NATIONAL MUSEUM OF THE AMERICAN

INDIAN

SPRING 2019

REVOLUTIONARY ARTIST T.C. CANNON ▪ A PLACE FOR THE TAKEN
PRAYING TOWN PATRIOTS OF 1776 ▪ REVIVING AN ANCIENT CRAFT

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National Museum of the American Indian

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Q'eq'chi Maya huacal (gourd cups) and lamba'l b'ukleb (large gourds cups) used for drinking—especially chocolate—and making offerings, 2000. Guatemala. Gift of the Association of Q'eqchi' Maya Priests and the Municipality of Coban and Carcha, Guatemala. 25/5162

Inuit amauti or tuilli (woman's parka, detail), ca. 1890–1925. Iqluligaarjuk (Chesterfield Inlet), Nunavut, Canada. 13/7198

Detail of Sioux dress (front), ca. 1910. Probably North or South Dakota. 2/5800

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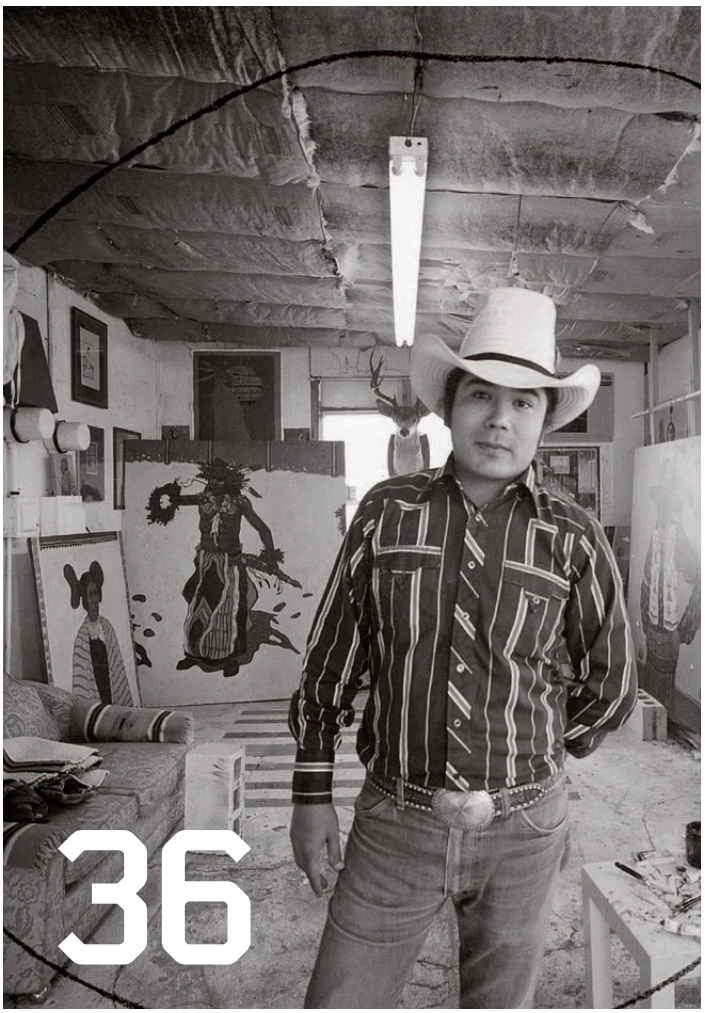
ON THE COVER

Cloud Madonna is T.C. Cannon's Native take on the Madonna of Christianity's Virgin Mary. This Madonna wears a vibrant blue mantle, and instead of holding a baby Jesus, she walks with her life-sustaining melon, a gift of the gods in the sunburnt desert. The water jar atop Cloud Madonna's head serves as a halo, extending to the heavens. A major exhibit of T.C. Cannon's work comes to the Museum in New York from April 6 to Sept. 16, 2019.

T.C. Cannon (1946–1978, Caddo/Kiowa), *Cloud Madonna*, 1975. Acrylic on canvas. Collection of Charles and Karen Miller Nearburg. Promised gift to the Hood Museum of Art, Dartmouth College, Dartmouth, N.H. © 2019 Estate of T.C. Cannon

PHOTO BY SUZANNE MORISETTE, COURTESY JAIME BLACK



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MAY 17–19, 2019

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

PHOTO COURTESY OF THE NMAI ARCHIVE CENTER

More than 50 webcasts spanning 10 years – and counting!

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National Museum of the American Indian

BEING "ESSENTIAL"

The National Museum of the American Indian staff and our circle of supporters are devoted to working in partnership with Native peoples to educate, inspire and empower. After 35 long days of closure due to the U.S. government shutdown this past January, we were greatly relieved to finally be able to reopen our doors to the public and reinstate our programs and initiatives.

I spent some time at the main entrance of the Museum in Washington, D.C., the morning we reopened to offer a personal welcome to those walking in. Likewise, our staff in New York greeted the first visitors through the Museum's doors. While we shared our gratitude with visitors at our museums, we also heard from tribal leaders across the country. Not only did they reach out to express relief and appreciation, they also offered support for Museum initiatives, including the National Native American Veterans Memorial. I was pleased to reassure them that the groundbreaking remains on schedule this fall. In this issue of *American Indian,* we acknowledge the donors who have contributed to the memorial project and share a recent design concept (*right*).

While we have returned to our normal duties, the fact that tribal governments could offer support to us is nothing short of remarkable. If anyone needs an example of the resiliency and strength of Native communities and the commitment of tribal leaders to their people and legacies, this would be it. These leaders define what being essential means: they are critical advocates for their communities' wellbeing and survival.

Although media outlets such as *The New York Times* and *The Washington Post* reported on the impact of the furlough throughout Indian Country, most Americans remain unaware that nearly 2 million people who rely on federally funded tribal services were among the most severely affected. From health clinics and nutrition programs to housing and family and child welfare, the shockwaves of funding cuts hit hundreds of tribes across the country immediately and substantially.

Architectural rendering of the National Native American Veterans Memorial, to be built on the northeast corner of the Museum grounds adjacent to the existing wetlands. Memorial design by Harvey Pratt (Cheyenne/Arapaho), illustration by Skyline Ink, courtesy of the NMAI.

Amid the slow renewal of these critical services on reservations and in urban centers, the lasting impacts have yet to be determined within Indian Country and beyond. Yet in the face of these ongoing challenges, I have witnessed the tenacity and unwavering positivity of the tribal leaders and representatives who have come to offer their support and talk about ways their communities can work with the Museum. They have introduced us to their peoples' innovations and accomplishments as well as shared cultural traditions and stories. Such conversations have resulted in newly envisioned annual events this spring, ranging from the topic of Indigenous foods and sustainability featured in our Living Earth Festival this April to our Children's Festival in New York in May, which celebrates the one-year anniversary of our popular imagiNATIONS Activity Center (*see page 7 and Calendar*).

The Museum also quickly adopted conversations about activism and Indigenous women's rights into part of the Smithsonian American Women's History Initiative. In March, for example, the Museum offered a dramatic outdoor art installation and symposium addressing violence against Indigenous women (*see pages 32–35*). Now more than ever, our staff aims to be responsive to timely issues brought to our attention, and we are grateful to our many partners in this ongoing endeavor.

We hope that you will engage either in person or online with new exhibitions opening this year and enjoy the diverse array of programs planned at one of our Museum locations.

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

Children's Festival in New York
TAÍNO TAÍNO TAÍNO

Saturday, May 18 and Sunday, May 19 | 11 a.m.–5 p.m.

Celebrate the imagiNATIONS Activity Center's first year!
Experience the landmark interactive space based on Native innovation and ingenuity as you spend a fun-filled day with the family exploring the TAÍNO culture of the Caribbean:

- Make your own hammock or maracas
- See why a Bodega is a cultural gathering place
- Create a Taíno sun design
- Enjoy music, dancing, and storytelling

Generous support provided by the Ralph Lauren Corporation and The Walt Disney Company.

Programming for the Children's Festival is supported, in part, by public funds from the New York City Department of Cultural Affairs, in partnership with the City Council.

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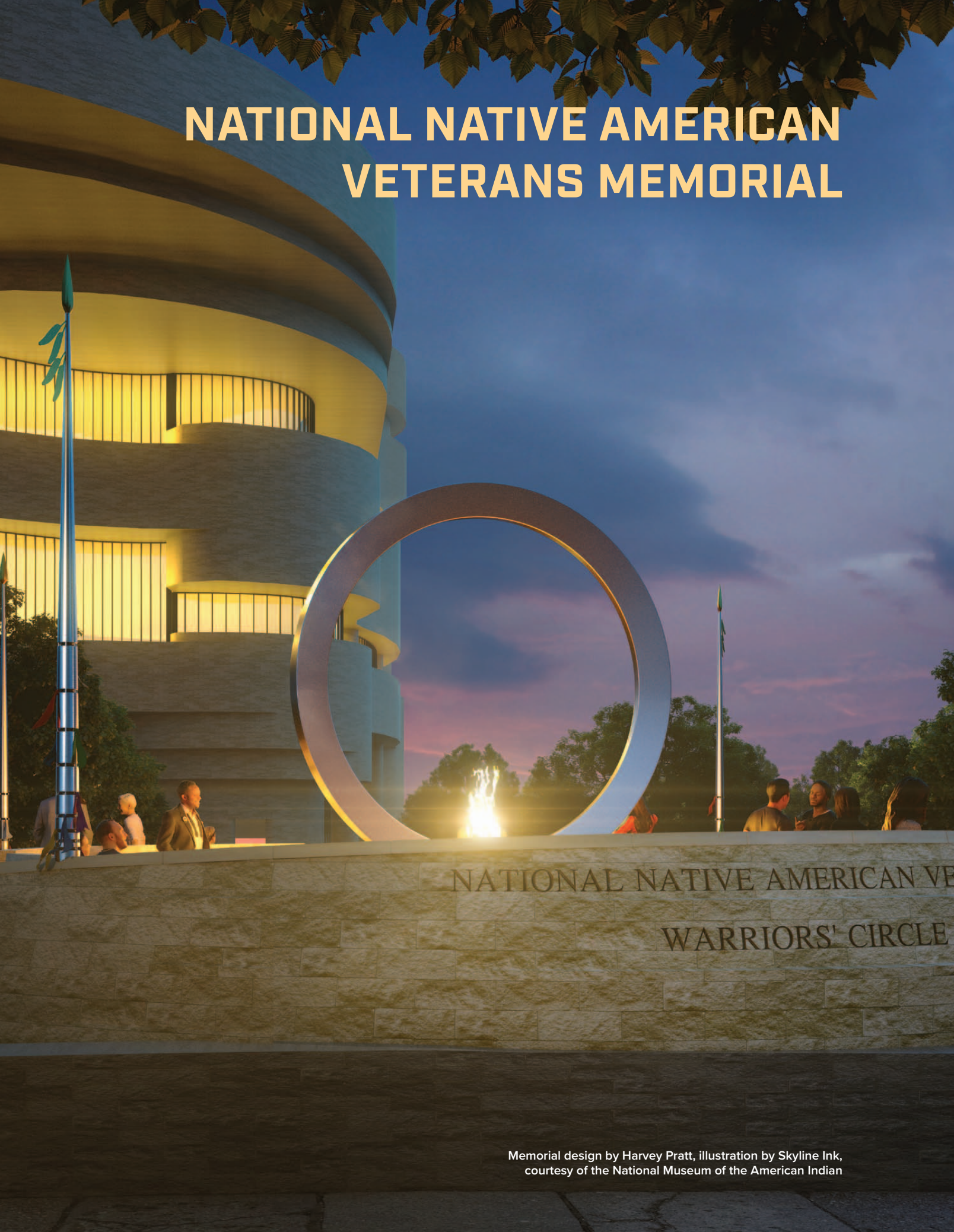
Jason DeCrow/AP Images for the Smithsonian's National Museum of the American Indian

NATIONAL NATIVE AMERICAN VETERANS MEMORIAL



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As of February 8, 2019

SAVING AN ANCIENT CRAFT

PORFIRIO GUTIERREZ RETURNS HOME

BY JUSTIN MUGITS

In the foothills of southern Mexico's Sierra Juárez mountains, a tradition has kept a community alive for generations. The Zapotec weavers of Teotitlán del Valle, a village of about 6,500 people just outside of the city now known as Oaxaca, have been crafting their unique woven rugs and other textiles for centuries. One weaver, Porfirio Gutierrez, has returned to his ancestral home to find that these ancient skills are in danger. He is now defending this tradition against the same market and cultural forces that lured him away as a young man more than two decades earlier.

TOXIC TRADE

The Zapotec weavings of Teotitlán del Valle have been treasured near and far. At least 500 years ago, the Aztecs exacted tribute from this community in the form of elaborate plant fiber textiles. Originally the textiles were woven with various plant fibers using "backstrap" looms, which are tied to a wall on one end and extend around the back of the weaver on the other. Yet after the Spanish conquest, the invaders introduced wool and freestanding looms. Traditionally, most fibers, both plant and animal, were dyed with a variety of natural dyes made from plants and insects.

By the early 20th century, chemical dyes prevailed. They were easier to use and created colors that were more vibrant. However, chemicals used in the textile industry can contain toxic substances such as arsenic, lead and mercury, and they can have detrimental impacts on the environment, including polluting water sources. Textile wastewater can include not only the dyes but also other pollutants, including organics, nutrients, salts, sulfur compounds and toxicants. These wastewaters enter the environment as runoff after the dying process.

By the 1970s, as the global economy reached Teotitlán del Valle, the village's weavers began creating hand-woven rugs primarily sold through intermediaries to the North American market. These wool rugs were often tailored to American tastes, evoking styles of the Southwest by using traditional Zapotec or Navajo designs. These textiles were colored almost entirely with chemical dyes.

A REVELATORY HOMECOMING

Gutierrez grew up in Teotitlán del Valle, where textile weaving occupied almost every member of the community – including most members of his family. He learned to weave when he was a 12-year-old child but readily admits that he harbored no passion for it or other Zapotec cultural traditions. "I was never

Porfirio Gutierrez weaves a textile with a traditional Zapotec design using a nine-thread-count-per-inch comb loom.

PHOTO BY JAVIER LAZO GUTIERREZ

aware of what I was part of until I left," he says. Like many local youngsters, he had been bombarded by Western media, colonial history and contemporary Mexican culture. He was given the impression that his Indigenous culture was stagnant and that prosperity could not emerge from tradition. The allure of economic prosperity induced Gutierrez to look for employment in the United States. In 1997, the then 18-year-old Gutierrez moved to Ventura, Calif., where he worked in a cement factory and as a restaurant manager. He would go on to start his own family and didn't look back for almost 10 years.

When Gutierrez did finally return to his home village to visit his relatives in 2006, he discovered he had a new appreciation for his Zapotec culture – its language, dance, music, food, ceremonies and especially its weaving artistry. In his absence his sister, Juana, who is nine years older, had been learning the practice from their parents and other community elders and reviving the village's natural dying techniques. She was even conducting her own dying experiments with new plants to increase the range of natural colors used on both wool and plant fibers. All of this work inspired Gutierrez to resume the family trade in an attempt to revive the traditional Zapotec methods of weaving.

But he also recognized the threats to this ancient tradition. Gutierrez says, "It's not the consumers that have to deal with pollution in their water from chemical dyes" but rather his own community. He also worries about the potential impacts of climate change on his village. Gutierrez says that the people who will bear the greatest brunt of climate change are the Indigenous people who grow their own crops. "When my father was young, he says that the rainy season started in March and ended in September and the rivers always had water. Now we don't get much rain and the rivers are dry." This past year, his father's corn crop failed from lack of water. In addition, Gutierrez buys his indigo for dye from a Zapotec farmer in Santiago Niltepec, Oaxaca. He says, "Last year the farmer got 50 percent of his normal harvest because there was very little rain. If there is no rain due to climate change, I have no blue for my weaving."

Other external forces were hampering his family's success. "My family never had the opportunity to sell their weaving directly to clients. Instead they would sell them to the people who had access to the market, so their talent was never acknowledged." These intermediaries dictated the price, weaving design, size and what dyes were to be used – which were mostly chemical based. This market took only a small amount of the family's natural-dye weaving, which the family created primarily for its own use. Gutierrez decided to help his family retain its economic and artistic autonomy. "I began to be deeply concerned about this situation. At the same time it inspired me to contribute to the preservation."

A GROWING LEGACY

Although Gutierrez's father and sister were excellent weavers, neither had attended school and both lacked the means to promote the family's work. Ironically, it was Gutierrez's understanding of economics and international

markets and his fluency in English – all of which he acquired in the United States – that enabled him and his family to take over their own artistic and economic destiny.

"We came together, Juana's family, our parents and a few of our siblings and decided that our legacy must survive and it was absolutely important for the young generations in our community to know that there is something much more important than money." In 2007 they gradually started setting up their home as Porfirio Gutierrez y Familia Studio and promoting it as a place where people could visit and see how the wool was spun, died naturally and woven into finished textiles. Perhaps most importantly they were selling their work directly to consumers. They no longer were at the mercy of the intermediaries; they could express themselves through their art. The studio now employs 21 of Gutierrez's relatives, who produce a variety of traditional weavings and new designs, all with natural dyes.

Visitors can watch as he and his family work as a team to craft the textiles by hand. Each worker is skilled in a specific task that is integral to weaving and rug making. Juana does all the dyeing. She has created more than 200 distinct colors from natural dyes, but the dyes themselves require considerable labor. Many colors come from seasonal wild plants such as *pericon* (Mexican marigold) or fruits such as pomegranate and *sapote*, which must be gathered from the countryside every year. Once that supply is exhausted, it cannot be replenished, and there might not be more until the plants can be harvested again the following year. Just like her ancestors, in order to get rich red and crimson hues, Juana uses the parasitic cochineal insects that feed on prickly pear cacti. The cacti are harvested and the cochineal is then removed, dried and ground on a *metate* – a slightly concave stone – into a fine powder that Juana can combine with water and mineral salts to create the dyes.

Other family members might do less-technical designs, gather materials and groom pieces depending on their availability. Gutierrez as well as his brother, brother-in-law and nephew take care of some of the most technical designs and weaving, but he stresses that the individual skills of the entire family are integral to the creation of each

WHEN GUTIERREZ DID FINALLY RETURN TO HIS HOME VILLAGE TO VISIT HIS RELATIVES IN 2006, HE DISCOVERED HE HAD A NEW APPRECIATION FOR HIS ZAPOTEC CULTURE – ITS LANGUAGE, DANCE, MUSIC, FOOD, CEREMONIES AND ESPECIALLY ITS WEAVING ARTISTRY.

Teotitlán del Valle is nestled in the foothills of southern Mexico's Sierra Juárez mountains in Oaxaca State.

PHOTO BY JAVIER LAZO GUTIERREZ

piece. "My niece who finishes, who tucks in all the ends of my pieces, who takes a needle and tucks back the fringes, that is an art in itself. … You have to keep the tension correctly to make it so when you look at the piece, you don't know the fringes were ever there." Because each piece of weaving takes so much time to create from scratch, many members of the family are needed to contribute to the project.

The family's reputation has extended well beyond its studio. Its customers are primarily Americans visiting Teotitlán del Valle and those Gutierrez sells to at art markets across the United States. In 2015, Gutierrez was accepted into the Artist Leadership Program of the Smithsonian National Museum of the American Indian. Designed to give Indigenous artists access to the Museum's collections, the program allowed them to learn from their culture's past and pass that knowledge on to their present-day communities. Gutierrez was able to observe plant-fiber weavings and traditional natural dying techniques. He also noted that chemical dyes had been employed by Zapotec artists as early as the turn of the 20th century. Upon completing the program, he and Juana conducted a workshop to pass that knowledge on to other members of the Teotitlán community. "We're beginning to see more and more people adopting authentic natural dyed weaving. This is the result of much effort, not only from our studio but also from a few other families in our pueblo who are also committed to preserving our legacy, such as Fausto Contreras and Mariano Sosa. We now see a few families joining us, and it makes us hopeful for the future of our pueblo, our people and our way of life."

PHOTO BY JAVIER LAZO GUTIERREZ

Antonio Lazo Hernandez, Porfirio's brother-in-law, harvests cochineal insects from prickly pear cacti.

NAVIGATING TWO WORLDS

Gutierrez has continued to work not only as a weaver but also as an educator of other weavers in his village and of customers. He uses every available opportunity to advocate for the benefits of natural dyes and Zapotec traditions. But his life is not without complications. He splits his time between Oaxaca and California. And while he has one foot planted firmly in the traditions of his ancestral community, inspired by his family and Zapotec heritage, he has the other foot in American culture and commerce. His colleague, Navajo painter and fellow lover of textiles Tony Abeyta, can relate. Both men live in California and travel back to their homelands, struggling to make their way as contemporary artists while maintaining their cultural traditions. "We shared a common passion for wool, natural dyes and the

PHOTO BY ALANA COGHLAN

Juana Gutierrez teaches her granddaughter, Marialuisa, how to grind dried cochineal insects on a *metate*.

PHOTO BY PORFIRIO GUTIERREZ

Juana Gutierrez strains freshly dyed wool made from ground cochineal. She has created more than 100 distinct colors.

PHOTO BY JAVIER LAZO GUTIERREZ

Gutierrez and his sister, Juana, discuss possible colors and design for a new tapestry.

aesthetics of weaving," says Abeyta. But they also understand "how each culture struggles with their own identity in the commercial marketplace and how challenging it is to keep true to our own unique right to just create art without being labeled or marginalized as pure commercial craft or just folk art."

Even so, Gutierrez says the two parts of his life can no longer be separated. Without the knowledge he gained in California, his family's studio would not exist, and without his Zapotec heritage, he would be culturally eviscerated. "The whole time I was in here [in California], and when I first started to reconnect with my culture, I felt like there was something missing," he says. "At this point in my life I feel complete because I feel like I have contributed to this world."

Justin Mugits is a program assistant in Learning and Museum Programs at NMAI. He has previously worked as an archeological technician, baked bagels and served in the Peace Corps as an English teacher in Mongolia.

PHOTO BY NMAI STAFF

A wall hanging entitled *Ofrenda* by Porfirio Gutierrez, 53" x 32", acquired by NMAI in 2014 (26/9355).

Gutierrez displays a newly made tapestry from the studio.

PHOTO BY ALANA COGHLAN

From Boston's Streets to Bunker Hill

Southern New England Indians in the American Revolution

BY LAURENCE M. HAUPTMAN

American Indians played a significant role in the coming of the American Revolution in its southern New England hotbed. Elsewhere some Indian nations chose the British side or attempted to stay neutral, but Indians of Connecticut and Massachusetts joined the Patriot ranks in the ferment leading to the Battles of Lexington and Concord as well as Bunker Hill in 1775 and fought throughout the war.

It might seem strange that the American Indians of this region fought in this war at all. In the two bloodiest wars of the 17th century – the Pequot War of 1637 and King Philip's War of 1675–1676 – the area's Indian population had taken heavy losses. In the 75 years before the American Revolution, these same Indian nations served the British in colonial wars against France, the wars known as King William's, Queen Anne's, King George's and the French and Indian. Their service resulted in further depopulation. By the Revolution, the Indians' vast landholdings in southern New England had been reduced to small enclaves.

Yet Hassanamisco Nipmuc, Mashpee Wampanoag, Mohegan, Pequot and Stockbridge Indians sent large proportions of their men to join the Revolution. Southern New England Indian participation continued well past the fighting around Boston. They were present in New York at Saratoga in 1777 and as late as the Battle of Fort Griswold in Connecticut in 1781. Many made the ultimate sacrifice. At least 26 Mashpee Wampanoag served in the Continental Army, 23 of whom served at the Battle of Monmouth in central New Jersey in 1778. According to missionary Gideon Hawley and Indian clergyman William Apes, no more than one Mashpee recruit survived the war.

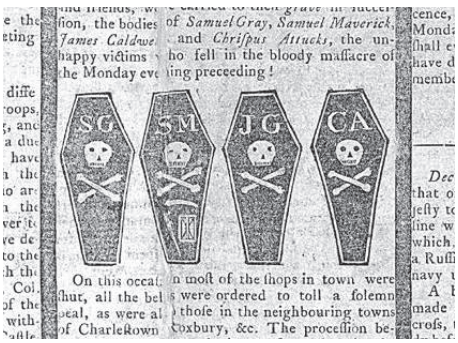
Why did these Indians enter American military service between 1775 and 1776? These small Indian communities were surrounded by vast numbers of colonists who were fed up with English regulations, taxation and military occupation. The Indians of Southern New England reflected some of the attitudes of their white neighbors, in part because they were economically dependent on these pro-independence communities. The Indians were also heavily influenced by their Baptist, Congregationalist, Methodist and Presbyterian clergymen, who resented British efforts to give primacy to the Anglican Church of England.

THE INCIDENT ON KING STREET, MARCH 5, 1770

Since the time of the Sugar, Stamp and Townshend acts during the mid 1760s, American colonists were increasingly unhappy with British tax and regulatory laws. Tensions increased when a detachment of British troops was sent to Boston in 1768 to protect and support crown-appointed colonial officials attempting to enforce these unpopular laws. On March 5, 1770, an incident on King Street set American independence in motion. Amid ongoing tense relations between the population and the soldiers, a mob formed around a British sentry and subjected him to verbal abuse and harassment. The mob approached the government building (now known as the Old State House) with clubs in hand. John Adams, even though he later became a leader of the Revolution, served as defense attorney for the British troops put on trial after the incident. In his summation before the jury, which acquitted the soldiers, he called the crowd "a motley rabble of saucy boys, negros and molattoes, Irish teagues and outlandish jack tarrs [sic]." Although the sequence is still

Facing page: *Crispus Attucks*, by Herschel Levit, mural at the Recorder of Deeds building in Washington, D.C., built in 1943. Carol M. Highsmith, (1946-), photographer, 2010. The George F. Landegger Collection of District of Columbia Photographs in Carol M. Highsmith's America, Library of Congress, Prints and Photographs Division. Gift of George F. Landegger, 2010.

Without official orders, the British detachment then fired into the crowd, instantly killing three people and wounding others. Two more colonists died later of wounds sustained in the incident. They became instant martyrs for the cause of Independence.



Above: Four coffins of men killed in the Boston Massacre, section of column from from *Boston Gazette and Country Journal*, March 12, 1770. Illustration accompanied article describing funeral procession for the victims, Samuel Gray, Samuel Maverick, James Caldwell and Crispus Attucks, as Boston shops closed and bells rang in neighboring towns. Woodcut and letterpress, Paul Revere, 1770, Prints and Photographs Division, Library of Congress.

Facing page: *The bloody massacre perpetrated on King Street Boston on March 5, 1770, by a party of the 29th Regt., engraved, printed and sold by Paul Revere, Boston.*

This print shows British troops firing on a group of citizens on a street in Boston, Mass., with the Royal Custom House known as "Butcher's Hall" on the right, the First Church and Town House in the background. Some of the wounded are being carried away from the scene, others lie in the street. Includes 18 lines of verse and a list of those killed and wounded.

Artist and engraver; Paul Revere (1735–1818). Published in Boston by Paul Revere, (1770, printed later).

Marian S. Carson Collection at the Library of Congress Prints and Photographs Division.

debated, the mob on King Street became increasingly agitated and threatening. Without official orders, the British detachment then fired into the crowd, instantly killing three people and wounding others. Two more colonists died later of wounds sustained in the incident. They became instant martyrs for the cause of Independence.

One of the victims, Crispus Attucks, is now a famous symbol of multiracial participation in the Revolution. He has been hailed by later writers as an African slave and is often labeled the "first Patriot to die in the American Revolution." But it is highly probable that he was also American Indian.

We know from the Boston Massacre trial testimony that Attucks was a large man, about 6 feet tall, who worked as a sailor and on the city's docks. He was at the forefront of the mob, brandishing a club and cursing at the British troops. In the racist outlook during the two centuries following the Revolutionary War, a person was considered to be "black, mulatto, or colored" if they carried a single drop of so-called "black blood." By this standard, Attucks was deemed to be black.

But a recent scholarly book by Mitch Kachun, *First Martyr for Liberty* (Oxford University Press, 2017), questions this long-held assumption. Kachun concludes that Attucks was probably of mixed Indian and African ancestry and that he was born around 1723. He writes, "The case for Attucks' Indian ancestors is circumstantial but strong. His hometown of Framingham, Mass., placed him very near Natick a 'Praying Town' of Christianized Indians from various Algonquian-speaking groups, founded by the 17th century missionary John Eliot." The Indians of Natick were longtime allies of the colonists in wars against the French. In Massachusetts, these Praying Towns stretched from Cape Cod to Stockbridge. There were similar communities in Connecticut, New York and New Jersey. An estimated 17 to 21 Indians from Natick fought on the American side in the Revolution.

THE SHOT HEARD 'ROUND THE WORLD

Growing Colonial resistance to the tax laws led to the famous Boston Tea Party on Dec. 16, 1773, during which colonists masqueraded as Indians and threw a cargo of British-taxed tea into Boston Harbor. In retribution the British Parliament passed the Intolerable Acts, also known as the Coercive Acts. This series of acts closed the port of Boston until restitution was made for the destroyed tea. The acts abrogated Massachusetts' colonial charter and replaced it with a military government.

In April 1775, General Thomas Gage, who commanded the British Army in America, ordered Colonel Francis Smith and his 700 troops to capture and destroy military supplies that were reportedly stored by the Massachusetts colonial militia in Concord and arrest rebel leaders Samuel Adams and John Hancock. At sunrise on April 19, the British troops – who the colonists dubbed the Redcoats for their uniforms – arrived in Lexington. On the village green, after the British ordered the vastly outnumbered colonial militiamen to lay down their arms and disband, a shot rang out. Eight Americans lay dead; the British suffered one casualty. About 11 a.m. at the North Bridge in Concord, a British soldier fired the first shot and approximately 100 of his comrades engaged with 400 militiamen. Two Americans and three British soldiers died in the exchange. The outnumbered British regulars fell back from the bridge, rejoined the main body of British forces and slowly made their way back to Boston. The militia then cut off the narrow access roads to and from the city. The war for control of Boston – and with it the American Revolution – had begun.

American Indians from the Praying Town of Natick, only 10 miles from Boston, were present along what later was referred to as "Battle Road." Three of them were members of the Ferrit family – Caesar and his two sons, John and Thomas. Living in the Praying Town of Natick, they were of Indian, Dutch, French and African ancestry. Although they were described as "mulatto" in colonial records, the fact they gave their residence as Natick, the first and one of the most famous of the Indian Praying Towns, tells us much. According to a town history, they shot at British troops in Concord. Caesar's occupation was as a coachman. In spite of being 60 years old when he enlisted in the Continental Army, the formal military force established after the Declaration of Independence, he served throughout the war. Nothing about

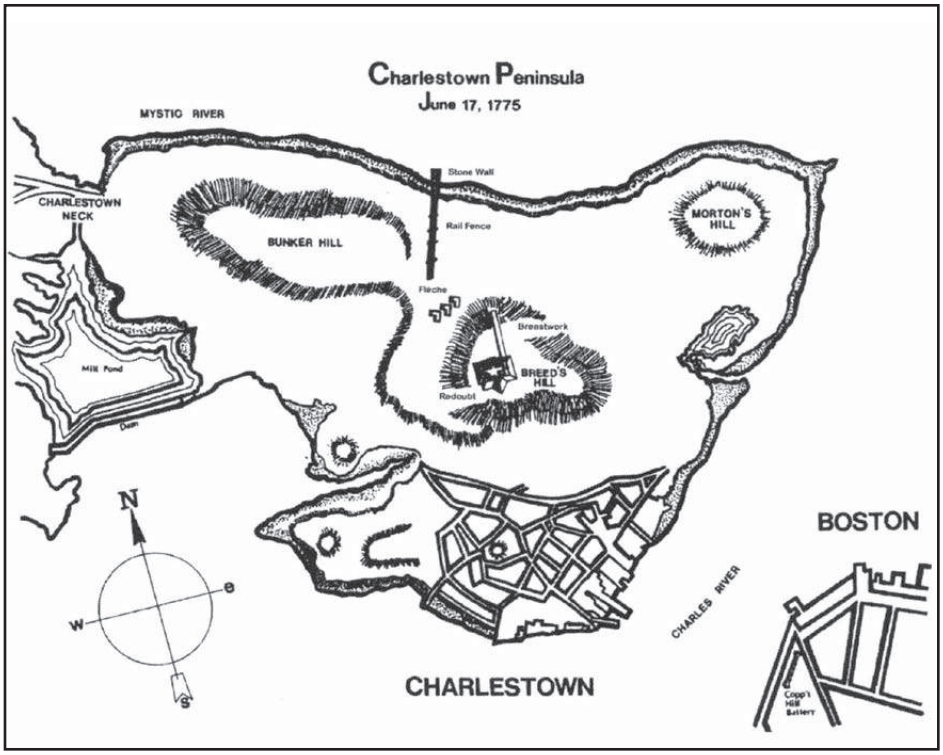
Unhappy Boston! see thy Sons deplore.
Thy hallow'd Walks besmear'd with guiltless Gore.
While faithless P—n and his savage Bands,
With murd'rous Rancour stretch their bloody Hands;
Like fierce Barbarians grinning o'er their Prey,
Approve the Carnage, and enjoy the Day.

If scalding drops from Rage from Anguish Wrung
If speechless Sorrows lab'ring for a Tongue,
Or if a weeping World can ought appease
The plaintive Ghosts of Victims such as these;
The Patriot's copious Tears for each are shed,
A glorious Tribute which embalms the Dead.

But know Fate summons to that awful Goal,
Where Justice strips the Murd'rer of his Soul:
Should venal C—ts the scandal of the Land,
Snatch the relentless Villain from her Hand,
Keen Execrations on this Plate inscrib'd,
Shall reach a Judge who never can be bribd

Copy Right Secured.

The unhappy Sufferers were Mess^rs Sam^l Gray, Sam^l Maverick, Jam^s Caldwell, Crispus Attucks & Pat^k Carr
Killed. Six wounded; two of them (Christ^r Monk & John Clark) Mortally



National Park Service map of Bunker Hill and Breed's Hill battleground north of Boston.

his two sons is known except that when they were at Concord, Thomas was 24 years old and John was 22.

THE BATTLE OF BUNKER HILL

After the fighting at Lexington and Concord, the ragtag colonial militia of about 15,000 men surrounded Boston. General Gage had failed to fortify the hills around the city, which was later to prove a decided advantage for the Patriots. However, the colonists lacked a navy and supplies, and they were unable to contest British control of the city. On May 10, 1775, General Benedict Arnold and Ethan Allen, leader of the Vermont militia the Green Mountain Boys, surprised the British force at Fort Ticonderoga in New York. Although previously not included in stories telling about the capture of this historic fort, Stockbridge Indian warriors accompanied the American forces. Captured supplies and cannons were then transported by General Henry Knox over the Berkshire Mountains to the Patriot forces surrounding Boston. When mounted on the Dorchester heights, the new colonial artillery forced the British to evacuate Boston in March 1776.

On May 25, 1775, three British generals – William Howe, John Burgoyne and Henry Clinton – arrived to deal with the rebellion. All would fail as military commanders during the Revolution. On June 16, General Artemus Ward and his 1,200-man army of Massachusetts colonists, including 104 "people of color," marched from Cambridge to fortify Bunker Hill, which was a half mile from Boston and the dominant position on the peninsula. They arrived at a lower position at the foot of nearby Breed's Hill, which was closer to Boston, and fortified it with an earthen redoubt.

On June 17, British forces began their land and sea operations against the American soldiers. As British ships began bombarding the town of Charlestown, General Howe prepared to land his forces. Howe and the British high command were excessively optimistic, believing that landing two regiments would be sufficient to beat the colonials.

Rather than focusing on the redoubt, Howe opted twice to initiate a frontal attack against the Patriots behind a rail fence, which was on the battlefield, perpendicular to the Mystic River. In preparation for the battle, the defenders had constructed a stone wall, extending the rail fence. In their two frontal assaults at this part of the battlefield, the Redcoats took heavy casualties and their lines of attack were broken. Their bodies were strewn across the battlefield. In a letter to his nephew, published later that year, Burgoyne called the battle "a picture and a complication of horror."

Before initiating a third attack, Howe brought in fresh troops from Boston, stationed his artillery and ordered a bayonet charge against the central barricade of the redoubt. His third attack succeeded because the colonial forces ran out of ammunition. Exhausted and without supplies, the colonists attempted to fight back, some in hand-to-hand combat. This time British forces overran the redoubt. British grenadiers and light infantrymen pierced the American lines and drove the defenders over and around Bunker Hill.

INDIANS IN THE BATTLE

Behind the rail fence was an integrated company of American troops – whites, Africans and Indians – under the command of Captain John Durkee, Connecticut leader of the Sons of Liberty, the secret society organized in 1765 to fight British taxation. The company was assigned to guard the rail fence. In the first two British assaults, Durkee's company held firm. George Quintal Jr. wrote a study that was published by the National Park Service in 2002 and revealed that at least 15 Indians fought at the battle. Eight were from Durkee's company: John Ashbow, Samuel Ashbow Jr., Simon Choychoy, Jonathan Occum, Amos Tanner, Joseph Tanner, Peter Tecoomwas and Noah Uncas. According to Quintal, the eight Indians in Durkee's company at the rail fence, all privates, were Mohegans and Pequots from the Montville-Norwich-New London area of Connecticut. Durkee apparently recruited them after the Battles of Lexington and Concord. Samuel Ashbow Jr. was killed at the rail fence, one of three sets of brothers to die during the American Revolution. Simon Choychoy was 21 when he entered military service. Jonathan Occum, a 50-year-old recruit, was the brother of the famous Mohegan missionary Samson Occum and had previously served in the French and Indian War. Amos Tanner lost five brothers fighting in the Revolutionary War; Amos' brother Joseph in Durkee's company was apparently one of those brothers who was killed in the war. Peter Tecoomwas, then 26 years old, served off and on throughout the war but seems to have deserted in the late summer of 1780. Noah Uncas, a 32-year-old Mohegan, apparently died from an unknown cause sometime before the end of the war. Three other Indians not in Durkee's company – Samuel Comecho, John Wampee and John Sunsiman – were also stationed behind the rail fence. Comecho, from nearby Sherborn, Mass., was reported to have died of smallpox later in the war. Although Wampee, a Tunxis from Pomfret, Conn., was not on any official

John Trumbull's famous painting of the death of the Patriot leader Gen. Joseph Warren at the Battle of Bunker Hill pays tribute to the multiracial combatants on the American side. In the far right, lower corner, an unidentified black slave stands with his owner, the American Col. Thomas Grosvenor. The freeman Peter Salem, who distinguished himself in the battle, is visible behind the stand of colonial flags in the upper left.

The Death of General Warren at the Battle of Bunker's Hill, June 17, 1775. John Trumbull (1756–1843) 1786. Oil on canvas, framed: 32.25" x 44.5" x 3". Trumbull Collection. 1832.1. Photo courtesy of Yale University Art Gallery.

company list, he is reported to have been behind the rail fence, perhaps volunteering his services just before the onslaught. Sunsiman (also recorded as Senshemon and Cinnamon and most likely of Pequot descent) was from the area around northern Woodstock, a northern Connecticut Praying Town known as Wabiquisset that John Eliot founded. Sunsiman later served under Captain Durkee's command in other battles, including Monmouth Courthouse.

Other New England Indians served the Patriot Army at Bunker Hill. These included Alexander Quapish from Natick; Ebenezer Ephraim, a 27-year-old Hassanamisco Nipmuc from Worcester; Abraham Ephraim from Hopkinton and 20-year-old Joseph Paugenit, a Mashpee Wampanoag from Natick. John Chouen, of American Indian and African ancestry from Worcester County, was also among them. The 5-foot 5-inch private initially served as a minuteman and had enlisted after the Battles of Lexington and Concord. Later in the war, records indicate that he deserted. More than half of the Indians of southern New England who were in the ranks of the Patriots at Bunker Hill – Privates Samuel Ashbow Jr., Samuel Comecho, Abraham Ephraim, Ebenezer Ephraim, Joseph Paugenit, Alexander Quapish, Joseph Tanner and Noah Uncas – were to die in combat or of disease during the war.

The battle was a Pyrrhic victory for the British. Approximately half of the British troops in the environs of Boston were casualties at the battle. According to the National Park Service, 268 British soldiers were killed and another 828 wounded compared to 115 Americans killed and 305 wounded. Although the British had routed the Americans, they had taken many more casualties, including losing a large number of officers. The Americans proved that an inexperienced militia was able to stand up to the formidable force of British regulars. In a report to the home government asking for more troops, Howe recognized the fierce determination of the Americans and predicted that the war would be a prolonged one.

But the New England Indians' decision to join the Continental Army proved to be of no benefit in the long run. After the war their lands were encroached upon by the same Americans with whom they had served in the Revolution. Their so-called ally, the newly established United States, further diminished their sovereignty, allowing states to circumscribe their existence. Several of these nations – the Mohegans. Pequots and Wampanoags – were even denied federal recognition as "Indian tribes" until the 1980s and 1990s. The Mashpee Wampanoags only won recognition as a tribe in 2007 and are currently fighting legal battles to reestablish their reservation. Others such as the Nipmucs and Eastern Pequots have still been denied this status.

Laurence M. Hauptman, a frequent contributor to *American Indian* magazine, is a Distinguished Professor Emeritus of History at the State University of New York.

VIRGINIA'S PIVOTAL YEAR: FOUR CENTURIES OF AMERICAN EVOLUTION

BY PHOEBE FARRIS

This year marks the 400th anniversary of events that would change the course of what is now known as Virginia. During the summer of 1619 in the first permanent English colony of Jamestown, settlers held their first legislative General Assembly. In August privateers landed and sold the first Africans, captives who were booty seized from a Portuguese slave ship sailing from Angola. Although some early arrivals from Africa gained their freedom, the institution of race-based slavery soon took root. The Virginia Company in England organized the first large-scale transport of young women as wives for the settlers in America. These events and others during this pivotal year would alter the lives of the Indigenous people in this region and send rippling impacts throughout the rest of the country.

To recognize these significant events, the state of Virginia has partnered with national, local and private institutions to create the 2019 American Evolution Commemoration (AmericanEvolution2019.com). This yearlong series of programs, exhibitions and educational projects explores the lasting impacts of the intersection of American Indian, African American and Euro-American cultures as well as the roles of women during this formative year and beyond.

HONORING VIRGINIA'S WOMEN

An integral component of the American Evolution initiative is to acknowledge the significant role women have played in Virginia's history. On Dec. 4, 2017, ground was broken for the Virginia Women's Monument

PHOTO COURTESY OF THE JAMESTOWN-YORKTOWN FOUNDATION

TENACITY: Women in Jamestown and Early Virginia is a yearlong exhibition at Jamestown Settlement that explores the captivating and little-known personal stories of Virginia Indian, African and English women in Jamestown and the Virginia colony.

The Chickahominy people (here at a public event in 2016) were among the tribes to encounter English settlers in the area now known as Virginia.

PHOTO COURTESY OF THE 2019 COMMEMORATION, AMERICAN EVOLUTION

entitled *Voices from the Garden,* the first monument to recognize women's achievements in America during the past 400 years. For this American Evolution partner project, 12 bronze statues will be erected in the oval garden plaza in Richmond's Capital Square; they will depict women from different periods of Virginia's history.

One of the statues will portray Cockacoeske, the chief (the Europeans called her "Queen") of the Pamunkey tribe. Cockacoeske was the daughter of Opechancanough, the brother of paramount chief Powhatan, and was related to Matoaka (Pocahontas). After Cockacoeske's husband, Totopotomy, died in 1656, she became the Pamunkey chief. She was one of the first Native leaders to negotiate a treaty with the English government. She and representatives from several Virginia tribes signed the Treaty of Middle Plantation on May 29, 1677. At Cockacoeske's request, several tribes were reunited under her authority to establish the first treaty-recognized reservation of their ancestral lands. She was the chief of the Pamunkey until her death about 1686.

Cockacoeske is also being featured in an American Evolution partner project, *Tenacity*. This exhibit at the Jamestown Settlement depicts the lives of this Pamunkey leader as well as women of Jamestown and discusses their impacts on this fledgling community. In conjunction with this exhibit, the play *Mother Tongue* explores the stories of Matoaka, Anne Burras Laydon, a 14-year-old English maid, and Mary Johnson, an African slave who gained her freedom and became a landowner.

POCAHONTAS REFRAMED

A key project of American Evolution is the annual Pocahontas Reframed Storytellers Film Festival. Initiated in 2017, the festival features mainstream movies in which Indians play major roles as well as independent films produced, directed or written by American Indians. The initiative is dedicated to refuting stereotypical portrayals of Indigenous Americans, on- and off-screen.

The first three-day festival received sponsorship from Francis Ford Coppola, director of the *Godfather* films and was co-founded and co-directed by Peter Kirkpatrick, a professor at Virginia Commonwealth University.

Kirkpatrick collaborated with Bradby Brown, assistant chief of the Pamunkey tribe and now festival chairman. Brown explains the name of the event: while Pocahontas of the Pamunkey tribe is "one of the most important Native American figures in the story of America's founding [and] has become well-known through the various depictions of her life on-screen and in books," he says, "her experiences have largely been romanticized or egregiously condensed." The featured documentary at the first festival, *Pocahontas: Beyond the Myth,* was produced by the Smithsonian and provided a more in-depth and authentic look at her life. As Brown says, "Films like these bolster our commitment as a festival to telling a more complex story and shaping a historically accurate narrative of Native American life in America."

"It is fitting that this important East Coast American Indian festival is held in Virginia,"

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says Brown. "Long before English settlers first arrived to establish the Jamestown settlement, Native Americans inhabited the land that would become the birthplace of our nation. Upon their arrival, Native Americans shared their mastery of the land with the English settlers and ultimately ensured the colony's survival. Representation for Virginia tribes matters because it impacts understanding of our history and how we educate our children."

"American Evolution is pleased to partner with Pocahontas Reframed to interpret and share the untold, or undertold, stories from Virginia and American history," says Kathy Spangler, executive director of the 2019 commemoration. "Virginia is home to 11 tribes that strive to maintain and share their culture. The festival addresses and applies a modern lens to themes that Americans continue to wrestle with, many of which began with the collision of Virginia Indian, African and English cultures in 1619 Virginia and have had an enduring impact on American culture."

For the past two years, the festival focused on three major themes: misconceptions and stereotypes about Native people, Native people as warriors and Native women filmmakers as representatives of the powerful role of women in Native culture. The 2018 festival featured live performances, panel discussions and 20 original films. Many of these films were directed by women and featured women actors, including *Tribal Justice,* directed by Ann Makepeace; *Mankiller,* directed by Valerie Red Horse Mohl; *She is Water,* directed by Darlene Naponse and *Niagara* and *Rechargin',* both directed by Mohawk filmmaker Shelley Niro. The festival "gave me an opportunity to have these films screened with a diverse audience," says Niro. "You never know how they will be received, and that is part of the fun."

Niro says the festival is a venue that can not only highlight the talent of American Indian filmmakers but Native films with historic importance. "I was deeply moved by the archival choices, Edward Curtis's *Land of the Headhunters* and Robert Flaherty's *Nanook of the North,*" she says. "They gave us back ancestors from over 100 years ago. They were breathing, laughing and surviving in their own environment. Yes, we know they were staged and not exactly anthropologically correct, but it was a joy to see them as they participated in these early films."

The festival also does not "shy away from controversial issues," says Brown. One film it showed in 2017 was *First Daughter and the Black Snake* about Anishinaabe activist Winona La Duke's efforts to stop an oil pipeline in Minnesota. In 2018, it showed Sheldon Wolfchild's *The Indian System,* which exposed how U.S. Indian policy led to the United States–Dakota War of 1862 and the largest mass execution by the United States government. Niro says Wolfchild's film "told an exacting breakdown of the government's takeover of the state of Minnesota. His personal reflection on this part of history gave the viewing an emotional impact." She said that Wolfchild's great-great-grandfather was one of the Dakota Sioux Chiefs condemned to be hung by a military tribunal after the war. "Sheldon was present during the screening," she said.

Brown says that by showing film such as these, he hopes that "our festival will encourage more activism around all Indigenous issues." This year's Pocahontas Reframed film festival will be held November 21 to 24 at the historic Byrd Theatre in Richmond, Va.

PHOTO COURTESY OF THE 2019 COMMEMORATION, AMERICAN EVOLUTION

A rendering of *Voices in the Garden,* the first monument to recognize the full range of women's achievements in U.S. history. The monument will feature 12 bronze statues in the oval garden plaza in Richmond's Capital Square.

PHOTO COURTESY OF THE POCAHONTAS REFRAMED FILM FESTIVAL

Bradby Brown, festival chairman and assistant chief of the Pamunkey tribe, speaks at the 2018 Pocahontas Reframed Film Festival.

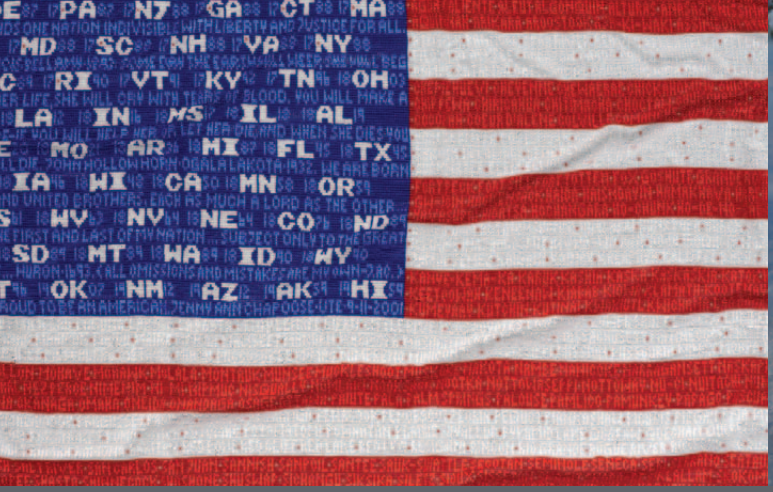
CONTINUING THE CONVERSATION

For Americans Indians and African Americans, some of the assumptions embedded in the American Evolution narrative may be problematic and evoke conflicted feelings. However, the festival's inclusion of historical and contemporary Native-themed films, directorial gender equity and representation from a wide variety of Native cultures does foster engagement with the themes of democracy, diversity and opportunity.

However, for this engagement to be meaningful for Indigenous peoples, it is imperative that the dialogue doesn't end when the American Evolution ends. It must continue in the public schools, legislatures, criminal justice system and the private sector.

Phoebe Farris (Powhatan-Renape/Pamunkey) is a professor emerita of Visual and Performing Arts at Purdue University as well as an artist, scholar, independent curator, art therapist, author and editor.

"LONG BEFORE ENGLISH SETTLERS FIRST ARRIVED TO ESTABLISH THE JAMESTOWN SETTLEMENT, NATIVE AMERICANS INHABITED THE LAND THAT WOULD BECOME THE BIRTHPLACE OF OUR NATION. UPON THEIR ARRIVAL, NATIVE AMERICANS SHARED THEIR MASTERY OF THE LAND WITH THE ENGLISH SETTLERS AND ULTIMATELY ENSURED THE COLONY'S SURVIVAL."



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

Opposite Right | The National Native American Veterans Memorial, design concept by Harvey Pratt (Cheyenne and Arapaho Tribes of Oklahoma). Illustration by Skyline Ink

Above | National Native American Veterans Memorial. Design concept by Harvey Pratt (Cheyenne & Arapaho). Illustration by Skyline Ink.

SEARCHING FOR OLDMAN

BY MARIA GALBAN

Haida Painted Skin, ca. 1880. British Columbia. Purchased from W.O. Oldman in 1909. (2/2063).

PHOTO BY ERNEST AMOROSO

Over time, many of the connections between the objects in the NMAI and our archival records have been lost. This painted skin from British Columbia was one such broken connection. The background information of its acquisition was sparse, consisting only of a catalogue card. But thanks to a surprising discovery on the other side of the world, we now have more insight into the history of this object and so many others.

We have been working since 2010 to match our collections with scattered archival records and reconstruct the provenance, or record of ownership, of objects. We call it the Retro-Accession Lot Project. We started with our own resources in the NMAI Archive Center, the Museum of the American Indian–Heye Foundation Records, but the search has spread to other institutions in the United States, and now to one halfway around the world in New Zealand.

Early in the project it became evident that the history of the Museum of the American Indian (MAI), NMAI's predecessor, was intertwined with that of other organizations. The world of collecting Native objects in the 20th century was relatively small. Many anthropologists and archaeologists worked for multiple institutions during the course of their lives, so their papers were often spread among several locations. Objects for sale were offered to several institutions or collectors. If one potential buyer declined to purchase an item, another might scoop it up. We knew that for some objects in our collection the only way to get the full picture of their provenance was to expand the search to other institutions.

In 2015, we expanded our search for documentation to the archives of the University of Pennsylvania (now Penn) Museum of Archaeology and Anthropology. In 1908, George Heye struck a deal to place his growing North American ethnology and archaeology collections at this university's museum in Philadelphia. There, the collections were cared for

and exhibited in two galleries from 1909 until 1916, when Heye withdrew them to create the MAI. Due to these relationships, the Penn Museum archives hold documentation from this early period of Heye's collecting.

Surprisingly, correspondence in the Penn archives between Heye and George Byron Gordon, the university museum's director, pointed to a new connection. In a letter to Gordon dated July 19, 1909, Heye wrote that he had in his possession "a British Columbia painted skin from Oldman." This led to the discovery of an incredibly rich archival collection on the other side of the world.

I recognized the name Oldman from MAI catalog records: William Ockleford Oldman (1879–1949) was a British dealer in ethnographic art and European weaponry. He sold to museums and collectors throughout Europe and the United States, including George Heye. The NMAI collections include hundreds of objects recorded as purchased from Oldman, but we had no record of a 1909 purchase. Searching our collections database, I found a painted skin from British Columbia acquired in 1909 but there was no source named: its catalog card simply indicated that it was a purchase.

Digging deeper, I learned that Oldman was not only a dealer but also a collector. He sold his personal collection of Oceanic objects to the government of New Zealand in 1948. This collection, including his business records, is now part of the Museum of New Zealand Te Papa Tongarewa in Wellington.

I contacted Te Papa's archives and received word that they had several of Oldman's sale registers as well as his collection ledgers and correspondence. One photo from Oldman's ledger confirmed not only the sale of the painted skin in June 1909 to George Heye but other objects Heye had purchased at that time. Based on the descriptions in Oldman's ledgers, I succeeded in identifying several other NMAI objects that were described simply as purchases on their catalog cards. As an added bonus, Oldman had recorded the date he had purchased the items and from whom. The painted skin that began this search was purchased by Oldman from the J.C. Stevens Auction on Feb. 16, 1909. Documentation at Te Papa confirmed the items' association with Oldman but also provided starting points for research into his sources and the hands the objects had traveled through.

PHOTO COURTESY OF MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA

William Ockleford Oldman (1879–1949) covered every wall of his home with his ethnographic collection, including masks from Oceania. Oldman with masks and headdresses, about 1920, by Pacific and Atlantic Photos Ltd. Te Papa (O.027326).

Gaining a better sense of from whom Oldman bought also has the potential to improve our understanding of how American Indian objects made their way to Europe in the first place. The result will be a deeper, more detailed understanding of holdings like our painted skin from British Columbia.

Maria Galban is collections documentation manager for the National Museum of the American Indian.

NMAI is collaborating with the Museum of New Zealand Te Papa Tongarewa to digitize the Oldman ledgers and make them accessible to the public through the Smithsonian Online Virtual Archive at sova.si.edu. Because the ledgers date from the early 20th century and are handwritten, NMAI has also begun a Smithsonian Transcription Center project and welcomes volunteers. For more information, go to transcription.si.edu.

A PLACE FOR THE TAKEN

The REDress Project Gives a Voice to Missing Indigenous Women

BY ANNE BOLEN

The dresses resemble red specters, floating from hangers in tree branches, building beams or museum displays. Whether they flutter in the wind or drape eerily still, the dresses are not what haunts you but rather the absence of those who wore them. Part of The REDress Project, they represent the hundreds – perhaps thousands – of North American Indigenous women and girls who have been murdered or disappeared during the past four decades.

Jaime Black, a Métis multidisciplinary artist and art mentor based in Winnipeg, Canada, created The REDress Project to give a platform to those women and girls now silent. In North America, Native women, girls and those who identify as women experience violence at far greater rates than those who are non-Indigenous. "I felt like we all know someone who has experienced violence in her life, women who feel powerless and who don't have a voice," says Black. "I had to do something to address that."

The dresses "call in the energy of the women who are lost," Black says. "People notice there is a presence in the absence." She uses red dresses because "red is very sacred and powerful. It relates to our lifeblood and that connection between all of us."

Supporters have donated more than 400 dresses to the project. Since 2009, Black has installed collections of them at dozens of locations throughout Canada. In March, in honor of Women's History Month, the project featured its first U.S. installation at the

National Museum of the American Indian in Washington, D.C. Museum Deputy Director Machel Monenerkit says The REDress Project installation is a natural fit for the Museum: "Most people think of Indians as living in the past. Contemporary art covering a contemporary Indian issue brings two of the reasons that the Museum exists together." Museum Director Kevin Gover (Pawnee) agrees, noting the REDress installations are "very striking. This is a way to get the public's attention on a tremendously unpleasant issue that otherwise they are not likely to want to be responsive to."

The strength of a REDress installation is not just its use of red but the interaction of the dresses with their surroundings. Although museums, universities and other institutions have displayed collections of the dresses in galleries, Black says if an installation is in an outdoor, public space, it provides access to greater quantities and spectrums of people. "It draws in everybody. It doesn't put up barriers. It welcomes people in and invites them to ask questions."

The captivating REDress Project installations, such as this one at NMAI in Washington, D.C., speak for the now silent missing or murdered North American Indigenous women and girls (*left*).

PHOTOS BY NMAI STAFF

PHOTO COURTESY OF JAIME BLACK

PHOTO BY SARAH CRAWLEY, COURTESY OF JAIME BLACK

Whether still (such as these dresses displayed hovering above rose petals, left) or fluttering from a garden trellis (*right*), each dress evokes an eerie presence. "When you see a visual image, it impacts you emotionally first," explains Jaime Black. *Left:* The REDress Project installation at Ace Art Inc., Winnipeg, Man., 2010; *Right:* The REDress Project installation, University of Winnipeg, 2012.

When passersby see the vacant dresses floating from trees or interspersed in other natural settings, they are startled by the incongruent imagery. At NMAI, the dresses peppered the trees along the Riverwalk, a path on the north side of the building. When spectators came closer to investigate, they could read about The REDress Project and perhaps learn for the first time about the dark issue it is bringing into the light. "Violence is one of the issues that affects everyone, but Native women even more so," says Monenerkit. "Yet you won't see it in the news."

"One of the first things that needs to happen is to get our hands around the scope of the problem and then begin effective strategies to reduce it," says Gover. However, he says, "Indians don't need this to be proved by data. We know that this is true. When there is conflict between peoples, women always pay the highest price."

MANY AT RISK

Statistics of how many North American Indigenous women and girls are missing or have been murdered are estimates at best. According to a 2016 U.S. National Institute of Justice report, at least four out of five U.S. Native women have experienced some violence in their lives. In Canada, the Royal Canadian Mounted Police reported in 2014 about 1,200 went missing or were known to be murdered between 1980 and 2012.

However, records often do not accurately reflect the true numbers. In addition to victims failing to be correctly identified by non-Indigenous police, some survivors are hesitant to report crimes, says Black, because "the justice system has repeatedly blamed the victim. The system is skewed toward the non-Indigenous. There are not a lot of Indigenous judges.…People are leery to look to those systems for support."

After decades of pressure from Indigenous groups, the Canadian government launched the National Inquiry into Missing and Murdered Indigenous Women and Girls in 2016 not only to try to gather accurate statistics of all of these victims of violence but also to investigate the social and economic causes behind violence against Indigenous women, girls and those who identify as female or who are nonbinary. Although various organizations and agencies have produced more than 1,200 recommendations to address violence against these Indigenous populations during the past four decades, many have not been implemented. The National Inquiry is the first study in Canada to cover this issue across so many populations and to seek to "engage people in telling their own stories." says Karine Duhamel (Anishinaabe/Métis), the inquiry's director of research. "We are just not looking at statistics or people as statistics. We are putting this in context." As of February 2019, the inquiry had gathered more than 2,000 testimonies from families and survivors.

The inquiry's 2017 interim report states that, on average, Indigenous females in Canada are 12 times more likely to be the victims of violent crime than those who are non-Indigenous. Duhamel says that while some women are trying to escape domestic violence from within these communities, the violence frequently comes from without – racism developed in colonial times that has led to the "social, economic and political marginalization of women." Beginning in the late 19th century, Indigenous children were removed from their families and placed in boarding schools, where many girls were physically or emotionally abused. The last of these schools closed in 1996. From the 1950s until the 1990s, thousands of other Indigenous children were placed in the child welfare system and in non-Native homes, where many say they experienced the same kinds of abuse. Today, gangs, human traffickers and other organized criminals from outside Indigenous communities can prey on economically and socially disadvantaged women and girls. In addition, boom or bust industries such as mining and other resource extraction brings in transient workforces. Such environments can serve as incubation sites for violence against Indigenous populations. "Many companies have implemented programs to handle this," says Duhamel. "But if there wasn't a problem, there wouldn't be a policy."

Three years ago, government and tribal representatives from Mexico, Canada and the United States met to create the Trilateral Working Group on Violence against Indigenous Women and Girls to evaluate how to address this issue in all of these countries. Yet recently the one established U.S. law that strived specifically to offer women some protections, the Violence Against Women Act, expired during the 2018–2019 government shutdown. The U.S. Congress did agree to continue funding through September 2019 for some federal programs designed to aid women who are victims of violence.

A PATH TO HEALING

The REDress installations have provided families of the missing and murdered as well as survivors of violence a place to grieve and heal together. Tour after tour, family members have come up to Black to tell them their painful stories of loss and, in many cases, lack of resolution. During one of her first shows, a family drove nine hours to Winnipeg to donate their murdered daughter's dress to the installation. "They used that space to mourn," says Black.

The REDress Project has also inspired others to display red dresses in their communities or start their own related projects. One Cree jingle dancer, Tia Wood, encouraged many fellow dancers at the 2017 Canada's Gathering of Nations Powwow to wear red to honor the murdered and missing Indigenous women. Sasha Doucette (Mi'kmaq) began photographing red dresses or red ribbon shirts at sites in Eskasoni, Nova Scotia, where Indigenous men and women have died from violence.

Black says while The REDress Project has been rewarding, "It is emotionally difficult work to do." Starting in 2016, she sought other ways to heal herself and others connected to the project. This brought her back to the teachings of her Anishinaabe grandfather who "understood and respected the land," says Black. "I began to think about 'where do we reconnect and get our power back?' For me, that is being out on the land." She started performing art during which she interacts with nature. On March 21, the day of the Safety for Our Sisters symposium (*see right*), Black is scheduled to give a performance at the NMAI REDress installation along its Riverwalk.

Whether visitors to REDress installations discover them serendipitously or journey to them, they may find themselves struck not just by the scale of the loss but the power these dresses have to speak for those now gone and to heal those left behind. As Monenerkit says, "Art transforms and transcends. It can move our perspectives of how we face a tragedy."

Anne Bolen is assistant managing editor of *American Indian* magazine.

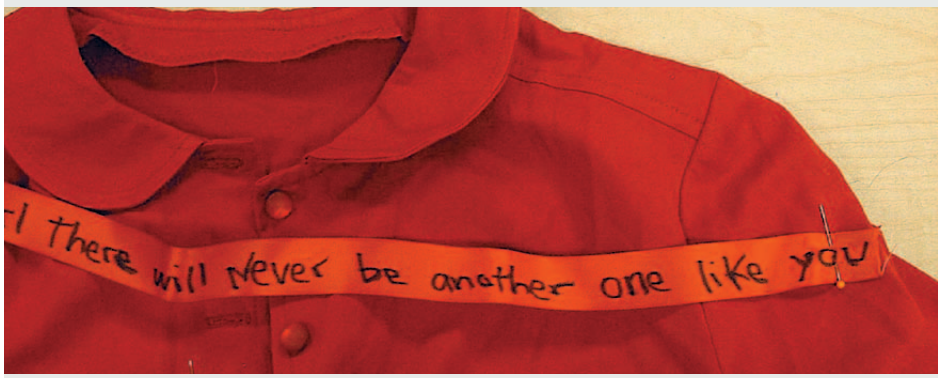


PHOTO COURTESY OF JAIME BLACK

Students attending an art workshop at a Winnipeg high school in 2012 wrote this poignant message on a ribbon to missing and murdered Indigenous Canadian women.

SAFETY FOR OUR SISTERS

On March 21, NMAI hosts *Safety for Our Sisters: Ending Violence Against Native Women* to draw vitally needed attention to the pressing and pervasive issue of violence against Native women. The symposium explores the causes and consequences of this abuse and discusses the legal issues involved in these acts of violence. By shining a broad light on this grim and painful issue, the symposium aims to educate both Native and non-Native attendees about this egregious human rights violation and how together we might transform the situation.

The artists, activists and scholars scheduled to speak are: Jaime Black (Métis), the multidisciplinary artist who founded The REDress Project; Sarah Deer (Muscogee [Creek] Nation of Oklahoma), a lawyer and professor of Women, Gender and Sexuality Studies at the University of Kansas; Cherrah Giles (Muscogee [Creek] Nation), board chair of the National Indigenous Women's Resource Center; Mary Kathryn Nagle (Cherokee Nation of Oklahoma), a partner at Pipestem Law, P.C, and playwright; and Marita Growing Thunder (Fort Peck and Assiniboine Sioux Tribes), a student at the University of Montana who started the Save Our Sisters walk in 2017. Sari Horwitz, a Pulitzer Prize-winning reporter for *The Washington Post*, will moderate the symposium.

PHOTO COURTESY OF CANADIAN MUSEUM FOR HUMAN RIGHTS

Multidisciplinary artist Jaime Black has worked in many mediums, from visual to performance art.

Attendees can join the symposium from 2 p.m. to 5:30 p.m. either in the Rasmuson Theater at NMAI – D.C. or online at AmericanIndian.si.edu/multimedia/webcasts. This project received support from the Smithsonian American Women's History Initiative (womenshistory.si.edu).

AN ART REVOLUTION

T.C. CANNON SHOWS NATIVE LIFE AT THE EDGE OF AMERICA

BY ANNE BOLEN

PHOTO BY THOSH COLLINS

In *Two Guns Arikara,* a soldier wears traditional Plains Indian adornments with his U.S. military scout uniform. Purple Victorian wallpaper pops behind him. "Cannon activates space very vividly," says Karen Kramer, curator of *At the Edge of America.* "He relies on an interplay between background and foreground, Native and non-Native elements. He confronts us to bring us to a different place of understanding."

Two Guns Arikara, 1974–1977. Acrylic and oil on canvas. 71.5" x 55.5". Owned by Anne Aberbach and Family, Paradise Valley, Ariz. © 2019 Estate of T.C. Cannon.

T. C. Cannon's art is anything but quiet. His bold brushstrokes, blocks of vibrant colors and sometimes unsettling imagery shout from his canvases. His works are often full of dichotomies, juxtaposing traditional Native culture with symbols of Western society. Some also reflect not only the turbulence of the 1960s and 1970s that surrounded him but the conflicts within himself. For a treasured few, he marries paintings or drawings with poetry and music, creating three-dimensional art that inhabits the space around you. Such fearless departures from what was until then American Indian art contributed significantly to redefining Native art as well as the view many people had of Native America.

"Cannon was a visionary," says National Museum of the American Indian Director Kevin Gover (Pawnee). "The imagery he created was stunningly authentic and has influenced the work of many other artists, Native and non-Native alike."

Yet, until recently, Cannon's impact has gone largely unrecognized outside of art circles. From April 6 through Sept. 16, 2019, the NMAI in New York will host the final showing of *T.C. Cannon: At the Edge of America,* an exhibit that is as multidimensional as the artist. The retrospective opened in the spring of 2018 at the Peabody Essex Museum (PEM) in Salem, Mass., before traveling to Tulsa's Gilcrease Museum in Cannon's home state of Oklahoma. The exhibit features 69 of his visual works, from widely recognized paintings to drawings, lithographs and wood etchings. It also includes songs, poems and many of Cannon's personal items such as his notes, letters, military medals and even his vintage Martin guitar.

Karen Kramer, curator of the exhibit and PEM's Native American and Oceanic Art and Culture, says while the title *At the Edge*

PHOTO COURTESY WHEELWRIGHT MUSEUM OF THE AMERICAN INDIAN. © HERBERT LOTZ/NEW MEXICO HISTORY MUSEUM

T.C. Cannon in his Santa Fe, N.M., studio in 1976, the height of his influential but brief career as a multimedia artist. He died in a car accident just two years later.

of America was inspired by a line from one of Cannon's poems about living in San Francisco, it has a much greater meaning. "It refers to how Native people have been marginalized over time and how Native American art has been left out of the American canon," says Kramer. "This exhibit inserts T.C. Cannon's rightful place in American art as well as his place in the pantheon of the great Native American artists."

Born in 1946 as Tommy Wayne Cannon, "T.C." and his sister, now Joyce Cannon Yi, were raised by their Kiowa father and Caddo mother in small towns in southwestern Oklahoma. Even when they were children, Yi recognized that her brother had talent as an artist: "He always had a sketch pad in his hand."

After graduating from high school in 1964, Cannon attended the recently founded Institute of American Indian Arts in Santa Fe, N.M., for two years. There, budding American Indian artists were encouraged to stretch beyond traditional painted scenes of deer and buffalo. The first generation of graduates from that school paved the way for decades of modern Native artists to come. "It was a revolution," says Kramer.

Cannon developed a unique style that was influenced not only by painters such as Vincent van Gogh and Henri Matisse but by leading folk and rock singers of the day, particularly Bob Dylan and Woodie Guthrie. His desire to create music and sing like them led him to ask local music instructor and singer Michael Lord to teach him to play guitar. "We had an instant bond," says Lord. Just months later, the two began playing in local coffee houses and clubs together.

Cannon continued his studies at the San Francisco Art Institute in 1966. However, after only two months, the young man left to enroll in the U.S. Army. He served two years in the Vietnam War as a paratrooper in the 101st Airborne Division before returning to the United States in December 1968. Although Cannon earned several military medals, including two Bronze Stars for his service during the Tet Offensive, his poetry, music and drawings reveal his conflicted feelings about the war. In a 1975 self-portrait, he stands wearing part of his army uniform with his arm draped casually over the shoulders of a skeleton while an atomic bomb – a common motif in his drawings – explodes in the background. When he came back from Vietnam, he was a changed man, says Yi: "I couldn't laugh with him as easily. He wouldn't open up so much." Of those that enlisted, she says, "They go over boys and come back men." Lord agrees: "He was quieter, more serious. He threw himself into his painting and drawing."

Only three years later, Cannon's career as a nationally recognized artist was truly launched. In 1972, the National Collection of Fine Arts (now the Smithsonian American Art Museum) featured him and his former instructor Fritz Scholder in the exhibition *Two American Painters.* Jean Aberbach, the owner of Madison Avenue's Aberbach Gallery, purchased almost all of Cannon's canvases and agreed to represent him.

Yet Cannon seemed to know that his good fortune would not last. Yi says both she and he knew somehow that "he was destined to die at an early age." In 1973, he wrote a poem that appears to foretell his own death:

all i know is that you . . . . my friends
will be far away when i die
and the stillness in my heart
will shake not breath or nerve in your
body vessel
nor will tear fall from unknowing word
bent into the cup of your ear.

Cannon would create more than 80 works, including some 50 paintings, a handful of woodblock prints and linocuts, as well as dozens of poems and songs before a car accident in Santa Fe, N.M., ended his life on May 8, 1978. He was just 31 years old. "It still bothers me," says Yi. "That little boy who I used to play with when we were children, that teenager who was my friend…the adult who was there even though we lived so far apart…my brother, I was never going to see him again."

In spite of the brevity of his career, Cannon's strong voice ensured that his art has lived on well beyond his early grave. Lord says his friend would have been thrilled to have his works featured at NMAI in New York: "T. said that he never wanted to be known as a good Indian artist. He just wanted to be known as a good artist. He would be pleased that he finally reached that."

Yi says she hopes people remember her brother as "the kind, generous gentleman that he was," and as "the person who never gave up on his paintings. He went through so much. He didn't have anything, and he risked it all for his career. God put him here. God said to him before he was born 'you are going to change the world of art' – and he did."

CONTINUED >

MUSIC WAS HIS MUSE

Whether writing poetry or songs, "he was in love with the English language," says Michael Lord, T.C. Cannon's former guitar teacher. Music inspired Cannon to paint, draw or write songs or poetry or vice versa. He often blasted songs of his favorite singer, Bob Dylan, and other folk and rock musicians of the day from his studio.

It's Alright Ma, I'm Only Sighing, 1966. Oil on canvas. 46" x 56". Museum of Contemporary Native Arts, Santa Fe, N.M., Honors Collection, 1967, CD-13.

In this 1966 portrait of Dylan, Cannon paints his muse with golden hair rather than brown. Behind him are phrases pertaining to the singer, including "Hohner" (harmonica), "Freewheeling" and "Another Side" (parts of album titles) and "What's with Zimmerman?" (Dylan's birth name).

PHOTO BY ADDISON DOTY

Mama and Papa Have the Going Home Shiprock Blues, 1966. Acrylic and oil on canvas. 84" x 60". Institute of American Indian Arts, Museum of Contemporary Native Arts, Santa Fe, N.M. © 2019 Estate of T.C. Cannon.

Many art historians consider Cannon's *Mama and Papa Have the Going Home Shiprock Blues (above, right)* the pivotal painting of his career. This work defined the bold style and tone of many of his works that combine past and present as well as traditional American Indian and modern American cultures. The 1966 painting shows a Navajo (*Diné*) man and woman wearing traditional textiles and jewelry and sporting sunglasses. This would significantly change the way American Indians were portrayed in art.

Cannon wrote a companion song for *Shiprock Blues* (*excerpt right*) in the style of Dylan. While they are viewing the image, visitors to the *At the Edge of America* exhibit can hear a recording of Cannon singing his song as well as songs from the other singers that inspired him. Across from the painting, Cannon's vintage Martin acoustic guitar silently leans against a wall.

Mama and Papa Got the Shiprock Blues

well i've been out there where the v.c. stay
i write home most every day
it don't seem to ease my pain at all
'cause i long for the sand and the
piñon trees
sheep manure up to my knees
and in the evening time my greasy
jo-babe squaw

oh mama, papa's got those blues again
oh mama, papa's got the shiprock
blues again …

INNER CONFLICT

i have seen unhonest death
and it breathed a yellow smoke into
my memory.
i have drank with a young man's terror
and grief.
any nuisance of any naïve posture
bores me now.
do not bother me with your new invasion
tonight!

—T.C. Cannon

Cannon joined the U.S. Army's 101st Airborne Division in 1966. However, the horrors he saw during the Vietnam War affected him greatly. As a kind, gentle person, "Vietnam was an enigma for him," says Lord. While he was still in Vietnam and after returning to civilian life about two years later, his sketches, poetry and songs revealed his ongoing inner conflict about the war.

PHOTO BY ALLISON WHITE

On Drinkin' Beer in Vietnam in 1967, 1988–1989 Lithograph. 24" x 30". Collection of Irene Castle McLaughlin. © 2019 Estate of T.C. Cannon.

An atomic bomb explodes behind this reimagined reunion of Cannon with his friend Kirby Feathers at a Vietnamese bar. Such bombs were a common motif in Cannon's drawings once he entered the Vietnam War. Cannon and his father, Walter Cannon, a Korean War veteran, were inducted together into the Kiowa Ton-Kon-Gah, or Black Leggings Warrior Society. Walter Cannon created this limited-edition posthumous print of the drawing after his son's death.

PHOTO BY SCOTT GEFFERT

This painting (*above*) shows just how divided Cannon felt about fighting in a war, with one half being the Native warrior and the other the colonizing soldier who oppressed his people.

Soldiers, 1970. Oil on canvas. 48" x 36". Collection of Arnold and Karen Blair. © 2019 Estate of T.C. Cannon.

CONTINUED >

RECKONING

Cannon's work often juxtaposed traditional Native and non-Native cultures, as if to say defiantly "we are still here" in spite of hundreds of years of colonization that displaced American Indians from their land and brought disease that devastated their populations. In *Washington Landscape with Peace Medal Indian* (*below*), this diplomat wears a peace medal that was a gift from the U.S. government to symbolize friendship and to commemorate agreements. However, he is separated from the power – the U.S. Capitol, visible through the window – that decides the fate of his people and his land.

Despite such seemingly opposing imagery, Kramer says that the artist was "averse to binaries. He didn't draw simple lines between Native and non-Native people. He was really engaged in the space in between. He believed in people's ability to understand his work because of the shared histories or humanity he revealed."

PHOTO BY BLAIR CLARK

Washington Landscape with Peace Medal Indian, 1976. Acrylic on canvas. 50" x 45.5".
Collection of the New Mexico Museum of Art. Gift of Nancy and Richard Bloch, 2001 (2001.13.1).
© 2019 Estate of T.C. Cannon.

RENEWAL

"T.C. was a Renaissance man," says Lord. Insatiably curious, he not only explored a great range of music, from folk and country to classical and opera, he was a voracious reader and became deeply interested in Native history and spirituality.

Completed a year before his death, the 20-foot-long mural *Epochs in Plains History: Mother Earth, Father Sun, the Children Themselves* (*above*) is Cannon's most monumental work. This visual journey takes the viewer through the religious and social epochs of southern Plains Indigenous people.

PHOTO BY GARY HAWKEY/IOCOLOR

Epochs in Plains History: Mother Earth, Father Sun, the Children Themselves, 1976–1977. Oil on canvas. 96" x 240". Collection of Seattle Office of Arts and Culture, Seattle, Wash. © 2019 Estate of T.C. Cannon.

Cannon explained the arc of the story as:

"Starting from the left edge, the painting is dark, partially lit by a hundred-mile prairie fire and an ancient moon under which traipses a small clan of old people. They are lost in darkness and superstition, but their land before them is lit by a holy light . . . emanating from the large figure of Mother Earth throwing out gifts of buffalo and medicine. The right side of the panel contains three major figures, the first being a sun dancer, the second a Kiowa peyote man, and the third, a gourd dancer who dances off the panel's right edge."

As a tribute to Cannon's mural, the Peabody Essex Museum commissioned singer-songwriter Samantha Crain (Choctaw) to compose *One Who Stands in The Sun,* titled after Cannon's Kiowa name Pai-doung-u-day. Playing Cannon's guitar – which was given to Lord by Cannon's sister, Joyce Cannon Yi, after her brother's death – Crain recorded the song at the Daybreak Star Indian Cultural Center in Seattle, Wash., where the mural has been displayed. Visitors to the *At the Edge of America* exhibit can hear a recording of the song while viewing the mural, and as a continuation of the tribute to Cannon's works, Crain is scheduled to perform at NMAI-NY in August.

One Who Stands in The Sun

Darkness: open,
unknown, broken.
Magic woman,
you covered us in light.

Backwards, forwards,
Suddenly cornered,
Cavalry soldier,
you covered up our life.

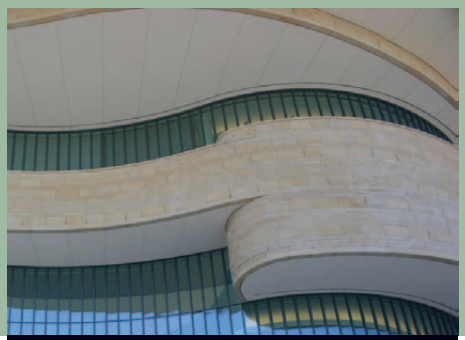
One who stands in the sun
One who stands in the sun

Sacred spirit
be our witness.
Oh, I'm not finished:
the children are themselves.

I keep growing,
learning, roaming.
My hands were holding
a story all along.

One who stands in the sun
One who stands in the sun

— Samantha Crain



EXHIBITIONS + EVENTS CALENDAR

APRIL/MAY 2019

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

WASHINGTON EXHIBITIONS

OUR UNIVERSES: TRADITIONAL KNOWLEDGE SHAPING OUR WORLD
ONGOING

AS WE GROW: TRADITIONS, TOYS AND GAMES

WINDOW ON COLLECTIONS: MANY HANDS, MANY VOICES

RETURN TO A NATIVE PLACE: ALGONQUIAN PEOPLES OF THE CHESAPEAKE

AMERICANS
ONGOING

SECTION 14: THE OTHER PALM SPRINGS, CALIFORNIA
THROUGH DECEMBER 2019

THE GREAT INKA ROAD: ENGINEERING AN EMPIRE
THROUGH JUNE 2020

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

CREATING TRADITION: INNOVATION AND CHANGE IN AMERICAN INDIAN ART
ONGOING
This exhibition at the Epcot American Heritage Gallery at Walt Disney World Resort in Florida is made possible through the collaboration of the Museum of Indian Arts and Culture (MIAC) in Santa Fe, N.M., and the National Museum of the American Indian.

LIVING EARTH FESTIVAL 2019

PHOTO BY NMAI STAFF

LIVING EARTH FESTIVAL
Farm to Table: Sustaining Our Future Through Indigenous Knowledge
Friday, April 26, Saturday, April 27 and Sunday, April 28
10 a.m. – 5:30 p.m.
Join the Museum for its annual celebration of Indigenous knowledge and advocacy of the environment. The Living Earth Festival calls attention to environmental issues through demonstrations, lectures and cultural performances. Meet Native practitioners whose innovations help to protect and sustain the environment. Enjoy ecotours of the Museum's landscape, guided conversations as well as a hands-on areas for kids. Create a butterfly inspired seeded bookmark to create your own pollinator habitat at home.

PHOTO BY NMAI STAFF

OPENING EVENT
Friday, April 26
6:30 p.m.
The Living Earth Festival opens with a panel discussion and viewing of the documentary *Return* (2018, 28 min., United States), directed by Karen Cantor. The film examines how Native women reclaim ancient traditions that result in improved foodways for their communities as well as a spiritual awakening.

Featured speakers include Dr. Lori Arviso Alvord (Diné), the first Navajo female surgeon, Terrol Johnson (Tohono O'odham), a basketweaver, sculptor and health advocate who promotes Indigenous foods and artist Roxanne Swentzell (Santa Clara Pueblo), co-founder and president of the Flowering Tree Permaculture Institute, which teaches sustainable living practices in arid environments.

CONVERSATION WITH THE CHEFS
Sunday, April 28
3 p.m.
Mitsitam Cafe chef Freddie Bitsoie (Diné) and founder and CEO of The Sioux Chef, Sean Sherman (Oglala Lakota), discuss the importance of bringing Indigenous foods and ingredients back to the dinner table. Followed by a book signing of Sherman's 2018 James Beard Award-winning book, *The Sioux Chef's Indigenous Kitchen.*

Far left: Showcasing the bounty of Indigenous foods of the Americas at the Living Earth Festival.

Center: Chef Freddie Bitsoie (Diné) hosts a food demonstation program.

Inset: Beet dish offered at the Mitsitam Cafe.

PHOTO BY GEORGE PAUL CSICSERY

FILM SCREENING: Navajo Math Circles
Saturday, May 4
4:30 p.m.
(2016, 58 min.) United States.
George Csicsery
In English and Navajo with English subtitles.

Navajo Math Circles follows Navajo (Diné) students in a lively collaboration with mathematicians. The students stay after school and assemble over the summer at Diné College in Tsaile, Ariz., using a "math circles" model that allows the youth to take charge of their own education. Director George Csicsery, Natanii Yazzie (Navajo) and Dr. Tatiana Shubin will be in attendance.

IMAGE COURTESY OF THE BISHOP MUSEUM

HAWAIIAN CULTURAL FESTIVAL
Saturday, May 18 and Sunday, May 19
10 a.m. – 5:30 p.m.
King Kamehameha – respected Native Hawaiian warrior, leader and diplomat – united the Hawaiian Islands into a royal kingdom in 1810. Learn about the King's legacy by exploring the *lua*, traditional training for warriors as well as the unique royal Hawaiian regalia, including distinctive feather capes. Other activities include scholarly presentations, music, storytelling and family activities.

PHOTO ©DAVID SUNDBERG/ESTO

EXHIBITIONS + EVENTS CALENDAR

APRIL/MAY 2019

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

NYC EXHIBITIONS

IMAGE © 2018 MARVEL

Jeffrey Veregge, *Of Gods and Heroes* (detail featuring Daredevil, Red Wolf and Lobo).

JEFFREY VEREGGE: OF GODS AND HEROES
THROUGH OCT. 13, 2019

T.C. CANNON: AT THE EDGE OF AMERICA
THROUGH SEPT. 16, 2019

ANCESTRAL CONNECTIONS
OPENING MAY 4, 2019

TAÍNO: NATIVE HERITAGE AND IDENTITY IN THE CARIBBEAN
THROUGH OCTOBER 2019

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

PHOTO BY NMAI STAFF

ImagiNATIONS ACTIVITY CENTER
Residency Program with Marissa Manitowabi (Seneca)
Saturday, April 27, Sunday, April 28
Monday, April 29, Tuesday, April 30 and Wednesday, May 1
1 p.m. – 4 p.m.

Indigenous farmers plant corn each year using heirloom seeds that have sustained their communities for thousands of years. Marissa Manitowabi (Seneca) shares the important role that Iroquois white corn plays in Haudenosaunee communities of upstate New York and Canada.

NEW YORK STATE OF OPPORTUNITY. Council on the Arts

DEPARTMENT OF CULTURAL AFFAIRS NYCULTURE CITY OF NEW YORK

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

PHOTO COURTESY OF BOBBY GONZALEZ

CHILDREN'S FESTIVAL
Saturday, May 18 and Sunday, May 19
11 a.m. – 5 p.m.

Enjoy the Museum's annual Children's Festival and explore the Taíno culture of the Caribbean. Hands-on activities include hammock making, decorating clay pots and crafting a maraca or magnet. Music and dancing led by Irka Mateo (Taíno). Bobby Gonzalez (Taíno) offers storytelling.

DEPARTMENT OF CULTURAL AFFAIRS NYCULTURE CITY OF NEW YORK

This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the New York City Council. Additional support provided by the Ralph Lauren Corporation and The Walt Disney Company.

Irka Mateo (Taíno)

PHOTO BY MIMI RAVER, MUA AND HAIRSTYLING BY ELAINA KARRAS

PHOTO BY NMAI STAFF

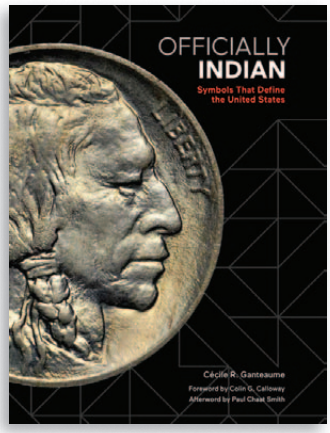
PHOTO BY NMAI STAFF

Above: Visitors to the Museum in New York weave a hammock using natural fibers in the traditional style of the Taíno.

Left: Taíno musician and singer Irka Mateo leads a program for preschoolers at the Museum.

BOOKS FROM THE SMITHSONIAN

National Museum of the American Indian



Officially Indian: Symbols That Define the United States

Cécile R. Ganteaume

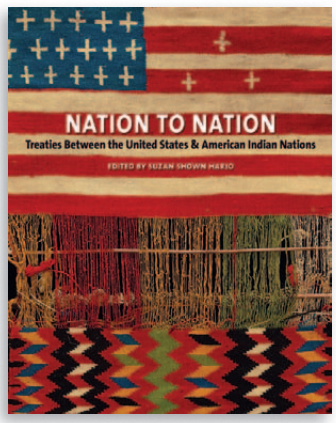
From maps, monuments, and architectural features to stamps and currency, images of Native Americans have been used on visual expressions of American national identity since before the country's founding. In the first in-depth study of this extraordinary archive, the author argues that these representations reflect how government institutions have attempted to define what the country stands for and reveals how deeply embedded American Indians are in the United States' sense of itself as a nation.

ISBN-13: 978-1-93356-522-4
2017, published by NMAI
192 pages; 50 color and black-and-white photographs
7 x 10 inches

Distributed by the University of Minnesota Press
www.upress.umn.edu

Hardcover: $28.00

eBook: $28.00 (no discount available; order via www.upress.umn.edu)



Nation to Nation: Treaties Between the United States & American Indian Nations

Edited by Suzan Shown Harjo (Cheyenne and Holdulgee Muscogee)

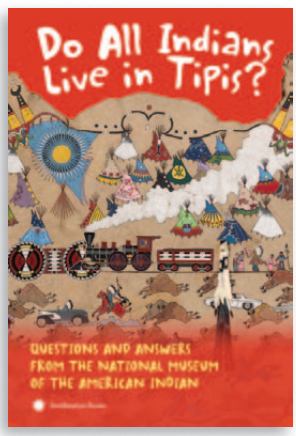
Treaties between the federal government and Native Nations rest at the heart of American history, yet most Americans know little about them. In *Nation to Nation,* thirty-one essays and interviews from the country's foremost scholars of Native history and law explore the significance of the diplomacy, promises, and betrayals involved in two hundred years of treaty making, as one side sought to own the riches of North America and the other struggled to hold on to its homelands and ways of life.

ISBN: 978-1-58834-478-6 (hardcover)
2014, copublished by NMAI and Smithsonian Books

Price: $40.00

272 pages, 135 color and black-and-white photographs, 7 maps
8 x 10 inches

eBook: $40.00 (no discount available; order via www.smithsonianbooks.com)



Do All Indians Live in Tipis?

Questions and Answers from the National Museum of the American Indian

Second Edition

From Pocahontas to popular film, and from reservation life to the "urban Indian" experience, the experts of the Smithsonian's National Museum of the American Indian debunk the most common myths and answer the most frequently asked questions about Native Americans. You will discover the facts about sport mascots, casinos, dream catchers, and much more. Accessible and informative, this is the perfect introduction to the diverse, contemporary peoples of the Americas.

ISBN: 978-1-58834-619-3 (softcover)
2018, copublished by NMAI and Smithsonian Books

Price: $14.95

256 pages, 67 illustrations
6 x 9 inches

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As of March 1, 2019.

WASHINGTON, D.C.

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

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

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

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

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

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

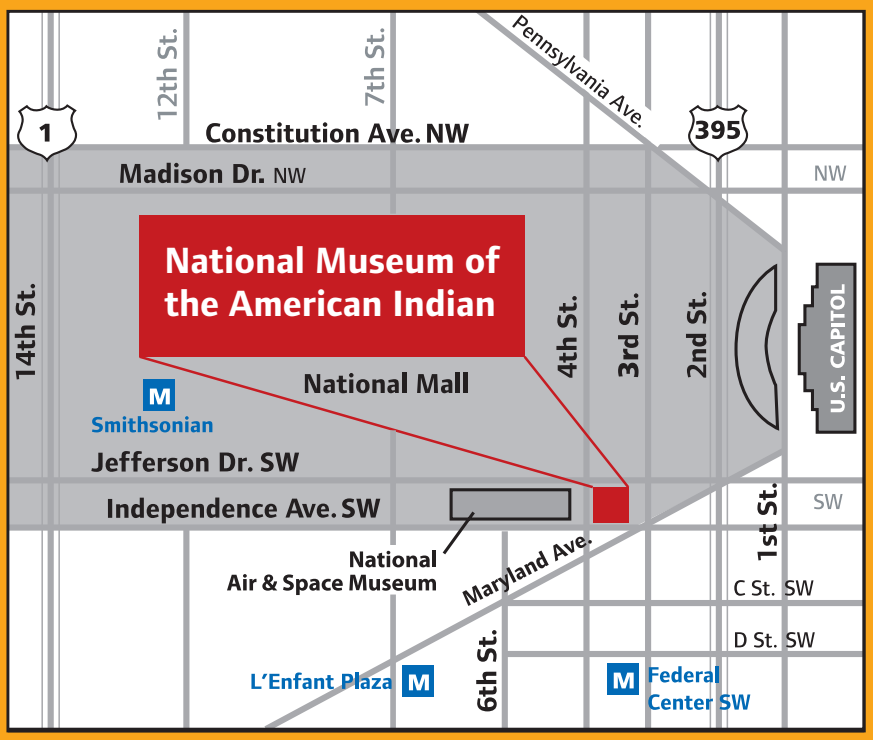
PARKING: The Museum does not have parking.

PHONE: 202-633-1000

TTY: 202-633-5285

GENERAL INQUIRIES: nmai-info@si.edu

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



NEW YORK CITY

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

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

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

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

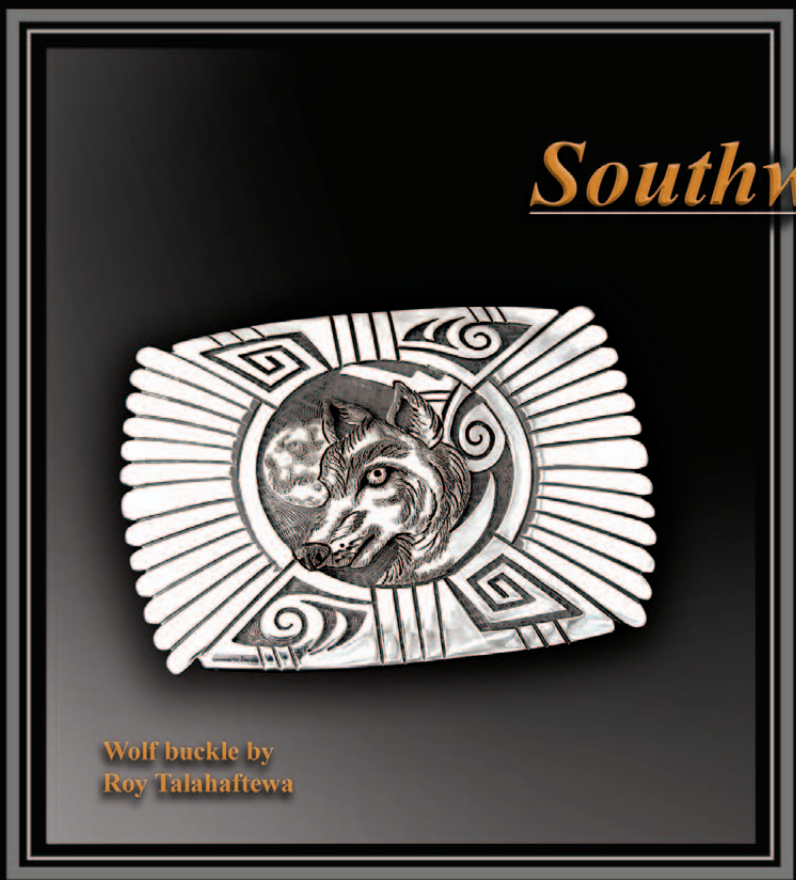
NEAREST SUBWAY STOP and BUS: 4 and 5 trains to Bowling Green; 1 train to Rector Street or South Ferry; R (& W on weekdays) trains to Whitehall Street; J & Z trains to Broad Street; 2 and 3 trains to Wall Street. BUS: M5, M15, M20.

PARKING: The Museum does not have parking.

PHONE: 202-514-3700

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

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



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