

# NATIONAL MUSEUM of the AMERICAN INDIAN

WINTER 2016

## STORY-TELLING

A NOBEL WAITS FOR  
**LOUISE ERDRICH**

.....

**TWO GUDRIDS:**  
A TRANSCRIPT OF  
FIRST CONTACT

.....

**TALES IN FABRIC**  
PATRICIA MICHAELS  
TAKES NEW YORK

.....

**STEVEN JUDD'S**  
POP SATIRE



Smithsonian  
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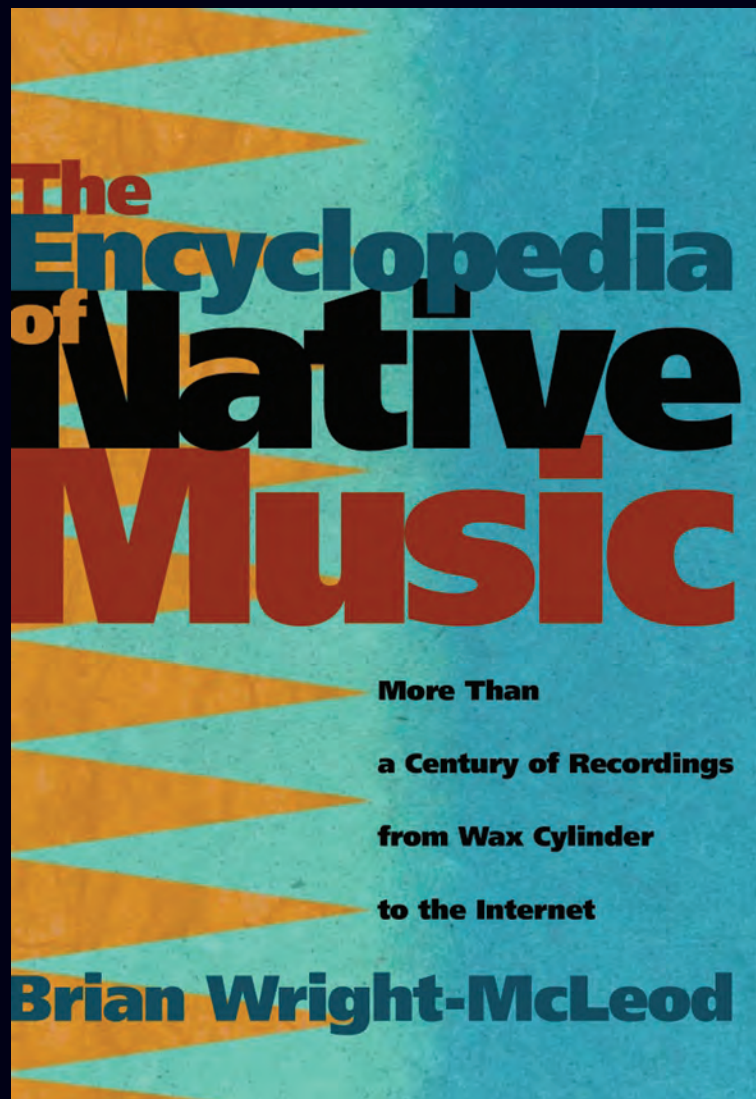


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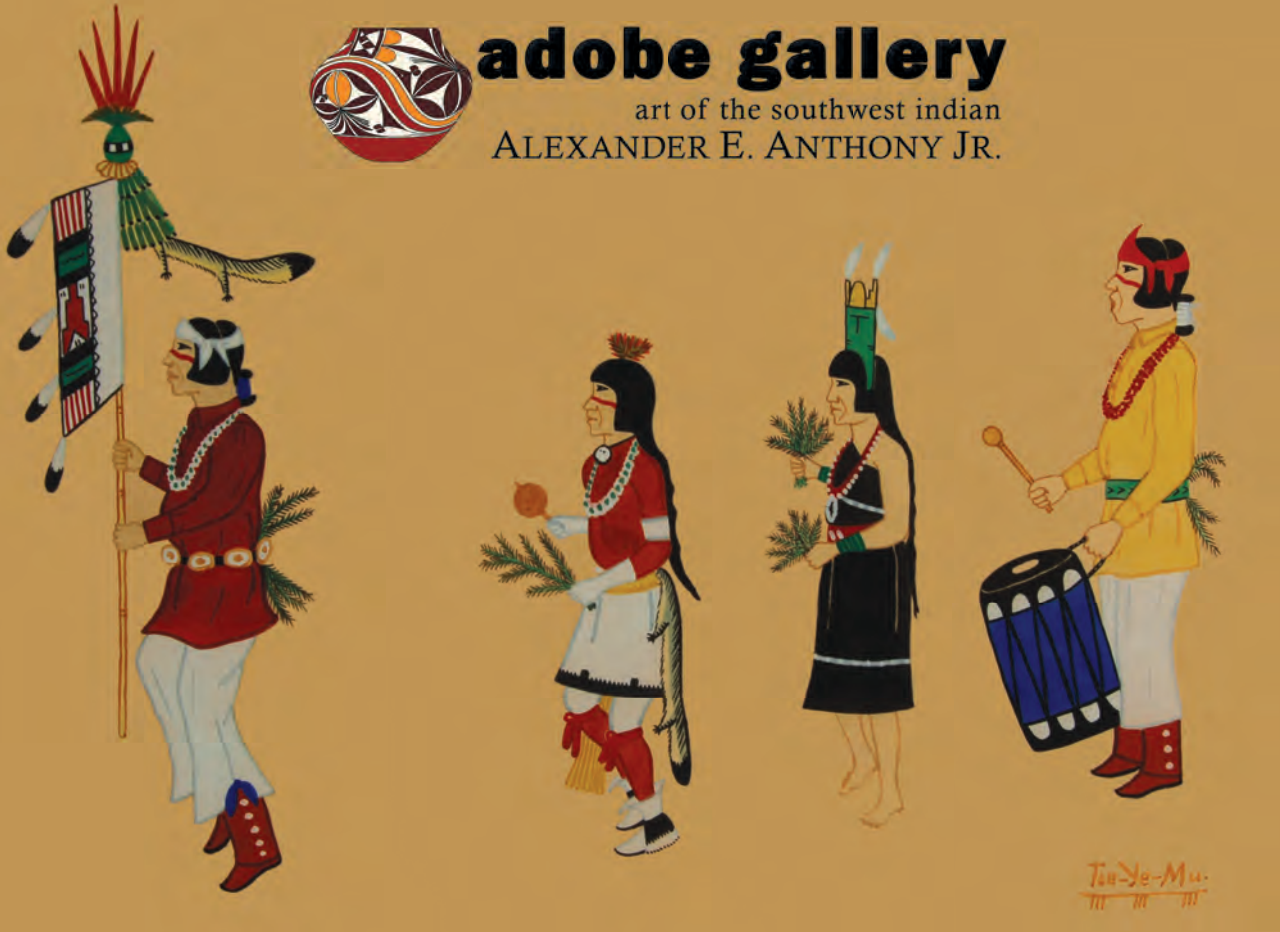


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## Romando Vigil (1902-1978) Tse Ye Mu - Falling Cloud

Romando Vigil (Tse Ye Mu - Falling Cloud) of San Ildefonso Pueblo was born on January 23, 1902—San Ildefonso's Feast Day—and passed away in 1978. He was educated at the Santa Fe Indian School, and was briefly employed by Walt Disney Studios as an animation artist.

A leader within the San Ildefonso Watercolor Movement, Vigil used a stylized design to represent his chief interest in painting native ceremonial dance figures. He was a master at creating stylized images with simple lines and bold, vibrant colors. His work was neatly executed, often without background or foreground treatment.

Romando Vigil was the father of San Ildefonso potter Carmelita Dunlap. His wife was Juanita Vigil, a sister of Maria Martinez. Vigil's work has been displayed in galleries and museums worldwide.

*San Ildefonso Dance Procession, Romando Vigil (1902-1978) Tse Ye Mu - Falling Cloud, casein, Image Size: 12-1/2" x 19-1/2"*





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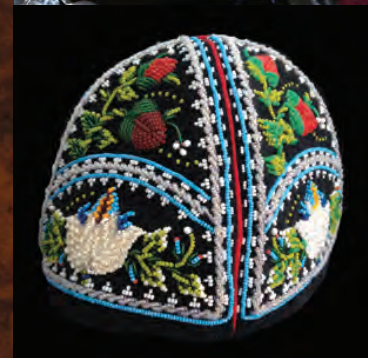
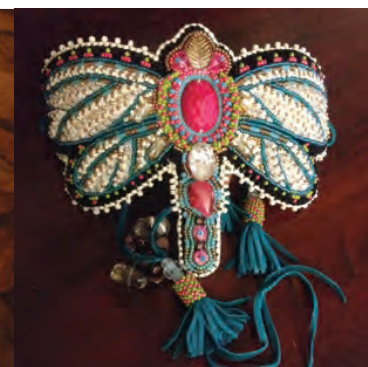
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# NAOMI SMITH



# ARTIST & EDUCATOR

*There is no word for "art" in many Native languages yet artistry and visual expression are critical in defining who we are as First Nations people. This is the path I wish to exemplify through my teachings and my work."*

Naomi Smith is a First Nation Artisan & Educator. Her work embraces Ancestral designs using Beads, Leather, Moose Hair, Quills, Sweetgrass & Birch Bark, always valuing these sacred ways & materials throughout her creative process.

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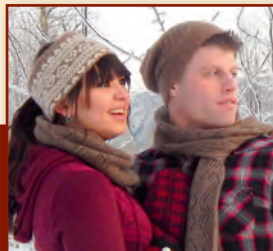
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## POP CULTURE: NATIVE SATIRE

Steven Paul Judd (Kiowa) gives a unique twist to some well known images. The results are pointed and hilarious.



## ON THE COVER

*The Messenger*, the headpiece and cape ensemble on the cover, reminds us that Story-telling, the occupation of Winter, is not just a matter of the written word, such as the lyrical novels of Louise Erdrich, or the oral tradition that emerged in the Vinland sagas. It can also take shape in fabric, bead-, quill-, feather- and metal-work, clothing and regalia. This material tradition is very much alive in current indigenous fashion, as demonstrated in a recent New York showing by Patricia Michaels and an upcoming exhibition, *Native Fashion Now*, which will include our Owl Lady, *The Messenger*. The exhibition, organized by the Peabody Essex Museum of Salem, Mass., will feature the work of more than 60 artists from the United States and Canada and open Feb. 17, 2017, at the National Museum of the American Indian, George Gustav Heye Center in lower Manhattan.

Margaret Roach Wheeler (Chickasaw) for Mahota Hand-wovens. *The Messenger (The Owl)* cape and headpiece, from the Mahotan Collection, 2014. Silk-wool yarn; silk-wool yarn, metal, silver, glass beads and peacock feathers. Portland Art Museum, purchase with funds provided by an anonymous donor.

## STORY-TELLING

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### THE CONTINUING SAGA OF LOUISE ERDRICH

Did the wrong Minnesotan win this year's Nobel Prize for Literature? Some in Indian Country think the honor is overdue for Louise Erdrich (Turtle Mountain Band of Chippewa), the Minneapolis-based writer whose 15 novels weave together families, tribe and Ojibwe land over several generations in a way compared to William Faulkner's chronicles of Yoknapatawpha County. She took time from a book tour earlier this year for an interview with contributor Phoebe Farris.

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### MYSTERY OF THE TWO GUDRIDS

A puzzling passage in the Norse account of an expedition to Vinland 1,000 years ago has recently been recognized as a nearly verbatim record of an encounter between the Icelandic heroine Gudrid Thorbjarnardottir and a young indigenous, probably Beothuk, girl. It tells of a missed chance for peaceful Contact.





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### PUEBLO STYLE TAKES NEW YORK

Long a leader in Southwest design, Patricia Michaels (Taos Pueblo) made a national breakthrough, for herself and for indigenous designers, as a star of the television competition show *Project Runway*. She recently returned to Manhattan, along with Diné designer Orlando Dugi, with a spectacular Style Fashion Week presentation in the elegant Hammerstein Ballroom.

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### NATIVE FASHION NOW

New York's exposure to the broad range of Indigenous *couture* continues in February at the Museum's George Gustav Heye Center in lower Manhattan with the arrival of the travelling exhibition *Native Fashion Now*. Organized by the Peabody Essex Museum, Salem, Mass., the survey presents more than 60 Native fashion designers from the U.S. and Canada. The Coby Foundation Ltd. provided generous support.



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### THE WINTER ART MARKET

More than five dozen artists and crafters present their work in this annual two-city event. A handy directory gives their contact information.





Director Kevin Gover at the Little Bighorn Battlefield National Monument Memorial during his community visit to the Crow Nation in Montana this May. The large-scale bronze artwork depicts three warriors (Sioux, Cheyenne and Arapaho) as one element of the Indian memorial's theme of "peace through unity."

# A TIME FOR REMEMBRANCE

**A**s we enjoy the season of celebration with family and friends, I am pleased to reflect upon the collective work of the Museum this year and our ever-expanding circle of supporters and partners. Of special note, I want to share the news that our efforts to initiate the National Native American Veterans Memorial Project have met with resounding success. Our traveling banner exhibition, *Patriot Nations*, is available for display at tribal museums or community centers. The San Manuel Band of Indians, our exhibition sponsor, is host for its premiere venue. In January 2017, it will also open at our Washington, D.C., Museum.

Our dedicated project website went live the same week that we hosted a special Veterans Day program. You can now donate in support of the memorial's construction. Finally, we fulfilled our commitment to consult with Native veterans and their families where they live – 15 gatherings in all, from Alaska to

Connecticut. We will continue these conversations and at the same time embark upon the very real work of the memorial's juried design competition process. In the coming year, we will organize the submission process for the memorial's artistic design and architecture; we already have great interest in the open competition and will continue to collect feedback on the memorial's design intent and direction.

I often recall the profound conversations and experiences I have had since the memorial project became part of the Museum's mandate. While I know much about my family's proud history of modern military service as well as the warrior traditions of my Pawnee and Comanche ancestors, I learned much more about Native veterans' heroism over the centuries. I witnessed connections among families and across Native and non-Native communities, consistently defined by strength of purpose and humility in military service or pride in supporting those who serve. I also learned about how different Native commu-

nities pay tribute with memorials to their own veterans and those who came before us.

We are ready to meet the challenge of creating such a memorial on the National Mall, and I look forward to sharing more stories on our website, blog and in future letters. As we approach the winter months, it is appropriate to turn to the Native tradition of storytelling and recount important moments during the past year. In this issue, we blend traditional and contemporary storytelling, showcasing a fascinating account of first Contact from pre-colonial times as well as the awe-inspiring works (and words) of today's award-winning Native writers, fashion designers and artists. Often edgy and always surprising, the artistic works featured here and in our exhibitions show how Native people are always forging new paths for sharing one's history. ✱

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

To learn more about the National Native American Veterans Memorial Project, visit [AmericanIndian.si.edu/nnavm](http://AmericanIndian.si.edu/nnavm)





# NATIONAL MUSEUM OF THE AMERICAN INDIAN

## National Native American Veterans Memorial

### Be Part of a Historic Moment

Native Americans have participated in every major U.S. military encounter from the Revolutionary War through today's conflicts in the Middle East, yet they remain unrecognized by any prominent landmark in our nation's capital. The Smithsonian's National Museum of the American Indian will create that landmark: the National Native American Veterans Memorial. The anticipated dedication of this tribute to Native heroes will be on Veterans Day 2020.

**"We invite you to participate in this historic moment—for our country, for veterans, and for the Native American communities whose loyalty and passion have helped make America what it is today."**

—Kevin Gover, Director  
National Museum of the American Indian

The National Museum of the American Indian is depending on your support to honor and recognize these Native American veterans for future generations.

Learn more  
[www.AmericanIndian.si.edu](http://www.AmericanIndian.si.edu)



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#### CREDITS

**Left |** Native American Women Warriors lead the grand entry during a powwow in Pueblo, Colorado, June 14, 2014. From left: Sergeant First Class Mitchelene BigMan (Apsáalooke [Crow]/Hidatsa), Sergeant Lisa Marshall (Cheyenne River Sioux), Specialist Krissy Quinones (Apsáalooke [Crow]), and Captain Calley Cloud (Apsáalooke [Crow]), with Tia Cyrus (Apsáalooke [Crow]) behind them. Photo by Nicole Tung.

**Above |** War bonnets adorn uniform jackets at a Ton-Kon-Gah (Kiowa Black Leggings Society) ceremonial near Anadarko, Oklahoma, 2006. NMAI



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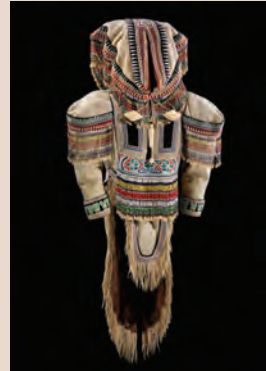
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Eileen Cubbinson  
Maile M. Cuddy  
Ory Cuellar  
John B. Cullens  
Charles Alfred Davis  
Linden Davis  
Bette J. Davis  
Victoria Dearborn  
Sherie Dick  
Patricia Dixon  
Delia B. Dixon  
Lorraine Doo  
Mary N. Dryden  
Lynn A. Dutton  
Karen Easton  
Patricia Eggers Gerty  
Venita Ellington  
Tom Evans  
Mona Evans  
Tod Fackler  
Arthur Fairley  
William J. Farmer  
Sharon K. Fearey  
Thomas Fine  
John F. Finerty  
Elizabeth W. Fischer  
Joseph H. Fisher  
Shirley Fisher  
Maryann R. Foard  
Kathryn Forbes  
L. S. Freed  
Thomas M. Freeman  
David F. Freeman Jr.  
Cary J. Frieze  
Alan F. Frigy  
Tracy Roberts Frist

The Hon. William Harrison  
Frist  
Marilyn T. Gaddis  
Michelle Gaudette  
Nora Gibson  
Patricia Gilmartin  
Lynne Oakes Glikbarg  
Lawrence Goering  
Karen Goering  
Elizabeth A. Goodwin  
Donald H. Goodyear Jr.  
Marlau N. Gould  
James O. Graham  
David Granite  
Gerald Grawey  
Barbara Grawey  
Joanne T. Greenspun  
Stuart Grossman  
Robert Wallace Hamill  
Maureen Hamilton  
Collier Hands  
Joanne Hanifan  
Thomas B. Harding Jr.  
Shandy Hauk  
Royal D. Heins  
Charlene Heins  
Jay J. Hellman  
Christine Hellman  
John F. Hester  
Belinda Hester  
James Hickman  
Juana P. Hicks  
Lois I. Hoehn  
Susan Davis Hopkins  
Irene Hopper  
Karen L. Horak  
Michael Horn  
Eric Horowitz  
Ron Houston  
J. Russell Hoverman  
Chris Howell  
William Hudson  
Dara Hunt  
Beverly J. Hunter  
Pam Hyde-Nakai  
Thomas A. James  
Mary James  
Leslie Jenkin  
Elizabeth G. Johnson  
Colleen Kalinoski  
Audrey W. Katz  
Sheldon T. Katz  
Jerry L. Kearns  
Mary Kearns  
Lou C. Kerr  
The Rev. Jeanne Klauda  
Peter M. Klein  
Sandi Klein  
Agnes L. Koury  
Joseph Kovalik

Nancy Kovalik  
Delphine Ladd  
Ann E. Larimore  
Ramona Laster  
Gloria Lauriano  
Yvonne T. LeMelle  
Ann B. Lesk  
Lea Levin  
Hunter Lewis  
Christine Lewis



Inuit parka, ca. 1890–1925.  
Chesterfield Inlet, Nunavut,  
Canada. Caribou skin, glass  
beads, navy and red stroud  
cloth, caribou teeth, and metal  
pendants; 143 x 65 cm. 13/7198

Michael W. Lingo  
Blake Lipham  
Jennifer Lipham  
David Loewenstein  
Jennifer Loewenstein  
Harry D. Ludeman  
Helen D. Ludeman  
Kayrene Lunday  
Linda K. Lyle  
H. Christia Lyons  
Kathryn Ann MacLane  
John L. Maggio  
Peggy Mainor  
Rachel Makool  
Jacqueline Badger Mars  
David Martin  
Howard Martin  
Linda Martin  
Virginia Martin  
Susanne W. Max  
Mary H. McConnell  
John J. McLaughlin  
Christine McLaughlin  
Judi Melander  
Beverly Melton  
Carol F. Meyer  
Jean Meyer  
Pamela G. Meyer  
Judith G. Mich

Louise J. Middlemiss  
Lynn Russell Miller  
Rodney Miller  
Diane Elton Miller  
Marjorie Miller  
Virginia Miller  
Rebecca Milsap  
Susan Minerich  
Frank Montague  
Betty M. Montgomery  
Robert Morgan  
Anne Murray Morgan  
Patricia H. Morris  
Sheila B. Morris  
R. Carlos Nakai  
Larry Dean Nelson  
Linda H. Nelson  
Sharon Nelson-Barber  
Gordon Newbill  
Carol J. Newbill  
George T. Newell  
Karen Nordquist  
Joseph E. Nordsieck  
June Anne Olsen  
Margaret Ann Olson  
Victor Onufrey  
Natalia Onufrey  
Jo Oppenheimer  
Peter Orenski  
John B. Osborn  
Mary Lou Oster-Granite  
Gerald L. Parrish  
Michelle G. Parrish  
Jim Powell  
Karla Powell  
Patricia Pratt  
Anne Proudfoot  
Rose Provan  
Jessica Quaresma  
Kathryn Ramsey  
M. Elaine Rand  
Walter Ray  
Vicki Lane Ray  
Angela Reed  
Barbara A. Reichardt  
Arthur H. Retzlaff  
Joan L. Retzlaff  
Gil Riboni  
Alex Riboni  
Howard Rice  
Alonza J. Richardson  
Shirley Ann Richardson  
Melanie A. Ringer  
Lisa Roach  
Caroline Robbins  
Brad Robertson  
Nicholas A. Robinson  
Grace M. Romero-Pacheco  
Peter Rosengarten  
Tia Rosengarten



Xí'xa'niyus (Bob Harris,  
Kwakwaka'wakw, ca. 1870–ca.  
1935), K' umuk wa ml (Chief of  
the Undersea mask). Vancouver  
Island, British Columbia, ca.  
1900. Wood, paint, glass, string.  
14/9624

Joy Berlin  
Donna Bhatnagar  
M. Sharon Blackwell  
Art Blume  
Jacqueline Bodin  
danah boyd  
Patricia Boyd  
Robert Braitman



Thomas Rowlett  
Shari Rowlett  
Georgia Royalty  
Marie Asselia Rundquist  
Louise Russell  
Dame Jillian Sackler D.B.E.  
Carol Sakata  
Peter L. Schaffer  
Grace T. Schild  
Jean Schiro-Zavela  
Barbara L. Schuler  
Bart Schwartz  
Dolores A. Sena  
Shapiro Family Foundation  
John F. Sicks Jr.  
Elizabeth Sidamon-Eristoff  
Lynwood D. Sinnamon  
Thalia Sinnamon  
Dennis Smith  
Walter J. Smoyer  
Elizabeth D. Smoyer  
Society of the  
Transfiguration  
Morton I. Sosland  
Estelle Sosland  
John J. Sparacio  
James Spivack  
Mary G. Sprague  
Eugene E. Stark  
Jean C. Stark  
William C. Sterling  
Mary B. Sterling  
Richard W. Stickle  
Norman Stone  
Anne J. Stoutamire  
Daniel W. Stroock  
Lucy B. Stroock  
John F. Sullivan  
Carolyn E. Summers  
Mary Tapley  
Ellen Napiura Taubman  
Beverly Terry  
Donna J. Thal  
Sidney Thomas Jr.  
Edmund Thornton  
Andreas Ueland  
The Hon. Lynn Valbuena  
Neil C. Van Rossum  
Mildred L. Vasquez  
Randall Wadsworth  
Roy Wagner  
Patricia H. Waschka  
Barbara Ann Watkins  
Jerry Wayne  
Ruth L. Webb  
Nancy Webster  
Selman I. Welt  
Arthur F. Werner  
Alayne Werner  
Janice Wilkins  
Robert Willasch  
Wayne Wilson  
Carrie R. Wilson  
Jeanne Wilson  
Maria Rodriguez Winter  
Margaret M. Wisniewski  
Frank M. Yates  
Yavapai-Prescott Indian  
Tribe  
Vance Zavela  
Patricia M. Zell  
Barbara E. Zelle  
Marilyn Zimmerman  
Emil Zuberbueler  
Donald Zucker  
Richard A. Zucker

Barbara Zucker  
Beth Zucker  
James Joseph Zuiches  
John A. Zyracki

#### DESERT SANDS CIRCLE

Kyle Adamonis  
David Adcock  
Beryl L. Adcock  
Grace Anderson  
Pam Anderson-Taplett  
Thomas R. Andreas  
The Hon. Bill Anoatubby  
Constance Arzigian  
Wendy Ashmore  
Jeannette Aspden  
Robert Balzer  
JoAnn Lynn Balzer  
James A. Barnett  
Louise R. Barrow  
Adam Bartos  
Fred A. Bateman  
Melody Ann Bateman  
Maria Bauer  
Montayne Bauer  
The Hon. Max N. Berry  
Mrs. George P. Bissell  
George B. Black  
Richard L. Blanton  
John M. Bogie  
Stuart H. Bohart  
Elizabeth Bohart  
Clayton R. Braatz  
Jere Broh-Kahn  
Bonnie Broh-Kahn  
Harold G. Brown  
Barbara L. Brown  
Janice Brown  
Gary Brownell  
Bruna Brylawski  
David Buckner  
Mary E. Carlson  
James H. Carron  
Carroll Cavanagh  
John T. Childs Jr.  
Sandra Cisneros  
Hal Clarke  
Barbara A. Cochran  
Sam Conner  
Nancy Conner  
Martha Cooper



Shuar Akitiai (Ear Ornaments), Upper Amazon, Ecuador, ca. 1930. Beetle wing covers, toucan feathers, plant fibers, glass beads. 27 x 11 cm. Collected by Dr. Victor Wolfgang von Hagen. 18/8740

Reid Cooper  
Debra G. Corbett  
Clifford Crooks  
Robin Davisson  
Thomas Desilva  
Libby Desilva

Rose Domboski  
David M. Dressler  
Kay K. Drey  
Timothy Dunne  
Cynthia Dunne  
Donald Dyke  
Joann Eder  
Julie Edwards-Sanchez  
Susan E. Eichhorn  
Robert Elder  
Mary Elder  
G. Edward Evans



Tsuu T'ina (Sarcee) coat, ca 1890. Probably Canada. Deer hide, cotton cloth, otter fur, glass beads, ochre; 73 x 118 cm. Mrs. Edwin C. Ward Collection. 11/4236

Joyce M. Evans  
Deborah Evans  
Tarry Faries  
Mary B. Ffolliott  
Edward J. Fine  
Debra L. Fine  
Paul S. Fishman  
Terri L. Fitzpatrick  
William S. Fletcher  
Rhonda G. Forbes  
J. Arthur Freed  
The Rev. Harry Freiermuth  
Shayne Gad  
Sophie Gangloff  
Judith Gans  
John V. Garnett  
Lucy Ghasin  
Stella A. Gieseler  
Andrew Goodman  
Teri Goodman  
Elizabeth A. Goodwin  
Elaine Grudzinski  
Candace Haigler  
James Hallowell  
Garnet W. Hammond  
Patricia A. Harrison  
Robert W. Hatch  
Nancy Hatch  
Caroline Heart  
Lyle J. Hendricksen  
Diane E. R. Hendricksen  
Heather Henson  
Helena E. Hill  
Anita Hirsh  
Gail Hitchcock  
Stephen L. Hoffman  
Stephen P. Holmes  
Ruth Lynn Hooper  
William Sanders Hoover  
Carolyn Horsman  
Michael Howard  
Margaret Hunt  
Mahnaz Ispahani  
James Jespersen

Richard T. Jones  
Cynthia D. Jones  
Brenda K. Jones  
Rosemary A. Joyce  
Joseph P. Kalt  
Patricia Karp  
Amalie M. Kass  
Alice Kawakami  
Donald M. Kerr  
Betty Kessinger  
Hoshang J. Khambatta  
Renate F. Khambatta  
Margaret Kiever  
Robert E. King  
Elizabeth L. Kiriazis  
Annelore F. Kurtz  
William Lafranchi  
Ruth Larson  
Angela Papa Leipold  
Deana F. Liddy  
Susan B. Lindenauer  
Nancy Lombaer  
Alice B. Long  
Janine Luke  
Carolyn J. Lukensmeyer  
Christopher Lynnes  
Patricia Lynnes  
John A. Manley  
Susanne Manley  
Jennifer Maria  
Ed Mason  
Bobby Mauntel  
Richard W. Mauntel  
Larry McGoldrick  
Ellsworth McKee  
Mary Mekosh  
Marlene Miller-Dyke  
M. A. Moran  
Walter B. Morton  
Michael J. Motes  
Harvey M. Mumma  
Karl F. Nygren  
Merlin G. Nygren  
Mildred Nygren  
Deborah Olson  
Dorothy Parris  
Thomas C. Patterson  
Lois M. Pausch  
Jacob Perea  
Barbara Perea  
Mary E. Plauson  
Poretsky Family  
Foundation  
Freda Porter  
PRESCOR, Inc.  
Quercus, LLC  
Angela P. Randazzo  
Nancy M. Reifel  
Howard Reynolds  
Diana Reynolds  
Carolyn Richardson  
Nancy A. Ridenour  
Carlyn Ring  
Marcia Rinkel  
Trude S. Roselle  
Robert Ross  
Andrew Rowen  
David Ruby  
Jaclyn J. Rusch  
Lisa Ryan  
Marc A. Saltzberg  
Gwendolyn Sampson  
Roger Sanjek  
Lani Sanjek  
Verna Savage  
Lucinda D. Scheer

# NATIONAL MUSEUM OF THE AMERICAN INDIAN

Janet Spurgeon Scheevel  
Thomas Schelat  
Nancy L. Schlemmer  
Susan H. Schumann  
Rozanne Ritch Seelen  
Mary Ann Sens  
Ruth Ottaway Sherer  
James C. Shumaker  
David J. Skorton  
Michael D. Snow  
Susan S. Snow  
Janice M. Soeder  
Mary Lou Soller  
Sandra Steffes  
Richard Stone  
Linda D. Stone  
Beth Swalm  
Martin Ross Taplett  
Daniel B. Taylor  
Cinda Celia Taylor  
Robert J. Thiebaud  
Pamela Thomas  
Robert Torres  
Stephenie Torres  
Mary S. Triplette



Tukanoan headdress, Rio Uaupés, Amazonas State, Brazil, ca. 1925. Macaw feathers, oropendola feathers, toucan feathers, wood splints, plant fiber. 54 x 26 cm. Collected by Dr. Herbert S. Dickey. 16/375

James H. Van Arsdale IV  
Peter von Schlippe  
David Wade  
Sharon Wade  
Mark Waters  
Frederick W. Weck  
The Rev. Dom Peter  
Weigand  
Anita Corman Weinblatt  
Carolyn L. Wheeler  
James C. White  
Paul Wilhite  
J. A. Williams  
Dorothy Williams  
Michael Paul Wilson Jr.  
Char Wiss  
Paul J. Young  
JoAnn Young



# POP CULTURE: NATIVE SATIRE

PHOTOS COURTESY OF THE ARTIST





*Two Loves*, photo by Steven Paul Judd, 2015.

BY CYNTHIA BENITEZ

**T**he versatile art forms of Steven Paul Judd (Kiowa) have made him a household name in Indian Country. Inspired by his two favorite artists, graffitiist Banksy and comic-book author Gary Larson (*The Far Side*), he learned he could make a statement with a single image.

His visual art produces satire by manipulating images of popular culture. He indigenizes superheroes like “The Indian Hulk” and “Siouxperman,” sends Star Wars fighters flying over teepee villages, and offers a “Rock’em Sock’em Robots: Indian Wars Edition” with George Armstrong Custer.

He states two reasons for his art, “One, there really wasn’t any Pop Art geared toward Native Peoples except for Bunky Echo Hawk. I wanted to make stuff for a market that wasn’t there. Two, [I want to] educate people on some things without talking down to them or yelling at them. They can laugh at it, like ‘Oh wait, did that really happen?’ and they can learn from it, starting from a humorous point.”

Judd doesn’t just express himself through his paintings and graphic design. He also writes and makes films. A former staff writer for Disney XD sitcom *Zeke and Luther* and a member of the Writers Guild of America, he turns out screenplays for television and film and creates cartoon stories. His short films have







ABOVE: *The Summer They Visited*, Photoshop, 2014.

RIGHT: *The Rebel Alliance*, Photoshop, 2015.

FACING PAGE: *Invaders*, Photoshop, 2014.

received numerous awards; honors have gone to *Search for the World's Best Indian Taco*, a fantastical story that includes flying cars, and *Ronnie BoDean*, an homage to the anti-hero with actor Wes Studi.

He has ventured into music videos, featuring artists like singer Spencer Battiest (Seminole), a Native American Music Awards' winner for Best Pop Recording. Currently his most notable film works are his stop-motion shorts which explore Native issues through tongue-in-cheek humor. Some of his animated shorts include *First Contact*, a take on European "discovery" through the Indigenous perspective, and *Neil Discovers the Moon* a knock on the theory of the first landing on the moon. "It's like I want to say something," he says of his stop-motion stories. "I want to make something. It's a creative way to tell those stories."





HI - SCORE 1491



STEVEN PAUL  
JUDD 2016  
1/1





BECAUSE OF HIS SOCIAL MEDIA POPULARITY, HE RECEIVES INVITATIONS FROM AROUND THE WORLD TO CONDUCT SEMINARS FOR YOUTH, BOTH NATIVE AND NON-NATIVE. HIS SELF-TAUGHT STYLE OF CREATING VISUAL ART HAS ALLOWED HIM TO SHARE HIS OWN EXPERIENCES WITH YOUTH WHO ALREADY HAVE THE TECHNOLOGY READILY AVAILABLE, SUCH AS THEIR SMARTPHONES.



PHOTO BY SHEVAUN WILLIAMS & ASSOCIATES, COMMERCIAL PHOTOGRAPHY, INC.

Steven Paul Judd was born in Oklahoma of the Kiowa and Choctaw Tribe. “I wasn’t born well off,” he says. “Not only did I live in a trailer, I lived in the trailer behind the trailer. Like our trailer was too small for our family so we had a camper hooked up to it.” At a young age, while living on the reservation in Mississippi, he was diagnosed with polio.

Just recently, director Kyle Bell (Thlopthlocco/Creek) documented an intimate portrait of Judd’s life in the film *Dig It if You Can*. Judd was unsure at first about the project because he thought that in the hours it would take to film, Kyle would be bored. He says, “I was telling him if this doesn’t turn out right, I don’t mind you saying this isn’t a good documentary.” The film ended up winning the 2016 SWAIA Class X Best Short Documentary and is now touring the film festival circuit with positive reviews.

Judd’s art has become even more popularized by his use of social media, such as Facebook and Instagram, to promote his works. He now has global access, not just to the Native community but to millions of people around the world. His works have been picked up and re-shared by celebrity artists including singer Billy Ray Cyrus and music mogul Russell Simmons. He whole-heartedly believes that social media has been one of the most important



factors of accessibility for artists like himself. “Social media for me has leveled the playing field,” he says. “People who may not normally have access to my work can now see it.”

But social media is not only a medium for his works but a way to make a living. “If it wasn’t for that,” he says. “I would be working at some store and not making any art you know. It’s allowed me to make art and to explore art...if it wasn’t for social media I probably couldn’t keep doing art in any form – filmmaking, writing or even painting.”

Because of his social media popularity, he receives invitations from around the world to conduct seminars for youth, both Native and non-Native. His self-taught style of creating visual art has allowed him to share his own experiences with youth who already have the technology readily available, such as their smartphones. The seminars he conducts somewhat stem from his own lack of opportunities at a young age. He believes that in the current digital age, youth now have a greater opportunity than his generation for making amazing visual art.

“I want these kids to know that ‘Dude you can do this now,’” he says. “I mean the first film I ever made is a little movie called *American Indian Graffiti*. The cellphone that I own now is a better quality than the first film I ever made. I just want them to know that they are only really limited to their own imagination now.”

He remarks that picking up a cellphone and shooting a film is pretty basic but sometimes youth don’t realize how simple it is. He finds that once kids realize they can make a full movie from their cellphone it’s a whole new experience. He stresses that it can open up other opportunities, such as showcasing their films at film institutions and festivals.

“It’s like, ‘I can make a movie with my cellphone and it will play at the Smithsonian National Museum of American Indian?’ Yeah, you can...you literally can,” he says. “You can be at home, have a cellphone, borrow your uncle’s cellphone, make a film and they [NMAI] can literally look at it and give it a chance.... There are no special effects... no famous actors....”

Judd continues to experiment with different ideas and different mediums, still infusing pop culture references with a Native twist. He is currently in post-production on a short film, spoken entirely in Choctaw, that he says is a cross between *The Goonies*, and *The Never Ending Story*. His book *The Last Powwow* which he co-wrote with Thomas Yeahpau will be published in 2016.



When asked if his use of popular images has somewhat influenced his future direction, he replies, “I use satire, right. I’m sure someone is going to say something but so far, no. I’m going to keep making stuff that I think people want to see until someone says ‘cease and desist.’ Like maybe George Lucas doesn’t like me putting Star Wars figures with Indians.” He jokes that the side buns of Princess Leia resemble a traditional Hopi woman hair style, “Yeah, yeah they stealin’ that dawg. I will say, ‘George you took that from the Hopis. You need to cease and desist [laughs].’” \*

*Rock'em Sock'em Robots: Battle of Little Bighorn Edition, sticker, 4" x 4", 2016.*

Cynthia Benitez is a film curator and scholar specializing in Native and indigenous film. She is currently the Film Programmer for the Smithsonian National Museum of the American Indian in New York City.





PHOTO BY PAUL EMMEL

# THE CONTINUING SAGA OF LOUISE ERDRICH

BY PHOEBE FARRIS

**W**ith due respect to Bob Dylan, many in Indian Country feel the next Nobel Prize for Literature should go to Louise Erdrich.

The prolific Minneapolis-based writer, from the Turtle Mountain Chippewa Band of Indians, has been spinning her tribal and regional histories into a saga spanning 15 much-honored novels. Her complex interweaving of her characters' lives over several generations has caused some to compare her to William Faulkner. In the past two years she has won the 2016 NMAI Award for the Arts and the 2015 Library of Congress Prize for American fiction, and the list over the past decade is much longer. She also supports other Native writers through her Minneapolis bookstore Birchbark Books.

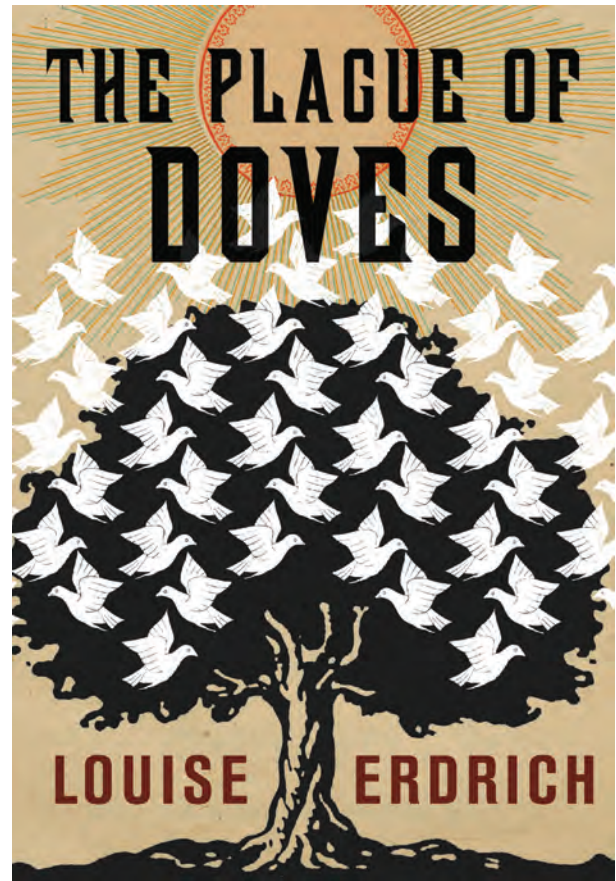
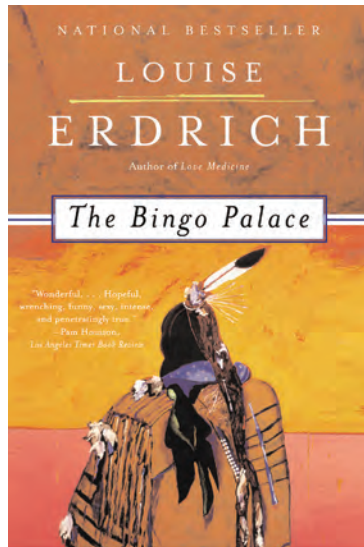
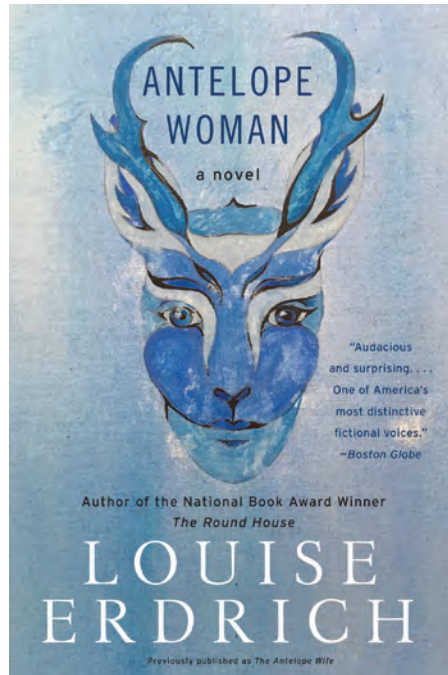
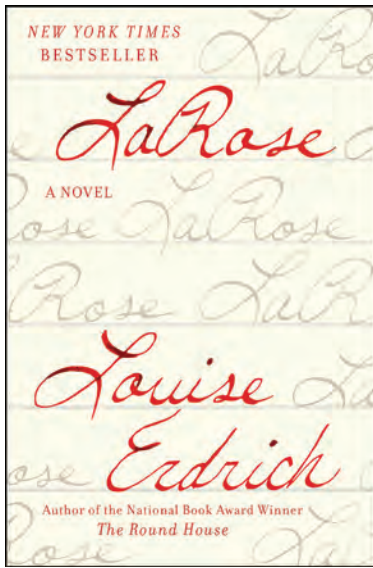
Erdrich's books frequently deal with important issues of social justice. But she writes almost poetically in a way that doesn't sound like propaganda. "Both sides of my family, the German and the Indian, were great storytellers," she says. "A book needs suspense, and the issues have to be part of the suspense. I try hard not to go on a rant because people don't want to read that. So any environmental or other issue is part of the narrative."

Erdrich's novels weave important historical events such as the Red River and North West resistance movements led by the Metis leader Louis Riel, German and Swedish immigrant homestead encroachments on Native lands, the Dawes Act and rape and murder on reservations.

In her North Dakota Ojibwe communities, most of the outsiders are French, German and Swedish. Her stories about these people



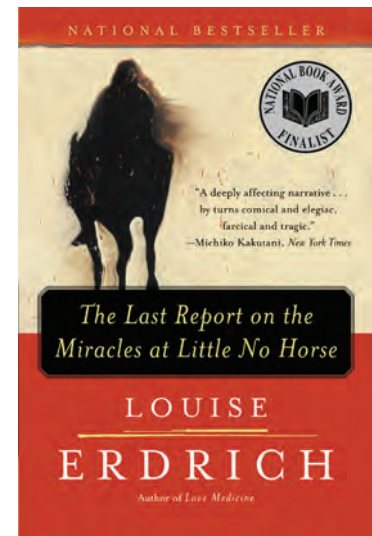
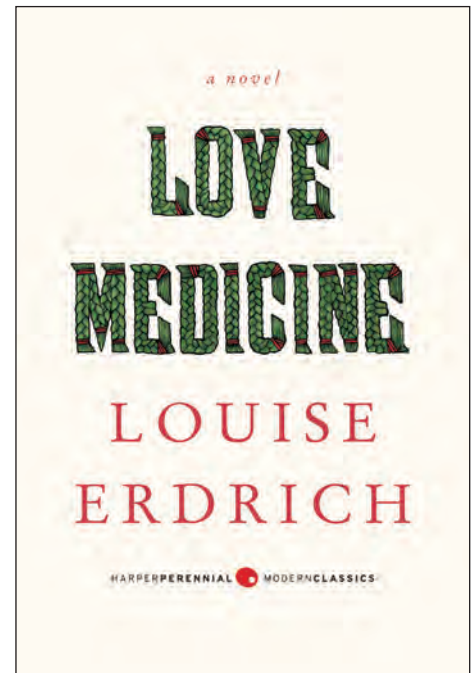
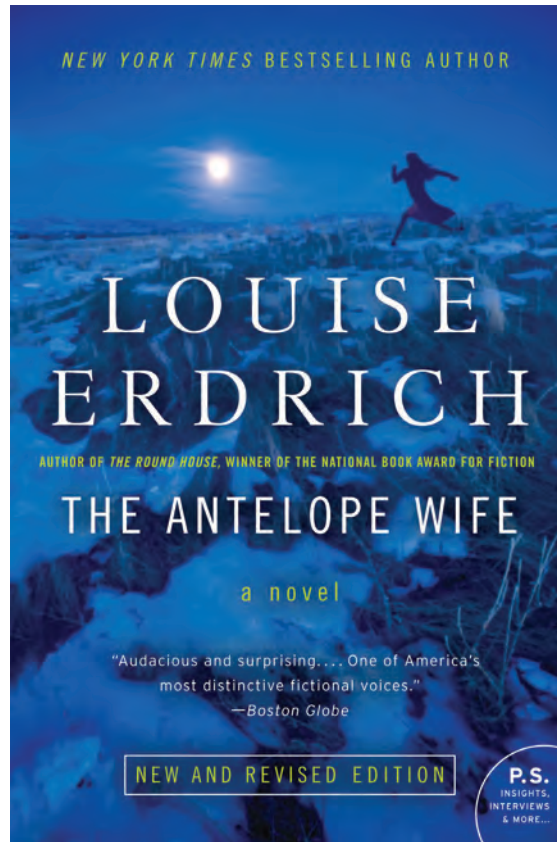
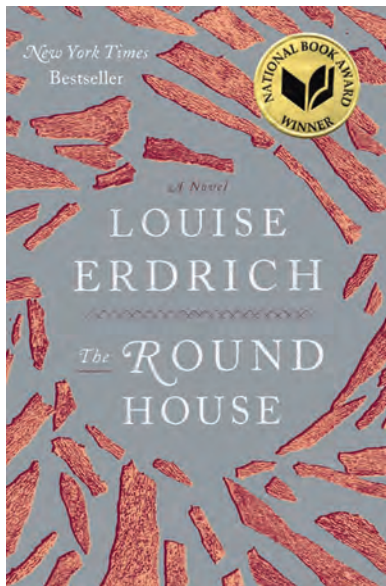




THE PROLIFIC MINNEAPOLIS-BASED WRITER, FROM THE TURTLE MOUNTAIN CHIPPEWA BAND OF INDIANS, HAS BEEN SPINNING HER TRIBAL AND REGIONAL HISTORIES INTO A SAGA SPANNING 15 MUCH-HONORED NOVELS. HER COMPLEX INTERWEAVING OF HER CHARACTERS' LIVES OVER SEVERAL GENERATIONS HAS CAUSED SOME TO COMPARE HER TO WILLIAM FAULKNER.

include love, intermarriage, stolen lands, murder, racial prejudice, religious conversion and a tense co-existence. French words mix with the Ojibwe language. Even in scenes from the 1970s and 80s, the main non-Indians are descendants of these Europeans. Erdrich's Ojibwe families track several generations.

Although she says she does not write about her family in her books, her mother, a continuing vital influence, has inspired her to research her ancestors. A future project is partly based on her maternal grandfather's experiences in Indian boarding school. Because of the schools' affiliation with the federal War Department, records on each child were heavily archived. Erdrich found her grandfather's



IMAGES COURTESY OF HARPERCOLLINS PUBLISHERS

files in the Library of Congress and was surprised at the details about all aspects of his life, such as meticulous lists of his clothing costs. The beautiful penmanship he learned in the boarding schools provided the jacket cover design for her latest novel, *La Rose*.

Her recurring elderly characters, like Star, Mrs. Webid, Mooshum, Nanapush and Grandma Ignatia, crack funny, lewd jokes, tease each other and play sexual tricks, usually in an effort to shock their adult children, grandchildren and priests. She says, "Over the years I have known many elders who are hilarious on the subject of sex. It seems to me that people who find humor easily in general age well."

Earlier this year, Erdrich went on a book tour in support of her latest novel *La Rose*. We caught up with her as she gave a riveting reading at the Folger Shakespeare Theatre at the Library of Congress in Washington, D.C. The book centers on a young boy, La Rose, whose parents give him to a neighbor's family to atone for his father's accidental killing of the neighbor's son while deer hunting. Since the two boys' mothers are half-sisters, transfer to the other family, while traumatic still has a familial context. Both families are consumed by grief, suicidal thoughts, loss and anger, but eventually La Rose and his two families achieve a type of healing and resolution.

Adoption of relatives and even strangers was practiced in the past by many American Indians for population recovery after disease, warfare and other genocidal practices. This contemporary adoption was based on traditional practices that La Rose's birth family, the Landreaux Iron, embraced through sweat lodge and other ceremonies. The novel has been positively reviewed by *The New York Times* and *The Washington Post* with emphasis on the adoption phenomenon.

Following her reading, Erdrich discussed the use of adoption to restore balance. She mentioned her maternal grandmother's frequent informal adoptions of children whose families were experiencing problems. She con-





Louise Erdrich receiving the NMAI Award for the Arts from Director Kevin Gover at the Museum's Legacies of Learning Gala, May 11, 2016.

PHOTO BY JOSHUA VODA

**"THE INCLUSION OF A LYNCHING WHICH DID TAKE PLACE IN NORTH DAKOTA WAS IMPORTANT TO ME BECAUSE THAT ISN'T AN ATROCITY USUALLY ASSOCIATED WITH NATIVE PEOPLE. I WANTED TO MAKE CLEAR HOW LITTLE IS REALLY KNOWN OR STUDIED ABOUT NATIVE PEOPLE."**

trusted her grandmother's flexible adoptions with the character Nola who at first did not want to share La Rose with his birth mother's family. Erdrich discussed the fluid boundaries between indigenous families that allow relatives to share in the raising of children without dealing with social services.

Erdrich's historical fiction frequently casts light on current social phenomena. She singles out *The Last Report on the Miracles at Little No Horse*. "The book is my favorite among my books and the sermon to the snakes one of my favorite pieces of writing," she says. In this novel, the priest, the recurring character Father Damien, turns out to be a woman. As he/she is aging, Father Damien is concerned that his real identity would be discovered during an illness that would require a thorough medical examination.

I asked if she thought this novel would have received more attention if it were published now rather than 15 years ago. She remarked that there was a transgender movement when she wrote the novel but that now there is considerably more power in that movement. She says, "I have read accounts of women who lived out roles more tradition-

ally male, and in fact my character in the *Birchbark House* series, Old Tallow, is based on research into traders' journals.

"The Catholic Church did have very negative effects on all aspects of Ojibwe culture and spirituality. In traditional Ojibwe culture there was the sense that a person we would now call transgender could operate within the culture, living out their roles. I am aware of an Ojibwe woman who was a well-known hunter and warrior. Also recorded around 1850 was a man called The Sweet whose Indian name was Wishkob. The Sweet lived differently gendered but there was not a great deal of controversy about him. People who lived differently than their gender were considered to have a broader spirituality and see things from a different viewpoint. My book *The Antelope Woman*, which is being revised, deals with this topic and has a character with special gifts for giving traditional names."

Her current novel *La Rose* has been linked with two earlier works confronting violence on the reservation. Her 2009 novel *The Plague of Doves* deals with lynching. It has fictional characters who escape getting lynched, fictional characters who are lynched and a historical

figure, Holy Track, a 13-year-old boy who was lynched in North Dakota. Says Erdrich, “The inclusion of a lynching which did take place in North Dakota was important to me because that isn’t an atrocity usually associated with Native people. I wanted to make clear how little is really known or studied about Native people. The subject is complex but I feel that our country would grow and develop by including the truth in our national story.”

Set in the 1980s, her novel *The Round House* revolves around the topic of rape and murder on reservations and laws that prevented tribal authorities from prosecuting non-Indians who committed federal offenses such as rape and murder. (The novel won the National Book Award in 2012, the year of its publication.) In the Afterword section of a new edition of *The Round House*, Erdrich wrote about North Dakota Senator Byron Dorgan’s 2016 sponsorship of the Tribal Law and Order Act and President Obama’s signing of the act into law.

Erdrich says, “President Obama has been very responsive to Native Americans and the issues that we face. Obama was behind The Violence Against Women Reauthorization Act that gave tribal courts the authority to get justice for Native American female victims of sex crimes committed by non-Native men. This Reauthorization Act was huge, a great thing. Prior to this act tribal courts had no jurisdiction over non-Indians who were guilty of rape and murder. Jurisdictional power was given back to our tribal courts.”

In addition to adult novels, Erdrich writes and illustrates children’s books, and also writes poetry and non-fiction. She attributes much of her ability to successfully create fiction for all ages to the influences of her mother and her sister Lise, who is also a writer. Both of them have traced their family back to Madeline Island.

Erdrich says that she is following her mother’s journey. She is also inspired by her great grandfather who was one of the last Ojibwe buffalo hunters. He lived through the beginning of the reservation era and died in 1963 around age 96 or 97. Erdrich plans to write about that era in upcoming projects

She also says she writes children’s books out of frustration with the *Little House on the Prairie* series by Laura Ingalls Wilder, a semi-autobiographical account of European settlers in the upper Midwest in the 19<sup>th</sup> century. Erdrich thinks that series is full of racism “and the valorization of those who took Native lands without a thought.

“I want to give a sense to young people of how Ojibwes did household chores and also had close family structures like the ones portrayed in *The Little House on the Prairie* during that same time period. Ojibwe families lived on very little, and we wasted nothing and left no ecological disasters.”

Commenting on the relationship between writing poetry and fiction, Erdrich replies, “I have no control over poetry. It either flows or it doesn’t. Stories seem more able to overflow into longer works that become books. Poems are so themselves.”


Non-fiction dealing with political struggle was another matter. She said during her Library of Congress reading, “I have so much trouble writing true things that have to be backed up factually. A Minneapolis congresswoman in the audience shouted out, ‘Lots of people in politics struggle with that!’” causing lots of laughter. Erdrich said that she didn’t realize her independent bookstore Birchbark Books would be political but that it is. It has become a Minneapolis center for urban Indians to discuss community issues and other relevant topics. Contemporary Native writers frequently visit and sign their names on the wall.

At her reading, Erdrich encouraged the audience to check out the Native writers from

an earlier panel in the program, part of the Proud To Be Indigenous Weeks celebration at the United Nations and around the world. She said that she opened Birchbark Books in 2001 to feature new and emerging Native writers and make them more accessible. She at first thought it would never survive but is now more optimistic. Her store, she says, “brings people back to reading more physical books and discovering Native writers like Sherman Alexie, James Welch and Leslie Marmon Silko.” She also highlights a new non-fiction writer, Brenda Child, whose work focuses on women and how women’s work shapes Native life.

Erdrich cautioned that American Indians have many nations as different as the French or Chinese. She said as a final thought she was concerned with “encouraging Native writers to tell their stories so that it is clear that there are many different nations with different viewpoints on important issues. It takes four to five generations for a people to recover from terrible trauma, and writing helps in the recovery process. It is only since 1978 that our right to traditional spiritual practices was legalized. Writing centered on our nations must be encouraged of every age group!” ✱

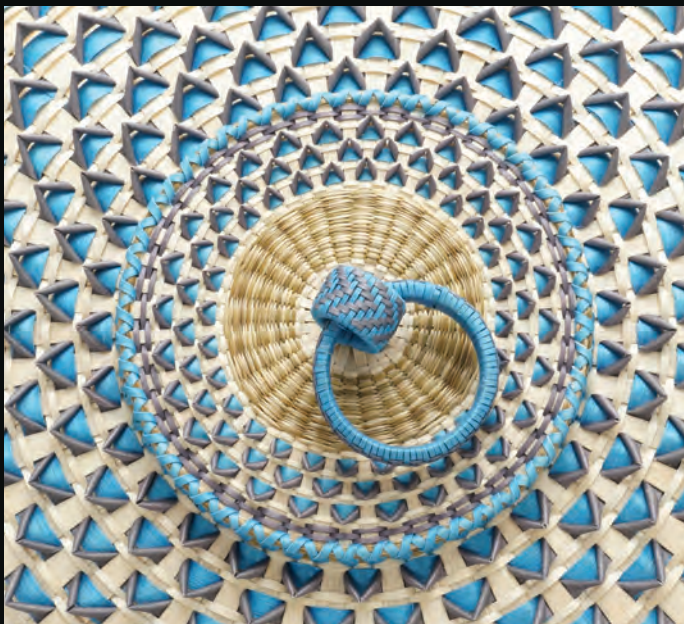
Phoebe Farris (Powhatan/Pamunkey) is currently teaching at the Corcoran School of Art and Design/George Washington University.



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# THE MYSTERY OF THE TWO GUDRIDS

A TRANSCRIPT OF FIRST CONTACT

BY JAMES RING ADAMS

**T**he first recorded conversation between a European and a North American native may have lain hidden for 1,000 years in a puzzling anecdote in Iceland's *Vinland sagas*, in a passage generally ignored or dismissed as a Norse ghost story. This is the story of Gudrid, a leader of a Norse colonizing party, and her mysterious visitor, also named Gudrid, at Leif Ericson's outpost in what is now called Newfoundland.

Gudrid, wife of the expedition leader Thorfinn Karlsefni, widow of a brother of Leif Erikson and herself a prime mover in the westward explorations, is sitting with her newborn son as the Norse trade with the Natives outside their settlement palisades. A mysterious woman suddenly appears and addresses her in Norse. Gudrid introduces herself, and the visitor replies, "My name is Gudrid." Then this second Gudrid suddenly disappears.

Their brief conversation around the year 1016 A.D. has inspired a range of literary and folkloric explanations and caused at least one

scholar to call it inexplicable. Yet in the last two decades a simple explanation has gained currency. Gudrid's visitor was not a ghost or companion spirit, the traditional explanation, but a curious Native girl exploring the strange settlement. This scenario not only rings true from the Native perspective, it suggests that the saga records nearly verbatim a scene of First Contact.

This approach also underscores the value of often disregarded medieval sources for insights into European awareness of a western landmass, and its inhabitants, in the centuries before Columbus. The "discovery" of America in 1492 now looks less like a single dramatic breakthrough than like the culmination of a long, gradual European expansion across the Atlantic.

## GUDRID THE VOYAGER

Certainly the Norse sagas contain fantastic elements. The corpse of a newly deceased husband sits up and begins to prophesy. The leader of a Vinland expedition is slain by a Unipid out of medieval travel mythology. But

more and more of this remarkable body of literature is proving to have a solid historical base. And Gudrid herself is one of its best-documented figures.

Gudrid Thorbjarnardottir (985?–1050?) has been called the best-travelled woman of the Middle Ages. She was born in Iceland circa 985, gave birth to a son in Vinland and later in life made a pilgrimage to Rome, returning to Iceland as a religious recluse who founded a major convent. She is a major figure in the *Saga of the Greenlanders*, which calls her "a woman of striking appearance and wise as well, who knew how to behave among strangers."

Gudrid's family were Gaelic retainers in the retinue of Unn (or Aud) the Deep-Minded, a formidable Norwegian matriarch and discarded wife of a Viking king of Dublin, who emigrated to Iceland around 900 to escape the enmity of the new King of Norway. Once there, Unn claimed an unsettled valley and distributed farms to her followers, including Gudrid's grandfather. This genealogy provides the opening of the *Saga*

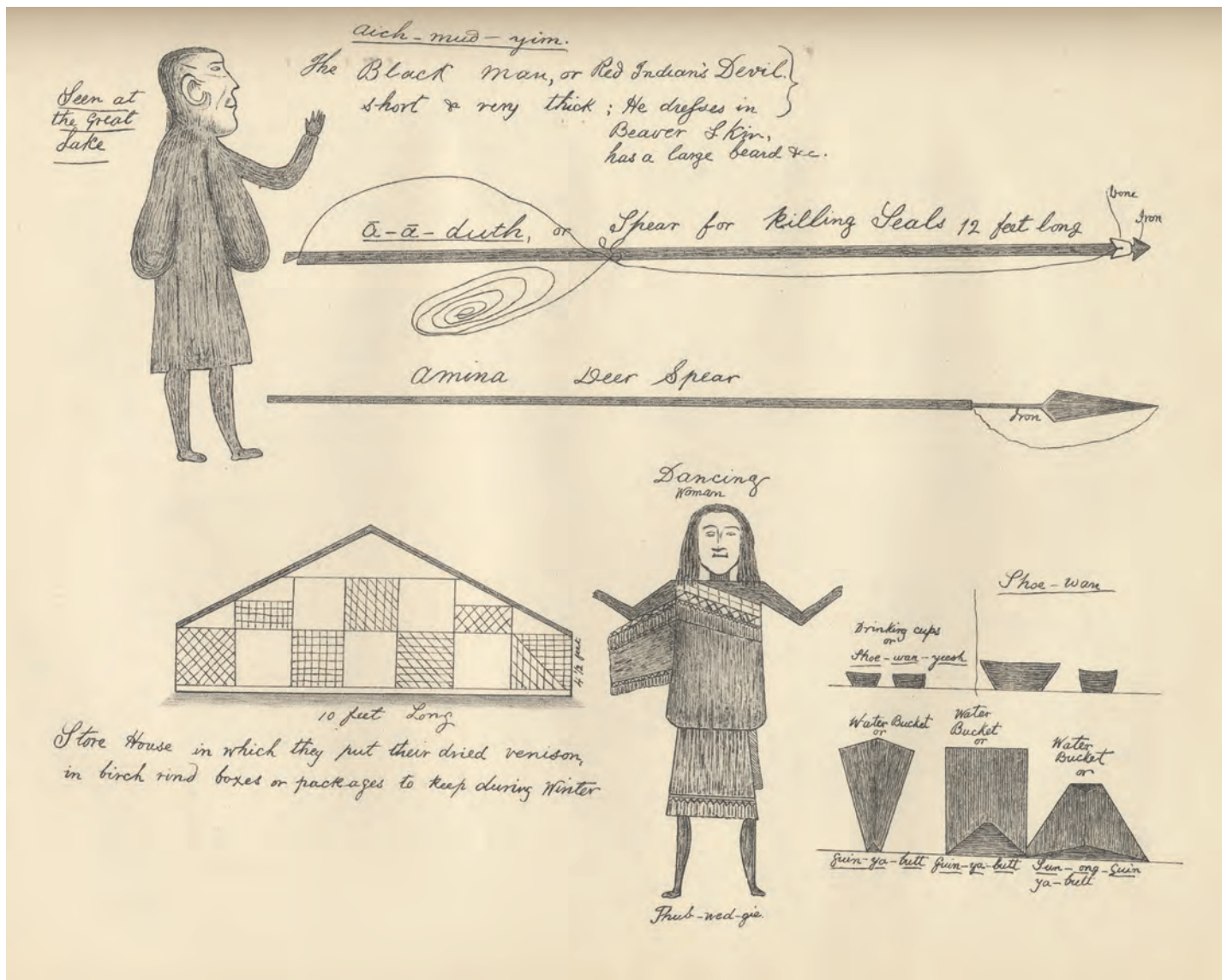


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IMAGE COURTESY OF ARNI MAGNUSSON INSTITUTE. PHOTO BY JOHANNA OLAFSDOTTIR





*"Dancing Woman" and other details of Beothuk life.* One of a series of drawings by Shanawdithit, also known as Nancy April (1801–1829). The Beothuk, also called the "Red Indians" from their use of red ochre body dye, were the main indigenous inhabitants of Newfoundland at the time of the Norse expeditions and very likely one of the peoples the Norse called the Skraelings. They shunned later Europeans but were almost exterminated by unusually brutal massacres. Shanawdithit was the last survivor of her band. She and her aunt Demasduit (Mary March) were taken in by townspeople of St. John's, Newfoundland. But they were very likely not the last of the tribe. The ethnologist Frank Speck encountered the aged daughter of a Beothuk man in 1910 who remembered tribal gatherings from the mid-19<sup>th</sup> century. He also heard a tradition that Beothuk survivors had emigrated to Labrador and even Greenland, where they intermarried. Library and Archives Canada. C-028544.

of *Erik the Red*, the second of the so-called “Vinland” sagas.

The incident that concerns us appears in Chapter 6 of the *Greenlanders' Saga*, during Karlsefni's attempt to settle at the outpost established by Leif Eriksson. "Leif's booths," as the saga calls the compound of thatched buildings built by Leif's earlier expedition, are now convincingly identified as the Norse remains at L'Anse aux Meadows in northern Newfoundland. Karlsefni and his crew pushed south, possibly setting up camp in southwest Newfoundland, at or near the putative Norse site recently discovered with much fanfare. This second site was closer to the area frequented by the indigenous population, believed to be the Beothuk tribe. It's not clear from the saga whether Gudrid went south or stayed at "Leif's booths."

At the beginning of the second winter of the expedition, natives (called the Skraelings by the Norse) come to the Norse palisades (in whichever location) to trade, as they had the

year before. Gudrid sits inside the door with the cradle of her year-old son Snorri (as far as we know the first European child born in the New World).

To quote the recent translation by Keneva Kunz, (in *The Sagas of Icelanders*, Penguin, 1997):

*A shadow fell across the doorway and a woman entered, rather short in stature, wearing a close-fitting tunic, with a shawl over her head and light red-brown hair. She was pale and had eyes so large that eyes of such size had never been seen in a human head.*

*She came to where Gudrid was sitting and spoke: "What is your name," she said.*

*"My name is Gudrid and what is yours?"*

*"My name is Gudrid," the other woman said.*

*Gudrid, Karlsefni's wife, then motioned to her with her hand to sit down beside her but just as she did so, a great crash was heard and the woman disappeared.*

The trading session outside had ended badly, as one of the natives had tried to take a Norse weapon and been killed. Only Gudrid had seen the woman.

Up until the turn of this millennium, the visit was generally dismissed as supernatural, a ghost story from the strange new land. How else could the woman converse in Norse and give her name as Gudrid? With its deft use of detail, the saga underscores the anomaly by observing several lines earlier that neither Norse nor Skraeling "understood the language of the other."

But another explanation emerged in 1999 at a conference in Reykjavik on the millennium of Leif Ericson's voyages. A paper by the late scholar Bo Almqvist, subsequently printed in the conference report *Approaches to Vinland* (University of Iceland Press, 2001) portrays the visit as an actual encounter between Gudrid and a Beothuk woman or girl.

Allowing for exaggerations, the description, including the close observation of the wardrobe, fits later images of Beothuk girls. The Beothuk were the main tribe in Newfoundland at the time, later supplanted by the Mi'kmaq. Although adult clothing was considerably different, young girls appear to wear close-fitting shirts or shawls around their torsos. An early 19<sup>th</sup> century drawing by one of the last surviving Beothuks, Shanawdithit, or Nancy April, shows a girl wearing a ceremo-

nial outfit, the tail of which could easily be flipped over her head.

The reddish-brown hair could be explained by the red ochre the Beothuk used for decoration. The *Saga's* earlier description of the Skraelings emphasizes their large eyes.

The difficulty, of course, is the conversation itself. How could the girl have initiated it with a question in Old Norse? If we slightly alter the sequence, all of a sudden we have a plausible scenario. If the later writer of the saga had the girl speak first, or even if Gudrid interpreted something the girl said as a friendly question, we have the encounter beginning with the Norse woman, who knew how to behave among strangers, saying in a friendly tone, "My name is Gudrid." (*Ek heiti Gudridr.*) The native girl then repeats the sentence.

We have suddenly left the spectral arena and have an exchange that rings as true as a transcript. A feature of first contact noted by other Europeans was the ability of American Natives to mimic their speech. Even long sentences could be repeated verbatim with perfect accents. When Bartholomew Gosnold visited what is now Martha's Vineyard in 1602, John Brereton, one of his crew, was astonished at how quickly an Indian friend learned to mimic his statement, "How now, sirrah, are you so saucie with my tobacco?"

This mysterious episode now looks like an actual, and rather poignant, encounter, very likely directly recounted by Gudrid herself. It is even more convincing as we peel away the spooky storytelling. A young Native girl accompanying the trading party is driven by curiosity to sneak inside the strangers' camp. She finds a reassuring sight, a young mother with an infant. She mimics the strange but friendly words the woman is saying. But a sudden alarm from outside abruptly interrupts, and the young girl quickly flees, as unseen as when she came.

A recent biographer of Gudrid Thorbjarnardottir (Nancy Marie Brown in *The Far Traveller*, Harcourt Books, 2007) speculates about the woman's annoyed reaction to the way the men were ruining things. Relations with the Skraelings quickly deteriorated and soon forced Karlsefni to abandon his colony. The friendly exchange of Gudrid with her visitor was only a fleeting alternative, soon dismissed as supernatural. ✱

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

We thank Dr. Gisli Sigurdsson and Haukur Thorgeirsson for their help and courteous reception at the Arni Magnusson Institute for Icelandic Studies in Reykjavik, Iceland.



Demasduit or Mary March (Beothuk), aunt of Shanawdithit and an earlier captive at St. John's, Newfoundland, miniature painting by Henrietta Martha Drummond Hamilton, (ca. 1780–1857); watercolor on ivory; 3" x 2.6". 1819. Library and Archives Canada R5293-0-4-E.

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Orlando Dugi (Diné) takes a bow  
at Style Fashion Week in New York.





# PUEBLO STYLE TAKES NEW YORK

BY THERESA BARBARO

Patricia Michaels might not have won the popular cable-TV fashion competition show *Project Runway* when she reached the final round in 2013, but she is making the work of Southwest Native designers a constant presence at the heart of the nation's fashion industry.

Michaels (Taos Pueblo) returned to the New York catwalk recently with a spectacular show presented by Style Fashion Week. At least 1,200 fashionistas attended in the cavernous Hammerstein Ballroom, with 800 on folding chairs, the rest standing in the ground floor and the balcony. A smattering of *Project Runway* veterans came to show support. Although Michaels has been a leading figure in Southwest design for decades, her appearance on the show was a national breakthrough, both for her and for Native fashion.

Along with Navajo designer Orlando Dugi, Michaels introduced a collection imbued with the colors and traditional culture of Native New Mexico. As her models strutted down the runway for the sophisticated New York audience, they paid tribute to the berry-gathering women of her home community.

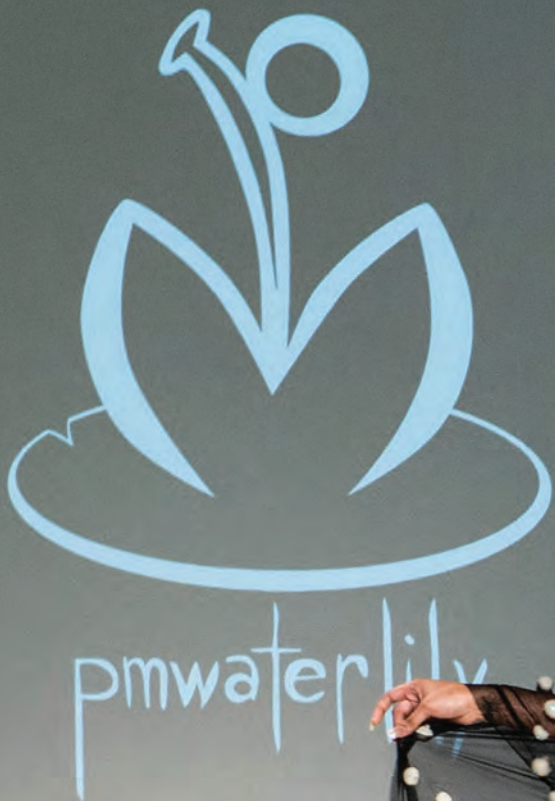
Her presentation, called *The Wildberry Collection*, reflected the wild plum, chokecherry, currant, rosehip, blueberries and strawberries that Pueblo women would collect in season



Patricia Michaels (Taos Pueblo) with her son and daughter, Gabriel Mozart Abeyta and Margeaux Abeyta, at Style Fashion Week in New York.

PHOTO BY THERESA BARBARO





Patricia Michaels, PM Waterlily.  
*The Wildberry Collection*. "Evening  
Berries" cape; silk, felted wool,  
Swarovski crystals; mini dress titled  
"Spring Forest Rain," hand dyed,  
stretch silk charmeuse.



PHOTO BY EVA-MARIA CUGGENBERGER



from the mountains. "So those are the fun wool berries that are just dancing!" she says. "People may think, well, you're working, but, when we're in the mountains, believe you me, we're having a blast gathering berries."

Michaels wanted to show this aspect of traditional life. "We need to have that female bond, to be honest about how we protect one another and to make sure that's not lost. These works and their representation celebrate the way my grandmother raised us."

Southwest color also dominated Dugi's *Red Collection*, which was entirely dyed in cochineal derived from the female cactus-dwelling cochineal insect. The dye is derived by drying the entire insect and then crushing it into a powder. It bonds best with protein-based fibers, such as silk and wool. The powder can produce a variety of colors – different shades of red, pink, orange, green, purples, silver and black. Dugi says *The Red Collection* was inspired by the pre-Columbian, matriarchal, civilization of the Southwest. "With this

matriarchal monarchy, the women are more empowered, but there's still a balance between masculine and feminine," he says. Significantly, the red color is derived only from the female insect, not from the male.

## STYLE FASHION WEEK

The venue for Michaels and Dugi, Style Fashion Week, began in March 2011 when its director, Veronica Kerzner, set up shop in the back of a friend's office in Los Angeles with six interns. Nearly six years later her company, with her husband as partner, hosts shows in New York, Palm Springs, Miami (Art Basel), Dubai, Santa Fe, Boston and Washington, D.C.

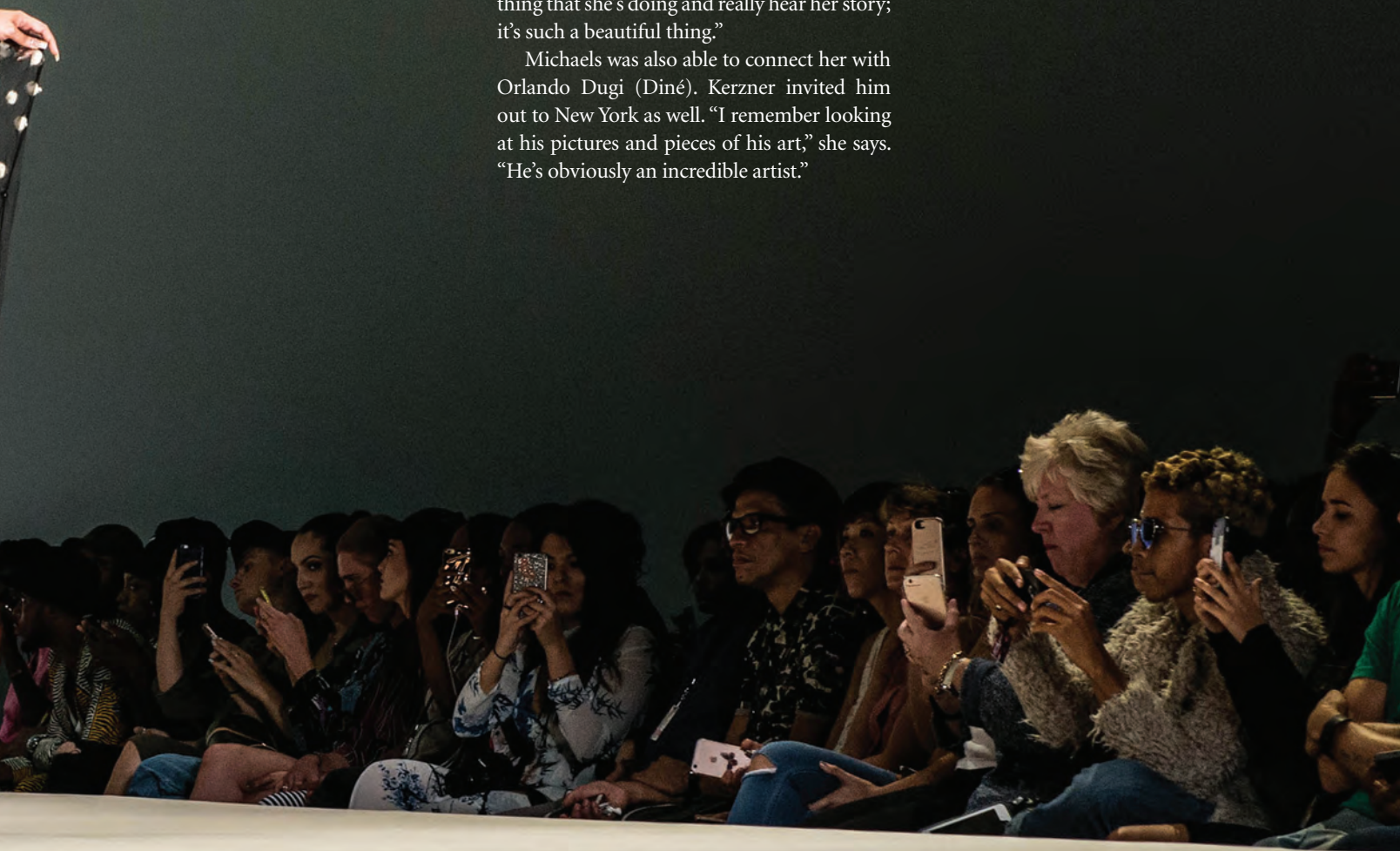
Kerzner was introduced to Santa Fe by a photographer from the area, who had been attending Style Fashion Week for years. When she finally travelled there, she met with governors from different pueblos as well as the mayor and governor of the city. On a side-trip to Taos she met Patricia Michaels through mutual friends. "She had us over to her house where we got to see all of her work and everything that she's doing and really hear her story; it's such a beautiful thing."

Michaels was also able to connect her with Orlando Dugi (Diné). Kerzner invited him out to New York as well. "I remember looking at his pictures and pieces of his art," she says. "He's obviously an incredible artist."

## PATRICIA MICHAELS: THE WILDBERRY COLLECTION

With only four weeks to create *The Wildberry Collection*, Michaels and PM Waterlily, her company and Native namesake, turned out 33 pieces. Her first pieces, literally painted on canvas, paid homage to Anasazi pottery. "I chose canvas for two reasons," she says, "one, because I paint so much, and two, since it technically takes the shape and form of a vessel." Her first model on the runway wore a dress accompanied by a parasol in a variety of colored handprints.

The dramatic impact was heightened by the makeup, or lack thereof in the conventional sense. Faces of the models were painted in white or silver, half or complete, representing for Michaels the masks we wear in life. They were also a tribute to her late nephew and the feeling of loss at his passing. "As we live our daily lives, we have a saying in our village which says: 'We walk this life in sadness and in happiness,'" she says. "We don't know which





Patricia Michaels, PM Waterlily – *The Wildberry Collection* (L-R):

*Anasazi Vessel*, canvas, gesso, acrylic paint. Parasol: salt cedar, devore, silk rayon velvet, rod iron, hand painted.

*Pueblo Whitewash*, gun metal latex and mica.

*Impressionistic Beadwork*, PM Waterlily technique, vinyl, horsehair, glass beads, Swarovski crystals and satin ribbon.

mask anyone is wearing but we still have to be strong to know that that's how life is for everybody. It's not always one or the other. It's always going to be both."

Michaels embellishes certain pieces with mineral from her home in Taos, N.M., known for its micaceous pottery. She incorporates it into her designs in honor of pottery makers. Additionally, she bought all the wools she used from local farms in northern New Mexico. "A lot of the work you see is cottage industry contract work," she says. "It's not only going to me, but to different artisans who maybe don't have a place to show their work, but their hands are talented and they can help me accomplish these feats." She was able to provide piecework for about 30 different home workers, who didn't always have means to get to and from a job. "So this isn't a selfish endeavor," she says. "I don't go home and have some fancy lifestyle."

In spite of her deep attachment to Native tradition, she made a surprising choice for the soundtrack for the show. He models marched to the powerful voice of opera-singer Luciano Pavarotti. Michaels explains that when she was five years old, her brother, John Trujillo, started the Pueblo Opera Youth Program. She says that Pueblo children were able to see the opera during the full dress rehearsal as well as "the beauty of the orchestra, the costuming, outdoor theatre, different voices, the night skies and the changing of weather."

"I wanted to bring to the world the understanding that Native Americans are culturally diverse outside of their cultures as well," she says. Because of that opportunity, she says, "I've never been inhibited to try something bold. I had to incorporate this into the show to bring out some of the bold but simple, dedicated beauties that I always have felt in the opera house."

*Continued on page 45*



PHOTOS BY EVA-MARIA GUGGENBERGER







Patricia Michaels, PM Waterlily – *The Wildberry Collection* (L-R):

*Eagle in Flight*, stylized eagle feathers on silk satin organza, silk organza, latex jersey lining.

Tibetan angora white cape, silk organza, PM Waterlily hand felted wool, velvet ribbon; symbolic of the travelled, eclectic woman.

*Wildberry*, fiber content: felted wool, silk, bugle beads, silk organza, synthetic jersey. Parasol: "Waterlily." Salt cedar, silk rayon velvet, hand painted.



PHOTOS BY EVA-MARIA GUGGENBERGER







PHOTO BY KEN ALCAZAR/ALCAZARK PHOTOGRAPHY, STYLE FASHION WEEK @STYLEFW



PHOTO BY KEN ALCAZAR/ALCAZARK PHOTOGRAPHY, STYLE FASHION WEEK @STYLEFW



PHOTO BY EVA-MARIA GUGGENBERGER





Orlando Dugi. *The Red Collection*.  
(clockwise from far left):

Cochineal dyed silk organza, hand  
beaded, hand embroidered, hand  
beaded netting, handsewn. Made to  
measure.

Cochineal dyed silk organza, hand  
beaded, hand embroidered in gold,  
handsewn. Made to measure.

Cochineal dyed silk gauze, feathers,  
hand embroidered in gold, hand  
beaded, handsewn. Made to measure.

Cochineal hand-dyed silk, hand  
beaded, hand embroidered in gold,  
handsewn. Made to measure.





Orlando Dugi, *The Red Collection*. Black silk and linen blend with hand beading, handsewn. Made to measure.



PHOTO BY EVA-MARIA CUGGENBERGER

Orlando Dugi, *The Red Collection*. Cochineal dyed silk organza, feathers, hand beaded and hand embroidered in gold, handsewn. Inspired by and in honor of his Cree adopted mother and titled "One Who Carries the Eagle Feather."



PHOTO BY KEN ALCAZAR /ALCAZAR PHOTOGRAPHY, STYLE FASHION WEEK @STYLERW



Toward the end of the show, Michaels brought out clear vinyl pieces, her favorite medium this time around. Beads were strewn on them in a beautiful unplanned pattern. She says she wanted to move away from the stereotype of intricate beading on Native designs. While some pieces in her collection were intensely beaded, she explains, “I don’t always want the expectation of that.” Michaels created a formula for throwing the beads. “You should have seen me,” she says, “I was like a crazy kid in a candy store! I was having so much fun; it was liberating.”

“As an artist,” she says, “you have to give yourself that. Because you prove yourself at different parts of your life, and if you don’t give yourself room to explore, what are you doing it for? We should be able to liberate ourselves from any preconceived ideas of who we are. Those pieces at the end are celebrating that flight while still keeping the integrity of who we are.”

## ORLANDO DUGI: THE RED COLLECTION

While learning to bead at around five to seven years old, Orlando Dugi (Diné) did not envision himself as a fashion designer. After graduating high school, he spent a number of years dancing at powwows throughout the U.S. and Canada. It wasn’t until 2009 that a friend, impressed with his talent for beading, suggested that he apply for the Santa Fe Indian Market. Dugi soon impressed the judges at SWAIA and the Heard Museum Guild Art Show and Market, among others. He started with eveningwear, and specifically clutches. In 2010, he won first place in SWAIA’s clothing contest for his very first evening gown. His work was completely self-taught and fittingly a beaded creation. “I had this gown in my mind,” he explains. “But I wasn’t sure how to draw it out. I didn’t know how to drape or make a dress; I basically just taught myself how to make my own patterns.”

Dugi says that his collection is all about the beauty, elegance, femininity and strength of women. “I don’t do menswear,” he says. “But in order to have balance in the collection, I did two men’s pieces at the end.” All of the work was hand done, using the technique of tambour beading and embroidered with gold thread and French coil. In addition to his own hand-work, Dugi employed four embroiderers, two seamstresses and a fashion intern, working on the pieces for five months, 60 to 80 hours a week, to create a total of six garments.



PHOTO BY THERESA BARBARO

While working at the Morning Star Gallery, in Santa Fe, N.M., Dugi learned about the use of *bayeta* cloth, originally woven in continental Europe and England, dyed with cochineal and used by Navajo women in making blankets in the mid to late 1800s. The cloth was already dyed in cochineal upon arrival, then unraveled, spun into a yarn and finally woven into dresses and blankets. The cochineal dye was originally an export of the Americas, created by indigenous peoples and later spread throughout Europe. Dugi was fascinated with the journey of the insect and his love for the color red.

“What I strive for mostly is women’s empowerment,” Dugi says. “There are so many women in my life – my moms, my grandmothers, my sisters, my nieces.” He also has adopted family all over Indian country. “It’s because of them that I want to make sure that women are seen in the best possible light. What I want to do is to just add to the beauty of that, not just the physical beauty, but the beauty of the whole.”

The beauty of Southwest fashion might have been unfamiliar to the New York audience when Michaels made her debut on *Project Runway* in 2013 and nearly won the season-long competition. But her recent show is making her name, and that of her Native colleagues, increasingly well known. The rich diversity of American Indian design is becoming a real presence in mainstream fashion. ✱

Theresa Barbaro is a frequent contributor to *American Indian* magazine.

*Project Runway* alumni (L-R): Nicholas D’Aurizio, Season 8; Kenny Zamora, Season 13; Patricia Michaels, Season 11; Peach Carr, Season 8; and Justin LeBlanc, Season 12.





David Gaussoin and Wayne Nez Gaussoin (Diné/Picuris Pueblo), *Postmodern Boa*, 2009. Stainless steel, sterling silver, enamel paint, and feathers. Model: Tazbah Gaussoin. Peabody Essex Museum, 2016.32.1.



Bethany Yellowtail (Apsaalooke [Crow] and Northern Cheyenne) for B Yellowtail, *Old Time Floral Elk Tooth* dress, Apsaalooke Collection, 2014. Lace, leather applique, and elk teeth. Peabody Essex Museum, 2015.22.1.



Orlando Dugi (Diné). Cape and dress from *Desert Heat* Collection, 2012. Paint, silk, organza, feathers, beads and 24k gold; feathers. Courtesy of the designer, Sante Fe. Hair and makeup: Dina DeVore. Model: Louisa Belian. Courtesy Amy Shea. ©2015 Peabody Essex Museum.



# NATIVE FASHION NOW

BY THERESA BARBARO

A *tour d'horizon* of contemporary fashion by indigenous designers will open in February at the National Museum of the American Indian, George Gustav Heye Center in New York.

The exhibition, *Native Fashion Now*, organized by the Peabody Essex Museum of Salem, Mass., will feature the work of more than 60 artists from the United States and Canada. Running from February 17 to Sept. 4, 2017, it is the last stop on a tour that began at the Peabody Essex Museum in November 2015 and then travelled to the Portland Art Museum in Portland, Ore., and the Philbrook Museum of Art in Tulsa, Okla.

It is not divided into cultural areas, but into thematic categories: Pathbreakers, Revisitors, Activators and Provocateurs. According to curator Karen Kramer of the Peabody Essex Museum, "Pathbreakers blaze trails in innovative and unexpected ways in Native fashion." Revisitors invigorate, revitalize and augment aspects of tradition. Activators explore streetwear with topics involving current political advocacy and awareness. Provocateurs push the boundaries of standard fashion with visionary works.

Kramer, who is curator of Native American and Oceanic Art and Culture at the Peabody Essex Museum, says, "I wanted to create a dynamic and unforgettable experience for audiences, one that could alter popularly held misconceptions about Native American fashion, what it is and what it can be. Through striking ensembles and accessories created by established and emerging designers, the exhibition celebrates the visual range, creative expression and political urgency of Native American fashion today."

Jared Yazzie (Diné), whose work is featured in the Activators section, says, "I think having streetwear and ready-to-wear fashion highlighted is really amazing since there are not a lot of streetwear Native brands doing their thing. Showing art through T-shirts really opens up dialogue." He began his clothing line OXDX in 2009. The exhibition features his provocative *Native Americans Discovered Columbus* T-shirt.

The intricately beaded Christian Louboutin boots of Jamie Okuma (Luiseno/Shoshone-Bannock) appear in the Revisitors area. She describes them as "somewhat of a self-portrait



PHOTO BY WALTER SILVER

Mike Bird-Romero (Ohkay Owingeh [San Juan] and Taos Pueblos), and Eddie Begay (Diné), bracelets, 2000–10. Sterling silver, spiny oyster, abalone shell, turquoise, jet and onyx. Courtesy Catherine B. Wygant. ©2015 Peabody Essex Museum.





Jamie Okuma (Luiseno and Shoshone-Bannock), boots, 2013–14. Glass beads on boots designed by Christian Louboutin. Museum commission with support from Katrina Carye, John Curuby, Karen Keane and Dan Elias, Cynthia Gardner, Merry Glosband, and Steve and Ellen Hoffman. Peabody Essex Museum, 2014.44.1AB. ©2015 Peabody Essex Museum.

and with imagery that has a lot of meaning for me.” She grew up on the La Jolla Indian Reservation in California where swallows would build their nests in the slides of the water park. The fledglings would often fall out, and Okuma and her parents would bring them home to raise. “They were around all time,” she says. “It was a design that I always loved.”

Pathbreakers include the works of Patricia Michaels (Taos Pueblo) and Orlando Dugi (Diné). Michaels says of the exhibition, “This show is about powers in numbers. There’s never been a course in Native American fashion. This show is beginning to have the conversation that is needed. Native Americans still need to have a continued conversation for what is still yet to come.” Her work on the cable-TV competition program *Project Runway* was represented in her *Cityscape* dress, painted on leather to reflect the windows of Manhattan in water. Dugi’s dress from his *Desert Heat* Collection was inspired by the sunsets in New Mexico when widespread fires flared in the mountains. Dugi says, “It was devastating to the forests, but they produced some of the most spectacular sunsets from all the smoke in the air.”

According to Jennifer Miller, NMAI project manager for the show in New York, “The *Native Fashion Now* exhibition is a natural fit for NMAI in New York. It provides a unique opportunity to showcase the work of these amazing artists in one of the world’s fashion capitals.”

A curatorial conversation in New York with Karen Kramer is scheduled for February 16 before the exhibition opening. A related symposium on cultural appropriation will be held on April 22.

*Native Fashion Now* is organized by the Peabody Essex Museum, Salem, Mass. The Coby Foundation Ltd. provided generous support.

More information can be found at [nmai.si.edu](http://nmai.si.edu) and in the *Native Fashion Now: North American Indian Style* catalogue by Karen Kramer with contributions from Jay Calderín, Madeleine M. Kropa and Jessica R. Metcalfe. (Published by Peabody Essex Museum and DelMonico Books, Prestel in 2015.) ✱

Theresa Barbaro is a frequent contributor to *American Indian* magazine, as writer and researcher.



Jared Yazzie (Diné) for OXDX, *Native Americans Discovered Columbus* t-shirt, 2012. Cotton. Gift of Karen Kramer. Peabody Essex Museum, 2015.11.4.

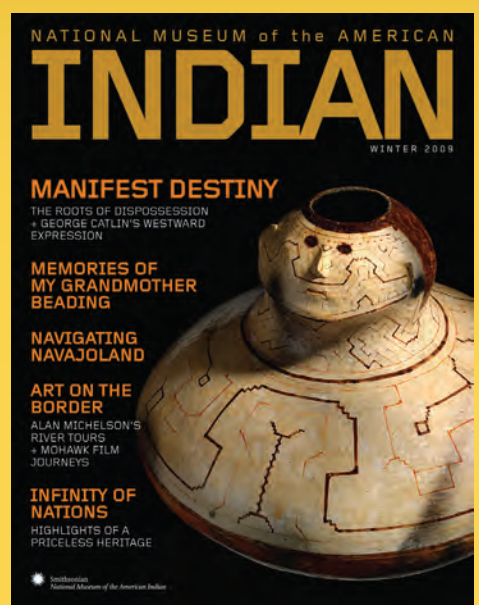




Orlando Dugi (Diné) and Troy Sice (Zuni), *The Guardian – Bringer of Thunder, Lightning and Rain* handbag, 2013. Elk antler, stingray leather, parrot feathers, bobcat fur, rubies, shell, glass beads and sterling silver.



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# EXHIBITIONS + EVENTS CALENDAR

DECEMBER 2016/JANUARY/FEBRUARY 2017

**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

**AS WE GROW:** TRADITIONS,  
TOYS AND GAMES

**WINDOW ON COLLECTIONS:**  
MANY HANDS, MANY VOICES

**RETURN TO A NATIVE PLACE:**  
ALCONQUIAN PEOPLES OF  
THE CHESAPEAKE

**PATRIOT NATIONS:**  
NATIVE AMERICANS IN OUR  
NATION'S ARMED FORCES  
OPENING JANUARY 2017

**UA MAU KE EA:**  
**THE SOVEREIGN  
HAWAIIAN NATION**  
CLOSING JANUARY 2017

**FOR A LOVE OF HIS PEOPLE:**  
**THE PHOTOGRAPHY OF  
HORACE POOLAW**  
THROUGH JUNE 2017

**THE GREAT INKA ROAD:**  
**ENGINEERING AN EMPIRE**  
THROUGH JUNE 2020

**NATION TO NATION:**  
**TREATIES BETWEEN THE  
UNITED STATES AND  
AMERICAN INDIAN NATIONS**  
THROUGH FALL 2020

## PUBLIC PROGRAMS



PHOTO BY KATHERINE FODDEN

**NATIVE ART MARKET 2016**  
**Saturday, Dec. 3 and Sunday, Dec. 4**  
**10 a.m. – 5:30 p.m.**

**Potomac Atrium**

Native artists from the Western Hemisphere come together in this annual two-day market highlighting their work and products.

*\*See page 56 for a list of featured artists whose work will be available.*

**OUT OF MANY FESTIVAL:**  
**A MULTICULTURAL PRESENTATION  
OF MUSIC AND DANCE**

**Saturday, Jan. 21 and Sunday, Jan. 22**  
**10:30 a.m. – 5 p.m.**

**Potomac Atrium**

Celebrating the Presidential Inauguration, the Museum presents the 2017 *Out of Many Festival: A Multicultural Presentation of Music and Dance*. This two-day event will highlight Native performers both traditional

and contemporary, as well as multicultural groups from the Washington, D.C. area: mariachi music, West African dance, Taiko drums, Salsa music and dance, Chinese youth lion dances, jazz and much more. Generous support for this festival is provided by the National Council of the National Museum of the American Indian.

**POWER OF CHOCOLATE**  
**Saturday, Feb. 11 and Sunday, Feb. 12**  
**10:30 a.m. – 4:30 p.m.**

**Potomac Atrium**

The story of chocolate begins with a small tree that has its roots deep in the world of Mesoamerican culture. Join us for a celebration of one of the world's most beloved foods. Explore the rich history and ongoing story of chocolate by grinding chocolate, creating a vase with Maya glyphs and learning more about the science, art and culture of chocolate.





Scene from the Museum's first *Out of Many: A Multicultural Festival of Music, Dance and Story*.

PHOTO BY ERNEST AMOROSO



# EXHIBITIONS + EVENTS CALENDAR

DECEMBER 2016/JANUARY/FEBRUARY 2017

## FROM TARZAN TO TONTO: RACIST STEREOTYPES AS OBSTACLES TO PROGRESS TOWARD A MORE PERFECT UNION

Thursday, Feb. 9

6 p.m. – 9 p.m.

Rasmuson Theater, Potomac Atrium

As early Americans sought to define their identity in a new country, race became a major fixation. Tarzan and Jane, Tonto and the Lone Ranger, Uncle Ben and Aunt Jemima – these and other stereotypes about Native American, African and African American people have long been part of the American scene. Distinguished scholars, writers and critics will discuss the ongoing presence of such racist stereotypes and the barriers these stereotypes pose to the advancement of American culture. A reception follows the symposium. *From Tarzan to Tonto* is co-sponsored with the National Museum of African Art, in celebration of the 2016 Grand Opening of the National Museum of African American History and Culture.

*This program is generously supported by Accenture.*



Drum hand-painted depicting caricatures of nine male faces, ca. 1925. Wood, metal, hide and paint, 20½"x17½"x6½". Collection of the Smithsonian National Museum of African American History and Culture, Gift of the Collection of James M. Caselli and Jonathan Mark Scharer.



Cover, *The Lone Ranger's Companion Tonto*, No. 14, Feb.-April, 1954. In 1951, Dell Comics began publishing a quarterly comic book series featuring Tonto, the Indian "sidekick" to television and popular culture figure the Lone Ranger. The series ran for 31 issues.



**NATIVE SOUNDS CONCERT WITH  
JAMES LOVELL**

**Saturday, Feb. 18**

**Potomac Atrium**

Celebrate Black History Month with an engaging concert of Garifuna music and culture performed by noted Garifuna artist and historian James Lovell.

**MOTHER TONGUE FILM FESTIVAL**

**Tuesday, Feb. 21 – Saturday, Feb. 25**

**Visit [www.recoveringvoices.si.edu](http://www.recoveringvoices.si.edu)  
for event details**

The Smithsonian's Recovering Voices Initiative will host a variety of film programs in conjunction with the second annual *Mother Tongue Film Festival*. The festival will begin on United Nations Mother Language Day, Tuesday, Feb. 21, with feature and short-length films celebrating the importance of the mother tongues of the many indigenous communities around the world, and showcasing films about language revitalization and the quest to teach younger generations languages that are rapidly disappearing.



James Lovell

PHOTO COURTESY JAMES LOVELL

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# 2016 NATIVE ART MARKET IN WASHINGTON, DC: FEATURED ARTISTS

VIRGINIA BALLENGER

(Diné)  
NavajoSpirit.com  
Textiles and Attire

NANIBAA BECK

(Diné)  
Notabove.com  
Jewelry

PHILBERT BEGAY

(Diné)  
Jewelry

JOLENE BIRD

(Santo Domingo Pueblo)  
Jewelry

JAMIE BROWN

(Pokagon Band  
of Potawatomi Indians)  
Basketry

JENNIE BROWN

(Pokagon Band  
of Potawatomi Indians)  
Basketry

FRANKLIN CARRILLO

(Pueblo of Laguna)  
Jewelry

VERONICA CASTILLO SALAS

(Mixteca, Olmeca)  
Pottery

COREN CONTI

(Athabaskan)  
Jewelry

PHYLLIS COONSIS

(Pueblo of Zuni)  
Jewelry

GARY CUSTER

(Diné)  
Jewelry

PORFIRIO GUTIERREZ

(Zapotec)  
porfiriogutierrez.com  
Mixed Media

CODY HARJO

(Seminole)  
Beadwork

JAYDEN HATFIELD

(Comanche Nation)  
Painting/Illustration/Drawing

MAVASTA HONYOUTI

(Hopi)  
mhonyouti.com  
Sculpture/Carvings

DAWN JACKSON

(Saginaw Chippewa Tribe  
Of Michigan)  
Painting/Illustration/Drawing

STEVE LARANCE

(Hopi)  
Jewelry

CHRISTIE LATONE

(Pueblo of Zuni)  
Jewelry

GEORGE LEVI

(Southern Cheyenne and  
Arapaho)  
Painting/Illustration/Drawing

ANGELICA LOPEZ

(Maya-Man)  
ixchelfriends.org  
Textiles and Attire

DEBORAH LUJAN

(Taos Pueblo)  
Photography

R MARTINEZ

(Tarahumara)  
Facebook.com/rdianemartinez-  
blackpottery  
Pottery

EDWIN MIGHELL JR.

(Inupiaq)  
edmighell.wordpress.com  
Mixed Media

MORRIS MUSKETT

(Diné)  
morrismuskett.com  
Jewelry

JHANE MYERS

(Comanche)  
jhanemyers.com  
Mixed Media

PAHPONEE

(Kickapoo)  
Pahponee.com  
Pottery

SABINA RAMIREZ

(Maya Ixil)  
Textiles and Attire

TAMA ROBERTS

(Cherokee Nation)  
Sculpture and Carvings

KATERI SANCHEZ

(Pueblo of Zuni)  
Sculpture and Carvings

MARVIN SLIM

(Diné)  
Jewelry

EUGENE TAPAHE

(Diné)  
tapahephotography.com  
Photography



DARRICK TSOSIE  
(Jemez Pueblo)  
Pottery

FELIX VIGIL

(Jicarilla Apache)  
Painting/Illustration/Drawing

JENNIFER WHITE

(Three Affiliated Tribes- Arikara)  
postpilgrimartgallery.com  
Painting/Illustration/Drawing

PETER WILLIAMS

(Yupik)  
seaotterfur.com  
Textiles and Attire

JT WILLIE

(Diné)  
jtwilliedesigns.com  
Beadwork

LAURA WONG-WHITE BEAR

(Colville Sinixt)  
Basketry

WILMA COOK ZUMPAÑO

(Akwasasne Mohawk)  
Beadwork



CLOCKWISE, FROM TOP LEFT: Kateri Sanchez, Sabina Ramirez, Jolene Bird, Veronica Castillo Salas, Dawn Jackson.

PHOTOS COURTESY OF THE ARTISTS



# A gift in honor of a loved one

As someone who values education more highly than anything else, Mary Hopkins finds that the Smithsonian offers wonderful learning opportunities through its exhibitions, publications and travel programs. "I am always seeking new things to see, do and learn," says Mary, who recently traveled to China and Tibet with Smithsonian Journeys.

**"This legacy is a wonderful way for me to honor my husband, who was part Choctaw Indian."**

Her late husband, Homer, shared her love of travel, and she fondly recalls visiting Native lands with him to learn about different tribes and cultures. "I wanted to make a gift in my husband's memory, but it was hard to come up with a concrete tribute," reflects Mary. That is why, with guidance from the Smithsonian's planned giving staff, she decided to pay tribute to her husband and support education with a bequest to endow internships at the National Museum of the American Indian.

"This legacy is a wonderful way for me to honor my husband, who was part Choctaw Indian, and to support the educational opportunities that I treasure at the Smithsonian," remarks Mary. "This gift really hits the nail on the head."



**Smithsonian**  
*National Museum of the American Indian*

For more information, contact **Melissa Slaughter**  
National Museum of the American Indian  
PO Box 23473 | Washington, DC 20026  
(202) 633-6950 | [slaughtermel@si.edu](mailto:slaughtermel@si.edu)



## SUGGESTED BEQUEST LANGUAGE

*We suggest using the following language to name the NMAI as a beneficiary of your will or trust. When completing retirement plan and life insurance beneficiary forms, you will want to be sure to use the correct legal name of the NMAI, as well as the federal tax identification number listed below.*

I hereby give, devise and bequeath \_\_\_\_\_  
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- ☐ I would like more information on making a bequest to the NMAI.
- ☐ I have included a gift to the NMAI in my will or other estate plan.

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State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_

Email \_\_\_\_\_





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

### NYC EXHIBITIONS



PHOTO BY GREG HALL

**NATIVE FASHION NOW**  
OPENING FEB. 17, 2017

**CIRCLE OF DANCE**  
THROUGH OCT. 8, 2017

**CERAMICA DE LOS ANCESTROS: CENTRAL AMERICA'S PAST REVEALED**  
THROUGH DECEMBER 2017

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

# EXHIBITIONS + EVENTS CALENDAR

DECEMBER 2016/JANUARY/FEBRUARY 2017

## PUBLIC PROGRAMS

### NATIVE ART MARKET

**Market Dates: Saturday, Dec. 3 and Sunday, Dec. 4**

**10 a.m. – 5 p.m.**

**Diker Pavilion**

*\*See page 60 for a list of featured artists whose work will be available.*

### TAINO MUSIC WITH IRKA

**Every Wednesday through January 2017 (except for December 21 and 28)**

**3:30 p.m.**

Irka Mateo, singer-songwriter and educator, teaches children (ages 2–5) about Taino culture through stories, songs, movement and hands-on activities. **Free. Space is limited. Registration is required; visit [www.nmai.si.edu](http://www.nmai.si.edu).** Please note: program in Spanish.

### DABBLE WITH DRAWING WITH DONNA CHARGING (MANDAN/HIDATSA/ARIKARA AND EASTERN SHOSHONE)

**Thursday, Dec. 15**

**4:30 p.m. – 7:30 p.m.**

Join us for an evening of drawing inspired by the art of the Plains. **Free. Registration is encouraged; ages 9 and up. To register please email: [liuj@si.edu](mailto:liuj@si.edu)**

*Generous support for this workshop is provided by Ameriprise Financial.*

### STORYBOOK READING AND HANDS-ON ACTIVITY

**Saturday, Dec. 10**

**1 p.m.**

**Education Classroom**

Listen to *Giving Thanks: A Native American Good Morning Message* by Chief Jake Swamp (Mohawk) and illustrated by Erwin Printup, Jr. (Cayuga/Tuscarora). Make a cornhusk doll to take home!

### STORYBOOK READING AND HANDS-ON ACTIVITY

**Saturday, Jan. 14**

**1 p.m.**

**Education Classroom**

Listen to *Kamik's First Sled*, a story about a child learning the responsibility of training his dog in the Arctic. The book is inspired by the life memories of elder Matilda Sulurayok from Nunavut in northern Canada. Learn to play the Inuit yo-yo game and make one to take one home!

### THUNDERBIRD SOCIAL

**Saturday, Jan. 21**

**7 p.m.**

**Diker Pavilion**

Join the Thunderbird Indian Singers and Dancers, led by Louis Mofsie (Hopi/Winnebago) and participate in inter-tribal dances. Drum groups include Heyna Second Sons Singers and the Silvercloud Indian Singers.

### WINTER BLAST

**Saturday, Jan. 28**

**12 p.m. – 4 p.m.**

**Rotunda**

Come inside and warm up by playing games from across the hemisphere in celebration of winter. Meet Talibah Begay (Navajo), who will demonstrate *Keshje*, a Navajo shoe game that is only played in winter after the first official snowfall. Learn this game as well as Inuit yo-yo and high kick game, among others, and enjoy a variety of family-friendly activities.





Orlando Dugi (Diné), dress, headpiece and cape, *Desert Heat Collection*, 2012. Silk, organza, feathers, beads and 24k gold; porcupine quills and feathers; feathers, beads and silver.  
©2015 Peabody Essex Museum. Hair and Makeup: Dina DeVore.  
Model: Julia Foster

PHOTO BY NATE FRANCIS/UNIK PHOTOGRAPHY



# EXHIBITIONS + EVENTS CALENDAR

DECEMBER 2016/JANUARY/FEBRUARY 2017

## THE ART OF STORYTELLING WITH STEVEN JUDD (KIOWA)

**Wednesday – Friday, Feb. 8–10**  
**10 a.m. and 11 a.m.**

**Diker Pavilion**

**Saturday, Feb. 11**  
**11 a.m. – 4 p.m., on the hour**  
**Diker Pavilion**

Join filmmaker and artist Steven Judd (Kiowa) as he screens several of his short films (*Indian and the Tourist*, *First Contact*, *Round Dance*, *Shhhhh*) and discusses the ideas and stories behind the films as well as the filmmaking process. On Saturday, share your personal stories through the creation of stop-motion films. Judd will lead participants in creating stop-motion films on their own smartphones or tablets. A limited number of tablets will be available for participants without smartphones.

## STORYBOOK READING AND HANDS-ON ACTIVITY

**Saturday, Feb. 11**

**1 p.m.**

**Education Classroom**

Listen to *The Star People: A Lakota Story* by S.D. Nelson (Standing Rock Sioux). Learn about the importance of the “Morning Star” design and make a star to take home.

## NATIVE FASHION NOW: CURATOR’S CONVERSATION

**Thursday, Feb. 16**

**6 p.m.**

**Diker Pavilion**

Join Karen Kramer, curator of Native American and Oceanic Art and Culture at the Peabody Essex Museum and curator of the exhibition, in conversation with NMAI associate curator Kathleen Ash-Milby (Navajo) about the development of the *Native Fashion Now* exhibition.

## 2016 NATIVE ART MARKET IN NEW YORK: FEATURED ARTISTS

ALLEN ARAGON  
(Diné)

allenaragongallery.com  
Mixed Media

BENDREW ATOKUKU  
(Hopi)  
Sculpture/Carvings

PETER BOOME  
(Upper Skagit)  
araquin.com  
Mixed Media

AARON BROKESHOULDER  
(Absentee Shawnee Tribe  
of Oklahoma)  
doyouhaveabrokesoulder.com  
Jewelry

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

KELLY CHURCH  
(Grand Traverse Band  
of Ottawa and Chippewa)  
woodlandarts.com  
Basketry

KRISTEN DORSEY  
(Chickasaw Nation)  
kristendorseydesigns.com  
Jewelry

THOMAS FARRIS  
(Otoe-Missouria)  
Printing/Illustration/  
Drawing

GLENDORA FRAGUA  
(Jemez Pueblo)  
Pottery

RONNI-LEIGH & STONEHORSE  
GOEMAN  
(Onondaga-Seneca)  
Nativeblackashbaskets.com  
Basketry

JOSE BUENAVENTURA  
GONZALEZ  
(Zapotec)  
mexicanweaver.com  
Textiles

DOROTHY GRANT  
(Haida)  
dorothygrant.com  
Textiles and Attire

STARR HARDRIDGE  
(Muscogee Nation)  
starrhardridge@gmail.com  
Painting/Illustration/Drawing

JIMMIE HARRISON  
(Diné)  
Jewelry

BRENDA HILL  
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Pottery

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Jewelry

GRANT JONATHAN  
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Beadwork

JODY NARANJO  
(Santa Clara Pueblo)  
jodynaranjo.com  
Pottery

HIRAM PEYNETSA  
(Pueblo of Zuni)  
Sculpture/Carvings

VERONICA POBLANO  
(Pueblo of Zuni)  
Jewelry

TONYA RAFAEL  
(Diné)  
Jewelry

CHARLENE SANCHEZ REANO  
(Pueblo of San Felipe)  
Jewelry

KEN ROMERO  
(Pueblo of Laguna)  
kenromerostudio.com  
Jewelry

MATEO ROMERO  
(Cochiti Pueblo)  
materomeroartstudio.com  
Painting

CHRISTY RUBY  
(Tlingit)  
crubydesigns.com  
Textiles and Attire

LYLE SECATERO  
(Diné)  
lylesecatero.com  
Jewelry

TROY SICE  
(Pueblo of Zuni)  
troysice@yahoo.com  
Sculpture/Carvings

PENNY SINGER  
(Diné)  
pennysinger.com  
Textiles and Attire

NAOMI SMITH  
(Chippewas of Nawash)  
Beadwork

MATAGI SORESENSEN  
(Yavapai Apache Nation)  
matagifineart.com  
Jewelry

DEANNA SUAZO  
(Taos Pueblo)  
Painting/Illustration/Drawing

RAYMOND TSALATE  
(Pueblo of Zuni)  
Sculpture/Carvings

ADRIAN WALL  
(Jemez Pueblo)  
adrianwall.com  
Jewelry

KATHLEEN WALL  
(Jemez Pueblo)  
kathleenwall.com  
Pottery

DENISE WALLACE  
(Chugach Alutiiq)  
denisewallace.com  
Jewelry

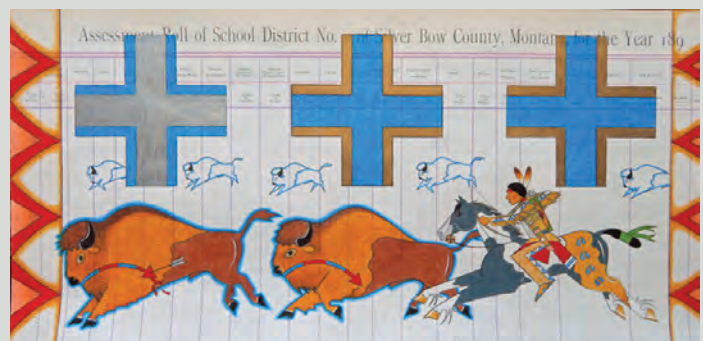
BERTA WELCH  
(Aquinnah Wampanoag)  
Jewelry

MONTE YELLOW BIRD, SR.  
(Three Affiliated Tribes)  
blackpintohorsefinearts.com  
Painting/Illustration/Drawing





FROM LEFT TO RIGHT, TOP ROW: Allen Aragon, DeAnna Suazo.  
MIDDLE ROW: Jose Buenaventura Gonzalez, Kristen Dorsey, Peter Boome.  
BOTTOM ROW: Monte Yellow Bird, Sr.



PHOTOS COURTESY OF THE ARTISTS

*Celebrate the inauguration of  
the 45th President of the United States at the  
2017 Native Nations Inaugural Ball*



*Join us at the Smithsonian Institution's  
National Museum of the American Indian  
in Washington D.C. on*

**Friday, January 20, 2017**

The Smithsonian's National Museum of the American Indian has been charged by Congress with building a National Native American Veterans Memorial to give "all Americans the opportunity to learn the proud and courageous tradition of service of Native Americans in the Armed Forces of the United States."

Funds raised from the Native Nations Inaugural Ball  
will support the National Native American Veterans Memorial.

**For more information about sponsorship opportunities,  
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Smithsonian  
National Museum of the American Indian






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# MUSEUMGUIDE

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**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).

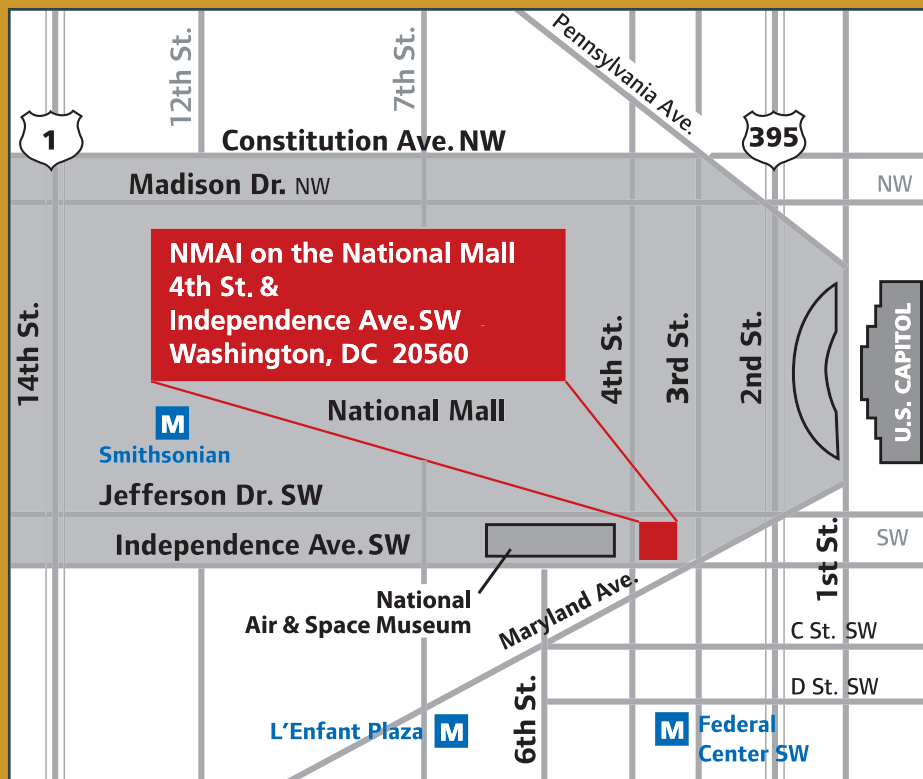
Take the Maryland Avenue/Smithsonian Museums exit.

**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.





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