

# NATIONAL MUSEUM of the AMERICAN INDIAN

SPRING 2011

## KENT MONKMAN: MISS CHIEF MAKER

THE CAONAO  
RIDER

THE OSAGE  
MURDERS

THANKING THE  
WAMPANOAG

SALT RIVER  
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THE EARLY  
YEARS OF

## R.C. GORMAN



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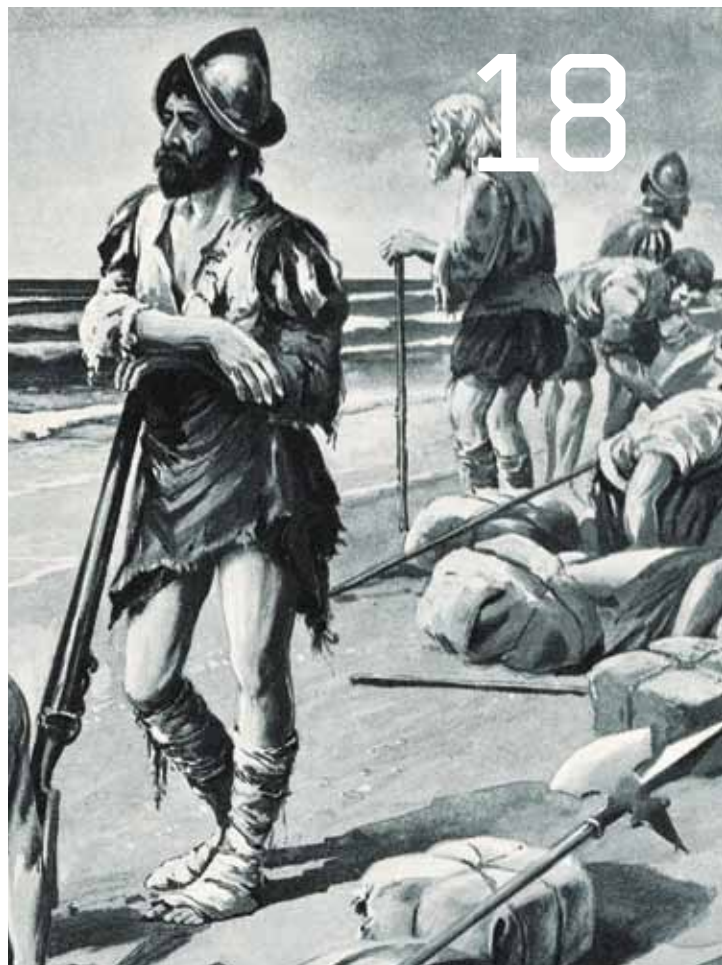
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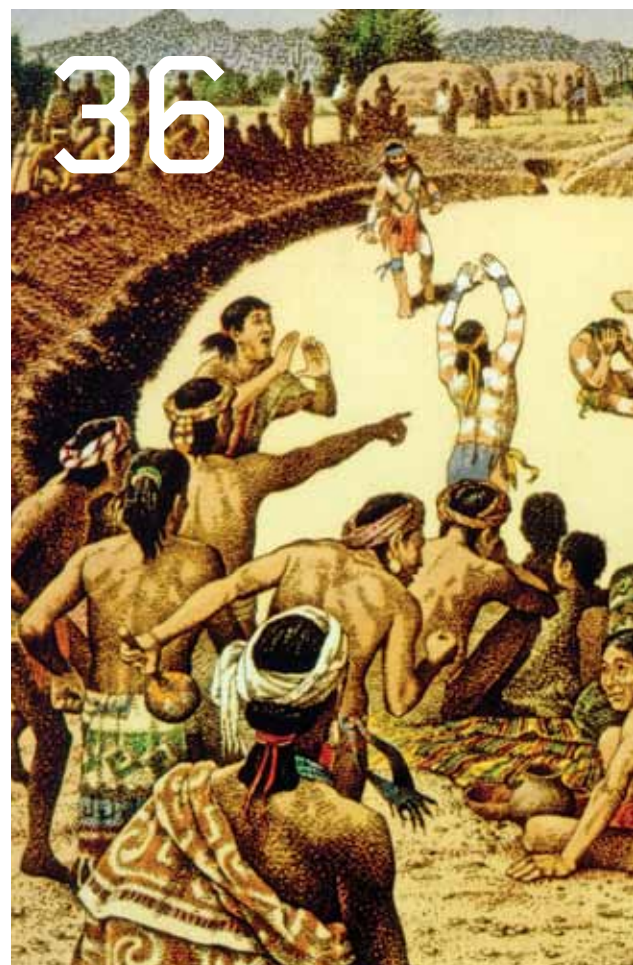




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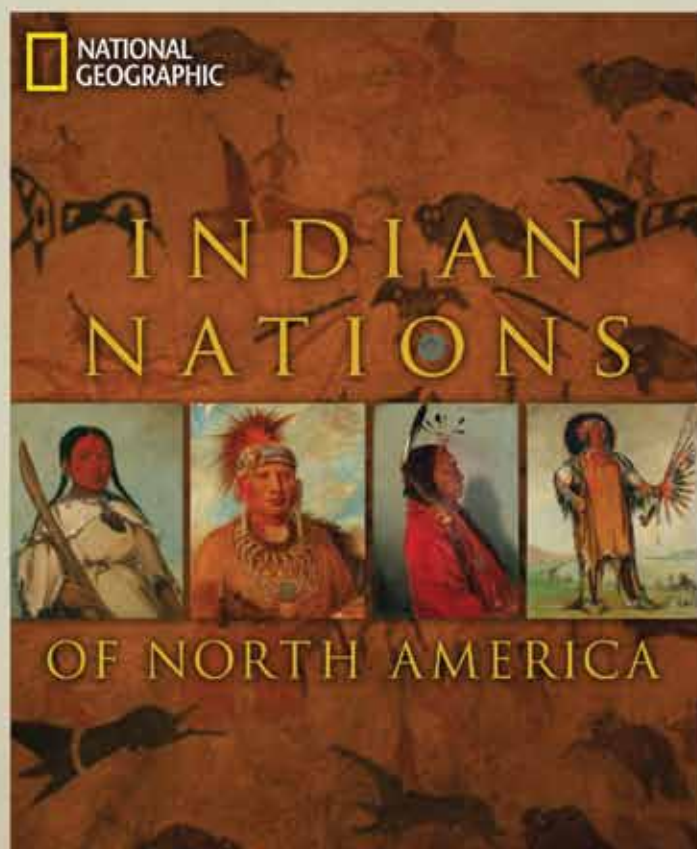
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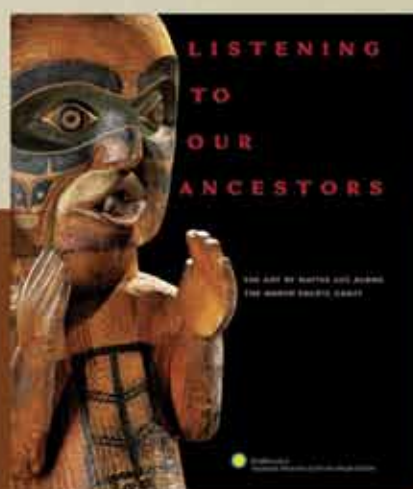
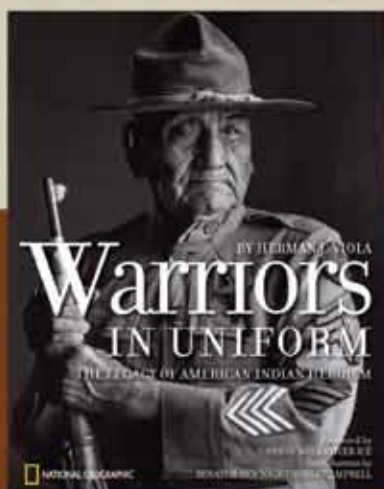
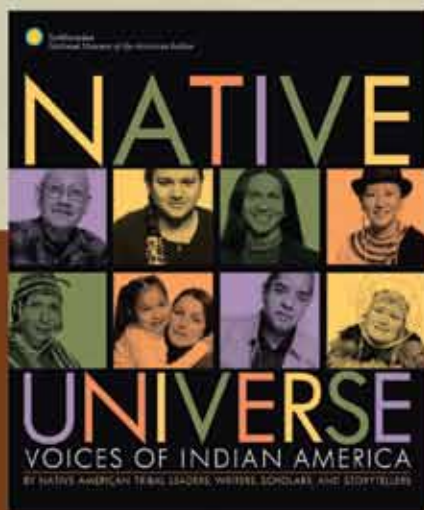


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## MORE THAN EVER, IT'S OUR COMMUNITY THAT SUSTAINS US

Every year, I am surprised by the tender beauty of a Washington Spring. From the dead of winter when nature seems to have vanished forever, an orange-breasted robin will be sighted hopping around the Museum's gardens, dark pink buds begin to appear on the branches of the cherry trees, and tourists, our beloved tourists, start to populate

the city's sidewalks again. It is miraculous. It brings renewed hope. Hope that at times this past winter seemed to have abandoned us, as it did after the horrific shootings in Tucson.

As many of you may know, I lived and taught in Arizona for many years. The shock of what happened in Tucson still reverberates with all of us. I was with one of our members from Arizona recently, and we discussed how sad it is that it often takes an incident like this to bring us together as a nation. It shouldn't be

that way. Dr. Carlos Gonzales' blessing at the memorial spoke of bringing a balance back into our world. I understood him to refer to an imbalance that often exists in our relationships with one another – particularly with others of different cultures and generations. It doesn't have to be that way.

Take for example our community – the community of donors, visitors, leaders, scholars and members like you who have signed on to a global mission to disseminate knowledge of Native America's past, present and future. We are a community that crosses geographical boundaries. We are all over the map in terms of our ages and thus in the way we like to communicate, whether you are one of our 50,000 members or one of our 30,000 Facebook friends. We live in urban areas and in the suburbs, on reservations and in myriad sovereign nations. Collectively, we speak hundreds of languages and represent numerous cultures. It is these very differences that make us the strong and healthy institution that we are. And while we are ever mindful of our charge to take care of this exquisite building and the precious collections that it houses, we know it is our shared humanity that brings us together in this mission.

And hope does spring eternal. I had the pleasure of being interviewed by Courtland Milloy of *The Washington Post* in January about Native America's views on the name of the D.C.-based National Football League team. Milloy was inspired to do the article after a recent visit to the Museum. As I told him during the interview, we don't believe anyone means us harm, but on the other hand, once people know that the team's name is offensive, and they continue using it, it hurts. I was heartened by the many readers, some longtime Washington fans, who responded that it was time to retire the name.

We have come a long way and we have a long way to go, but we are getting there. And with our hard work and your continued support we will get there, together as one. ✱

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



# MAKING MISS CHIEF

## KENT MONKMAN TAKES ON THE WEST

BY KATE MORRIS

**M**ISS CHIEF, THE LEGENDARY First Nations performer, will make her much-anticipated debut in the United States this June, sweeping into the National Museum of the American Indian in Washington, D.C. Her aptly titled solo show *The Triumph of Mischief* has garnered rave reviews during its three-year Canadian tour.

Portraits of the star already adorn the walls of the Mall Museum. Among the 31 works by 25 artists that comprise the exhibition *Vantage Point: The Contemporary Native Art Collection* (through Aug. 7, 2011) are five photographic portraits of Miss Chief, collectively titled *Emergence of a Legend*. Here viewers encounter Miss Chief in various personae. She appears as “The Hunter” in George Catlin’s Indian Gallery of the 1830s, resplendent in feathered headdress, fringed buckskin skirt and seven-inch platform heels, sporting her Louis Vuitton arrow quiver. In another frame, she is the exotic and alluring “Trapper’s Bride” in Buffalo Bill’s Wild West Show, and in another, silent film star Cindy Silverscreen, enrobed in luxurious floor-length fur.



PHOTO COURTESY OF THE ARTIST



COURTESY NMAI COLLECTION



Kent Monkman (Cree), *The Emergence of a Legend* (detail), 2007. Digital prints on metallic paper, 6" x 4", 26/7168

# KENT MONKMAN



COURTESY NMAI COLLECTION

Kent Monkman (Cree), *The Emergence of a Legend* (detail), 2007. Digital prints on metallic paper, 6" x 4", 26/7169.





Kent Monkman (Cree), *The Emergence of a Legend* (detail), 2007. Digital prints on metallic paper, 6" x 4" each, 26/7170 (left) and 26/7172 (right).

These are the many guises of Miss Chief, but all are ultimately the invention of Cree artist Kent Monkman, who created Miss Chief as his own alter ego. *Emergence of a Legend* documents Monkman's assumption of the role of Miss Chief, with the assistance of makeup artist Jackie Shan, designer Izzy Camilleri and photographer Christopher Chapman. The five digital photographs in the series are chromogenic prints, printed on metallic paper and framed in gilded wood to recall the tintype processes of late 19<sup>th</sup> century portraiture.

For Monkman, both the cross-dressing aspects of his performance and the allusion to visual representations of the past are crucial. As he once explained it, "Emulating the context of the original[s] as ethnological documentation... [mine] play with power dynamics within sexuality to challenge historical assumptions of sovereignty, art, commerce, and colonialism." These are lofty ambitions, but anyone who has encountered Miss Chief in the flesh knows that she – and Monkman – are up to the challenge.

Kent Monkman is a member of the Fisher River Cree Nation of northern Manitoba. He was born in 1965 in St. Mary's, Ont., his mother's hometown. For the first two years of his life, his family – Cree father, Irish/English mother, and four children – lived in the small Manitoba community of Shamattawa, where his parents had met and served together as Christian missionaries. When Monkman was two, the family settled permanently in Winnipeg, where his father was raised and where many of his Cree relatives still lived. The year was 1967, and Monkman recalled in an interview with *Maclean's* magazine that the middle-class neighborhood they moved into was not wholly welcoming to his mixed family: "There were neighbors who wouldn't speak to my dad when he moved into that neighborhood. It was hard for him to accept that, but he knew that putting his kids into better schools was going to give us a better shot down the road."

In Winnipeg, Monkman did receive a quality education, especially in the arts. By the age of four he was taking Saturday morning classes at the Winnipeg Art Gallery, determined from that early age to become





*Portrait of the Artist as Hunter*, 2002, acrylic on canvas, 23.6" x 35.9"

**PAINTINGS BY  
GEORGE CATLIN,  
PAUL KANE, JOHN MIX  
STANLEY AND ALBERT  
BIERSTADT ARE  
REPRODUCED NEARLY  
BRUSHSTROKE FOR  
BRUSHSTROKE,  
YET ALWAYS WITH A  
SUBVERSIVE TWIST  
THAT EXPOSES THE  
ROMANTICISM AND  
INHERENT RACISM  
OF THE ORIGINALS.**

an artist. At seventeen, Monkman moved to Toronto to continue his studies in painting and drawing at Sheridan College in Oakville. While working towards a degree in illustration (which he completed in 1989) he also became involved in theater and set design. His skills in all of these areas are clearly manifested in *Emergence of a Legend*. However, the first of Monkman's works to receive wide critical acclaim were his paintings.

In early 2000, Monkman embarked on a series of acrylic paintings that are inspired recreations of canonical 19<sup>th</sup>-century European representations of Native peoples and the North American West. Paintings by George Catlin, Paul Kane, John Mix Stanley and Albert Bierstadt are reproduced nearly brushstroke for brushstroke, yet always with a subversive twist that exposes the romanticism and inherent racism of the originals. *Portrait of the Artist as Hunter* (2002), now in the collection of the National Gallery of Canada, depicts a furious buffalo hunt played out across the backdrop of a majestic prairie landscape. In the middle ground, nearly naked Indians

on horseback race into the stampeding herd, while a wild-eyed bull in the lower right turns back on the hunters and towards the viewer. Dramatic thunderclouds tower overhead.

As Stanley or Catlin might have painted it in the mid-19<sup>th</sup> century, the hunt is at once a timeless scene and an elegy for the past. The Indians and their way of life are destined to go the way of the buffalo, and only the painter is left to preserve their memory. The nostalgia of the image is thoroughly trounced, however, by Monkman's insertion into the scene of two additional figures in the left foreground. Charging into the frame is an Indian warrior in hot pursuit of a cowboy who flees before him. The cowboy wears chaps but no trousers, and the warrior drawing his bow is taking careful aim at the cowboy's naked buttocks.

Observing the Indian's costume – pink beaded headdress band, flowing loincloth and stiletto heels – contemporary viewers will recognize the warrior as none other than Miss Chief. In 2002 she was a relative unknown; *Portrait of the Artist as Hunter* is the first record of her existence. Though not all





SMITHSONIAN AMERICAN ART MUSEUM, WASHINGTON, DC / ART RESOURCE, NY

of Monkman's paintings in this vein feature Miss Chief, the role she plays in *Portrait of the Artist as Hunter* is characteristic of this emerging genre. In Monkman's paintings, figures of frontier mythology such as cowboys and Indians, trappers, pioneers, missionaries and explorers interact in unexpected ways, trading and fighting but also romancing, cavorting and coupling in this exclusively masculine realm.

In a 2007 interview with the Royal Ontario Museum's magazine, *ROM*, Monkman was quick to acknowledge that his vision of the West is a subjective one: "The works of artists such as George Catlin and Paul Kane intrigue me. For many, these romantic visions of the New World and its Aboriginal people were assumed to be literal depictions, a kind of reportage photography of the wild landscape and the 'romantic savage.' Of course these painters brought their own values and expectations to their work... They took significant license in their paintings. My work, in many ways, challenges their vision of the world. I'm reimagining their world and I'm bring-

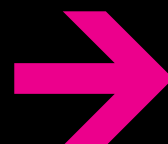
ing my own perspective, my own values and prejudices, to it."

In particular, Monkman intends to address the erasure of alternate forms of gender and sexuality from the standardized accounts of Native (and non-Native) histories. Miss Chief is avowedly two-spirited, embodying the attributes of both male and female. She represents a third gender category that was acknowledged and honored in many traditional Indian communities. Catlin himself sketched a *Dance to the Berdash* [third gender] but immediately thereafter noted in his journal his contempt for the ceremony, expressing his hope that such practices (and identities) might soon be "extinguished." In bringing Miss Chief to life on the canvas and off, Monkman ensures that Catlin's wish will remain unfulfilled.

Perhaps the most significant aspect of Miss Chief's entry into the scene in *Portrait of the Artist as Hunter* is the fact that from her very debut, she is firmly established as Monkman's alter ego (literally "other self"). The title of the work identifies her as such. By the time we see her again, the bond between Monkman and

George Catlin's depiction of a Sauk and Fox ceremonial dance to the Berdash, a transgendered tribal figure with special duties and sacred functions who was honored with an annual feast.

*Dance to the Berdash*, George Catlin (1796-1872)  
oil on canvas, 1835-1837, Smithsonian American Art Museum, Gift of Mrs. Joseph Harrison, Jr. Object number: 1985.66.442





# KENT MONKMAN

MISS CHIEF WAS ONCE ASKED THE QUESTION,  
“WHY IS YOUR PERSONALITY SO LARGE, WHY DO YOU  
OVERWHELM EVERY ROOM YOU WALK INTO?”

HER REPLY: “WELL, I AM UP AGAINST SOME VERY LARGE  
PROBLEMS, WHICH REQUIRE A LARGE PERSONALITY.”

Miss Chief has become even stronger. In the lower corner of *Artist and Model* (2003) – a painting that depicts Miss Chief in the act of dutifully sketching a cowboy who is stripped naked and bound to a tree before her – we find the signature “S.E.T.” These are not Monkman’s initials, but Miss Chief’s; her full name is variously given as Miss Chief Share Eagle Testickle or some shortened form thereof. In naming his alter ego after a play on the word egotistical and then subsuming his identity into hers, Monkman thoroughly confuses the relationship between artist and subject.

A single component of *Artist and Model* preserves the distinction between Monkman and Miss Chief: aesthetics. Monkman’s painting is typical of this series; it is rendered in an exquisitely romantic/realist style that plays with subtleties of light and shadow, sharp focus and hazy atmospheric effects. Miss Chief’s painting-within-the-painting is hilariously divergent: her canvas is a sheet of birchbark, and on it her rendering of the model is but a stick figure set against a blank background.

As fresh, engaging and imaginative as Monkman’s Miss Chief is, it is important to note that as an artistic alter ego, she is not without precedent. Her genealogy may be traced at least as far back as 1921, the year that the Dada trickster Marcel Duchamp transformed himself into Rose Selavy. According to the mythology that has grown up around the invention of the character (her name is a pun on the French phrase “*Eros c’est la vie*” or “Eros is life”), Duchamp created his cross-dressed alter ego in an attempt to “get away from himself.” In Europe during the inter-war period, Duchamp and his Dada collaborators decided that the most radical shift in identity that a Catholic man could

make was to become a Jewish woman. Thus Duchamp donned the art deco cloche hat, fur coat and lavish jewelry of his colleague Francis Picabia’s girlfriend, Germaine Everling, and Man Ray took the photograph that would immortalize their collective invention.

Once created as a visual image, Rose took on a life of her own: she authored letters to Duchamp’s friends, created surrealist word games, and, like Miss Chief, ultimately lent her signature to works of art. The sense of liberation from convention that Duchamp discovered in the guise of a cross-dressed alter ego is one that many 20<sup>th</sup> century artists have embraced.

In the world of contemporary Native art perhaps the nearest analog to Rose Selavy or Miss Chief is to be found in the series of self-portraits that Mohawk photographer Shelley Niro produced in 1991, collectively titled *Mohawks in Beehives*. In these warm, humorous images, the artist and her three sisters appear done up in towering beehive hairdos, wearing tacky 1950s fashions and clowning for the camera. Niro described the genesis of the series to an interviewer: “[It] was created in March of ’91, after Oka and the Gulf War.... Everybody was trying to fight the depression that lingered over that month. So I thought up *Mohawks in Beehives* as a way of bringing a bit of control into my life and the people around me; the control is really a state of liberation, a freedom in expressing ourselves. It was liberating in the fact that we just allowed ourselves to act, to be flamboyant and outrageous...”

The following year, when planning a series of works in response to the Columbian Quincentennial of 1992, Niro returned to this strategy, creating 12 new self-portraits in which she is dressed as an iconic “other.” Among the self-portraits of Niro’s *This Land is Mime Land* series are at least two cross-dressed impersonations. The most delightfully campy portrait depicts Niro as Elvis Presley, an icon of mascu-

line sexuality. In *Love Me Tender* that sexuality is utterly deflated, as Niro refuses to play her guitar or move her hips, and the legs of her ill-fitting sequined jumpsuit puddle impotently around her feet. The sly smile on Niro’s face in this image attests to the fact that even – or especially – when confronting issues as serious as the legacy of colonialism, the employment of an alter ego is both a liberating experience and an effective strategy of engagement.

Fans of Shelley Niro’s work will be delighted to find that her photographic installation *La Pieta* (2001–2006) also graces the walls of *Vantage Point: The Contemporary Native Art Collection*. It is displayed in the gallery adjacent to Monkman’s *Emergence of a Legend*. Both can be viewed at once, the two multi-paneled compositions engaging in silent dialogue. The two works are very different in tone, yet both address serious matters: Niro’s is a haunting statement about the personal and environmental consequences of war. Like Monkman, Niro uses the male body as a sensual symbol. Standing amidst the photographs of the landscape of the Mohawk Nation in Niro’s *La Pieta* is a solitary figure – a softly glowing male torso. “He represents youth, perfect form at its peak,” says Niro. “There is a purity and innocence about it.” Alluring, yet understated, it moves us to contemplate the full gravity of sacrifice and loss.

If the emotional impact of Niro’s portrayal of the Native body is owed to its sense of reserve, then it is a perfect complement to Monkman’s own performative impulse. Miss Chief was once asked the question, “Why is your personality so large, why do you overwhelm every room you walk into?” Her reply: “Well, I am up against some very large problems, which require a large personality.” It is likely we will be seeing a lot more of Miss Chief. ✱

Kate Morris is assistant professor of art history at Santa Clara University. She writes on contemporary Native art.

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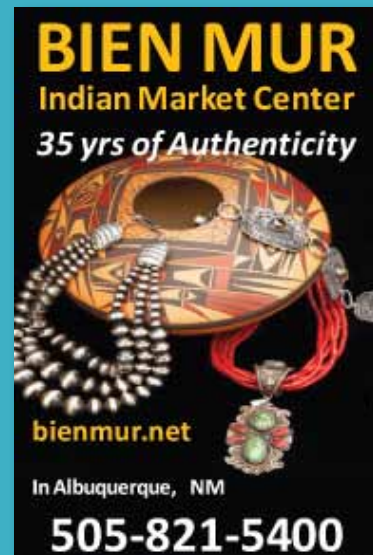
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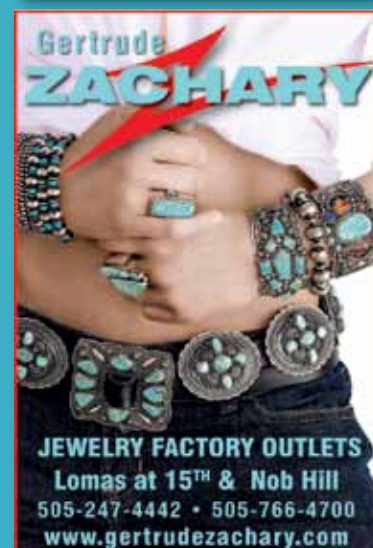
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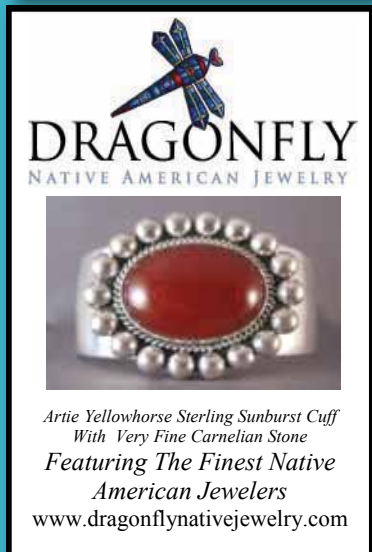
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# IACA



BY JOSE BARREIRO

**T**he cave was hard to find in the tropical vegetation as one and another of us zigzagged around brush and other growth for nearly a kilometer. It was the experienced eye of professor Eduardo Labrada that finally made out the old hidden trail leading to the small, dark opening and pointed us to the famous cave, hidden again by dense brush on the side of the mountain.

We were in the modest Sierra de Cubitas, a small range of short-cropped hills that rises to the north of the flat savannahs of Camaguey Province, in east-central Cuba. The cave is called “Cave of the Generals.” It was made known to the world most prominently in the work of Cuban speleologist Dr. Antonio Nunez Jimenez.

Deep in this cave in 1972, a group of young local explorers led Jimenez, already a national personality and international scholar, to their find: a curious and haunting set of Taino drawings, done in carbon on the wall of a small, cramped hall of the historic cavern.



PHOTO BY ALEANDRO HARMANN

# MASSACRE AT CAONAO

## PICTOGRAPHIC JOURNALISM AT THE CONQUEST

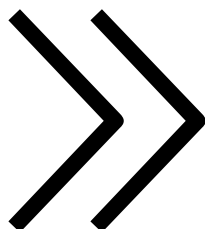
In January 2008, Labrada guided several of us as we entered the tunnel on the side of the mountain, crouching at first, then on hands and knees for 10, 15 feet to an opening, where one could stand up and, a few steps later, enter a tall cavern, here and there open to the sun.

Tainos often used caves to set up their altars, where they inscribed the semblances of their various *ceimi* (cosmological entities), and sometimes, as in this instance, recorded images of a major occurrence. These images, found in a cave hidden in the Caonao hills of the Sierra, represent what is likely the first depiction of horses (and riders) by a Native artist in the Western Hemisphere.

The pictograph is more than that, however. In an actual example of graphic journalism, it appears likely to depict an episode in the early Spanish conquest of Cuba.



PHOTO BY ANTONIO NUNEZ JIMENEZ



Cave drawing in Sierra de Cubitas.







WE HAVE A FAMOUS WITNESS TO THIS EVENT: FATHER BARTOLOME DE LAS CASAS, KNOWN TO HISTORY FOR HIS HALF CENTURY OF CAMPAIGNS DENOUNCING THE ATROCITIES OF CONQUEST. LAS CASAS ACCOMPANIED NARVAEZ AS TROOP PRIEST.

I had seen the drawings and the photographs from Jimenez's 1972 expedition and wanted to get closer to the source of the story. Jimenez's work provided the striking pictographic sequence of three horses with riders, clearly Spanish conquistadors, identifiable by the cross on their helmets and their raised swords. At least two other of the small drawings depicted women leading children and fleeing the horsemen.

This was an outstanding find because at the nearby River Caonao in 1513 an event actually took place, clearly mirroring the images on the cave wall. Panfilo de Narvaez, famed Spanish conquistador, was reconnoitering the northern coast of Cuba, marking places in the "conquest of territory," on his way west to the founding of Havana. Narvaez took the northern route and Diego Velazquez the southern route across the length of the island, subjugating Indian towns along the way.

The oral tradition in that part of Cuba has it that Narvaez had been nearly killed just weeks earlier, when a Taino warrior pitched a rock at his gut. In any case, the Spanish method was to provoke *un escarmiento*, or to provide a lesson in terror.

We have a famous witness to this event: Father Bartolome de las Casas, known to history for his half century of campaigns denouncing the atrocities of conquest. Las Casas accompanied Narvaez as troop priest. He described the event in his classic volume *History of the Indies*.

Two thousand peaceful Taino of the Caonao river valley came out to receive the Spanish troop.



#### IN THE WORDS OF LAS CASAS:

*[The Spaniards] arrived at the town of Caonao in the evening, [and] found many people, who had prepared a great deal of food consisting of cassava bread and fish, because they had a large river close by and also were near the sea. In a little square were 2,000 Indians, all squatting because they have this custom, all staring, frightened, at the mares.*

*Nearby was a large bohio, or large house, in which were more than 500 other Indians... And while the captain was thus on his mare and the others mounted on theirs, and the father himself was observing how the bread and fish were distributed, a Spaniard, in whom the devil is thought to have clothed himself, suddenly drew his sword.*

*Then the whole hundred drew theirs and began to rip open the bellies, to cut and kill those lambs – men, women, children and old folk, all of whom were seated, off guard and frightened, watching the mares and the Spaniards. And within two credos, not a man of all of them there remains alive....*

*The heedless Narvaez remained, still watching the slaughter as it took place, without speaking, acting, or moving any more than if he had been marble. For if he had wished, being on horseback and with a lance in his hands, he could have prevented the Spaniards from killing even 10 persons.*

Bartolome de las Casas (ca. 1474-1566) served as priest with the troops of Panfilo de Narvaez during the conquest of Cuba and blamed the commander for allowing a brutal massacre of the Taino at the Caonao River. Constantino Brumidi, oil on plaster, 1876, mural in the U.S. Capitol.

The mares that frightened the Indians that day, the upraised swords and the crosses on the helmets, the running women and children – we see these scenes on the wall.

By 2008, when I crawled to the spot that opened up inside the cave and with a pinprick flashlight traced the contours of the horses and riders, the pictographs were definitely fading. Thirty-eight years after Jimenez's visit, much rain and moisture and even the smoke of fires from interlopers in the caves, had severely diminished the contrast of the drawings. Still, tracing the drawings with my light, kneeling in the thick atmosphere of the cave, the impetus of the Taino witness to

Panfilo de Narvaez (ca. 1480-1528) is remembered as one of the most hapless and dim-witted of the Spanish conquistadors. As enforcer for Don Velazquez in the conquest of Cuba, he was sent to take over Hernan de Cortez's freelance invasion of Mexico in 1520. Instead, he was captured by Cortez and sent back to Spain. Given a commission to conquer Florida in 1527, he alienated the Native peoples by his brutality and was forced to withdraw. This drawing by the early 20<sup>th</sup>-century book illustrator Alfred Russell shows the tattered remnants of his expeditions on a Florida beach preparing to evacuate on crudely made rafts. Only four of Narvaez's men survived.



CORBIS IMAGES

## NARVAEZ TOOK THE NORTHERN ROUTE AND DIEGO VELAZQUEZ THE SOUTHERN ROUTE ACROSS THE LENGTH OF THE ISLAND, SUBJUGATING INDIAN TOWNS ALONG THE WAY.

report the calamitous event was palpable and the connection across centuries was immediate.

We walked a bit through the tall part of the cave. There is a lot of history here. The writer Gertrudis Lopez de Avellaneda mentions the Indian caves and the petroglyphs in the 1830s. Generals and soldiers bivouacked in these caves during the wars of independence. During revolutionary times in the past 30 years, students and work parties picking fruit in the nearby citrus farms would steal time in the caves, making fires and cooking, further damaging the glyphs.

Later, seeking to see the original photographs taken by Jimenez in the 1970s, I motored to Holguin to meet Caridad Rodriguez de Guarch, *grande dame* of sculptors and artists in the region and collaborator of Jimenez. It was a doubly prized visit as we were joined by Cuban mountain *cacique* Panchito Ramirez Rojas, his daughter and son. The *cacique* had never seen the photos or the drawings Guarch had made four decades ago. He said as his son held them, "It is what happened. Massacres. It is what was done."

In the *cacique's* hands, the drawings came full circle. It was the *cacique* who focused on the historical reporting inherent in the cave

drawings. "The one who drew this," he repeated. "He tells us what happened, what was done."

The graphic report of an event nearly 500 years in the past, depicts the horse at the moment of first vision. We see it as the artist did, in a tangle of horse legs and tails and the dangling legs of riders – inconceivable confusion while the confluence of sword and cross, new symbols of terror, jumps out clear and stark.

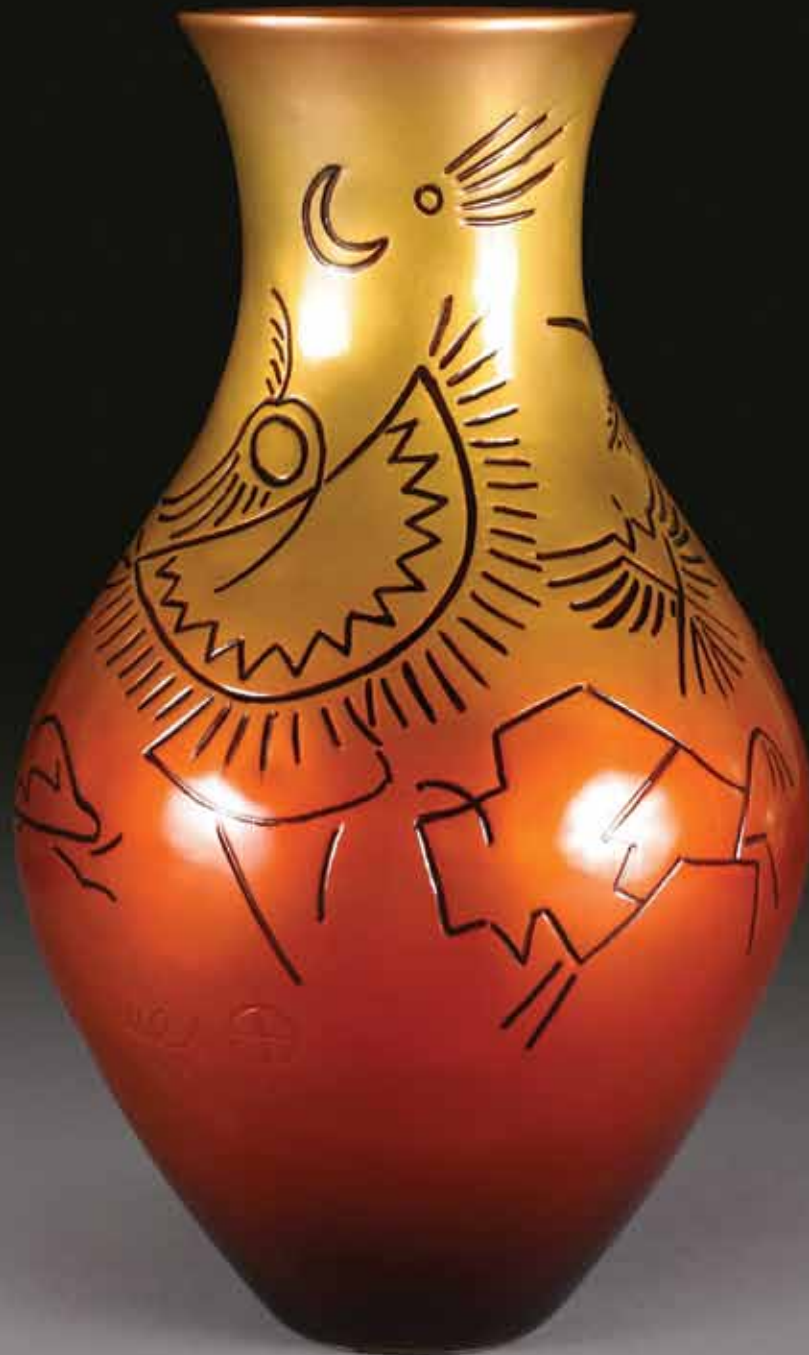
Las Casas described two important elements of Cuban Taino indigeneity: cassava cakes and the thatch-roofed hut or *bohio* – both still in high evidence in the towns of Sierra de Cubitas.

As for the horses, Ramirez Rojas said: "That was the gift, I think the only gift. For all the things they did to us, we have to admit, they brought the horse. It wasn't a good introduction for us, attacked from a horse. I have to say though, that many centuries later, the way we defeated the Spanish was by attacking on horses, not with swords, but with machetes." ❁

Jose Barreiro, Ph.D., is assistant director of research at the Smithsonian's National Museum of the American Indian.



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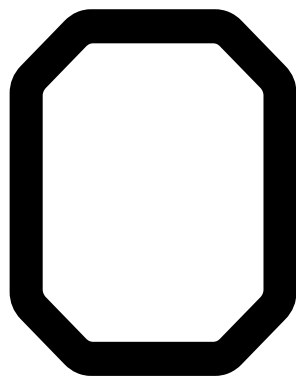
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BY MOLLY STEPHEY

# THE OSAGE MURDERS

OIL WEALTH, BETRAYAL AND THE FBI'S FIRST BIG CASE



ne of the most dangerous places in the United States in the early 1920s was the Osage Indian Reservation in eastern north-central Oklahoma. During a two-year stretch beginning in 1921, at least two dozen Osage Indians died in increasingly peculiar ways, from

suspect suicides to explosions. Among the Osage, it came to be known as the “Reign of Terror.”

This black chapter in U.S. history is an incredible story of oil, greed and murder. The Osage Indians went from poverty to prosperity when huge petroleum reserves were discovered on a corner of their reservation. But the sudden wealth also brought great misery. Perhaps the most gruesome was the Reign of Terror crime spree – one of the first homicide cases for the fledgling Federal Bureau of Investigation. By the Bureau’s own account, the investigation into the Osage Indian murders remains one of the agency’s most complicated cases. ➔



PHOTOS COURTESY OF THE FEDERAL BUREAU OF INVESTIGATION

Anna Brown, a wealthy Osage Indian of Gray Horse, Okla., whose death in 1921 led to one of the first and most complicated investigations in the FBI's history.



# THE OSAGE MURDERS

**"WHEN AGENTS ARRIVED AT THE RESERVATION IN THE SPRING OF 1923, THEY FOUND A COMMUNITY SO FEARFUL THAT SOME RESIDENTS HAD BEGUN STRINGING LIGHTS AROUND THEIR HOMES, BURNING THEM FROM DUSK UNTIL DAWN, AS IF TO WARD OFF THE EVIL THAT SEEMED TO BE MENACING THE TRIBE."**



The ravine at Three Mile Creek near Fairfax, Okla., where a hunting party discovered the body of Anna Brown in May 1921.

**I**t began in May of 1921, when a group of hunters discovered the badly decomposed body of Anna Brown, an Osage woman, in a remote ravine in Osage County. At first, police chalked up her death to alcohol poisoning. Later an undertaker found a bullet wound in the back of her head. The same day the body of Charles Whitehorn, also Osage, turned up nearby. Two months later, Brown's mother, Lizzie Kyle, died unexpectedly, her death blamed on bad whiskey.

Then in February 1923, Brown's cousin Henry Roan was shot to death. The following month, Brown's sister, Rita Smith, and her husband were killed when their house exploded. One by one, Osage people in the area died from violence or suspect causes. As grief for the victims subsided, panic set in.

While it became increasingly clear that the deaths were homicides, local police seemed unable – or unwilling – to solve the crimes.

Officers routinely overlooked unusual details when an Indian passed away. Even the local coroner seemed complicit. One victim's body was mutilated so grotesquely during the autopsy that the cause of death could not be determined.

By the spring of 1923, the Osage community had developed such intense distrust of local authorities that the Tribal Council wrote to the FBI, an organization in its infancy, and at the time called the U.S. Bureau of Investigation, to ask for help.

When agents arrived at the reservation, they found a community so fearful that some residents had begun stringing lights around their homes, burning them from dusk until dawn, as if to ward off the evil that seemed to be menacing the tribe. The evil, it turned out, was closely connected with what might have seemed a great stroke of good fortune for the tribe. Oil was discovered on the reservation in the late 19<sup>th</sup> century, and by 1923, the reservation was dotted with 8,579 oil wells that annu-

ally netted \$27 million, enough to make the region the richest oil producer in the country. An act of Congress in 1906 gave each Osage person a “headright,” or share of the reservation’s natural resources, and in less than three decades, the Osage people had become among the wealthiest in the world.

The tribe’s newfound affluence often prompted envy and disdain. “Osage Indians did not always ride in limousines, squat in blankets among Grand Rapids furniture and generally give a pathetically good imitation of nouveaux riches the world over,” *Time* magazine reported in 1932. In the bestselling 1929 novel *Cimarron*, Pulitzer Prize-winning author Edna Ferber wrote about members of the tribe driving limousines and leaving them where they crashed.

The Osages’ wealth also attracted the worst kind of settlers: conmen, schemers and thieves. To prevent swindles on the Osage people, the government appointed guardians to people deemed “incompetent” to handle

their finances. But the guardians were sometimes no better. Some 93 percent of tribal funds held in government trust went toward the costs of administering the guardianship system. A government study estimated that by 1924 nearly 600 guardians had swindled some \$8 million in Osage oil funds.

And with its dense forests and vast stretches of inaccessible canyons, Osage County – which is about the size of Delaware – became an ideal hideout for criminals on the run. According to the FBI, one Oklahoma prison inmate would later recall a gathering in the early 1920s during which more than 30 notorious bank robbers and train bandits met to swap stories and tricks of the trade. Lawyers flocked to the reservation offering underhanded contracts; entrepreneurs sought dubious business loans and single men came looking for love.

William K. Hale, christened the “King of Osage Hills,” was one of thousands of white ranchers who flocked to the area during the Oklahoma Land Rush that followed the

**“TO PREVENT SWINDLES ON THE OSAGE PEOPLE, THE GOVERNMENT APPOINTED GUARDIANS TO PEOPLE DEEMED ‘INCOMPETENT’ TO HANDLE THEIR FINANCES. BUT THE GUARDIANS WERE SOMETIMES NO BETTER. SOME 93 PERCENT OF TRIBAL FUNDS HELD IN GOVERNMENT TRUST WENT TOWARD THE COSTS OF ADMINISTERING THE GUARDIANSHIP SYSTEM.”**



The ranch of William K. Hale, whose worth at the time of his arrest was said to be half a million dollars. According to author Dennis McAuliffe Jr., Hale earned some of his fortune by insuring his Osage pastureland for \$1 an acre and then ordering his ranch hands to torch 30,000 acres in one night.





# THE OSAGE MURDERS

**"FROM 1923 TO 1925, THE FBI INTERVIEWED MORE THAN 150 PEOPLE, AND FOUR SPECIAL AGENTS WORKED UNDERCOVER ON THE CASE. MUCH OF THE EVIDENCE THEY GATHERED, HOWEVER, WAS UNSUBSTANTIATED RUMOR. DESPITE FBI DECLARATIONS ABOUT EXPLOSIVE REVELATIONS, THE FLEDGLING AGENCY SEEMED TO BE AS INTERESTED IN ATTRACTING ATTENTION TO BOOST THEIR BUDGET AS THEY WERE IN CATCHING A KILLER."**



Rita Smith (left), the Osage wife of W.E. Smith, photographed here with the couple's servant, Nellie Brookshire. On March 10, 1923, a bomb explosion beneath the Smiths' home killed Rita and Nellie instantly. Four days later, W.E. Smith died in the hospital.

passage of The General Allotment Act of 1887. The legislation removed reservation land from communal ownership and allotted parcels to individuals within each tribe. (The bill also permitted the sale of "surplus" land to non-Indians.) Government officials had hoped land ownership would help Natives to assimilate. Instead it resulted in the loss of millions of acres of tribal land through leases given to white settlers like Hale, who, according to author Dennis McAuliffe Jr., earned his fortune by insuring his 30,000-acre plot and then ordering his ranch hands to torch it. Though Hale portrayed himself as a pillar in the community, he had developed a reputation for corruption and became an early suspect. Hale's nephew, Ernest Burkhart, was married to Anna Brown's sister, who had inherited nearly \$2 million in oil rights following the untimely deaths of family members. Moreover, less than a week after Henry Roan's death, Hale tried to cash in on a \$25,000 life-insurance policy on Roan's life. Incredibly, Hale served as one of Roan's pallbearers.

From 1923 to 1925, the FBI interviewed more than 150 people, and four special agents worked undercover on the case. Much of the evidence they gathered, however, was unsubstantiated rumor. Despite FBI declarations about explosive revelations, the fledgling agency seemed to be as interested in attracting attention to boost their budget as they were in catching a killer. The investigation dragged on for months. At one point local newspapers reported that the agents had actually left town.

Finally, in January 1926, authorities took Hale's nephew into custody. At gunpoint, Burkhart revealed his uncle's elaborate scheme to consolidate the oil rights of Burkhart's Osage in-laws. First, Hale convinced Burkhart to marry an Osage woman, Mollie Kyle. He then arranged for her family – Anna Brown, Lizzie Kyle, Rita Smith and Henry Roan – to be dispatched one by one so that she and Burkhart would inherit the family's wealth.

The plot included a local bootlegger and a convicted burglar who was released from jail by bribed guards to commit several murders. He then secretly returned to his cell, creating the perfect alibi. Special agents also discovered that Burkhart had been slowly poisoning his wife all along. If she had passed away, Burkhart would have inherited the Osage family's entire fortune. And, of course, in the event of Burkhart's death, Hale would have been next in line. Hale was tried four times before a Federal District court finally convicted him in 1929. For the dozens of murders he allegedly orchestrated, Hale was found guilty of just one – the death of Henry Roan – and he was paroled in 1947. The rest of the homicides remain cold cases.

Burkhart was sentenced to life in prison for his role in the murders of the Smith family. He was paroled in 1937. In 1965, the governor of Oklahoma, Henry Bellmon, granted Burkhart a full pardon. The Osage Nation would ultimately pay the FBI \$21,509.19 for the bureau's investigation. ✱

Before joining the public affairs office at the Smithsonian's National Museum of the American Indian, Molly Stephey worked as a writer-reporter for *Time* magazine.



William K. Hale refused to talk with the press about the charges he faced, telling a *New York Times* reporter in 1926, "I will try my case in the courts and not in the newspapers." Meanwhile, even from his jail cell in Guthrie, Okla., Hale tried to destroy the prosecution's case by bribing, intimidating and even murdering the government's witnesses.

**"THOUGH HALE PORTRAYED HIMSELF AS A PILLAR IN THE COMMUNITY, HE HAD DEVELOPED A REPUTATION FOR CORRUPTION AND BECAME AN EARLY SUSPECT. "**



# THANKS AT LAST FOR THE TRIBE THAT SAVED PLYMOUTH



PHOTO COURTESY OF SMITHSONIAN AMERICAN ART MUSEUM

This statue of Massasoit, chief of the Wampanoag federation, stands in Plymouth, Mass., overlooking Plymouth Rock. It is the work of sculptor Cyrus Edwin Dallin (1861-1944).

After four centuries, the Wampanoag are beginning to get some recognition. In 1621, the tribe provided critical support to the half-dead encampment of English settlers at Plymouth Bay, teaching the Puritans how to grow corn, trading supplies and signing a military alliance. The friendship lasted a generation, while the settlers flourished beyond all Native expectations.

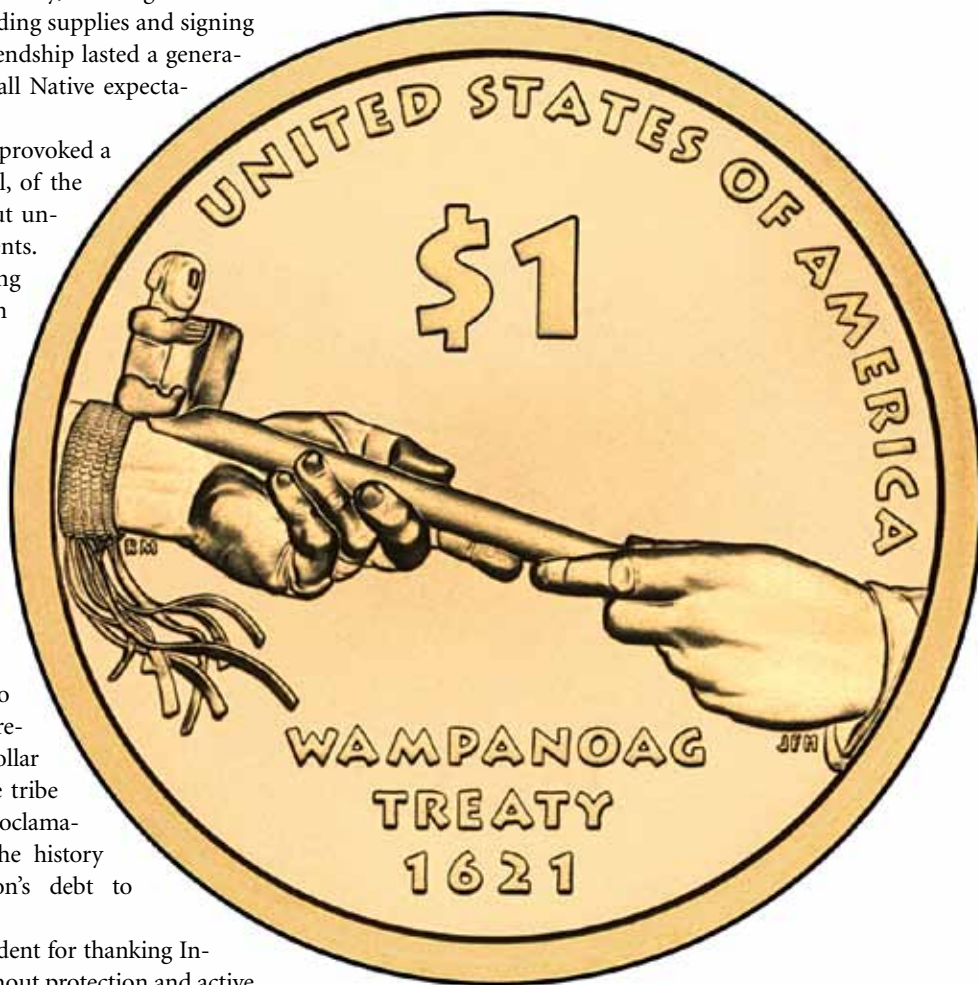
The increasing number of the colonists provoked a violent reaction in 1675; many, but not all, of the Massachusetts tribes joined in a bloody but unsuccessful effort to roll back the settlements. As the bitter memories faded in the ensuing centuries, the surviving bands dropped from the sight of the dominant culture.

But New England Indians have had a remarkable comeback, with the Wampanoag resurgence as the latest chapter. The Mashpee Wampanoag, of the town of Mashpee on Upper Cape Cod, are one of the most recent tribes to succeed in the arduous quest for federal acknowledgment. (They join the Gay Head/Aquinnah Wampanoag of Martha's Vineyard as the only tribes in Massachusetts with federal status.) The tribe's historic contribution to Plymouth is commemorated on the recently issued 2011 Native American one-dollar coin. And President Obama mentioned the tribe by name in his 2010 Thanksgiving Day Proclamation, the most specific reference yet in the history of this official document to the nation's debt to its indigenous peoples.

A handful of pundits criticized the President for thanking Indians rather than God, but it's clear that without protection and active support from the Wampanoag, the ill-prepared settlers would have been hard-pressed to survive. By the spring of 1621, 50 of the 100-plus people who arrived in November 1620 had died, victims of their own poor planning. (In the same period, a more seasoned colony at Cupids Cove, Newfoundland, survived harsher weather with much less loss of life.)

The colonists established Plymouth near Patuxet, an Indian village that had been wiped out earlier by an epidemic, and surviving bands in the region at first kept their distance from the English. Chief among the watching Indians was Ousamequin, the Massasoit, or principal leader of the Wampanoag, then also called the Pokanoket. The Wampanoag federation included more than 60 villages, but the main camp was 40 miles southwest of Plymouth, in what is now Bristol, R.I. It was only in March 1621 that the Massasoit made his overture to the settlement, sending his now-famous English-speaking emissaries Samoset and Squanto (or, more properly, Tisquantum). By this point, the Natives knew a great deal more about the settlers than the settlers knew about the Wampanoag. The familiar Puritan histories downplay the extensive European contacts in the region before 1620. Captain John Smith of Jamestown explored New England in 1614, giving it its name, and complained about crowding from other English and French fishermen.

These expeditions habitually abducted Natives, partly to prove they'd been to America, partly to acquire intelligence and develop potential interpreters. A renegade captain in Smith's expedition named



The Golden Coin for 2011 in the \$1 Native American series celebrates the 1621 treaty between the Wampanoag Indians and the English settlers at Plymouth. The Bear Clan pipe is modeled after one produced years after the treaty, but which might have been the personal property of Ousamequin, the Massasoit (or great chief) of the Wampanoag confederation. U.S. Mint design by Richard Masters.

**THE TRIBE'S HISTORIC CONTRIBUTION TO PLYMOUTH IS COMMEMORATED ON THE RECENTLY ISSUED 2011 NATIVE AMERICAN ONE-DOLLAR COIN. AND PRESIDENT OBAMA MENTIONED THE TRIBE BY NAME IN HIS 2010 THANKSGIVING DAY PROCLAMATION.**



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Thomas Hunt kidnapped a group of Natives from Cape Cod to sell as slaves in Spain. Several of these, including Tisquantum, made their way back home, via London and the Newfoundland colony. When Tisquantum introduced himself to the Plymouth colonists, he was probably better traveled in Europe than most of the settlers.

Exposure to Europe didn't always induce friendship. An earlier kidnapee, Epenow, an Aquinnah Wampanoag, managed to trick an expedition into returning him to his home on the island of Noepe, now Martha's Vineyard. He became sachem of the tribe and led resistance to English intrusion.

The Massasoit, on the other hand, calculated that the English, and their firearms, would provide a counterweight to his traditional enemies, the Narragansett, who had been less weakened than his people by the constant epidemics. With Tisquantum as interpreter, Massasoit and his brother Quadequina visited Plymouth at the end of March and agreed to a six-point treaty of mutual defense with the colonists. It was possibly the first written treaty between Englishmen and North American Natives and certainly the oldest whose text still survives. The alliance was confirmed that October by several days of feasting, later to be called the first Thanksgiving. The treaty was honored for more than five decades, a long time as these things go.

The Wampanoag contributed substantial technical assistance to their new allies. Never really trusting Tisquantum, Massasoit sent a close counselor named Hobomack to live at Plymouth. The English really did learn how to grow maize from the Wampanoag, abandoning wheat for "Indian corn." (The revisionist history of a generation ago that New England Indians didn't know about planting fish in corn rows has been soundly rejected by specialists, although it still lives on in some general texts. The Wampanoag themselves treat the revisionism with scorn, noting that their language uses the same word for fish and fertilizer.)

The alliance lasted through the lifetime of Massasoit and his elder son Wamsutta, but dissent in the tribe grew steadily as the English acquired more land and asserted legal power over tribal members. With the accession of his younger son Metacomet, known to the settlers as Philip, tensions erupted into full-scale war. The conflict in 1675-76 known as King Philip's War has been called the bloodiest per capita ever fought in North America; it came close to pushing settlers out of the interior, and the effort collapsed only after the Mohawks sided with the English.

The aftermath was disastrous for Metacomet's partisans. Some of his warriors and family members were sold into slavery in Bermuda; their descendants re-established contact with their New England cousins only at the beginning of this century. The Indians who sided with the colonists also suffered; many were confined in a concentration camp on Deer Island in Boston Harbor. Their casualties during the harsh winter are now commemorated annually.

Yet in spite of ensuing years of attrition, some tribes held on to their identities, fighting to preserve still existing reservations set aside by colonial governments, or living in unnoticed communities among the dominant society. Isolated from Philip's War by distance and a strong missionary presence, the Wampanoag of Gay Head and Mashpee maintained much of their autonomy; church institutions sustained their communities (see *Mashpee Restores Its Soul*, page 32). In the 19<sup>th</sup> century, a popular play and painting claimed to depict *The Last of the Wampanoag*. But while these works of art have vanished, the Wampanoag remain. ✱



"Otter Hat" Dwayne Wilcox, Oglala  
Acrylic on 1872 Ledger Paper. 15" x 6"

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James Ring Adams is senior historian at the National Museum of the American Indian. His ancestor Stephen Hopkins was an original settler at Plymouth and occasional emissary to the Massasoit.

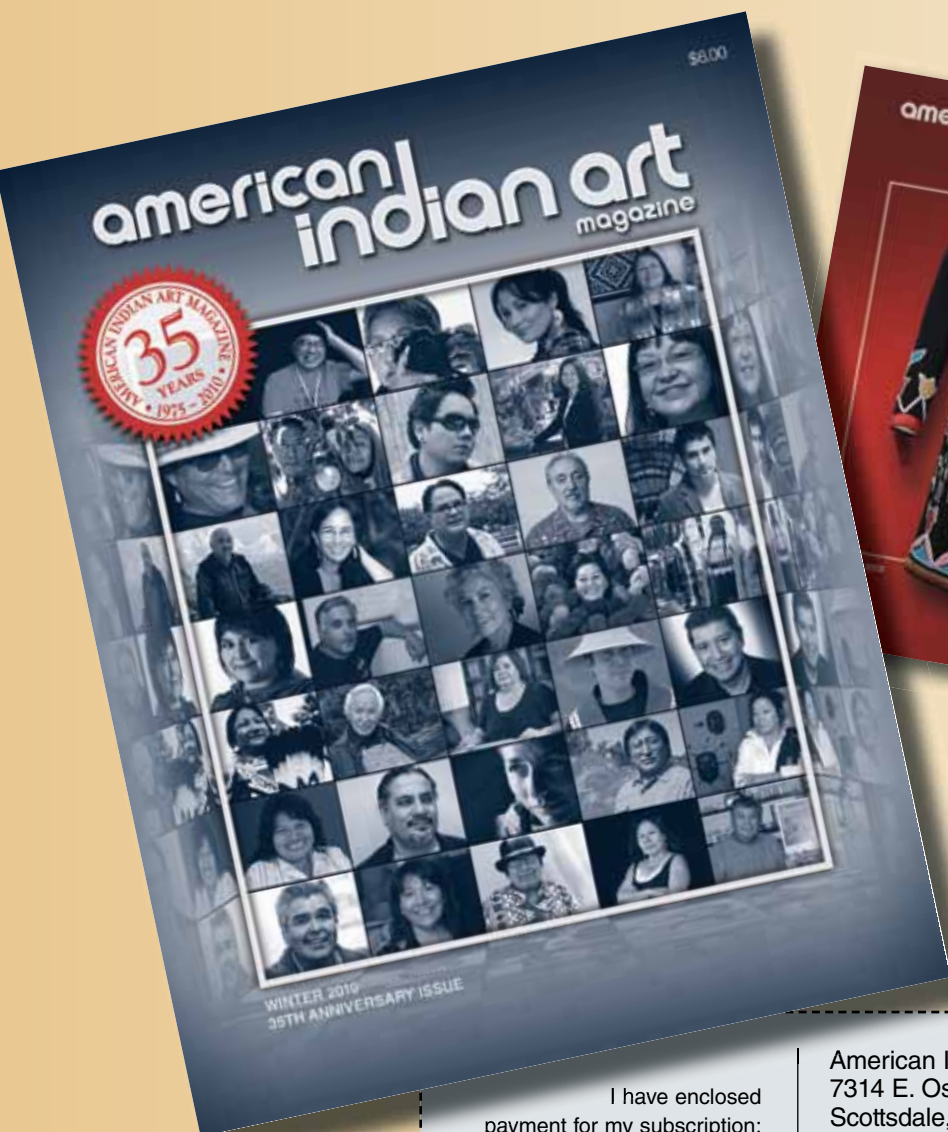


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# MASHPEE RESTORES ITS SOUL

A “time-honored ceremony” opened the gathering in the Mashpee Meeting House in 1767, with “ritualistic, metaphorical sayings in the Wampanoag language.” When the sacred rites and Christian service were over, congregants, Indian and non-Indian, from Cape Cod and the islands to the south, broke into smaller, less formal groups. In the buzz of conversation, they talked business, discussed politics and caught up with old friends and relatives.

In this snapshot, the historian David Silverman depicts the central role of the Mashpee Old Indian Meeting House to the life of the tribe. This simple one-room frame building has endured for more than three centuries. As the tribe of more than 1,450 members enjoys its recent federal recognition, it is also celebrating the complete restoration and reopening of the building, a focal point of its history.

Much recent history-writing has emphasized the harm done by colonial Puritan missionaries to New England’s Indians, building a new “Black Legend” to match the famous 16th century accounts of Spanish cruelty. But the Wampanoag example cuts against the grain. The “Praying Towns” of Martha’s Vineyard and Mashpee successfully adapted church in-



Mashpee Wampanoag Old Indian Meeting House before restoration in 1920.



The Old Meeting House during the six-year renovation project.



The building was raised and braced inside and out before being placed on a new foundation.





Edward Peters (Mashpee Wampanoag) was foreman during the entire project.

ALL PHOTOS COURTESY OF C. H. NEWTON BUILDERS



Carving on old wood recalls the maritime tradition of the Wampanoag.



Original beams from the Meeting House were disassembled and numbered during renovation.



The newly restored Meeting House was rededicated on Dec. 19, 2009.





William Apress (or Apes) (1798-1839), the noted Pequot preacher and writer, came to Mashpee in 1833 after word spread of its resistance to illegal exploitation. Jailed briefly for leading protests, he was adopted as a member by the Wampanoag so he could present their case to the Massachusetts legislature.

## APESS STAYED IN MASHPEE FOR A TURBULENT YEAR OF PROTESTS KNOWN AS THE “MASHPEE REVOLT.” AT ITS PEAK, A GROUP OF TRIBAL MEMBERS SEIZED THE MEETING HOUSE, CLIMBING IN THROUGH ITS WINDOWS AND CHANGING THE LOCKS.

stitutions to their struggles for tribal survival.

The first “mission” to the Mashpees came in the mid-17<sup>th</sup> century in the person of Richard Bourne, a nearby settler and lay preacher who was deeply involved in the tribe’s spiritual and political life for decades. The Meeting House was built in 1684, a year before Bourne was succeeded as minister by Simon Popmonet, a Wampanoag who preached in the Algonquian dialect. The building was moved to its present location in 1717, next to the already established Indian burial ground.

But the Meeting House became a central issue in the tribe’s constant struggle against non-Indian control. In the aftermath of the Revolution, many tribal families joined a new Baptist church preaching racial equality. By the 1830s, the Meeting House was in the hands of a crusty minister named Phineas Fish, who closed it to tribal activities. When the Pequot preacher and activist William Apress (or Apes) attended a service there in 1833, he was shocked not to see any Indian faces.

Apress stayed in Mashpee for a turbulent year of protests known as the “Mashpee Revolt.” At its peak, a group of tribal members seized the Meeting House, climbing in through its windows and changing the locks. With skillful appeals for public support, the campaign eventually succeeded, removing the state overseers and giving the tribe control of town government. After settling the Rev. Fish’s claims, the Baptist congregation led by the charismatic Wampanoag preacher Joseph “Blind Joe” Amos took formal control of the Meeting House.

In subsequent years, tribal revival movements have intertwined with campaigns to restore the building. Southern New England Indians reasserted their identity in the early 1920s, founding the pan-tribal Indian Council of New England with the motto, “I Still Live.” In Mashpee, the activist leadership of Nelson Simons and Eben Queppish spurred fundraising for the Meeting House restoration work of Wampanoag carpenter Cyrus Edwards, also the town tax collector. The refurbished building was rededicated on Sept. 9, 1923. Harvard University President A. Lawrence Lowell gave the main address.

By the late 1950s, the building again fell into disrepair. A joint white-Indian restoration movement was launched in 1959. It produced cosmetic repairs and another rededication in 1970, coinciding with another wave of regional tribal ferment, expressed through land

claims and petitions for federal recognition.

Major structural problems remained, however, and by the new millennium the building was closed. This time, the tribe mustered support for a thorough reconstruction. Funding came from the state and federal governments and the Wampanoag and Pequot tribes. C.H. Newton Builders of West Falmouth, Mass., meticulously followed historic standards. Project foreman Edward Peters (Mashpee Wampanoag) disassembled the interior woodwork, numbering and storing each plank, as the building was reframed and placed on a new foundation. Rotted wood was replaced with period timber salvaged from an ancient barn. According to company president David Newton, 75 to 80 percent of the building was reconstructed using the original wood. The project even relocated a colony of bats from the church loft to a nearby structure built especially for them.

As work entered the final phase, Mashpee fortunes took a dramatic upswing. Its petition for federal acknowledgement, one of the oldest in the glacial process, received bureaucratic approval in 2006. Unlike the heartbreaking reversals afflicting some neighboring tribes, the Mashpee Wampanoag petition proceeded smoothly to formal recognition in 2007. The Bureau of Indian Affairs findings cited the periodic Meeting House restorations as one proof of the tribe’s continuity.

The resurgence goes far beyond the regional fixation on tribal casinos, a prospect still on hold for the Mashpee. Since 1993, the tribe has been sponsoring a determined effort to restore its original language, using hundreds of documents produced by Puritan missionaries. The widely known leader of the project, Jessie Little Doe Baird, is one of the 2010 recipients of the John D. and Catherine T. MacArthur Foundation’s five-year fellowships, the so-called “genius grants.” The tribe boasts that it is raising a new generation of native speakers of its Algonquian tongue, not spoken for 150 years.

When the tribe rededicated its trim and squared Meeting House at the end of 2009, it celebrated far more than a church building. It was announcing that its prospects for survival were on a firm footing for the indefinite future. ✱



Anthony Burch, Tribal Member 1925-2008

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# SALT RIVER FIELDS

## SPRING TRAINING AND ANCIENT BALL COURTS

BY CHARLIE VASCELLARO

From my room on the sixth floor of the Talking Stick Resort and Casino near Scottsdale, Ariz., I see Salt River Fields at Talking Stick, the new spring home of the Arizona Diamondbacks and Colorado Rockies. Built on land owned by the Salt River Pima-Maricopa Indian Community, it is the first Major League Baseball facility to be built on tribal land.

The development, says Community spokesman Levi Long, is “bringing baseball back home.” Says Long, “Ball games have always been played in this region. The ancients used ballparks for socializing and commerce.”

While modern American baseball most likely evolved from British games of cricket and rounders, Native ball games and ball-and-stick rituals have been part of life on the American continents for more than 2,000 years. Ball courts created almost a millennium ago by Arizona’s indigenous peoples existed within a few miles of the present Salt River Fields ballpark.

This long history encouraged the Salt River Pima-Maricopa Community to add a professional sports facility to its already extensive economic development. (The Community is comprised of two distinct

Artist Michael Hampshire’s depiction of the ancient Hohokam/Huhugam ball court at the Pueblo Grande site. Many similar features, believed to be more than 500- to 1,500-years-old, have been discovered by archaeologists across the state of Arizona.

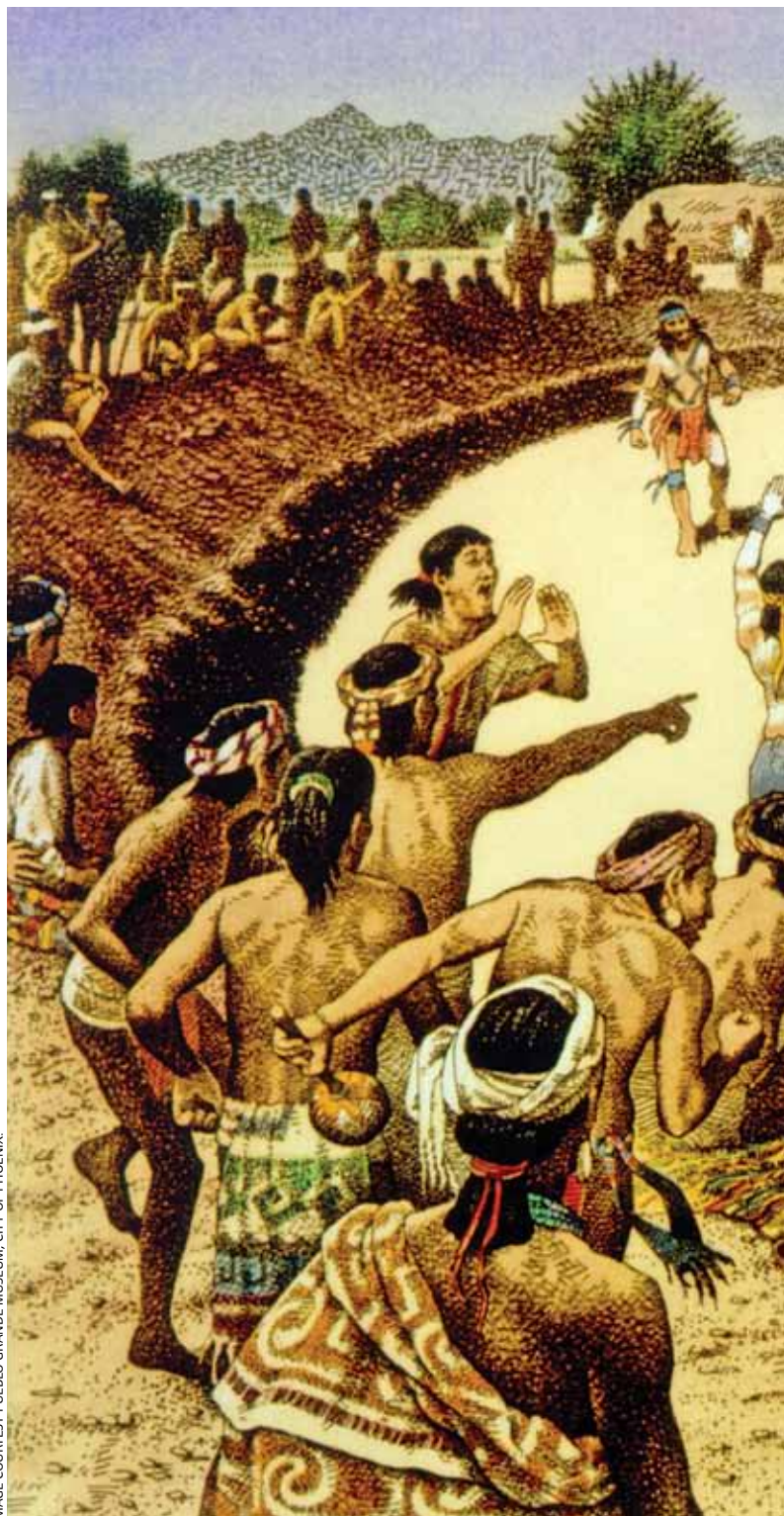
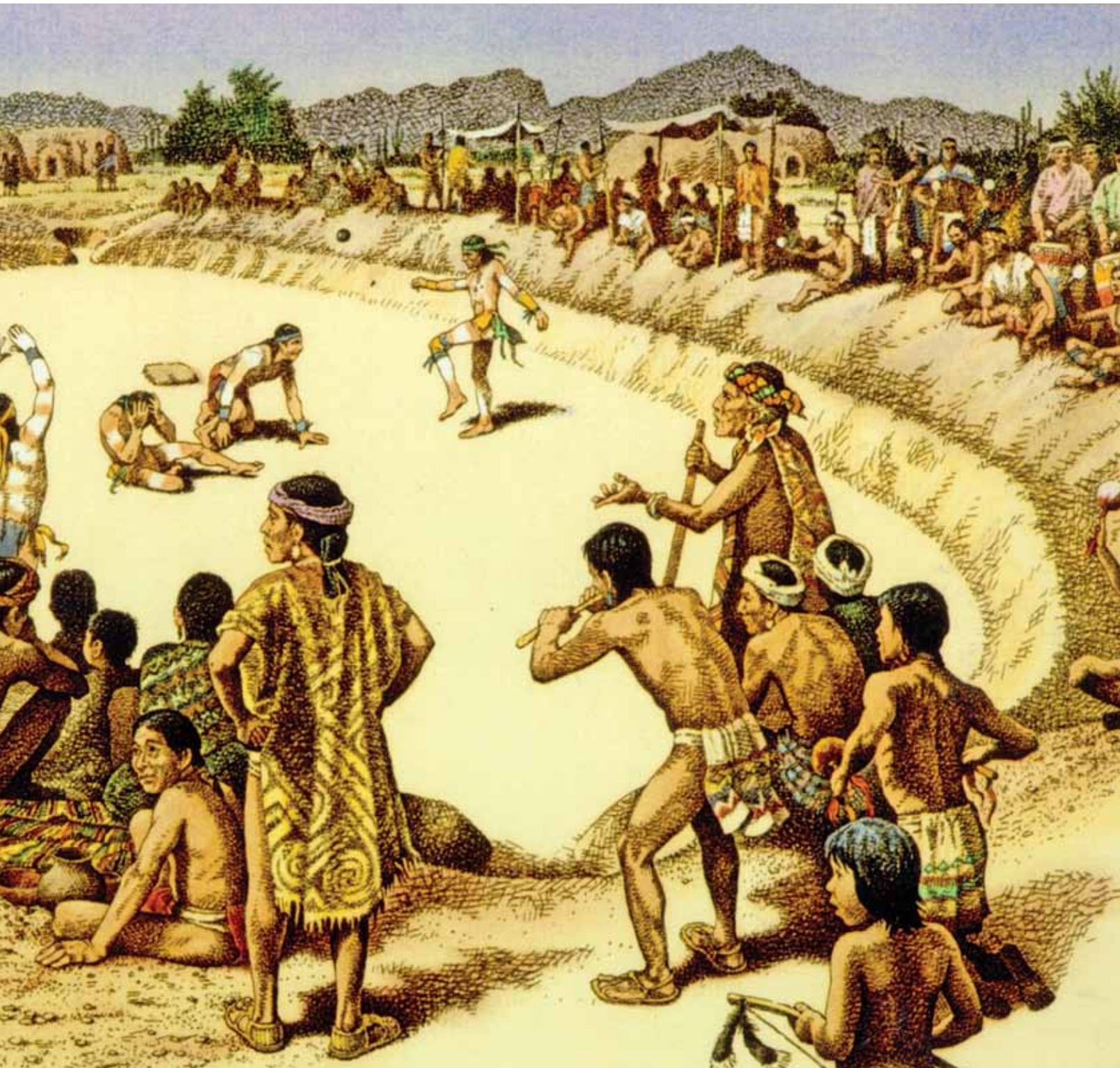


IMAGE COURTESY PUEBLO GRANDE MUSEUM, CITY OF PHOENIX.



# LDS FOREVER





# NATIVE PLACES

IMAGES COURTESY: HKS DESIGNS DALLAS, TEX. / SALT RIVER PIMA-MARICOPA INDIAN COMMUNITY.



**ABOVE:** Architectural rendering of the view down the first base line of Salt River Fields at Talking Stick.

**RIGHT:** Architect's rendering of Salt River Fields main entrance.

tribes, the Pima who claim descent from the ancient Hohokam culture of central Arizona – also known as the Huhugam – and the Maricopa, smaller bands who joined with the Pima in the early 1800s.) “When the Diamondbacks and Rockies began putting out calls to municipalities looking for a new spring training site, we decided to get involved,” says Long. “At the time we were trying to think of new ways for the tribes to generate more revenue. We didn’t want to rely solely on gaming.”

The complex is just across the Highway 101 loop from the Talking Stick Resort. During the past two years, the Salt River community has pumped more than a half-billion dollars into both developments. The name Salt River Fields refers to the facility’s 12 practice fields







**PRELIMINARY RESEARCH TOOK THE ARCHITECTS TO THE CASA GRANDE RUINS NATIONAL MONUMENT (HOME TO THE ANCIENT CIVILIZATION OF THE HOHOKAM PEOPLE), ABOUT HALFWAY BETWEEN PHOENIX AND TUCSON.**





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Apache, c. 1910, 6" diameter.



## NATIVE PLACES



PHOTO BY RICH CLARKSON AND ASSOCIATES

Colorado Rockies' outfielder Dexter Fowler rounds the bases during a spring training game at the Rockies former Hi Corbett Field ballpark in Tucson.

as well as to the community's long agricultural history. With the opening of the spring training season in late February, 33 home games are scheduled through March.

The project could not have come at a better time for Arizona's stagnating construction industry. A crew of 1,200 workers put in more than two million man-hours from the facility's Nov. 16, 2009, groundbreaking until its completion at the end of January 2011.

"We're like our own city here every day," says Salt River Fields general manager David Dunne.

Although the ballpark was only a couple of hundred yards from my hotel window, it seemed almost disguised, its seats tucked down below street level and concealed by a large roof structure. The neo-modern design of both the ballpark and Talking Stick Resort are grounded in Native roots.

In a press statement, Diane Enos, president of the Salt River Pima-Maricopa Community, explained the inspiration for the facility's roof. "Our Pima ancestors, the Huhugam, used posts hewn from mesquite trees, with willow and arrow-weed branches, to build large *ramadas* that created shade from the hot desert sun. These shade structures were important centers for daily life, like cooking, weaving

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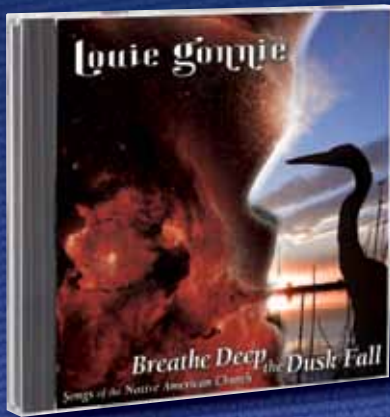


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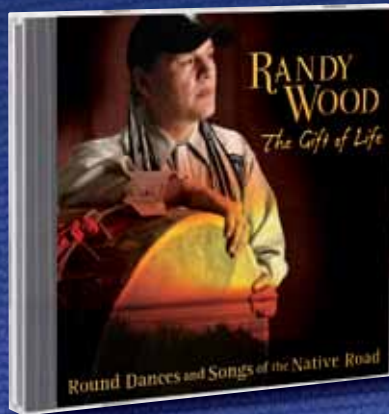
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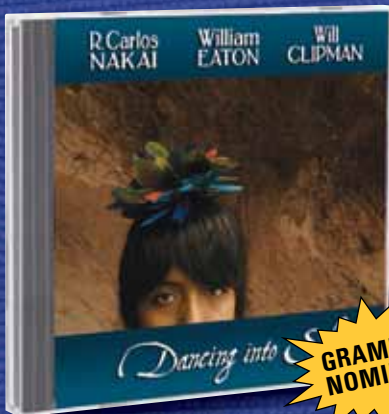
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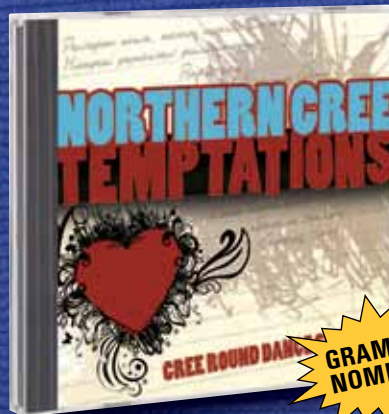
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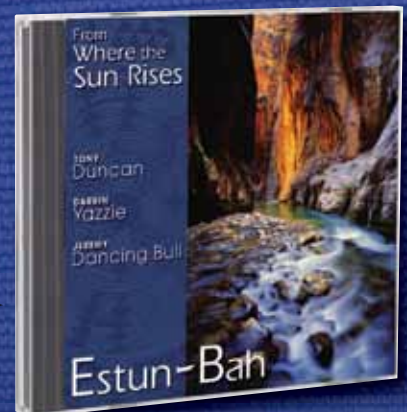
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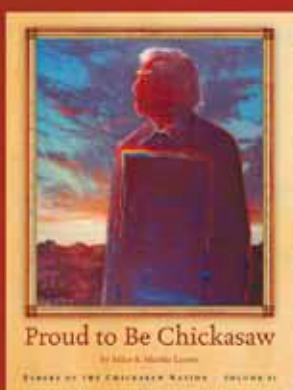
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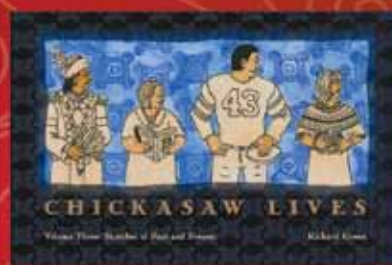
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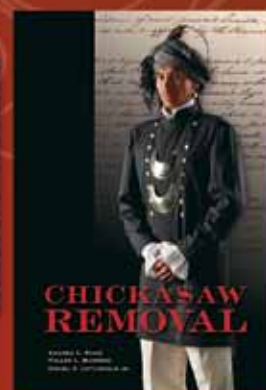
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# NATIVE PLACES

**MORE THAN 240  
ANCIENT BALL COURTS  
HAVE BEEN DISCOVERED  
ACROSS THE STATE  
BY ARCHAEOLOGISTS  
SINCE THEY BEGAN  
SEARCHING FOR THEM  
IN THE MID-1930S. NOT  
SO COINCIDENTALLY,  
THE CASA GRANDE  
RUINS IS THE SITE  
OF ONE OF THE STATE'S  
MOST PROMINENT  
EXAMPLES.**

or visiting. Today, we are taking this *ramada* to new heights at Salt River Fields with the soaring roof structure that will shade our new stadium.”

The designers at the Dallas-based firm HKS Architects incorporated elements from historic Native architecture and other ballparks, ancient and modern. Preliminary research took the architects to the Casa Grande Ruins National Monument (home to the ancient civilization of the Hohokam people), about halfway between Phoenix and Tucson.

“The whole Phoenix area was the center of the ball-court tradition,” says Doug Craig, a principal investigator with Northland Research, Inc., an archeological and environmental consulting firm. “There were prehistoric villages, and within the villages there would have been a central plaza, and within that central plaza was at least one ball court.”

More than 240 ancient ball courts have been discovered across the state by archaeologists since they began searching for them in the mid-1930s. Not so coincidentally, the Casa Grande Ruins is the site of one of the state’s most prominent examples.

“It seems to have been at the core of a regional ceremonial and exchange system,” says Craig. “We find these ball courts everywhere

from Flagstaff down to the U.S.-Mexico border, from Gila Bend to Safford. There were ball courts throughout the state with stadium-like features.” Craig says that these structures brought the public together “in a public arena with the equivalent of snack bars and pre- and post-game feasts that could be considered precursors to modern tailgate parties.”

The reference to the ancient ball courts sparked my curiosity and set me off on a mission. I felt like I was getting closer to discovering the meaning of life as it pertains to baseball fans. I was drawing closer to the game’s secret origins. The game played on Arizona’s ancient ball courts might have more closely resembled basketball than baseball but it still illuminates modern spectator sports.

My search took me to Casa Grande for a personal tour from archeologist Craig. I had driven past many times on Cactus League road trips but I had never stopped to explore the Casa Grande Ruins National Monument.

Craig explained that an executive order of President Benjamin Harrison in 1892 made the remnants of the lost Hohokam civilization the first archaeological preserve in the United States. The main feature of the preserve is a large four-story structure called Casa Grande (big house). It stands about 35 feet tall and is



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Mark R. Crawford, Coral Cuff  
Roland Brady, Flower Pin  
Michael Roanhorse, Figural Pendant*

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made of approximately 3,000 tons of caliche (a subsoil concrete-like composite of sand, clay and limestone). It was built in the 1300s and is the largest known structure from Hohokam times.

I was surprised to see that despite its historic preservation, the building was marked with graffiti, not spray paint but letters and initials carved into the building. Craig speculates they were left by soldiers stationed in the territory in the 1840s and 1850s and perhaps by gold prospectors passing through. While I was impressed by the building, I was there to see the ball court. Archaeologists unearthed its hard surface in 1918 but at first didn't recognize its purpose. Not until a much larger court with definitive markers was discovered at Snaketown on the Gila River Indian Community near Phoenix during an excavation in the 1930s were the ball courts recognized as such.

"Not everybody believes that these are ball courts but a vast majority of archaeologists do," says Craig. "We have found rubber balls and pieced together lots of circumstantial evidence."

I also visited the Pueblo Grande Museum and Archaeological Park near Sky Harbor Airport in the middle of Phoenix, where another of the state's most prominent ball courts was unearthed. Even though I have lived in the greater Phoenix area for 20 years, I had never been to one of the city's authentic wonders of the world. It still seems amazing that this ancient settlement existed here for centuries and has been remarkably preserved in the middle of the bustling metropolis.

If not for the arrival of Salt River Fields on tribal land, I doubt that I would have made these discoveries.

Watching the sunset beyond the ballpark and behind Camelback Mountain from my corner room balcony at the Talking Stick Resort, I had a panoramic view into the past. Along the horizon I could see traffic flowing on Scottsdale's Shea Boulevard towards Fountain Hills where I lived for 20 years. I thought about how different it was back then; what was once almost barren land from my old hometown to where the Talking Stick Resort now stands is almost all filled in. Two baseball teams that didn't even exist 20 years ago are playing in a new ballpark in a newly thriving community. From up here it looks like Salt River Fields forever. 🌵

Writer Charlie Vascellaro specializes in baseball and Arizona history, focusing on the state's Cactus League spring training circuit. His work appears in *U.S. Airways* magazine and the *Los Angeles Times*.

## » PLACES TO VISIT



### SALT RIVER FIELDS AT TALKING STICK

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### CASA GRANDE RUINS NATIONAL MONUMENT

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## THE EARLY YEARS OF R.C. GORMAN

BY KATHLEEN ASH-MILBY



**TOP:** *Navajo Woman Drying her Hair* (detail), 1968. Oil pastel and wash on paper, 29" x 22", 26/2439.

**ABOVE:** *Sleep*, 1968, oil and pastel and watercolor on paper, 26/2268.

**TOP RIGHT:** *Self-Portrait*, 1973. Lithograph print on paper, 16/60. Printed at Tamarind Institute, Albuquerque, N.M. by Ben Q. Adams, 13" x 9½", 25/9364.



**W**HEN THE NAVAJO ARTIST R.C. Gorman passed away in 2005, his public profile was a bit like that of an aging actor.

He had lived largely out of the public eye in a lavish, art-filled home on several acres outside Taos, New Mexico, and his reputation as an iconic artist who helped define a distinctive approach to the Native subject in the late 1970s and early 1980s was firmly established. Lithography had become his mainstay, and his work was reproduced widely. Though he had enjoyed many years of commercial success and was treated as a local celebrity, his days as an innovator in the field were far behind him.

The exhibition *R.C. Gorman: Early Prints and Drawings, 1966-1974*, which opened on Jan. 13 at the National Museum of the American Indian in Washington, D.C., revisits some of his early work, revealing his facile hand and sensitive approach to the human form as well as his lesser-known explorations of Navajo textile designs.

Born Rudolph Carl Gorman in 1931, he was the son of the late artist and Navajo code talker Carl Gorman, who was known for his spirited and lyrical paintings of horses. The younger Gorman attended college in Arizona. After a tour in the U.S. Navy, he studied for a year at Mexico City College, where he was influenced by several Mexican painters and muralists, including Diego Rivera and Jose-



Clemente Orozco. He returned to Mexico in the early 1960s for some of his earliest and most important forays in printmaking, including *Navajo Mother in Supplication* (1966), created under the tutelage of master printer Jose Sanchez in Mexico City. He came back to the United States with a bold and unapologetic approach to the Native body, as well as a newfound interest in lithography.

After showing his work at numerous galleries, primarily in the San Francisco Bay area, Gorman visited Taos, New Mexico, and was selected for a solo exhibition at a local gallery in 1965. Enamored of the intimate contemporary art scene in the small northern New Mexico town, he returned often, eventually purchasing the gallery in 1968. The newly renamed Navajo Gallery became his home and studio as his career rapidly accelerated. His essential partnership with the then-fledgling Tamarind Institute in the early 1970s soon increased his visibility and led to numerous national and international exhibitions.

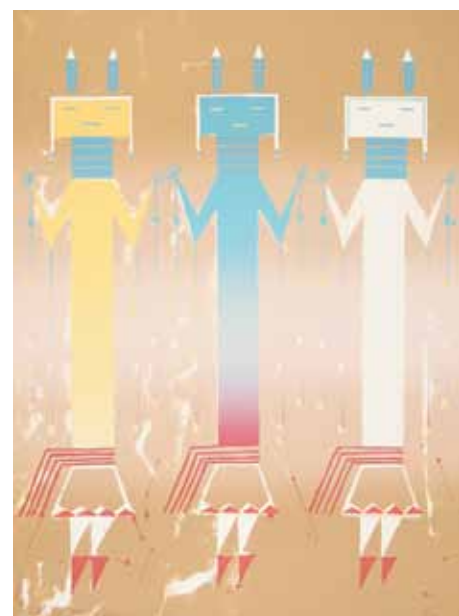
The drawings and prints in the current exhibition are drawn from this fertile period, which defined later directions in Gorman's substantial body of work. Here we see the roots of the monumental women and Indian "madonnas" which later brought his work international acclaim. A rare self-portrait from 1973 reflects the artist's growing artistic persona: the ever-present headband that became his trademark, the breaking beads and the rock-star sunglasses are together a playful take on Gorman's emerging celebrity status

and increasingly jet-set lifestyle.

In addition to several figurative drawings and print portfolios, the exhibition includes a series titled *Homage to Spider Woman* (1972), which is based on Navajo weaving designs. Most of his early printmaking designs had been based on original, figurative drawings. In this case, the prints likely drew on several expressive and colorful paintings he had created during the previous two years, that were inspired by Navajo weavings. As Gorman's career progressed, his focus on the human form overshadowed these earlier explorations of color and abstraction.

It is fitting that the latest work in the current exhibition, a lithographic print titled *Yei-bi-chai* (1974), was created for his solo exhibition at the Museum of the American Indian—Heye Foundation in 1975. The Museum of the American Indian in New York City was known for its tremendous historic collections, which later formed the basis of the National Museum of the American Indian's collection, but R.C. Gorman was the first living artist to receive a solo exhibition. This lithograph was also used to create the first in a long series of popular poster prints, fulfilling Gorman's desire to make his art both accessible to and affordable for more people, especially those in the Navajo community. ✱

Kathleen Ash-Milby (Navajo) is an associate curator at the Smithsonian's National Museum of the American Indian, George Gustav Heye Center in New York City. The exhibition *R.C. Gorman: Early Prints and Drawings* is on view at the National Museum of the American Indian in Washington, D.C., until May 1.



#### CLOCKWISE FROM TOP LEFT:

*Navajo Mother in Supplication*, 1966. Lithograph print on paper, 22/100. Printed at Taller de Grafica Popular, Mexico City, Mexico, by Jose Sanchez, 20" x 26", 26/2424.

*Bodies by Gorman*, 1972. Lithograph prints on Arches paper, 22/30. Printed at Tamarind Institute, Albuquerque, N.M., by Harry Westlund, 15" x 12", 25/8938.

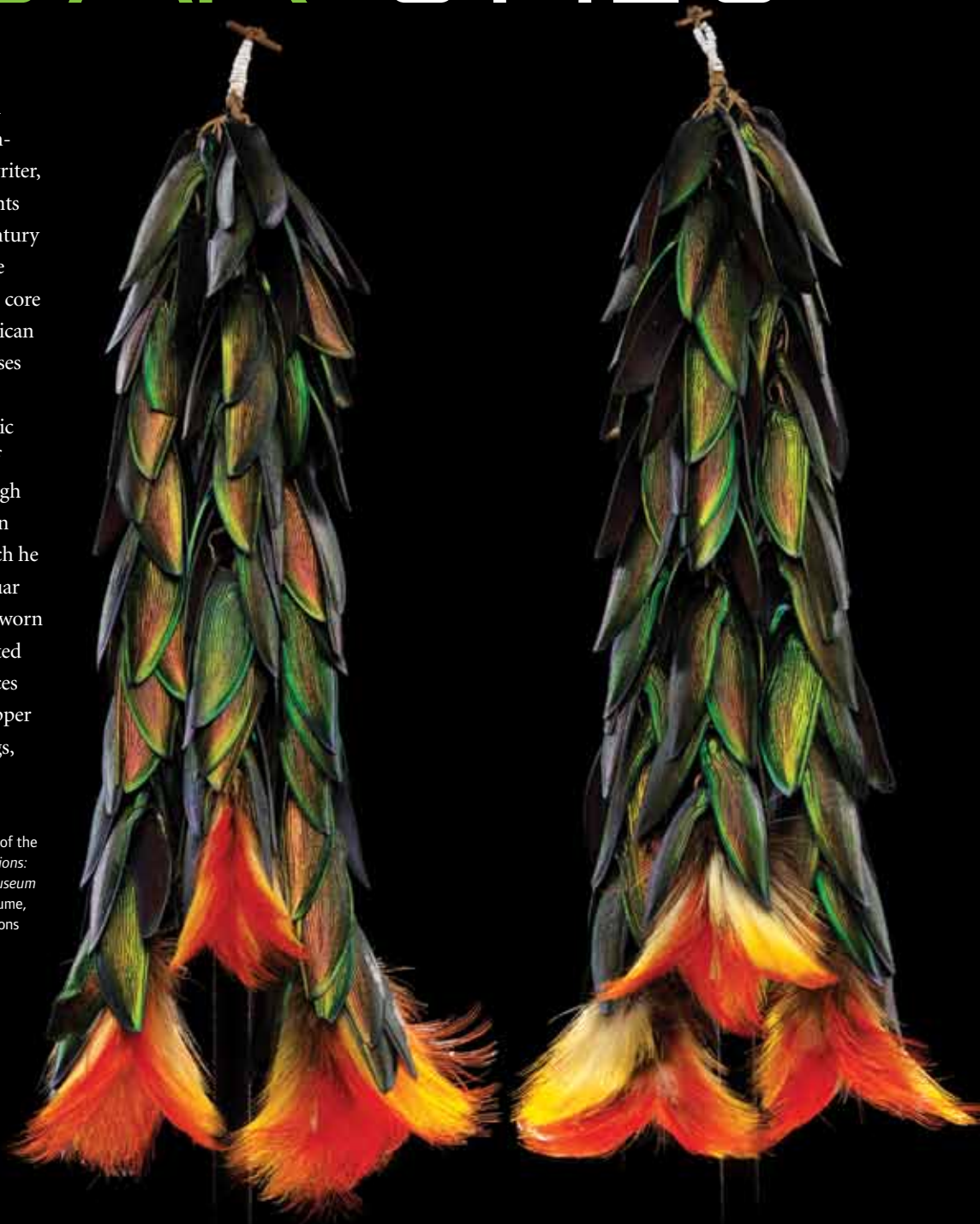
*Yei-bi-chai*, 1974. Lithograph print on Arches paper, 61/150. Printed at Tamarind Institute, Albuquerque, N.M. by Liz Baker under Ben Q. Adams, 30" x 22½", 26/2413.



# SHUAR CHIC

**V**ictor Wolfgang von Hagen, explorer, anthropologist and writer, was one of the agents in the early 20<sup>th</sup> century who helped George Gustav Heye amass his collection, the core of the National Museum of the American Indian. He acquired feather headdresses and ornaments, hunting and fishing tools, dance outfits, masks and ceramic figures made by the Native peoples of the Amazon. During his travels through Shuar territory in Ecuador, von Hagen attended tribal ceremonies, after which he traded knives and other items for Shuar objects, especially feather ornaments worn by men. After one ceremony, he boasted of having acquired “feather head-pieces of every kind of bird known to the upper Amazon,” as well as “yards” of earrings, some made from the wing cases of “beautiful green-gold beetles.”

Adapted from the Smithsonian's National Museum of the American Indian online exhibition of *Infinity of Nations: Art and History in the Collection of the National Museum of the American Indian*, edited by Cecile R. Ganteaume, <http://www.nmai.si.edu/exhibitions/infinityofnations>



The Shuar are astute observers of the natural world, evident in the vast range of animal, plant and mineral materials used for making personal adornments. These iridescent beetlewing-cover ornaments, or *akitiai*, were worn by men during formal occasions and ceremonies. They are tipped with red and yellow toucan feathers. –Shuar *akitiai* (ear ornaments), ca. 1930.

Upper Amazon, Ecuador. Beetlewing covers, toucan feathers, plant fibers, glass beads; 10½" x 4½".

Collected by Dr. Victor Wolfgang von Hagen. 18/8740.

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## PULLING DOWN THE CLOUDS

Poems by Contemporary Native Writers

Let us survive  
Inside a sacred space.  
Look at the Earth.  
She feels us. She feeds us.

Look to the West.  
Look to the North.  
Look to the East.  
Look to the South.

Look at the Sky.  
He feeds us. He heals us.  
Inside a sacred space  
Let us survive.

— Roberta J. Hill

Roberta J. Hill, who has published under the name Roberta Hill Whiteman, is an Oneida poet, writer and scholar. A professor of English and American Indian Studies at the University of Wisconsin-Madison, she has written two collections of poetry, *Star Quilt* (Holy Cow! Press, [1984] 2001) and *Philadelphia Flowers* (Holy Cow! Press, 1996). Some of Dr. Hill's more recent works have appeared in the *American Indian Culture and Research Journal*, the *Beloit Poetry Journal*, the *Cream City Review*, *Luna* and *Prairie Schooner*.

# REDBLACK

*Related through History*

FEB. 12 TO AUG. 7



Peggy Fontenot (Potawatomi/Potawoneck/Cherokee), Robert Banks, Cherokee Freedman. © Peggy Fontenot

## DON'T MISS THIS PROVOCATIVE AND UNFORGETTABLE EXHIBIT.

Explore the interwoven histories of African Americans and Native Americans. *Red/Black* features the NMAI panel exhibit, *Indivisible: African-Native American Lives in the Americas*.



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*Indivisible: African-Native American Lives in the Americas* was produced by the Smithsonian's National Museum of the American Indian (NMAI), the National Museum of African American History and Culture (NMAAHC) and the Smithsonian Institution Traveling Exhibition Service (SITES). The exhibition was made possible in part thanks to the generous support of the Akaloa Resource Foundation and the Latino Initiatives Pool, administered by the Smithsonian Latino Center.

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## Columbus Day Legacy

Examine the quintessential American issues of free speech and ethnic pride as you follow the ongoing Columbus Day Parade controversy in Denver, Colorado. Tensions rise as Denver's Native American and Italian American communities publicly fight over race, history and what it means to be an "American."

## NEW RELEASES

Available March 26



## Good Meat

Once a star athlete in his community, Beau LeBeau (Oglala Lakota) now weighs 333 pounds—an unhealthy weight which has triggered the onset of Type II Diabetes. Enlisting the help of a physician and nutritionist, Beau starts exercising and takes up a traditional Lakota diet of bison and other Native foods as he struggles to shed the pounds in a modern Reservation environment.

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# NMAI IN YOUR NEIGHBORHOOD

## ALASKA

**The Anchorage Museum at Rasmuson Center**  
[www.anchagemuseum.org](http://www.anchagemuseum.org)  
 Smithsonian Arctic Studies Center (2009 - 2017)  
 [ 176 NMAI objects on display ]



## INDIANA

**Eiteljorg Museum of American Indians and Western Art**  
[www.eiteljorg.org](http://www.eiteljorg.org)  
*Eiteljorg Museum Survey Exhibit* (ongoing)  
 [ 66 NMAI objects on display ]  
*Mihtohseenionki: The People's Place* (ongoing)  
 [ 86 NMAI objects on display ]



## WASHINGTON

**Seattle Art Museum**  
[www.seattleartmuseum.org](http://www.seattleartmuseum.org)  
*Behind the Scenes: The Real Story of the Quileute Wolves* (8/14/2010 to 8/14/2011)  
 [ 12 NMAI objects on display ]



## MISSOURI

**Saint Louis Art Museum**  
[www.slam.org](http://www.slam.org)  
*The Fiery Pool: The Maritime World of the Ancient Maya* (2/12/2011 to 5/15/2011)  
 A traveling exhibit by the Peabody Essex Museum  
 [ 4 NMAI objects on display ]

## CONNECTICUT

**Mashantucket Pequot Museum and Research Center**  
[www.pequotmuseum.org](http://www.pequotmuseum.org)  
 Permanent collection (ongoing)  
 [ 19 NMAI objects on display ]

## ARKANSAS

### Historic Arkansas Museum

[www.historicarkansas.org](http://www.historicarkansas.org)

*We Walk in Two Worlds: The Caddo, Osage and Quapaw in Arkansas* (3/2009 - 9/2017)

[ 50 NMAI objects on display ]

## ALABAMA

### Moundville Archaeological Park

The University of Alabama

[www.moundville.ua.edu](http://www.moundville.ua.edu)

The Jones Archaeological Museum (2008 - 2011)

[ 23 NMAI objects on display ]

## FLORIDA

### Ah-Tah-Thi-Ki Museum

[www.ahtahthiki.com](http://www.ahtahthiki.com)

Permanent collection (ongoing)

[ 66 NMAI objects on display ]

## NEW MEXICO

### A-shiwi A:wan Museum and Heritage Center

[www.ashiwi-museum.org](http://www.ashiwi-museum.org)

*Hawikku: Echos From Our Past* (ongoing)

[ 123 NMAI objects on display ]

## CARIBBEAN

### Turks and Caicos

### National Museum

[www.tcmuseum.org](http://www.tcmuseum.org)

Lucayan Gallery

(10/28/2001 - 10/28/2011)

[ 4 NMAI objects on display ]



# EXPERIENCE THE NMAI IN YOUR NEIGHBORHOOD

The National Museum of the American Indian strives to make our collection and our expertise in the areas of American Indian art, culture and science available to all – including those who cannot visit with us in Washington, D.C. or New York. Above is a sampling of some of the places where you can experience the NMAI's incredible collection first-hand, or see one of our traveling exhibitions in your hometown. Making these items available to local museums and cultural centers is a priority for the NMAI. We hope you are able to visit the NMAI in your neighborhood soon! \*



# EXHIBITIONS + EVENTS CALENDAR

MARCH/APRIL/MAY 2011

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

## WASHINGTON EXHIBITIONS

**OUR UNIVERSES:**  
TRADITIONAL KNOWLEDGE  
SHAPING OUR WORLD

**OUR PEOPLES:**  
GIVING VOICE TO OUR  
HISTORIES

**OUR LIVES:**  
CONTEMPORARY LIFE  
AND IDENTITIES

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

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

**R.C. GORMAN: EARLY PRINTS  
AND DRAWINGS, 1966-1974**  
THROUGH MAY 1, 2011



*Navajo Mother in Supplication*, 1966, Lithograph print on paper, 22/100, Printed at Taller de Grafica Popular, Mexico City, Mexico, by Jose Sanchez (26/2424)

**VANTAGE POINT: THE  
CONTEMPORARY NATIVE ART  
COLLECTION**  
THROUGH AUG. 7, 2011

## CALENDAR LISTINGS

**R. C. GORMAN: EARLY PRINTS AND  
DRAWINGS, 1966-1974**

**Through May 1**

**2nd Level, Sealaska Gallery**

This exhibition of 28 drawings and lithographs by Navajo artist R.C. Gorman (1931-2005) features the artist's early work with nude forms. It foreshadows the monumental women and Indian madonnas that later brought the artist international acclaim. Also featured will be lesser-known prints, including a rare self-portrait, a series based on Navajo weaving designs and *Yei-bi-Chai*, a print reproduced as a poster for his 1975 solo exhibition at the Museum of the American Indian, Heye Foundation (now known as the National Museum of the American Indian, the George Gustav Heye Center in New York City).

**THIS IS HAWAII'**

**May 19 - July 4**

The National Museum of the American Indian, in collaboration with Transformer, a Washington, D.C., based non-profit visual arts organization, presents a multi-site exhibition highlighting some of Hawaii's most dynamic contemporary artists. *This IS Hawai'i* features new and experimental works of art that explore what it means to be "Hawaiian" in the 21<sup>st</sup> century. The work of Maika'i Tubbs will be shown at Transformer and the work of Solomon Enos and Carl Pao will be shown at the National Museum of the American Indian's Sealaska Gallery. Artist Puni Kukahiko's outdoor sculptures will stand at both sites. *This IS Hawai'i* appears in tandem with the museum's annual Hawaii Festival.

**ARTIST TALK WITH MARGARETE  
BAGSHAW**

**Saturday, March 12**

**2 p.m. - 3 p.m.**

**Room 4018/4019, 4th floor**

In celebration of Women's History Month, artist Margarete Bagshaw (Santa Clara Pueblo) will give an illustrated talk about her work and that of her mother, Helen Hardin (1943-1984), and grandmother, Pablita Velarde (1918-2006), three generations of groundbreaking painters from Santa Clara Pueblo, New Mexico. Bagshaw's work is featured in *Vantage Point: The Contemporary Native Art Collection*. This program received support from the National Museum of the American Indian's National Council.

**QUILTING DEMONSTRATION WITH  
SUZANNE TRADITIONAL WOMAN**

**Saturday, March 19**

**11 a.m. - 1 p.m. and 2 p.m. - 4 p.m.**

**Potomac Atrium**

Join master quilter Suzanne Traditional Woman (Diné), as she embellishes her latest art quilt based on Plains-style ledger art. A quilter since the age of nine, Traditional Woman specializes in Star Quilts and custom art pieces.

**JAZZ PROGRAM WITH  
LARRY REDHOUSE TRIO**

**Saturday, April 9**

**11:30 a.m. and 2:30 p.m.**

**Potomac Atrium**

The Larry Redhouse Trio is led by Navajo pianist, Larry Redhouse, based in Tucson, Ariz. Raised in a family of accomplished musicians, Redhouse has been playing piano for more than 35 years. He has performed regionally and nationally alongside such jazz legends as Chick Corea, Terence Blanchard and Donald Harrison. Joined by Lenny Redhouse on drums and Kirk Kuykendall on acoustic bass, the Redhouse Trio will perform originals from its *Spirit Progression* CD, as well as classic jazz standards by



*Blanket*, 2005, James Lavadour (Walla Walla), b. 1951. Oil on board, 72" x 156" x 2"; 15 panels, ea. 30" x 24". Museum purchase with funds donated by Robert Jon Grover, 2007 (26/6079)

Miles Davis, Axel Stordahl, Paul Weston and Sammy Cahn. [www.LarryRedhouse.com](http://www.LarryRedhouse.com). To learn more about National Jazz Appreciation Month, please visit [www.smithsonianjazz.org](http://www.smithsonianjazz.org).

### **"VANTAGE POINT" ARTIST TALK WITH JAMES LAVADOUR: THE PROPERTIES OF PAINT**

**Saturday, April 9**

**1:30 p.m.**

**Room 4018/4019**

In celebration of Jazz Appreciation Month, artist James Lavadour (Walla Walla) will speak about his paintings, inspired by the landscape of eastern Oregon and the influence of improvisational jazz and the music of John Coltrane. Lavadour's work is featured in *Vantage Point: The Contemporary Native Art Collection*. This program received support from the National Museum of the American Indian's National Council.

### **"VANTAGE POINT" DRAWING WORKSHOP WITH ARTIST RICK BARTOW**

**Sunday, April 17**

**Please visit [AmericanIndian.si.edu/vp/events](http://AmericanIndian.si.edu/vp/events) for time**

**Room 4018/4019**

Artist Rick Bartow (Wiyot) will lead a hands-on drawing workshop for teens and preteens. Bartow creates drawings, paintings, sculpture and prints inspired by Northwest imagery, oral traditions, Japanese prints and Maori and African art. Bartow's work is featured in

*Vantage Point: The Contemporary Native Art Collection*. This program received support from the National Museum of the American Indian's National Council. Class size is limited. Advance registration required. Please visit the museum's website for information at [www.AmericanIndian.si.edu](http://www.AmericanIndian.si.edu).

### **WATTAGE: NEW THEATER ILLUMINATING TRADITION AND SURVIVAL**

**Friday, April 15 – Sunday, May 8**

**Times TBA**

Produced by Capital Fringe in partnership with the National Museum of the American Indian, Wattage is a performance series featuring works of theater that explore issues of culture and global citizenship – tradition, environment, identity – and shed light on the nature of human survival. The performances, which will include two Native plays by Robert Greygrass, will take place at the National Museum of the American Indian and at The Shop at Fort Fringe, 607 New York Ave. NW, Washington, D.C. For more details and showtimes, visit [www.capitalfringe.org](http://www.capitalfringe.org) or the events page at [www.AmericanIndian.si.edu](http://www.AmericanIndian.si.edu).

### **ANNUAL HAWAII FESTIVAL**

**Sunday, May 22**

**10:30 a.m. – 4:30 p.m.,**

**various museum locations**

The museum's annual celebration of Hawaiian arts and culture coincides with Asian Pacific American Heritage Month.



*From the Mad River to the Little Salmon River, or The Responsibility of Raising a Child*, 2004–05, Rick Bartow (Wiyot), b. 1946, Bronze, ed. 1/10, 99" x 28" x 37". Gift of the artist, Charles Froelick, and the Confederated Tribes of Grand Ronde, 2006 (26/5716)

PHOTO BY ERNEST AMOROSO

PHOTO BY RICK STRODE



# EXHIBITIONS + EVENTS CALENDAR

MARCH/APRIL/MAY 2011



PHOTO COURTESY OF RAMONA EMERSON

Navajo elder Helena Bitsilly as seen in the film, *The Last Trek* by director Ramona Emerson (Navajo).

During the festival visitors can hear about the hula and learn the Native dance, take in a Hawaiian cooking demonstration and watch short films and attend discussions about Native Hawaiian cultural traditions.

## YOUTH CULTURAL EXCHANGE, FRIENDSHIP DANCE

**Sunday, May 29**

**10:30 a.m.**

**Potomac Atrium**

The Children of the Four Directions – Nations from the East, North, South and West – will sing, drum and tell of the ways of their tribe. At the end of this exchange, small gifts from each tribe will be presented to the museum showing more of the rich history of these nations. A Friendship/Round Dance will end the event.

Southwest	Hopi, Navajo, Apache
North	Standing Rock Sioux
Midwest	Red Lake Ojibwe
East	Pequot

*Sponsored by Moon Circle, Lettie Irons Connell and Sister Victoria Irons Graves.*

## NATIVE FILM

**SCREENINGS: MARCH 1 – 31**

**12:30 p.m. daily (except Wednesdays),  
Rasmuson Theater**

**The Last Trek** (2006, 30 min.) United States. Director: Ramona Emerson (Navajo). Producer: Kelly Byars (Choctaw). Elder Helen Bitsilly is one of the few Navajo people who

still makes the arduous journey on foot twice a year to take their sheep to distant grazing lands. The filmmaker follows Bitsilly on what the elder has said would be her last trek.

**3:30 p.m. daily (except Wednesdays),  
Rasmuson Theater**

**My Name Is Kahenttiosta** (1995, 30 min.) Canada. Director: Alanis Obomsawin (Abenaki).

Producers: Alanis Obomsawin (Abenaki), Don Haig, the National Film Board of Canada. Arrested after the 78-day armed standoff during the 1990 Oka crisis, Kahenttiosta, a young Kahnawake Mohawk woman, is detained four days longer than the other women. Her crime? The prosecutor representing the Quebec government will not accept her aboriginal name. From the perspective of Kahenttiosta, we learn why Kahenttiosta was prepared to die to protect the land and trees sacred to the Mohawk people of Kanehsatake.

**DINNER & A MOVIE:**

**AS NUTAYUNEAN/WE STILL LIVE HERE**

**Friday, March 25**

**Screening begins at 7 p.m.**

**Rasmuson Theater**

**As Nutayunean/We Still Live Here** (2011, 56 min.) United States. Director: Anne Makepeace. In 1994, Mashpee Wampanoag tribal member Jessie Little Doe Baird, led by a series of visions of her Wampanoag ancestors, asks the people if they “want their language home again.” A century after the last fluent *Wopanaak* speaker died, the communities of Mashpee, Aquinnah and Assonet started the “Wampanoag Language Reclamation Project” under the guidance of Little Doe. Using hundreds of historic documents written in *Wopanaak*, the *Wopanaak* translation of the Bible and by sending herself to MIT to study linguistics, Little Doe began a journey that results in the first native *Wopanaak* speakers to be born in over 150 years and a “Genius Grant” from the MacArthur Foundation.

*The screening will be followed by a Q&A with director Anne Makepeace and documentary subject, Wopanaak linguist Jessie Little Doe Baird (Wampanoag).*

*Cuisine from our Zagat-rated Mitsitam Native Foods Cafe will be available for purchase from 5 p.m.–6:30 p.m. Admission to the screening is FREE, but reservations are required.*

**SPECIAL SCREENING AS PART OF THE ENVIRONMENTAL FILM FESTIVAL IN THE NATION'S CAPITAL**

**Sunday, March 27**

**2 p.m.**

**Inuit Knowledge and Climate Change**

(2010, 56 min.) Canada. Directors: Zacharias Kunuk (Inuit) and Dr. Ian Mauro. Nunavut-based director Zacharias Kunuk (*Atanarjuat The Fast Runner*) and researcher and filmmaker Dr. Ian Mauro (*Seeds of Change*) have teamed up with Inuit communities to document their knowledge and experience regarding climate change. This new documentary, the world's first Inuktitut language film on the topic, takes the viewer “on the land” with elders and hunters to explore the social and ecological impacts of a warming Arctic. This unforgettable film helps us to appreciate Inuit culture and expertise regarding environmental change and indigenous ways of adapting to it.

*The screening will be followed by a Q&A with Ian Mauro and Zach Kunuk (Inuit) and moderated by a member of the Smithsonian's Arctic Studies team.*

**DAILY FILM SCREENINGS: APRIL 1 – 30  
12:30 p.m. and 3:30 p.m. daily (except  
Wednesdays), Rasmuson Theater**

**River of Renewal** (2009, 55 min.) United States. Director: Carlos Bolado. When Jack Kohler (Yurok/Karuk/Hupa) came to Klamath Falls, Ore., in May 2001, he observed a bitter battle between the area's ranchers and farmers and the tribes and others whose ways of life depend on wild fish. But after tens of thousands of spawning salmon died in the Klamath estuary in 2002, things began to change. Recognizing that their livelihoods all depend on the health of the river, the warring factions found common ground. Their agreement to share the water and to demand the removal of four dams that heat the river and cut off salmon habitat offers a model of community-based, ecologically sound politics.

**SPECIAL SCREENING AND Q&A  
FOR EARTH DAY**

**Friday, April 22**

**12:30 p.m.**

**Rasmuson Theater**

Join us on Earth Day for a special screening of *River of Renewal*, a film that explores the conflict and ultimate consensus between farmers, ranchers and local tribes over Oregon's waterways and salmon fishing. After the screening, filmmakers Jack Kohler and Stephen Most will take part in a discussion and audience Q&A moderated by Chris Palmer, director of the Center for Environmental Filmmaking at American University. Presented in partnership with the Center for Environmental Filmmaking.

**DAILY FILM SCREENINGS: MAY 1 – 31  
12:30 p.m. and 3:30 p.m. daily (except  
Wednesdays), Rasmuson Theater**

**Kaho'olawe** (1997, 57 min. Documentary) United States. Producer and director: David H. Kalama, Jr. (Native Hawaiian). Produced by Kalama Productions. A chronicle of the years-long effort by Native Hawaiians to recover their sacred island Kaho'olawe, which had been used as a military bombing range. As the film shows, the struggle often took the form of traditional Native Hawaiian oratory, dance and ceremony.

**DINNER & A MOVIE:  
PAPA MAU: THE WAYFINDER  
Friday, May 20  
Screening begins at 7 p.m.  
Rasmuson Theater**

**Papa Mau: The Wayfinder** (2010, 57 min. Documentary) United States. Director: Na'alehu Anthony (Native Hawaiian) At a time of cultural reclamation for Native Hawaiians, known as the Hawaiian Renaissance, a group of young Hawaiians embarked on a mission to revive the traditional Polynesian arts of canoe-building and wayfinding — non-instrument, celestial navigation. Their search led them to the Island of Satawal in Micronesia, and the master navigator, Mau Piailug, who shares the ways of their ancestors aboard the voyaging canoe, Hokule'a.

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# EXHIBITIONS + EVENTS CALENDAR

MARCH/APRIL/MAY 2011

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

### NYC EXHIBITIONS

**PRESTON SINGLETARY:  
ECHOES, FIRE AND  
SHADOWS** MARCH 19–AUG. 21

**SMALL SPIRITS:  
DOLLS FROM THE NATIONAL  
MUSEUM OF THE AMERICAN  
INDIAN**  
OPENS FEB. 19



Maya portrait head, Uxmal, Mexico, A.D. 300–900  
Stucco, paint, 8/1972.

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

**A SONG FOR THE HORSE  
NATION**  
THROUGH JULY 7, 2011

## PUBLIC PROGRAMS

### CHILKAT WEAVING WORKSHOP CELEBRATING THE NORTHWEST COAST!

**Thursday, March 3**

**6 p.m. – 8 p.m.**

**Diker Pavilion**

Evelyn Vanderhoop (Haida) will teach participants about the Naaxiin weaving style. This workshop has limited spaces available. Registration required: (212) 514-3716. Materials: \$25/\$20 members. Check or money order only.

### THE ARTS OF HAIDA WOMEN CELEBRATING THE NORTHWEST COAST!

**Friday, March 4, 10 a.m. – 12 noon**

**and 1 p.m. – 3 p.m.**

**Saturday, March 5, 12 noon – 4 p.m.**

**Rotunda**

Celebrate the intricate artwork produced by Haida women. Demonstrations will be provided by Holly Churchill, an accomplished weaver of Haida basketry; Linda Schrack, an expert in the history of button blankets and robes; Stephany Pryce, a contemporary designer who integrates Haida design traditions into modern structures; Evelyn Vanderhoop and Lisa Hagaman, experts in Ravenstail and Chilkat weaving.

### FROM THE SHELVES OF THE RESOURCE CENTER: STORYBOOK READINGS & WORKSHOP CELEBRATING THE NORTHWEST COAST!

**Saturday, March 12**

**1 p.m.**

**Resource Center/Education Classroom**

Listen to stories from the Northwest coast that feature outstanding women and make a button blanket wall hanging using Northwest coast design elements.



Preston Singletary, *Wolf Hat (Gooch S'aaxw)*, 1989  
Blown and sandcarved glass 7" x 16" dia. Collection of  
James Sherman.

### ARTIST TALK

**Thursday, March 17**

**6 p.m.**

**Diker Pavilion**

Preston Singletary (Tlingit) and Walter Porter (Tlingit) discuss the process of interpreting traditional Tlingit myths and incorporating those messages in ways that relate to today's society.

### INTERMEDIATE BEADING WORKSHOP

**Thursday, March 24**

**6 p.m.**

**Education Classroom**

Cody Harjo (Seminole/Otoe) will lead this hands-on workshop. The project will consist of beading the edges of a hide scissor case. This is an intermediate class. Registration required: (212) 514-3716. Materials: \$25/20 members. Check or money order only.

### FAMILY WORKSHOP WITH ANGELA FRIEDLANDER

**Thursday, April 7**

**4 p.m. – 6 p.m.**

**Education Classroom**

Learn about Northwest Coast traditions in this fun family program and weave a basket with Angela Friedlander (Metis). Registration required: (212) 514-3716.

**FROM THE SHELVES OF THE RESOURCE  
CENTER: STORYBOOK READINGS  
& WORKSHOP**

**Saturday, April 9**

**1 p.m.**

**Resource Center/Education Classroom**

Listen to stories about the earth, plants and animals from different Native nations.

Afterwards, join us for a cornhusk doll-making workshop.

**WEeping MOUNTAIN  
PRESENTED BY RED SKY  
PERFORMANCE**

**Saturday, April 16**

**2 p.m.**

**Auditorium**

*Weeping Mountain*, written by Tracey Power and inspired by the story of Jumping Mouse, is a story of a courageous young girl named Lucy who tries to find the beautiful smiling mountain she remembers as a child, only to discover that the mountain is now weeping. Lucy finds a clever way to make people hear the mountain weep. Together they find a way to bring a smile to Mother Earth, and ultimately to their own hearts. One of the newest works by Red Sky, *Weeping Mountain* is a powerful story embraced by an essential environmental theme. Red Sky Performance, founded by artistic director Sandra Laronde (Anishinaabe), is Canada's leading company that shapes contemporary world indigenous performance in dance, theatre and music.

**TRADITIONAL SOCIAL**

**Saturday, April 16**

**7 p.m. – 10 p.m.**

**Diker Pavilion**

Join the Thunderbird Indian Singers and Dancers in an evening of social dancing.



Lorene Hanlon (Tlingit)

**GALLERY PROGRAM WITH TERI ROFKAR  
CELEBRATING THE NORTHWEST COAST!**

**Thursday, April 28, Friday, April 29 and  
Saturday, April 30**

**10 a.m. – 12 noon**

**1 p.m. – 3 p.m.**

**Rotunda**

Visit with Teri Rofkar (Tlingit), traditional Northwest Coast basketmaker. Rofkar has been weaving since 1986.

**TWINE BASKET WORKSHOP  
CELEBRATING THE NORTHWEST COAST!**

**Thursday, April 28**

**6 p.m. – 8 p.m.**

**Education Classroom**

Teri Rofkar (Tlingit) will lead this hands-on workshop. Participants will learn to make traditional Tlingit twine baskets.

Materials: \$25/\$20 members. Check or money order only.

**ESSENTIALLY INDIGENOUS?:  
CONTEMPORARY NATIVE ART  
SYMPOSIUM**

**Thursday, May 5 and Friday, May 6  
Time and location to be announced**

This two-day symposium will wrestle with questions about how we define Native art. Is there an essential quality? Is it a relationship to land or ties to traditional art forms? How do contemporary artists define their work as Indigenous? What role do communities play in establishing or enforcing standards? Please visit the website for details, speakers and registration information.

**GALLERY PROGRAM: LORENE HANLON  
CELEBRATING THE NORTHWEST COAST!**

**Thursday, May 12, 10 a.m. – 12 noon**

**Friday, May 13, 10 a.m. – 12 noon  
and 1 p.m. – 3 p.m.**

**Saturday, May 14, 10 a.m. – 12 noon**

Lorene Hanlon (Tlingit) will speak to museum visitors about the art and culture of the Northwest Coast peoples.

CONTINUED ➔



# EXHIBITIONS + EVENTS CALENDAR

MARCH/APRIL/MAY 2011



Performer from the Git Hoan Dancers.

## **FAMILY WORKSHOP WITH LORENE HANLON: CELEBRATING THE NORTHWEST COAST!**

**Thursday, May 12**

**4 p.m. – 5:30 p.m.**

Children and their caregivers will make berry baskets with Lorene Hanlon (Tlingit). For children ages five and up and their parents/guardians. Registration required: (212) 514-3716.

## **BERRY BASKET WORKSHOP WITH LORENE HANLON: CELEBRATING THE NORTHWEST COAST!**

**Thursday, May 12**

**6 p.m. – 8 p.m.**

Learn how to make berry baskets with storyteller, artisan and traditional dancer Lorene Hanlon (Tlingit). Registration required: (212) 514-3716. Materials: \$25/20 members. Check or money order only.

## **CHILDREN'S FESTIVAL 2011 CELEBRATING THE NORTHWEST COAST!**

**Saturday, May 21 and Sunday, May 22  
12 noon – 5 p.m.**

### **Museum-wide**

In conjunction with the *Infinity of Nations* exhibit, this year's Children's Festival theme is Celebrate the Northwest Coast! Singing and dancing will be performed by the Git Hoan Dance Troupe. Throughout the day hands-on workshops will feature mask making, cedar bark-style bracelets, button blankets and coloring.

## **15TH NATIVE AMERICAN FILM + VIDEO FESTIVAL MARCH 31 – APRIL 3**

The biennial Native American Film + Video Festival will be held at the George Gustav Heye Center in New York City, March 31 to April 3. This year's festival showcases nearly 100 outstanding feature films, short fictions, documentaries, animations and youth works. Screenings take place each evening and on Friday, Saturday and Sunday afternoons. All programs are free to the public.

The 2011 festival features productions from Argentina, Australia, Bolivia, Brazil, Canada, Colombia, Ecuador, Guatemala, Mexico, New Zealand, Peru, Spain, Suriname and the United States. Native media makers from throughout the Americas will introduce their films.

One focal point this year is "Mother Earth in Crisis," screening works on indigenous rivers in Brazil, Canada, Colombia, Mexico, Peru and the United States, and on climate change in the Arctic. Other productions focus on indigenous languages, on movie images and Native filmmaking, on the strengths of women and on youth. Works from outstanding cooperative projects in Native filmmaking will be presented, including Wapikoni Mobile in northern Quebec; Centro de las Artes Indigenas El Tajin in Vera Cruz; Embargo Collective, produced by imagineNATIVE Film & New Media Festival in Toronto; CEFREC-CAIB in Bolivia, and Video in the Villages in Brazil.

*The festival is a production of the NMAI Film and Video Center. This program is made possible with public funds from the New York State Council on the Arts, a State Agency. Special support has also been provided by the Ford Foundation and the Academy Foundation of the Academy of Motion Picture Arts and Sciences. For the full festival program and further information go to [www.nativenetworks.si.edu](http://www.nativenetworks.si.edu) or [www.redesindigenas.si.edu](http://www.redesindigenas.si.edu).*

## **DAILY SCREENINGS**

**Daily at 10:30 a.m., 11:45 a.m., 1 p.m. and 3 p.m. and on Thursdays at 5:30 p.m.  
The Screening Room**

### **MONDAY, MARCH 7 – SUNDAY, MARCH 27 Infinity of Nations | Celebrating the North Pacific Coast**

**The Story of Priest Point** (2010, 2 min.) United States. Tulalip Heritage School. Produced by Longhouse Media. Killer whales rescue the residents of Priest Point from starvation in this traditional Tulalip tale. In Lushootseed, with English subtitles.

**Laxwesa Wa: Strength of the River** (1995, 54 min.) Canada. Barb Cranmer ('Namgis). Produced for National Film Board of Canada. Sto:lo, Heiltsuk and 'Namgis peoples of Canada's Northwest Coast discuss fishing traditions and sustainable fishing.

**Raven Tales: Gone Fishing** (2006, 24 min.) Canada. Caleb Hystad. Executive producer: Christopher Kientz (Cherokee). When the First People build a totem in Eagle's likeness for bringing them supplies of fish, Raven becomes jealous. He tricks Eagle to entering a fishing contest, while secretly devising a scheme to win all the fish for himself.

### **MONDAY, APRIL 4 – SUNDAY, MAY 1 2011 Festival | New Short Works**

**Daily at 1 p.m. and 3 p.m. and on Thursdays at 5:30 p.m.  
The Screening Room, Second Floor**

**Cry Rock** (2010, 29 min.) Canada. Banchi Hanuse (Nuxalk). The wild beauty of British Columbia's Bella Coola Valley blends with watercolor animation for a journey to the intersection of Nuxalk language and story, culture and history. In English and Nuxalk, with English subtitles.

**The Cave (?E?anx)** (2009, 10 min.) Canada. Helen Haig-Brown (Tsilhqot'in). From Embargo Collective project of imagineNATIVE Film & Media Arts Festival. A hunter discovers a portal to the spirit world in a fantastical and powerful rendering of a true community story. In Tsilhqot'in, with English subtitles.

**Shimasani** (2009, 15 min.) United States. Blackhorse Lowe (Navajo). In the late 1920s Mary Jane decides whether to retain her traditional lifestyle at home with her *masani* (grandmother) on the Navajo Reservation, or to seek a new life "just over the mountain." In Navajo, with English subtitles.

## ESPECIALLY FOR KIDS

Daily at 10:30 a.m. and 11:45 a.m.  
The Screening Room, Second Floor

MONDAY, MARCH 7 – SUNDAY, MARCH 27

**Raven Tales: How Raven Stole the Sun** (2004, 23 min.) United States/Canada. Chris Kientz (Cherokee) and Simon James (Kwakwaka'wakw). In the first episode from the Raven Tales series, Chris Kientz and Simon James use computer animation to follow the comic misadventures of Raven, Eagle and Frog – who inadvertently bring daylight into the world.

**Raven Tales: Raven and the First People** (2005, 25 min.) United States/Canada. Chris Kientz (Cherokee) and Simon James (Kwakwaka'wakw). Raven, Frog and Eagle discover the first humans in a giant clamshell washed up on the beach. Can Raven teach them how to survive in this new world before they drive him crazy?

MONDAY, APRIL 4 – SUNDAY, MAY 1

**ati-wicahsin/It's Getting Easier** (2007, 6 min.) Canada. Tessa Desnomie (Cree). Produced by the National Film Board of Canada. First Stories II. The filmmaker and her grandmother, a Woodlands Cree woman born and raised on the trapline, collaborate on a statement about changing times.

**The Legend of Quillwork Girl and Her Seven Star Brothers** (2003, 14 min.) United States. Steve Barron. Executive producer: Robert Halmi. This Cheyenne legend explains the origin of the Big Dipper. A selection from Hallmark's award-winning television feature Dreamkeeper.

**Horse You See** (2007, 8 min.) United States. Melissa Henry (Navajo). Ross, a Navajo horse, explains the very essence of being himself. In Navajo, with English subtitles.

**Popol Vuh: The Quiche Maya Creation Myth** (2006, 11 min.) Chile. Ana Maria Pavez. Produced by the Palacio de la Moneda Cultural Center. Animation based in pre-Columbian art tells the story of Hunahpu and Ixbalanque, who defeat the gods of the underworld and transform into the sun and the moon. In Spanish, with English subtitles.

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

*Celebrating the Northwest Coast!* is part of the series *Celebrating Native American Nations!*, a two-year program series on the occasion of the exhibition *Infinity of Nations* that will celebrate the Native regions of the Americas.

Leadership support for *Celebrating the Northwest Coast!*, part of the series *Celebrating Native American Nations!*, has been provided by **The Leona M. and Harry B. Helmsley Charitable Trust**. Generous support has been provided by American Express and a grant from the Nathan Cummings Foundation, with the support and encouragement of Andrew Lee and Jason Cummings. This program series has also been supported by public funds from the New York City Department of Cultural Affairs.

*Weeping Mountain* was made possible, in part, by public funds from the New York State Council on the Arts, a State Agency.






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# MUSEUMGUIDE

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

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

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

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

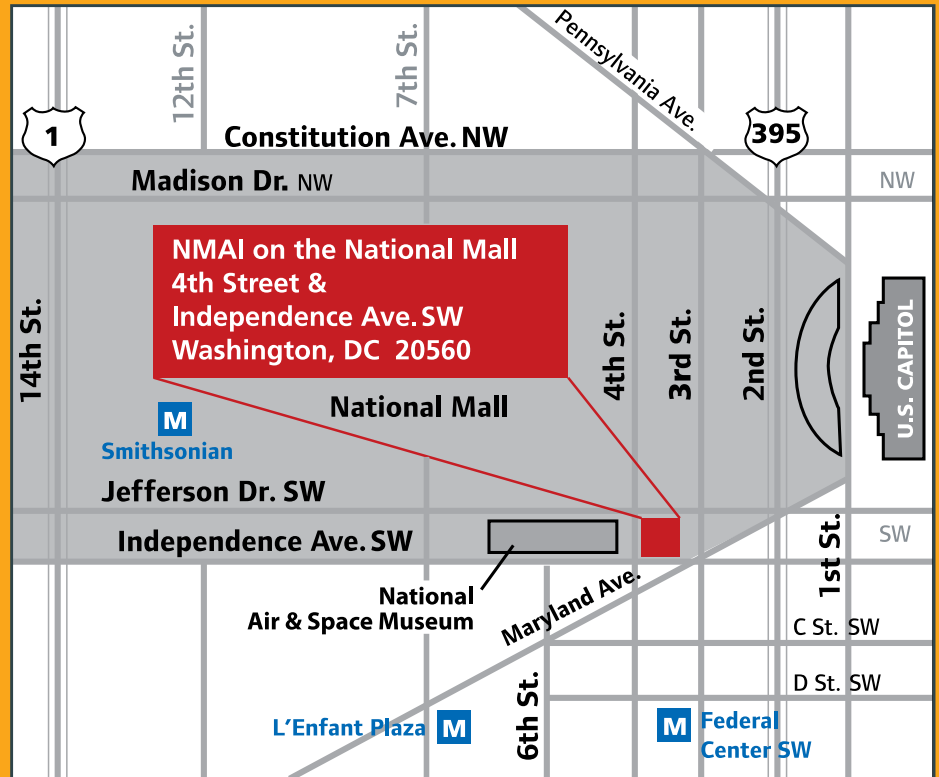
**NEAREST METRO STATION:**  
 L'Enfant Plaza (Blue/Orange/Green/Yellow lines).  
 Take the Maryland Avenue/Smithsonian Museums exit.

**ADMISSION:** Free to the public.

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

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

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



## NMAI IN NEW YORK CITY

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

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

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

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



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