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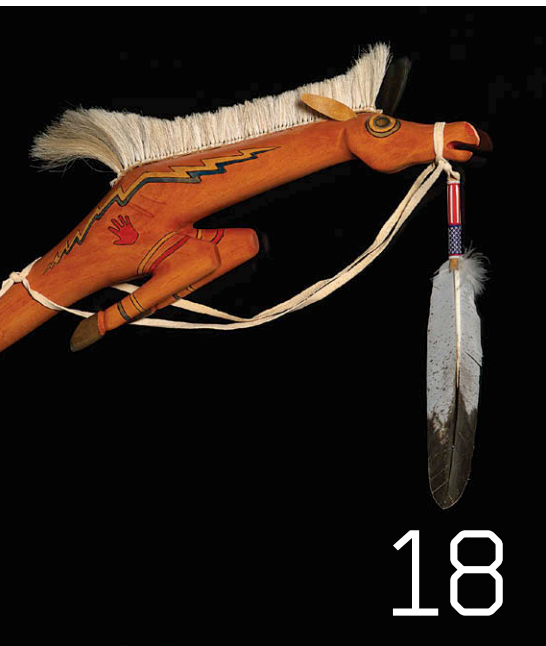
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TRAVELS IN THE HORSE NATION
Emil Her Many Horses, curator of *A Song for the Horse Nation*, reflects on his adventures in preparing the expanded exhibit for its move to the Museum on the National Mall in Washington, D.C., this October.

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The famed Tonawanda Seneca sachem and U.S. Army general had a profound influence on the 19th century, both before and after his Civil War service.

GROUP MARRIAGE, MORGAN AND MARX
Parker's interviews with the pioneer ethnologist Lewis Henry Morgan inadvertently helped shape Marxist ideology, and European colonialism.



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As the largest indigenous art fair and cultural event enters its ninth decade, it expands its scope in style and geography.

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The Ancient Art of Duck Hunting

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ON THE COVER:
Cool Whip is a five-year-old Paint and Quarterhorse, owned and painted by Kennard Real Bird (Crow), master horseman and former member of the Tribal General Council of the Crow Nation. Real Bird will officially open the *Song for the Horse Nation* exhibition in Washington, D.C. on Saturday, Oct. 29 at 3 p.m. by presenting the Crow Nation flag on horseback on the Welcome Plaza in front of the Museum. He will be joined by the D.C. Mounted Police presenting the U.S. flag.
Crow War Pony – 1, Fine Art Photography by Brady Willette; Pony painting by Kennard Real Bird (Crow). Collection of the National Museum of the American Indian.

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SUNDAY:

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NATIVE MASCOTS AND OTHER MISGUIDED BELIEFS

BY KEVIN GOVER

Editor's Note: The following editorial by director Kevin Gover appeared in *Indian Country Today* in response to the May 4 U.S. Senate Committee on Indian Affairs hearing on "Stolen Identities: The Impact of Racist Stereotypes on Indigenous People."

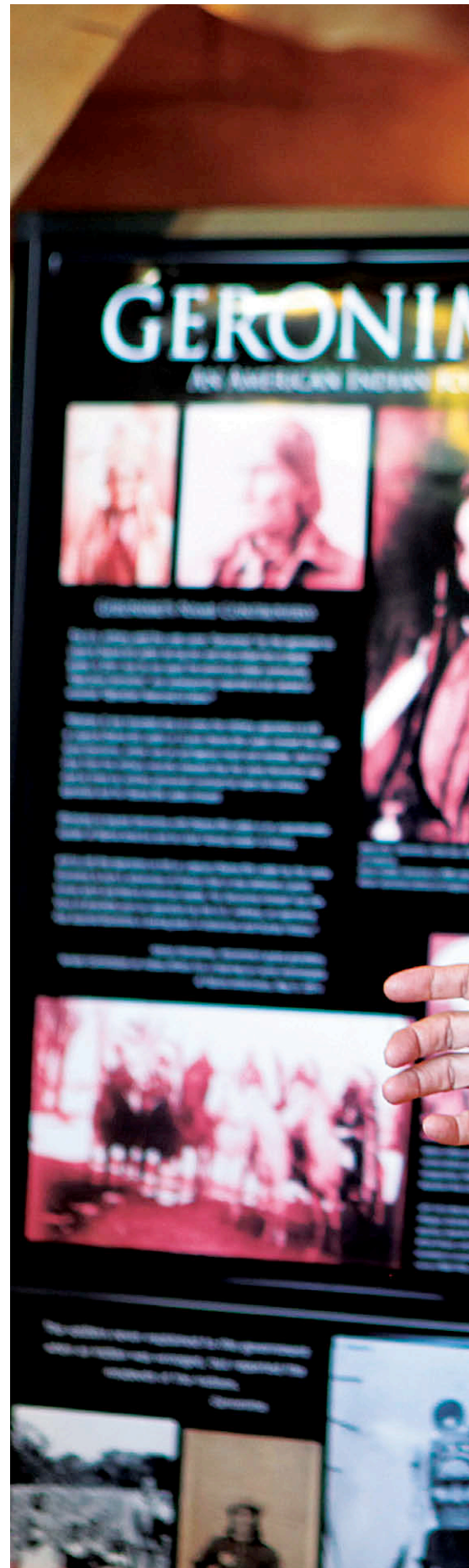
Congress established the National Museum of the American Indian in 1989, noting that the establishment of the museum within the Smithsonian would "give all Americans the opportunity to learn of the cultural legacy, historical grandeur, and contemporary culture of Native Americans." For the last twenty-two years, the NMAI has worked to create that opportunity not just for all Americans, but for visitors from throughout the world.

When we engage our visitors, we are not writing on a blank slate. To the contrary, most visitors, whether Native or non-Native, come to the museum carrying information, misinformation, ideas, attitudes and prejudices (both negative and positive) based in what they have learned about American Indians in the course of their lives. Only a very small percentage of the population has devoted extensive study to Native history, art, and culture, so their understandings are formed based on the limited information they have received from two sources: the formal

education system in the United States and the popular media culture in the United States.

I speak here from my own experience contending with the information I was given while growing up in Oklahoma, a state with a considerable number of Indian people. Native history and culture was only rarely touched upon while I was in elementary school and junior high school. Though I had, of course, more than the usual interest in these subjects, I can recall only the occasional reference to American Indians, almost always accompanied by a photo of Indian people standing on a rocky hillside bedecked in feathers and buckskin. I learned nothing about the history of Native people prior to contact with Europeans, save the pages in my Oklahoma history book dedicated to the Spiro Mounds, a Caddoan-Mississippian archaeological site in eastern Oklahoma. It was as though what pre-existed Columbus's arrival in America was uninteresting and unimportant.

Like most young people of my generation, I absorbed an odd set of information about Native history after contact with Europeans. In grade school I learned that "In fourteen hundred and ninety-two, Columbus sailed the ocean blue. He sailed, and sailed, and sailed, and sailed to find this land for me and you." I learned of the friendly Indian Squanto who





Director Kevin Gover next to an exhibition banner on Geronimo at the Oneida Nation's Shako:wi Cultural Center May 11, just days after President Obama revealed to the nation that "Geronimo" was the code name for Bin Ladin in the U.S. Navy SEAL raid on his compound.

PHOTO BY MARIJU LOPEZ-FRETTIS

DIRECTOR'S LETTER [CONTINUED]

taught the Pilgrims to grow corn; of the Indian princess Pocahontas who saved Captain John Smith from death at the hands of her evil father; of Sacajawea, the intrepid "squaw" who guided Lewis and Clark through the Rocky Mountains; of the massacre of the gallant General Custer by savage Sioux at Little Big Horn.

Things improved somewhat in junior high school, where we did learn that all of Oklahoma had once been designated Indian Territory and of the removal of the "Five Civilized Tribes" from their homes in the southeast. But we moved quickly on to more important matters such as the land rushes, the discovery of oil, the establishment of Oklahoma Territory and the entry of Oklahoma as the forty-sixth state. I don't recall being told that all of this involved the abrogation of treaty promises that Oklahoma would belong to Indians forever.

Meanwhile, at the movies and on television, westerns were thriving. Even while knowing these stories were fictional, they wore on me. The Indians were semi-naked, mono-syllabic and fierce (quite unlike the many Indians I knew as family and friends). The white people were smart, ethi-

cal (the heroes, anyway) and only reluctant users of violence. The racial message was consistent and powerful: Indians were stupid and violent, though oddly noble in their savagery, and white people were civilized, principled and heroic.

This brings us to Indian mascots. I loved sports, playing them and watching them. I noticed at a young age that professional football teams in Washington and Kansas City and professional baseball teams in Cleveland and Atlanta used Indian references as their nicknames and images of spears, war clubs, arrowheads and the like on their uniforms. They even used in some cases caricatured or stereotyped images of Indian people on their helmets and jerseys. Atlanta even had an Indian mascot who would emerge from his tipi to celebrate in dance each home run by the team. This did strike me as odd, because I noted that no other existing racial group qualified for this role, and that none of the athletes on these teams were actually Indians.

Enjoying college sports as I did and still do, I also noted the widespread use of Native images and references, including mascots, as college sports symbols. Indeed, the University

of Oklahoma had its own Indian mascot, Little Red. I spent my junior high years in Norman, and of course was a fan of the university's sports teams. When the football team scored a touchdown, Little Red, decked out in feathers matching the team colors, would "Indian dance" exuberantly for the cheering crowd. To its credit, the University of Oklahoma long ago abandoned the Little Red mascot. The team was, after all, nicknamed the "Sooners," in honor of people who broke the rules of the land runs by entering the Indian lands opened to white settlement before the appointed hour.

Taken together, the messages my generation received from our formal education and the popular culture were clear. Indians were interesting only in terms of their engagement with non-Indians. A good Indian was one who assisted white people in establishing civilization in the American wilderness. Native women were especially likely to see the virtues of white civilizers and assist them in their efforts. Native men, being violent and dim, resisted civilization ferociously but futilely. Above all perhaps, contemporary Indians were not relevant. Indians

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were figures of the past. It would be entirely fair for a non-Indian student in, say, Ohio to conclude that Indians simply ceased to exist. This is a powerful set of ideas being delivered over and over that made growing up as an Indian child harder than it had to be.

As an older student and as an adult, I made a point of learning more about Native history and culture, and came to understand the enormity of the omissions and misrepresentations about Native people that continue too often unchallenged in the educational system and culture of the United States. Some things have changed. Certainly the mythological heroism of Columbus and Custer has been challenged in both the popular culture and in modern scholarship. Most people acknowledge the absurdity of Columbus “discovering” a world that had been occupied for millennia. Recent treatments of Custer reveal him as a flawed hero, at best.

On the other hand, certain myths persist and are reinforced. Disney’s animated version of Pocahontas celebrates the Indian-princess-helping-white-people-bring-civilization story of old. Even the movies in which Indians are heroes too often engage in the old stereotypes. The large blue Indians of the movie *Avatar* and the Indian werewolves of the popular *Twilight* series may behave as heroes, but note the spectacular violence of which they are capable in these movies. Note as well the addition of new stereotypes that evolved in the late twentieth century: Indians as pristine environmentalists and, even better, magic Indians.

Further, these characters represent Indians of the past. Television, movies and books almost never portray Indians as contemporary characters. We are confined to the past, as though the government’s policies directed toward the deconstruction of Native nations had succeeded universally. The practice of using Native people as mascots largely emerged at the very time government policy was to deliberately destroy Native language, Native religion and Native identity. In this respect, the mascots served very directly the government’s purpose by portraying Indians as a proud and noble figure, but only a figure of the past. Government policy and the popular culture assumed that, certainly by the end of the twentieth century, there would be no more Indians.

These policies find their roots in the misguided beliefs of the nineteenth century in racial hierarchy and the ranking of cultures from primitive to civilized. It hardly bears noting that the so-called “science” of race in the nineteenth century always concluded that white people,

“Anglo-Saxon” or “Nordic” white people in particular, were the pinnacle of human development and their civilizations were the best ever achieved. This foolishness has long since been discredited as simple racism, as have the policy ideas that arose from it. The popular culture, however, has kept alive the “vanishing red man” stereotype that is at the foundation of the phenomenon of Native mascots.

The celebrations of our extinction turned out, of course, to have been premature. However, certain ideas and themes in the popular culture remain persistent and influential. Native mascots are primary offenders in perpetuating these stereotypes. Consider why a franchise or university might choose a Native image to represent its team or teams. We are told that they are meant to honor Native American qualities such as bravery, strength (physical, not mental), endurance and pride. Certainly Native people had and have those qualities in varying degrees, though I do not believe that they had or have them in greater quantity than other peoples. And why is it that Native people are not chosen to represent positive human qualities such as intelligence, piety, generosity and love of family? I suppose the

answer is that we are far less interesting to mascot makers when revealed to be ordinary human beings, with all the virtues and failures of other human beings.

At the National Museum of the American Indian, we address a public that has been deeply influenced by the failings of formal education and the misinformation imbedded in the popular culture. The existence of Native American mascots is partly responsible for this misinformation. Mascots stereotype Native people employing imagery and ideas that arose from the racism of the nineteenth century. We relish the opportunity to challenge these stereotypes with the authority of the Smithsonian Institution. We are very grateful for the one and a half million visitors who choose to come to our museum each year, an expression of their willingness to learn and move beyond the stereotypes that they have been taught. And we are grateful to the Congress, the Native nations and the Indian and non-Indian people who support the museum for creating the opportunity to learn and teach at the National Museum of the American Indian. ✿

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

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Clockwise from upper left: Seymour Tuzroyluke, Sr. (Inupiat), Hil Sabin, Denise Wallace (Chugach?Alut), Theresa Neptune Gardner (Passamaquoddy), Kocoyoo Peter (Inuit), Derrick Gordon (Navajo).

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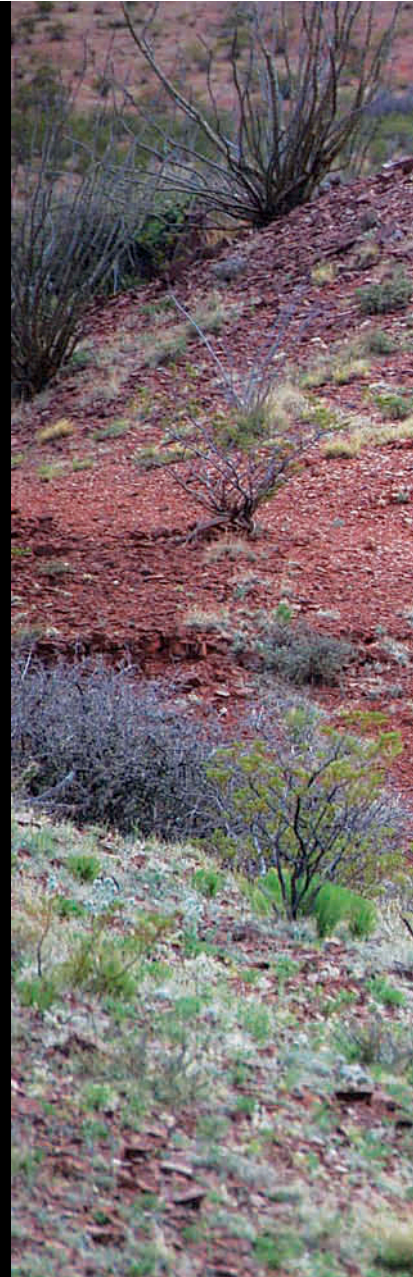
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Travels Through the Horse Culture

BY EMIL HER MANY HORSES



“The Horse Nation continues to inspire, and Native artists continue to celebrate the horse in our songs, our stories and our works of art.”

These words opened the exhibition *A Song for the Horse Nation* at the National Museum of the American Indian's George Gustav Heye Center in New York City in November 2009. As I have worked on an expanded version of the exhibit for the Mall Museum in D.C. this October, I've had the opportunity to experience the direct inspiration of the Horse Nation throughout Indian Country.

OSAGE

I think of the horse-stealing songs sung at the annual P'n-Lon-Schka or ceremonial dance of the Osage. These songs tell of raiding enemy horses. Sometimes the songs are also called trot songs; the beat of the drum and the style

of dance to the songs emulate a trotting horse. It's truly a beautiful sight watching a dance floor filled with men, women and children dressed in their colorful regalia dancing to the rhythm of the trot songs. I can only imagine how a warrior felt sitting on the back of a raided enemy horse as he paraded through camp. What a sense of pride and honor he must have felt. These songs transport you back to another time.

The Osage people have another tradition in which a horse plays a prominent role. The ceremony is called "Paying for the Drum." It is held when a young man has been selected to fill the role of the drum keeper for one of the three Osage districts. It is the young man's role to care for the drum which is es-



PHOTOS BY EMIL HER MANY HORSES



Above, descendants of the horses reintroduced to the Western Hemisphere by the Spanish in the 16th century. The New Mexico Horse Project of Carlos Lopopolo is locating these horses by genetic testing and bringing them to his sanctuary to live in wild herds.

Left, the Osage “Paying for the Drum” procession. The new Drum Keeper presents a horse and Pendleton blanket to last year’s holder of the office. Osage women in their Wedding Coats walk behind the horse.



The Nimiipuu (Nez Perce) are restoring their historic Appaloosa herds through a breeding program using as a foundation the Akhal-Teke horse from Turkmenistan, possibly the oldest extant domesticated breed. The off-spring combine Appaloosa markings with the silken sheen of the Akhal-Teke coat.



PHOTO BY EMILY REE WAINY HORSES

sential to singing the necessary songs for the four days of the I'n-Lon-Schka dance. The newly selected drum keeper and his family will have a year to prepare to pay for the honor of his position. The drum keeper will also select a new committee to sponsor the dance, and they host the other two Osage district committees.

At the end of the year, the new drum keeper and his family must pay before the dance can begin. The drum keeper and his new committee are led to the dance harbor by the camp crier, followed by men carrying the drum. A horse is led in the procession, followed by women in wedding clothes and the rest of the committee and his family. A striped Pendleton blanket will be draped over the back of the horse, and both will be given as gifts to the former drum keeper. The wed-

ding clothes represent the military coats given to Osage leaders who in turn gave the coats to their daughters to be worn in Osage weddings. Today, the Wedding Coats are also given away in honor of the new drum keeper. It is a great honor to be selected to serve as a drum keeper for one of the three districts.

NEW MEXICAN HORSE PROJECT

Since the reintroduction of the horse to the Americas by Christopher Columbus on his second voyage, horses spread and eventually became an important asset to Native peoples. The horse that returned with Columbus in 1495 was a changed animal from the horse that became extinct in the Western Hemisphere around 10,000 years ago.

Carlos Lopopolo is now working to preserve the Spanish Mustang by finding horses of the old Spanish descent through the New Mexican Horse project. His vision is to identify Spanish traits through genetic testing of the wild horse herds in the U.S. Once these horses are identified, he brings them to his horse sanctuary in New Mexico. At the sanctuary he lets the horses live and breed as they would in the wild. It is his hope to introduce these horses in all National Parks as indigenous animals. The Wild Horse Preserve is dedicated to Carlos' late wife, Cindy Rogers Lopopolo, and others who fell victim to cancer.

While visiting the Preserve I was able to take a group tour. We made every effort not to disturb the horse herds, but we were fortunate to see a new foal that had just been born in the wild.

YOUNG HORSEMEN PROJECT

One cannot talk about the horse culture of the Plateau and Plains without talking about the beautiful Appaloosa horses of the Nimiipuu (Nez Perce). In 1806, while traveling among the Nimiipuu, Meriwether Lewis described their horses as having large spots of white, irregularly scattered and intermixed with brown.

In 1994 the Nimiipuu began the Young Horsemen's Program to teach its youth about tribal history as well as about breeding and caring for the horse. The Nimiipuu program uses as its foundation stock four types of mares, Arabian/Appaloosa, Thoroughbred/Appaloosa, Quarterhorse/Appaloosa and Appaloosa/Appaloosa. To breed with the mares the Nimiipuu chose the Akhal-Teke horse from Turkmenistan, which some think is the most ancient domesticated horse breed still extant. The crossbreeding has produced a horse with the traditional spots of the Appaloosa, but when the sunlight strikes the horse, it gives the coat a silky sheen. Some believe this project will destroy the Appaloosa horse, but the Nez Perce have a long history of breeding horses, and I believe the Appaloosa will long be part of their cultural identity.

At the Nez Perce National Historical Park Visitors Center in Spalding, Idaho, I had the great fortune to learn the proper function of a painted parfleche horse ornament located in our collection. I had originally selected this object to be included in the exhibition but I was unsuccessful in determining how the object should or could be worn on the horse. At the museum this ornament is displayed with saddle and crupper intact. The painted parfleche is worn beneath the saddle and is quite beautiful once you see its proper use.

HORSE ART AND HORSE MEDICINE

Beaded and painted horse regalia are some of the most beautiful items created by Native artists. I approached Jackie Bread, a Pikuni (Blackfeet) artist and asked if she would be willing to create a pair of painted parfleches in the Pikuni (Blackfeet) tradition. I had given her an image of what I had in mind.

Initially, Bread said she would but later reported that she was uncomfortable with the



Jackie Bread (b. 1960), a Pikuni (Blackfeet) artist, beaded these saddle bags especially for the *Song for the Horse Nation* exhibit. Pikuni flat cases, 2009, Montana. Seed beads, tanned hide, rawhide and wool. (26/7250).

PHOTO BY ERNEST AMOROSO

“One cannot talk about the horse culture of the Plateau and Plains without talking about the beautiful Appaloosa horses of the Nimiipuu (Nez Perce). In 1806, while travelling among the Nimiipuu, Meriwether Lewis described their horses as having large spots of white, irregularly scattered and intermixed with brown.”





PHOTO BY ERNEST AMOROSO

Bryan Akipa (b. 1957), Sisseton Wahpeton Dakota wood-carver and musician, revived the tradition of the horse stick after seeing the famous 19th century carving of No Two Horns (Hunkpapa Lakota) in a museum visit. Akipa's horse staff honors his uncle Master Sgt. Woodrow Wilson Keeble, awarded the Medal of Honor for valor in the Korean War.

Dakota horse staff, 2008, South Dakota. Wood, horsehair, imitation feather, ribbon and paint. (26/7158).

assignment. What I had requested resembled parfleches which were used for horse medicine. Individuals who had been given this medicine could treat horses as well as human beings. Bread felt she didn't have the right to produce the parfleches.

I was aware of her beadwork skills and I knew whatever she created would be amazing. I told her to feel free to create what she was comfortable with. She went on to produce two beautiful beaded bags worn behind the saddle. She used fresh smoked hide for the long fringe, which I could detect before I even opened the package.

BRYAN AKIPA AND THE HORSE STICK

In the exhibition we have a very famous horse stick made by No Two Horns, a Hunkpapa Lakota from the Standing Rock reservation. It is believed that he created this stick to honor his favorite horse, which had been killed at the Battle of the Little Big Horn. The horse stick shows six wound marks with blood gushing

from each wound. No Two Horns reproduced this horse stick several times.

I knew there were contemporary examples of horse sticks. One was made by Bryan Akipa from the Sisseton Wahpeton Dakota, who was inspired by seeing the No-Two-Horns stick in a museum in 1985. At the time, he said, "There were no horse staffs anywhere (except in museums), and most people did not know what it was."

I asked Akipa why he created his horse stick. He said that he made the stick to commemorate his uncle Master Sergeant Woodrow Wilson Keeble, U.S. Army. Keeble's Dakota name is Mato Sapa or Black Bear, and he is one of three full-blooded Indians to receive the Medal of Honor. Akipa, a Northern Traditional Dancer, carried this horse stick with him as he danced at powwows. Elders from his community approached him and asked why he was carrying the stick.

"I had a giveaway, put on a meal, and told the story to the people," Akipa told me. "My uncle knocked out three machinegun bunkers single-handedly. Approaching the third

machine gun bunker he was hit by many grenades." His uncle thought he was about to die, but a spirit of a man on horseback came and encouraged him. Although Keeble's story has been displayed in many places (including the Hall of Heroes at the Pentagon), said Akipa, "it is always written in the military format and never includes the part where he saw a horse and rider on the battlefield.

"The story I grew up hearing always included his vision of a horse and rider. The horse was painted. The designs were painted circles around the eyes, lightning bolt on the forehead, lightning bolts on the front and hind quarters, handprints under the lightning bolts and rings painted around the legs. The rider was a decorated old warrior with a double trailing war-bonnet holding a great lance. The horse and rider appeared to him larger than life.

"My aunt with all her oral-history knowledge has said the warrior on the horse was most likely my uncle's great-grandfather Anawang Mani, also a great warrior."

After Akipa told this story, the elders decided he had the right to carry the horse stick.

During the annual Crow Fair in Montana, participants hold a daily parade through the campground, displaying the elaborately beaded regalia that decorate their horses from head to tail.



PHOTO BY EMIL HER MANY HORSES

CROW FAIR

I cannot talk about horses without talking about the Crow from Montana. At their annual Fair held the third week in August, the Crow people gather to compete along with other tribes in horse races, rodeo and dance competitions. The campground is lined with beautiful white canvas tipis, and so the Fair is known as “the Tipi Capital of the World.” One of the most colorful events is the daily parade through the camp. Men, women and children participate, but it is the women who have the most elaborate regalia. The women dress in their finest outfits, and their horses are decorated with beadwork from head to tail. The long hours spent on beading their regalia pay off at this one event. The Crow people have succeeded in keeping their horse culture alive with their distinctive style of beadwork horse regalia. ✨

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



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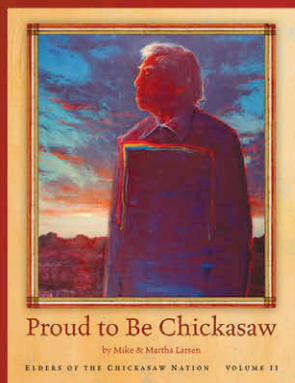


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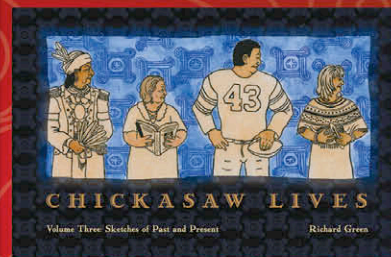
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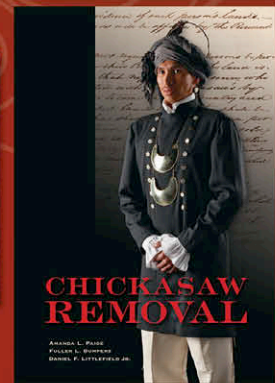
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The Many Careers of Ely Parker

BY JAMES RING ADAMS

Civil War buffs will always see Gen. Ely S. Parker (Tonawanda Seneca) as the dark, stocky figure with a moustache and wispy beard seated behind Gen. Ulysses S. Grant and Gen. Robert E. Lee at Appomattox Court House, as Gen. Lee signs the articles of surrender written out in Parker's elegant longhand.

But Parker had a series of careers, both before and after that notable event, that made him possibly the most influential American Indian of the 19th century. Beyond his well-known service to his Seneca people and to Gen. Grant, he helped shape the origins of modern anthropology and gave hidden, and still largely unexplored, support to New York social reform. His success in life showed that penmanship is mightier than swordsmanship.

SAVING A WAY OF LIFE

Parker was born sometime in 1828 on the Tonawanda Reservation in western New York State. His parents had taken the English name Parker, but named him Ha-sa-no-an-da (Leading Name). He was raised by the precepts of the prophet Handsome Lake, his grandfather's grandfather, and the orator Red Jacket, his mother's grand-uncle, but he also attended the nearby Baptist Mission School. (The name Ely, pronounced like "freely," was the schoolmaster's first name.) Parker's turning point came after a stay with relatives on the Six Nations Reserve in Canada, where he was immersed in traditional lore. On his way home, he encountered two British soldiers who mocked his broken English. Parker resolved that he would master the written and spoken language of the dominant culture and eagerly pursued western education.

By his mid-teens his English skills were so advanced that Seneca elders called on him as their interpreter for important missions to Albany and Washington, D.C. On one such trip to Albany, a chance encounter in a bookstore brought him one of his first historic connections. A lawyer from Aurora, N.Y. named Lewis Henry Morgan (1818-1881) was trying to learn Indian lore for a fraternal organization he and friends had modeled on the Iroquois confederacy. Morgan ingratiated himself with Parker and the Seneca delegation. The friendship gave Morgan access to a trove of native knowledge and inspired him to write several highly original and influential studies. His first book *League of the Ho-De-No-Sau-Nee or Iroquois*, which for some earned him the name "father of American anthropology," was dedicated to Parker. (See sidebar on page 30 for the surprising path of Morgan's ideas.)



Gen. Ely S. Parker, Do-ne-ho-ga-wa, (1828-1895), Tonowanda Seneca leader, military secretary to Gen. Ulysses S. Grant and first Indian to head the Bureau of Indian Affairs.

COURTESY OF SMITHSONIAN NATIONAL ANTHROPOLOGICAL ARCHIVES



ELY PARKER [CONTINUED]



Let Us Have Peace, 1865, ca. 1920, by Jean Leon Gerome Ferris, Oil on Canvas.



Parker continued his education at several central New York academies, but not without some gamesmanship. When he and his brother Nicholson attended nearby schools, they sometimes swapped their graded theme papers, which each then submitted as his own. His studies were also interrupted by the Tonawanda's lengthy fight to save their reservation, which sent him on several extended trips to Washington, D.C. He met with President James K. Polk, whom he liked, and enlisted Morgan's support in a petition campaign. A long series of protests and physical confrontations (one involving Parker himself) saved the Tonawanda from western removal and preserved a majority of their land.

Parker's direct involvement tapered off as he trained for a career in the law. But this avenue was closed by New York's requirement that lawyers be American citizens; when Parker applied to the Bar he was told that as a member of the Iroquois confederacy, he was not a U.S. citizen. (Although this somewhat murky episode is often cited as an instance of discrimination, it echoes the position of some Iroquois nationalists.) Parker turned to work on the New York canal system and on-the-job training as a civil engineer.

Around the same time, in 1851, the sachem of the Tonawanda, with whom Parker had made so many trips to Washington, passed on, and Parker was called to be his successor. He was given the name Do-ne-ho-ga-wa, "Open Door," after the designation of the Senecas, westernmost members of the League, as the Keepers of the Western Door. As one of 50 sachems of the Haudenosaunee, he filled an important ceremonial role for the Tonawanda Senecas and the Iroquois League for the rest of his life.

He progressed rapidly in his other careers as well. He joined the Masonic Order and rose in its ranks. At its ceremonies he wore the silver peace medal that George Washington had given to the Seneca chief Red Jacket, an ancestor, and that Parker had inherited. As assistant state engineer, he supervised 35 employees, but he sought and received a federal engineering appointment. The assignment brought him to Galena, Ill., where he made another historic connection. In 1860, at a local store he noticed a "very diffident and reticent" clerk, the son of the owner, who made a "rapid retreat" to the back office whenever a customer entered. The clerk's manner, said Parker, "reminded me a great deal of some of my Indian friends," and the two gradually became companions. The clerk was a West Point graduate named Ulysses S. Grant (1822-1885).

PARKER AND GRANT

Remarkably it was not until the Civil War was ending its second year that Parker was able to join Grant in the U.S. Army. At the outset, no less a figure than Secretary of State William Seward rebuffed Parker's attempt to enlist, saying the war was "an affair between white men," and New York State officials discouraged Indian recruitment. (At the same time, the pro-Union press was vehemently denouncing – and greatly exaggerating – alleged atrocities by the Indian troops raised by the Confederacy.) Parker finally received a commission in 1863, after intervention by friends from his stay in the West, including Grant.

Joining Grant after the siege of Vicksburg, Parker was soon appointed to his general staff, possibly, says one biographer, to compensate for its notorious illiteracy. Parker was constantly at the commander's side, marveling at his disregard for personal danger. His career as Grant's Military Secretary had its most famous moment April 9, 1865, just over three years after Parker received his commission, at the surrender of Robert E. Lee at Appomattox Court House. Another aide started to write the surrender document but was so nervous he turned it over to Parker. After transcribing it into a manifold ledger, Parker kept one sheet for himself, and it eventually became the most famous carbon copy in U.S. history.

After the war, President Grant appointed Parker to his second-most famous career, as Commissioner of Indian Affairs. As the first Native to hold the post, Parker was proud that his tenure averted major tribal hostilities. He was an architect of Grant's "Peace Policy," which ended Red Cloud's War by accepting all of the Oglala Lakota's terms. But Parker ran afoul of philanthropists who wanted to control Indian policy through their domination



of the Board of Indian Commissioners. His enemies provoked a wearing Congressional hearing into his work. Even though he was exonerated of any criminality, Parker resigned in 1871. In later years, he expressed hurt that Grant had not supported him.

THE "BIG INDIAN" OF MULBERRY STREET

Parker left Washington and federal politics, but his last 25 years were not quite the life of poverty and obscurity that some portray. With his young socialite wife Minnie, he moved to Fairfield, Conn., then as now a prosperous suburb for Wall Street financiers. His neighbors were wealthy investors, including an original stockholder in John D. Rockefeller's Standard Oil, and Parker rode the boom of the "Gilded Age" to temporary affluence. For a time, he impressed the town with his wine cellar and his coach-and-four-horses with liveried footmen.

The boom collapsed in 1873, and Parker depleted his personal wealth in making good his obligations. But he was able to keep his comfortable Victorian house in Fairfield, and his social connections remained intact. Looking for a new career, he found help from a friend who was now president of the Board of Commissioners of the New York Police Department. Parker was appointed to the Board's Committee on Repairs and Supplies at a modest salary.

His work is usually described as administrative drudgery. But once again, Parker made a connection with significant impact. He was frequently visited at Police Headquarters on Mulberry Street by an ambitious reporter named Jacob August Riis (1849-1914). A Danish immigrant, Riis

had experienced the squalor of New York slum life and was making a name as the chronicler and photographer of the city's underbelly. "I loved nothing better in an idle hour than to smoke a pipe with the General in his poky little office," Riis wrote.

Whether the time was entirely idle remains to be explored, however. Riis was famed for his exceptional access to internal police reports. His crime reporting was so thorough that it sparked a political outcry about a "crime wave" in the city. When Police Department higher-ups shut down the leak, Riis later recalled, his reporting dried up and the crime wave ended. Riis never implicated Parker as a source, but he made no secret of his high regard for "the General."

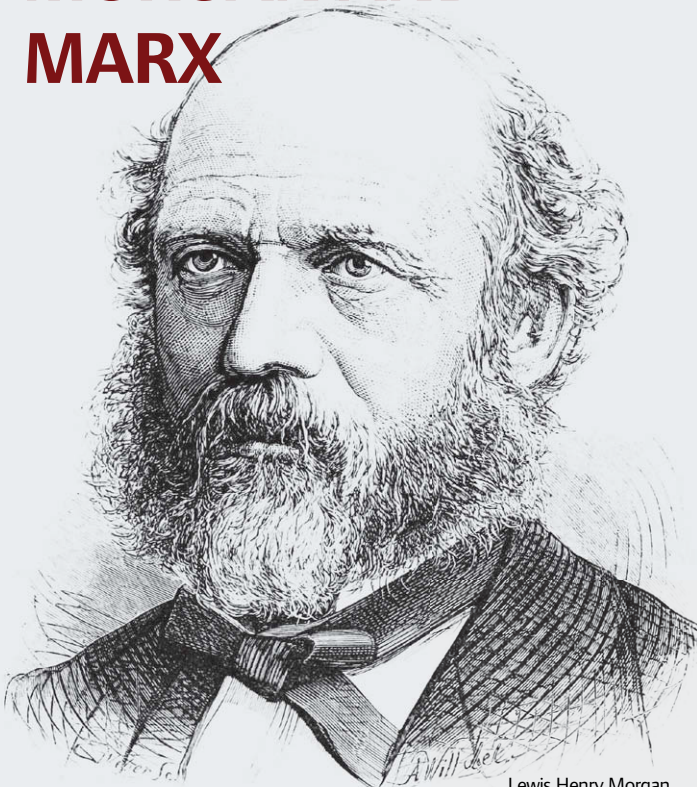
In a short story, "A Dream of the Woods," Riis gave a glimpse of Parker's standing with an emerging urban Indian community. A Mohawk woman and child had been found stranded at Grand Central Station and were brought to the Mulberry Street headquarters.

They were of the Canaghwaga tribe of Iroquois, domiciled in the St. Regis reservation across the Canadian border, and had come down to sell a trunkful of beads, and things worked with beads. Some one was to meet them, but had failed to come, and these two, to whom the trackless wilderness was as an open book, were lost in the city of ten thousand homes.

Speaking no English, they waited anxiously at the station for the arrival of Gen. Parker.

General Ely S. Parker was the "big Indian" of Mulberry Street in a very real sense. Though he was a clerk in the Police Department and never went on the war-path any more, he was the head of the ancient Indian

GROUP MARRIAGE, MORGAN AND MARX



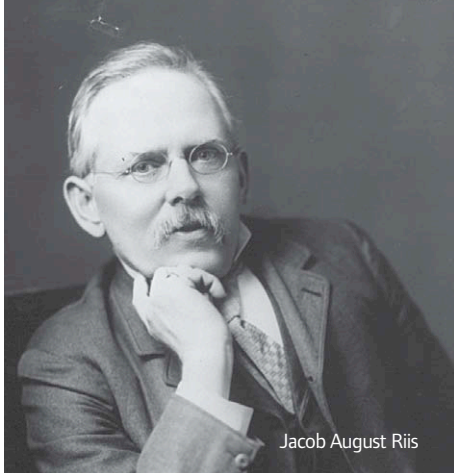
Lewis Henry Morgan.

Ely Parker had a significant influence on 19th century social theory, but it isn't really his fault. He can't fairly be blamed for everything that resulted from his interviews with Lewis Henry Morgan, the Rochester, N.Y., lawyer and great if flawed ethnographer. Even Morgan didn't expect at first that the material he was gathering would evolve into a grand theory with surprisingly wide, and not altogether benign, influence.

Morgan himself was no racist and, in fact, rendered the Iroquois great service. But his ideas became a mainstay of the Euro-American assumption of moral superiority over "less advanced" peoples. In amazing irony, they also became embedded in revolutionary Marxist ideology. Here is how that happened.

Morgan's 1851 reports on the Haudenosaunee League, drawn in large part from Parker's information about the Seneca, have been praised as the first comprehensive study of an American Indian tribe. But the most important finding to Morgan was the Iroquois system of kinship names. This complicated arrangement, in which for instance, the children of a mother and her female siblings were all called brother and sister, established a tight blood relationship, or consanguinity, for an extended family with descent through the female line. Morgan thought that kinship systems were the most ancient survival of the primordial human condition, far older than language. His first conclusion, inspired by his discovery of an apparently similar system in South India, was that he had proved that American Indians had originated in Asia.

The Smithsonian Institution had helped Morgan expand his research, providing its letterhead and postal franking for an international mailing in 1859 of his questionnaire about kinship terms. The mailing, to missionaries and officials around the world, produced voluminous material on indigenous family relationships, but from a western perspective. In 1865 Morgan submitted his study, with the formidable title *Systems of Consanguinity and Affinity of the Human Family*, to the Smithsonian for publica-



Jacob August Riis

He was frequently visited at Police Headquarters on Mulberry Street by an ambitious reporter named Jacob August Riis (1849-1914). A Danish immigrant, Riis had experienced the squalor of New York slum life and was making a name as the chronicler and photographer of the city's underbelly. "I loved nothing better in an idle hour than to smoke a pipe with the General in his poky little office," Riis wrote.

Confederacy, chief of the Six Nations, once so powerful for mischief...

So these lost ones had come straight to the official and actual head of their people when they were stranded in the great city. They knew it when they heard the magic name of Donegahawa, and sat silently waiting and wondering till he should come.

When the general came in he spoke to them at once in their own tongue, and very sweet and musical it was. Then their troubles were soon over. The sachem, when he had heard their woes, said two words between puffs of his pipe that cleared all the shadows away. They sounded to the paleface ear like "Huh Hoo-ochsjawai," or something equally barbarous, but they meant that there were not so many Indians in town but that theirs could be found, and in that the sachem was right. The number of redskins in Thompson Street – they all live over there – is about seven.

Even in his "poky office," Parker retained his prestige in the Haudenosaunee Confederacy and with the veterans of the Union Army. When he died in Fairfield in 1895, representatives of his many careers joined in a tribute remembered for decades after. Delegates from the Grand Army of the Republic and the New York Police Department marched in the funeral procession along with leading elders and clan mothers of the Haudenosaunee nations.

But the Seneca objected to his interment in Algonquian territory and asked his widow to move his body to the Forest Lawn Cemetery in Buffalo, N.Y., where he now rests near the statue of his ancestor Red Jacket. ❁

James Ring Adams is senior historian in the Culture and History Research unit of the National Museum of the American Indian – Smithsonian.

tion. But Smithsonian director Joseph Henry was apparently perplexed by the manuscript. He sat on the project for several years and, through a mutual friend, urged Morgan to broaden his analysis.

The friend was the Rev. Joshua H. McIlvaine, pastor of Morgan's Presbyterian church in Rochester and, at the time, a professor at Princeton University. McIlvaine pressed the idea that primordial humans mated through promiscuous "group marriage." In this sexual version of a "state of nature," all the men in the band had access to all the women. Descent was reckoned from the woman because it was impossible to know who the father was. This highly judgmental, and erroneous, scheme held that family forms evolved from the morally inferior matrilineal promiscuity of the "savage" condition to the male-oriented monogamy associated with civilization.

This titillating thesis had no more proof than the earlier "state-of-nature" constructs of Thomas Hobbes and John Locke, but Morgan embraced it, ensuring his publication by the Smithsonian. In his most comprehensive work, *Ancient Society* (1877), he spun it into an elaborate explanation of all of human progress. He described evolving family structures with exotic labels like Punaluan, Turanian and Ganowanian and pegged them to a universal human movement from savagery through barbarism to civilization. Each phase advanced in steps such as Lower, Middle and Upper Barbarism, marked by breakthroughs in food production and technology. The transition from Upper Barbarism to Civilization and the monogamous male-dominated family also replaced society based on the *gens* (plural: *gentes*), or clan, by political government by the state with the attendant evils of class distinction. In a crucial argument, Morgan attributed the rise of patrilineal monogamy to the accumulation of private property. Inheritance of wealth required established male descent.

It was this final step, and Morgan's concluding denunciation of the power of property, that gained him his widest and most enduring audience.

He was read with enthusiasm by Karl Marx and Frederick Engels, founders of the world Communist movement. "For Morgan in his own way," wrote Engels in 1881, "had discovered afresh in America the materialistic conception of history discovered by Marx forty years before." Marx took copious notes on Morgan's *Ancient Society*.

Engels worked up these notes, a "bequest" from his partner, into his own major work, *The Origin of the Family, Private Property and the State* (1881). It is a detailed summary of Morgan, with a gloss in the jargon of "scientific socialism"; but Engels' comments on the monogamous family could be considered a milestone in Gender Studies. He deplored the subjugation of the female in the family unit, the "oldest class oppression," and added, not without a certain prurience, that for the male, philistine monogamy actually restored group marriage, thanks to the institutions of adultery and prostitution. The many editions of Engels' book brought Morgan an international reputation during a century in which his own work fell out of print.

Many ethnologists, then and later, rejected Morgan's grand theory. A contemporary reviewer said it was based on the fallacy of confusing terms indicating status relations with descriptions of biological descent. The early 20th century approach dominated by Franz Boas and his students dismissed overly pat 19th century evolutionism. It's ironic that a Victorian ideology often used to justify European colonialism had its longest life in revolutionary communism. To be fair, though, Engels and Morgan stood social evolution on its head, looking to the primordial past as a model for the ultimate end of human progress. Engels ended his book by quoting Morgan's own vision of a future in which the power of property had ended through self-destruction. The "next higher plane of society," wrote Morgan, "will be a revival, in a higher form, of the liberty, equality and fraternity of the ancient gentes." – *James Ring Adams*

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INDIAN MARKET GOES GLOBAL

BY GUSSIE FAUNTLEROY

Santa Fe Indian Market is going global. Established in 1922, it began as a small community event meant to encourage the continuation of high-quality traditional arts of local Indians and provide them with a marketplace. Over the years, it grew into a national event that showcases the work of Native artists from around the country. This year, for the first time, the market will feature the work of Native people from outside the United States.

Santa Fe Indian Market is the largest and oldest juried American indigenous art show and market in the world. Some 2,000 artists have applied for 1,000 spots at this year's event, which annually draws more than 80,000 visitors. Collectors, gallery owners and others attend to have the opportunity to meet and buy directly from Indian artists.

Artists from dozens of North American tribes display jewelry, pottery, sculpture, painting, textiles, Katsina carvings, basketry, beadwork and a variety of other art forms. They compete for prizes both in adult and youth categories and in traditional and contemporary arts. The annual fashion show and clothing design competition is a perennial favorite among visitors, as are musicians from across the Native world. There is also a range of Native foods, from frybread to fine cuisine.

The lead-up to Indian Market weekend has expanded in recent years, says Bruce Bernstein, executive director of the Southwestern Association for Indian Arts (SWAIA), which presents the Market. The preliminaries include a week-long Native film festival in conjunction with the National Museum of the American Indian. Santa Fe's numerous galleries, museums and cultural institutions will offer other events.

"The epicenter of the Native art world continues to be Santa Fe," says Bernstein.

Here is a look at five exceptional artists who will be at Indian Market this year.



PHOTO BY PENNY RAAP

JASON QUIGNO

Anishinaabe stone carver Jason Quigno didn't care for art class as a kid. "The courses were too structured," he says. "I like to be free." Quigno's striking sculptures bear out that sentiment, with their simple yet powerful forms and gracefully fluid lines. Quigno is known for his large-scale, elegant abstract eagles and strong Anishinaabe women, but he recently has begun moving toward non-representational contemporary works. But he still has deep roots in the culture, values and stories of his community.

Quigno grew up in northern Michigan on and around the Saginaw Chippewa Reservation. He learned to carve stone through a tribal program that invited sculptors Dennis Christy and Dan Mena to teach children. Just 14 at the time, he knew he had found his life's path. "When you see that raw stone and you take it to a beautiful finished product – it still amazes me," he declares. "I'm still hooked on it."

Today the 36-year-old artist lives in Grand Rapids, Mich. His studio, in a hundred-year-old building that once housed a Lay-Z-Boy factory, has towering windows and an 18-foot ceiling that provide generous light and space. Using tools that range

PHOTO BY JIM GEBBIN



from power saws to fine sandpaper for hand polishing, Quigno works in limestone, marble, alabaster and granite, creating works from the large-scale to table-top size.

Among his recent pieces is *Spiral of Life*. Carved from Indiana limestone, the sculpture's flowing, curving arms, says the sculptor, symbolize life's potential directions. *Pillar of Tranquility* is a tall limestone column whose geometric cuts represent the elements of earth, water and wind. Inspiration can come from anywhere, Quigno says. "I'll see something in nature, a texture or a design, the way a leaf folds, and I'll say, 'I think I can do something with that!'"

Quigno has earned first place and other awards at the Santa Fe Indian Market, including last year's Best of Class in Sculpture, and has been commissioned for monumental works. "Things have been kind of taking off for me," he says with a smile.



PHOTO BY JIM GEBBIN



PHOTO BY JIM GEBBIN



PHOTO BY PENNY RAAP

Above left: *Pillar Of Tranquility*, Indiana limestone, 69" x 9" x 7". This piece won first place in stone sculpture division at the 2011 Heard Museum Guild and Fair.

Top: *Thunder Clan Woman*, Indiana limestone, 30" x 37" x 6". This piece won second place in representational sculpture at the 88th annual Santa Fe Indian Market.

Above: *Spiral Of Life*, Indiana limestone, 24" x 22" x 4". This piece won Best of Classification at the 89th annual Santa Fe Indian Market.

Left: *Zhoondige Kwe (Strong Hearted Woman)*, Indiana limestone, 114" x 48" x 24". This monumental sculpture was recently placed in downtown Holland, Mich.; it was purchased by a private buyer and placed on permanent public display.

DOLORES (DOLLY) GARZA

Dolores (Dolly) Garza travels each spring to the northern shore of Haida Gwaii, the island chain off the British Columbia coast where she lives, seeking spruce roots straight enough for basket weaving. The 54-year-old Haida/Tlingit artist spends many hours in sandy, moss-covered ground gathering lengths of fine, straight spruce root, which can only be harvested in cool weather before the sap is thick.

Once gathered, the roots must be roasted over a fire to allow the outer bark to be peeled off. Back home, Garza spends more time splitting each root length-wise, scraping out the dark inner pith, and then splitting it again to create the raw material for her sturdy yet delicately beautiful baskets and traditional Northwest Coast hats. Her art requires at least as much time to gather and prepare materials as it does to weave.

Garza, who grew up in Ketchikan, Alaska, didn't learn to weave as a child because few people knew how. For years, before Alaska became a state, the territorial legislature said Native people could only become citizens if they "severed all tribal relationship and adopted the habits of civilized life," so her family lost many cultural traditions including basket weaving. By the 1970s, however, the ancestors' ways were making a comeback, and Garza welcomed the opportunity to take a basketry class from renowned Haida weaver Dolores Churchill. Garza continued refining her basketry skills over the years while earning a Ph.D. and teaching marine policy and education at the University of Alaska.

When Garza retired from teaching in 2006, her fingers were itching to weave full-time. Since then she has earned such honors as Best of Class at the 2010 Santa Fe Market and first and second place at the Heard Museum Guild's Indian Fair and Market in Phoenix, Ariz.

Along with weaving spruce root baskets and canoe hats, she is helping revive the tradition of the Chief's Potlatch ring hat, whose top knobs or rings represent the number of potlatches a chief has hosted. She also employs the ancient *chilkat* and raven's tail methods for weaving ceremonial robes, aprons and other items in wool.

"I think it's genetic; it's just in us," Garza says of her passion for the centuries-old tradition of Northwest Coast weaving. "It's important to highlight our culture and keep it moving forward."



PHOTOS COURTESY OF THE ARTIST

Frog Canoe hat. Haida spruce root hat, in black rim style from the 1800s. Features Garza's Northwest Coast frog design, which incorporates her hallmark three rings on top.



Shaman Ascending, chilkat weaving by Dolly Garza. The woven face is a spirit face and the geometric design below it is called the "shaman's hat design." In this interpretation it represents the shaman ascending to the upper levels to communicate.



Haida/Tlingit artist Dolores (Dolly) Garza splitting spruce roots for weaving.

MELISSA CODY

Navajo weavers have always used materials at hand to weave cultural experience into their blankets and rugs. For example, in 1864 when the Navajo were forced by the U.S. government to leave their homelands and walk across New Mexico into exile at Ft. Sumner, weavers encountered synthetically dyed wool and began creating colorful textiles referred to as Germantown.

Melissa Cody carries on this venerable tradition by applying innovation to tools she has at hand. She has pulled materials from her father's toolbox – drywall rivets, spray paint, yellow caution tape – and woven them into her art, as in *Weaver's Union Local #408*, which honors her father, a member of the carpenters union. Cody, who lives on the Navajo reservation not far from Flagstaff, Ariz., finds inspiration in the different layers of culture in her world. The 28-year-old draws on the experience of growing up on the reservation as a fourth-generation weaver, the video games she played as a teen and her fascination with contemporary art, ancient Egypt and other cultures around the world. Her selection this year as a SWAIA Discovery Fellow will help fund “travel overseas to broaden my scope of artistic inspiration,” she says.

Her other recent honors include the Conrad House Award for moving traditional art into the contemporary realm, and two Judges' Choice Awards at the Heard Museum Guild's Indian Fair and Market in Phoenix, Ariz.

In all her weaving Cody is acutely aware of the elements of composition, abstraction and color, as well as traditional Navajo designs. *The Dopamine Regression*, for example, combines layers of Eye-Dazzler patterns, figure/ground reversal and intricate detail. The striking weaving was the artist's reaction to her father's diagnosis of Parkinson's disease.

“A lot of my work recently has been revolving around my dad and the male aspect of what I do,” she says. “Usually it's women who are highlighted in this medium, but my dad and brothers build my looms. And without my looms, I couldn't weave.”



PHOTO BY CRAIG SMITH, HEARD MUSEUM

Weaver's Union Local #408 by Melissa Cody. Cody created this weaving in honor of her father, a carpenter whose union was Local no. 408. The piece contains Germantown wool and also incorporates materials Cody found in her father's toolbox, including drywall rivets, spray paint and yellow caution tape.



The Dopamine Regression, 2010, Wool Germantown Textile, 78" x 54"



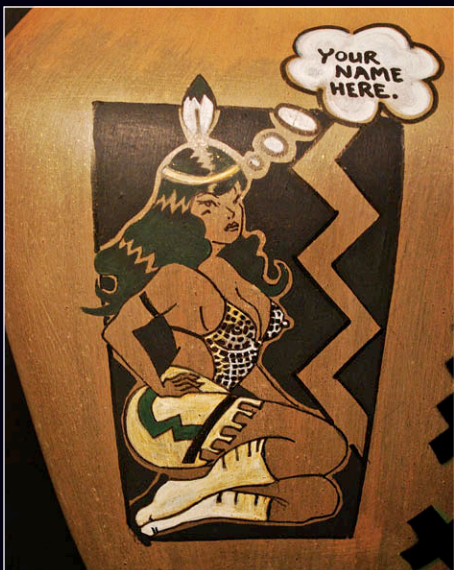
Melissa Cody at her booth, Santa Fe Indian Market.

PHOTO BY WEAVING IN BEAUTY, LLC

SUSAN FOLWELL



Savage Love, 13" x 13" x 3.5," native clay with acrylic and aerosol paint.



Thinking of You, 8" x 4.5" x 10," native clay with acrylic paint.



Crybaby, wall-mounted wide-mouth vessel, 13" x 13" x 3.5," native clay with acrylic paint. Based on the artist's feeling of being overwhelmed and exhausted while preparing for Indian Market.

Susan Folwell, a 41-year-old, award-winning Santa Clara Pueblo artist, has thrived on experimentation almost since she created her first pot. She gained inspiration and learned traditional Santa Clara methods of gathering and processing clay and coil-building pots from her mother, renowned potter Jody Folwell, and numerous other members of her family of artists. She has been a full-time potter since she was 24.

Her work uses what she learned from her family, but incorporates many outside influences and materials. She learned Northwest Coast designs during a summer in Alaska. She uses icons of popular culture and acrylic paint. Her often incised or carved vessels also feature color and imagery using wood stain or India ink.

"It's refreshing to work in different mediums," she says. "I feel like some great new directions are feeding me energy."

Folwell's latest artistic explorations into the graffiti-inspired world of stencils and aerosol paint have expanded her innovation. "Graffiti is such an interesting concept," she says. "It's an

inherently rebellious art form that gives you license to go that much farther." Collaborating with Apache/Akimel O'odham artist Douglas Miles, she created ceramic pieces whose stenciled imagery combines contemporary and traditional Native figures with the feel of urban-edged skateboard art.

Continuing with these techniques and a pop-art style, Folwell introduces yet another twist in her recent work: pottery as wall art. Her *Crybaby* series of low, wide-mouthed bowls is made to be wall-mounted so the image inside the vessel is seen as a painting framed by the bowl itself. *Savage Love*, one such piece, celebrates the excitement of catching a first glimpse of someone who makes the sparks fly. The piece was also inspired by the artist's own experience of being in love. She was married a few months ago.

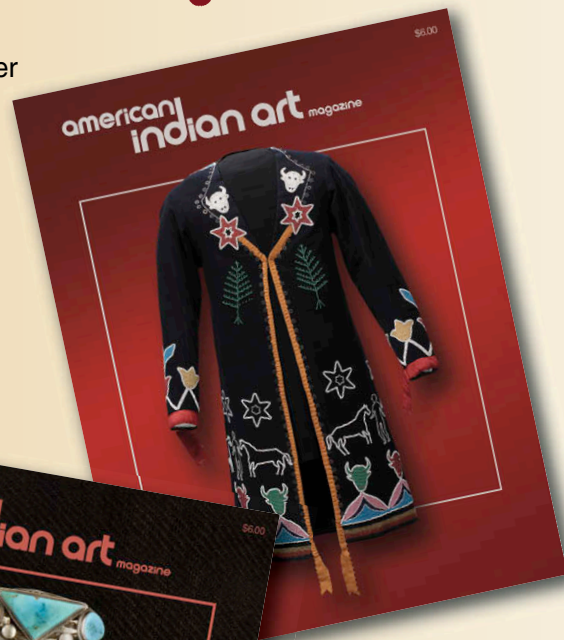
Folwell's pottery has earned top awards including Best of Class and Best of Division at Santa Fe and Best of Show at the Eight Northern Indian Pueblos art show. Her work is in the permanent collection of the Museum of Art and Design in New York.

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CHARLENE HOLY BEAR



As a child, Charlene Holy Bear learned beadwork and doll making from her older sister. Today, she uses those skills and traditional and contemporary materials to create one-of-a-kind dolls that convey movement.

"I call them my action figures," the 32-year-old artist says of her latest work.

A *Lakota Butterfly*, which earned Best of Class at the 2010 Santa Fe Indian Market, depicts a jingle dancer with one leg bent and one of her fully beaded moccasins poised above the ground. In the spirit of current-day powwows, where bright colors and flashy rhinestones are aimed at catching the eye, Holy Bear employed intensely colored microbeads in complementary colors and fancy Lakota *parfleche* designs. She forms her dolls' bodies from brain-tanned buckskin, which when wetted and dried becomes hard and holds its shape. Faces are sculpted in cellulose clay and painted, and the long dark hair is either mohair or human hair.

The artist, a Standing Rock Sioux, grew up in northern New Mexico and now lives near Las Vegas. Her dolls have won such top awards as Best of Classification at Santa Fe Indian Market, Best of Classification at the Cherokee Art Market and Judges' Choice awards at the Heard. With a few exceptions, her creations reflect the culture, symbolism and history of the Great Plains tribes.

Above L-R: *Lakota Fancy Shawl Dancer*, 2011, 14" x 8" x 8". "She's the action figure," Holy Bear says. *Maidu Woman*, 2011, 18" x 8" x 8". *Jingle Dancer*, 2011, 21" x 8" x 8".



Holy Bear studied fine art and art history at the University of New Mexico. She later added to her repertoire of quillwork techniques while doing museum-quality restoration for the Paul Dyck Foundation. Every new skill contributes to her continual exploration within the art form. "I keep trying to push myself," she reflects, "just to see what I can do." ✨

Based in southern Colorado, Gussie Fauntleroy writes frequently on Native artists, as well as other types of art, architecture and design. She is the author of three books on visual artists, among them, *Roxanne Swentzell: ExtraOrdinary People*.

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Garza is represented by Sitka Rose Gallery, Sitka, Alaska, and Spirit Wrestler Gallery, Vancouver, B.C.

MELISSA CODY
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SUSAN FOLWELL
Folwell's pottery may be viewed at King's Galleries, Scottsdale, Ariz., and folwellkoenig.com.

CHARLENE HOLY BEAR
Visit charlenehollybear.com to contact the artist and view her dolls.

For more information on Santa Fe Indian Market 2011, visit swaia.org.

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MAKING AN IMPRESSION

CROW'S SHADOW
INSTITUTE
OF THE ARTS

BY ANYA MONTIEL

When talking about important centers of fine art, the Umatilla Reservation in Pendleton, Ore., does not usually come to mind. Yet for the last 20 years, Crow's Shadow Institute of the Arts, nestled at the base of the majestic Blue Mountains, has drawn renowned artists from around the world.

Founded in 1992 by Native painter and printmaker James Lavadour, Crow's Shadow has the mission of helping Natives use their art for economic development. It aims to create educational and professional opportunities for American Indians.

Lavadour credits art with transforming his life. He saw the creation of an art institute as a way to change the lives of other Natives. Recognizing art as an essential element of Native culture, he wanted to help aspiring Native artists to develop their gifts. Over the years, Crow's Shadow has offered Native youth and others the chance to take classes in a variety of forms, as well as to collaborate with major artists.



PHOTOS COURTESY OF CROW'S SHADOW INSTITUTE OF THE ARTS

Top Row L-R: Phillip John Charette (Yup'ik) signing prints. Artist James Lavadour (Walla Walla) and master printer Frank Janzen. Artist Joe Feddersen (Colville) creating monotypes. Left: Artist Truman Lowe (Ho-Chunk). Above: Artist Dale Chihuly.

CROW'S SHADOW



Top row, L-R: Master printer Frank Janzen and a student during the College of the Redwoods monotype workshop. The elder greeting card project. A student from the Hoopa Reservation at the College of the Redwoods workshop. Above: Participants in the horse regalia workshop.



PHOTOS COURTESY OF CROW'S SHADOW, INSTITUTE OF THE ARTS

“CROW’S SHADOW NOW OFFERS A SPACIOUS GALLERY AND WORLD-CLASS PRINTMAKING STUDIO OVERSEEN BY A MASTER PRINTER.”

The institute focuses primarily on the fine art of printmaking, though it also encourages traditional Native arts from weaving and bead working to regalia making.

Crow’s Shadow arose from brainstorming sessions between Lavadour, a member of the Walla Walla tribe, and his friends and neighbors. Lavadour, a self-taught artist, wanted to teach art on the reservation instead of sending talented artists away to learn their craft. Tribal members and Pendleton townspeople came together to support the idea. In 1992, 20 people gave \$1,000 each as seed money.

The fledgling institute found a home in the former schoolhouse of the St. Andrew’s Mission; the Jesuits offered its use in return for renovation work. Through funding from the Bureau of Indian Affairs and the United States Department of Agriculture Rural Development Administration, the classrooms soon became studios and gallery spaces, and the community had access to a number of workshops and classes. The facility today features a state-of-the-art printmaking studio, library and gallery.

From the beginning, Lavadour decided that Crow’s Shadow would concentrate on printmaking, enabling artists to expand their profes-

sional portfolios. Through generous donations and grants, the institute was able to purchase two lithography presses, two etching presses, a pigment ink jet printer, a scanner and a light-exposure machine.

Crow’s Shadow now offers a spacious gallery and world-class printmaking studio overseen by a master printer. The institute is attracting merging and established artists to produce monotypes, monoprints and print editions – including lithographs, etchings, linocuts, woodcuts and more.

James Luna (Luiseno) is known for his thought-provoking installation and performance pieces. But early this year, he traveled to Pendleton to become an artist-in-residence at the institute and explore the medium of printmaking. Luna had not worked in two-dimensional art in 30 years. During his stay, however, he produced 32 monotypes, presented in two series, that incorporated photographic images and California basketry designs. In exchange, he taught a workshop on performance art at Whitman College in Walla Walla, Wash. As Luna explains, “I found upon arrival [at Crow’s Shadow] this jewel of an art center that offered direction, intensity and resources to accomplish much.”



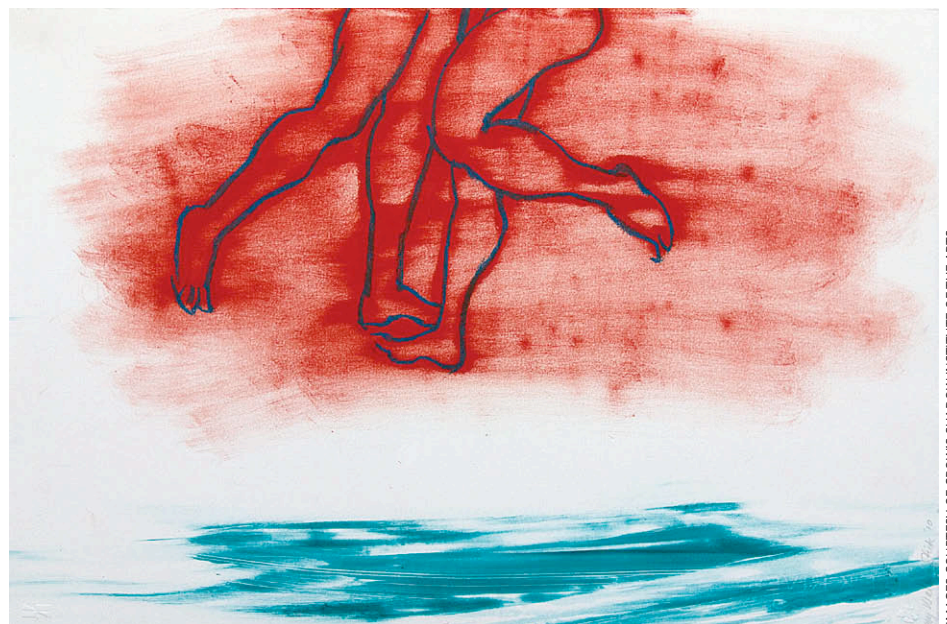
Luna had known about Crow's Shadow for years but, since he didn't work in printmaking, he had considered it "out of his league." Nevertheless when the institute received a grant from the Administration for Native Americans to host eight artists-in-residence over two years, Luna applied for one of the spots.

[The other artists in residence at Crow's Shadow were Jim Denomie (Ojibwe), Vanessa Enos (Walla Walla/Yakama/Pima), John Feodorov (Diné), Ric Gendron (Colville), Wendy Red Star (Crow), Jaune Quick-to-See Smith (Flathead Salish/Cree/Shoshone) and Marie Watt (Seneca).]

Luna was guided in printmaking by Tamarind Master Printer Frank Janzen. Founded in 1960, the Tamarind Institute in Albuquerque, N.M. is one of the most important centers in the country for training master printers in lithography, an art it helped revive in the United States. After the first year, only one or two students in its intensive, full-time program are selected to continue to the second-year Master Printer Program. Upon completion, they receive the title of "Tamarind Master Printer."

After graduating from Tamarind, Janzen returned home to Canada and gave print workshops. But when he heard about the position of master printer at Crow's Shadow, and saw its inspiring setting, he knew that he had to take the position and move to Oregon.

Janzen hit the ground running. In 2002, he worked on a three-way exchange with 12 Australian Aboriginal artists, 13 students from the Institute of American Indian Arts in Santa Fe, N.M., and 12 Umatilla youth. The artists created an extraordinary array of linocuts that



Top left: *Sumojazz* by James Luna (Luiseno). Top right: *Kestrel with Horizon Line* by Rick Bartow (Wiyot). Above: *Untitled* from the *Amongst Friends* project, by Kay WalkingStick (Cherokee) and James Lavadour (Walla Walla).

IMAGES COURTESY OF CROW'S SHADOW INSTITUTE OF THE ARTS.

were exhibited in the gallery, complete with an opening reception.

In 2007, 2008 and 2009, Janzen worked on a fundraiser for the institute called a "Monothon." The two-and-a-half-day events featured dozens of regional artists making hundreds of one-of-a-kind monotype prints that were sold to finance traditional Native arts workshops, printmaking residencies for Native artists and operating expenses. Janzen says that his time at the institute "has been the best 10 years of my life."

Janzen has worked with an impressive group of artists since arriving in Pendleton. Native artists such as Rick Bartow, Phillip Charette, Joe Feddersen, George Flett, Truman Lowe and Kay WalkingStick have worked at Crow's Shadow. The Institute has hosted international artists such as Zhang Yunling from China, Wuon Gean Ho from the United Kingdom and Fulbright fellow Marty Vreede from New Zealand.

Jim Denomie (Ojibwe) worked at Crow's Shadow this spring. Working nine hours a day for 10 days, he produced 72 signed prints divided into five series of monotypes and monoprints. Denomie uses quick, gestural line drawings in his work and was able to incorporate his ink and pastel sketches into the printmaking process. "I don't believe I've ever created so much art in a two-week period as I have here," he says.

Sculptor and mixed-media artist Lillian Pitt (Wasco/Yakama/Warm Springs) first came to the institute in 2006. In two weeks, she created her first lithographs and 78 monotypes. Pitt says the experience "moved my soul and helped me to relax...to create new artwork with confidence and good faith knowing Frank was there to help."

Lavadour, Janzen and the institute's board are determined to continue Crow's Shadow's two-decade-long success, make it financially self-sustaining and expand the staff of printers.

Board member and tribal member Patrice Walters has been with Crow's Shadow since its inception. Her vision for the future includes bungalows for resident artists and a courtyard for outdoor social gatherings and receptions. Walters looks ahead 40 years to a time when her grandchildren and great-grandchildren will continue the institute's "positive and progressive environment."

For more information and to view available prints, visit crowshadow.org. ❁

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

INDIAN ARTISTS HERE TODAY...

3 New Exhibitions

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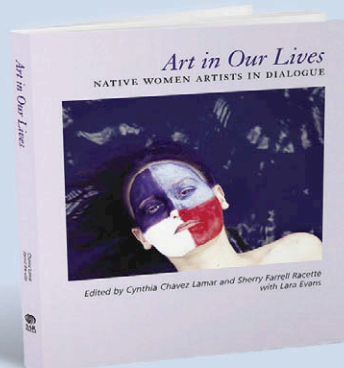
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Image: Nigit'stil Norbet with Paul Wilcken, 2010

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Art In Our Lives

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

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

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INSIDE NMAI

TRAINS VERSUS PUEBLO

TIME EXPOSURES:
A PHOTOGRAPHIC HISTORY
OF ISLETA PUEBLO IN
THE 19TH CENTURY

BY ANN MARIE SEKERES



When railroads took land in the center of Isleta Pueblo in 1881, the rail-lines they built brought in scores of tourists. Prominent artists and photographers, such as Edward Curtis and Ben Wittick, traveled to the Rio Grande Valley to capture everyday Pueblo life.

In *Time Exposures: A Photographic History of Isleta Pueblo in the 19th Century*, the people of Isleta Pueblo tell their own story about this time and its lasting effects today. Using historic photographs, the exhibit portrays their lives before the arrival of the Euro-Americans, the changes over the following decades and how the people of Isleta Pueblo worked to preserve their way of life.

The exhibit is divided into three parts. The first details the cycle of the Isleta traditional year as it was observed in the mid-19th century. The second describes the arrival of the

Euro-Americans and how this disrupted the Isleta way of living. In the third section, the exhibit examines the photographs themselves as products of an outside culture. While exploring the underlying ideas and values of the photos, the exhibition questions their portrayal of Isleta people and ways.

A committee of Isleta Pueblo traditional leaders oversaw the development, writing and design of *Time Exposures*. Three years of discussion and debate led to the development of a plan for the exhibit and the story it tells.

Time Exposures: A Photographic History of Isleta Pueblo in the 19th Century opens Sept. 17 at the George Gustav Heye Center in New York and continues through Jan. 8, 2012. ✨

Ann Marie Sekeres is public relations officer for the George Gustav Heye Center, National Museum of the American Indian – Smithsonian in New York.



Four Men in Isleta Village During Winter, late 1800s.
Unidentified photographer.

INSIDE NMAI



PHOTO BY AMY COPLAN

Children of the village of San Martin de Tipischa in the Amazon region of Peru. They were photographed in the summer of 2007 by pianist and music teacher Amy Coplan, who worked with a village teacher to enlist school children in the project *Ninos de la Amazonia*.



PHOTO BY AMY COPLAN



PHOTO BY KATHERINE FOGDEN

The museum's new ImagiNATIONS Activity Center includes a skateboarding game inspired by the sport's popularity among Native youth.

Letting imagiNATIONS Run Free

BY MOLLY STEPHEY

A special group of young visitors will be on hand to celebrate the opening of the imagiNATIONS Activity Center at the National Museum of the American Indian in Washington, D.C., on September 25: Children from San Martin de Tipischa, an indigenous village in the Amazon River watershed of Peru.

Home to approximately 525 Cocoma Indians, San Martin de Tipischa is one of the largest villages in Peru's Pacaya Samiria National Reserve. Each winter, heavy rains cause the nearby Samiria River to overflow and flood the entire village, so the Cocoma live in stilt houses. The museum's new activity center will contain a child-friendly replica of one of these traditional homes, adorned with photos of daily life taken by the children of San Martin de Tipischa as part of the *Ninos de la Amazonia* ("Children of the Amazon") project. It will be the children's first visit to the U.S.

The 5,700-square-foot space will also boast its own child-friendly kayak, built by Johnsen Maligiaq Padilla, a champion kayaker and craftsman from Sisimiut, an Inuit town in Western Greenland. The kayak will be used in one of several hands-on lessons about the ingenious contributions of indigenous peoples to the fields of science, art and culture.

A gigantic basket will be used to illustrate the traditional Native art of basket-weaving. An interactive quiz, modeled after the television show *Jeopardy!*, will greet visitors at the center's entrance with questions like, "How many American states have names using American Indian languages?" (Answer: 26) and "What is another name for the Iroquois?" (Answer: Haudenosaunee).

For the more active (or restless) visitor, the new center will offer a skateboarding game on the Wii – a tribute to the sport's popularity among Native youth and its origins among Native Hawaiians, who pioneered *papa he'e malu* (surfboarding) and *papaholua* (land-sledding) thousands of years ago.

Nearly 1,000 children's books will form the foundation of the center's library, where families can read together, teachers and schoolchildren can conduct research for class projects and visitors of all ages can gather for "Hok-Noth-Da?" (or, "Did You Hear?" in the Shawnee language), a daily storytelling program with one of the museum's Native staffers.

We hope our visitors, from the Amazon or otherwise, will discover that the imagiNations Activity Center reflects a fundamental truth about education: Children – in fact, all people – learn best when they're having fun. ✨

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THE ART OF HUNTING

BY LOIS GEORGE-KANE AND VICKI KANE

Envision a hunter crouched low amidst the tule marsh of centuries ago. The survival of his band depends on his skills as a hunter. In the early morning sky, flocks of ducks and geese fly by. His arrows cannot fly high enough into the sky to reach the passing flocks, so he sets his best creative weapon on the water, the tule duck decoy. This is an ancient hunting tool used by his people from time immemorial. The floating tule duck brings the flock within reach, and his people survive another day.

The art of making this clever hunting tool is a tradition that has been passed down from hunter to hunter throughout the centuries. Duck skins from earlier kills were stretched

over the decoys, making them very lifelike. In even earlier times, the waterfowl's feathers were woven onto the decoy and tied on with hemp strings. The heads and necks of some were painted to match the colors of the duck species. In doing this, the hunter made the duck decoy appear very real, and the waterfowl would then fly into the zone within reach of his bow and arrow.

The tule duck decoy is still being made and used today by Native hunters, especially at the Stillwater Marsh in western Nevada. ✨

Lois George-Kane (Fallon Paiute-Shoshone Tribe of Stillwater) and Vicki Kane (Reno-Sparks Indian Colony) are traditional-knowledge keepers.

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

DUCK DECOYS

ca. 400 B.C.–A.D. 100
Lovelock Cave, Humboldt County, Nev.
Tule rush, feathers, cordage, paint
12.2" x 4.7"
Collected by Mark R. Harrington
13/4512, 13/4513

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

EXHIBITIONS + EVENTS CALENDAR

AUGUST/SEPTEMBER/OCTOBER 2011

SMITHSONIAN'S NATIONAL
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**A SONG FOR THE HORSE
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PHOTO BY ERNEST AMOROSO

CALENDAR LISTINGS

INDIVISIBLE: AFRICAN-NATIVE AMERICAN LIVES IN THE AMERICAS

July 4, 2011–Jan. 2, 2012

This 20-panel banner exhibition explores the history, culture and contemporary reality of people who share African-American and Native ancestry. A collaborative effort between the museum, the National Museum of African American History and Culture (NMAAHC) and the Smithsonian Institution Traveling Exhibition Services (SITES), the exhibition will complement "RACE: Are We So Different?," a traveling exhibition currently at the National Museum of Natural History.

CONVERSATIONS WITH THE EARTH: INDIGENOUS VOICES ON CLIMATE CHANGE

July 22, 2011–Jan. 2, 2012

Through stunning photography and multimedia recordings, this exhibition –

created in collaboration with 15 indigenous communities in 13 countries – offers a Native perspective on global climate change from the Arctic Circle to the Andes Mountains. The communities represented in the exhibition include the Kichwa of Ecuador, the Aymara and Quechua of Peru, the Yaaqui and Comcaac of Mexico, the Guarani of Brazil, the Gwich'in of Alaska, the Inuit of Canada and the Kuna of Panama.

A SONG FOR THE HORSE NATION

Oct. 29, 2011 - Jan. 7, 2013

**W. Richard West, Jr. Contemporary Arts
Gallery/3M Gallery, Third Level**

A Song for the Horse Nation traces the way horses changed the lives of Native people. It begins with the return of the species to the Western hemisphere by Christopher Columbus and extends to the present day. Historic objects include a 19th-century, hand-painted



Lakota Painted Drum, ca. 1860s. South Dakota or North Dakota. Pigment, rawhide, wood, wool cloth, and sinew. Collection of the National Museum of the American Indian. (10/5904)

PHOTO BY ERNEST AMOROSO

EXHIBITIONS + EVENTS CALENDAR

AUGUST/SEPTEMBER/OCTOBER 2011

Lakota tipi; a life-size horse mannequin in spectacular, fully-beaded regalia; and three rifles belonging to celebrated Native leaders Geronimo (Chiricahua Apache), Chief Joseph (Nez Perce) and Chief Rain-in-the-Face (Hunkpapa Lakota), as well as contemporary and historic photographs, artwork, songs and personal accounts.

PUBLIC PROGRAMS

INDIAN SUMMER SHOWCASE: BREAK-DANCE LESSON

Saturday, Aug. 6
12 p.m.

Outdoor Amphitheater

Members of the Red Power Squad, a Native rap and hip-hop group from Canada, will offer visitors a chance to learn some break-dance moves, so get out your cardboard and your parachute pants!

INDIAN SUMMER SHOWCASE: RED POWER SQUAD,

Saturday, Aug. 6
5 p.m.

Welcome Plaza

Join us for the final performance of the museum's Indian Summer Showcase 2011, an evening concert series launched in 2006 that has hosted 29 groups from more than 15 Native communities in the U.S., Canada and South America.

Tonight's performance features the Red Power Squad, a hip-hop and rap group from Edmonton, Alta.

GALLERY TALK WITH NORA NARANJO-MORSE

Sunday, Aug. 7, 2011, 1:30 p.m.

Third Floor Vantage Point gallery

Santa Clara Pueblo artist Nora Naranjo-Morse leads a gallery talk about her work in *Vantage Point: The Contemporary Native Art Collection*, before moving outdoors to the meadowlands landscape on the museum's southwest side to discuss her sculpture installation *Always Becoming*.

SYMPOSIUM – BEYOND EXTINCTION: CONSCIOUSNESS OF TAINO AND CARIBBEAN INDIGENEITY

Friday, Aug. 26
2:30 - 4:30 p.m.

Room 4018

Moderated by the museum's assistant director for research Jose Barreiro, this symposium features scholars who will discuss the survival of the Taino language, identity and material culture in contemporary Caribbean consciousness.

SYMPOSIUM – QUANTUM LEAP: DOES "INDIAN BLOOD" STILL MATTER?

Friday, Sept. 16
2 p.m. - 4:30 p.m.

Rooms 4018/19

Unlike other ethnic minorities in the United States, American Indians are defined not solely by self-designation but by federal, state and tribal laws. Blood quantum – originating from archaic notions of biological race and still codified in contemporary policy – remains one of the most important factors in determining tribal membership, access to services and community recognition. This concept, however, is not without debate and contestation. This symposium will feature Native scholars who approach this important and complex topic from various perspectives. Sociologists Eva Marie Garrouette (Boston College) and C. Matthew Snipp (Stanford) will join historian Malinda Lowery (UNC Chapel Hill) and anthropologist Kimberly Tall Bear (UC Berkeley) in a panel moderated by museum historian Gabrielle Tayac. Watch the live webcast at www.AmericanIndian.si.edu/webcasts



Always Becoming, an outdoor sculpture installation at the National Museum of the American Indian, by Santa Clara Pueblo artist Nora Naranjo-Morse.

ImagINATIONS ACTIVITY CENTER OPENING

Sunday, Sept. 25
10 a.m.

Third Level

This newly renovated space offers hands-on activities for families and visitors, including an interactive skateboarding videogame inspired by the sport's popularity among Native youth, an interactive quiz show testing knowledge of Native history and culture, and kid-friendly replicas of traditional Native homes, including an Amazonian stilt house adorned with photos from the Ninos de la Amazonia ("Children of the Amazon"), an organization that encourages indigenous youth to record their daily lives in the rain-forest. A group of the Amazon community's youth will travel to Washington, D.C., to celebrate the opening.

PONCA FESTIVAL

Friday Oct. 7 and Saturday, Oct. 8,
10 a.m. - 4:30 p.m.

Sunday, Oct. 9, 10:30 a.m. - 4:30 p.m.

The Ponca Nation of Nebraska celebrates its tribal history and heritage with three days of cultural activities, including a new play about Ponca Chief Standing Bear and his famous trial at Fort Omaha, a Native Law symposium with museum director Kevin Gover and a display of Ponca art and cultural objects.



Illustrations by S.D. Nelson (Standing Rock Sioux)

**OPENING WEEKEND:
A SONG FOR THE HORSE NATION
Saturday, Oct. 29 & Sunday, Oct. 30
10 a.m. - 4 p.m.**

In honor of the opening of the exhibition, *A Song for the Horse Nation*, the museum is proud to partner with the 53rd Annual Washington International Horse Show to host a weekend of free activities and performances. Educating and engaging the nation about horses in Native culture and equestrian sport throughout history, the museum and horse show sponsors family and kids programming on Saturday at both the Mall museum (10 a.m. - 4 p.m.) and the Verizon Center (10 a.m. - 2 p.m.), and all day on Sunday (10 a.m. - 4 p.m.) at the museum. Programming includes pony rides (Verizon Center only), war-pony painting demonstrations by Kennard Real Bird, former Tribal General Council member of the Crow Nation and equestrian, storytelling by award-winning children's book author and illustrator S.D. Nelson (Standing Rock Sioux), hands-on ledger art instruction and much more.

The D.C. Mounted Police and Kennard Real Bird will present the U.S. and Crow Nation colors on horseback on Saturday at 3 p.m. on the museum's Outdoor Welcome Plaza, while singer K.J. Jacks (Cherokee Nation of Oklahoma) performs the national anthem. Real Bird will also participate in the opening procession of the Washington International Horse Show on Friday evening, Oct. 28 at the Verizon Center. A shuttle service between the museum and the Verizon Center will be provided on Saturday. For more information about the 53rd Annual Washington Horse Show (October 25-30), visit their website at www.wihs.org.

NATIVE FILM

**FRIDAY, AUG. 5
Dinner & A Movie: Always Becoming
7 p.m., Rasmuson Theater, First Level**

Join us for the premiere of *Always Becoming*, a new film by Santa Clara Pueblo artist Nora Naranjo-Morse that explores issues of Native identity, place and memory through the creation of modern sculpture. Naranjo-Morse's work is currently featured in *Vantage Point*:

The Contemporary Native Art Collection, currently on view at the Mall Museum through Aug. 7.

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

**FRIDAY, OCT. 28
Dinner & A Movie: Older Than America
7 p.m., Rasmuson Theater, First Level**

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

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



Artists: Orville Tsinnie,
Causandra & Michael Dukepoo

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PHOTO COURTESY OF THE FILMMAKER

White Mountain Apache firefighters Irene Hinton and Nita Quintero, from the film *Apache 8*.

SEPTEMBER FILM SCREENING
12:30 & 3:30 p.m. daily
(except Wednesdays)
Rasmuson Theater, first level

Apache 8

(2010, 58 min.) U.S. Sande Zeig. Executive Producer: Heather Rae (Cherokee) Associate Producer: Pearl Harvey (White Mountain Apache) The challenges and heroism of the first all-women firefighting crew are revealed in this documentary about four extraordinary White Mountain Apache women. The crew fought fires in Arizona and throughout the U.S. for more than 30 years.

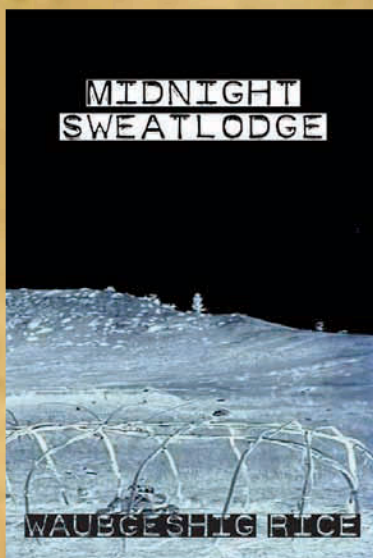
OCTOBER FILM SCREENING
12:30 & 3:30 p.m. daily
(except Wednesdays)
Rasmuson Theater

Columbus Day Legacy

(2010, 32 min.) U.S. Bennie Klain (Navajo) Since 1992, the Denver Italian-American community has proudly celebrated Columbus Day, long a part of the city's history, much to the dismay of the local American Indian Movement chapter, equally determined to vilify the man credited with "discovering America." Both the Italian- and Native Americans are strong, vibrant, tight-knit communities, a point conveyed by the documentary while addressing the conflicts of the freedom of speech, the interpretation of history and what it means to be an "American."



THEYTUS BOOKS



Midnight Sweatlodge
By: Waubgeshig Rice
ISBN: 978-1-926886-14-5

Midnight Sweatlodge tells the tale of family members, friends and strangers who gather together to partake in this ancient healing ceremony. Each person seeks traditional wisdom and insight to overcome pain and hardship, and the characters give us glimpses into their lives that are both tearful and true. Rice captures the raw emotion and unique challenges of modern Aboriginal life.

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EXHIBITIONS + EVENTS CALENDAR

AUGUST/SEPTEMBER/OCTOBER 2011

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

NYC EXHIBITIONS

CARL BEAM

ORGANIZED BY THE NATIONAL
GALLERY OF CANADA
OCT. 15, 2011 – APRIL 15, 2012



National Gallery of Canada
Musée des beaux-arts
du Canada

TIME EXPOSURES:

**PICTURING A HISTORY OF
ISLETA PUEBLO IN THE 19TH
CENTURY**

SEPT. 17, 2011 – JAN. 8, 2012

**PRESTON SINGLETARY:
ECHOES, FIRE AND
SHADOWS**

THROUGH SEPT. 5

SMALL SPIRITS:

**DOLLS FROM THE NATIONAL
MUSEUM OF THE AMERICAN
INDIAN**

THROUGH JULY 19, 2012

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

ONGOING



Breaching Killer Whale (2008) by Preston Singletary (Tlingit).



Red Power Squad

PUBLIC PROGRAMS

**NATIVE SOUNDS DOWNTOWN!
PRESENTS RED POWER SQUAD**

Thursday, Aug. 4

5:30 p.m.

**Bowling Green Cobblestone (Rain venue:
the Diker Pavilion)**

Red Power Squad, founded by Conway Kootenay, is a Cree hip-hop group from Edmonton, Alta. Winners of numerous Canadian Aboriginal Music Awards, the Red Power Squad performs globally.

**BREAK-DANCE WORKSHOP
WITH RED POWER SQUAD**

Friday, Aug. 5

11 a.m.

Rotunda

Learn the history behind the original styles that helped make hip-hop dance culture to what it is today. Red Power Squad will be teaching and demonstrating various styles of beginner dance moves. First come; first served.

**CELEBRATING THE SOUTHWEST!
NATIVE SOUNDS DOWNTOWN!
PRESENTS THE HOPI HOOPYAPI DANCERS**

Thursday, Aug. 11, 5:30 p.m. and

Friday, Aug. 12, 12:30 p.m.

**Bowling Green Cobblestones
(Rotunda, if rain)**

Rarely seen outside the Hopi Indian Nation, the Hooyapi Dance group of Songoopavi Kitsoki (village) will present the Water Maiden Dance, considered one of the most traditional dances.



Members of Cetiliztli Nauhcampa (Mexico) begin festivities for Day of the Dead on the cobblestones outside the Heye Center.

**CELEBRATING THE SOUTHWEST!
STORYBOOK READINGS & WORKSHOP
Saturday, Aug. 13, 1 p.m.**

Resource Center/Education Classroom
Listen to *The Butterfly Dance*, a Hopi story by Gerald Dawavendewa (Hopi-Cherokee). Enjoy Native music and learn Native social dances!

**SPECIAL ARTIST GALLERY TOUR WITH
PRESTON SINGLETARY (TLINGIT)
Wednesday, Aug. 24**

2 p.m.
West Gallery
Tour the exhibition *Preston Singletary: Echoes, Fire and Shadows* with the artist.

**AN EVENING WITH PRESTON
SINGLETARY
Thursday, Aug. 25**

6 p.m.
Diker Pavilion
Singletary's contemporary work interprets Tlingit myths and legends. Learn how the artist incorporated these stories into glass sculptures.

**FROM THE SHELVES OF THE
RESOURCES CENTER
STORYBOOK READINGS & ACTIVITY
Saturday, Sept. 10**

1 p.m.
Resource Center/Education Classroom
In recognition of Hispanic Heritage Month, listen to stories from the Huichol people of Mexico. Learn about Huichol yarn designs and then create one.

**CELEBRATING THE SOUTHWEST!
MEET THE ARTIST: STEPHANIE ZUNI
Saturday, Sept. 17**

1 p.m. – 3 p.m.
East Gallery
Celebrate the opening of *Time Exposures*, a photography exhibit that features the history of Isleta Pueblo, with Stephanie Zuni (Isleta Pueblo) who will demonstrate traditional Isleta-style pottery making.

**EDUCATOR WORKSHOP – NATIVE
PEOPLES IN THE CLASSROOM:
CREATING CULTURALLY ACCURATE CUR-
RICULA ABOUT AMERICAN INDIANS
Thursday, Sept. 22**

4 p.m. – 7 p.m.
Education Classroom
Through hands-on activities, participants will gain an overview and understanding of the past, present and future of Indigenous Americans and how to integrate the cultural realities of Native peoples into several areas of the curriculum. Arlene Hirschfelder and Yvonne Dennis are the award-winning authors of several books for children and teachers. They won the 2010 Moonbeam Children's Book Award for *A Kid's Guide to Native American History: More than 50 Activities*. Reservations required: (212) 514-3716.

**TAINO CULTURAL CONTINUITY:
BEFORE AND AFTER COLUMBUS
Thursday, Oct. 6**

5 p.m.
Diker Pavilion
Learn about the Taino people of the Dominican Republic, from the time before their encounter with Christopher Columbus to the present day, with Jorge Estevez (Taino).

**FROM THE SHELVES OF THE
RESOURCES CENTER
STORYBOOK READINGS & WORKSHOP
Saturday, Oct. 8**

1 p.m.
Resource Center/Education Classroom
For Hispanic Heritage Month, listen to Taino stories from the Caribbean. Receive a clay disc with a Taino design to paint.

**CURATORIAL LECTURE WITH GREG HILL
Thursday, Oct. 13**

6 p.m.
Diker Pavilion
A discussion of Carl Beam by Greg Hill (Mohawk), Audain Curator of Indigenous Art at the National Gallery of Canada.



PHOTO BY STEPHEN LANG

The Thunderbird Dancers provide the models for The Big Draw, in which participants make their own pictures of traditional powwow regalia.

**THE BIG DRAW
Saturday, Oct. 15
11 a.m. – 4 p.m.**

Diker Pavilion
In collaboration with The Drawing Center, the museum hosts an opportunity for visitors to draw powwow style dancers wearing traditional regalia. Artist Maria Hupfield (Anishinaabe) will lead the activities. Music and dance will be provided by Louis Mofsie (Hopi/Winnebago) and the Thunderbird Dancers.

**CELEBRATING THE NORTHEAST!
MEET THE ARTIST: ALLEN HAZARD
Wednesday, Oct. 19 – Friday, Oct. 21
10 a.m. – 12 noon; 1 p.m. – 3 p.m.**

Infinity of Nations Gallery
Meet Allen Hazard (Narragansett), who cuts and polishes his own quahog shells to produce wampum beads, which he fashions into jewelry.

**CELEBRATING THE NORTHEAST!
HANDS-ON WORKSHOP: MAKE
WAMPUM JEWELRY**

Thursday, Oct. 20

6 p.m.

Education Classroom

Using hand-cut and polished wampum beads, students create their own jewelry with Allen Hazard. Reservations required: (212) 514-3716. Materials fee: \$25/\$20 members.

**DIA DE LOS MUERTOS/DAY
OF THE DEAD**

Saturday, Oct. 29

12 noon – 4 p.m.

Museum-wide

Enjoy a fun filled day for the entire family including hands-on workshops and dance performances by Cetiliztli Nauhcampa (Mexico).

FILM AND VIDEO

**INDIAN MARKET CINEMA
SHOWCASE**

Santa Fe, N.M.

Monday, Aug. 15 – Sunday, Aug. 21

The National Museum of the American Indian and the Southwestern Association for American Indian Arts (SWAIA) are presenting a new weeklong film festival during Indian Market in Santa Fe. The Indian Market Cinema Showcase, located at the New Mexico History Museum near the Plaza, will screen the most talked-about recent feature films and short works, both fiction and documentary, from Native filmmakers and communities. For complete program information and filmmaker profiles go to www.nativenetworks.si.edu.

AT THE MOVIES

MAYAN EYE

Saturday, Oct. 29, 2 p.m.

Sunday, Oct. 30, 2 p.m.

Award-winning filmmaker Pedro Daniel Lopez (Tzotzil) documents traditions and music in his own community of Zinacantan in Chiapas, including community observations for the Day of the Dead, and profiles of a traditional musician and rock group Sak Tzevul in Program 1. Program 2 follows the stories of young adults who leave their rural communities to seek artistic and intellectual life in the city of San Cristobal de las Casas. Discussion follows with the filmmaker.

Program 1, Saturday, Oct. 29, 2 p.m.

La Pequena Semilla en el Asfalto/The Little Seed in the Asphalt (2009, 77 min.) Mexico Produced by Dolores Santiz Gomez (Tzotzil) and the director. In Tzotzil and Spanish, with English subtitles.

Program 2, Sunday, Oct. 30, 2 p.m.

K'in Santo Ta Sotz'leb/Day of The Dead in the Land of the Bats (2004, 31 min.) Mexico. Produced by Proyecto Videoastas Indigenas de la Frontera Sur. In Spanish and Tzotzil, with English subtitles

K'evujel ta Jteklum/Song of Our Land (2005, 36 min.) Mexico. Produced by Proyecto Videoastas Indigenas de la Frontera Sur. In Tzotzil, with English subtitles.

Nuestra Barro/Our Clay (2011, 30 min.) Mexico. In Tzotzil with English subtitles.

Mukta ta Sot' (2007, 5 min.) Mexico. Produced by Ikal Mut A.C., Centro de Comunicacion Indigena and the director.

**SPECIAL
SCREENINGS**

**CONVERSATIONS WITH THE EARTH:
INDIGENOUS VOICES ON CLIMATE
CHANGE**

Saturday, Oct. 1, 1 p.m. – 4 p.m.

Auditorium, First Floor

The collaborative project *Conversations with the Earth* features photo essays and video projects from indigenous communities around the world that are facing enormous changes in their ecosystems. Screenings and discussion with project participants will focus on the ways indigenous peoples are addressing the issues.

CARL BEAM'S LEGACY

Friday, Oct. 14 – Sunday, Oct. 16,

1 p.m. and 3 p.m.

The Screening Room, Second Floor

Aakideh: The Art and Legacy of Carl Beam (2010, 65 min.) Canada. Paul Eichhorn and Robert Waldeck. The artist's ideas and art are illuminated with imaginative filming and interviews with people central to Carl Beam's life and work.

**FOOD, CELEBRATION AND DAY
OF THE DEAD**

Monday, Oct. 24 – Sunday, Nov. 6,

11 a.m., 12 noon, 1 p.m., 2 p.m.,

3 p.m., 4 p.m.

The Screening Room, Second Floor

Corn Is Who We Are (1994, 19 min.) U.S. Rick Tejada-Flores. Produced for the Smithsonian National Museum of American History.

La Cumbia del Mole (2006, 4 min.) Mexico. Lila Downs (Mixtec) and Johnny Moreno.

Las de Blanco/Dressed in White (2008, 6 min.) Mexico. Aida Salas Estrada. Produced by the Center of Indigenous Arts, Vera Cruz. In Spanish, with English subtitles.

DAILY SCREENINGS

Mother Earth in Crisis

Daily at 1 p.m. and 3 p.m.

and on Thursdays at 5:30 p.m.

The Screening Room, Second Floor

Monday, Aug. 1 – Sunday, Aug. 28

Mother Earth in Crisis: Indigenous Rivers

River of Renewal (2009, 55 min.) U.S. Carlos Bolado. Producers: Jack Kohler (Yurok/Karuk/Hupa), Stephen Most, Steve Michaelson. After a crisis threatens the salmon of the Klamath River basin, stakeholders demand the removal of four dams.

Monday, Aug. 29 – Sunday, Sept. 25

Mother Earth in Crisis: Elders' Wisdom

Elderly Words: Who's Threatening the Water? and How Did We Do Elderly Words? (2009, 16 min. total). Colombia. Produced by Gonawindua Tayrona Organization in co-production with TeleCaribe. In Arhuaco, Wiwa, Kogi and Spanish, with English subtitles. The *mamos*, traditional authorities of the Sierra Nevada de Santa Marta region of Colombia, speak about the environmental crisis affecting the mountain snows and water with a local team of indigenous filmmakers.

Owners of the Water: Conflict & Collaboration Over Rivers (2008, 30 min.) U.S. Laura R. Graham, David Hernandez Palmar (Wayuu), Caimi Waiasse (Xavante). In Xavante and Spanish, with English subtitles. Explores a campaign headed by the Xavante to protect the Rio das Mortes River Basin from the uncontrolled soy cultivation that brings deforestation and pollution to the watershed.

Monday, Sept. 26 – Sunday, Oct. 23

**For the program on Oct. 14 – 16, see
Special Screenings**

EXHIBITIONS + EVENTS CALENDAR

AUGUST/SEPTEMBER/OCTOBER 2011



Akta Lakota Museum Gallery
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from the
Northern Plains tribes

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& Cultural Center**
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www.aktalakota.org/nmai

Mother Earth in Crisis: Indigenous Lands and Forests

Los Derechos de la Pachamama/The Rights of Mother Earth (2010, 20 min.) Peru. Produced by Sallqavideastas and InsightShare Latin America. In Quechua and Spanish, with English subtitles. People from five Andean communities give their perspectives on climate change and respect for earth as a living entity.

Sisa Nambi (2010, 25 min.) Ecuador. Eriberto Gualinga (Sarayaku Kichwa). In Kichwa and Spanish with English subtitles. In the Ecuadorean Amazon the Sarayaku Kichwa are limiting outside corporations from access to their territory with a 333,000-acre border of flowering, medicinal and edible plants.



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Image of Southern Ute Tribal Member Randy Doyebi Jr. courtesy of Jeremy Wade Shockley/Southern Ute Drum

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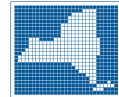
Monday, Aug. 1 – Sunday, Nov. 6

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

The Screening Room, Second Floor

Join us for family-friendly screenings of live action shorts and animations. Descriptions of the films are available at the Information Desk and at www.nativenetworks.si.edu.

State of the Arts



NYSCA

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

Preston Singletary, Echoes, Fire, and Shadows has been organized by the Museum of Glass, Tacoma, Wash. Presented by Alaska Airlines. Sponsored by Leonard and Norma Klorfine Foundation, Windgate Charitable Foundation and JoAnn McGrath. The exhibition is also being supported by a grant from the Art Alliance for Contemporary Glass with additional support from Pendleton/American Indian College Fund.

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



Lower Manhattan banners courtesy of Leadership Media
Sponsors John and Margot Ernst.



Smithsonian National Museum of the American Indian

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Dean and Walker LLP
Eugene V. Thaw, New Mexico
Richard O. Ullman, New Jersey
Lori Winfree (Lumbee Tribe of
North Carolina), Oracle

MUSEUMGUIDE

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

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

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

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

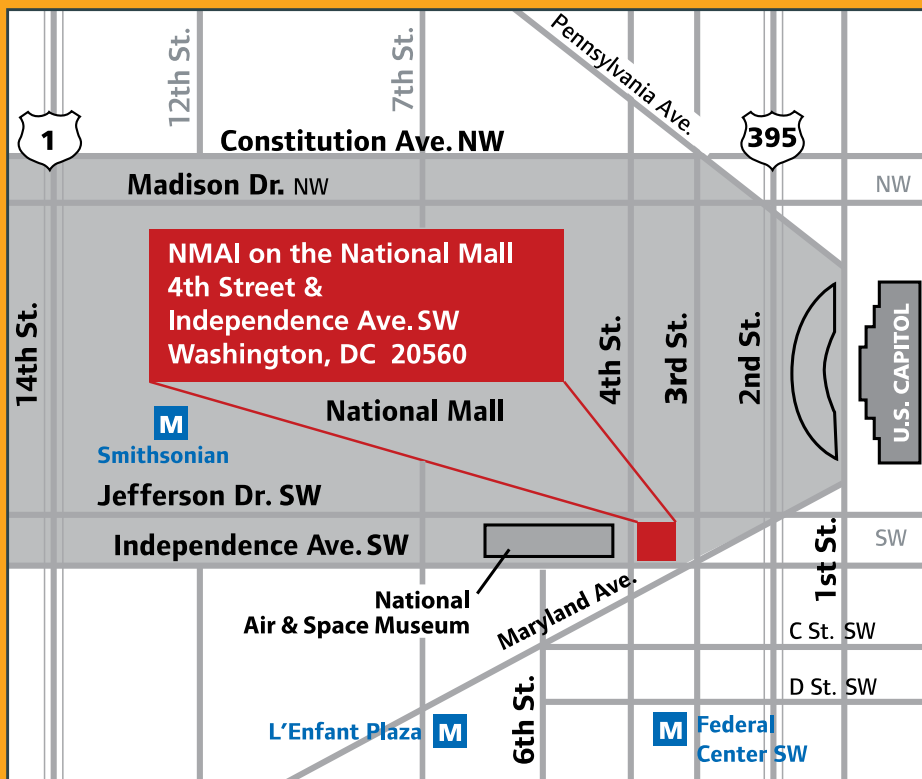
NEAREST METRO STATION:
L'Enfant Plaza (Blue/Orange/Green/Yellow lines).
Take the Maryland Avenue/Smithsonian Museums exit.

ADMISSION: Free to the public.

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

DINE & SHOP: Eat in the critically acclaimed Mitsitam Native Foods Cafe; open daily from 10 a.m. to 5 p.m. The full menu is available from 11 a.m. to 3 p.m., with a smaller menu from 3 p.m. to 5 p.m. Shop for unique gifts in the Chesapeake and Roanoke Museum Stores; open daily from 10 a.m. to 5:30 p.m.

GROUP ENTRY: Groups of 10 or more may schedule an entry time for admission through the reservations office via the education office: (202) 633-6644 or (888) 618-0572 or email NMAI-GroupReservations@si.edu. School groups can also arrange for an educational visit by calling the numbers above.



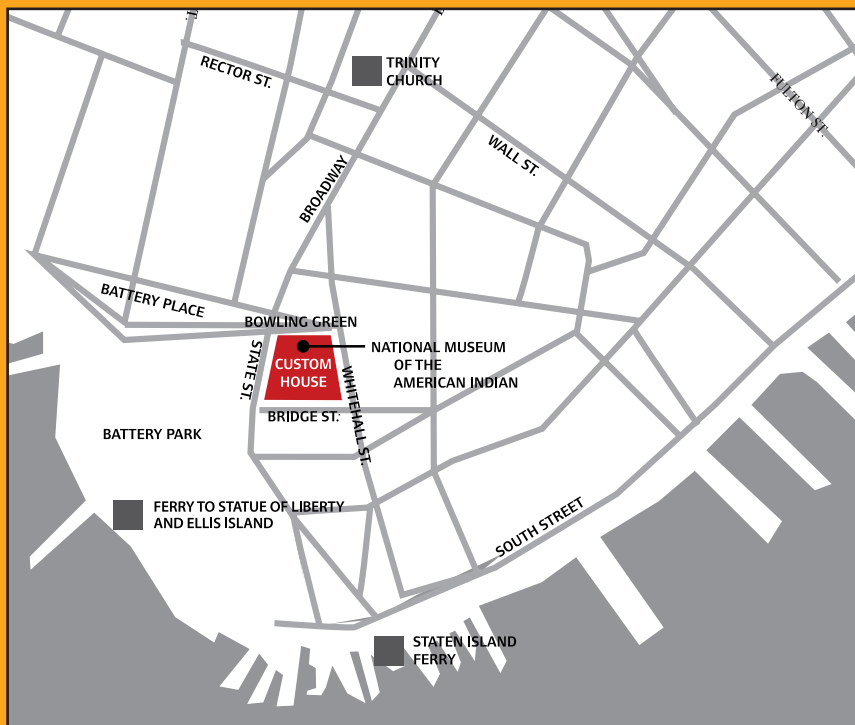
NMAI IN NEW YORK CITY

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

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

LOCATION: National Museum of the American Indian in New York, One Bowling Green, New York, NY 10004

Call (212) 514-3700 for more information.
For program updates, visit www.AmericanIndian.si.edu and click "events." For Film and Video updates call (212) 514-3737 or visit www.nativenetworks.si.edu.



All programs are subject to change. For membership information, call (800) 242-NMAI.
Produced by NMAI. Leonda Levchuk (Navajo) and Ann Marie Sekeres, Calendar Editors.

NIGA MID-YEAR CONFERENCE MOHEGAN SUN

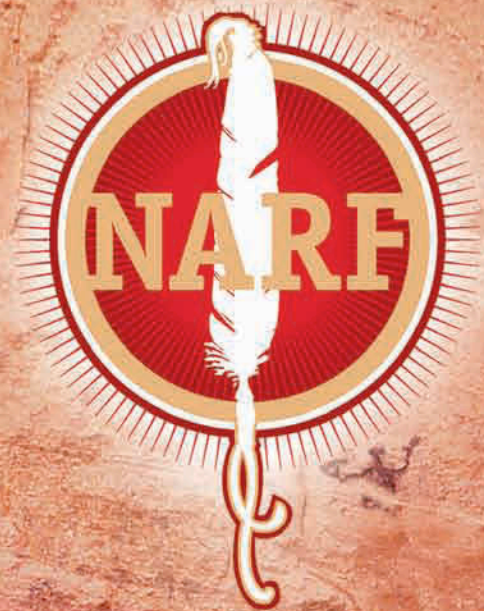
October 17 - 19, 2011



**NATIONAL
INDIAN
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ASSOCIATION**

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For Information Visit WWW.INDIANGAMING.ORG



For many years, the Native American Rights Fund has worked to protect Native culture and religion, the essence of Native art. NARF was instrumental in creating the Native American Graves Protection

and Repatriation Act, and has worked closely with museums and universities to implement it. As a result, collections and exhibitions are stronger than ever.

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