run for killing the man who raped and murdered his mother. Her assailant was never incarcerated or tried in court due to jurisdictional barriers to the prosecution of non-Native people committing crimes on Indian reservations. For his act of vengeance, the federal authorities are searching for Wolf. Instead of continued self-exile, he decides to travel home to his reservation and visit with the people who have meant the most to him, including his father, played by Cherokee actor Wes Studi. The film also stars Steve Reevis (Blackfeet) and Lisa Bonet, Momoa's wife.

Shot in five U.S. states, much of the film showcases breathtaking panoramas as Momoa and actor Robert Homer Mollohan (as "Cash") ride their bikes across mountains and desert. The film is often compared to the

classic road film *Easy Rider* (1969), but *Paloma* addresses the real and disturbing issue of rampant violence against Native women. According to a report by Amnesty International, one in three Native women will be raped in their lifetime. The U.S. Department of Justice also revealed that 86 percent of (reported) rapes of Native women are committed by non-Native men, most of them white men. The complex and frustrating tangling of federal, state and tribal jurisdictions on Indian reservations undercuts tribal authority over these cases.

The idea for the film came from Mollohan who attended a Democratic convention and heard about the rapes against Native women on reservations and the difficulties in prosecuting the offenders. (Last year, Congress approved an act, the Stand Against Violence and Empower [SAVE] Native Women Act, which would allow tribes to prosecute certain violent crimes against Native women on reservations; it will take effect in March 2015.)

As Momoa explained, "being a husband, father, son and grandson, if anyone messes

with my mother, my wife or my kids, it is over for [that person].” He asked, “If I were in [Wolf’s] position, what would I do?”

Momoa co-wrote *Paloma* with Mollohan and Jonathan Hirschbein, and co-produced it with Brian Andrew Mendoza, who runs the production company Pride of Gypsies with Momoa. The team struggled to obtain funding for the film. Its final cost was \$600,000. Mendoza, who is a cinematographer and photographer, shot the film using only a Canon 5D camera. The crew, consisting largely of Momoa’s friends, lived in tents, and the film was edited in an Airstream trailer. Momoa also recruited both Studi and Reeves for parts in the film, having admired their work for years.

Momoa is Native Hawaiian on his father’s side, so he felt it was of utmost importance that *Paloma* was culturally accurate and that he acted respectfully to the tribe being portrayed. “I am Native,” he confirmed, “I am Kanaka Maoli [Native Hawaiian]. We are the same. [Hawaiians] are just over the big pond. I am a Native American. Hawaii is America.”

Momoa met with members of the Fort Mojave tribe, or Pipa Aha Macav (“people by the river”), to gain approval to film on the reservation. Tribal members acted as extras. The lead actors learned the Mojave language from Drisilla Burns, a fluent speaker who portrayed Wolf’s grandmother in the film. Fort Mojave Indian Tribal Chairman Tim Williams told the *Mohave Valley Daily News*, “I think [the movie] was a good opportunity for not only the tribe but its members to be involved in a production – something that, to my knowledge, has never been done on the reservation.”

*Paloma* begins six months after the murder, because Momoa wanted the story to “be a celebration of life, a love story.” He adds, “I wanted to make a movie that was not about revenge or the act [of killing].... It’s really about a man saying goodbye to his life.” Moreover, he said, “I hope it brings attention to what is happening to these women.”

*Paloma* was submitted to the Sundance Film Festival and helped Momoa to get the role of Phillip Kopus in the Sundance Channel series *The Red Road* (see “The Red Road: Fact and Fiction” on page 36). *The Red Road* began shooting its second season in September 2014 and will premiere in early 2015.

In the Sundance drama, Kopus is a complex person who has a strained relationship with his community and his mother. Momoa’s upbringing was quite the opposite. “I have had a fortunate life,” he recalls, “I have a mother who loves me and raised me.”

## MOMOA MET WITH MEMBERS OF THE FORT MOJAVE TRIBE, OR PIPA AHA MACAV (“PEOPLE BY THE RIVER”), TO GAIN APPROVAL TO FILM ON THE RESERVATION. TRIBAL MEMBERS ACTED AS EXTRAS. THE LEAD ACTORS LEARNED THE MOJAVE LANGUAGE FROM DRISILLA BURNS, A FLUENT SPEAKER WHO PORTRAYED WOLF’S GRANDMOTHER IN THE FILM.

Momoa calls two places home – Iowa and Hawaii. Born Joseph Jason Namakaeha Momoa in Honolulu, Hawaii, he was moved at the age of six months by his single mother Coni (Lemke) to Norwalk, Iowa, to be closer to her family. The actor had a Midwestern upbringing. He then returned to his birthplace at the age of 19. Namakaeha is a paternal family name, and Momoa’s great uncle is Richard “Buffalo” Kalolookalani Keaulana, who is known as one of the founding fathers of surfing. Momoa worked at the family surf shop, with a modeling stint that won him the title Hawaii Model of the Year in 1999. He auditioned for the television series *Baywatch* and played the character Jason Ioane, a Native Hawaiian lifeguard, on the show from 1999 to 2001.

After *Baywatch*, Momoa moved to Los Angeles to take acting classes. He received the part of bartender Frankie Seau on the prime-time soap television series *North Shore*, about a fictional hotel and resort on Oahu’s North Shore. In 2005, he moved into the science-fiction realm when he won the part of Ronon Dex, a military specialist from the planet Sateda, for four seasons on *Stargate: Atlantis*. The fantasy and action roles continued when he played the lead in the *Conan the Barbarian* remake in 2011, the same year he started playing Khal Drogo in *Game of Thrones*.

Momoa recently displayed his comedic talents in an appearance in Comedy Central’s *Drunk History*, a television series where an intoxicated narrator attempts to tell a historical event that is then reenacted and lip-synced by actors. In the second season’s “Sports Heroes” episode, Momoa portrayed athlete Jim Thorpe (Sauk and Fox/Potawatomi) while the narrator described Thorpe’s athletic prowess and wins at the 1912 Stockholm Olympics.

Momoa wants to continue directing and has a few film projects. One is a dramatic film that he has worked on for five years. It is a period piece set in 19<sup>th</sup> century Hawaii and tells the heartbreaking story of the Ko’olau Rebellion. In 1865, the Hawaiian legislature passed

an “Act to Prevent the Spread of Leprosy” which forcibly relocated and isolated lepers at Kalawao, on the northern shore of Moloka’i. Ko’olau, a Native Hawaiian man from Kaua’i with leprosy, resisted the relocation and refused to leave his home and his wife Pi’ilani and their son Kaleimanu. The family hid on Kaua’i, and in 1897 Pi’ilani wrote a memoir about the experience in the Hawaiian language. The account is both tragic and poetic.

Momoa wants this chapter of Hawaiian history to be told. He says, “I want the cast of the film to be Hawaiian actors speaking the language. I want people to hear the beauty of the language.” The film script is finished, and Momoa is searching for the best people and resources to see it realized on the screen.

At home, Momoa leads a calmer life. He has been married to Bonet since 2007, and they have two children, Lola Iolani and Nakoa-Wolf Manakauapo Namakaeha. The family lives on a small plot of land in southern California with orchards and animals. As parents, Momoa and Bonet spend much time reading, creating art and playing music with their children. He has taught them to build fires and to make bows. He also hopes to learn to speak Hawaiian with his children. He explains that he and his wife “have such a short period of time with them being kids. I want them to use their imagination [and] to play.”

His wife has been his support and inspiration and is now his acting partner. They acted together in *Paloma* and *The Red Road*. Momoa specifically wanted Bonet for the role of his love interest in *Paloma*. Their onscreen chemistry led to her being cast in *The Red Road* as a Ramapough Lenape lawyer. Looking back on *Paloma*, Momoa acknowledges its multiple themes. “The film is about penance, about redemption,” but, he says, “It is also a love story. It is a film for the women who inspire me.”

For more information, follow Jason Momoa on Twitter @PrideofGypsies.

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

# WHERE THE GOODS ARE BROUGHT IN

BY LEONDA LEVCHUK

“Potomac” in the Algonquian language means “where the goods are brought in.” During the first weekend of December, the soaring five-story Potomac atrium in the National Museum of the American Indian in Washington, D.C., will live up to its name.

As the site of the 2014 Native Art Market, it will display the goods of 38 artisans from across the hemisphere. The array of items will include jewelry, pottery, carvings, textiles, beadwork and more. Each artist was selected from a group of 200 applicants. Visitors will find a mix of past participants and some new faces. Each artist will offer items for holiday shoppers and the opportunity to learn more about the materials and process that goes into them. Some of the featured artists include:

## DARRYL BEGAY

Darryl Begay, from Gallup, N.M., represents his Tachiinii (Red Streak Extended into Water) People. He wants to bring the Navajo tradition and unique beauty of silver-smithing to a larger audience. He feels his work is important because it shows that this artistry remains alive. He is most proud of his tufa stone jewelry; all are handmade and use one-off casting. This process produces a one-of-a-kind piece, which may take several weeks to complete with the addition of semi-precious stones and chisel- and file-work. “Sometimes I think of my art as cultural preservation, so my Navajo culture plays a very important part in my jewelry. I don’t take shortcuts and I use top-grade materials from sterling silver to 18-karat gold.”

## HEIDI BIGKNIFE

A Shawnee from Tulsa, Okla., Heidi BigKnife makes her first appearance at the Native Art Market. She brings a contemporary style of necklaces, bracelets and pins. Some of her pieces are made of Lucite. They include chan-



Pendant by Steve La Rance (Hopi)



Jewelry by Darryl Begay (Navajo).

## 2014 DC ART MARKET ARTISTS

*\*If you missed the Art Market this year, you can still order products directly from the artists themselves. Available contact information appears below.*

MARGARET ABRAHAM-STIEFEL  
(Yup'ik Aleut)  
Mixed Media & Dolls

DARRYL BEGAY  
(Navajo)  
darrylandrebeccabegay.com  
Jewelry

VIVIAN BENSON  
(Tsimshian/Tlingit)  
Basketry

HEIDI BIGKNIFE  
(Shawnee)  
Jewelry

PETER BOOME  
(Upper Skagit)  
araquin.com  
Mixed Media & Carvings

GREGORIO BRACAMONTE  
(Nicoyan)  
nicaceramicart.com  
Pottery

JAMIE and JENNIE BROWN  
(Pokagon Band of Potawatomi)  
Basketry

JOE (Santo Domingo Pueblo)  
and VALERIE CALABAZA (Diné)  
Jewelry

LORENZO CORIZ  
(Kewa/Santo Domingo Pueblo)  
Jewelry

WADDIE CRAZYHORSE  
(Cochiti Pueblo)  
waddiecrazyhorse.com  
Jewelry

KRISTEN DORSEY  
(Chickasaw Nation)  
kristendorseydesigns.com  
Jewelry

MICHAEL GARCIA  
(Pascua Yaqui)  
Jewelry

PORFIRO GUTIERREZ  
(Zapotec)  
porfirio Gutierrez.com  
Textiles

CODY HARJO  
(Seminole/Otoe/Creek)  
Beadwork

SHEILA HARJO  
(Seminole Nation of Oklahoma)  
Jewelry

CHARLENE HOLY BEAR  
(Standing Rock Sioux Tribe)  
charlenehollybear.com  
Beadwork

SUSAN HUDSON  
(Navajo)  
Textiles

BOBBY ITTA  
(Inupiaq)  
Mixed media/Textiles,  
Beadwork & Attire

DAWN JACKSON  
(Saginaw Chippewa Indian  
Tribe of Michigan)  
dawnjacksoncreative.vpweb.com  
Mixed Media

STEVE LA RANCE (Hopi )  
and MARIAN DENIPAH-LA RANCE  
(Ohkay Owingeh)  
Jewelry

CHRISTIE LATONE  
(Zuni)  
Jewelry

GEORGE LEVI  
(Southern Cheyenne)  
Ledger Art

JAY LIVINGSTON  
(Navajo)  
Jewelry

ANGELICA LOPEZ  
(Maya-Mam)  
Textiles & Attire

R. DIANE MARTINEZ  
(Tarahumara)  
facebook.com/rdianemartinez-  
blackpottery  
Pottery

DUSTIN MATER  
(Chickasaw)  
Sculptures & Carvings

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

JHANE MYERS  
(Comanche/Blackfeet)  
jhanemyersart.com  
Dolls & Jewelry

LESTER ORTIZ  
(Diné)  
Jewelry

PAHPONEE  
(Kansas Kickapoo/Citizen Band  
Potawatomi)  
pahponee.com  
Pottery

CHARLIE PARDUE  
(Gwich'in)  
Mixed Media & Jewelry

TONYA RAFAEL  
(Navajo)  
Jewelry

JEREMY SINGER  
(Navajo)  
jeremysinger.com  
Illustration & Drawing

MARVIN SLIM  
(Navajo)  
Jewelry

NAOMI SMITH  
(Chippewas of Nawash)  
Beadwork

NATASHA SMOKE SANTIAGO  
(Akwesasne Mohawk)  
storytellershouse.com  
Pottery

EVERETT and MARY  
TELLER (Navajo)  
tellerindianjewelry.com  
Jewelry

LAURA WONG-WHITEBEAR  
(Colville)  
Basketry

delier earrings and her “Genetic Memory” series that has grown out of her connection with the history of the Shawnee and her family. The items are dress shapes of stamped silver with horsehair signifying both the importance of the horse to the Shawnee and human hair – hair that carries our DNA, our genetic memory. She says, “Woodland themes of flora and fauna play a big part in many of my jewelry designs, and like all Native people before me, I am eager to use modern materials to make new and exciting art forms.”

## PORFIRIO GUTIERREZ

Porfirio Gutierrez, Zapotec from Mexico, is thrilled to bring his family’s textile work to the East Coast. “Fifty years ago, everyone in my village was doing traditional weaving but now my family is one of the last. My family and I are extremely proud that our art is 100 percent authentic and true to our Zapotec traditions,” he says. Natural dyes are used on the yarn that they spin themselves and weave by hand on their looms. People often comment on the natural plant palette and the color combinations that are not seen with chemical dyes. Visitors can touch a piece and love the softness and fineness of the wool. He can tell you the meanings of the symbols and the stories in each weaving. “I think people who appreciate folk art are very excited to find art that is made entirely by hand, using all natural plant and cochineal insect dyes,” he says. “Our art comes from our heart and soul.”

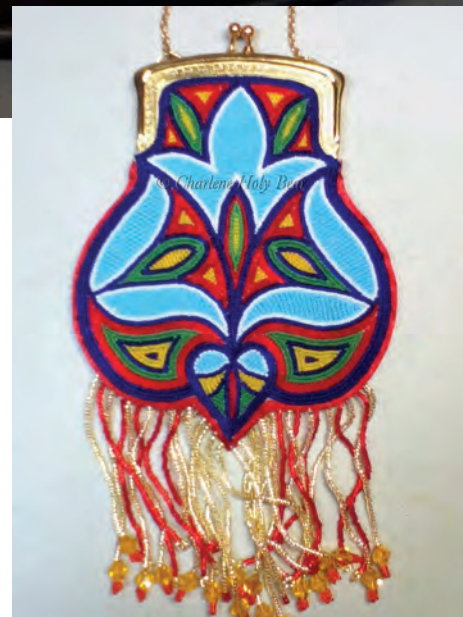
## STEVE LA RANCE

Steve La Rance is Hopi from Ohkay Owingeh, N.M., and his jewelry includes cuff bracelets and pendants. Recently he has been exploring and creating new works using the “lost wax” method, which he incorporated into some of his tufa-cast pieces. A lot of thought goes into each piece. A ring might take several days, but bracelets and other larger items could take weeks to complete. For a commissioned piece, he might take months to obtain the uniquely high-grade materials before beginning his work. His work has taken La Rance and his wife Marian around the world. In each location they visit local museums, galleries and art studios. Each visit reinvigorates their designs and pushes them creatively.



## CHARLENE HOLY BEAR

Charlene Holy Bear, Standing Rock Sioux from Rapid City, S.D., travels extensively to showcase her work. She will show new beaded items along with her forte, her dolls. “I started creating beautiful beaded wearable art as a creative outlet from the dolls and I was surprised how popular it was. The Lakota people have always had a rich, vibrant and ingenious ability to create incredible works of material art that to this day have influenced and inspired me to be as awesome as the grandmothers and grandfathers who worked with only sinew, awls and what the creator provided.”



Beadwork by Charlene Holy Bear (Standing Rock Sioux Tribe).

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The Native Art Market will be held on Saturday, Dec. 6 and Sunday, Dec. 7 from 10 a.m. to 5:30 p.m. daily. Admission is free. There will be a Member Preview from 4:30 to 7:30 p.m. on Friday, Dec. 5. ✨

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



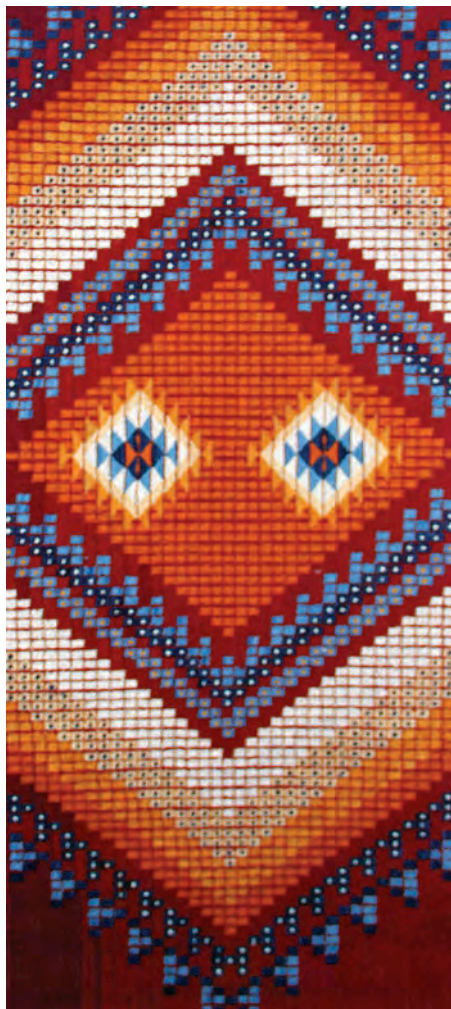
Doll by Charlene Holy Bear (Standing Rock Sioux Tribe).



Jewelry by Heidi BigKnife (Shawnee).



Textile work by Porfirio Gutierrez (Zapotec).



# NEW YORK'S SUPER ART MARKET

BY JOSHUA STEVENS

*“For me, my art is the balance of honoring my culture and being mindful when I give it a contemporary voice.”*

– Caroline Carpio (Isleta Pueblo),  
Potter/Sculptor

Talented Native artists from across the Americas have gathered each December throughout the past decade at the Native Art Market at the George Gustav Heye Center in New York. Their works continue the evolving narratives of their rich cultures and histories, often building upon tradition to express the contemporary. In its 10<sup>th</sup> year, the market continues to serve as a cherished opportunity for collectors and enthusiasts alike to celebrate many of the best within the Native art community.

The 38 artists selected for the 2014 New York market represent many diverse backgrounds and specialties. While some are joining for the first time, many are making return appearances. Among them are jewelers, potters, textile designers, painters, basket weavers, sculptors and many more. Among this year's artists:

## LUIS GUTIERREZ

For Nicoyan artist Luis Gutierrez, ceramic art-work is in his blood. He grew up in San Juan de Oriente, Nicaragua, and has worked with clay since the age of nine. His influences stem from his older brother, godfather and father, Helio, a UNESCO award-winning ceramic artisan. Gutierrez considers his work a contemporary extension of his cultural heritage. “I feel that my role in representing my work is to understand my cultural roots but add an element to the process that makes it new and partially my own,” he says.

He was motivated to apply for the Art Market in part because of the Smithsonian's commitment to representing Native histories accurately. The history of the Central American Nicoyan people “is not well document-



Pottery by  
Luis Gutierrez  
(Nicoyan).







Jewelry by Evelyn Brooks (Ashaninkas).



## 2014 NY ART MARKET ARTISTS

*\*If you missed the Art Market this year, you can still order products directly from the artists themselves. Available contact information appears below.*

ALLEN ARAGON  
(Navajo)  
allenaragongallery.com  
Jewelry

JULIUS BADONI  
(Diné)  
juliusbadoni.blogspot.com  
Paintings

VIRGINIA BALLENGER  
(Navajo)  
navajospirit.com  
Textiles & Attire

WILLIAM BOLTON  
(Tsimshian/Tlingit)  
Sculpture & Carvings

AARON BROKESHOULDER  
(Choctaw/Shawnee/Kewa)  
Jewelry

EVELYN BROOKS  
(Ashaninkas)  
ebrooksdesigns.com  
Jewelry

CAROLINE CARPIO  
(Isleta Pueblo)  
carolinecarpio.com  
Pottery

CARLOS CHACLAN SOLIS  
(Maya Pan)  
Sculptures

AVIS CHARLEY  
(Dakota/Navajo)  
avischarley.com  
Ledger Art

JARED CHAVEZ  
(San Felipe Pueblo)  
chavezstudio.com  
Jewelry

KELLY CHURCH  
(Anishinaabe Grand Traverse Band)  
woodlandarts.com  
Basketry

COLIN COONSIS  
(Zuni Pueblo)  
colincoonsis.com  
Jewelry

ANTHONY EMERSON  
(Navajo)  
anthonycheemerson.com  
Illustration & Drawing

RONNI-LEIGH and  
STONEHORSE GOEMAN  
(Onondaga/Seneca)  
nativeblackashbaskets.com  
Basketry

JESSA RAE and JUANITA  
GROWING THUNDER  
(Assiniboine/Sioux)  
Beadwork & Dolls

LUIS GUTIERREZ  
(Nicoyan)  
nicaceramicart.com  
Pottery

LISA HAGEMAN  
YAHGULANAAS  
(Haida)  
ravenweaver.com  
Weaving

JIMMIE HARRISON  
(Navajo)  
Jewelry

BABE and CARLA HEMLOCK  
(Mohawk of Kahnawake)  
Mixed Media & Textiles

SHANE HENDREN  
(Navajo)  
shanerhendren.com  
Jewelry

BRENDA HILL  
(Tuscarora Nation)  
Pottery

DANIKA JIMENEZ  
PALOMINO (Wari)  
Retablos

GRANT JONATHAN  
(Tuscarora Nation)  
Beadwork

MAKWESA  
(Hopi)  
Sculpture & Carving

JONATHAN NARANJO  
(Santa Clara Pueblo)  
facebook.com/NaranjoPottery  
Pottery

BENNIE (YELLOWMAN)  
NELSON (Navajo)  
yellowmanfineart.com  
Painting

VERONICA POBLANO  
(Zuni)  
Jewelry

KEN ROMERO  
(Taos/Laguna Pueblos)  
kenromerjewelry.com  
Jewelry

COCO PANIORA SALINAS  
(Quechua)  
rumisumaq.com  
Jewelry

CHARLENE SANCHEZ REANO  
(San Felipe Pueblo)  
Jewelry

SHAAXSAANI  
(Tlingit)  
indigenousprincess.com  
Mixed Media & Jewelry

ISRAEL SHOTRIDGE  
(Tlingit)  
Jewelry & Illustration

PENNY SINGER  
(Diné)  
pennysinger.com  
Textiles & Attire

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

ADRIAN WALL  
(Jemez Pueblo)  
adrianwall.com  
Jewelry

KATHLEEN WALL  
(Jemez Pueblo)  
Pottery

LIZ WALLACE  
(Navajo)  
lizwallacerocks.com  
Jewelry

BERTA WELCH  
(Aquinnah Wampanoag)  
Jewelry

# INSIDE NMAI

.....

Jewelry by Liz Wallace  
(Navajo).



Jewelry by Jared Chavez  
(San Felipe Pueblo).

ed,” he says, and his works, combined with the Museum’s mission, help advance that effort. Gutierrez says that often the patrons who come to the New York market are well versed in Native culture and they appreciate the works that they encounter. He is especially proud that he will be attending with his godfather, Gregorio Bracamonte, because not only is he able to represent his culture, but also his family.

## EVELYN BROOKS

There was a time when Evelyn Brooks (Ashaninkas) thought she would always have a career in the travel industry. In September 2001, Brooks worked for United Airlines as a ticketing agent. On September 10, she happened to be traveling on United Flight 93 a day earlier than she was supposed to, due to a scheduling conflict with employee seating for the following day. On September 11, she watched, as a nation did, the tragedy that befell United 93. The gravity of being on that same plane the very day before changed her own trajectory forever. When the airlines cut back, Brooks was laid off, but upon a trip to her native Peru, she reconnected with jewelry designing, a craft that her family has practiced for decades.

Though she works with a variety of precious metals, a signature of much of Brooks’

Paintings by Bennie (Yellowman)  
Nelson (Navajo).





Pottery by Caroline Carpio (Isleta Pueblo).





Basketry by Ronni-Leigh and Stonehorse Goeman (Onondaga/Seneca).

work is the *huayruro* seed. Shining a bright crimson, these seeds are worked into her designs, giving them a vibrant flair. Her slogan is “give *huayruros* and give good luck,” because in Peru this gift is a symbol of good luck. She sees her calling as a designer as a God-given opportunity to explore her passions. She is committed to using her work to make positive differences for impoverished communities and to take part in global activism.

## ISRAEL SHOTRIDGE

Israel Shotridge hails from Ketchikan, Alaska, where he is a member of the Tlingit Bear Clan, or Teikweidee. For more than 30 years, he has been mastering the art of Tlingit carving. Though his works vary, he is most well-known for his totem carvings, many of which can be found throughout his home state and around the world. In Washington, D.C., one of his 12-foot hand-carved totems stands in the U.S. Forest Service’s Hall of Nations. While his work is contemporary, he is dedicated to preserving the art of Tlingit carving, and he holds its designs in high regard.

Shotridge is making his third appearance at the Native Art Market. Given that most

have limited access to view his works, he sees it as an opportunity to bring Northwest Coast art to the East Coast. At home, Shotridge makes a concerted effort to teach people of all ages about Tlingit culture and carving. During the market he brings this teaching to the Museum through carving demonstrations. He says that “to watch how it’s made is an important element in appreciating what it takes to accomplish a masterpiece.”

## CAROLINE CARPIO

Isleta Pueblo potter and sculptor Caroline Carpio discovered that she had a spiritual connection with clay after taking classes in college. She was studying photography at the time and had no personal background with pottery making. Her artistic sense for clay was found through a “process of trial and error and from the guidance of clay mother,” which she also ties to her connection with her people, both past and present.

Carpio graduated from the University of New Mexico with a Bachelor of Arts degree in Fine Art in 1996. She has been blessed to practice her craft ever since. She hand-builds her pottery and stone-fires and polishes it,

and then sometimes makes a mold to create a bronze. She wants her work to “preserve a story and educate who [her people] are for many generations.” It’s Carpio’s first time at the Art Market, and she comes with a hope that people learn about many diverse Native cultures, ultimately leaving “with their spirits enriched.”

.....

These artists and more will showcase their works at the two-day event, beginning Saturday, Dec. 6, and ending Sunday, Dec. 7, running from 10 a.m. to 5 p.m. daily, in the New York Museum’s Diker Pavillion. Additionally, a ticketed preview party will be held Friday, Dec. 5, from 4:30 p.m. to 7:30 p.m., offering an early opportunity to view and purchase items, as well as to meet the artists. The party also includes a cocktail reception and exclusive tours of Museum exhibitions, including the newest exhibit, *Glittering World: Navajo Jewelry of the Yazzie Family*. Tickets will be available on the website of the National Museum of the American Indian under the “Art Market” tab. ✨

Joshua Stevens is the public affairs specialist for the National Museum of the American Indian in New York.

Jewelry by Shane Hendren  
(Navajo).



# TROPHY OF A BROKEN TREATY

BY CLAUDIA LIMA

**T**he Battle of Horseshoe Bend, one of many battles during the Muscogee Civil War (1813–1814), was fought on March 27, 1814 between the U.S. Army and more than 1,000 Muscogee warriors. Taking place on the Tallapoosa River in Alabama, the battle ended the Muscogee Civil War and left an estimated 800 men dead. The civil war broke out between Muscogees seeking peace and those supporting resistance against the United States.

The battle was also part of the War of 1812, a major conflict between the United States and the United Kingdom, and a turning point for Native history. It all happened only few years after President George Washington and the Muscogee (called Creeks by the British) signed the Muscogee Treaty of 1790. The treaty, also signed by Secretary of State Thomas Jefferson and Secretary of War Henry Knox, guaranteed territory to the Native Nation. At the time, Muscogee territory covered most of Georgia and Alabama. However, the treaty brought no peace to the Native Nation. By 1830, the Muscogee had lost all of their land.

This bandolier bag is said to have been captured at the Battle of Horseshoe Bend. A bandolier bag is a shoulder beaded bag with a wide strap traditionally worn by men to represent honor. Mostly made from pieced leather or fabric, bandolier bags can generally be identified by their tribal and regional differences.

The bandolier bag is often mistaken for a “medicine bag,” but the bandolier bag can be worn two ways, across the shoulder to the side or in front like an apron, while the medicine bag is always worn across the shoulder.

The Muscogee bandolier bag is now on view as part of the Muscogee Treaty of 1790 section at the National Museum of the American Indian’s exhibition *Nation to Nation: Treaties Between the United States and American Indian Nations*. The exhibition runs through Fall 2018. ✨

Claudia Lima is an intern in the Museum’s Office of Public Affairs.

Muscogee bandolier bag, possibly a trophy of the Battle of Horseshoe Bend, the battle that ended the Muscogee Civil War, will be featured in *Nation To Nation: Treaties Between the United States and American Indian Nations* at the National Museum of the American Indian in Washington, D.C. Wool fabric and tassels, silk fabric, dye, glass beads, cotton thread. Alabama, ca. 1814 NMAI 24/4150



PHOTO BY ERNEST AMOROSO

# EXHIBITIONS + EVENTS CALENDAR

DECEMBER 2014/JANUARY/FEBRUARY 2015



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 LIVES: CONTEMPORARY  
LIFE AND IDENTITIES

AS WE GROW: TRADITIONS,  
TOYS AND GAMES

WINDOW ON COLLECTIONS:  
MANY HANDS, MANY VOICES

RETURN TO A NATIVE PLACE:  
ALCONQUIAN PEOPLES OF THE  
CHESAPEAKE

INDELIBLE: THE PLATINUM  
PRINTS OF LARRY MCNEIL AND  
WILL WILSON  
THROUGH JAN. 5, 2015

CERAMICA DE LOS  
ANCESTROS: CENTRAL  
AMERICA'S PAST REVEALED  
THROUGH FEB. 1, 2015

NATION TO NATION: TREATIES  
BETWEEN THE UNITED STATES  
AND AMERICAN INDIAN  
NATIONS THROUGH FALL 2018



Larry McNeil, Tlingit/Nisga'a, b. 1955, *Sunrise Stroll Across the Wastelands*, from *The Home Planet*, *Global Climate Change* series, 2013. Platinum print.

PHOTO COURTESY OF THE ARTIST

## EXHIBITIONS:

### INDELIBLE: THE PLATINUM PHOTOGRAPHS OF LARRY MCNEIL AND WILL WILSON

Through Jan. 5, 2015  
Sealaska Gallery, Second Level

By the end of the 19<sup>th</sup> century, the platinum print process was of primary importance to art photographers, valued for its permanence, wide tonal variation and “fuzzy” aesthetic. Photographers such as Edward S. Curtis, Gertrude Kasebier, and Joseph Keiley famously printed their photographs of North American Indians on platinum paper, using the highly romanticizing softness of the prints to represent the “Vanishing Race.”

Larry McNeil (Tlingit/Nisgaa) and Will Wilson (Diné/Bilagaana) challenge this visual ideology. McNeil uses the platinum process to topple expectations of what constitutes the Native portrait and, more generally, Western conceptions of portraiture. Wilson creates portraits of “today’s Indians” on metal plates, then digitizes the plates, makes large-scale digital negatives from the scanned images, and uses historic printing processes in a wet darkroom – calling attention to the manufactured nature of all photographic images.

### NATION TO NATION: TREATIES BETWEEN THE UNITED STATES AND AMERICAN INDIAN NATIONS

Through Fall 2018, Fourth Level Gallery  
*Nation to Nation* examines treaty-making between American Indians and European powers, and between American Indians and the nascent United States, when those treaties were serious diplomatic nation-to-nation agreements based on the recognition of each nation’s sovereignty. The exhibition then examines the shift in U.S. policy toward Indians and the way that the United States subsequently used treaties to gain land as it expanded westward. The exhibition ends by examining important 20<sup>th</sup> century legislation upholding American Indian treaty rights. More than 125 objects from the Museum’s collection and other lenders, including original treaties, archival photographs, wampum belts, textiles, baskets and peace medals, will be featured.

# EXHIBITIONS + EVENTS CALENDAR

DECEMBER 2014/JANUARY/FEBRUARY 2015



PHOTO COURTESY OF THE ARTIST

Cherokee storyteller, Robert Lewis.

## PUBLIC PROGRAMS

### NATIVE ART MARKET

**Saturday Dec. 6 and Sunday, Dec. 7**

**10 a.m. – 5:30 p.m.**

**Potomac Atrium**

The Native Art Market offers one of a kind, handmade, traditional and contemporary items created by Native artists. More than 35 Native artists from North and South America will participate in this annual weekend market featuring a wide selection of items for purchasing including handmade jewelry, beadwork, pottery, prints and sculpture.

### WINTER BLAST

**Saturday, Jan. 24 and**

**Sunday, Jan. 25, 2015**

**10:30 a.m. – 4:30 p.m.**

**Museum-wide**

Join in a celebration of winter games. Learn various games from across the hemisphere, including Northwest Coast beaver-tooth game, Woodlands bone toss, Métis rattle game, various hand games and many others. After the games, participate in hands-on activities including making beaded bracelets, cornhusk dolls or dragonflies.

### THE ART OF STORYTELLING: CHEROKEE STORIES WITH ROBERT LEWIS

**Saturday, Feb. 21 and Sunday,**

**Feb. 22, 2015**

**Potomac Atrium**

Cherokee storyteller Robert Lewis shares stories from his culture. Lewis reveals Cherokee tradition through personal knowledge and family stories, language, history and more. See website for updated information regarding times.

### NATIVE WOMEN ARTISTS: CREATIVITY & CONTINUITY

**Saturday, March 7 and Sunday,**

**March 8, 2015**

**10:30 a.m. – 4:30 p.m.**

**Potomac Atrium**

The theme for the 2015 Women's History Month is "Weaving the Stories of Women's Lives." Meet Native women artists, and hear their stories as they discuss their explorations and journeys as indigenous artists and demonstrate their artistry. Each of these artists is also designated a National Treasure by the National Endowment for the Arts. Other activities include creating your own star quilt in the imagiNATIONS Activity Center (Third Level) and a special tour highlighting women's history in the Museum exhibitions (meet in Potomac Atrium).





PHOTO BY KATHERINE FOGDEN

David Thomas (Inupiaq) demonstrates a one-foot high kick, one of the areas of competition at the Alaska Native games demonstration during the 2013 Winter Games program at the National Museum of the American Indian.



**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

**FOR A LOVE OF HIS PEOPLE:**  
**THE PHOTOGRAPHY OF**  
**HORACE POOLAW**  
THROUGH FEB. 15, 2015

**GLITTERING WORLD:**  
**NAVAJO JEWELRY OF THE**  
**YAZZIE FAMILY**  
NOV. 13, 2014 – JAN. 10, 2016  
\*THE GLITTERING WORLD GALLERY  
STORE, LOCATED WITHIN THE  
EXHIBITION, WILL COMPLEMENT THE  
SHOW AND OFFER FINE JEWELRY  
FOR SALE.

# EXHIBITIONS + EVENTS CALENDAR

DECEMBER 2014/JANUARY/FEBRUARY 2015

## EXHIBITIONS

**GLITTERING WORLD: NAVAJO JEWELRY OF THE YAZZIE FAMILY**

**Nov. 13, 2014 – Jan. 10, 2016**  
**East Gallery**

*Glittering World* presents the story of Navajo jewelry through the lens of the gifted Yazzie family of Gallup, N.M. – one of the most celebrated jewelry-making families of our time. The silver, gold and stone inlay work of Lee Yazzie and his younger brother, Raymond, has won every major award in the field. Their sister, Mary Marie, makes outstanding jewelry that combines fine bead and stonework; silver beads are handmade by other sisters.

Featuring almost 300 examples of contemporary jewelry made by several members of the Yazzie family, *Glittering World* shows how the family's art flows from their Southwest environs and strong connection to their Navajo culture. With historic pieces from the Museum's collections, the exhibition places Navajo jewelry making within its historical context of art and commerce, illustrates its development as a form of cultural expression, and explores the meanings behind its symbolism.

**FOR A LOVE OF HIS PEOPLE: THE PHOTOGRAPHY OF HORACE POOLAW**

**Through Feb. 15, 2015**  
**West Gallery**

Horace Poolaw (Kiowa, 1906–84) was born during a time of great change for his people – one year before Oklahoma statehood and six years after the U.S. government approved an allotment policy that ended the reservation period. A rare American Indian photographer who documented Indian subjects, he began making a visual history in the mid-1920s and continued for the next 50 years.

Poolaw photographed his friends and family and events important to them – weddings, funerals, parades, fishing, driving cars, going on dates, going to war, playing

baseball. When he sold his photos at fairs and community events, he often stamped the reverse: "A Poolaw Photo, Pictures by an Indian, Horace M. Poolaw, Anadarko, Okla." Not simply by "an Indian," but by a Kiowa man strongly rooted in his multi-tribal community, Poolaw's work celebrates his subjects' place in American life and preserves an insider's perspective on a world few outsiders are familiar with – the Native America of the Southern Plains during the mid-20<sup>th</sup> century.

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

**Ongoing**  
**South Gallery**

This spectacular, permanent exhibition of some 700 works of Native art from throughout North, Central and South America demonstrates the breadth of the Museum's renowned collection and highlights the historic importance of many of these iconic objects.

**CIRCLE OF DANCE**

**Ongoing**  
**Diker Pavilion**

*Circle of Dance* is a five-year exhibition that presents Native dance as a vibrant, meaningful, and diverse form of cultural expression. Featuring 10 social and ceremonial dances from throughout the Americas, the exhibition illuminates the significance of each dance and highlights the unique characteristics of its movements and music.



Cody Harjo at the Art Market Preview Party.

PHOTO BY STEPHEN LANG

## FEATURED PUBLIC PROGRAMS

### ART MARKET PREVIEW PARTY

**Friday, Dec. 5, 2014**

**4:30 p.m. – 7:30 p.m.**

#### Diker Pavilion

This festive, ticketed party gives guests preview access to the Art Market, along with a cocktail reception and gallery tours. Have first pick of the Art Market. Tickets start at \$45. For info, call (212) 514-3750, email NYRSVP@si.edu, or visit AmericanIndian.si.edu and click “Art Market.”

### NATIVE ART MARKET 2014

**Saturday, Dec. 6 and Sunday, Dec 7, 2014**

**10 a.m. – 5 p.m.**

#### Diker Pavilion

The annual Native Art Market offers unique, handmade, traditional and contemporary art and design directly from Native artists from North, Central and South America. Artwork by 38 artists will be for sale, including handmade jewelry, beadwork, pottery, baskets, prints, paintings and sculptures.

### AT THE MOVIES: NAVAJO FILM THEMSELVES and A WEAVE OF TIME: THE STORY OF A NAVAJO FAMILY, 1938–1986

**Sunday, Dec. 7, 2014**

**1 p.m.**

#### Auditorium

The classic documentary series *Navajo Film Themselves* was filmed during a 1966 trip by Sol Worth, John Adair and Richard Chalfen to Pine Springs, Ariz., where they held a filmmaking workshop for Navajo students. *A Weave of Time* is a documentary about the Burnsides, interspersing 1938 footage of the family filmed by anthropologist John Adair with interviews with family members in the 1980s.

# EXHIBITIONS + EVENTS CALENDAR

DECEMBER 2014/JANUARY/FEBRUARY 2015



PHOTO COURTESY OF DOCUMENTARY EDUCATIONAL RESOURCES

*A Weave of Time* is a documentary about the Burnside family, interspersing 1938 footage of the family filmed by anthropologist John Adair with interviews with family members in the 1980s.

## STORYBOOK READINGS & HANDS-ON ACTIVITY

**Saturday, Dec. 13, 2014**

**1 p.m.**

**Resource Center/Education Classroom**

*Listen to Whale Snow*, a story about the Inupiaq and their relationship with the bowhead whale. Learn how to play the Eskimo yo-yo game. Make one to take home.

## WINTER BLAST

**Saturday, Jan. 10, 2015**

**12 p.m. – 4:30 p.m.**

**Museum-wide**

**Storybook Reading**

**Resource Center**

**1 p.m.**

Join in a celebration of winter games. Learn various games from across the hemisphere, including Eskimo YoYo, Northwest Coast beaver-tooth game, String games, Hawaiian stone game, Woodlands bone toss, Metis rattle game, various hand games and other activities. For participants in the Storybook Reading, listen to *Rabbit's Snow Dance* retold by James and Joseph Bruchac (Abenaki) and illustrated by Jeff Newman.

## THUNDERBIRD SOCIAL

**Saturday, Jan. 24, 2015**

**7 p.m. – 10 p.m.**

**Diker Pavilion**

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

## THE ART OF STORYTELLING

**With Tim Tingle (Choctaw)**

**Wednesday, Feb. 4 – Friday, Feb. 6, 2015**

**Storytelling Sessions**

**10 a.m. and 11 a.m.**

**Diker Pavilion**

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# EXHIBITIONS + EVENTS CALENDAR

DECEMBER 2014/JANUARY/FEBRUARY 2015

Join the Thunderbird Indian Singers and Dancers for the Thunderbird Social on Saturday, Jan. 24 in the Diker Pavilion.



PHOTO BY STEPHEN LANG

## STORYBOOK READING AND HANDS-ON ACTIVITY

**2 p.m.**

### Resource Center

Tim Tingle (Choctaw) is a crowd-pleasing storyteller and noted author of Choctaw stories. Tingle often accompanies himself on the American Indian flute and sings Choctaw songs as he tells stories of his Choctaw Nation.

## THE ART OF STORYTELLING

### Cherokee Stories with Robert Lewis

**Wednesday, Feb. 18 –**

**Friday, Feb. 20, 2015**

**10:30 a.m., 11:30 a.m. and 1 p.m.**

### Diker Pavilion

Cherokee storyteller Robert Lewis shares stories from his culture. Lewis reveals Cherokee tradition through personal knowledge and family stories, language, history and more.

## STORYBOOK READINGS & HANDS-ON ACTIVITY

**Saturday, Feb. 14, 2015**

**1 p.m.**

### Resource Center/Education Classroom

Celebrating love! Listen to *Love and Roast Chicken: A Trickster Tale from the Andes Mountains* by Barbara Knutson. Make a heart-shaped picture frame to take home.

## DAILY AND WEEKLY PROGRAMS

### AMERICAN INDIAN STORIES WITH DONNA COUTEAU

**Monday, Nov. 17 – Monday, Dec. 22, 2014**

**10:30 a.m. – 12:30 p.m., and 2 p.m. – 4 p.m.**

### Tipi Room

Donna Couteau (Sac & Fox) shares stories. First come, first served.

### TODDLER MUSIC WITH IRKA MATEO Wednesdays through December 10, 2014

**10:15 a.m. and 11:15 a.m.**

### Education Classroom

Drop in with your toddlers (14 months – three years) and learn about Taino culture through stories, song, movement and

Storyteller Robert Lewis (Cherokee).



PHOTO COURTESY OF THE CHEROKEE HERITAGE CENTER

hands-on activities. Led by renowned Taino musician Irka Mateo. First come, first served. For information contact [NMAINYToddlers@si.edu](mailto:NMAINYToddlers@si.edu).

#### **HOLIDAY FILM: MISS NAVAJO**

**Dec. 22, 2014 – Jan. 24, 2015**

##### **Diker Pavilion**

This warm documentary by Billy Luther (Navajo) examines the Miss Navajo competition. Pageant contestants must demonstrate their fluency in the Navajo language, as well as skills such as sheep-butchering and fry-bread making.

## **DAILY FILM + VIDEO SCREENINGS**

**The Screening Room, Second Floor**

#### **ESPECIALLY FOR KIDS**

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

#### **ON-SCREEN AT NMAI**

**Daily at 1 p.m., 3 p.m. and on Thursdays at 5:30 p.m.**

**Monday, Dec. 8, 2014 – Sunday, Jan. 4, 2015**

#### **ESPECIALLY FOR KIDS**

*CHRISTMAS AT WAPOS BAY* (2002, 48 min.) Canada. Dennis Jackson (Cree). Produced in association with the National Film Board of Canada. In Cree with English subtitles.

In this claymation three children visit their grandparents at their cabin in the bush. When an emergency arises, they learn self-reliance and the spirit of the traditional Cree way of life.

#### **ON SCREEN AT NMAI**

*IF THE WEATHER PERMITS* (2003, 28 min.) Canada. Elisapie Isaac (Inuit)

*HISTORY OF THE INUPIAT: 1961, THE DUCK-IN* (2005, 30 min.) United States. Director Rachel Naninaaq Edwardson (Inupiat). Producer Andrew Okpeaha Maclean (Inupiat).

Two lively views of life in the Far North, by a noted Canadian singer in her first film and an Alaskan filmmaker, reflect on change and sustaining cultural autonomy.

#### **ANIMATION CELEBRATION! 2015!**

**Monday, Jan. 5 – Sunday, March 1**

*AMAQQUT NUNAAT/COUNTRY OF WOLVES* (2011, 9 min.) Canada. Neil Christopher. Stranded in treacherous country, two brothers struggle to return home.

*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 Inuit and European.

*LUMAAJUQ* (2010, 8 min.) Canada. Alethea Arnaquq-Baril (Inuit). A cruel mother mistreats her son, leading to a tragic and twisted story of revenge.

*AMAUTALIK* (2014, 7 min.) Canada. Neil Christopher. Two young friends are spending the day away from their camp. Unfortunately for them, an ancient land spirit – an amautalik – is also in the area.

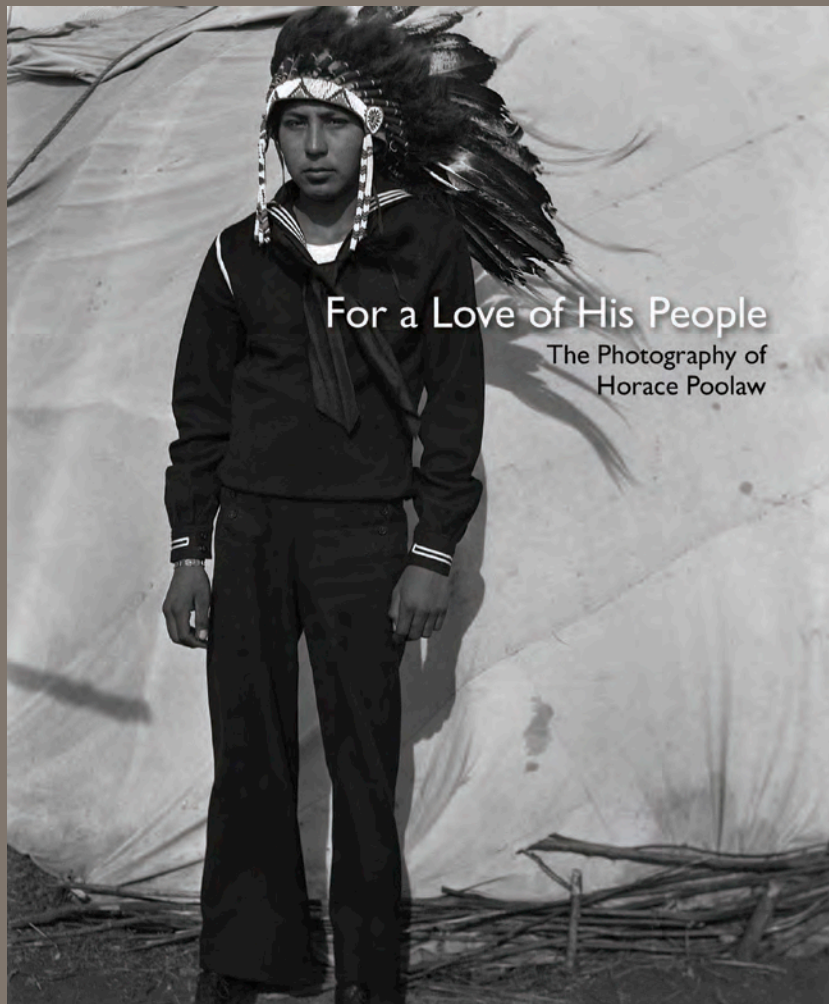
*QALUPALIK* (2010, 6 min.) Canada. Ame Papatzie. Deep in the Arctic Ocean lives Qalupalik, a half-human sea monster that preys on children who do not listen to their elders

*I AM BUT A LITTLE WOMAN* (2010, 5 min.) Canada. Gyu Oh. Images of geese and moose move between the landscape and the wall-hanging a woman is embroidering.

*THE OWL AND THE RAVEN* (1973, 7 min.) Co Hoedeman. This Inuit legend, dramatized with sealskin puppets made by local artists, explains how the raven became black.

*THE ORPHAN AND THE POLAR BEAR* (2013, 9 min.) Neil Christopher. A neglected orphan is adopted by a polar bear elder. Under the bear's guidance, the little orphan learns the skills he will need to survive and provide for himself.

# TRADITIONAL, MODERN, AMERICAN



## *For a Love of His People: The Photography of Horace Poolaw*

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# MUSEUMGUIDE

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

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

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

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

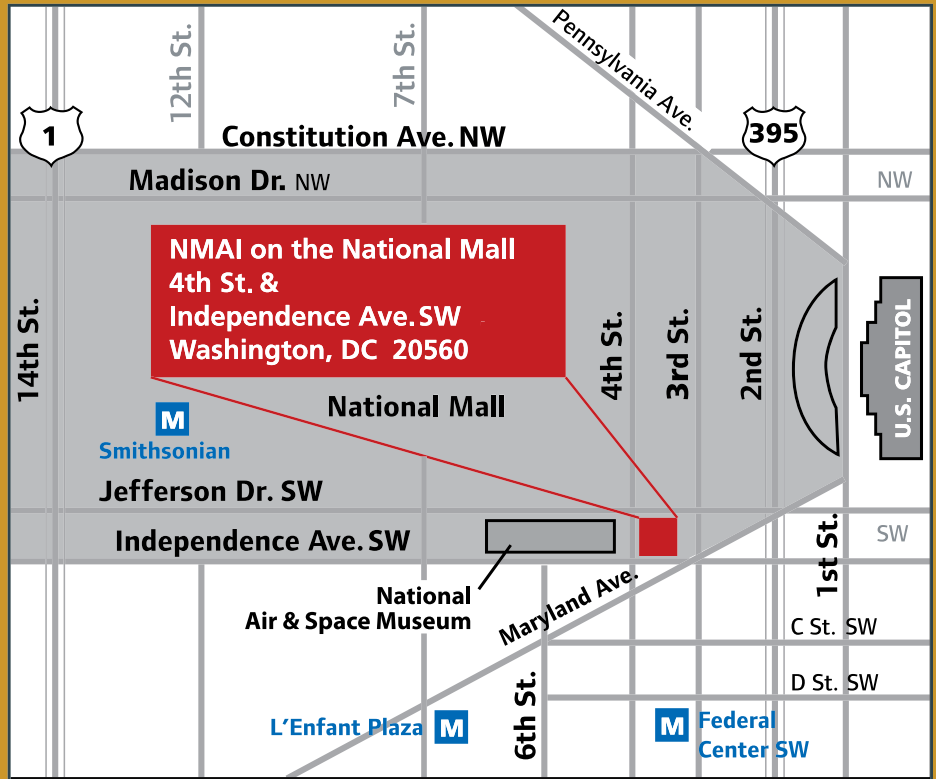
**NEAREST METRO STATION:**  
L'Enfant Plaza (Blue/Orange/Green/Yellow lines).  
Take the Maryland Avenue/Smithsonian Museums exit.

**ADMISSION:** Free to the public.

**FREE HIGHLIGHTS TOURS:** Free, daily highlights tours led by Native 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](mailto:NMAI-GroupReservations@si.edu). School groups can also arrange for an educational visit by calling the numbers above.



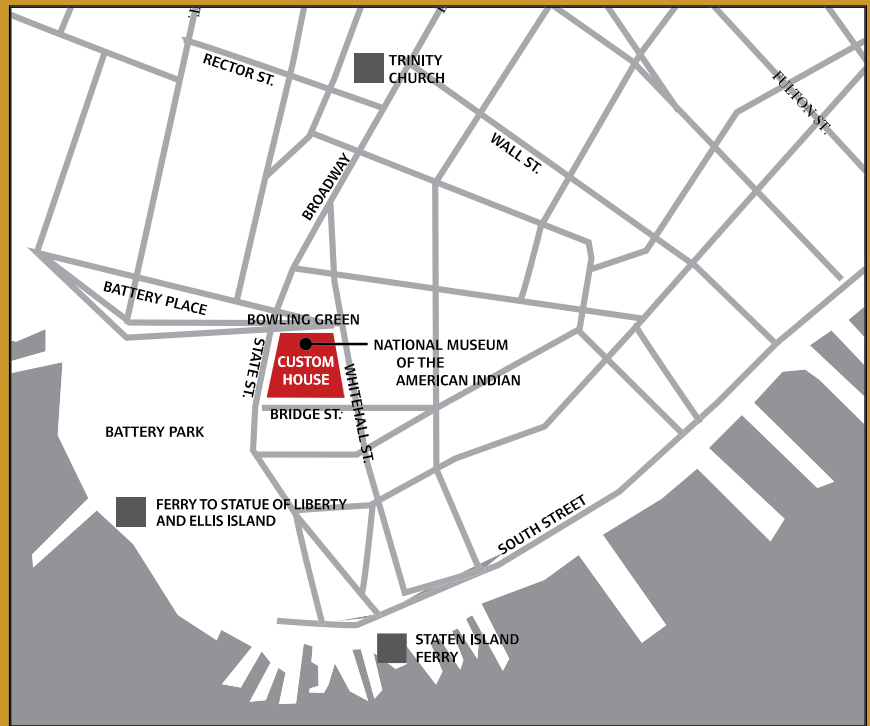
## NMAI IN NEW YORK CITY

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

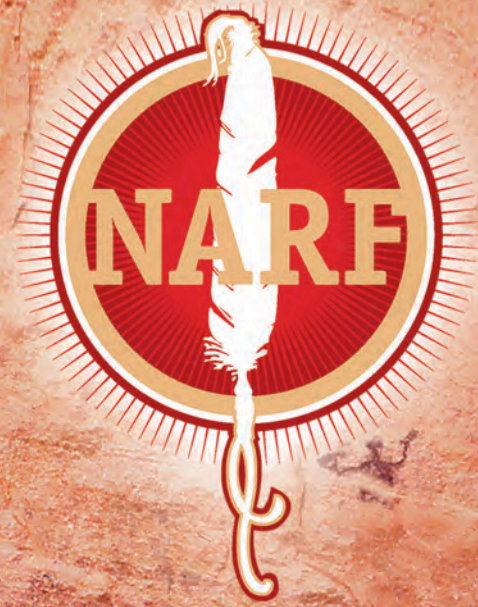
**SHOP:** The Gallery Shop features a large collection of books on Native cultures as well as authentic pottery and handcrafted jewelry and has a variety of children's books, posters, toys, souvenirs and musical instruments. Open daily 10 a.m.–5 p.m. Call (212) 514-3767 for more information.

**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](http://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.



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.

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

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