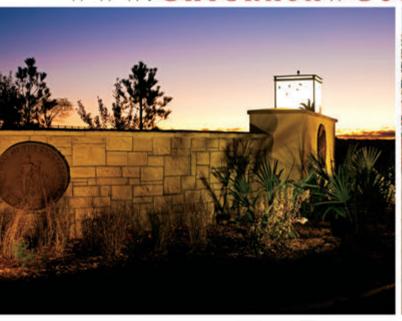


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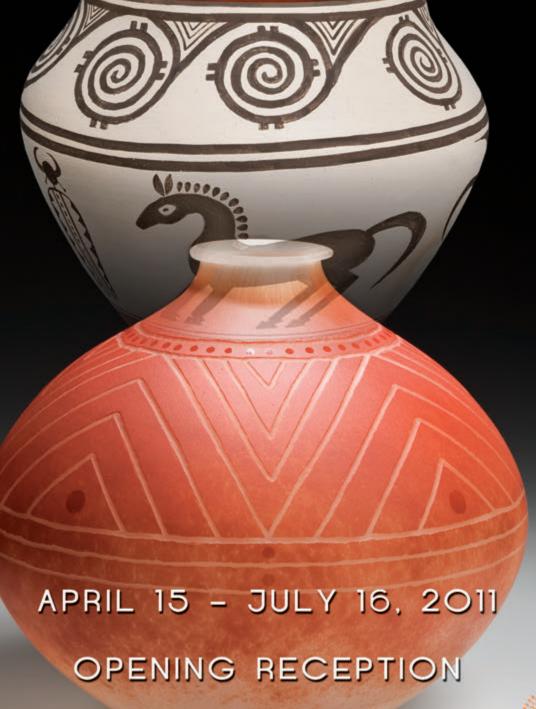


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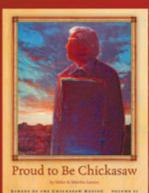
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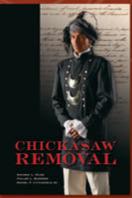


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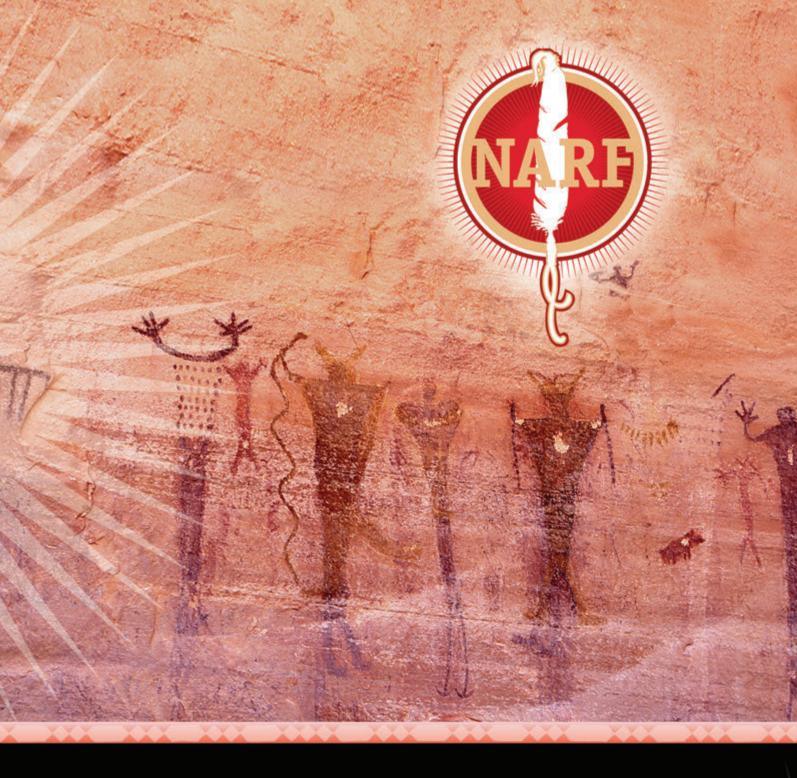
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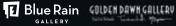
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### LONGHOUSE DIVIDED

In 1861, American Natives became engulfed in a double Civil War. For many in the "Five Civilized Tribes," the fighting began decades earlier with their removal across the Mississippi.

### 35 andes under stress

Climate change and glacier retreat have forced Peru's Indigenous peoples to give up a crucial feature of the Qoyllur Rit'i Pilgrimage. It is a sign of a far-reaching threat to the entire region.

### 40 A NEW JEWEL IN COLORADO

The Southern Ute Museum & Cultural Center sits at a historic crossroads and offers an excellent introduction to the region's rich heritage.

#### **48 INSIDE NMAI**

Preston Singletary's House of Glass: A mid-career retrospective of the Tlingit artist offers 52 radiant pieces at the Museum's George Gustav Heye Center in New York City.

Equine Accessories from the Crow Fair: Relocation of the Song for the Horse Nation exhibit to Washington, D.C., will provide space for more large displays, including this horse mannequin carrying a rich variety of beaded tack.

#### 52 EXHIBITIONS AND EVENTS CALENDAR



#### ON THE COVER:

Water and time are running out for the Indigenous people of the Andes, and for the entire region, as climate change causes the retreat of the tropical glaciers.

Recuay figure depicting an Andean leader and a llama. Recuay, Ancash, Peru A.D. 900 - 1300. Clay, paint.

7.1" x 3.9" x 7.5". Purchased from Leon J. Buki. 24/7646

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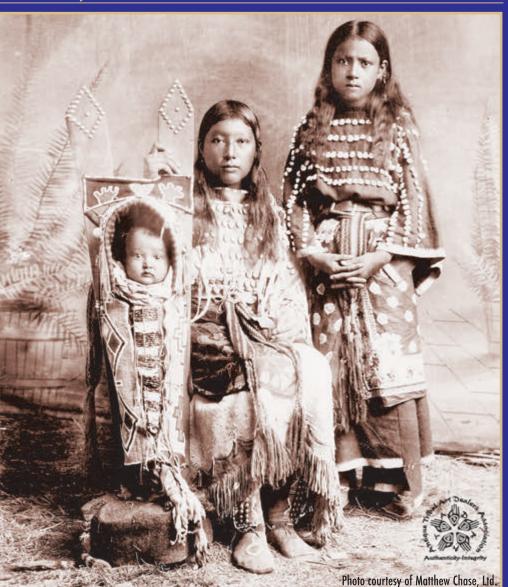
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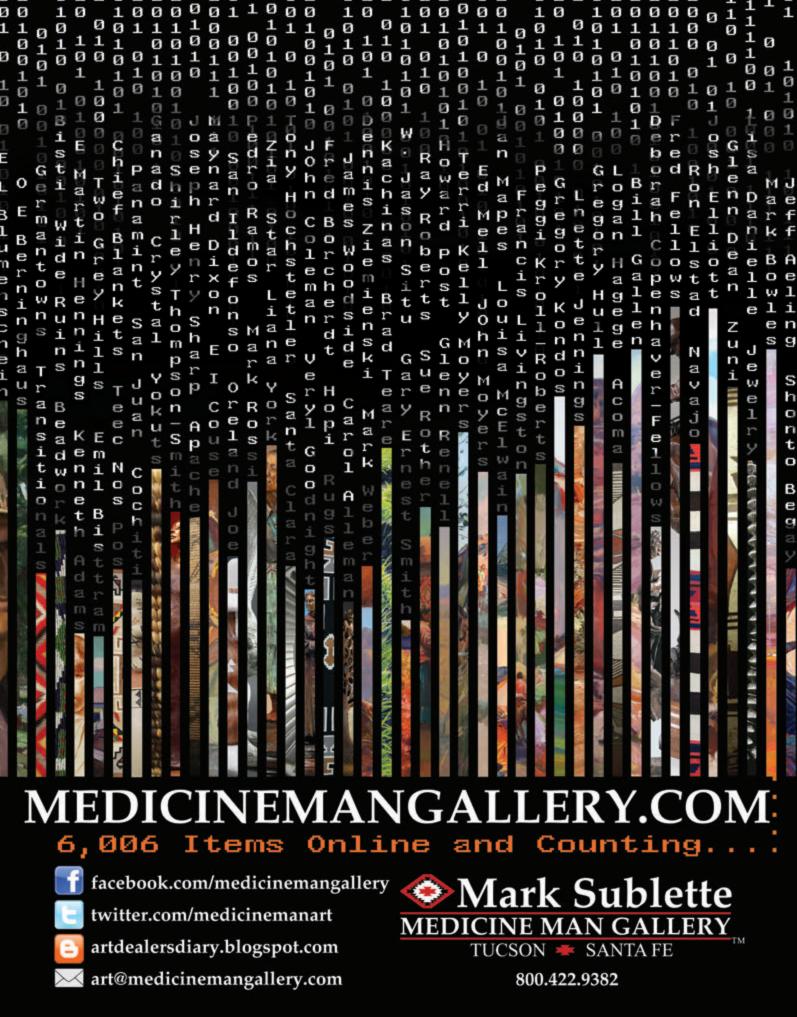
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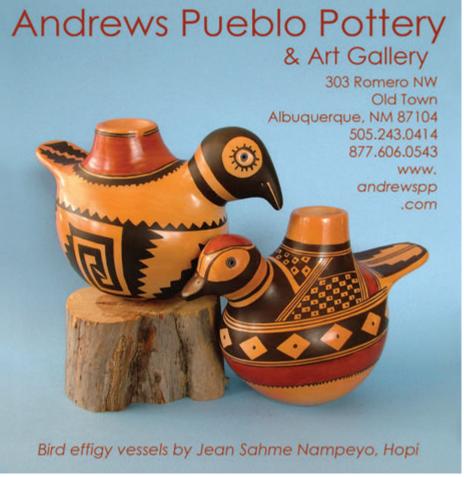
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# PHOTO BY ALENA CHALAN

# CORRECTING HISTORY, CHANGING LIVES

y office at the National Museum of the American Indian in Washington offers a glorious view of the U.S. Capitol. As I write, Congress is working hard to avoid a shutdown of the government. The Continuing Resolution that funds the federal government expires at midnight, just a few hours from now. The better angels of my nature tell me an agreement will be reached, even if at the 11th hour, but my past experience in Washington tells me it could go otherwise. What I do know for sure is that this museum would not exist in its present state if it were not for the federal support we receive, and whatever may happen in the next few hours and days, I am most grateful to the American people for this.

Sixty percent of the Smithsonian's budget comes from the federal government. In these challenging economic times, all federal funding may be subject to reductions. The federal funding that keeps this museum open and free to the public will almost certainly decrease in coming years as Congress and the President grapple with future budgets. We are most fortunate and grateful that so many people have found so many ways to make this museum great – our volunteers, for example, whose ranks we must increase in future years, and you, our members and contributors.

In 1829, British scientist James Smithson gave his entire estate (which totaled about 1/66 of the annual budget of the United States federal government at that time) to found "an establishment for the increase and diffusion of knowledge." Thus was born the Smithsonian Institution. Though he never discussed why he did this, many historians believe he was inspired by our country's great experiment with democracy. We see that great experiment playing out every day at the National Museum of the American Indian with the thousands of people, from all walks of life, who come through our doors. We are changing their lives, educating them, dispelling myths and



Kevin Gover greets Javier Duarte de Ochoa, governor of Veracruz, Mexico, at the opening of *Looking at the Earth, Seeing the Spirit*, a joint exhibition with the National Museum of the American Indian and El Centro de las Artes Indigenas.

stereotypes and, in the process, helping Indian people and Indian nations take their rightful place in history and in contemporary society.

While we have become a premiere destination for all things Native American – art, culture, food, history and contemporary life – our outreach goes beyond our buildings in Washington, D.C., and in New York. Our impact is also present in communities and classrooms across the Americas and, indeed, the world. The emphasis on scholarship at the Smithsonian is strong, and our museum is no exception. We have some of the best and brightest curators,

educators and historians in the nation. These great minds leverage our collections through publications, webcasted seminars and symposia, online and travelling exhibitions and artist programs throughout the nation to enlighten people about Native America.

This entire enterprise would not be possible without your generosity. There are myriad ways you can give. Email me at NMAI-Director@si.edu and let's discuss the possibilities. And thank you for your support. \$\\$

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

# DEBRA YEPA-PAPPAN

# ALL NATIVE, ALL ASIAN AND ALL CHICAGO

BY ANYA MONTIEL

### "HALF-EMPTY OR HALF-FULL?"

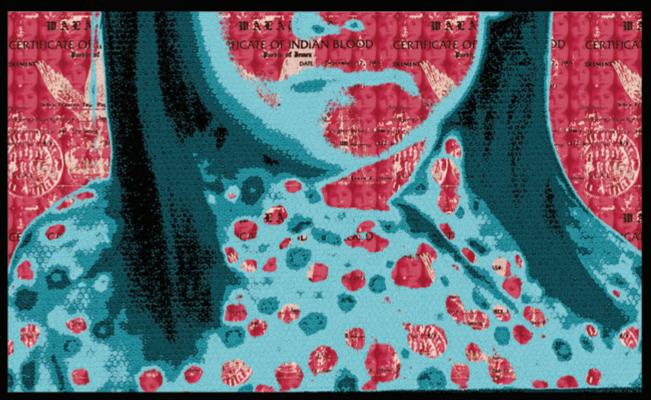
The question is superimposed on a photo of a little girl, her face split into halves. Across the bottom section, the Certificate of Degree of Indian Blood reads "½ degree." The artwork asks the viewer if being half of two cultures is perceived as a hindrance or an asset, a negative or a positive. Can someone be fully involved in both cultures? Created by artist Debra Yepa-Pappan, the photograph and story are hers; her father is Jemez Pueblo and her mother is Korean.

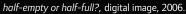
Yepa-Pappan included that piece in a public artwork for her hometown of Chicago. The mural, stretching along the Foster Avenue underpass, includes paintings, photographs, maps and poems constructed from tiles, mirrors, plaster and paint. Entitled *Indian Land Dancing*, it is a testament to the past, present and future presence of American Indians in the city.

The idea to create an American Indianthemed mural began with the Chicago Public Art group and city alderman Mary Ann Smith. They contacted Chicago's urban

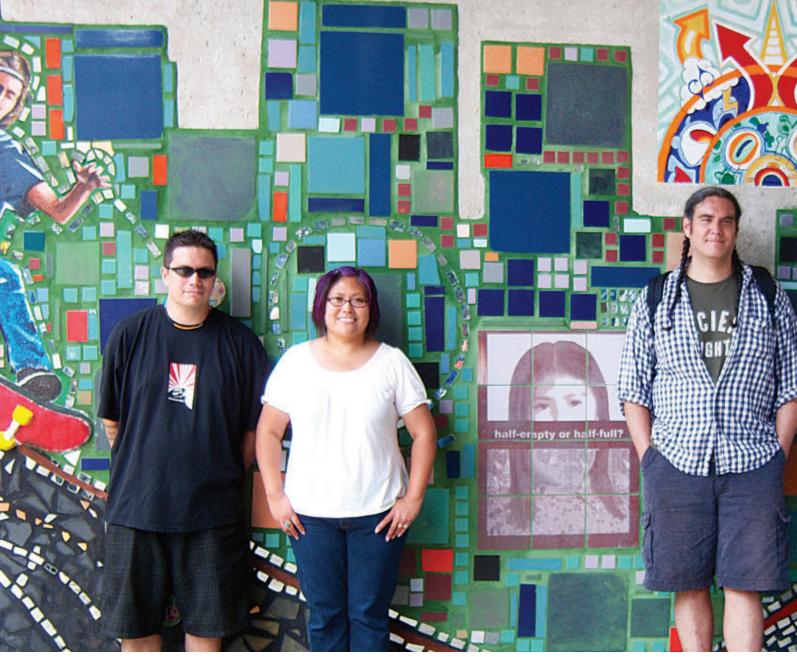


## half-empty or half-full?













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### DEBRAYEPA-PAPPAN

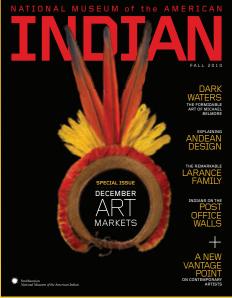


CLOCKWISE FROM TOP LEFT: Chicago-based Indian artists Chris Pappan, Debra Yepa-Pappan, John Joe and Gerry Lang in front of the bricolage mural. Debra Yepa-Pappan installing the mural. *Ta-noh-a* and *Sa-yo-mah*, Jemez greeting on the mural. Ji Hae helping Chris paint the Apache Skateboard.





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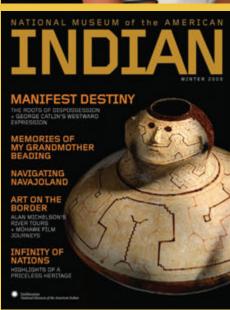












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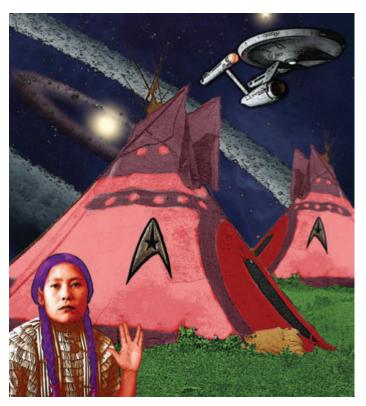
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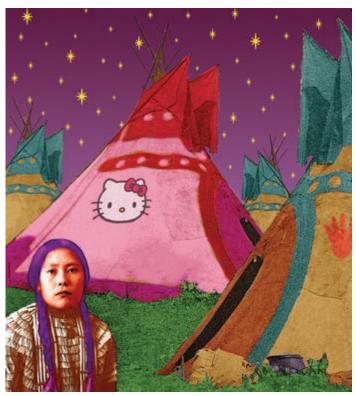
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### DEBRAYEPA-PAPPAN





L-R: Live Long and Prosper (Spock was a half breed), digital image, 2008. Hello Kitty Tipi Starry Night, digital image, 2006. Savage Indian/Oriental Chink, digital image, 2006. Debra Yepa-Pappan, Ji Hae and Chris Pappan in front of Maria Tall Chief portion of bricolage mural in Chicago.

Indian community for guidance and participation. Native artists, families and children helped design and install the monumental work. Yepa-Pappan became involved immediately as did her husband, artist Chris Pappan (Kaw/Osage/Cheyenne River Sioux/Scottish). Their daughter Ji Hae ("wisdom" in Korean) worked alongside them.

Yepa-Pappan has lived in Chicago since she was almost two years old. Her father met her mother while he was stationed in Korea, and they settled in Chicago after he finished his time in the service. She was raised to be grounded equally in her Jemez Pueblo and Korean cultures. Her family took trips to Jemez regularly, especially during holidays and feast days. Both her parents spoke their languages fluently. Family dinners included chili stew, Jemez enchiladas, frybread, Korean rice and *kimchi*.

Her dual identities and the deconstruction of stereotypes are prominent themes in her work. In *Hello Kitty Tipi Starry Night*, Yepa-Pappan placed herself in a Plains Indian scene, wearing Plains regalia surrounded by tipis. Yet her braids are dyed purple, and her tipi is pink with Hello Kitty on it. As she explains, "the Indian stereotype: having long braided hair,

wearing bone chokers, dancing and following the powwow trail, etc. have all been the criteria which my 'Indianness' has been gauged, and sometimes by other Indians."

She manipulates the tipi image again with Live Long and Prosper (Spock was a half breed). The tipis, still in pink, now bear the Star Trek logo with the USS Enterprise overhead. This time the artist has Vulcan ears and gives the Vulcan salute. Star Trek's Spock is one of the most famous bicultural characters of the science fiction world, having a Vulcan father and a human mother. In the series, he struggles between his logic-based Vulcan upbringing while living among emotionally charged humans, often appearing as an outsider.

Yepa-Pappan did not consider art as a career until her last year of high school. She chose to enroll in the fine-arts college the Institute of American Indian Arts (IAIA) in Santa Fe, N.M., for many reasons. Her relatives in Jemez were nearby and, for the first time, she attended school with other Native students. In Chicago, she had no Native friends outside of her family.

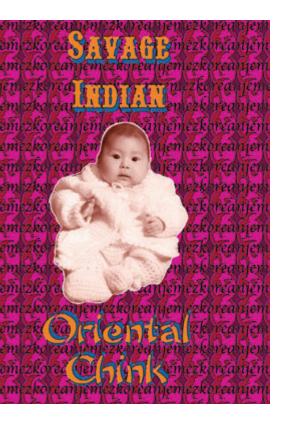
There also was a real sense of homecoming and acceptance. She remembered, "it was the first time in my life that my cultural

background wasn't questioned...when I said I was from Jemez and my family name is Yepa, I didn't have to explain where that is or what it means. Everyone knew."

While Yepa-Pappan was unsure of her major of study, she tried photography classes on a friend's recommendation. Immediately she fell in love with the medium, from the camera's mechanisms to darkroom developing. She understood that "photography was my means to create art. I created pieces or montages that were made up of multiple photographic images... I had more freedom to experiment with aesthetics, to orchestrate the composition." Her early works were montages of multiple images, utilizing friends as subjects.

After graduation, she moved back to the city to study photography at the Columbia College Chicago. Columbia introduced her to digital imaging which transformed her art. She then realized, "I am not a photographer, but an artist who uses photography as my medium." Yepa-Pappan's artwork changed focus to explore issues of identity through the manipulation and alteration of photographs.

Like artists Cindy Sherman and Gilbert and George, Yepa-Pappan often places herself as the subject of her work. In *Savage Indian/Ori-*





ental Chink, her baby photo is placed against a background of the repeated words "Korean Jemez." Circling her are the pejorative phrases "Savage Indian" and "Oriental Chink." From birth, this baby is experiencing prejudice for being Native and Asian. She is being verbally attacked before she can even speak.

While there is not one artist or genre that influences her, Yepa-Pappan is a fan of pop art and Andy Warhol. She also appreciates the work of Sandy Skoglund and the Starn Twins, who take photography beyond landscapes, nudes or portraitures. Photography is their tool to create innovative images and scenes.

However, her family is an inspiration and her home is a center of creativity. She met her husband while they were students at the IAIA. He moved to Chicago after graduation. Together for 19 years and married for more than 16 years, their admiration for each other and their careers are mutual. Yepa-Pappan explains, "It's a great pleasure to be married to another artist. We're on the same wavelength and understand what our needs as artists are." They have watched their art progress and gain recognition.

Although art became secondary with the birth of her daughter nine years ago, YepaPappan loves being a mother. She devotes her time and energy towards Ji Hae's well-being and education. "She is my greatest work in progress," she admits. Adding to their creative household, Ji Hae excels in the performing arts, namely dance and ballet.

In 2008, Yepa-Pappan expanded her talents to curating. Her first show Transfusion opened at the Trickster Gallery in Schaumburg, Ill., and traveled to the Mitchell Museum of the American Indian in Evanston, Ill. Transfusion highlighted the work of four mixed-Native artists. Time Out Chicago applauded the show and rated it five out of five stars, adding, "We should see work by contemporary Native artists in galleries throughout the city." It was her aim to bring great art and contemporary Native art to the Chicago area.

The following year she curated another show, Intrigue and Novelty, at the Beacon Street Gallery in Chicago. It showcased the work of eight female Native artists who work in many media and draw from various genres like pop art. The title refers to the way Native art is portrayed by others: intriguing and novel to non-Native people and the art world. The show then traveled to the Schingoethe Center for Native American Cultures in Aurora, Ill. Yepa-Pappan hopes to curate more shows, appreciating the opportunity to work with talented artists.

Yepa-Pappan's own artwork will be included in more upcoming shows. In October 2010, her work was in Mostly Indian and Other Fables, at the Lawton Gallery in Green Bay, Wis. In spring 2013, Yepa-Pappan will be in the group show War Baby/Love Child: Mixed Race Asian American Art at the DePaul University Art Museum in Chicago, which will travel to the Wing Luke Asian Museum in Seattle, later that summer. It will mark the first time she has exhibited with other mixed-Asian artists.

As she confirms, "I am proud to be part of two diverse and unique cultures." Jemez Pueblo and Korea are her homes, places where she draws strength and tradition. Chicago is a part of her and is equally her home. She cannot imagine living anywhere else. Contributing to the Indian Land Dancing mural allowed Yepa-Pappan to express herself as an artist, to collaborate in a piece of public art, to show her love of her hometown and to prove that Native people will always be a presence in Chicago. \$

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

# STAMPS GOLLABORATION

BY SANDRA STARR

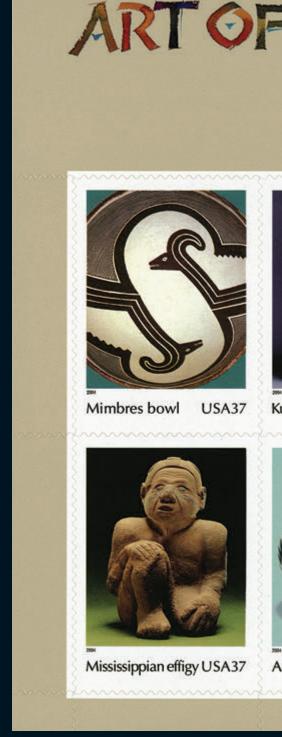
buffalo pursued by a Plains tribesman on horse-back charges through the frame of the first U.S. postage stamp to feature American Indians. It was issued in 1898, as part of a famed series marking the Trans-Mississippi and International Exposition at Omaha, Neb. The occasion was fitting, since the Exposition celebrated Native life by hosting a federally sponsored Indian Congress with representatives of 35 tribes.

These stamps are now on display in a striking online exhibit organized by the National Postal Museum, a unit of the Smithsonian Institution, and the National Museum of the American Indian. Thomas Lera, holder of the Postal Museum's Winton M. Blount

Chair in Research, came to our researchers for the back-stories behind this collection. His goal was a mutually authored virtual exhibition at their Arago website, pursuing the Smithsonian's goal of collaboration among its many museums.

As Lera observes, "since the first depiction of a Native American on a U.S. postage stamp in 1898, everything from prominent Native Americans to objects of their daily life have been honored by the Post Office Department and now the U.S. Postal Service."

Our job at the National Museum of the American Indian was to back up their collection with the research only we could do and illustrative objects only we could provide. Here are some results from this collaboration. The rest can be found in the exhibit The American Indian In Stamps: Profiles in Leadership, Accomplishment and Cultural Celebration at http://postalmuseum.si.edu/ARAGOAmericanIndian.



### AMERICAN INDIAN ARTS: RENAISSANCE OF TRADITIONS

he 37-cent Art of the American Indian commemorative stamps were issued in a souvenir sheet of ten, in ten designs, to demonstrate the diverse ways in which American Indians, in their

**Project Collaborators:** Jose Barreiro and Sandra Starr, Smithsonian National Museum of the American Indian, and Thomas Lera, Winton M. Blount Chair in Research, Smithsonian National Postal Museum

# THE AMERICAN INDIAN



tenai parfleche USA37



Tlingit sculptures USA37



Ho-Chunk bag USA37



Seminole doll USA37



oma pot USA37



Navajo weaving USA37



Seneca carving USA37



Luiseño basket USA37

everyday lives, created utilitarian, social, spiritual and commercial objects that were also extraordinary expressions of beauty. The pane features photographs of ten American Indian artifacts dating from around the 11<sup>th</sup> century A.D. to circa 1969.

The First Day of Issue ceremony took place on Aug. 21, 2004, at the Santa Fe Indian Market. This annual event sponsored

by the Southwestern Association for Indian Arts included 1,200 artists from a hundred tribes. The issue also celebrated the September 2004 opening of the National Museum of the American Indian on the National Mall in Washington, D.C.

Richard Sheaff of Scottsdale, Ariz., designed these stamps. John Stevens, a calligrapher in Winston-Salem, NC, designed and created the lettering in the title. Descriptive text on the back provides an overview and information about each of the ten objects.

### STAMPS GO NATIVE



This stamp is part of the Trans-Mississippi Exposition Issue of 1898. The design is based on an engraving by Seth Eastman in one of Henry Rowe Schoolcraft's volumes on the history of Indian tribes, published in 1854. Eastman was a talented amateur painter as well as an Army officer who had spent considerable time living among Plains Indians. It was issued in Omaha, Neb., June 17, 1898. (Scott 287)



This stamp is part of the Jamestown Exposition Issue commemorating the 300th anniversary of the founding of the Jamestown, Va., settlement by English colonists. It is based on an engraving by Simon Van de Passe in *The Generall Historie of Virginia*, *New-England*, *and the Summer Isles*, written by Captain John Smith in 1624. It was issued in Norfolk, Va., May 3, 1907. (Scott 330)

### THE FIRST AMERICAN INDIAN STAMP, THE FOUR-CENT BUFFALO

y 1898 when this stamp was issued, the vast buffalo herd, at one time sixty million strong, was reduced to a few hundred animals penned in ranches and zoos. The Native nations, similarly decimated, their economic life nearly destroyed at the turn of the 20<sup>th</sup> century, have reclaimed and revitalized this important aspect of their culture. Today, the 57 tribes of the InterTribal Bison Cooperative have rebuilt an Indian Country herd of more than 15,000. The buffalo is once again part of their peoples' spiritual, ceremonial and nutritional life.

This stamp is part of the Trans-Mississippi Exposition Issue of 1898, the nation's second commemorative series. Like the first commemoratives, the Columbian Exposition issue of 1892, the set was pitched explicitly to

collectors rather than postal needs and drew some complaints for the expense of its higher denominations. Although the four-cent buffalo was the first to depict Natives of North America, the Columbian series did have an indigenous feature. The ten-cent Columbian was modeled on a painting by Luigi Gregori of Christopher Columbus presenting Taino Indians at the Spanish court.

## THE JAMESTOWN EXPOSITION AND POCAHONTAS

ndian themes increased in popularity, and the late 19th century exposition issues were followed by a stamp featuring Pocahontas. The 1907 five-cent was part of the Jamestown Exposition Issue marking the 300th anniversary of the Jamestown settlement in Virginia. Pocahontas, the nickname for Mataoka, was the daughter of Powhatan (Wahunsenacawh), powerful chief of 30 confederated tribes of Algonquian people of the Virginia Tidewater region. In the early 1600s she became a respected intermediary between her nation and the English colonists. She married successful tobacco grower and exporter John Rolfe, and died at age 22 while returning from a diplomatic mission to England.



Hollow Horn Bear. This is the first 14-cent stamp issued by the Post Office Department. Issued in Muskogee, Okla., and Washington, D.C., May 1, 1923. (Scott 565)



This stamp, part of the Great Americans series, was designed by Robert D. Anderson based on photographs in the Smithsonian Institution collection. It was issued in Red Cloud, Neb., Aug. 15, 1987. (Scott 2175)



Another stamp in the Great Americans series, Robert D. Anderson's portrait of Sitting Bull was similarly based on photographs in the Smithsonian Institution's National Anthropological Archives. Issued in Rapid City, SD. Sept. 14, 1989. (Scott 2183)

### **FAMOUS CHIEFS**

### SEVERAL STAMPS FOR REGULAR POST-AGE HAVE CELEBRATED FAMOUS (AND LESS FAMOUS) CHIEFS.

he first 14-cent stamp depicted **Hollow Horn Bear** (Matihehlogego) Chief of the Sicangu Lakota (Brule), without naming him.

Hollow Horn Bear fought for his treaty rights at the Battle of the Little Big Horn. A well-recognized speaker for his people, representing them at treaty negotiations, he was a steadfast negotiator for peace in the face of overwhelming force. He traveled to Washington, D.C. in 1905 to take part in President Theodore Roosevelt's inauguration as representative of his people, and walked in the Woodrow Wilson inaugural parade in 1913. His likeness also appeared on a five-dollar bill.

### THE GREAT AMERICAN SERIES IN THE 1980S PAID TRIBUTE TO SEVERAL LAKOTA LEADERS.

ed Cloud (Makhpiya Luta), chief of the Oglala-Lakota, fought a war in 1866 to keep the wagon trains from trespassing on Oglala lands and destroying the buffalo herds. His successful campaign forced the Fort Laramie Treaty of 1868, which was to guarantee the Lakota possession of their lands forever. The treaty was broken and his people were forced onto the Pine Ridge Reservation. Red Cloud then envisioned that the route to survival and prosperity for his people was education. He petitioned Washington, D.C., for a mission school where the Lakota youth would be equipped to walk equally in both the Lakota and white man's worlds. A school continues in Pine Ridge as the Red Cloud Indian School, enhanced today by other educational institutions such as the Oglala Lakota College.

**Crazy Horse** (Teshunke Witko), Shirt Wearer Chief of the Oglala-Lakota

he name Teshunke Witko remains a symbol of national pride and resistance among the Sioux people. A superb military tactician in his own right, Crazy Horse played a major role in the defeat of General George Custer at the Battle of Little Big Horn in 1876. Crazy Horse chose to continue fighting after other chiefs such as Red Cloud and American Horse made peace with the United States. He was fatally bayoneted by a U.S. soldier while resisting his own confinement. There are no authenticated photographs of Teshunke Witko.

**Sitting Bull** (Tatanka Iyotake), chief and Holy Man of the Hunkpapa Lakota

atanka Iyotake, or a large bull buffalo at rest, remained resistant to takeover until his death. He was the last chief to surrender his rifle after the Battle of the Little Big Horn, taking refuge in Canada. When he returned to the Standing Rock reservation in the United States, he still refused to sell his land. Because of Sitting Bull's resistance, and his increasing sophistication in dealing with the Euro-American world, the resident Indian Agent James McLaughlin cut short his touring career with Buffalo Bill Cody's Wild West Show. Tatanka Iyotake was shot dead in the course of an attempt by Indian Police to arrest him during the Ghost Dance fervor of 1890, an event precipitating the further tragedy of the Wounded Knee massacre.



### STAMPS GO NATIVE

This stamp series, designed by Keith Birdsong of Muskogee, Okla., was issued during the Red Earth Festival, one of the largest celebrations of Native culture. Issued in Oklahoma City, Okla., June 7, 1996. (Scott 3072 - 3076)



The Hoop Dance is an especially challenging powwow performance, in which the dancer jumps through hoops in continually changing patterns. (Scott 3076)



The Fancy Dance, an energetic and spirited dance involving spinning is regularly seen at powwows. (Scott 3072)



The Butterfly Dance of the Southwestern Pueblos is a prayer for new beginnings, regeneration and agricultural success. (Scott 3073)



The Assiniboine headdress, circa 1920, was crafted from felt and wool. Large strips of ermine hang from both sides.

# THE PLAINS HEADDRESS: SIGNAL OF LEADERSHIP

he principal component of Plains and Plateau headdresses is the eagle feather. As "the one which flies highest," the eagle is considered a main mediator for humans with the blue sky of the Great Mystery. A man gained an eagle feather for a feat of valor or great generosity. A many-feathered headdress indicated an individual of superlative leadership. The headdresses depicted on these stamps contain eagle and hawk feathers, beads, strips of animal fur and horsehair. Under U.S. law today, the eagle feather is exclusively used by American Indian people, and only for cultural and religious purposes. Five spectacular American Indian headdresses are featured in a booklet of commemorative stamps, the first in the American Folk Art series to be printed in booklets, and the first to feature more than four designs.



The Traditional Dance for men acts out stories of bravery and the hunt; for women, beauty, Mother Earth, grace and elegance. (Scott 3074)

### **AMERICAN INDIAN DANCES**

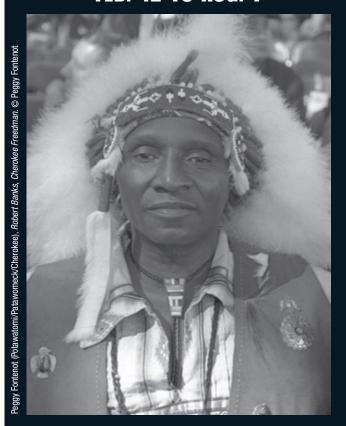
eremonial and social dance is a core tradition among American Indians. "When we dance, we enter a totally Indian world, and we shake the earth and touch the sky as we continue our culture." – George Horse Capture, Aani (Gros Ventre) culture-bearer, traditional dancer, museum professional. \*

Sandra Starr is the senior researcher in the History and Culture unit, Museum Scholarship Group, Smithsonian National Museum of the American Indian.

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# Longhouse Divided

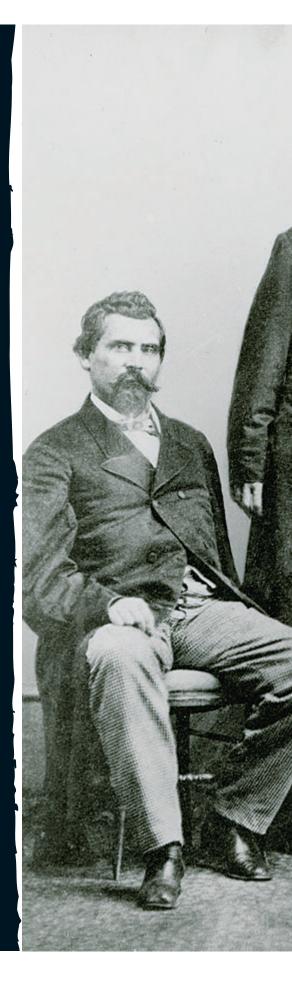
The Double Civil War in Indian Territory

BY MOLLY STEPHEY AND JAMES RING ADAMS

Opothle Yahola, chief of the Upper Creek nation, was an old man, possibly just turned 80, when the Civil War broke out, but his age didn't keep him from a central role in one of the many tragedies wrapped into that great conflict.

The Creek Nation was almost evenly divided in its loyalties, but its land in the Indian Territory, now Oklahoma, was enveloped by Confederate states and pro-Southern tribes. Long one of the most influential leaders of his nation, Opothle Yahola took a stand for the Union. In late 1861, he gathered several thousand pro-Union tribesmen and loyalists from other tribes and started a trek North. Confederate troops including pro-Southern Creeks, Cherokee and Choctaw gave chase. The loyalists repulsed their pursuers twice in November and early December.

But in a third battle at Chustenahlah on December 26, exhausted and out of ammunition, the orderly exodus turned into a rout. Abandoning most of their property, the Unionist Indians fled through bitter cold to Kansas. Opothle Yahola died there of illness in an impoverished refugee camp, in March 1863. The Kansas camps eventually held 7,600 displaced Indians from the South.





### LONGHOUSE DIVIDED



Opothle Yahola (1780?-1863), elder of Upper Creek Nation and leader of pro-Union tribal exodus from Indian Territory in 1861.



Gen. Ely S. Parker, Deionin-hoge-we, (1828-1895), Tonowanda Seneca leader, military secretary to Gen. Ulysses S. Grant and first Indian to head the Bureau of Indian Affairs.

### THE DOUBLE CIVIL WAR

The pursuit of Opothle Yahola was just one episode in the widely varied, but largely overlooked, American Indian experience during the Civil War. This epic war, so central to United States' history, was even more complicated and intense for Indian country.

Many tribes tried to be neutral in the "white man's" war but suffered disasters anyway. Colorado militia perpetrated a massacre on a peaceful Cheyenne band at Sand Creek. Federal bureaucratic bungling and withholding of supplies during a famine provoked the Santee Sioux uprising in Minnesota, leading to the mass execution of 38 Dakota. (President Abraham Lincoln personally reviewed the convictions by a military commission and pardoned nearly ten times that number.)

Indians took sides with both South and North. The historian Laurence Hauptman has done groundbreaking studies of individual and tribal involvement and estimates that some 20,000 Indians fought in the war. Iroquois in the North volunteered to raise their own units, but were rebuffed by federal officials for more than a year. Secretary of State William H. Seward told the Tonawanda Seneca leader and intellectual Ely S. Parker, already a federal civil engineer, that the war was "an affair between white men and one in which the Indian was not called on to act." Parker persisted and eventually joined the staff of his old friend Ulysses S. Grant as military secretary and assistant adjutant general. In that capacity he wrote out the articles of surrender that

Confederate General Robert E. Lee signed at Appomattox. (Parker is sometimes overlooked as a Civil War general because he was promoted to that rank after the war.)

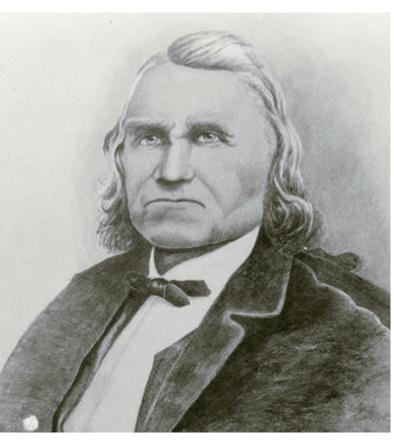
The Confederate government by contrast actively pursued Indian alliances. It provided seats in its legislature for tribal delegates and offered to renegotiate treaties on more favorable terms. It found a warm response in Indian Territory among affluent slave-holding families, but the alliances reflected and intensified deep tribal divisions resulting from the traumatic Indian removals of the 1830s. Cherokee, Choctaw and Creek fought a double civil war, not only between North and South but also between removal and anti-removal factions.

The commanders of the two Confederate Creek regiments were the half-brothers Chilly and Daniel N. McIntosh. Their father William had negotiated a controversial and later repudiated land cessions treaty in Georgia in 1825, for which he was condemned and executed by a traditional Creek council that included Opothle Yahola.

### STAND WATIE'S WAR

This double civil war dominated the career of the most outstanding Native military figure in the conflict, the Confederate General Stand Watie.

In 1835, Watie was one of a small group of Cherokee elders and their sons who signed the Treaty of New Echota, which turned over rights to Cherokee ancestral lands in Georgia to the federal government. The



Confederate General Stand Watie (1806-1871) in 1850. Retouched photograph.

"Treaty Party" led by John Ridge had the open support of a few hundred Cherokee; tribal leader John Ross gathered 16,000 signatures on a petition denouncing the treaty as fraudulent. On the fourth anniversary of the treaty's signing, after the harrowing Trail of Tears eviction from Georgia, Ridge, Watie's brother Elias Boudinot, and another signer were killed by anti-removal Cherokee. Watie was the only principal signer who managed to escape the assassinations (or executions, as many Cherokee still say).

Born in 1806, Watie grew up enjoying luxuries that would seem rare for a Cherokee in the 19<sup>th</sup> century. He attended a mission school in Tennessee, where he learned English, and helped Boudinot put out the *Cherokee Phoenix*, the first newspaper in the U.S. published by American Indians. Because of its wealth as planters and ferry operators, Watie's family owned slaves, as did a number of prosperous Indians in the South.

At birth, Watie was called Ta-ker-taw-ker ("Immovable") and later given the formal name Degadoga ("he stands on two feet"). When he was just seven years old, fighting broke out between the U.S. Army and a group of Muscogee fighters called the "Red Sticks." Watie's father commanded one of the Cherokee volunteer regiments that defeated the Muscogee uprising.

As a young man, Watie earned a reputation for being respectable, trustworthy and intelligent, if a little reserved. One historian, describing his subdued personality, wrote, "No man ever rose to such distinction among his people who had so little to say." In 1828, he was appointed clerk of the Cherokee National Supreme Court – a significant assignment usually reserved for experienced elders. Watie stayed there until 1853, when he was elected to the Cherokee National Council. In the meantime, the schism between the Ross faction and the Ridge-Watie-Boudinot faction continued to grow. While Ross and his supporters advocated abolition, the Watie side began forming pro-slavery groups.

The Confederate government recognized much sooner than the Union that Indians would play a significant role in the war's outcome. The "Five Civilized Tribes" in Indian Territory possessed enough cattle literally to feed an army. The Confederacy also exploited the already rocky relationship between Indian Country and the U.S. government. Its ambassadors warned Cherokee elders about the consequences of a Union victory: "It is well established that the Indian country west of Arkansas is looked to by the incoming administration of Mr. Lincoln as fruitful fields, ripe for the harvest of abolitionism, freesoilers and northern mountebanks," Arkansas Governor Henry Rector wrote to Chief Ross in January 1861.

Even before the firing on Fort Sumter on April 12, 1861, the Confederate Congress had established a Bureau of Indian Affairs under the War Department to raise troops. That summer, Watie raised and commanded the Cherokee Mounted Rifles, the Confederacy's first volunteer Cherokee regiment.

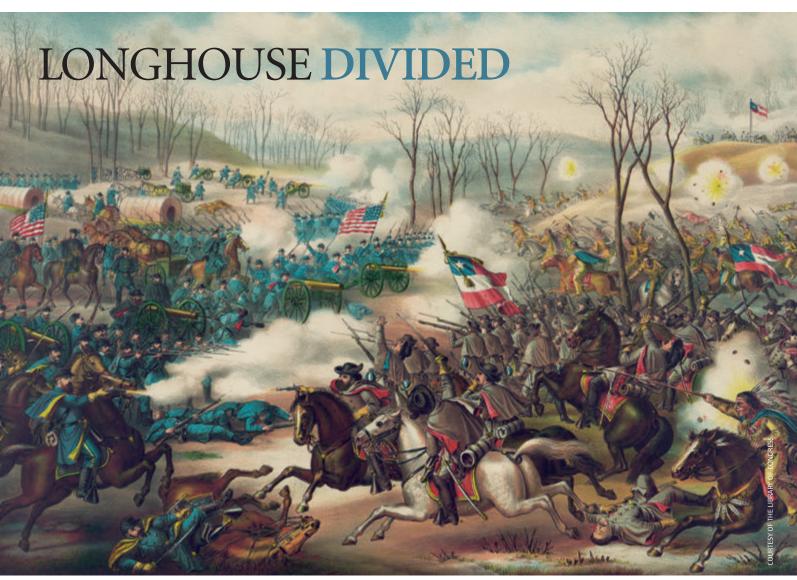
In spite of the official policy, however, Confederate commanders often treated their Indian allies with disdain. The same white officers who recruited Indian regiments also stole their supplies and arms. Even so, Watie excelled as a soldier, first capturing a Union steamboat on the Arkansas River and then a wagon train headed to Fort Gibson. He also protected refugees along the Red River.

His most celebrated battle, however, was a Confederate disaster, the Battle of Pea Ridge (or Elkhorn Tavern) in northwestern Arkansas. In March 1862, Confederate forces of about 16,000, including the Choctaw and Chickasaw regiment and Watie's First Cherokee Mounted Rifles, moved north to block a smaller advancing Union army. The Union army managed to secure high ground and deploy artillery. In two days of headlong assaults, the Confederates lost several leading commanders, and one Cherokee regiment lost its enthusiasm for the southern cause. (The regiment, along with Cherokee Chief John Ross, later went over to the Union side.)

Watie stood firm, however. His men captured one Union battery and helped protect the Confederate retreat.

Watie also emerged relatively unscathed from a major propaganda attack after the battle. The Northern press vociferously charged that Indian troops "fighting in their own manner" had committed battlefield atrocities; the *New York Tribune* called them "the Aboriginal Corps of Tomahawkers and Scalpers." Historians say that Watie's men maintained discipline and were not to blame for any battlefield mutilations. Although the northern press reported hundreds of mutilations, affidavits submitted to the Congressional Committee on the Conduct of the War described only eight apparent scalpings. But the Cherokee





Battle of Pea Ridge (Elkhorn Tavern), Arkansas, March 6–8, 1862. This engraving, by Louis Kurz, shows the assault on Union artillery by Indian troops under the command of Gen. Albert Pike, although it fancifully draws on stereotypes of Indian dress. Published by Kurz and Allison, engravers of a series of civil war scenes, Chicago, Ill., 1889.

National Council, presumably under Ross's influence, passed a resolution urging its soldiers to observe "the most humane principles which govern the usages of war among civilized nations."

Later in the war, Watie raided Tahlequah, seat of the Cherokee government, and burned down Ross's mansion.

As a gifted guerilla fighter, Watie rose quickly in Confederate ranks, becoming a brigadier general in 1864. (Other than Parker, Watie would be the only Indian soldier on either side of the war to earn that distinction). While most white commanders were wary of Indian soldiers, Watie's record contains exemplary remarks on his bravery and resourcefulness. In fact, he would be the last Confederate general officer to surrender. On June 23, 1865, he signed a cease-fire agreement at Fort Towson in Choctaw territory.

Watie spent the remainder of his life in Washington, D.C., trying to rebuild the fortune that had been destroyed by the war. In 1919 family letters were discovered in a farmhouse in Georgia that described the turmoil of that time: "I get so tired living this way. It has wore my spirits out just the thoughts of not having a good home," Watie's wife wrote to him during the height of the war. "But why should I grieve I haven't always to live, a few more days or years at least will tell that

I am no mor (sic)." Watie's two sons died of illness before he himself passed away on Sept. 9, 1871.

Like participants of all races, innumerable Indian individuals and their families emerged from the Civil War with terrible losses. Even more immeasurable was the damage to the wealth and wellbeing of the tribes, especially those just recovering from the trauma of the Removals. The lands of the Indian Territory, painfully developed by the nations removed from the Southeast, were devastated by fighting, both by invaders and domestic factions, or were left abandoned. Lawlessness persisted after the war. The abrogation of U.S. treaties became an excuse to dissolve Midwestern reservations and push Indians further away from western settlement. "During the four years of the Civil War," wrote historian Alvin M. Josephy Jr., "more land was seized from them than in almost any comparable period of time in American history."

The war was not only a story of personal tragedies, such as those of Watie and Opothle Yahola, it was a major disaster for Indian Country.

Molly J. Stephey is a public affairs officer for the Smithsonian's National Museum of the American Indian. She was previously a writer-reporter for *Time* magazine.

James Ring Adams is a senior historian at the Museum.

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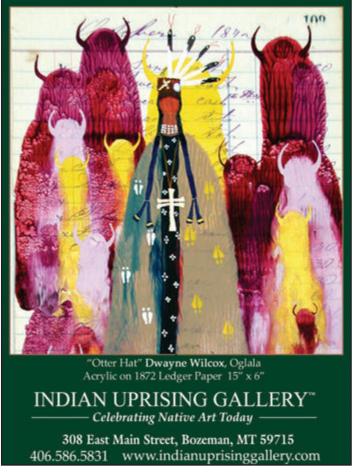


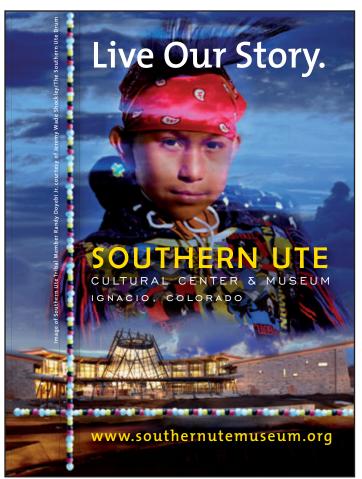
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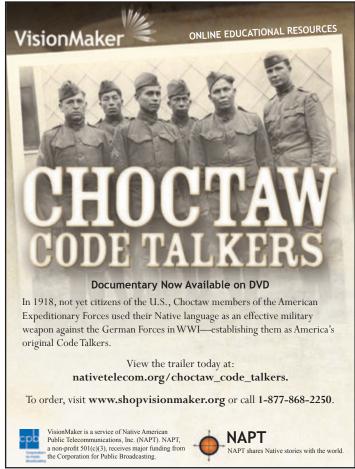
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# **ANDES UNDER STRESS:**

#### **QOYLLUR RIT'I AND THE RETREAT OF THE GLACIERS**

BY VALERIE NAVAB

round the end of May, tens of thousands of the Quechua and Aymara people converge at the face of the glacier by Mount Ausengate, in the Sinakara Valley south of Cusco, Peru. Behind bright banners, brotherhoods of ritual dancers move through the throngs in the high-altitude chill. Some will spend the night on top of the glacier, wrestling with the spirits of the condemned on the face of the ice field, and descend at dawn with a blessing for the waiting crowds.

This is the festival of *El Senor de Qoyllur Rit'i*, the Lord of the Star Snow, a mixture of Catholicism and indigenous ritual. Until very recently, the dancers called *ukukus*, sacred

clowns wearing balaclava-like knitted masks, would cut large blocks of ice from the glacier and carry them back to Cusco. The fragments would be distributed to villagers to ensure a fertile harvest. But climate change is degrading the glaciers of the Andes, causing dramatic retreats. The ice harvest during Qoyllur Rit'i is no longer allowed.

Although the ritual continues, with even greater popularity than before, the loss of this symbolic core carries a serious warning. The indigenous peoples of the Andes are feeling the first impact of a warming climate. Like the Inuit of the Arctic, they live in a finely balanced ecosystem. The receding Andean glaciers will change their lives first, but ultimately it will threaten water, food and energy supplies for a region of 77 million people.

#### THE THREATENED APUS

The Quechua and Aymara cultures have long revered the glaciated *apus* (highest peaks) as religious icons. The ancestral cult of the snow mountain can be easily understood. During the dry season, from May to October, it is the melted snow, forming rivers and streams, that allows the Andean people to survive, providing them and their pastures with drinking water. "Here you have precipitation only part of the year," says French glaciologist Patrick Ginot. "But it is stored on the glacier and then melting throughout the year and so you have water throughout the year. If you lose the glacier, you have no more storage."



#### **ANDES UNDER STRESS**



But high-elevation mountain ranges are bearing the brunt of climate change. According to a report by Peru's National Meteorology and Hydrology Service, since 1970 glaciers in the Andes have lost 20 percent of their volume. Computer modeling indicates that many of the lower-altitude glaciers could disappear during the next 10 to 20 years.

The Andean glaciers are particularly sensitive to climatic fluctuations because they are found on peaks close to the equator and receive the sun's strongest rays. In contrast with the glaciers in the Alps, which undergo a long period of accumulation in winter, glaciers in the tropics are constantly eroding in the lower half of their mass, which makes them sensitive to slight variations in climate. According to the distinguished glaciologist Lonnie Thompson of Ohio State University, "Tropical glaciers are the canaries in the coal mine for our global climate system, as they integrate and respond to most of the key climatologic variables: temperatures, precipitation, cloudiness, humidity and radiation."

Seventy percent of the world's tropical glaciers are in the high Andes Cordillera of Peru, Bolivia and Ecuador. Since around 1980, the rate of retreat has increased drastically for both small and large glaciers. But small glaciers, which constitute 80 percent of all the glaciers in that mountain chain, are more vulnerable than larger ones. Evidence from almost 50 scientific expeditions to seven shrinking tropical ice-caps indicates that in 10 to 15 years' time, the small glaciers of the Andes are likely to have vanished. Glaciers have already disappeared from Venezuela. According to the Colombian Institute of Hydrology, back in 1983, the five major glaciers in El Cocuy National Park were expected to last at least 300 years, but measurements taken recently suggest that they may all disappear within 25 years.

Studies conducted on the Chacaltaya glacier in Bolivia and the Antizana glacier in Ecuador concluded that if their ice recession continues at the same pace, their survival will be jeopardized even in the short term.









CLOCKWISE FROM TOP: Panoramic view of *Qoyllur Rit'i* encampment. One of the crosses along the way to the *Qoyllur Rit'i* shrine. Shrine of the Lord of *Qoyllur Rit'i* by night. *Qolla* dancers with *ch'unchu* performer in background.

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#### **ANDES** CONTINUED

Although the Chacaltaya glacier was once Bolivia's only ski resort, and the world's highest, in the past decade, it had shed 40 percent of its thickness and two-thirds of its volume. Today, it is only one-tenth the volume it was in 1940.

The Qori Kalis Glacier is the largest on the Quelccaya ice cap, covering more than 17 square miles in the Cordillera oriental region of the Peruvian Andes. It could be considered a case study for large glaciers. Although scientists have known for decades that Qori Kalis is melting, new observations indicate that the rate of retreat is increasing. From 1991 to 2005, it averaged 65 yards a year. Professor Thompson believes that Qori Kalis could be gone in five years: "This widespread retreat of mountain glaciers may be our clearest evidence of global warming as they integrate many climate variables. And most importantly, they have no political agenda."

#### A REGION RUNNING DRY

Warming in the tropical Andes is likely to be of similar magnitude as in the Arctic, and with consequences that may be felt much sooner and that will affect a much larger population. Loss of these glaciers is threatening the water supply for millions of people. Large cities in the region depend on glacial runoffs for their water supply. For cities such as La Paz and El Alto, where the glaciers of the Cordillera Real have until recently supplied 40 to 80 percent of potable water, the changing circumstances could affect their very survival. Quito, Ecuador's capital city, draws 50 percent of its water supply from the glacial basin. Lima, Peru's capital, is the second-largest desert city in the world, after Cairo. According to the World Bank, the volume of the lost glacier surfaces of Peru is equivalent to about 10 years of Lima's water supply.

Biodiversity in the mountains is also at risk. As shrinking glaciers are unable to regulate water supply through runoffs and storage of ice, mountain communities, agriculture and entire semi-arid mountainous ecosystems could be left dry. These changes are expected to affect areas that are already water short, placing further strain on ecosystems and populations which are already economically and environmentally stressed. According to the Working Group on Climate Change and Development, "the drastic melt forces people to farm at higher altitudes to grow their crops, adding to deforestation, which in turn undermines water sources and leads to soil erosion

and putting the survival of Andean cultures at risk." In Columbia, the high moorlands known as Paramos are one of the world's most vulnerable ecosystems. They could vanish entirely if the temperatures continue to rise and water supplies dwindle.

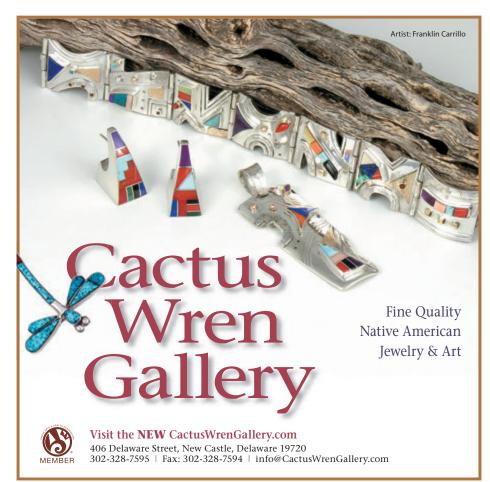
Many worried rural and indigenous residents have become "water refugees," migrating to the cities or to other countries. The irony of this migration is that even as many are moving in hope of a better life, water is running dry in urban centers as well. The result is a stunning increase in water conflicts in the Andes. Of the 218 then-ongoing and sometimes violent conflicts recorded by the People's Defender of Peru as of February 2009, 48 percent stemmed from environmental issues, many related to "problems with water management."

It is this backdrop that gives special urgency to the festival of Qoyllur Rit'i, one of the largest and fastest growing pilgrimages on the planet. Fighting the lack of oxygen, low temperatures, frost, treacherous footing and food- and sleepdeprivation, pilgrims arrive by the thousands for processions of more than eight miles. Some carry their children on their back. Some carry an icon from their community or nation that will be presented to the Lord of Qoyllur Rit'i. Musicians play flutes, drums, accordions and saxophones as hundreds of dancers perform specific rites and choreography in colorful and elaborate costumes.

The ukukus, believed to be the son of a bear and a woman, still dress in white shirts, large dark coats covered with long strands of cloth and woolen masks. They still carry a whip to control the pilgrims and also act as comical characters, talking in high falsetto, playing pranks and making jokes. But they are no longer allowed to discharge their unique responsibility of climbing up to the top of the mountain and bringing back blocks of ice tied to their back. This "medicine ice" was once carried home in parcels to ensure the fertility of the fields. But now, because of glacier retreat, the ice may not be removed.

For many pilgrims, the change is deeply unsettling. Says Paulina, a 25-year-old woman from Cusco, "When I was a child, the snow was like a big blanket that came a few meters from the sanctuary; now it is almost gone." She fears that the apu will be upset if she doesn't touch some snow. So like hundreds of pilgrims, she walks for hours from the sanctuary to find some remaining patches. It is a bad omen, not only for life in the Andes but for the entire planet. \$

Valerie Navab is a civil and environmental engineer from MIT, with a Ph.D. in statistics applied to the protection and development of the soil and subsoil.







# HOMEFORAMILL





For the Southern Ute people, the circle of life fundamentally encompasses their world: yellow represents east, spring and infancy; red represents south, summer and youth; black represents west, fall and adult; and white represents north, winter and elder. This skylight forms a cone above the Welcome Gallery in the new museum and casts its glow on the floor below.



# ENNIAL CULTURE

BY MARY NOWOTNY



erched on a terrace overlooking the Los Pinos River at the heart of a historic tribal meeting place, the Southern Ute Cultural Center & Museum in Ignacio, Colo., is the newest jewel in the cultural heritage of the Southwest. The new facility celebrates the living heritage of Native people who have lived in the area for thousands of years.

"This has always been the gathering place for the Mouache and Capote bands that make up the Southern Ute Indian Tribe," says Marvin Cook, board member of the new center and former executive officer of the Southern Ute Indian Tribe. It is the natural place for a facility that the tribe can always call home.

#### NATIVE PLACES

he building, in southwestern Colorado, is also an architectural reflection of its people's powerful connection to land. It melds contemporary materials with the structure and forms of traditional indigenous architecture. It draws on the materials, shapes and textures of the landscape.

While the architectural design was the brainchild of Johnpaul Jones, principal of the Seattle-based Jones & Jones Architects and Landscape Architects, Ltd., the true visionaries for the new museum were the Ute people themselves. Tribal members of all ages contributed their ideas.

The design of the new 52,000-square-foot museum began to take shape when groups of Southern Ute tribal members were invited to express their views about what they wanted their cultural center to look like. Schoolchildren at the Southern Ute Academy Montessori School were given clay and markers to craft what they viewed as a museum that "wouldn't be yucky." Tribal elders made it clear they wanted safe storage for treasured family artifacts. Board members asked for a space which the Southern Ute people could always call home.

"Throughout the design process for the Ute's living culture center, we listened closely to tribal elders and other tribal members because they are the ones who really know what their museum should be like," says Jones.

Jones, of Cherokee-Choctaw heritage, was one of the lead architects for the National Museum of the American Indian on the National Mall in Washington, D.C. It was at that museum's 2004 opening that Jones became involved in the Southern Ute project. He met tribal elder Alden Naranjo, and their conversation turned to the tribe's mission to conserve and promote its history and culture.

Jones took his cues from tribal philosophy as well as from the shape of the tribe's early structures. The iconic Welcome Gallery that





### NATIVE PLACES











forms the center of the museum is constructed of high-performance translucent glass panels set into galvanized aluminum frames. Another layer of aluminum slats wraps the structure to form a shape reminiscent of a tipi or, even in some viewers' eyes, a woven shawl enshrouding the shoulders. The two wings on either side of the museum's entrance reach around in an arc as if to enfold and embrace visitors from the moment they arrive. The configuration is meant to say, "You're welcome here. Now let us tell you our stories."

From the very beginning, Jones and his design team looked for ways to incorporate the circle of life as a recurrent theme. Not only does the building's curved form aim to link generations, but it also ties the space to the cardinal directions, seasons, equinoxes, solstices and other events of the year. Explains one Southern Ute tribal member, "There's four of everything – four directions, four colors, four divisions of life and four seasons."

The four-paned skylight that caps the conical structure above the Welcome Gallery – made of translucent wedges of red, yellow, black and white – represents components of Ute life as well as the four worlds of many indigenous people: the natural world, the earth, its plants and the cycles of the solstice and equinox; the animal world that shares messages with mankind; the spirit world, in which all things are alive; and the human world, where knowledge is transferred.

The stunning addition to the landscape includes a state-of-the-art museum, a multimedia room, permanent and temporary exhibit rooms, arts and crafts classrooms, and gathering spaces for tribal and community functions.

The museum's collection includes hundreds of recorded interviews and songs as well as more than 1,500 artifacts from Ute and other Southwestern Native cultures. The extensive permanent collection includes a wide range of material cultural objects. Among them are historic photographs; baskets created for their utilitarian purposes as well as their beauty, particularly many pieces made by the White Mesa basket-weavers; ceremonial dance regalia; paintings of Natives by Ute Indians; beaded and silver jewelry, belts and hair pieces; musical instruments, including flutes, drums and rattles. Items from long ago are also well represented, including pre-17th century artifacts such as lithics, sherds, tools, pots and arrowheads; stone



axes, awls and other tools; water jugs, bowls and other pottery, and weapons used for hunting and other purposes.

Ute material is unusual in that, while other tribes were creating objects for the tourist market, most Ute Indians' objects continued to be utilitarian. Berry baskets, water jars and beaded items were made to be used in daily and ceremonial life, but they were also remarkable for their artistic craftsmanship. The Southern Utes are noted for their intricate beadwork, and their color combinations and designs are particularly distinctive.



reat care is taken to preserve these objects. "What truly distinguishes the new Southern Ute Cultural Center and Museum is our commitment to state-of-the-art artifact conservation," says Lynn Brittner, who has been executive director of the museum for the past 10 years. "To ensure that artifacts are preserved for future generations, each display case and all storage areas are climate controlled and monitored for appropriate temperature and humidity."

Additional objects are on loan from other institutions, particularly the Smithsonian's National Museum of the American Indian. Some of these artifacts have never or rarely been seen on exhibit before. Other materials are on loan from the Colorado Springs Fine Art Museum, the Colorado Historical Society, the Ute Historical Pass Museum in Woodland Park, Colo., the Museum of Indian Arts and Culture in Santa Fe, N.M., and the Museum of Western Colorado in Grand Junction, Colo.

The museum's Oral History Library houses recorded tribal interviews and songs on a database. Tribal members and visitors can use the library's computer lab to access the recordings easily and hear them in high-definition sound quality. Many of the recorded stories are integrated with exhibits in the museum so that visitors can hear tribal members' stories told from their point of view in their own words. A storytelling room enables tribal members to record their oral histories and add to the collection.

The museum's 8,000-square-foot permanent exhibit space includes interactive exhibits intended to preserve cultural knowledge, values and artifacts for future generations.

Dynamic, multi-sensory displays engage the visitor at every level. A motion-activated interactive horse invites brave riders to experience and appreciate the Southern Ute Indians' considerable accomplishments in horsemanship. An authentic 18-foot-diameter buffalo-hide tipi, constructed by noted craftsman Larry Belitz, beckons visitors to a storytelling space within.

These exhibits are not just about history, but about a living culture. From the recreations of camp and reservation life to celebrations of traditional ceremonies, the material objects and dominant images represent the vibrancy of Southern Ute culture, past and present, as well as their continuous connection to the beauty of the landscape that is their traditional territory. \*

Mary Nowotny is a freelance writer in Durango, Colo., who serves as media coordinator for the Southern Ute Cultural Center & Museum.



he new Southern Ute museum (succm.org; 970-563-9583) is located in one of the most culturally rich and historic regions of the country, and many other landmarks are within driving distance. The Old Spanish National Historic Trail, which once connected northern New Mexico settlements near or in Santa Fe with Los Angeles and southern California, crosses the Southern Ute Indian Reservation and leads to numerous Native sites.

From 1829 to 1848, this trail served as a significant Mexican trading route, where mules carried blankets and other woolen goods to the west coast and New Mexico traders herded fresh horses and mules back to Santa Fe. Today's visitors can explore the diverse scenery of the Southwest – from subalpine forests on 10,000-foot passes to sea-level deserts – and absorb the area's cultural diversity. More than 20 tribes still live along the route as do the direct descendants of the Spanish colonists who moved into northern New Mexico long before the Pilgrims arrived in the east.

From Ignacio, visitors can drive reservation roads that approximate the old route, and then follow U.S. Route 160 west to Mancos. A trip northeast on Colorado Highway 184 offers opportunities to stop at the Public Lands Office near Dolores and the nearby Anasazi Heritage Museum before heading west to U.S. Route 491 across the Colorado border and on to Moab and Green River, Utah.

#### After your visit to the Southern Ute Cultural Center & Museum, consider visiting:

#### MESA VERDE NATIONAL PARK

The nation's largest archaeological preserve inhabited by ancestral Puebloan people more than 1,200 years ago. visitmesaverde.com

#### **UTE MOUNTAIN TRIBAL PARK**

Settled by ancestral Puebloans about A.D. 400. utemountainute.com/tribal park

#### CANYONS OF THE ANCIENTS NATIONAL MONUMENT

Managed as an integral cultural landscape featuring the Anasazi Heritage Center. blm.qov/co/st/en/nm/canm

#### CHIMNEY ROCK ARCHAEOLOGICAL AREA

The highest and most isolated community connected to Chaco Canyon, a hub of ceremony, trade and administration from A.D. 850 to 1250. chimneyrockco.org

#### AZTEC RUINS NATIONAL MONUMENT

Once a cultural capital inhabited by ancestors of Pueblo people. nps.gov/azru

#### **SALMON RUINS MUSEUM**

Chacoan site built in the late 11<sup>th</sup> century and homesteaded in the late 1890s. salmonruins.com

#### LOCAL TRAVEL INFORMATION:

- · Durango La Plata County Regional Airport: flydurango.com
- Sky Ute Casino Resort: skyutecasino.com
- · Durango Area Tourism Office: durango.org
- Regional Vacation Planner: mesaverdecountry.com
- · Colorado's Official State Vacation Guide: colorado.com







Preston Singletary, Clan House (Naakahídi), 2008. Kiln-cast and sandcarved glass; water-jet-cut, inlaid and laminated medallion. Collection of Museum of Glass, with funds provided by the Leonard and Norma Klorfine Foundation.

# PRESTON SINGLETARY ECHOES, FIRE AND SHADOWS

n extra dose of light and heat will radiate New York this season with a mid-career survey of glass artist Preston Singletary (Tlingit) at the Museum's George Gustav Heye Center, through Sept. 5, 2011. Renowned for his combination of traditional Northwest Coast culture with the studio glass movement, Singletary's exhibition *Echoes*, *Fire and Shadows* comprises 52 works that span his career.

A highlight of the exhibition will be the monumental Clan House. The cast-glass triptych is the artist's largest and most ambitious work todate, comprising a 7½- by 10-foot house screen displayed between two 7½-foot interpretations of carved Tlingit interior house posts. Singletary worked with master casting technician Ray Ahlgren to create this masterwork.

"We are delighted to present this rich examination of Singletary's work," says John Haworth (Cherokee), director of the Heye Center. "His masterful objects have appeared in different museums around the city over the years, but this will be the first in-depth presentation to a New York audience."

Preston Singletary: Echoes, Fire and Shadows has been organized by the Museum of Glass and is presented by Alaska Airlines. It is sponsored by the Leonard and Norma Klorfine Foundation, Windgate Charitable Foundation and JoAnn McGrath.

The exhibition is also supported by a grant from the Art Alliance for Contemporary Glass with additional support from Pendleton/American Indian College Fund and Blue Rain Gallery.







he Choctaw Nation of Oklahoma will present a free, four-day festival featuring music, dance, food, art and storytelling at the National Museum of the American Indian in Washington, D.C., June 22-25.

Each morning visitors will be welcomed to the museum with several dances including the Jump Dance, Fast War Dance, Stealing Partners Dance and Snake Dance, with the participation of spectators. Once inside there will be booths set up around the Potomac Atrium with Choctaw representatives like worldrenowned beadwork artist Marcus Amerman and watercolor artist Gwen Coleman-Lester demonstrating their work. Talk directly to tribal members and learn firsthand about basketry, language, modern flute-making and pottery. Traditional stories will be shared by Tim Tingle and Greg Rogers, both internationally recognized performers.

Hands-on activities will be available for children and families including grinding corn in a large mortar and wrapping in small pieces of leather to take home. Work with artists to pinch clay into pots, weave a small basket or string beads to make your own necklace or

bracelet. Handle a set of kabocca (stickball sticks) and watch demonstrations of the traditional game of stickball.

Food is important to any celebration and visitors will be able to watch as Choctaw experts and our executive chef, Richard Hetzler, demonstrate how to make traditional dishes like banaha, which is similar to a tamale but without meat, and tanchi labona, which is a stew of hominy corn and pork. The Mitsitam Native Foods Cafe will feature several Choctaw menu items.

The reenactment of a traditional Choctaw wedding will take place on Saturday afternoon with singers and dancers telling the story of how traditional wedding ceremonies are held. Several objects, including baskets from the collection of the Capitol Museum, highlighting Choctaw history will be seen for the first time outside of Oklahoma. Two short films will be screened in the museum's Rasmuson Theater including one about the Choctaw Code Talkers and a Trail of Tears documentary, The Long Walk. Celebrate Choctaw history and life with us in June!

—Leonda Levchuk





A traditional Choctaw stew made from corn, beans and corn dumplings being served in clay bowls.



World-renowned artist Marcus Amerman will be demonstrating his award-winning beadwork.



Watercolor artist Gwen Coleman-Lester will be at the Choctaw Festival at the Smithsonian demonstrating her work



50 AMERICAN INDIAN SUMMER 2011 HOTO BY ERNEST AMOROSO

# SAMES TO DEC.

A SONG FOR THE HORSE NATION
AT THE MALL MUSEUM
OUT 29 2011 - JAN 72013

his life-size horse mannequin in spectacular, fully beaded regalia, will go on view at the Mall Museum in Washington, D.C., in October in the expanded version of the critically acclaimed exhibition, A Song for the Horse Nation. This celebration of the enduring relationship between Native people and horses is showing until July 11 at the George Gustav Heye Center in New York. But it will have more space for larger objects when it travels to the Mall.

Exhibition space in Washington will double to 9,500 square feet, allowing 15 additional objects, including a 16-foot high, 38-foot circumference hand-painted 19<sup>th</sup> century Sioux tipi depicting battle and horse-raiding scenes. Other highlights among the 112 items are the horse mannequin and rifles once owned by Geronimo and Chief Joseph.

A Song for the Horse Nation presents the epic story of the horse's influence on American Indian tribes beginning with the return of the species to the Western Hemisphere by Christopher Columbus. The exhibition shows how horses changed the way Native people traveled, hunted and defended themselves. It traces the way that horse trading among tribes reintroduced the animal to the Plains and Plateau regions of North America. It beautifully illustrates how horses became the inspiration for new artworks and how horse traditions continue today in Indian Country at fairs, rodeos and annual youth rides. \$\mathbf{#}\$



## EXHIBITIONS + EVENTS CALENDAR

MAY/JUNE/JULY 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

**VANTAGE POINT: THE CONTEMPORARY NATIVE ART** COLLECTION

THROUGH AUGUST 7

#### CALENDAR LISTINGS



From the exhibition This IS Hawaii, Solomon Enos, Polyfantastica: The 'Oro 'Ino, 2008. Acrylic on bristol board, 11" x 14".

#### THIS IS HAWAI'I Thursday, May 19 - Monday, July 4 Sealaska Gallery, second level

The National Museum of the American Indian, in collaboration with Transformer, a non-profit visual arts organization based in Washington, D.C., 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 21st century. The work of Maika'i Tubbs will be shown at Transformer and the work of Solomon Enos and Carl F.K. 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 is presented in tandem with the museum's annual Hawai'i Festival.



From the exhibition Conversations with the Earth, Jimmy John, Arctic Village, Alaska (detail), 2009.

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

#### July 22, 2011 - January 2, 2012 Sealaska Gallery, second level

This exhibition – the first of its kind devoted to indigenous science - provides a Native perspective on global climate change. Through photographs, video and audio of tribal communities from the Arctic to Brazil, the environmental impact of pollution is found in the stories of imposed mitigation and its consequences on local livelihoods. *Conversations with the Earth* offers the voices of the Earth's traditional stewards in the search for a viable response to the challenges of climate change. In the words of Inupiat leader Patricia Cochran, chair of the Indigenous Peoples Global Summit on Climate Change, "We are a harbinger of what is to come, what the rest of the world can expect."





From Vantage Point: The Contemporary Native Art Collection:

ABOVE: *Auto Immune Response #6*, 2004, Will Wilson (Diné), b. 1969. Archival inkjet print 44"x107" Museum purchase, 2006 (26/5817) LEFT: *The Emergence of a Legend*, 2007, Kent Monkman (Cree), b. 1965. Five digital prints on metallic paper 6" x 4" each. Museum purchase, 2008 (26/7168–26/7172)

#### **PUBLIC PROGRAMS**

WHERE ART WORLDS MEET:
A CONVERSATION WITH INDIGENOUS
HAWAIIAN, NATIVE AND ABORIGINAL
CONTEMPORARY ARTISTS

Friday, May 20 4 p.m. – 5:30 p.m., Room 4018-19, Fourth level

The global indigenous art scene has experienced dynamic growth and change in the first decade of the 21st century. How has this rapid evolution affected indigenous contemporary artists from different regions and varying cultural backgrounds? What strategies and artistic practices are working now? Join us for a lively and insightful discussion with artists Puni Kukahiko, Alan Michelson, Carl F. K. Pao and Gina Matchitt. Kathleen Ash-Milby, the museum's curator of contemporary art, moderates the program. Co-sponsored by the National Museum of the American Indian and Transformer.

A light reception will follow immediately after the panel. Both the *This IS Hawai'i* gallery and the *Vantage Point: The Contemporary Native Art Collection* gallery will remain open until 7 p.m. so that attendees can view the exhibitions.

ANNUAL HAWAI'I FESTIVAL
Saturday, May 21 and Sunday, May 22
10:30 a.m. – 4:30 p.m., Potomac Atrium,
Rasmuson Theater,
various museum locations

This festival is the museum's annual celebration of Hawaiian arts and culture and co-

incides with Asian Pacific American Heritage Month. During the festival visitors can hear about the hula and learn the Native dance, take in a Hawaiian cooking demonstration, 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 North, East, South and West, sing, drum and tell of the ways of their tribe. At the end of this exchange, small gifts from each tribe that show more of the rich history of these nations are presented to the museum. A Friendship/Round Dance ends the event. Jason (Smoke) Nichols (Nakota/Chippewa Cree) is a motivational speaker and will be speaking on preservation, respect and traditions.

West: Hulapai, Hopi and Navajo from Arizona and New Mexico East: Ojibwe Band from Red Lake Minnesota North: Oglala Lakota from South Dakota Southwest: Yavapai and Apache from Arizona





## INDIAN SUMMER SHOWCASE 2011

# INDIAN COUNTRY/COUNTRY INDIAN! FEATURING VICTORIA BLACKIE Saturday, June 11

5 p.m., Welcome Plaza

Join us for Indian Summer Showcase 2011, an evening concert series presented on the museum's Welcome Plaza outside the main entrance. Since 2006, Indian Summer Showcase has hosted 22 concerts featuring 29 groups from more than 15 Native communities in the United States, Canada and five Latin American countries. In our sixth season, we kick off this year's schedule with country singer Victoria Blackie (Navajo). All concerts are free and open to the public.

#### CHOCTAW FESTIVAL

Wednesday, June 22 – Saturday, June 25 10:30 a.m. – 4:30 p.m.

#### Potomac Atrium, various museum locations

The Choctaw Nation of Oklahoma will celebrate its tribal heritage and history with four days of food, workshops and performances, including a reenactment of a traditional Choctaw wedding, stickball demonstrations, Native dancers, singers and storytellers, and booths showcasing beadwork, pottery, flutes, the Choctaw language and tribal cooking.

# THE PEOPLE ARE DANCING AGAIN: THE SILETZ TRIBE OF WESTERN OREGON Friday, July 8 – Sunday, July 10 10 a.m – 4:30 p.m.

#### Potomac Atrium, various museum locations

Join us for a three-day festival celebrating the art and traditions of the Siletz Tribe of Oregon. Learn about Siletz basket-weaving through demonstrations, watch the Nee-Dash (traditional feather) dance and join a panel discussion and book-signing featuring historian Charles Wilkinson, author of *The People are Dancing Again: The History of the Siletz Tribe of Western Oregon* (University of Washington Press, 2010).





Betsabe Torres and her sisters Jezabel and Mayra, of the Comcaac community of Mexico at the *Living Earth Festival 2010*.

LIVING EARTH FESTIVAL RETURNS Friday, July 22 and Saturday, July 23 (10 a.m. – 9 p.m.) Sunday, July 24 (10 a.m. – 5:30 p.m.) Potomac Atrium, Welcome Plaza, various museum locations



The second annual three-day *Living Earth Festival* will be hosted by Smithsonian's National Museum of the American Indian on the National

Mall Friday, July 22, through Sunday, July 24. The event, a favorite with families, acknowledges Native contributions to managing the environment and sustaining lifeways and foodways. The festival will include an outdoor fresh-produce market, "dinner and a movie," symposium, cooking demonstrations, basket weavers, live entertainment, diabetes education webcast and fun walk, hands-on activities for kids and families, a cooking competition, educational booths, live outdoor concert and Conversations with the Earth exhibit grand opening. A highlight will be a symposium featuring economist and activist Jeremy Rifkin, Gregory Cajete (Santa Clara Pueblo) of the University of New Mexico and Melissa K. Nelson (Anishinaabe/Metis) of The Cultural Conservancy.

#### **EXHIBITIONS + EVENTS CALENDAR**

MAY/JUNE/JULY 2011

#### **NATIVE FILMS**



DINNER & A MOVIE:
PAPA MAU: THE WAYFINDER
Friday, May 20
7 p.m., Rasmuson Theater, first level

**Papa Mau: The Wayfinder** (2010, 57 min. documentary) United States. 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 ances-

tors aboard the voyaging canoe, *Hokule'a*. Cuisine from our Zagat-rated Mitsitam Cafe will be available for purchase from 5 p.m. to 6:30 p.m. Seats in the theater are limited; register online at AmericanIndian.si.edu/calendar.

DINNER & A MOVIE: KISSED BY LIGHTNING Saturday, July 2 7 p.m. Rasmuson Theater, first level

#### **Kissed by Lightning**

(2009, 90 min.) Canada Shelley Niro (Mohawk) Producers: Annie Frazier

Producers: Annie Frazier Henry (Blackfoot/ Sioux/French), Shelley Niro (Mohawk) Inspired by an ancient Iroquois tale, Shelley Niro's contemporary story set on the Six Nations Reserve follows the Mohawk artist Mavis (played by Kateri Walker), who is still in a period of grieving for her late husband Jesse (Michael Greyeyes). In an effort to extinguish the memories that haunt her, she immerses herself in her painting. But when an upcoming art exhibition requires Mavis to embark on a road trip in the company of Bug (Eric Schweig), she is forced into the possibilities of the here and now and the

difficult task of letting go. Cuisine from our Zagat-rated Mitsitam Cafe will be available for purchase from 5 p.m to 6:30 p.m. Seats in the theater are limited; register online at AmericanIndian.si.edu/calendar.

DINNER & A MOVIE: AUTO IMMUNE RESPONSE Friday, July 22 Screening begins at 7 p.m. Rasmuson Theater, first level

As part of the *Living Earth Festival*, artist Will Wilson (Diné) will discuss the culmination of his Auto Immune Response project, presenting video and photographic elements from the series. In large-scale photographs, mixedmedia installations and digital video works, Auto Immune Response addresses the human and environmental impact of the rapid transformation of Indigenous lifeways and the land, and strategies of response to enable cultural survival. Wilson's work is featured in Vantage Point: The Contemporary Native Art Collection. Cuisine from our Zagat-rated Mitsitam Cafe will be available for purchase from 5 p.m. to 6:30 p.m. Seats in the theater are limited; register online at AmericanIndian.si.edu/calendar.

"VANTAGE POINT" AFTER HOURS PERFORMANCE BY

#### **KENT MONKMAN**



Capital Pride week,
June 2 – 12
Please visit
AmericanIndian.si.edu/vp/
events for day and time
Potomac Atrium

In his first performance in the United States, acclaimed Canadian artist Kent Monkman (Cree) will perform a new work featuring his alter ego, Miss Chief. Monkman's work is featured in Vantage Point: The Contemporary Native Art Collection. The performance is presented as part of the 2011 Capital Pride celebration.

For our members who have difficulty reading standard print we offer a digital format of the magazine.

Please contact

NMAIMember@si.edu for details.

Arthur Renwick, Jani, 2006. Courtesy of Arthur Renwick and Leo Kamen Gallery.

# HIDE: SKIN AS MATERIAL AND METAPHOR April 16 - July 31, 2011

Exhibition organized by the National Museum of the American Indian, Smithsonian Institution.

MUSEUM OF CONTEMPORARY NATIVE ARTS

108 Cathedral Place, Santa Fe, NM 87501 505.983.8900 www.mocnasantafe.org



# EXHIBITIONS + EVENTS CALENDAR

MAY/JUNE/JULY 2011

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

#### **NYC EXHIBITIONS**

PRESTON SINGLETARY: ECHOES, FIRE AND SHADOWS MARCH 19-SEPT. 5

SMALL SPIRITS:
DOLLS FROM THE NATIONAL
MUSEUM OF THE AMERICAN
INDIAN

THROUGH JULY 19, 2012



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

CLOSES JULY 7, 2011

GRAB
THROUGH JULY 31

#### **PUBLIC PROGRAMS**

ESSENTIALLY INDIGENOUS?: CONTEMPORARY NATIVE ARTS SYMPOSIUM

Thursday, May 5, and Friday, May 6 Diker Pavilion

This two-day symposium will wrestle with questions about how we define Native art. Presenters include Robert Houle (Anishinaabe), Andrea Geyer, David Garneau (Métis) and others. Register online at www.AmericanIndian.si.edu/symposia.

#### BERRY BASKET FAMILY WORKSHOP CELEBRATING THE NORTHWEST COAST! Thursday, May 12

6 p.m.

#### **Education Classroom**

Make a berry basket with Lorene Hanlon (Tlingit). Materials fee: \$25/\$20 members. Reservations required: (212) 514-3716.

#### MEET THE ARTIST:

LORENE HANLON
CELEBRATING THE NORTHWEST COAST!
Thursday, May 12, 10 a.m. – 12 noon
Friday, May 13, 10 a.m. – 12 noon;
1 p.m – 3 p.m.

Saturday, May 14, 10 a.m. – 12 noon Infinity of Nations Gallery

Lorene Hanlon will discuss her acclaimed baskets and Northwest Coast culture.

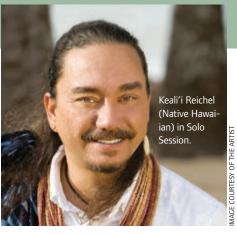
#### STORYBOOK READINGS AND WORKSHOP

Saturday, May 14

1 p.m.

#### Resource Center/Education Classroom

Enjoy stories about Native Hawai'i. Learn about *kapa* (bark cloth) and make a *kapa* stamped tote bag.



NATIVE SOUNDS DOWNTOWN! CELEBRATES ASIAN-PACIFIC AMERICAN HERITAGE MONTH WITH KEALI'I REICHEL IN SOLO SESSIONS Sunday, May 15

2 p.m.

#### **Diker Pavilion**

One of Hawaii's most popular performers, Keali'i Reichel (Native Hawaiian) is consistently on Billboard's world music charts. An enthusiastic emissary of Hawaiian culture to global audiences, he has opened for Sting, Celine Dion and many others. Keali'i will feature two Native Hawaiian dancers in his performance of music, dance and stories.



MEET THE ARTIST: MAXINE MATILPI CELEBRATING THE NORTHWEST COAST! Thursday, May 19

10 a.m. – 12 noon; 1 p.m. – 3 p.m. Infinity of Nations Gallery

Maxine Matilpi (Kwakwaka'wakw) will speak about the tradition of Northwest Coast button blankets.



#### BUTTON BLANKET WORKSHOP CELEBRATING THE NORTHWEST COAST! Thursday, May 19 Hands-on workshop 6 p.m.

#### **Education Classroom**

Make a miniature button blanket with Maxine Matilpi. Materials fee: \$25/\$20 members. Reservations required: (212) 514-3716.

## GIT-HOAN DANCERS CELEBRATING THE NORTHWEST COAST! Friday, May 20

2 p.m.

#### Rotunda

An exciting performance from the celebrated Tsimshian dance troupe.

# ANNUAL CHILDREN'S FESTIVAL CELEBRATING THE NORTHWEST COAST! Saturday, May 21 and Sunday, May 22 12 noon – 5 p.m.

#### Museum-wide

This year's festival includes dazzling performances by the renowned Git-Hoan Dancers. Led by master carver David Boxley, the Tsimshian troupe uses beautiful masks and dynamic presentations to engage audiences in the beauty of Native Northwest Coast culture. The day also includes free, family friendly workshops to make miniature button blankets, friendship bracelets and Northwest coast animal designs.

#### NATIVE AMERICAN RIGHTS AT A CROSSROADS Thursday, May 26 6 p.m. Diker Pavilion

A discussion with Native American rights attorney/advocate James W. Zion and Cecelia Belone (Navajo), president of the National Indian Youth Council. Presented with the National Coalition of Concerned Legal Professionals.

#### MEET THE ARTIST: MICHELLE PAISANO CELEBRATING THE SOUTHWEST!

Thursday, June 9 – Saturday, June 11 Thursday-Friday; 10 a.m. – 12 noon; 1 p.m. – 3 p.m.

Saturday; 12 noon – 4 p.m. Infinity of Nations Gallery

Noted sculptor Michelle Paisano (Laguna/ Acoma Pueblo) discusses Pueblo pottery.

## CLAY STORYTELLER DOLL WORKSHOP CELEBRATING THE SOUTHWEST!

Thursday, June 9

6 p.m.

#### **Education Classroom**

Make a clay storyteller doll in this workshop led by Michelle Paisano. Materials fee: \$25/\$20 members. Reservations required: (212) 514-3716.

# STORYBOOK READINGS AND WORKSHOP CELEBRATING THE SOUTHWEST! Saturday, June 11

1 p.m.

#### Resource Center/Education Classroom

Listen to Native stories from the southwest and participate in a hands-on weaving activity.

#### INTI RAYMI Saturday, June 25 12 noon – 3 p.m. Diker Pavilion

Welcome the summer with Inti Raymi, the Festival of the Sun, one of the most important ancestral celebrations of the Native peoples of the Andes. The Ecuadorean dance group Ayazamana and the musicians of Sinchikuna (Kichua) will lend their high-energy talents to this family friendly participatory performance.

#### SUMMER DANCE AT THE NMAI

Tuesday, July 5 – Friday, July 8 and Tuesday, July 12 – Friday, July 15 Tuesday, July 19 – Friday, July 22 and Tuesday, July 26 – Friday, July 29

11 a.m. and 1 p.m. Diker Pavilion

Join us for storytelling and dance with Louis Mofsie (Hopi/Winnebago) and Michael Taylor (Choctaw) from July 5-15 and Luana Haraguchi (Native Hawaiian) from July 19-29. First come, first served.

#### STORYBOOK READINGS AND WORKSHOP CELEBRATING THE SOUTHWEST! Saturday, July 9

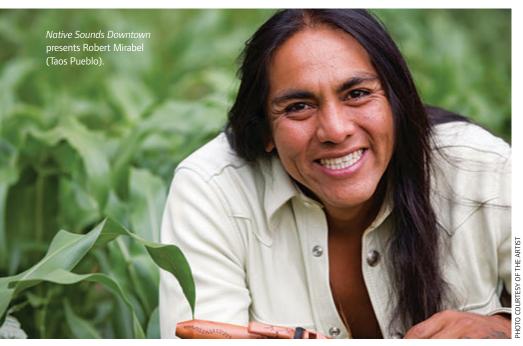
1 p.m.

#### **Resource Center/Education Classroom**

Enjoy stories from Native people of the southwest and make a miniature-coiled basket.

#### EXHIBITIONS + EVENTS CALENDAR

MAY/JUNE/JULY 2011



#### **ROBERT MIRABAL IN CONCERT** Saturday, July 23 **NATIVE SOUNDS DOWNTOWN! PRESENTS**

2 p.m.

#### **Diker Pavilion**

Robert Mirabal (Taos Pueblo) has become a leading proponent of Native flute on the world music scene. A 2006 Grammy award winner for Best Native American Album, he has also won numerous Native American Music Awards for his work.

#### **MEET THE ARTIST: LOUANN SHANNON CELEBRATING THE SOUTHWEST!**

Thursday, July 28 - Friday, July 29 10 a.m. - 12 noon; 1 p.m. - 3 p.m. Saturday, July 30 12 noon - 4 p.m.

**Infinity of Nations Gallery** 

Louann Shannon (Tohono O'odham) will speak about the history of horsehair baskets.

#### HORSEHAIR BASKET WORKSHOP **CELEBRATING THE SOUTHWEST!** Thursday, July 28

6 p.m.

**Education Classroom** 

Make your own horsehair basket in this

workshop with Louann Shannon. Materials fee: \$25/\$20 members. Reservations required: (212) 514-3716.

#### **FILM AND VIDEO**

AT THE MOVIES Thursday, May 19, 6 p.m. Saturday, May 21, 2 p.m. **Auditorium** 

Discussions follow with the filmmakers

#### **CELEBRATING NATIVE AMERICAN NATIONS! NORTHWEST COAST**

Smokin' Fish (2011, 70 min.) United States. Luke Griswold-Tergis and Cory Mann (Tlingit). Cory Mann gets hungry for smoked salmon and decides to spend a summer smoking fish at his family's traditional fish camp. This break from his hectic life in Juneau offers him a chance to reflect on how the sometimes zany intersection of ancient and modern plays out in his life. New York premiere.

Thursday, June 15, 6 p.m. Saturday, June 18, 2 p.m. **Auditorium** 

#### **CELEBRATING NATIVE AMERICAN NATIONS! SOUTHWEST**

Grab (2011, 55 min.) Billy Luther (Navajo/ Hopi/Laguna Pueblo).

Presented in partnership with Tribeca Film Institute and Sundance Institute

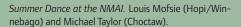
Each year, residents of the Laguna Pueblo in New Mexico honor individual family members by throwing food and gifts from the rooftops of their homes to the community gathered below. Luther's film follows three families as they prepare for this ancient tradition, which has taken many modern twists.

Photographs shot during the making of Grab are on view at the museum through July. New York premiere.

At the Movies programs, part of Celebrating Native Nations!, have been made possible with support from the New York State Council on the Arts, a State agency. Additional support has been provided by Creative Capital, World of Wonder Productions and Native American Public Telecommunications.

#### **SEEING INDIGENOUS** Saturday, May 7, 2 p.m. **Diker Pavilion**

The symposium "Essentially Indigenous?" spills over into film. The new documentary series Art + Soul, directed by Warwick Thornton (Kaytetye), looks at contemporary indigenous Australian arts. Curator Mario A. Caro adds selections of new media arts into the mix. A conversation follows with Caro and Stephen Gilchrist (Inggarda), curator, National Gallery of Australia. Host: Fred Myers, NYU Silver Professor and author of Painting Culture: The Making of Aboriginal High Art.





#### **DAILY SCREENINGS**

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

Monday, May 2 – Tuesday, May 31 INFINITY OF NATIONS CELEBRATING THE NORTH PACIFIC COAST!

#### **Unreserved: The Work of Louie Gong**

(2009, 14 min.) United States. Tracy Rector (Seminole). Produced by Longhouse Media. Pacific Northwest artist and activist Louie Gong introduces Coast Salish art to an iconic brand of skate shoes, creating custom shoes with a multicultural identity.

Writing the Land (2007, 8 min.) Canada. Kevin Lee Burton (Swampy Cree). In English and Hunkamenum. Musqueam elder Larry Grant explores his mixed heritage, rediscovering his language and cultural traditions in the cityscape of Vancouver, located on ancestral Musqueam lands.

Airplane (2010, 3 min.) Canada. Zoe Leigh Hopkins (Heiltsuk/Mohawk). In English and Heiltsuk with English subtitles. Produced by Knowledge Network in association with First People's Heritage, Language and Culture Council of British Columbia. The use of the Heiltsuk language adds a new dimension of communication for villagers who travel from their remote village by plane or boat.

**Button Blanket** (2009, 4 min.) Canada. Zoe Leigh Hopkins (Heiltsuk/Mohawk). Produced by the National Film Board of Canada in collaboration with APTN for the *Vistas* series. The making of a Heiltsuk button blanket is explored as part of the continuum of Northwest Coast traditions.

Preston Singletary: Echoes, Fire, and Shadows (2009, 28 min.) United States. Todd Pottinger. Produced by the Museum of Glass, Tacoma. A portrait of Tlingit glass artist Preston Singletary, who combines contemporary artistic techniques with traditional forms to create new expressions of his people's myths and legends.

## Wednesday, June 1 – Tuesday, July 5 INFINITY OF NATIONS CELEBRATING THE SOUTHWEST!

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

**Miss Navajo** (2006, 60 min.) William Luther (Navajo/Hopi/Laguna Pueblo). This documentary follows the journey of a contestant in the Miss Navajo pageant, in which butchering a sheep and a deep knowledge of Navajo history are key requirements.

## Wednesday, July 6 – Sunday, July 31 INFINITY OF NATIONS CELEBRATING THE SOUTHWEST!

**Oven Building and Bread Baking** (1923, 15 min.) Black-and-white. Silent. From a series of ethnographic films made nearly 100 years ago at the Pueblo of Zuni in New Mexico for

the Museum of the American Indian, this work documents the making of a beehive oven, kneading bread and baking.

Clay Beings (2003, 28 min.) United States. Nora Naranjo-Morse (Tewa/Santa Clara Pueblo). Produced by the School of American Research, Santa Fe. Seven Pueblo, Navajo and Hopi clay artists collaborate on a gigantic ceramic storyteller figure. Each brings personal style and technique to the ancient art form, as well as clay from his or her home.

**Female Rain – Nilts'a Bi'aad** (2006, 2 min.) United States. Velma Kee Craig (Navajo). In English and Navajo. In a piece based on a poem by Navajo writer Laura Tohe, the filmmaker expresses her love of the Navajo language.

**Hill High Low** (2008, 8 min.) United States. Michael David Little (Navajo). Produced as part of ReelNative, a short film project from the American Experience series *We Shall Remain*. A Navajo man's journey from homeless artist to painter and gallery dealer.

## ESPECIALLY FOR KIDS

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

Monday, May 2 – Tuesday, May 31 INFINITY OF NATIONS CELEBRATING THE NORTH PACIFIC COAST!

Raven Tales: The Sea Wolf (2006, 23 min.) Canada. Caleb Hystad. Produced and cowritten by Simon James (Kwakwaka'wakw). The first man is dismayed to find he has no skill as a fisherman and that his skills as an artisan are unappreciated, so he calls out a mythical sea monster to help him.

Raven Tales: Love and War (2007, 24 min.) Canada. Caleb Hystad. Written by Simon James (Kwakwaka'wakw). When the first man is spurned by the beautiful but vain Igis, he turns to Raven for help and learns one must be patient in matters of love.

#### **EXHIBITIONS + EVENTS CALENDAR**

MAY/JUNE/JULY 2011







## Wednesday, June 1 – Tuesday, July 31 INFINITY OF NATIONS CELEBRATING THE SOUTHWEST!

**4wheelwarpony** (2008, 8 min.) United States. Dustinn Craig (White Mountain Apache/Navajo). Young Apache skateboarders link past to present.

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

**Real Love** (2007, 4 min.) United States. Donavan Seschillie (Navajo) and Deidra Peaches (Navajo). A film asks the question, "Can paper bags love?"

**Stick Mania** (2008, 5 min.) United States. Produced by Outta Your Backpack Media. A boy's daydreams come to life.

**Toka** (1994, 24 min.) United States. David Wing and Cyndee Wing. Women and girls of the Tohono O'odham tribe of Arizona play an exciting game of stickball, an age-old tradition.

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! and Celebrating the Southwest! are 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; Con Edison; and Pendleton/American Indian College Fund. This program series has also been supported by public funds from the New York City Department of Cultural Affairs. Special thanks to Valerie and Jack Rowe and the Rowe Family Foundation.







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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

#### NEAREST METRO STATION:

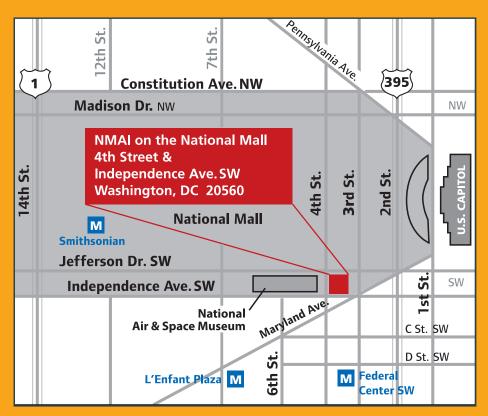
L'Enfant Plaza (Blue/Orange/Green/Yellow lines). Take the Maryland Avenue/Smithsonian Museums exit.

**ADMISSION:** Free to the public.

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

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

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



#### **NMAI IN NEW YORK CITY**

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

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

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

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





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