

NATIONAL MUSEUM OF THE AMERICAN

INDIAN

SPRING 2018

**GLOBAL ART'S
MISSING NATIVES**

**WAR HERO
ERNEST
CHILDERS**

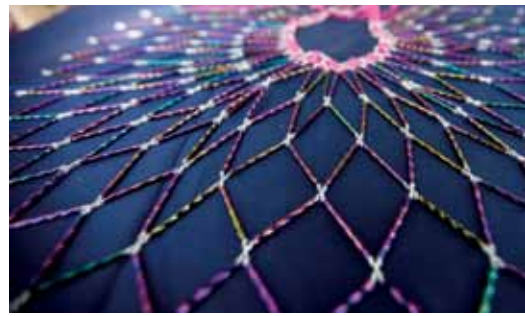
**SIGNPOST TO
PROTEST**



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NATIVE
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A mile-marker arose in 2016 in the middle of a camp of “water protectors” protesting construction of the Dakota Access Pipeline, covered with signs showing how far tribal supporters had travelled to the North Dakota site. When state authorities dispersed the camp, the signpost was donated to the National Museum of the American Indian in D.C, where it is now part of the *Nation to Nation* exhibition on Indian treaties.

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PHOTO BY ERNEST AMOROSO, NMAI

ON THE COVER

Native ingenuity is the theme of the new imagiNATIONS Activity Center at the downtown Manhattan George Gustav Heye Center of the National Museum of the American Indian – Smithsonian. This inventiveness, which has allowed the Inuit to adapt to harsh Arctic conditions, is exemplified in this beautifully beaded parka, on display in the *Infinity of Nations* exhibit in New York.

Inuit parka, ca. 1895–1925. Chesterfield Inlet, Nunavut, Canada. Caribou skin, glass beads, navy and red stroud cloth, caribou teeth and metal pendants. 56.3 x 25.6". 13/7198.

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NMAI SEMINARS & SYMPOSIA PROGRAM ARCHIVE



George and Thea Heye with Wey-hu-si-wa (Governor of Zuni Pueblo) and Lorenzo Chavez (Zuni) in front of the Museum of the American Indian in 1923. N08130.

PHOTO COURTESY OF THE NMAI ARCHIVE CENTER

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Smithsonian
National Museum of the American Indian

FROM IMAGES TO INVENTIONS: INDIANS ARE, INDEED, EVERYWHERE

We are only a few months into 2018 and I already have much to share about the Museum's latest accomplishments and progress. I am particularly pleased (although not surprised) that our exhibition *Americans* is well received by the diverse audiences who have visited in person or online, from art critics to schoolchildren. As you will see on our blog and social media, we also invite you to tell us about where you see Indians in everyday life: #NDNsEverywhere.

Although vast in scope, the exhibition resonates most powerfully for me when I discover the individual stories embedded within it. For example, suddenly the mythical figure of Pocahontas is humanized as I learn about how she dramatically altered the course of colonial America and Native-white relations – before the age of 20.

To help us create the gallery experience, longtime Museum friends and supporters donated personal items and spent time with our staff, teaching the proper care and conservation of collection items. One in particular, a remarkable war bonnet on display in the center of the Battle of Little Bighorn gallery, offers its history in volumes. Not only does this stunning eagle-feather head-dress impress us with its intricate construction, but also it provides us the opportunity to learn about the experience and values of Lakota leaders (see page 44).

Continuing the conversation about Native warriors and veterans, we are pleased to offer an update about the National Native American Veterans Memorial project, which reached a major milestone. Last month we introduced the five finalists of the Memorial's artist competition through a personal, interactive "Meet the Designers" event. You can view the archived webcast on our website at AmericanIndian.si.edu/nnavm.

The competition registration statistics alone are impressive: 413 registrations from five continents, North and South America, Africa, Asia and Europe. According to our competition manager Donald J. Statsny, "The jury examined each of the 120 completed submit-



PHOTO BY PAUL MORIGI/AP IMAGES FOR NATIONAL MUSEUM OF THE AMERICAN INDIAN

NMAI Director Kevin Gover addresses journalists in advance of the *Americans* exhibition opening this past January. Surrounding visitors with more than 300 of the images of Indians seen everywhere in American life, this exhibition also explores familiar historical stories: the life of Pocahontas, the Trail of Tears and the Battle of Little Bighorn. It invites the viewer to recognize the power of everyday Indian images and names, and to realize how embedded American Indians are in the nation's identity.

tals, and each received a rigorous evaluation resulting in the five design concepts that have been selected for Stage II."

I offer my gratitude to the competition jury members, our project Advisory Committee, our project team and the many supporters who have helped us realize this journey toward the Memorial's groundbreaking. We recognize our project donors in this issue as we acknowledge their unwavering dedication throughout our first phase, honoring the Memorial's artistic vision and significance.

Our mission at the Museum is to provide a platform for Indigenous artists of all media, such as those you see in this issue. Our goal is to understand and interpret this vision within an entire genre. An interesting irony is that while many scholars still relegate Native art and artists to a particular niche of study, the fact remains that a huge part of the make-up of life as we know it is the result of Indigenous ingenuity. From the hardy, starchy foods we eat during the winter and the sunglasses that fend off the glare of snow and ice, to the

medicines and lotions that we rely on during the colder months especially – thousands of products central to our busy lives are thanks to the innovations of Native peoples.

We are pleased to honor such remarkable accomplishments in our newly developed imagiNATIONS Activity Center in New York, scheduled to open on May 17. I invite you to learn more about our weekend of events that coincides with our annual Children's Festival (see page 46). You can also visit our website for blog postings detailing the development of the new center as well as family programs at our existing activity center in Washington, D.C.

Again, when you reach out to us to offer feedback or participate in a public program in person or online, I bet that you will notice a pattern. By first making a connection through the larger frame of shared understanding, we then share our stories, learn about one another and make breakthroughs. ✨

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



The following were honored by their families, friends and others with a gift to the National Museum of the American Indian's **National Native American Veterans Memorial.**



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The gifts recognized above were committed or made between Oct. 1, 2015, and Sept. 30, 2017.



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CREDITS

Left | Jenny Ann "Chapoose" Taylor (Uintah Ute), Nations 2002. Uintah and Ouray Reservation, Utah. Glass beads, commercially tanned leather, nylon thread. 26/5294

Right | Left to right: Senator Daniel K. Inouye, a decorated WWII veteran; NMAI Founding Director W. Richard West Jr. (Southern Cheyenne and citizen of the Cheyenne and Arapaho Tribes of Oklahoma); and Senator Ben Nighthorse Campbell (Northern Cheyenne), a Korean War veteran, at the grand opening of the National Museum of the American Indian. Washington, D.C., Sept. 21, 2004. © Smithsonian Institution

NATIONAL MUSEUM OF THE AMERICAN INDIAN



Legacy Circle

Estate gifts are extremely important to the Smithsonian's National Museum of the American Indian's financial foundation. The museum's Legacy Circle honors the foresight and generosity of this most dedicated group—those who have made the gift of a lifetime by naming this Native place in their will, trust, or retirement plan or who have established a charitable gift annuity with the NMAI.

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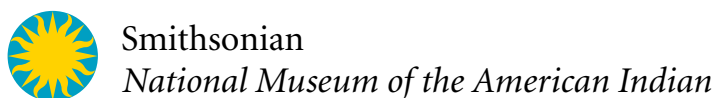
A gift in honor of a loved one

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

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

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

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



For more information, contact
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A panel at the international art fair Art Basel Miami discussed the relative absence of Native artists at such global exhibitions. On stage at the Miami, Fla., Botanical Center are (left to right) Kathleen Ash-Milby (Navajo), curator at the National Museum of the American Indian, Edgar Heap of Birds (Cheyenne/ Arapaho) and moderator Candice Hopkins (Tlingit).

Art | Basel Conversations





WHERE WERE THE NATIVE ARTISTS?

REFLECTIONS ON ART BASEL MIAMI 2017

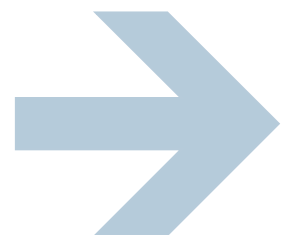
BY PHOEBE FARRIS

Art Basel Miami annually attracts thousands of artists, collectors, art critics and the public to an arts fair that is international in scope. Visitors come from Africa, the Americas, Asia and Europe. On the surface this year's Art Basel Miami seemed inclusive; diversity and social justice art themes were prevalent and the crowds of people at the Miami Convention Center spoke several languages and looked like a UN gathering.

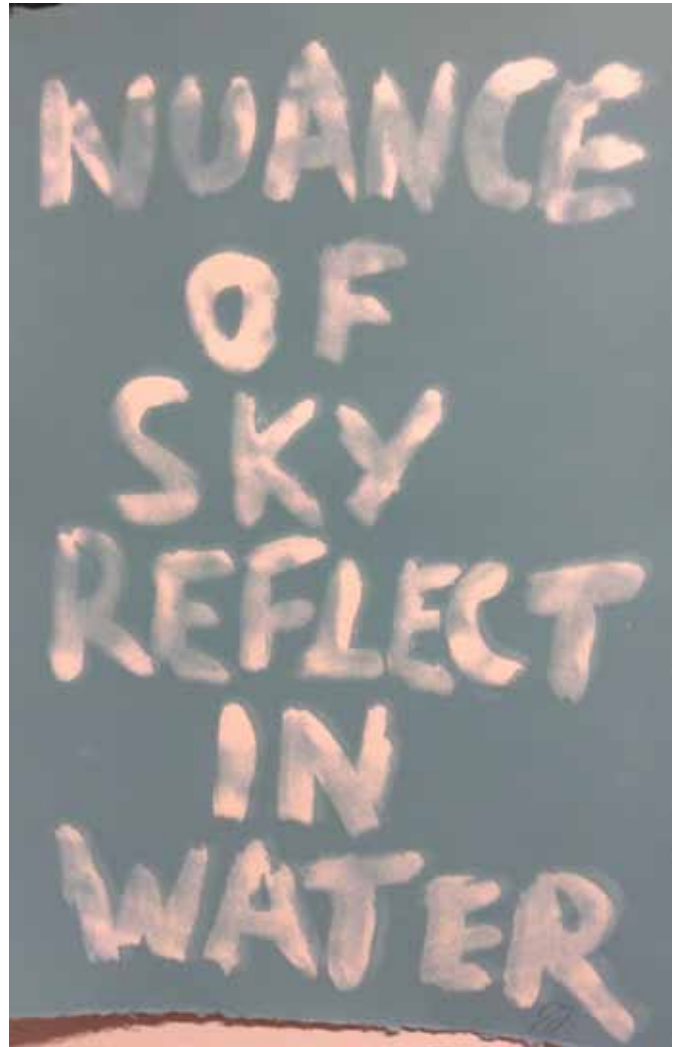
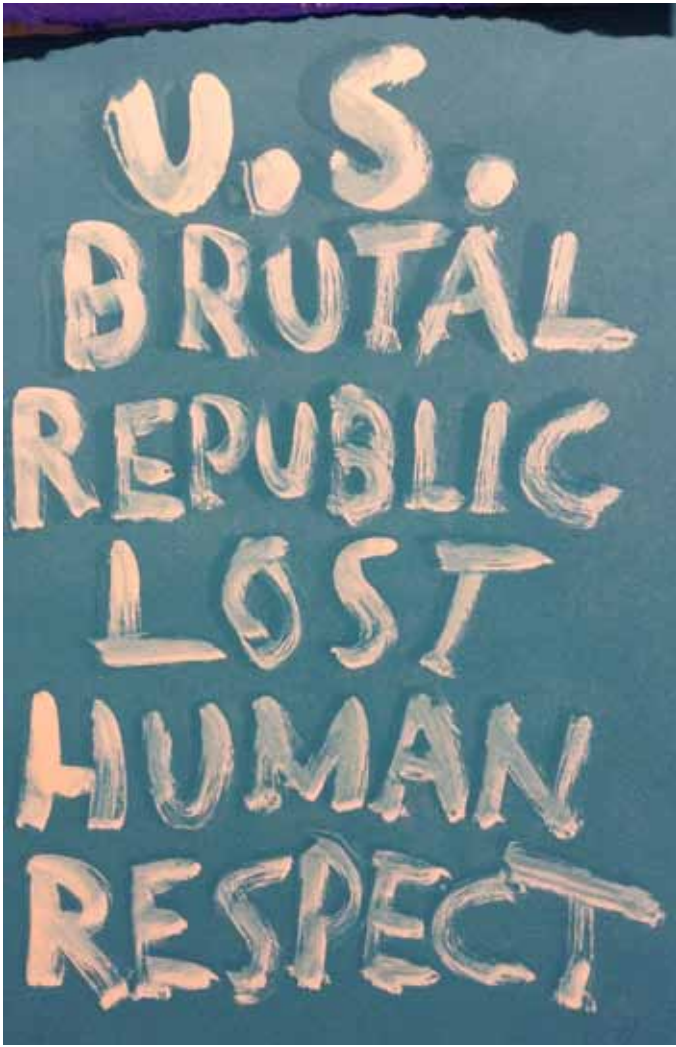
But despite this rainbow appearance, only two American Indian artists exhibited this year; Edgar Heap of Birds (Cheyenne/ Arapaho) at the satellite venue PULSE, and Gina Adams (Ojibwe), represented by Accola Gallery at the CONTEXT satellite location.

This relative absence of Native artists provoked a lively discussion at one panel of Art Basel Conversations, held in Miami's Botanical

Continued on page 12



BLOWN
DOWN
SOUTH
THE
WARM
AIR



SIDE EXHIBITS GIVE LONE INDIANS A VOICE

In conjunction with Art Basel Miami, Edgar Heap of Birds exhibited his installation *Nuance of the Sky* at the satellite art fair PULSE Miami Beach, located ironically at Indian Beach Park. The 16 poetic statements from the *Nuance of the Sky* series are laid out in a rectangular format with eight on the top and bottom on 120 x 44" ink on rag papers.

The statements deal with injustices, stereotypes and current perceptions of American Indians. Some are very specific such as *U.S. Do Not Forget Washita Indian Deaths*. (This image references the 1868 Washita Massacre when George Custer's 7th Cavalry attacked the Southern Cheyenne, killing mainly women and children.) Other texts such as *U.S. Brutal Republic Lost Human Respect* can be interpreted as applying to injustice on a broader scale. *Nuance of Sky Reflect in Water* and *Blowin Down South The Warm Air* may remind viewers of environmental concerns such as climate change and water pollution.

Before the opening of his exhibit, Heap of Birds staged an intervention in Key West, Fla., to honor four Indian tribes indigenous to the state. At

PULSE, he brought his "honoring sign" for the Indians of what is now Miami, part of his Native Hosts project. On the gallery wall above his poetic series he hung, (Florida, spelled backward) *Today Your Host is Tequesta*.

Speaking with a few gallery visitors, he asked, "Who was here before? It is not always about me. It can't always be about you. Who are you anyway?"

The one other Native artist at the event was Gina Adams (Ojibwe), exhibiting in a satellite show, CONTEXT Art Miami, located on Biscayne Bay. It included *Treaty With the Cherokee 1794* from her *Broken Treaty Quilts* series and her cross media oil and encaustic nine-inch round ceramic basketball shaped sculptures from her *Honoring Modern Unidentified* series.

The distance of satellite fairs from the Miami Convention Center was a factor in limiting visitors' access, as was the additional admission cost for satellite fairs. Since all the major news outlets were positioned at the Convention Center, media attention was also probably limited.



FACING PAGE AND ABOVE: Edgar Heap of Birds displayed his installation, *Nuance of the Sky*, at the satellite fair PULSE in Miami Beach, Fla. Above and clockwise: individual panels from the 16-panel installation, sold separately. Ink on rag paper.



The full installation *Nuance of the Sky* by Edgar Heap of Birds. 120 x 44", ink on rag paper.

ASKED WHAT IT MEANT TO BE AN INDIGENOUS ARTIST IN THIS TIME AND PLACE HE SAID, "I GO BACK AND FORTH IN SPACES LIKE NEW YORK, RIO, SOUTH AFRICA, AUSTRALIA BUT, LIKE PETER JEMISON, I RETURN HOME. HOME IS VERY IMPORTANT."

Garden. Heap of Birds himself grappled with the issue, along with Kathleen Ash-Milby (Navajo) associate curator at the National Museum of the American Indian. Albuquerque-based writer and curator Candice Hopkins (Tlingit) served as moderator.

With his charismatic presence and strong commanding voice, Heap of Birds listed a series of barriers to entry at the major international art exhibitions. He spoke with authority as an exhibitor at the famed Venice Art Biennale in 2007 and other major fairs, such as Documenta in Kassel, Germany, and the Whitney Biennial in New York. Venice, he said, requires artists to submit a proposal that must be approved by a committee. "It is like the Olympics for artists, and countries are not always neutral in their selection process." Censorship, depending on the particular United States administration in power can sometimes be an issue.

Art Basel in Miami poses additional difficulty, said Heap of Birds, because it is "more commercial, not as driven by culture as some of the other international art fairs." It cost about \$30,000 for galleries to participate.

Breaking into the commercial gallery world is another major problem for Native contemporary artists. Ash-Milby stressed the importance of networking, attending gallery openings and applying to artist residencies. "For Native artists who don't live near hubs of these types of activities, such as New York City," she says, "it can be more challenging to make these connections and get exposure. There are a number of Native artists who have made significant progress, and I am hopeful this will increase."

Heap of Birds added that another hindrance is the paucity of Native critics with degrees in contemporary art. "Some are trained in anthropology and don't understand contemporary art in depth. Untrained critics can't advocate for us. Candice Hopkins is one of the exceptions. She is familiar with Documenta and other art fairs and does the research to be a prolific writer about contemporary art. If you want change, critics must change first."

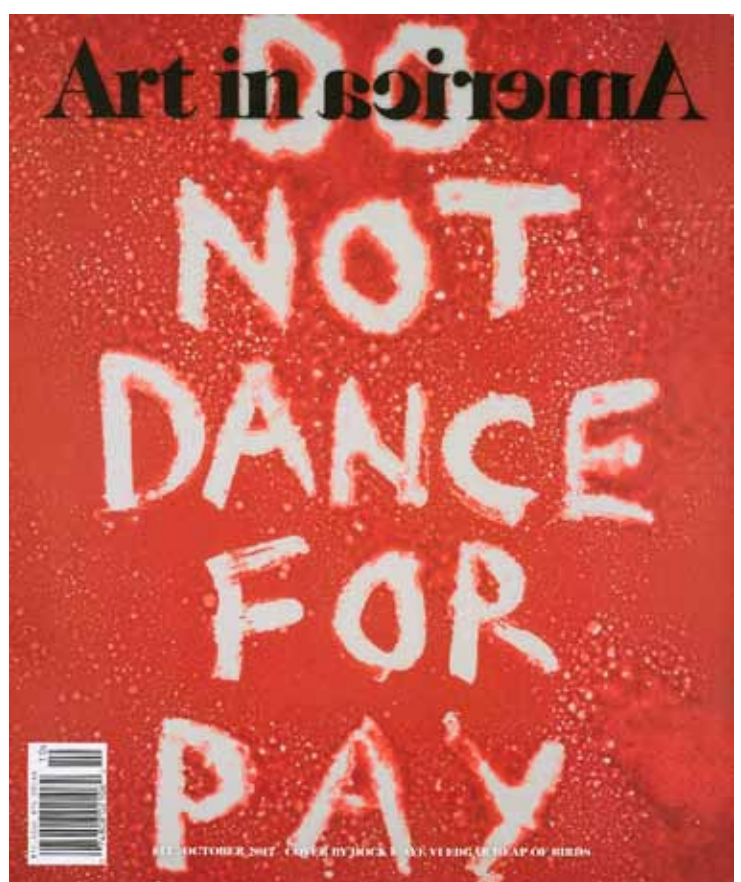
The Indigenous art situation in Canada offered a welcome contrast, said Hopkins and Ash-Milby. They related how First Nations artist and curator Gerald McMaster (Cree) was instrumental in changing the acquisition practices of Canadian institutions, encouraging them to focus not just on Native artifacts but also on contemporary art. They cited Canadian curator Jean Fisher's exhibition *We the People* as an example of contemporary Native art shown in mainstream art venues. Heap of Birds later mentioned Brian Jungen (Dane-Zaa) and Edward Poitras (Metis), the first Canadian Indigenous artist to be in a Venice Biennale (1995), as contemporary Indigenous artists who are part of the international art market.

He encouraged Native art students to study the full gamut of contemporary art and not always think about exclusion. "They must be creative instead of being upset because they are not included. No one gives us an entree. You have to take that position." He urged Native artists to attend the various international art fairs. "I move around this earth, and I am influenced by violence, aggressiveness, sensitivity and sexuality. We artists are expressive people; we learn from each other," he said.



LEFT: Edgar Heap of Birds at his PULSE exhibit, a satellite to the Art Basel Miami international art fair. Overhead is an “honoring sign” made for an earlier event to recognize the Indigenous tribes of southern Florida.

BELOW: Cover of *Art in America* magazine (October 2017), featuring the work of Edgar Heap of Birds. Used with permission.



At several occasions during Art Basel, both at the panel and at his own exhibition, Heap of Birds reviewed his art career since the 1980s. “Home and space are informative for me and my work,” he said. “Oklahoma ceremonies, one’s connection with the Earth, we Cheyenne come from a horizontal space.” But New York City and other urban areas were also “places and spaces informative for my work.” During the 1980s, he interacted and collaborated with renowned artists such as the late Cuban American Ana Mendieta, the late Keith Haring, Peter Jemison (Tuscarora/Seneca) and

David Hammons, an African American artist and collector still based in New York City. He described this group as a “supportive nucleus. Native artists and expats displaced from their communities formed a new community.” Asked what it meant to be an Indigenous artist in this time and place he said, “I go back and forth in spaces like New York, Rio, South Africa, Australia but, like Peter Jemison, I return home. Home is very important.” This theme rebounded as a counterpoint to concerns about Native artists in the global art market. As Ash-Milby observed, “this is

just one path an artist can take.” Heap of Birds warned that some Native artists are missing the ideas of spiritual guidance and the renewal of land for the people. He challenged them not only to make and sell art but also to learn songs from the elders, to sing and pay their dues because they too will become elders one day. ✨
 Phoebe Farris, Ph.D. (Powhatan-Pamunkey) is a Purdue University Professor Emerita, photographer and freelance arts critic based in New Jersey, New York and Washington, D.C.

The Smithsonian's National Museum of the American Indian gratefully acknowledges the following individuals, organizations, and Native Nations for their generosity and commitment to the museum's mission.

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 Richard Luarkie
 Lumbee Tribe of North Carolina
 Lumbee Warriors Association
 Lummi Indian Business Council
 Estate of Julia Bottelson Lynch
 Macy's, Inc.
 Manhattan Borough President's Office
 Jacqueline Badger Mars
 Kimberly and Michael R. Marsh
 Ramiro Matos Mendieta, PhD
 Estate of Bella J. May
 Estate of Natalie Meckle
 Microsoft Corporation
 Midwest Alliance of Sovereign Tribes
 Lori Miller
 Catrina Mitchell
 The Mohegan Tribe
 Debra Montuori
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 Morongo Band of Mission Indians
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NATIONAL MUSEUM OF THE AMERICAN INDIAN



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United South and Eastern Tribes
United States Department of Veterans Affairs and Office of Tribal Government Relations
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John Wheeler
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The Wilderness Society
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Estate of Jeanne Wilson
Rollie Wilson
World Wildlife Fund
Kenneth and Ruth Wright



All images are from *Americans*, a new exhibition at the National Museum of the American Indian in Washington, DC. Surrounding visitors with more than 300 of the images of Indians seen everywhere in American life, this exhibition explores familiar historical stories: the life of Pocahontas, the Trail of Tears, and the Battle of Little Bighorn. It invites the viewer to recognize the power of everyday Indian images and names, and to realize how embedded American Indians are in the nation's identity.

Clockwise from top: Hollow Horn Bear postage stamp, 1923. National Postal Museum, Smithsonian Institution; Indian Chief motorcycle (detail), 1948. Barber Vintage Motorsports Museum, Birmingham, Alabama; Hi Yu Apples crate label, 1940s. NMAI Photo Services, Smithsonian Institution. Original label part of a private collection.



COURTESY NATIONAL ARCHIVES, PHOTO NO. 208-N-24772

Lt. Ernest Childers being congratulated by Gen. Jacob L. Devers (right) after receiving the Congressional Medal of Honor, April 8, 1944.

FIGHTING THE NAZIS.

A CREEK INDIAN WINS THE CONGRESSIONAL MEDAL OF HONOR

BY LAURENCE M. HAUPTMAN

The Italian Campaign in World War II was a bloodbath. Allied forces slogged their way up the length of the peninsula against German forces dug into higher terrain. Here, Ernest Childers (Muscogee Creek) became the first American Indian to win the Congressional Medal of Honor in World War II.

It was the first one awarded to an American Indian since the 1880s.

Childers was among the more than 44,000 American Indians that saw active duty between 1941 and 1945, including nearly 800 women. They participated in every theater of World War II – Europe and North Africa, as well as in the Pacific. Unlike African American troops in the war, American Indians were not segregated by race and were included in regiments with white soldiers to defeat the Nazis.

CREEK UPBRINGING

As one of the Five Civilized Tribes, Childers' Muscogee people had resisted American control and dispossession in two wars – 1813–1814 and 1836 – but had been forcibly removed from their homeland in the Southeast, mostly in Alabama, to the In-

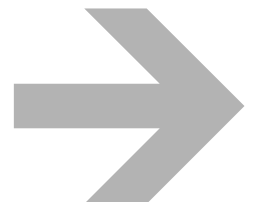
dian Territory in the Trail of Tears during the Presidencies of Andrew Jackson and Martin Van Buren in the 1830s. They faced internal divisions and internecine conflict during the Civil War, when Creeks fought on both the Union and Confederate sides. After the war they re-established themselves at their new capital of Okmulgee as the Creek Nation. Their land in the Indian Territory (now Oklahoma) originally totalled two million acres. However, in the 20 years from the late 1880s to the first decade of the 20th century, they had to deal with a series of congressional acts – the opening up of the Indian Territory and its resulting land rush, allotment policies that divided common tribal lands into fee simple parcels and the dismantling of the Five Civilized Tribes' governments. The result was much of their land base and natural resources were lost, sold off to survive their impoverished conditions or foreclosed to pay taxes now imposed by the counties and Oklahoma, which became a state in 1907.

Childers' father, Ellis B. Childers, served the Creek Nation as an attorney. Childers himself was one of five brothers, and was born in Broken Arrow, Okla., on Feb. 1, 1918. At the time, Broken Arrow had barely 2,000 residents

(now it has well over 100,000). He grew up on a farm that was his father's original allotment.

When Childers was 12, his father died. Children were forced to grow up fast in Oklahoma of the 1920s and early 1930s. It was the era of the Dust Bowl. Poverty was everywhere, not just in Indian communities. Childers said in later interviews that as a youngster he perfected his sharpshooting with his hunting rifle when he bagged rabbits to put food on the table for himself, his widowed mother and his brothers.

By the late 1920s, Childers was sent off to Chilocco Indian Agricultural School, a large federal Indian boarding institution established in 1882, located in Newkirk, Okla., near the Kansas border. Classes there went from the elementary grades through high school. The vast co-ed school complex, that included well over 5,000 acres and at its peak nearly 100 buildings, took in Indian students not only



Chilocco Company C, 279th Infantry
Regiment, in front of the Chilocco Indian
Agricultural School entrance. Near Newkirk,
Oklahoma, ca. 1950.

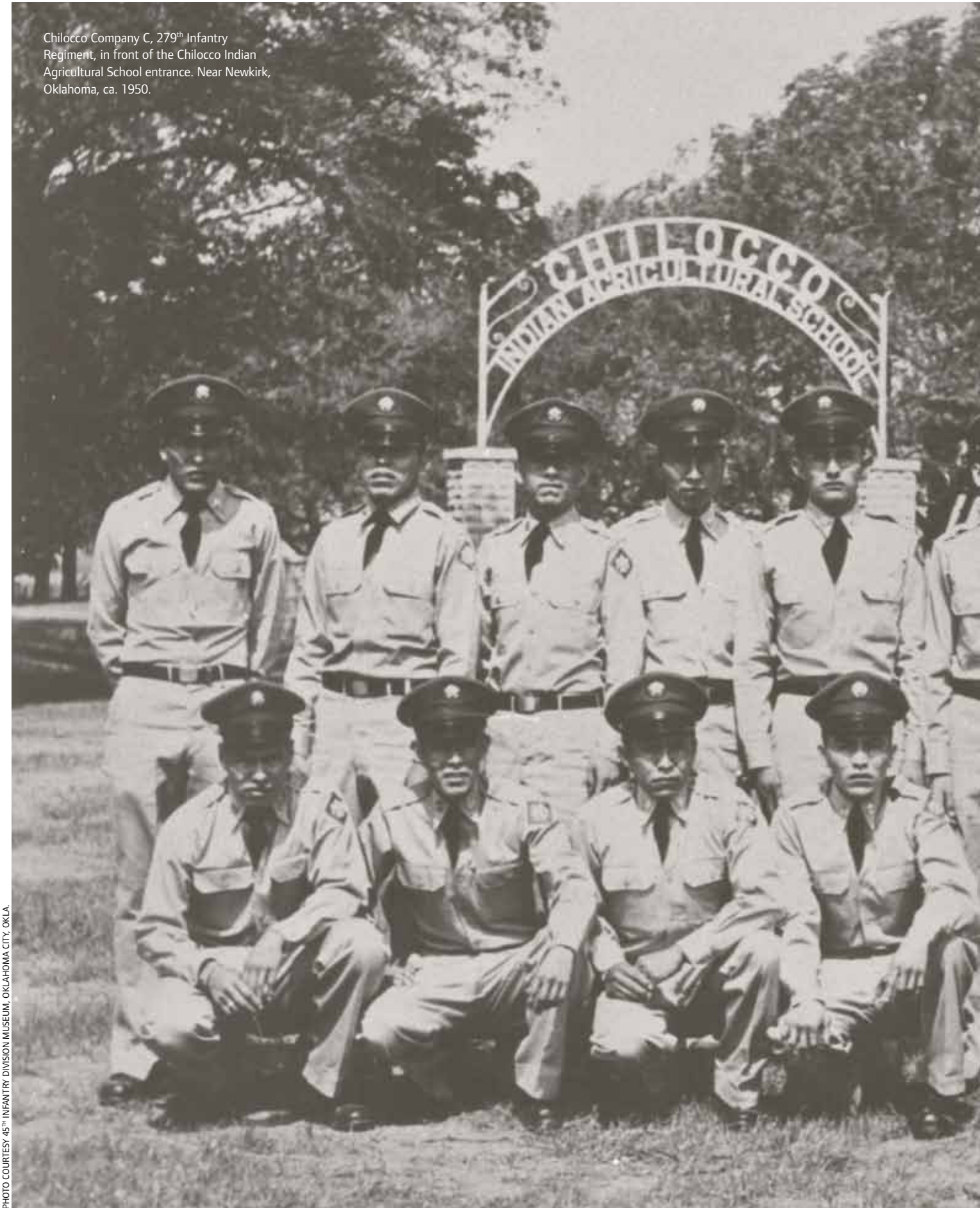
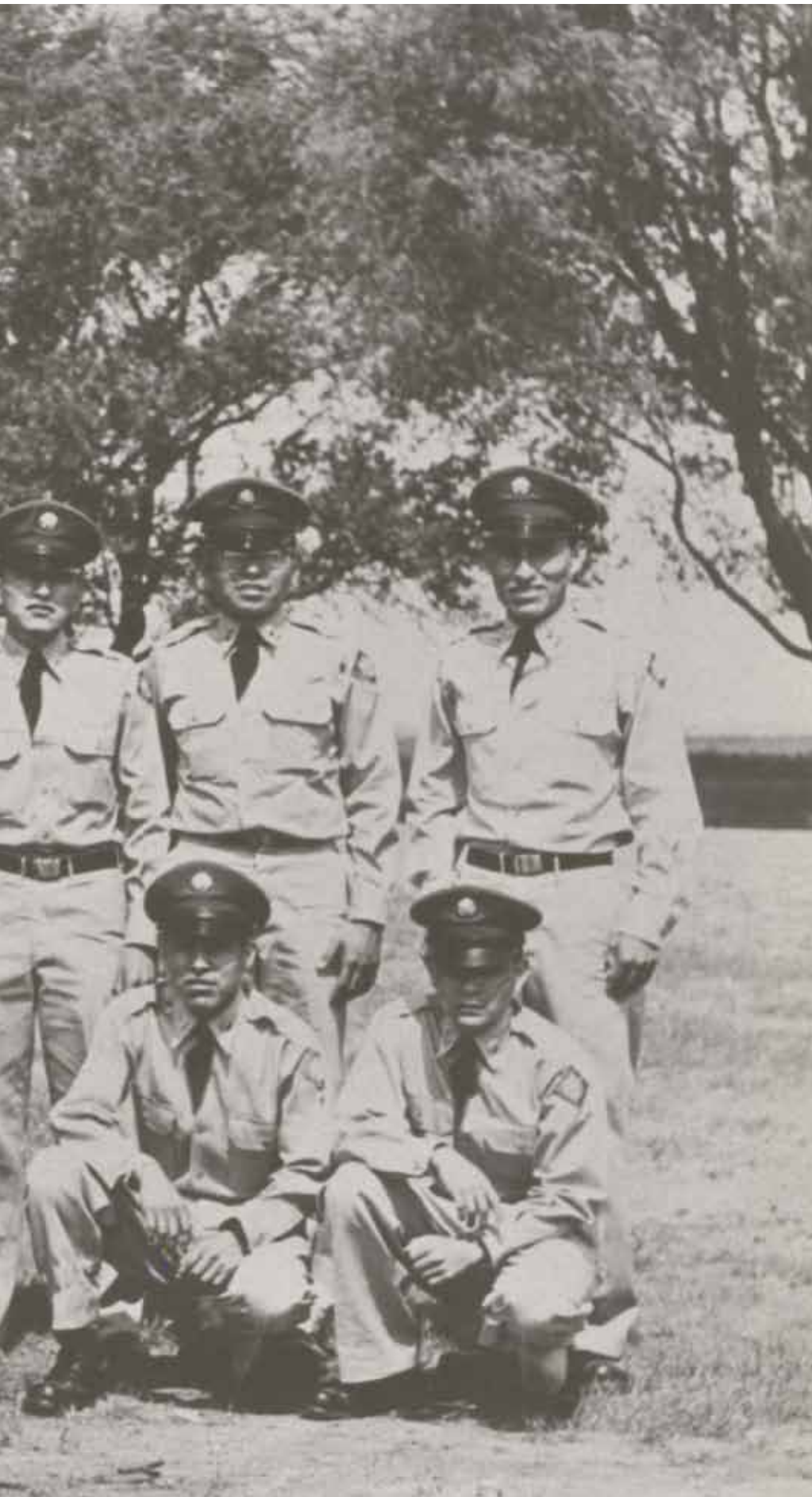


PHOTO COURTESY 45TH INFANTRY DIVISION MUSEUM, OKLAHOMA CITY, OKLA.



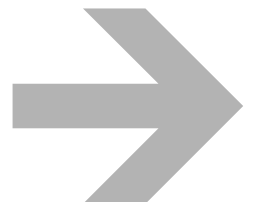
from Oklahoma, but from many other parts of Indian Country. In its century of existence 8,500 American Indians representing 124 tribes attended. As was true of most federal boarding schools during most of the period of Childers' enrollment, the institution had an assimilationist focus as well as strict military-styled regimentation. During World War II, 25 of its former students gave their lives fighting for the United States.

SIGNING UP

After graduation from Chilocco in 1937, Childers and some of his school chums enlisted in the Oklahoma National Guard. He was assigned to C Company of the 180th Infantry Regiment of the 45th Division. He rose to the rank of sergeant in the unit, which was called up to federal service in 1940. (See "The Thunderbird Division," on page 22.)

The 45th, soon to make its name as the famed Thunderbird Division, plunged into the heavy fighting in the Allies' bloody Italian Campaign. It began on July 10, 1943 with the invasion of Sicily. Between 60,000 to 70,000 Allied soldiers were killed in this campaign. The massive Allied invasion was led by General George Patton's Seventh Army and British General Bernard Montgomery's Eighth Army. During the campaign in Sicily, Childers was promoted to second lieutenant. By August 17, the Allies had succeeded in driving the Germans off Sicily, forcing them to retreat to the Italian mainland.

On September 3, Montgomery's British Commonwealth contingent landed on the southernmost part of the Italian mainland. On the same day, American General Walter Bedell Smith and Italian General Giuseppe Castellano agreed to an armistice at Cassibile, Italy. Five days later, General Eisenhower formally announced that Italian military commanders had signed an accord pulling out of the war. But German forces took command of the war, and Italian troops loyal to Mussolini continued to fight the allies almost to the end. On September 9, General Mark Clark's Fifth Army, landed at Salerno facing heavy resistance.



**ON APRIL 8,
AS NINE ARMY COMPANIES
STOOD AT ATTENTION
GENERAL JACOB L. DEVERS,
DEPUTY COMMANDER OF THE
MEDITERRANEAN THEATER,
AWARDED CHILDERS THE
CONGRESSIONAL MEDAL
OF HONOR. THE CITATION
READ: "FOR CONSPICUOUS
GALLANTRY AND INTREPIDITY
IN ACTION ON 22 SEPTEMBER,
1943, AT OLIVETO, ITALY."**

THE FIGHT AT OLIVETO

Childers' battle at Oliveto took place on September 22. His heroism seems to be right out of General George Patton's famous quote: "Infantry must move forward to close with the enemy. It must shoot in order to move.... To halt under fire is folly. To halt under fire and not fire back is suicide. Officers must set the example." That is precisely what Childers did on that day. In the pre-dawn mist, his 180th regiment came under heavy German fire. He fell into a shell crater and fractured his instep. He struggled to the aid station. The makeshift facility was soon destroyed by a German mortar shell killing the army physician on duty. Childers' unit was pinned down by heavy gunfire from houses occupied by German soldiers on top of a hill.

Loaded down with a more than 60-pound backpack including clothes and helmet, carbine and ammunition and assorted equipment including canteen, field bag, K-rations and first aid pouch, the injured Childers and eight men under his command worked their way up the mountainous terrain towards the enemy machine gun nests. They then advanced to a rock wall overlooking a cornfield. Childers ordered his men to cover his movement up the hill so that he could crawl up towards the houses.

Fired upon by two German snipers, Childers sprayed the house with gunfire, killing two of the enemy. He then took out the remainder of the Germans in the first enemy machine gun nest. He crawled behind another house where a second machine gun nest was operating. The American officer then began throwing rocks towards the enemy position. Thinking the rocks were hand grenades, the Germans came out in the open. Childers shot and killed one of the Germans, while another of Childers' men killed a second enemy, wrapping up the second machine nest.

Childers continued up the hill, single-handedly capturing a mortar observer. He later reflected on the capture:

"The German must have been watching the action, because he came out toward me, I was on my knees training my 30-caliber carbine on him. I was yelling to one of my men "Take him prisoner!" My sergeant yelled back, "Shoot the bastard." I yelled. "I can't, I'm out of ammunition." My body was wet with sweat since the German was fully armed, and I was holding an empty rifle on him. That German was the only surviving German in the entire action of the day."

After recovering from his fractured instep, Childers rejoined the 180th. He faced other combat in the Italian campaign. The hilly terrain of central Italy proved an advantage to the troops of Germany and Mussolini, and the Allies were unable to dislodge the Nazi forces under the command of Albert Kesselring. Childers and the 180th took part in the 136-day Battle of Anzio (Jan. 22–June 5, 1944). This bloodbath resulted in 43,000 Allied casualties, including 7,000 killed. Childers was wounded in battle and taken to a military hospital in Naples. On April 8, as nine army companies stood at attention General Jacob L. Devers, deputy commander of the Mediterranean Theater, awarded Childers the Congressional Medal of Honor. The citation read: "For conspicuous gallantry and intrepidity in action on 22 September, 1943, at Oliveto, Italy."

HONORS AT HOME

On leave, Childers returned state side. He went to Washington to meet with President Roosevelt at the White House. On April 26, 1944, Broken Arrow honored him with the largest parade in its history. According to the Interior Department's publication *Indians at Work*: "Schools and businesses were closed; the entire population of the town and surrounding country turned out; the parade was impressive; and the key of the proud little city was presented to the home-town boy who had indubitably 'made good.'"

Childers' military honors during the war included the Bronze Star, the Purple Heart, the Italian Cross of Valor and the Combat Infantryman's Badge. He later received the first Oklahoma Distinguished Service Medal from his home state's legislature.

Childers remained in military service through the Korean War and the first years of American involvement in Vietnam. In 1965, he retired from the United States Army as a lieutenant colonel and returned to Oklahoma. In 1994, a nine-foot statue of Childers in uniform was dedicated in Veteran's Park in his hometown of Broken Arrow. A middle school in his hometown and a VA outpatient clinic in Tulsa were also named in his honor.

On March 17, 2005, Childers died in Tulsa at 87. With full military honors, a dual citizen of the Muskogee Creek Nation and the United States, he was buried at Floral Haven Memorial Gardens in Broken Arrow, not far from where he had grown up. ✪

Laurence M. Hauptman, a frequent contributor to *American Indian* magazine, is SUNY Distinguished Professor Emeritus.



NATIONAL MUSEUM OF THE AMERICAN INDIAN

National Native American Veterans Memorial

Be Part of a Historic Moment

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

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

*—Kevin Gover, Director
National Museum of the American Indian*

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

Learn more
AmericanIndian.si.edu/NNAVM



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National Museum of the American Indian



CREDITS

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

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



THE THUNDERBIRD DIVISION

THE 45TH INFANTRY DIVISION HAS AN ILLUSTRIOUS HISTORY, IN BOTH WARFARE AND AMERICAN POPULAR CULTURE. AMERICAN INDIANS FIGURE PROMINENTLY ON BOTH FRONTS.

The Division was organized in 1923 as the National Guard for Oklahoma, Arizona, Colorado and New Mexico. It was called up for federal service in 1940 and faced intense combat in Sicily, Italy, France and Germany. General George S. Patton called it one of the very best fighting units in the United States Army.

Encompassing many tribal homelands, its ranks included many American Indians, as well as cowboys, and the Division was always conscious of its Native heritage. According to the 45th Division history, “For the first 15 years of its existence, members of the 45th Infantry Division proudly wore on their left shoulders an ancient American Indian symbol of good luck,” as recognition of the great number of Natives who proudly served in it. The four-armed yellow insignia on a square background of red had deep roots in the Native southwest, but, in a nasty case of cultural misappropriation, the rising Nazi Party of Germany adopted the symbol for its standard, the swastika. The U.S. Army abandoned the shoulder patch in the 1930s and, after a competition, replaced it with another Indian symbol, the Thunderbird. The 45th was now known as the Thunderbird Division.

American Indian soldiers more than lived up to the name. Three of the handful of Congressional Medals of Honor that American Indians received in World War II were awarded to soldiers in the 45th: Ernest Childers, Jack Montgomery, an Oklahoma Cherokee and classmate of Childers at Chillico Indian Agricultural School, and Van T. Barfoot, a Mississippi Choctaw.

The 45th prepared for war by training in Louisiana and at Fort Sill, Okla., Camp Berkeley, Texas, Fort Devens, Mass., Pine Camp in New York and Camp Pickett in Virginia. On July 10, 1943, it participated in the invasion of Sicily. For the 511 days to the end of the war, the Division made amphibious landings,



TOP: Thunderbird patch: Each side of the square represents one of the four states – Oklahoma, Colorado, Arizona and New Mexico – whose National Guards formed the 45th Infantry Division. The colors reflect the Hispanic heritage of those states. After holding an art competition, the Division adopted in 1939 the thunderbird motif, designed by Kiowa artist Woody Big Bow (1914–1998). **ABOVE:** Willie & Joe. “Let’s grab ‘dis one, Willie. He’s packed wit’ vitamins.” (1944). Copyright by Bill Mauldin (1944).

IMAGE COURTESY OF BILL MAULDIN ESTATE LLC

at Massena, Salerno and Anzio, and fought its way through Italy, France and Germany. On April 29, 1945, the 45th Division liberated Dachau Concentration Camp, and directly witnessed the horrors inflicted by the Nazis in the "Final Solution."

The 45th Division also made a lasting contribution to American popular culture. Among its famous recruits was Bill Mauldin (1921–2003), the cartoonist who later won two Pulitzer Prizes. Just 18 when he joined the Arizona National Guard in 1940, Mauldin began drawing one-panel cartoons for the 45th *Division News*, featuring two haggard, unshaven G.I.s, Willie and Joe. In 1943, the cartoons were picked up by *Stars and Stripes*, the famous independent newspaper for the entire U.S. Army, and Mauldin's soldiers became the face of the American fighting man.

Less well-known is that Mauldin modelled Willie after a Choctaw friend and mentor, Sgt. Rayson Billie (1912–1989). According to Mauldin's biographer Todd DePastino, "Rayson Billey was the biggest, meanest soldier you could imagine, and yet he was also one of the most educated, intellectual men Mauldin had ever met." The sergeant taught

Mauldin the ways of army life, but he also encouraged Mauldin's cartooning. Billie introduced Mauldin to the works of the English artist William Hogarth (1697–1764) and the French caricaturist Honore Daumier (1803–1879). Mauldin had never gone to college, but Billie, the Choctaw career soldier, had taken a course on pictorial satire at the University of Oklahoma. Mauldin went on to become a Pulitzer Prize-winning political cartoonist, but, says DePastino, Billie remained a hero throughout his life. ✱

Our thanks to Michael Gonzales, curator of the 45th Infantry Division Museum, Oklahoma City, Okla., for additional research.

BELOW: "Ugh!" (1945).
Copyright by Bill Mauldin (1945).

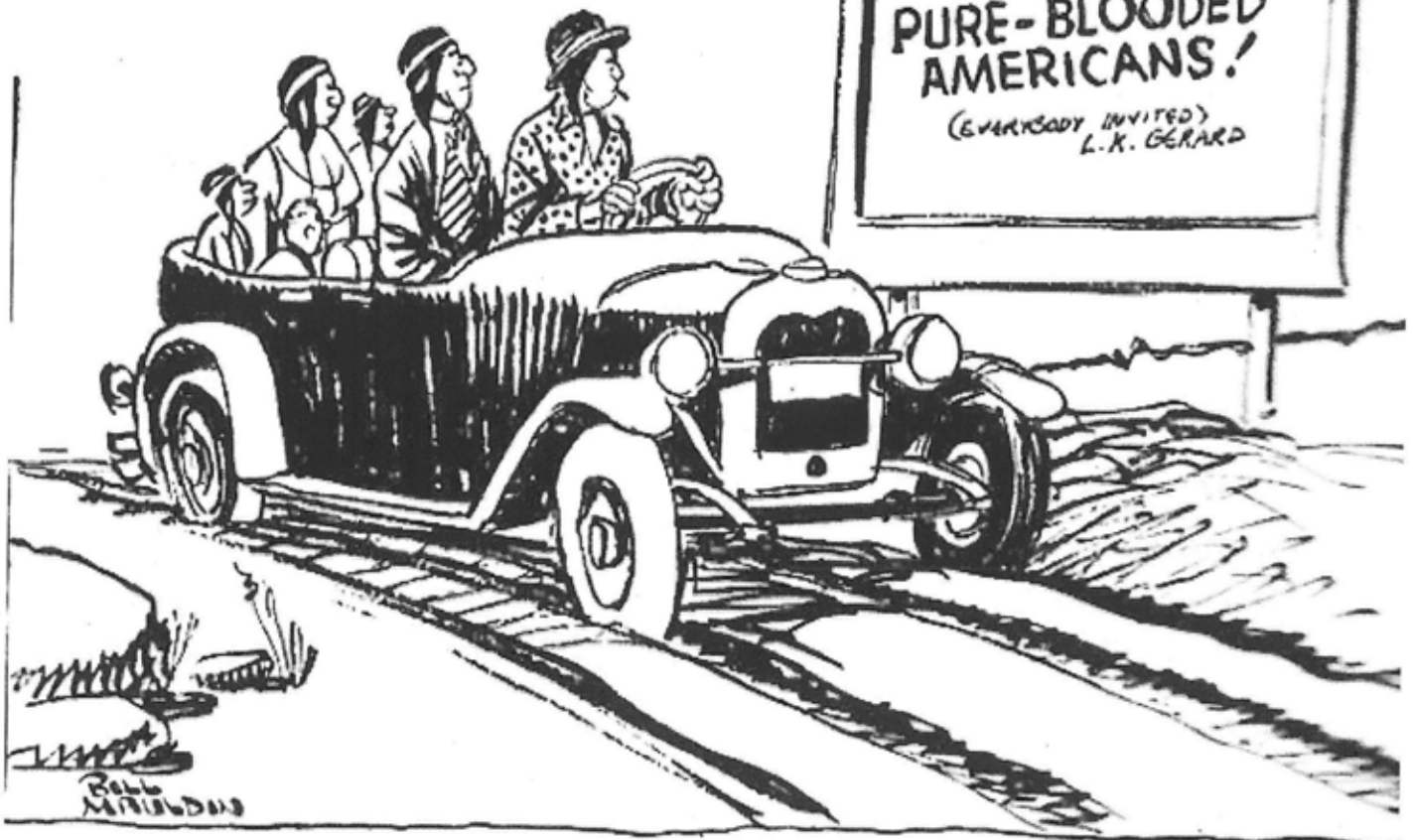


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WILLIAM PO

William Pollock, Camp Wikoff, Montauk, New York, 1898.



POLLOCK:

ARTIST AND ROUGH RIDER

The Rough Riders of Teddy Roosevelt were the most heralded U.S. Army unit in the Spanish–American War. More formally known as the United States 1st Volunteer Cavalry, its men were a motley assortment of recruits – cowboys, miners, ranchers, stagecoach drivers, Texas Rangers and even Harvard glee club members! The famous unit also had a significant number of American Indians from Oklahoma and the Southwest, including Choc-taws, Cherokees, Chickasaws, Creeks as well as Plains Indians. One of the most notable was the multi-talented Pawnee William Pollock (1870–1899), a painter as well as a warrior. In fact, Pollock listed “artist” as his occupation on his enlistment papers.

“One of the gamest fighters and best soldiers was Pollock, a full-blooded Pawnee,” wrote Roosevelt in his memoir *The Rough Riders*.

“He had been educated, like most of the other Indians, at one of those admirable Indian Schools [Haskell] – which have added so much to the total of the small credit amount with which the white race balances the unpleasant debit account of its dealings with the red. Pollock was a silent, solitary fellow – an excellent penman, much given to drawing pictures. When we got down to Santiago he developed into the regimental clerk.”

THE PAWNEES

Pollock was one of eight Pawnee who joined the Rough Riders, continuing a tribal tradition of alliance with the U.S. Army. In the Highland Cemetery, approximately 60 miles west of Tulsa, Okla., an impressive monument stands today honoring the memory of the eight Pawnee who served in Company D of the Rough Riders: Sergeant Orlando C. Palmer, Corporal Calvin Hill, and Privates Arthur A. Luther, Joseph Proctor, Clyde H. and Clare H. Stewart, 20-year-old twin brothers, William O. Wright and William Pollock himself. This allegiance to the U.S. military developed during a century of declining fortune.

In the early 19th century, the Pawnees, a confederated nation composed of four autonomous bands – Chautis, Pitahawiratas, Kitkahahki and Skiris [Skidis] – numbered more than 10,000. They were one of the



Staff of the 1st U.S. Volunteer Cavalry Regiment in Tampa, Fla., 1898. Front left to right, General Joseph Wheeler, Colonel Leonard Wood and Lt. Col. Theodore Roosevelt. Photo taken just before the "Rough Riders" regiment embarked for Cuba during the Spanish-American War.

PHOTO COURTESY NATIONAL ARCHIVES, PHOTO NO. 111-SC-93549

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WILLIAM POLLOCK

largest and most powerful Plains Indian nations. They occupied a vast territory in what is today's Nebraska and Kansas. They lived along the Missouri River in earthen lodges, cultivated maize, beans and squash, and depended on the buffalo for part of their subsistence. Hence, their economy was based on alternating patterns of horticulture and Plains buffalo hunting.

Through much of the 19th century, they faced periodic epidemics of cholera, measles and smallpox that significantly reduced their population and weakened their resistance to their Indian enemies, the Cheyenne, Arapaho, Comanche and especially the Brule and Oglala Sioux. Moreover, because of the increased competition of Plains Indians for horses to track and hunt buffalo and the increased emigration of both whites and removed Indians into Kansas, the Pawnees' territory and power were considerably reduced. Although they often allied themselves with the Mandan, Arikara, Wichita and Omaha, and dominated their neighbors, such as the Ponca and Otoe, they were no match for their traditional Plains Indian enemies. By 1860, the Pawnee population had been reduced to 4,000.

Proud of their independence and hoping to maintain it, the Pawnees, like the Crows and Delawares, allied themselves with the United States, serving as valuable scouts to counter their Indian rivals. After disease, crop failures and losses of warriors in warfare, they became more and more dependent on the federal Indian agent and the U.S. Army for rations. By 1873, their numbers had been reduced to approximately 2,400 tribesmen. Caught between raids of their Indian enemies and starvation, the Pawnees were removed from Nebraska to the Indian Territory over a three-year period beginning in 1874.

WILLIAM POLLOCK, PAWNEE

William Pollock was born in Nebraska three years before the start of the Pawnees' relocation to Indian Territory. His birth name was "Tay-loo-wah-ah-who," but he subsequently was referred to as Pollock, taking the name of a local federal Indian agent and cattleman. He came from an impressive lineage of warriors and chiefs and grew up hearing stories of great buffalo hunts and "counting coups"

in wars with the Plains Indian enemies. His interest in art began as a youngster when he started to sketch designs on wagons at the Pawnee Agency. After attending the government school at the agency, he was sent to the federal Haskell Indian Industrial School in Lawrence, Kan. While excelling in his studies, he played in the school's marching band and decorated the wagons produced there, painting Indian portraits on the sideboards and eagles on the end-gates.

At Haskell, Pollock also studied drawing with Professor Arthur Houghton Clark at the University of Kansas. Clark was so impressed by his student's talent that he sent several of his charcoal works to the magazine *The Outlook*. "His accuracy of draughtsmanship was remarkable," said Clark, "and there was a style and solidity to his work which is usually the result of a long course of studio training." Clark expressed the hope that Pollock would use his talent to document the customs of his people. "This sort of artistic preservation has been attempted before by white men from their own standpoint, but never, from the inside, by one of the red people."

When Pollock returned from his schooling at Haskell to the Pawnee Agency, he secured a position at agency headquarters, but continued to paint in his downtime. In 1887, Congress had passed the Dawes General Allotment Act and two years later opened up the Indian Territory for non-Indian settlement, thereby establishing Oklahoma Territory. Disastrous congressional allotment policies that followed aimed to "civilize" the Indians by breaking up tribal lands and assigning parcels to individuals. In 1893, Pollock received his allotment of 160 acres, about three miles from Pawnee Agency headquarters.

When the battleship *Maine* blew up in Havana harbor on Feb. 15, 1898, cries for war with Spain resounded in the United States. On April 24, the United States declared war on Spain, whose empire controlled Cuba, Puerto Rico and the Philippines. The fighting was to last 115 days.

On May 5, 1898, at Guthrie, Oklahoma Territory, Pollock enlisted for two-year service in the U.S. Army. He was in part replicating what his kin had done in the past as Pawnee scouts in wars on the Great Plains.

Now however, the Pawnees were no longer scouts, but full-fledged troopers, privates, corporals and even sergeants in the army. His muster roll indicated he stood five feet, eight inches, with dark complexion and black hair. He listed Eagle Chief of Pawnee, Oklahoma Territory as his "parent or guardian." Significantly, Pollock gave his occupation as artist, not farmer or rancher. After Colonel Leonard Wood trained the men in San Antonio in April and the first part of May, they traveled by rail to Tampa to further prepare for their incursion into Cuba. Although recruits from Oklahoma and the Southwest were already experienced horsemen, their training included refining their techniques of riding and shooting from horseback.

In camp during training at San Antonio and at Key West, and even in interludes in the fighting in Cuba, Pollock continued to sketch. One of Teddy Roosevelt's favorite Rough Riders, Billy McGinty, a cowboy from Oklahoma and later a featured performer as a "bronc buster" with Buffalo Bill's Wild West show, described Pollock, his comrade in arms, as "a fine fellow. He drew pictures around the camp a lot. A braver man never wore the American uniform..."

CUBA LIBRE

The Rough Riders sailed from Key West, arriving in Cuba on June 23. Even before recovering from "sea legs" after their journey, they were cast into battle the next day outside of Santiago de Cuba. They arrived wearing woolen uniforms hardly conducive for fighting in the intense summer heat, and soon found themselves in the midst of the jungle terrain with mosquitos carrying multiple tropical diseases. They also had few pack mules and horses to carry their supplies of water, rations and medicine. Nor did they have reliable knowledge about the size of the Spanish forces nor whether they were running into enemy ambushes. Moreover, the U.S. Army's use of black powder in combat allowed the enemy to locate their positions. (The Spanish used smokeless powder.)

Foolishly, on June 24, American General "Fighting Joe" Wheeler, a former Confederate General in the Civil War, ordered Colonel Samuel B. Young to lead his soldiers to a direct

An Indian Artist

What has been accomplished by the Indian students at Hampton, Carlisle, and other schools has by this time pretty well established the falsity of the epigrammatic saying



William Pollock and Big Eagle

that "the only good Indian is a dead Indian." The latest example of a good and promising Indian that has come to our notice is that of William Pollock, who is a full-blooded Pawnee Indian student at the University of Kansas. His father is dead, but his two brothers, his mother, and his stepfather are all "blanket" Indians, and all pagans, who believe and follow the ignorant superstitions of their tribe. A remarkable thing about William Pollock is that his ambition and study lie in the direction of art. His instructor in drawing and painting, Professor Alfred Houghton Clark, of the University of Kansas, has given *The Outlook* the following interesting facts about this young Indian artist, and has furnished us with photographs of some of his drawings, from which we have selected and herewith reproduce a specimen. The story of William Pollock reflects credit not only upon himself and his race, but upon his Alma Mater and his teachers therein. It ought to be, too, an encouragement and stimulus to those who are painstakingly trying to solve what is called "the Indian problem." Professor Clark says:

William Pollock is a full-blood Pawnee. His mother is living, but his father is dead. The old man in the picture is his stepfather, Big Eagle, who is brother to the chief of that division of the tribe. With the exception of William, the family are pagans, and believe that the sun and stars are people, also that the sun moves around the earth. Two of his brothers have been to school, but have gone back to the blanket. I told him that many people had discouraged me by saying that he would do the same some time. He quietly replied, "No, I think I would never go back, for I have been tested, and know that I can withstand the temptation." He has been at school for ten years. "If you should ever go back, what would it be that would draw you?" I asked. He answered, "It would be that I made a failure." "That cannot be the reason why your brothers went back?" "No; they wanted the excitement of the tribe life."

William has shown a remarkable aptitude for drawing ever since he entered the Haskell Institute (Government Indian School). His first drawing was that of a horse, made from memory of a drawing by another boy. As he progressed, his services became much in demand in the line of copies of prints put into color by him and executed in oil or pastel. He has done the fine striping, lettering, and ornamentation on the wagons made at the

brush-stroke, which enables him to complete a painting with more than ordinary rapidity.

When he came to me for instruction, adds Professor Clark, I soon found that he was no ordinary pupil. His accuracy of draughtsmanship was remarkable, and there was a style and solidity to his work which is usually the result of a long course of studio training. The illustration represents a part of the work done in his first half-year. Charcoal cannot go much farther. The figure of Diana stands firmly and is expressed with genuine dignity. Technical difficulties do not seem to bother him in the least, and the only remaining necessity is that of constant study from the life, not so much for expression as for knowledge. He is carrying on his education in English and the other common studies in the normal class at Haskell Institute, and in the afternoons his time is devoted to the advanced class in drawing and painting here at the University. I often impress it upon him that his work *must* come up to the level of that of the best white men or he will drop into the ranks of unnoticed mediocrity as soon as the novelty of his first appearance has worn off. Some day, as soon as he gets his drawing up to that point of perfection, I hope to see a commission given him to illustrate the customs, the costumes, the dances, and the traditions of his people. They are fast passing away. He says himself that there is barely time to catch the old spirit of the Indian life before its most interesting forms are gone forever. This sort of artistic preservation has been attempted by white men from their own standpoint, but never, from the inside, by one of the red people. I look upon



Diana

Reproduction of a charcoal drawing by William Pollock

his success, if it is brought about by his efforts, as a test, or rather a result, of the greatest interest.

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assault on Spanish General Antonio Rubin's troops. Luckily for the Rough Riders, even though the Spanish held their ground for two hours and were apparently pushing back the American forces, Rubin decided to pull back his Spanish troops and retreat to Santiago de Cuba. Although this clash, known in history as the Battle of Las Guasimas, was in effect indecisive and American military leadership questionable at best, newspapers in the United States hailed it as a victory. Two soldiers in Pollock's D Company died in combat at Las Guasimas. At the battle, Thomas Isbell, a Cherokee was shot seven times, but managed to survive. Importantly, "Pawnee Pollock," as he was referred to by the officers, was cited for bravery. Roosevelt commented: "Among the men whom I noticed as leading in the charges and always being nearest the enemy were the Pawnee Pollock, Simpson of Texas, and Dudley Dean." Well after the war, two of Pollock's Rough Rider comrades noted his actions at the battle. One remarked that when the shooting became intense and the enemy's Mauser bullets were "flying fast," soldiers of Company D took cover. The exception was Pollock who stood his ground. Hidden behind a tree, he unloaded the bullets in his carbine. The other Rough Rider said Pollock was "making every shot count."

After the stalemate at Las Guasimas, American forces, now totaling 8,000 troops and including the Rough Riders, marched on the Spanish forces at Santiago de Cuba. At that time, the city's port housed the small, outdated and decrepit Spanish fleet. In the waters around the city, the United States Navy initiated a blockade to pen the Spanish ships in the port. Just two kilometers east of the city, 500 Spanish troops were dug in at Kettle and San Juan Heights, overlooking Santiago. Despite later images of the battle, Rough Riders, along with African-American soldiers of the 9th and 10th Cavalry regiments, charged up the hills on foot and overwhelmed the Spanish troops. Two days later, the U.S. Navy blew the Spanish fleet out of the water, in one of the two major naval battles of the war. The victory allowed the United States to begin a siege of Santiago de Cuba. It took another 10 days for the U.S. Army, including the Rough Riders, to complete the capture of the city. This Battle of Santiago de Cuba led to the Spanish surrender and the end of the Spanish-American War.

In his memoir, Roosevelt claimed: "No other regiment in the Spanish American War suffered as heavy a loss as the First United States Volunteer Cavalry." An 1899 report of



IMAGE COURTESY SMITHSONIAN AMERICAN ART MUSEUM.

FACING PAGE: An 1895 issue of *The Outlook* magazine featuring an article on William Pollock and two reproductions of his own charcoal sketches. The image of the artist and Chief Big Eagle (Kit-Kah-Hak), his relative, was based on a 1890 photograph taken near Haskell Institute in Kansas, the Indian school that Pollock attended. *The Outlook* was a national political and cultural journal with a continuing interest in Indian and African-American leaders. At one point, Theodore Roosevelt was an associate editor.

ABOVE: William Pollock, *Buffalo Bill* (William F. Cody), detail, n.d., oil on canvas, Smithsonian American Art Museum, Bequest of Victor Justice Evans, 1985.66.362.139. This damaged painting appears to be the only work by Pollock in public hands.

the United States Adjutant General's Office recounted that of the more than 1,200 Rough Riders who fought in Cuba, 25 were killed in action or died later from wounds suffered in combat and 20 others died from disease. Perhaps because of the abysmal conditions, 12 were listed as committing suicide. However, statistics about American casualties and deaths during the Spanish-American War can't be trusted as accurate, largely because of the unusually high number of troops who perished after the fighting from typhoid and tropical diseases contracted in the conflict. One estimate is that 87 percent of the deaths in the war and in the Philippine Insurrection that followed were caused by typhoid fever and yellow fever, and that malaria weakened sick and wounded soldiers, making them susceptible to other diseases after the fall of Santiago de Cuba.

Roosevelt bemoaned army field hospitals during the war as "frightfully beyond description"; they lacked medicine, doctors, nurses and attendants. He wrote that half of his troops were ravaged by "Cuban fever," malaria, just before the surrender and that ailing soldiers were hardly able to carry supplies and their mess kits, let alone walk. Indeed, once the Rough Riders left Cuba after the Spanish

surrender in August, the unit was quarantined for a month at Camp Wikoff at Montauk, Long Island.

Private Pollock was one of those affected by the Cuban fever. On September 15, the quarantine was lifted and Pollock returned to Pawnee, Oklahoma Territory. He had made a decision to join Billy McGinty in Buffalo Bill's Wild West show and signed a contract for a tour including performing at Madison Square Garden in New York City. But because of declining health undoubtedly caused by Cuban fever, he abandoned his plan. On March 8, 1899, approximately six months after his return, he died at the age of 28. *The Dallas Morning News* reported on his death the next day: "William Pollock, a full-blood Pawnee Indian, who was one of Roosevelt's Rough Riders, died yesterday of pneumonia complicated with Cuban fever from which has been in his system since his return from Santiago." He was buried with full military honors in Pawnee. Subsequently the Veterans of Foreign War Post at Pawnee was named in his honor. ❀

Laurence M. Hauptman, SUNY Distinguished Professor Emeritus of History, is a frequent contributor to *American Indian* magazine.

MANY ROADS TO TRIBAL RIGHTS

BY DENNIS ZOTIGH

PHOTOS BY PAUL MORGIG/AP IMAGES FOR THE NATIONAL MUSEUM OF THE AMERICAN INDIAN



John Richard Edwards (Onondaga) takes part in the installation of the mile-marker post from the Dakota Access Pipeline protest in the exhibition *Nation to Nation: Treaties Between the United States and American Indian Nations*. Washington, D.C., Oct. 24, 2017.

In the midst of the historic tribal protests against the Dakota Access Pipeline in 2015-17, an 11½' marker arose in one of the camps of “water protectors” who had converged on the Standing Rock Sioux Reservation. It was quickly covered with handmade signs, showing the cities, states, tribal affiliations or countries from which the protestors had come, and how far they had traveled to join the protest. The mile-marker became a focal point within the camp, as well as a popular site to take selfies and photos of other water protectors.

This mile marker is now the closing feature of the exhibition *Nation to Nation: Treaties Between the United States and American Indian Nations* at the National Museum of the American Indian in Washington, D.C. It stands as a reminder that American Indian treaties remain U.S. law, and that their stories are not finished.

The marker is also a symbol of modern resistance. More than 350 tribes came to rally in opposition to the Dakota Access Pipeline when it was relocated near tribal land and water sources. The Standing Rock Sioux maintain that the pipeline threatens their

lands and water. Originally the pipeline was to cross the Missouri River above Bismarck, the North Dakota state capital. But citizens there deemed that route unsafe for the city’s water. So the pipeline was redirected to cross the river above the drinking water source of the Standing Rock Indian Reservation, just south of the city.

Protests against the Dakota Access Pipeline began in the spring of 2016 after young tribal members organized a run to bring awareness to the issue. In addition to protecting the water, the Standing Rock Sioux were intent on protecting treaty rights, protecting sacred sites and exercising the tribe’s right to consultation with the U.S. government. Representatives from other tribes, along with celebrities and allies from around the world, joined the protest. Protesters called themselves water protectors and established three camps near the pipeline construction site on the Missouri River. A new rallying cry was born – *Mni Waconi, Water Is Life*.

While at the camps, the visiting water protectors proudly displayed their tribal flags, protest signs and other objects to show solidarity. Hickory Edwards (Onondaga), one of the water protectors, raised the mile-marker

post in the Oceti Sakowin (Great Sioux Nation) camp, the largest of the three camps. Two other nearby camps were located on reservation land.

In early 2017, protestors slowly began to disperse from the three camps. North Dakota Gov. Doug Burgum set February 22 as a deadline for the remaining protestors to leave the Oceti Sakowin encampment, which was on federal land near the area of the pipeline company’s construction site. The Army Corps of Engineers stated at the time that the protestors must leave due to a spring flooding threat. A day after the deadline, the Oceti Sakowin camp was cleared by local authorities and the National Guard.

Edwards took the mile-marker post with him when he left, with the idea of donating it to the National Museum of the American Indian. Edwards and fellow protestors Konwenni Jacobs (Kahnawake Mohawk) and Bryanna Patinka delivered the mile-marker to the Museum’s Cultural Resources Center in Maryland. In October, the post was added to the ongoing *Nation to Nation* exhibition. In 2021, when *Nation to Nation* closes, the mile-marker will go off public display, but it will remain in the Museum’s collection, where it will be cared for and where researchers, tribal representatives and others will be able to see it upon request.

Nation to Nation focuses on the historic treaties made between the United States and American Indian nations. The U.S. Senate ratified more than 370 treaties with Indian nations before the treaty-making process was replaced by executive orders and acts of Congress. The mile-marker serves as a powerful reminder of the exhibition’s themes and especially of the never-ending struggle American Indians face to preserve their treaty rights. ✿

Dennis W. Zotigh (Kiowa/San Juan Pueblo/Santee Dakota Indian) is a member of the Kiowa Gourd Clan and San Juan Pueblo Winter Clan and a descendant of Sitting Bear and No Retreat, both principal war chiefs of the Kiowas. Zotigh works as a writer and cultural specialist at the Smithsonian National Museum of the American Indian in Washington, D.C.

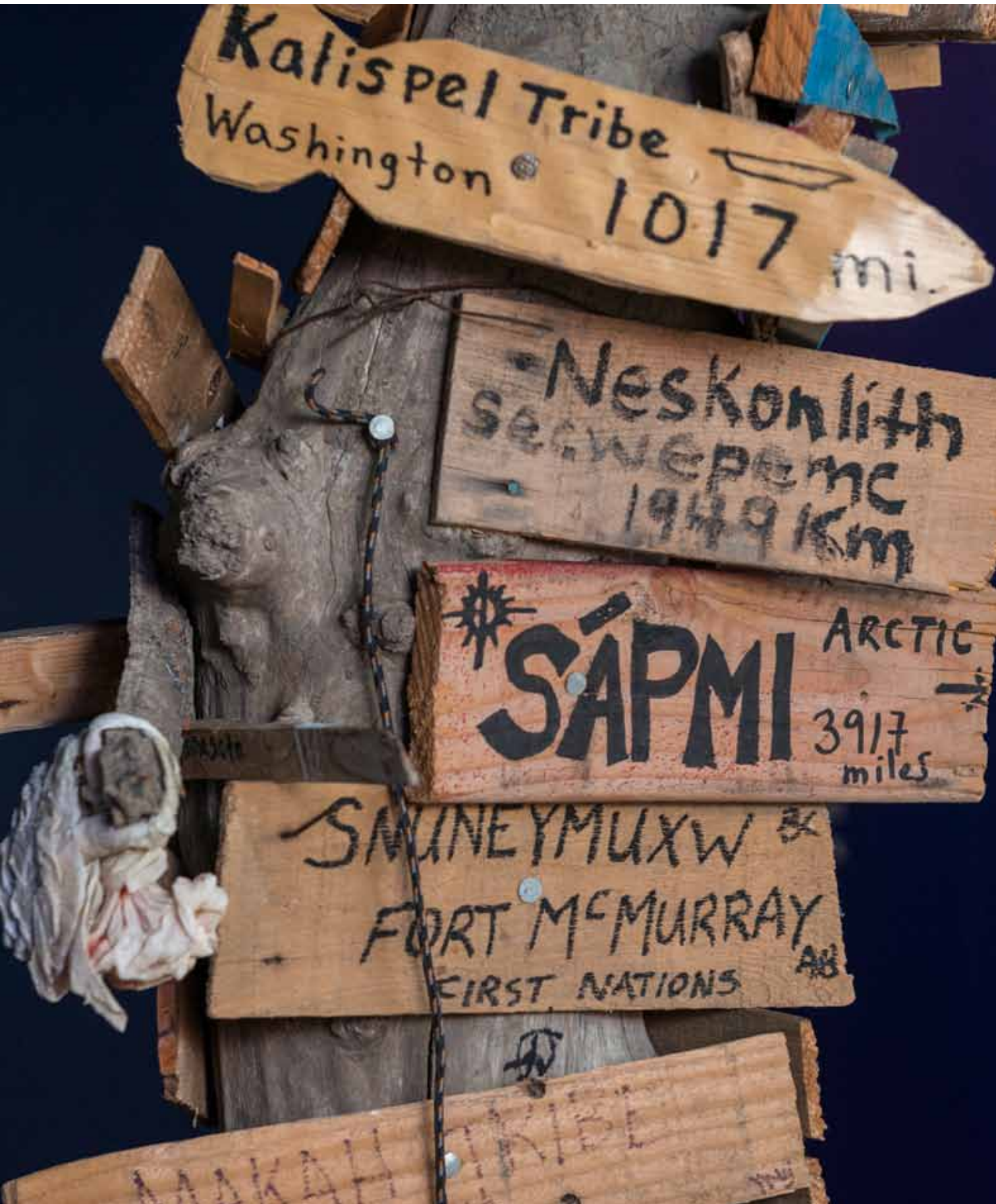


PHOTO COURTESY OF NMAI PHOTO SERVICES

Detail of the mile-marker post on display at the Museum in Washington, D.C. Protesters covered the post with signs showing where they came from and how far they had traveled.

CELEBRATING NATIVE INNOVATION

BY THERESA BARBARO

Engaging. Imaginative. Ground-breaking. These are some of words that come to mind when describing the new imagiNATIONS Activity Center at the National Museum of the American Indian in New York. The center's opening aligns with the annual Children's Festival on the weekend of May 19-20, engaging visitors of all ages with hands-on activities and programs related to the center's core themes.

Approximately six years in the making, the 2,000-square-foot activity center features sections highlighting the ingenuity of Indigenous peoples of the Americas in agriculture, engineering, medicine, architecture, physics and mathematics. It will not only serve the 40,000 students from kindergarten to grade 12 that visit the Museum each year, but is also accessible to the hundreds of thousands of annual visitors.

A Discovery Room offers a variety of handling objects; visitors and students will have the ability to see, touch and understand the skill and intellect used to create these items. Make and Take activities, the successful Storybook Reading program and a rotating calendar of Native presenters and educators will further illustrate the subject matter in the adjoining education workshop. The workshop will also be equipped with technology that will allow webcasting and distance learning. Throughout the center's development, six Native advisers – scientists, science educators and scholars, engineers and inventors – advised the project team, again demonstrating the influence and continuity, as well as the cultural knowledge and methodical insight of Native peoples through the present day.

Continued on page 36



PHOTO COURTESY OF ROTO AND NMAI



LEFT: A student explores the Decode the Codex interactive station built by a design contractor in Dublin, Ohio, before installation in the activity center, January 2018. Visitors match photos of real plants with watercolor illustrations from the earliest known medical book of the Americas, created for the King of Spain in 1552 by two Nahuatl men. Known as a codex, it features the Nahuatl language and Latin translation with Nahuatl artist illustrations. ABOVE: Mexican artist Diego Rivera included pages from the Codex de la Cruz-Badiano in his 1953 mural, *The History of Medicine in Mexico: The People's Demand for Better Health*. Diego Rivera (1886-1957) ©ARS, NY. Centro Médico Nacional La Raza, Mexico City, Mexico

A GALLERY OF INVENTIONS

PHOTO COURTESY OF NMAI ARCHIVES



Carved ivory and hide snow goggles, probably Inupiaq, ca. 1890. Alaska. 23/5639

1. SNOW GOGGLES: Snow goggles are a type of eyewear traditionally worn by the Inuit people of the Arctic – a predecessor of the world’s first sunglasses which were developed about 2,000 years ago. Designed with narrow slits which reduced the amount of harsh sunlight hitting the eyes reflecting off snow and ice, they protected the hunters from snow blindness. Snugly fit against the face, the only light entering is through the slits of the goggles, still providing a wide range of vision. Traditional materials for making them included whale bone, walrus tusk ivory, animal hide, tree bark and driftwood.

2. VANILLA: What would the world be like without our many uses of vanilla? From ice cream to baked goods and flavored drinks, vanilla has become a major influence on the way we experience and season various foods. Vanilla was cultivated by the Indigenous peoples of Mesoamerica, in Papantla of north-central Veracruz, Mexico, as well as in the Maya cultural area. For the Totonac people, vanilla is known as *xanath*, also the name used for a liquor made from an extract of the plant. It is continually grown there today. The orchid *Vanilla planifolia* is one of the few edible species of its kind.

3. BLUEBERRIES: Another important contribution, wild (lowbush) blueberry (*Vaccinium angustifolium*) originated in eastern/midwestern Canada and the northeastern/mid-Atlantic/midwestern United States. It is a superfood, known for its many health benefits, including maintaining bones and skin, as well as lowering cholesterol.

4. CACAO (CHOCOLATE): Cacao, a bean that is the primary ingredient in chocolate, has delighted our taste buds for centuries. It is harvested out of a small football-sized pod on a tree which flourishes in warm temperatures and year-round moisture. Perhaps as early as 1500 B.C., the Olmecs of southern Mexico were probably the first to roast, ferment and grind cacao beans for drinks and thin porridges. When thinking about the history of chocolate, most people think of its more recent development in Europe instead of its origins in Mesoamerica. Cacao was predominantly significant as a sacred cuisine, symbol of status and cultural cornerstone in pre-modern Maya society.

5. CHICLE: Many of us couldn’t imagine going a few days without chewing a piece of gum. When a sapodilla tree is cut a resin known as chicle latex emerges, which Native people in Mesoamerica harvested and was used as the base of today’s chewing gum. Later, many manufacturers replaced chicle with a manmade polymer. The same company that makes car tires, Goodyear, currently produces the base for various gum products. Chicle is not completely forgotten and is being revived as a sustainable alternative to modern gum.

6. RUBBER BALL: The Olmec, Maya and Aztec of Mesoamerica made rubber using natural latex – a milky, sap-like fluid from rubber trees and mixed it with juice from morning glory vines, which makes the latex less rigid. Ceremonial ball games were played throughout Mesoamerica and, to this day, a version of the Aztec ball game called *ulama* continues to be played in Sinaloa, Mexico, using balls made from natural latex. The oldest *ulama* court, in the Mexican state of Chiapas, was built around 1500 B.C.



Flowering vanilla orchid.



PHOTO COURTESY OF NMAI

NMAI Hispanic Heritage Month event, 2017.



PHOTO BY MALCOLM MANNERS, LAKELAND, FLA., 2012

3

A Yup'ik boy picks blueberries near the village of Kwethluk, Alaska, 2012.



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5

PHOTO ©MACDUFF EVERTON

Quintana Roo, Mexico; Maya *chiclero* making cuts in the bark of a chicozapote tree to capture the resin, 1971. *Chicleros* can only work during the rainy season and must shift locations so that the trees can rest 4-5 years between each tapping. ©Macduff Everton; *The Modern Maya: Incidents of Travel and Friendship in Yucatán* by Macduff Everton, University of Texas Press, 2012.

6

Making an *ulama* rubber ball.



PHOTO BY MANUEL AGUILAR-MORENO



PHOTO COURTESY OF ROTO AND NMAI

ABOVE: Students learn about the science of snow goggles while testing an interactive station, 2018.
 TOP RIGHT: *Rolling Stone* magazine cover, #31 Sun Ra, April 19, 1969.



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What does it take to create a suspension bridge with natural fibers? Hundreds of years ago, the Inka constructed suspension bridges with ropes of grass that had the ability to hold people, armies, animals and heavy loads over extremely deep gorges. Engineers utilize the same core physics principles today when building bridges. Two thousand years ago, the Maya civilization in Mesoamerica was one of only three cultures on earth to invent the concept of zero. These are just some examples of the ideas explored in the imagiNATIONS Activity Center.

Where would we be without potatoes, chili peppers, blueberries, tomatoes and many other staple forms of nutrition? Contrary to popular belief, all of the foods represented in the center were first cultivated and domesticated by Native peoples, who also ascertained their primary uses. Genetic modification was and remains a technology developed by Indigenous societies.

Tomato domestication was a two-step process, beginning in South America and continuing in Mesoamerica. It had attained a fairly advanced stage before traveling to Europe in the 15th century. It continued to be developed there in the 18th and 19th centuries. Both the tomato and potato had eventual destinations in European countries. These primary foods have become essential to global sustenance.

Many people may think of Ireland when potatoes come to mind. However, their origin is in South America with about 4,000 distinct varieties – many of which continue to grow in the Andean highlands of Peru, Bolivia and Ecuador. Wild potatoes contain solanine and tomatine, toxic compounds thought to guard the plants against harmful organisms. Animals like the guanaco and vicuna (relatives of the llama) have learned to lick clay before eating deadly plants. Native people of the Andes also learned to submerge wild potatoes in a mixture composed of clay and water. In

Continued on page 38

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Native Foods Feed the World

For generations, Native Americans harnessed the potential of natural grasses, trees, bushes and even cactus to breed edible crops. Today, four of the top ten crops that feed the world originally came from Native American farmers: corn, potatoes, cassava and tomatoes.

The imagiNATIONS Activity Center explores many of our everyday foods that originated in the Western Hemisphere due to the innovation of Native farmers. Please note: This map graphic is still a work-in-progress; the complete version will be on view in the center's Nutrition section.



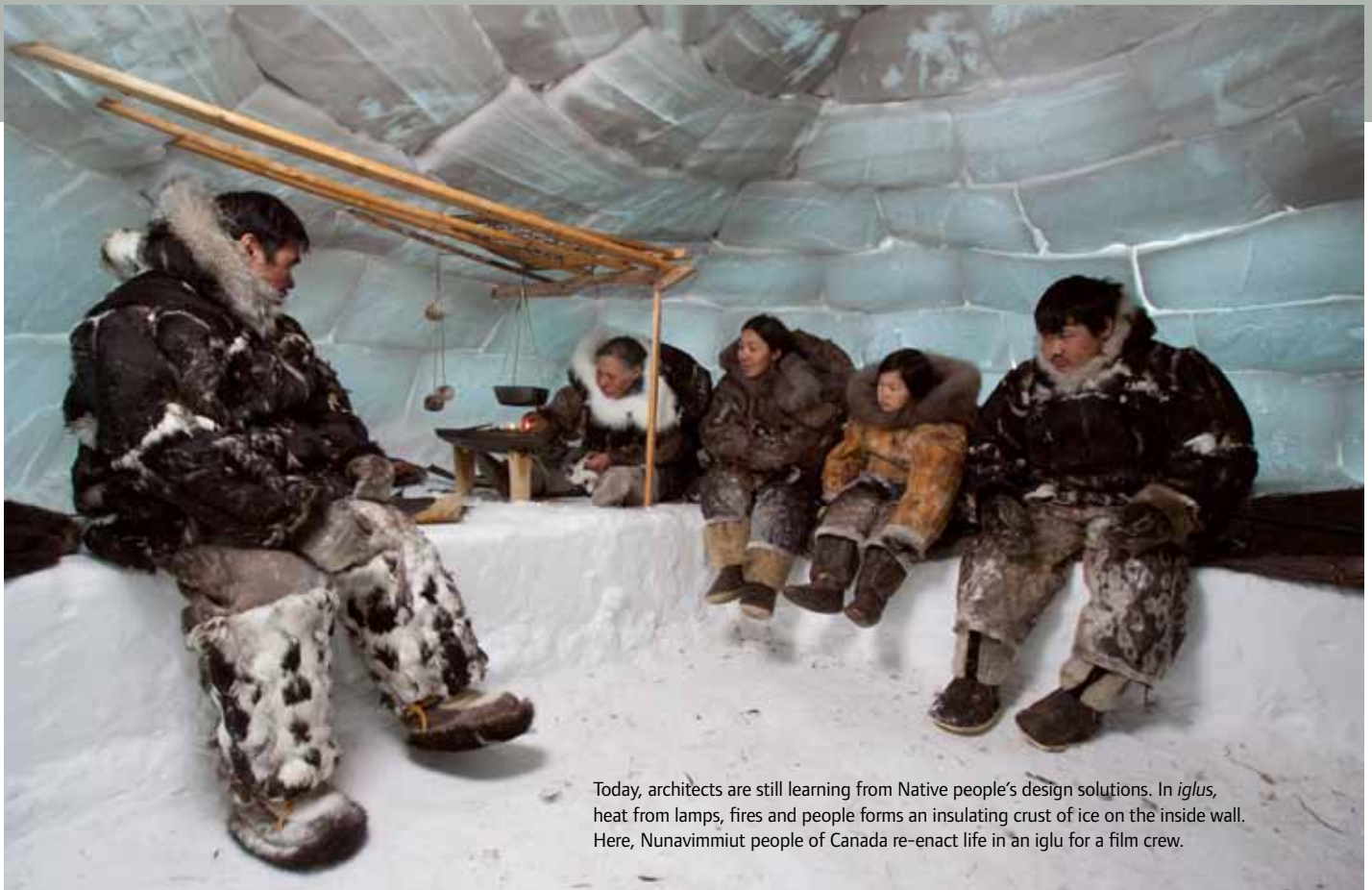
1. MAPLE SYRUP/SIROPE DE ARCE
2. JERUSALEM ARTICHOKE/PATACA
3. WILD RICE/ARROZ SILVESTRE
4. BLUEBERRY/ARÁNDANO
5. SUNFLOWER/GIRASOL
6. CRANBERRY/ARÁNDANO ROJO
7. COMMON BEAN/FRIJOL COMÚN
8. TURKEY/PAVO
9. PECAN/NUEZ DE PECÁN
10. PAPAYA/PAPAYA
11. CORN/MAÍZ
12. STRING BEAN/EJOTE
13. VANILLA/VAINILLA
14. ALLSPICE/PIMIENTA DE JAMAICA
15. SQUASH/CALABAZA
16. PRICKLY PEAR/TUNA
17. AVOCADO/AGUACATE
18. CACAO/CACAO
19. SWEET POTATO/BATATA
20. TOMATO/TOMATE
21. CASSAVA/MANDIOCA
22. PINEAPPLE/PIÑA
23. CASHEW/MARAÑÓN
24. GUAVA/GUAYABA
25. POTATO/PAPA
26. QUINOA/QUINUA
27. LIMA BEAN/FRIJOL BLANCO
28. PEANUT/CACAHUETE
29. CHILE PEPPER/CHILE

Support for the imagiNATIONS Center

As of December 2017, lead support for the National Museum of the American Indian's imagiNATIONS Activity Center in New York is provided by the City of New York, with support from the Office of the Mayor, New York City Council and the Manhattan Borough President's Office through the Department of Cultural Affairs; Valerie and Jack Rowe; The Rockefeller Foundation; and the Margaret A. Cargill Foundation.

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Additional support is provided by Uschi and Bill Butler; Con Edison; the Nathan Cummings Foundation; the Golden Family Foundation; the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature; the Riverside Church Sharing Fund; the Rauch Foundation.



Today, architects are still learning from Native people's design solutions. In *iglus*, heat from lamps, fires and people forms an insulating crust of ice on the inside wall. Here, Nunavimmiut people of Canada re-enact life in an iglu for a film crew.

PHOTO BY JOEL HEATH, COURTESY ARCTIC EIDER SOCIETY

time, less-toxic potatoes were bred. Since they are preferred for their survival in frigid temperatures, some of the older, lethal forms endure. Clay dust continues to sell in Peruvian and Bolivian markets to complement these particular varieties.

We also owe many everyday medicines and lotions to Indigenous ingenuity. Chili peppers originated in eastern/central Mexico and central Bolivia. A total of five different species derive from the familiar *Capsicum* genetic line. Linda Perry, an archaeobotanist at Smithsonian's National Museum of Natural History, determined that people in the Americas began cultivating chilies more than 6,000 years ago. Not only were they eaten or integrated with other ingredients, chili peppers contain capsaicin, which is used in pain-relief creams and patches. From Mexico to South America, Native people placed spicy chili peppers into medicines for aches and pains. *Simmondsia* is a shrub that contains seeds known to produce a very useful oil. In the American Southwest, tribes such as the Tohono O'odham pressed oil from jojoba seeds to treat sores, cuts, bruises and burns. Today, many soaps, shampoos and skin creams include jojoba oil.

Gaetana DeGennaro (Tohono O'odham), a member of the project team responsible for

content development and management of the new center, reflected on the center's mission. "Visitors often come to the Museum and view objects in the galleries solely as aesthetically beautiful works of art, which they are," she says. "However, they are not always taking into account the makers' interconnectedness with and his or her understanding and knowledge of the environment. With the opening of the imagiNATIONS Activity Center, I look forward to visitors encountering new perspectives and gaining insight about Native inventions and their impact."

According to DeGennaro, the activity center will present Native peoples, their resilience, creativity and scientific prowess in a compelling way through handling objects, interactive media stations and hands-on activities. She adds, "Visitors will be encouraged to learn about how many different Native cultures impacted our daily life today – from the ancient Indigenous farmers of Mexico who invented corn through a process called cross-breeding to the remarkable precision used by the Inuit people of the Arctic to engineer the kayak – expertise spanning thousands of years, still very much in use." ❁

Theresa Barbaro is an adjunct assistant professor of Anthropology at two colleges on Long Island and writer and photo researcher for *American Indian* magazine.



An Arctic hunter's clothing is an insulated, waterproof system like a modern wetsuit. Hand-colored lantern slide portrait of Uliggaq (Ella Pavil), dressed in a seal-gut parka, 1935. Alaska. L02290

PHOTO COURTESY OF NMAI ARCHIVES



Dr. Jane Mt. Pleasant (left) and students at Cornell University.

PHOTO BY JASON KOSKI/CORNELL UNIVERSITY PHOTOGRAPHY

PLAYING “CROPETITION”

IT’S MORE THAN AGRICULTURE

BY CAROLYN GILMAN

In a darkened room in Laurel, Md., in the summer of 2017, a group of middle schoolers crowded around an interactive touch-table. Each of them was trying to tend a simulated agricultural field so that it would produce enough to keep their simulated family fed through the year. As food ran perilously low, they bargained, shared and swapped seeds to meet their families’ nutritional needs. When spring came, they had to carefully plan their crops to get the best results. It was not a quiet or sober activity.

“Help me, I’m dying here!”

“What food has Vitamin A?”

“Not army worms again!”

“What did you plant?”

“I survived!”

It sounded like they were playing a video game, but they were doing something serious: testing the latest interactive for the new imagiNATIONS Activity Center scheduled to open this May at the National Museum of

the American Indian in New York. The game, called *Cropetition*, was designed by the Museum in collaboration with a Cornell University agronomist, Dr. Jane Mt. Pleasant (Tuscarora).

The imagiNATIONS Activity Center in New York is focused on science, technology, engineering and math (STEM) as practiced by Native people, past and present. One of the areas where Native cultures of the Americas excelled was agriculture and plant science: developing useful new species, experimenting to find the optimal ways to plant and raise them. They discovered how to use such varied plant resources as the sap of rubber trees, the bolls of cotton, the fiber of hemp and the roots of potatoes. But one of their most significant achievements was the creation of corn (maize). Through centuries of selective breeding, they transformed an unremarkable grass called *teosinte* into one of the most productive grain crops in the world.

Native farmers of North America did not

grow corn as modern commercial farmers do, in giant monoculture fields. They planted it in combination with beans and squash, calling the three staple foods the Three Sisters. This practice seemed like a perfect topic to feature as an important Native innovation in the activity center. But how to bring it to life for middle schoolers?

The Museum exhibit team contacted Mt. Pleasant for advice. She has followed in the footsteps of generations of Tuscarora women by carefully studying the corn plant – though she does it in a science lab. Several years ago, Mt. Pleasant performed an experiment to determine how traditional polyculture fields of corn, beans and squash compared with monoculture fields of the same crops. She planted experimental fields and carefully controlled variables so that the results would be comparable. When harvest came, she found that the monoculture fields yielded more than the polyculture ones. The puzzling

Springtime planting in *Cropetition*.

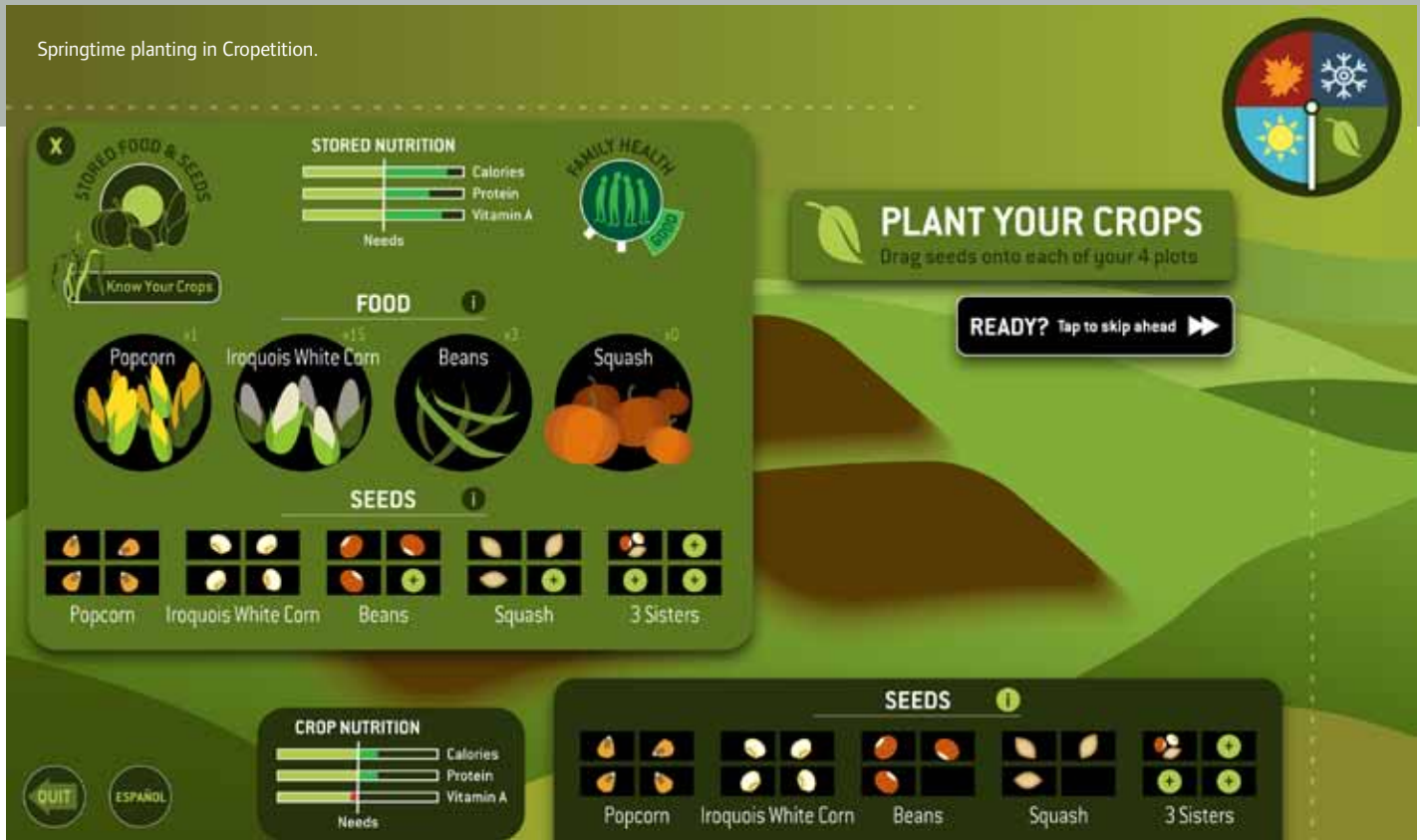


IMAGE COURTESY OF QUATREFOIL ASSOCIATES AND NMAI

thing was, why did Native women continue to plant polyculture fields, when they must have known that their yields would suffer?

When the Activity Center team came to her, they asked a slightly different question: what combination of crops would be best to keep a family alive over the course of several years? Mt. Pleasant ran the numbers to figure out the nutritional values of the fields rather than the yields, and found something new: the Three Sisters beat all the others, despite reduced yields. “I am a bit surprised by this result,” she wrote in her letter supplying the figures to the Museum. In fact, she was so surprised she wrote it up in a scientific paper to let other researchers know the results.

For farmers in a market economy, who were counting on selling their crops, monoculture was the sensible choice, because they would have a surplus to bring in cash. For subsistence farmers, who were counting on their crops for food, the Three Sisters was the better approach.

Two years later, the students playing *Cropetition* were discovering the same thing. Behind the scenes, the computer that controlled the game was running constant calculations of the nutritional values of their fields and showing the results on graphs. The formulas were based on Mt. Pleasant’s research. The students were essentially running new experiments that constantly reaffirmed the same conclusion – their best choice was



Students test the multimedia game, 2018.

PHOTO COURTESY OF NMAI

to plant Three Sisters.

There was another experiment going on as well – this one a social experiment. Most video games count on competition to keep players interested. They encourage cutthroat behavior in the interest of winning. But when it came to food, Native communities of North America did not behave in a competitive way. They were far more likely to share resources. So the *Cropetition* game incorporated an opportunity for players to share food with neighbors. The Mu-

seum team wanted to find out whether middle schoolers would act in a self-interested way – by hoarding food or asking a high barter value for it – or whether they would act cooperatively.

Halfway through a game, one player shouted out a discovery: “Hey, helping each other will keep us alive!”

Chalk up another win for the discoveries of Native people, past and present. ✨

Carolyn Gilman, a senior exhibition writer and developer, recently retired from the National Museum of the American Indian.



imagiNATIONS

ACTIVITY CENTER

NEW YORK CITY

THURSDAY, MAY 17, 2018

The National Museum of the American Indian unveils an interactive space for youth that showcases how Native innovations changed the world.

The imagiNATIONS Activity Center opening programs and events will be followed by the annual Children's Festival in New York being held Saturday, May 19 and Sunday, May 20.



AmericanIndian.si.edu/visit/newyork/imagiNATIONS

NATIONAL
MUSEUM
OF THE
AMERICAN
INDIAN

EXHIBITIONS + EVENTS CALENDAR

MARCH/APRIL/MAY 2018

SMITHSONIAN'S NATIONAL
MUSEUM OF THE AMERICAN
INDIAN ON THE NATIONAL
MALL IN WASHINGTON, D.C.

WASHINGTON EXHIBITIONS

OUR UNIVERSES:
TRADITIONAL KNOWLEDGE
SHAPING OUR WORLD
ONGOING

AS WE GROW: TRADITIONS,
TOYS AND GAMES

WINDOW ON COLLECTIONS:
MANY HANDS, MANY VOICES

RETURN TO A NATIVE PLACE:
ALGONQUIAN PEOPLES OF
THE CHESAPEAKE

AMERICANS
ONGOING

TRAIL OF TEARS
OPENING APRIL 2018

THE GREAT INKA ROAD:
ENGINEERING AN EMPIRE
THROUGH JUNE 2020

NATION TO NATION:
TREATIES BETWEEN THE
UNITED STATES AND
AMERICAN INDIAN NATIONS
THROUGH DECEMBER 2021

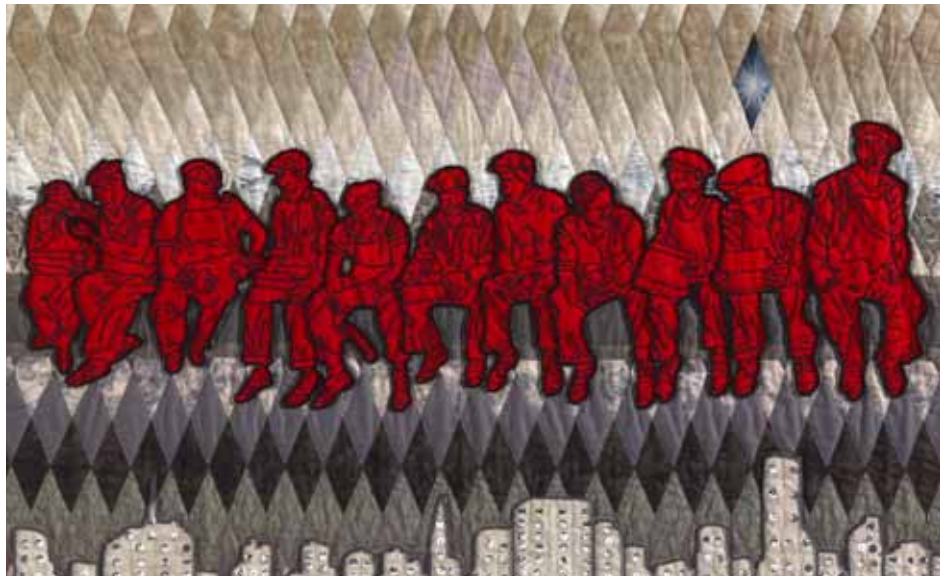


PHOTO COURTESY OF NMAI



PHOTO COURTESY OF NAOMI SMITH

TOP: Carla Hemlock (Kahnawake Mohawk), 2008. *Tribute to the Mohawk Ironworkers* quilt (detail). Collection of the NMAI, 26/7164. ABOVE: Naomi Smith (Anishinaabe), 2017. *Anna Bag* (detail). Glass beads, deer hide, metal ring and embellishments, paper, printed cotton lining.

WOMEN'S HISTORY MONTH CELEBRATES THE ART OF CANADIAN WOMEN

Thursday, March 8, Friday, March 9 and
Saturday, March 10

10 a.m. – 12 p.m. and 1 p.m. to 4 p.m.

Presented in collaboration with the Embassy of Canada, the Museum celebrates noted Canadian artists Carla Hemlock (Kahnawake Mohawk) and Naomi Smith (Anishinaabe) with a three-day series of demonstrations and dialogue. Smith is from the Chippewas of Nawash Reserve in Northern Ontario. She is actively involved in First Nation educational projects focused on history and contemporary perspective. Fiber artist Carla Hemlock uses media and subject matter created to shake the viewer's expectations and engage them in critical discourse regarding Native North American women's histories and contemporary lives. She recently won Best of Class at the SWAIA Indian Arts Market in Santa Fe, N.M.

The
WALT DISNEY
Company

Canada

This program is made possible by the generous support of The Walt Disney Company.



SHIFT: A FESTIVAL OF AMERICAN ORCHESTRAS
FORT WORTH SYMPHONY ORCHESTRA
Caminos del Inka: A Musical Journey
Monday, April 9
2 p.m.

The evening before the Fort Worth Symphony Orchestra's Kennedy Center performance, Peruvian-born music director Miguel Harth-Bedoya leads *Caminos del Inka*, a chamber ensemble dedicated to exploring the rich tradition of South American music. Repertoire spans traditional, classical and contemporary music from South America, particularly the Andean region, by composers such as Osvaldo Golijov, Gabriela Frank, Jimmy López, Diego Luzuriaga and more. View the full festival calendar at SHIFTfestival.org



SHIFT is co-presented by Washington Performing Arts and the John F. Kennedy Center for the Performing Arts

CHEROKEE DAYS
Friday – Sunday, April 13 – 15
10 a.m. – 5 p.m.
Museum-wide

Celebrate the fifth annual Cherokee Days Festival with representatives from all three federally recognized Cherokee tribes (Cherokee Nation, United Keetoowah Band of Cherokee Indians and the Eastern Band of Cherokee Indians). This event showcases the shared history and cultural lifeways of the three Cherokee tribes featuring an exhibition, storytelling, traditional flute music, weaponry, woodcarving, beadwork, traditional games, basket weaving, pottery demonstrations and dance performances.



Planetarium show with 'Imiloa Astronomy Center of Hawai'i.

PHOTO BY KATHERINE FOGDEN, NMAI



Bug Habitat.

PHOTO BY INGER DE MONTECINOS, NMAI

EARTH DAY PROGRAM:
What is a habitat?
Saturday, April 21
10 a.m. – 4 p.m.

What is a habitat and why is it important to the environment? This program explains the meaning of the word and invites visitors to learn more. Museum visitors will be able to make a bug habitat with found and recycled materials; explore the relationship between a Monarch butterfly and milkweed; plant a milkweed and take it home to your garden; and participate in an art-piece puzzle that focuses on the Chesapeake Bay environment. *This program is presented in partnership with the Smithsonian Gardens.*

ASIAN PACIFIC HERITAGE MONTH PROGRAM
HAWAI'I FESTIVAL: *He Lani Ko Luna (A Sky Above)*
Saturday, May 19 and Sunday, May 20
10 a.m. – 5:30 p.m.

Navigation and wayfinding are the focus of this two-day festival, highlighting the science of traditional Hawaiian practices. Activities will include scientific and artist demonstrations, storytelling, navigation workshops, a pop-up planetarium and creative hands-on opportunities. Learn about the *Hōkū Pānānā*, (The Hawaiian Star Compass); *Ke Ala Hōkū*, Unlocking the Stars Over Hawai'i (a planetarium presentation); *Ka Hana Kaula Wa'a*: (Hawaiian knot tying); *Keiki Star Songs* (learn the star names in the Hawaiian Language) and other happenings featuring the Native Hawaiian scientists from the 'Imiloa Astronomy Center of Hawai'i.



The Museum gratefully acknowledges the contributions of our partners, the Office of Hawaiian Affairs and Alaska Airlines.



Sicangu Lakota cultural expert Duane Hollow Horn Bear speaks to NMAI staff, including Diana Gabler, Mellon Fellow in Object Conservation, about the components of an eagle-feather headdress once owned by Hunkpapa Lakota war chief Rain in the Face (20/1419). This interdisciplinary workshop – involving conservation, collections, curatorial, film and education staff – was part of the Museum’s ongoing collaboration with Native knowledge keepers to enhance care and understanding of the collections.



CELEBRATE ARMED FORCES DAY AND MEMORIAL DAY WITH PROGRAMS HIGHLIGHTING NATIVE VETERANS
May 19 – June 2

Visit AmericanIndian.si.edu for updates

NOTE: Programs to be held in both Washington, D.C., and New York City locations

Join the Museum for a special display of the final design submissions for the National Native American Veterans Memorial and view the banner exhibition, *Patriot Nations: Native Americans in Our Nation’s Armed Forces*.

GALLERY CONVERSATIONS WITH DUANE HOLLOW HORN BEAR
Thursday, May 31, Friday, June 1 and Saturday, June 2

11:30 a.m., 1:30 p.m. and 3:30 p.m.
Americans exhibition gallery

Duane Hollow Horn Bear (Sicangu Lakota) was born and raised on the Rosebud Indian Reservation in South Dakota. Duane is on the faculty at Sinte Gleska University, a four-year, private, American Indian tribal college in Mission, S.D. He has taught history, culture and language for 25 years. He comes from a strong heritage of leadership from his great-grandfather, Chief Hollow Horn Bear, who lived from 1850 to 1913. Having inherited his grandfather’s skill as an orator, Duane Hollow Horn Bear has traveled extensively around the country and abroad, lecturing and speaking on the history of the Oceti Sakowin (People of the Seven Council Fires). He will discuss how the eagle-feather headdress represents Lakota values and the traditional virtues of Lakota leaders.



This program is made possible by the generous support of Bank of America.



EXHIBITIONS + EVENTS CALENDAR

MARCH/APRIL/MAY 2018

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

NYC EXHIBITIONS



Manifestipi (installation detail) 2016, by ITWÉ Collective. Courtesy of ITWÉ and Collection Majudia. A special, limited-engagement installation running in conjunction with the exhibition, *Transformer*, through March 25, 2018.

**TRANSFORMER: NATIVE ART
IN LIGHT AND SOUND**
THROUGH JAN. 6, 2019

**CERAMICA DE LOS
ANCESTROS: CENTRAL
AMERICA'S PAST REVEALED**
THROUGH MAY 20, 2018

CIRCLE OF DANCE
THROUGH APRIL 2019

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



PHOTO COURTESY OF AMERICAN DOCUMENTARY, INC.



PHOTO COURTESY OF KELLY CHURCH

artwork. Church has become an expert on the invasive emerald ash borer, a highly destructive, non-native insect responsible for the death and decline of millions of ash trees in 27 states. With ash trees holding a significant place within both her art and culture, Church takes the responsibility of a tradition- and knowledge-bearer seriously.



This program is made possible by the generous support of The Walt Disney Company and is supported in part by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

WOMEN'S HISTORY MONTH PROGRAMS

GALLERY CONVERSATION WITH KELLY CHURCH

**Thursday, March 15, 1 p.m. – 4 p.m. and
5 p.m. – 7 p.m.**

**Friday, March 16 and Saturday, March 17
10 a.m. – 12 p.m. and 1 p.m. – 4 p.m.**

Infinity of Nations gallery

Kelly Church (Gun Lake Band Potawatomi) is an Anishinaabe black-ash basket maker. Church will demonstrate and discuss traditional methods used to create contemporary

AT THE MOVIES: **TRIBAL JUSTICE**

Thursday, March 22, 6 p.m.

(2017, 90 min.) United States.

Anne Makepeace

Two Native judges look to traditional concepts of justice in order to reduce incarceration rates, foster greater safety for their communities and create a more positive future for youth. By addressing the root causes of crime, the judges are modeling restorative systems that work. Mainstream courts across the country are beginning to take notice. (*Continued...*)

Caleb Behn in *Fractured Land*.



PHOTO COURTESY OF TWO ISLAND FILMS

A discussion with National Museum of the American Indian Director Kevin Gover (Pawnee) and the featured judges follows the screening.



This program is made possible by the generous support of The Walt Disney Company.

GALLERY CONVERSATION WITH KATHY WHITMAN-ELK WOMAN
Thursday, April 19
1 p.m. – 4 p.m. and 5 p.m. – 7 p.m.
Friday, April 20 and Saturday, April 21
10 a.m. – 12 p.m. and 1 p.m. – 4 p.m.



PHOTO COURTESY OF KATHY WHITMAN-ELK WOMAN

In honor of Earth Day, Kathy Whitman-Elk Woman (Mandan/Hidatsa/Arikara) discusses how she uses recycled aluminum

cans and plastics to create contemporary jewelry and sculpture.



This program is supported in part by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

AT THE MOVIES: FRACTURED LAND
Saturday, April 21
2 p.m.

(2015, 75 min.) United States. Damien Gillis and Fiona Rayher Resource extraction in British Columbia has reached all-time highs with the addition of shale gas fracking across the Canadian province. Tribal communities cope with industrial encroachment, yet at the same time also benefit from the tremendous amount of fossil fuels available. Caleb Behn, a young Dene man, finds himself on both sides of the argument.



This program is made possible by the generous support of The Walt Disney Company.

ANNUAL CHILDREN'S FESTIVAL:
Celebrating "imaginATIONS!"
Saturday, May 19 and Sunday, May 20
11 a.m. – 5 p.m.

Don't miss the opening celebration of the new imagiNATIONS Activity Center at the National Museum of the American Indian – New York, a weekend of activities showcasing the ingenuity of the Indigenous cultures of the Americas. Practice balancing techniques needed to master control of a traditional Yup'ik kayak from the Arctic; learn how to weave rope strong enough to create a bridge like one found in the Andes of Peru; and discover the counting and numeric skills of the Mayan people of Mexico.



This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and is made possible with public funds from the New York State Council on the Arts with support of Governor Andrew Cuomo and the New York State Legislature and The Walt Disney Company.



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WASHINGTON, D.C.

HOURS: 10 a.m.–5:30 p.m. Free admission.

DINE AND SHOP: Eat in the critically acclaimed Mitsitam Native Foods Cafe, open daily 11 a.m.–3 p.m.; closed Dec. 25. The Mitsitam Espresso Coffee Bar is open daily 10 a.m.–5 p.m. The Roanoke Museum Store is open daily from 10 a.m. to 5:30 p.m.

TOURS: Daily gallery highlights tours led by museum Cultural Interpreters; visit the Welcome Desk the day of your visit for seasonal tour times. The imagiNATIONS Activity Center is open every day except Mondays.

Please note: Groups (e.g., school or home school classes, daycare, camp or scout groups, etc.) are required to schedule an entry time 48 hours in advance and must be preschool to third grade only. Contact Group Reservations at 202-633-6644.

LOCATION: Located on the National Mall between the Smithsonian's National Air & Space Museum and the U.S. Capitol Building (4th Street and Independence Ave, SW, Washington, DC 20013)

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

PARKING: The Museum does not have parking.

PHONE: 202-633-1000

TTY: 202-633-5285

GENERAL INQUIRIES: nmai-info@si.edu

GROUP ENTRY: All groups of ten or more are strongly encouraged to reserve entry by contacting the Group Reservations Office via phone (202-633-6644; toll-free 888-618-0572; TTY [non-voice] 202-633-6751) or email nmai-groupreservations@si.edu. Please note that there is no check room for coats or other personal items.



NEW YORK CITY

HOURS: 10 a.m.–5 p.m. daily, Thursdays to 8 p.m. Open 10 a.m.–5 p.m. on Thanksgiving; closed on Dec. 25. Free admission.

SHOP: The Gallery Shop is open daily 10 a.m.–5 p.m.; call 212-514-3767 for more product information.

TOURS: The Museum offers daily public tours and gallery programs by Cultural Interpreters and Museum Ambassadors. For group tours, call 212-514-3794.

LOCATION: Located on the south side of Bowling Green, in lower Manhattan, adjacent to the northeast corner of Battery Park. (One Bowling Green, New York, NY 10004)

NEAREST SUBWAY STOP and BUS: 4 and 5 trains to Bowling Green; 1 train to Rector Street or South Ferry; R (& W on weekdays) trains to Whitehall Street; J & Z trains to Broad Street; 2 and 3 trains to Wall Street. BUS: M5, M15, M20.

PARKING: The Museum does not have parking.

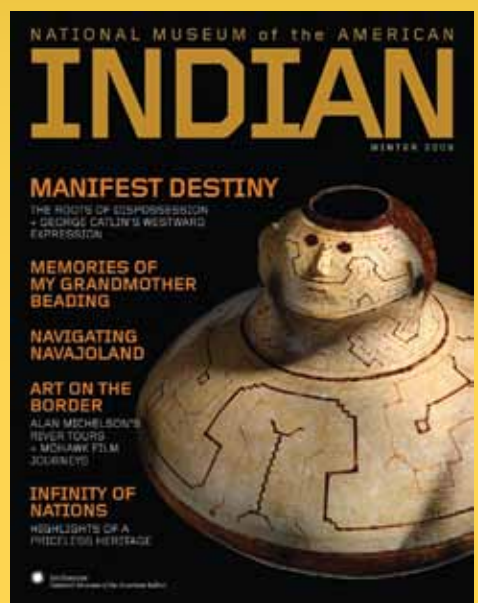
PHONE: 202-514-3700

GROUP ENTRY: For group tours, call 212-514-3794. For adult group tours only, email nmai-ny@si.edu. Teachers can reserve group entry and guided school tours via an online request (or by contacting nmai-ny-education@si.edu or 212-514-3705).



All programs are subject to change. For membership information, call (800) 242-NMAI.

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- 10% discount on all purchases from the Mitsitam Café and all NMAI and Smithsonian Museum Stores
- Permanent Listing on NMAI's electronic Member and Donor Scroll

NATIONAL MUSEUM OF THE AMERICAN INDIAN

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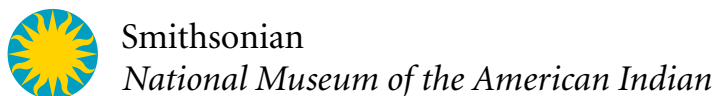
A gift in honor of a loved one

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

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

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

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



For more information, contact
National Museum of the American Indian
PO Box 23473 | Washington, DC 20026
(202) 633-6980 | NMAI-LegacyGiving@si.edu



SUGGESTED BEQUEST LANGUAGE

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

I hereby give, devise and bequeath _____ (specific dollar amount, percentage, or percentage of the residue of my estate) to the Smithsonian National Museum of the American Indian located at 4th Street and Independence Avenue, SW, MRC 590, Washington, DC 20560-0590. The National Museum of the American Indian’s federal tax identification number is 53-0206027.

- I would like more information on making a bequest to the NMAI.
- I have included a gift to the NMAI in my will or other estate plan.

Your name(s) _____

Address _____

City _____

State _____ Zip _____

Phone _____

Email _____