NATIONAL MUSEUM OF THE AMERICAN

INDIAN

SUMMER 2019

RED SKY'S COSMIC DANCE

+

THE IDOL OF PATANA

A CALIFORNIA TRIBE'S REVIVAL

VEREGGE'S GODS AND HEROES

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PHOTO | Looking east towards the U.S. Capitol from the museum's croplands, 2004.

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PHOTO BY DAVID HOU/COURTESY OF RED SKY PERFORMANCE

ON THE COVER

The wild horse Mistatim, center of the Red Sky Performance drama of that name, brings about understanding between a daughter of the reservation and a rancher's son and inspires neighbors to learn to respect the rights of the formerly oppressed. The themes of reconciliation and cultural survival can be found throughout this issue.

Falciony Patiño Cruz dances the part of Mistatim. He is wearing a horse mask that Karen Rodd designed.

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PARTNERSHIPS ARE OUR MISSION

With the longer daylight of summer upon us, I enjoy watching visitors of all ages engaging in our tribal festivals, music and dance performances, and exhibitions, both indoors and out. The National Museum of the American Indian building on the National Mall was purposefully designed to minimize the barriers between inside and out, infusing natural light, brilliant color and organic materials into the indoor experience. At our Museum in New York, our popular summer programs are often hosted on the cobblestones outside the front entrance and envelop visitors and passersby alike with the sounds, movements and languages of Native artists and musicians.

Our dynamic lineup of programs, symposia and exhibitions is the direct result of our many partnerships. Only with the steadfast support of our donors and board members and by working with cultural associations and tribal communities across the hemisphere are we able to achieve our mission through the dynamism of collaboration. To better reflect this, we recently revised our mission statement, which now states: In partnership with Native peoples and their allies, the National Museum of the American Indian fosters a richer shared human experience through a more informed understanding of Native peoples.

I am proud to share success stories of partnerships that are on full display in our programs and exhibitions, including some featured in this issue. This spring the Museum in Washington, D.C., unveiled two new exhibitions brought to us by tribal communities as well as a significant treaty from the National Archives within a gallery in the exhibition "Nation to Nation."

In March, the Museum partnered with the Agua Caliente Band of Cahuilla Indians to open "Section 14: The Other Palm Springs, California," an exhibition that the Agua Caliente Cultural Museum developed and which will be on view through January 2020. The Museum immediately recognized the need to share this lesser-known contemporary story exposing another tragic conflict between Western expansion and Indigenous peoples. Section 14, a 1-square-mile tract in Palm Springs, California, forms the heart of the Agua Caliente Tribe's reservation. Between the 1940s and 1960s, competing interests vied for this valuable land and it became a battleground over issues of tribal sovereignty, land zoning, leasing, economics and race (see page 28).

PAUL MORIGI/AP IMAGES FOR NMAI

In April, leaders of three Cherokee tribes—Chief Joe Bunch of the United Keetoowah Band of Cherokee Indians, Councilman Richard French of the Eastern Band of Cherokee Indians and Principal Chief of the Cherokee Nation Bill John Baker (left to right)—attended the installation of the Treaty of New Echota at NMAI in Washington, D.C.

On April 12, leaders and representatives of three Cherokee communities came together at NMAI to view the installation of a treaty of major significance. The Treaty of New Echota was negotiated in 1835 by a minority party of the tribe. The elected government of the tribe challenged the treaty all the way to the floor of the U.S. Congress, yet it was used by the U.S. government to justify the removal of Cherokees from their homelands beginning in 1838 along what became known as the Trail of Tears. The treaty (see above) will be on display through September. The installation coincided with the opening of the Cherokee Days festival—also hosted by the three tribes—as well as an exhibition produced by the Cherokee Nation titled "Trail of Tears: The Story of Cherokee Removal," which is on view through October. An interactive website of the same name was released in April as part of our national education initiative, also developed in partnership with the Cherokee Nation. The online module offers sixth- through 12th-grade students and educators primary sources, quotes, images and videos of contemporary Cherokee people recounting how the Cherokee Nation resisted removal and persisted to renew and rebuild their community.

Through their exhibitions, the Agua Caliente and Cherokee communities offer the Museum's visitors distinct and detailed histories. Each tells stories of struggles for justice, reparation and recovery after the devastation of forced removal from traditional lands yet from very different perspectives and moments in time. We keep the goals of equity and social justice firmly in our sights in seeking new collaborations for, as Cherokee Nation Principal Chief Bill John Baker said so eloquently when he addressed those present for the treaty installation, "The more we can tell our story, the less likely history will repeat itself."

I encourage you to visit the Museum to learn more about these remarkable tales of survival and continuance of culture. If you are not able to visit in person, view our online exhibition pages for more information at AmericanIndian.si.edu.

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

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PHOTO BY PAULA WILSON/COURTESY OF RED SKY PERFORMANCE

Red Sky Performance founder Sandra Laronde (Teme-Augama Anishinaabe)

RED SKY'S COSMIC DANCE

A CANADIAN DANCE COMPANY IS EXPANDING VIEWS OF THE INDIGENOUS WORLD—IF NOT ITS UNIVERSE

BY MILLIE KNAPP

The next clear night, look up and gaze at the stars. What do you see? A swarm of random points of light? Or can you see the sky as the Anishinaabe do: a universe of stories.

The night sky "holds the cultural psyche and worldview of a people," says Sandra Laronde. "It contains our stories. We are imprinted up there." Laronde (Teme-Augama Anishinaabe) is the founder of Red Sky Performance, a Toronto-based company that is bridging the Western and Indigenous worlds through contemporary dance. Its new show, "Trace," will debut at the Jacob's Pillow Dance Festival in Becket, Massachusetts, from August 7 to 11, a venue at the forefront of the U.S. dance world.

Red Sky's appearance at Jacob's Pillow, a renowned dance center, in a sense brings contemporary dance full circle to its Indigenous roots. Jacob's Pillow founder Ted Shawn, one of the seminal figures of contemporary dance, drew inspiration from traditional Native dance. Since 1933, "the Pillow" has been "deeply intersected with Indigenous peoples and traditions," says its director Pamela Tatge.

Tatge wanted to emphasize Pillow's Indigenous connections, both in its programming history and its location, so during the run of "Trace," it is offering a weeklong program, "The Land on Which We Dance," which will honor Indigenous peoples of the region. Curated by Laronde and Hawaiian dancer Christopher Morgan, the event will feature talks, a free performance by Morgan and other Indigenous dancers and a procession. After the show will be stories, songs and a bonfire. "I look forward to this celebration acknowledging the first inhabitants of our land," says Tatge.

RED SKY'S GLOBAL REACH

A director, producer and choreographer, Laronde has devoted nearly two decades to creating and producing original, contemporary Indigenous performances as well as developing the next generation of Indigenous artists. She has drawn inspiration from Native peoples spanning the globe, from Mexico to Mongolia as well as from her own Anishinaabe community.

Laronde recounted her journey to promoting Indigenous dance during an advance visit to the rustic campus of Jacob's Pillow on a hilltop in the Berkshire Mountains of western Massachusetts. She was there to connect with the tribes that call this place their homeland.

Laronde's own roots lie with the Teme-Augama Anishinaabe (People of the Deep Water) in Temagami in northern Ontario.

The night sky "holds the cultural psyche and worldview of a people," says Red Sky's Laronde. In "Trace," dancers perform in front of a black hole, the way the dancers (Cameron Fraser-Monroe, Julie Pham, Lonii Garnons-Williams and Eddie Elliott) descend to Earth from the Sky World.

PHOTO BY ROB DIVITO/COURTESY RED SKY PERFORMANCE

PHOTO BY RITA TAYLOR/COURTESY OF RED SKY PERFORMANCE

PHOTO BY DON LEE/COURTESY OF RED SKY PERFORMANCE

Dancers Jera Wolfe (left, in "Backbone,") and Morigen (above, in "Tono,") demonstrate the athleticism and broad scope of Red Sky performances. "Backbone" refers to the Canadian, American and Andean mountain ranges that form the spine of the Earth. "Tono" was inspired by the horse cultures of the Plains and Mongolia.

Growing up in Temagami, Laronde was on every sports team and starred in track and field. Her love of athleticism is apparent in Red Sky's athletic performances. She says, "I experienced the incredible natural world of islands, trees, water and the Canadian Shield [the Laurentian Plateau]—the home of my parents, grandparents, great-grandparents and great-great-grandparents. It remains the source of inspiration for my performances and storytelling."

When Laronde attended the University of Toronto, she began to study dance, and pursued it more intensively at the Banff Centre for Arts and Creativity in Alberta. In 2000, she started Red Sky Performance, taking the name from two words in her own sacred name. Its first performance was a multidisciplinary piece with the Toronto Symphony Orchestra at the Roy Thomson Hall. A shorter version of the show began touring in 2003 across Canada, the United States, Australia, China, Iceland and Switzerland.

As the number of Red Sky productions grew, so did Laronde's role at the Banff Centre. From 2008 to 2017, she served as director of its Indigenous Arts department, which experienced substantial growth in dance, storytelling, theater, music, new media film and writing.

From Red Sky's beginnings, Laronde reached out to create dance with other Indigenous cultures around the world, often through a shared relation with the natural world. A 2003 production, "Dancing Americas," used the metaphor of the monarch butterfly migration from Canada to Mexico to explore the ancient trade routes of the First Peoples.

A different animal carried Red Sky to the world stage. In 2008, the Banff Centre and the Luminato Festival commissioned "Tono," a work inspired by the horse cultures of the North American Plains and Mongolia. Laronde travelled to Inner Mongolia in China and independent Outer Mongolia to recruit dancers and singers for her production. "We didn't speak each other's language, but we communicated physically," she said. The percussive stamping in "Tono" evoked the stampeding horses familiar to both cultures. It was performed at the 2008 Beijing Olympics and again at the Shanghai International Arts Festival in 2014, with many stops in between, in Asia and Canada.

The horse also stars in a smaller production called "Mistatim," which is about the taming of a wild horse of that name. A combination of dance and dialogue and directed toward children, the show has a message of reconciliation—between horse and human, reservation and ranch, and adult and youth. With a three-person cast, it has performed more than 200 shows.

Since then, the pace of the productions has only increased. In the past two years, Red Sky has presented three world premieres: "Backbone," a reference to the mountain ranges in the Americas that form the spine of the Earth; "Adizokan," a cross-genre blend of dance, video and music presented with the Toronto Symphony Orchestra; and "Miigis," an

PHOTO BY BRUCE ZINGER/COURTESY OF RED SKY PERFORMANCE

PHOTO BY JAY GUNDU/COURTESY OF RED SKY PERFORMANCE

PHOTO BY BRUCE ZINGER/COURTESY OF RED SKY PERFORMANCE

"Adizokan," a cross-genre blend of dance, video, Indigenous and orchestral music, was performed in 2018 at the Fall for Dance North Festival at the Sony Centre for the Performing Arts in Toronto, Ontario. It was composed of seven movements that connect stories of ancestrial origins, from Earth to the sky. The dancers included: at left, top, Julie Pham, Jera Wolfe, Cameron Fraser-Monroe, Eddie Elliott, Lonii Garnons-Williams and Miyeko Ferguson; at left, bottom, Julie Pham and Ian Akiwenzie; and above, Julie Pham and Jera Wolf.

exploration of an Anishinaabe fire prophecy. Red Sky often has two productions on the road at once, in the style of another Canadian export, Cirque du Soleil, and gave more than 263 performances last year.

Red Sky has been broadening worldviews not only through its dance but through its REDTalk series. Since 2011, Red Sky has hosted these audience discussions with a wide range of artists, scientists and other experts eight times a year in various Canadian locations, including Toronto, Sudbury, Temagami and the Bear Island Reserve in Ontario. In May, Red Sky hosted a REDTalk discussion called "Stars and Sky Stories: Indigenous Cosmology and Western Astronomy" with Indigenous astronomers, astrophysicists and a NASA astrobiologist.

TRACE'S TRAIL

"Miigis" is what first brought Red Sky to the Berkshires. A Jacob's Pillow producer saw an excerpt of the performance at the Fall for Dance North Festival in Toronto and booked it for the 2017 season of Pillow's Inside/Out series, free performances on an open-air stage preceding each night's features. The dramatic show about one of the Anishinaabe prophecies wove them together with contemporary touches such as break dancing. The performance excerpt so impressed Pillow Director Pamela Tatge that she jumped at Laronde's suggestion for another production designed for the venue's Doris Duke theater. The result was the U.S. premiere of "Trace."

"Trace" is many things to Laronde. "The idea of 'Trace' came from the notion that all things are traceable and that what we leave behind as humans, as a culture, as a nation and as an individual is our legacy," she says. "Any kind of visible marks we leave behind can be seen as trace—a footprint as a culture or a scar."

And all traces, she realized, have origins. "What is our origin as Indigenous peoples and more specifically, what is our origin as Anishinaabe? The search for origin took me right back to the stars and to the beginning of time," says Laronde. "It's exciting to think that

PHOTO BY ROB DIVITO/COURTESY RED SKY PERFORMANCE

Above: Dancers Miyeko Ferguson, Julie Pham, Lonii Garnons-Williams, Jera Wolfe, Cameron Fraser-Monroe and Eddie Elliott peform in "Trace." Laronde says, "The idea of 'Trace' came from the notion that all things are traceable and that what we leave behind as humans, as a culture, as a nation and as an individual is our legacy."

Right: While dancers perform in "Trace," words from a 1921 letter banning Indigenous dance in Canada disintegrate into a constellation.

we originated from somewhere in the core of a star a very long time ago."

"The Western world looks at its inception as the Big Bang. For Anishinaabeg, Sky Woman begat life for humans. For example, says Laronde, "Pleiades is called the Seven Sisters and that's where Sky Woman fell through—Pleiades—and came down to Earth through what they call a black hole."

In "Trace," a black hole—which the Anishinaabeg call "Bugonagiizhig"—appears, making way for a dancer's descent to Earth from the Sky World. "The dancer looks like she's actually walking across the sky toward the source to commune with the Milky Way," says Laronde. The Anishinaabeg call the Milky Way "Jiibay Kona," which is seen as a terrestrial roadway for the dead and leads back to Ishpiming, the Spirit World.

Digital interpretations of the night sky and the land saturate the screen behind six dancers on stage. Indigenous and non-Indigenous, the dancers are Eddie Elliott (Maori), Cameron Fraser-Monroe (Tla'amin), Miyeko Ferguson, Lindsay Harpham, Julie Pham, and Jera Wolfe (Métis), who also choreographed. Off to the side on stage, three musicians harmoniously interpret the connections people have with the natural world while a black hole, a digitized buffalo, constellations, trees and other images appear on the screen. Dancers sometimes interact with the images. Marcella Grimaux created the digital media.

The original score was composed by Eliot Britton (Métis) in collaboration with Rick Sacks, Bryant Didier and Ora Barlow-Tukaki (Maori). Live sounds were recorded by Sacks and programmed into a MalletKat, an electronic marimba. Didier plays cello, electric and bass guitar. Barlow-Tukaki sings live vocals and performs with Indigenous instrumentation such as flutes, shells and cajóns. Recorded vocals by Marie Gaudet (Anishinaabe) and Inuit throat singer and beatboxer Nelson Tagoona infuse the dance with melodic and rhythmic phrases.

PHOTO BY DAVID HOU/COURTESY RED SKY PERFORMANCE

Laronde suggested that the screen behind the dancers show a 1921 letter that Canada's Department of Indian Affairs Deputy Superintendent Duncan Campbell Scott wrote to suppress Indigenous dancing. The letter implemented the Indian Act of 1876, which banned traditional practices for Indigenous peoples in Canada. The letter stays intact for a short interval, and then the words start to crumble. They fall away off the page and form a constellation. "It hits home to people who see the letter and those racist words crumble in front of them," says Laronde. "Without saying anything, a great deal is said."

Such political statements are mixed into "Trace" because "those kinds of letters are traces of the past but also traces of the present in terms of how people perceive and think about us as Indigenous people. We know that their thinking, unfortunately, is still alive and well to a large extent," says Laronde.

EXPANDING WORLDVIEWS

Red Sky strives to change how people perceive Indigenous artistry and people through its performances. Laronde says she hopes those who see them will experience a newfound sense of appreciation for Anishinaabe culture and perhaps even learn to view the world and the universe as her people do.

The Anishinaabe have "a very multiverse perspective of the creation of Earth or of the universe," Laronde says. "'Uni' means 'one' and 'verse' means 'song,' so it's one song. However, whose song is that? Why is there one song?"

"Our stories are not just about people or a human-centric perspective of the world," she says. "There's different kinds of worlds that coexist simultaneously that we walk in every day of our lives. Yes, the physical world, yes, the Earth world, but we're connected up to the spiritual world, an underworld, and a dream world. All of these worlds exist simultaneously. I love the layered worlds and multiexperiences since it's more reflective of our everyday experience."

She hopes her audiences "see a more-than-human world and that the human-centric way of looking at things and perceiving the universe is so restrictive and so limiting," she says. "Why have such a limited perception when you can widen your lens and be much more embracing of all sentient and nonsentient beings? Humans are only just one part of the profound beauty."

Millie Knapp (Anishinaabe) writes about Indigenous art, culture and life.

American Indian magazine Managing Editor James Adams contributed to this story.

THE IDOL OF PATANA

THE TROUBLED HISTORY OF THE TAÍNO DEITY OF BOINAYEL

BY JOSÉ BARREIRO

A carved stalagmite from eastern Cuba sits in the collection of the Smithsonian National Museum of the American Indian. Known to archaeologists for a century as the "Idol of Patana," it is a significant piece in the cosmology, or the understanding of the universe, of the Caribbean's Taíno people. It is also a focus of international tension.

Archeologist Mark Harrington spotted the iconic idol in 1915 while excavating a remote cave on the easternmost coast of Cuba. As a researcher and buyer for George Gustav Heye—whose collection of American antiquities in New York formed the nucleus of the National Museum of the American Indian—Harrington explored many archaeological sites of Cuban Indians who belong to the Taíno culture. This culture (which some archaeologists prefer to call the "agro-potter" culture) encompasses the original grouping of Indigenous inhabitants of the Greater Antilles and the Bahamas.

Archaeologist Mark Harrington (second from left), sitting under a chikee with a Seminole family in Florida in 1908. He would leave to excavate in Cuba just a few years later. NMAI/P37386

After its removal from Cuba in 1915, the Idol of Patana became an object of international controversy. NMAI/107464

"THIS TEAR-LINED FACE, HIS LONG AND THICK STONE BODY AND HIS BACK WERE SERRATED FROM THE LONGER IGUANABOINA FORMATION OF THE CAVE." —MARK HARRINGTON, 1921

The idol, a statue of a Taino "cemi" (deity) identified as Boinayel, was carved into a stalagmite in a cave known locally as the Cave of Water or the Diety's Cave in La Patana, Cuba. Photo by Mark Harrington, "Cuba Before Columbus," NMAI/01371

The cave where the so-called Idol of Patana was found is located in the village of Patana, near the Point of Maisi. Academics have called it the Cave of Patana after the village, but it is better known locally as the "Cueva del Agua" (Cave of the Water), "Cueva del Cemi" (the Diety's Cave) or sometimes as "Cueva del Bicho" (Cave of the Gremlin or Vermin).

In his 1921 monograph for the Museum in New York entitled "Cuba Before Columbus," Harrington describes how he spotted the carving on the stalagmite in the cave by sheer luck. Benito Mosquera and his brother, local Cuban Indian descendants of the remote eastern coastline, guided the explorer to the large ceremonial cave. As Harrington entered, a snake revealed itself, perching atop the stalagmite. A Cuban colleague, he writes, "succeeded in capturing" the snake. Minutes later, the archaeologist spotted the carving. Harrington recollects that he "was astonished to find that a large stalagmite we had passed many times . . . had not only a plainly marked face, but indications of a body carved upon it." The large carving "faced east, and was so placed by nature that at a certain time in the morning, at least during our stay in June and July, a shaft of sunlight striking through a crevice fell full upon the face of the figure for a few minutes."

The idol had sat here, facing the ocean, for at least 500 years. Harrington left it in place, as it was heavy and strongly rooted. That evening, he filed a report about it to Heye in New York. The master collector of American Indian antiquities did not hesitate: "Get the idol," he wired back.

Harrington writes that Mosquera provided the long, two-man saw used to serrate the stalagmite stone into heavy pieces. The sections were wrapped and strapped to a mule for the descent to the coast. Although the workers had "to oil and sharpen often," the saw did the job on the front of the long, carved stalagmite, leaving behind the rest of the formation. Harrington serrated the front face of the "cemi" (the divine figure), then cut the base into five parts for shipping from the port of Baracoa to New York City.

Over time, Harrington extracted and shipped 36 large crates of artifacts from Baracoa in eastern Cuba to Heye's museum. Alejandro Hartmann, the city historian of Baracoa, reports that along with a few human remains, Harrington's cargo included the large, heavy piece identified as the Idol of Patana. The Cuban icon was thus depatriated.

Left: Cypriana Gainsa, a Taino woman from Yara, makes a pot as a child looks on. Photo by Mark Harrington, NMAI/O4484

Below: Petroglyphs found in the same cave as the idol, La Patana, Cuba. Photo by Mark Harrington, "Cuba Before Columbus." NMAI/0130

THE CEMI'S PLACE IN THE TAÍNO PANTHEON

What appeared to Harrington to be a face and body carved upon the large and heavy stalagmite was impressive enough for him to admire and, ultimately, collect. Yet in the wide range of exquisite Taíno artistry, the Idol of Patana is not an aesthetic masterwork. Circular eyes distinguish the image on the stalagmite. Lines run down from the edges of both eyes, fading into the face. Nose and mouth are visible and thin, fading arms descend along both sides to come together in the front, where, according to Harrington, male sexual organs are detectable between the lower extremities.

Rather, the crude though dignified carving is significant because it is identifiable within the Taíno cosmology and has ideological and spiritual meaning for the people from whom it was taken. In the long century since it became part of Heye's collection, as cave complexes along the eastern coast of Cuba were studied further and scholars such as José Juan Arrom have deciphered Taíno cosmology, researchers began to know not just its physical features but, more intimately, who the figure represents.

Scholars generally agree that the image is identifiable as Boinayel, a particularly relevant deity of the complex and not widely understood Taíno pantheon of major Caribbean ancestors and natural world spirits. Taíno "behiques" (medicine people) no doubt guided the carving of the lines trailing down the face, which identify him as one of the "llora-lluvias," or rain-criers, a common Taíno motif found in various parts of the Caribbean. Boinayel, the "bringer of rains," lives with his twin brother, Márohu, the "bringer of cloudless skies and the Sun," in the cave of their mother, Iguanaboina, the mottled gray snake that gathers the rain of the tropical skies, coiling it into clouds of darkening density that she squeezes into rain over the landscape below. For all practical purposes, the Cave of the Water, where the stalagmite statue was found, is the easternmost extension of this pantheon; facing east, it is the Cuban reflection of the Cave of Iguanaboina.

ACCORDING TO HARRINGTON, THE CEMI "WAS LOOKING TO THE EAST AND WAS PLACED IN A WAY SO THAT AT A CERTAIN HOUR OF THE MORNING, A SUNRAY ENTERED A CRACK ILLUMINATING HIS FACE, AT LEAST IN JUNE AND JULY." FERNANDEZ AND GONZALEZ POSIT THAT THE LOCATION OF THE FIGURE MARKED THE BREAK TO THE ANNUAL RAINY SEASON.

PHOTO BY NMAI STAFF

At 4 feet tall and about 25 inches wide, the Idol of Patana is impressive. Here, author and curator José Barreiro is transporting the idol within NMAI's Cultural Resources Center in Maryland.

In Taíno cosmological practice, the people invoked Boinayel for the early (May) wet season rains. The Sun and the Moon also came out of the same cave, according to Ramón Pané, the Catalan friar who, at the order of Christopher Columbus, kept a chronicle of Taíno beliefs from about 1495 to 1498. Pané lived with relatives of the cacique Guarionex and was specifically assigned to seek knowledge of the Taíno spiritual traditions, customs and rituals (or "idolatry," as Columbus called it). Pané's brief but wondrous manuscript—the earliest treatise on an American Indigenous culture—was nearly lost to usefulness until it was rescued by José Juan Arrom, who untied the linguistic knots left by a history of mistranslations. Arrom deciphered a great deal of Taíno culture with his effort, which elucidated the cycle of Taíno nature deities and their various representations in cave altars as well as representations or expressions in language and sculptures made of wood, ceramic, conches or stone.

In the book "An Account of the Antiquities of the Indians," Arrom provides his account of Friar Ramon Pané's discussion of Boinayel:

> They also say that the Sun and the Moon emerged from a cave located in the country of a cacique [chief] named Mautiatihuel, which cave is called Iguanaboina, and they hold it in great esteem, and they have it painted in their fashion, without any figures, with a lot of foliage and other such things. And in the said cave there were two zemis [cemis] made from stone, small ones, the size of half an arm, with their hands tied, and they seemed to be sweating. [The Taíno] valued those zemis very highly; and when it did not rain, they say that they would go in there to visit them, and it would rain at once. And one zemi they called Boinayel and the other Márohu.

Cuban speleologists Racso Fernandez and Jose Gonzalez have studied the Caverna de Patana as a ceremonial center. The scholars took astronomic, speleometric and meteorological measures. In their article, "The Enigma of the Native Petroglyphs of Cuba and the Insular Caribbean," they conclude that Indigenous people came to Cuba from La Española (Dominican Republic and Haiti) and recreated "a ceremonial center in Cuba where they carried out astronomic rites to identify the arrival of the rainy seasons."

They also concluded that the Idol of Patana represents Boinayel. The idol's position in the cave, Fernandez and Gonzalez argue, "is supported in mythological stories from La Española and in investigations done in the Dominican Republic." The two scholars write that the cemi, which occupied the central place in the ceremonial center of the cave, is a "representation of the God of the Rain, Boinayel, found also by Dominican petroglyph experts in Dominican Republic in the Square of Chacuey, Sabila's Cave and the pictography of the El Ferrocarril Cave."

According to Harrington, the cemi "was looking to the East and was placed in a way so that at a certain hour of the morning, a sunray entered a crack illuminating his face, at least in June and July." Fernandez and Gonzalez posit that the location of the figure marked the break to the annual rainy season. This position was illuminated during the summer solstice, "when the sun reaches its maximum distance of the equator (21 and 22 of June)." This date is important for "manioc" (yuca) farmers in a country such as Cuba that has had only two climatic seasons (dry and rainy) because, the article notes, the climate has shifted to almost daily afternoon rains.

Taíno cemiism was widespread across the large Caribbean islands; caves of Iguanaboina could be found on many of them. The indigenous pantheon, as reported by Pané, appears in iconic replications in conch, stone or ceramic, with carvings and drawings of one or another among the complex of cemis associated with the altar of Iguanaboina on the island of Hispaniola as well as in Patana on Cuba.

A CONTESTED EXTRACTION

Soon after the statue was removed from the Cuban cave, it became a contested symbol. In the sensitive history between the United States and Cuba, the serration and casual expatriation of the statue was considered an insult—a century-long national grievance for the Cuban academy and the Indian-descendant community where the cave is located. Fernando Ortiz, Cuba's predominant scholar during the first half of the 20th century, complained that Cuban researchers now had to travel to a foreign museum in order to study it. As Angel Graña and Eugenio Fernandez reported in their "Cuba Arqueológica" article, Antonio Nuñez Jimenez, a Cuban geographer and high official in the Revolutionary government, wrote, "the Idol of Patana, cut into various parts, took

route to New York . . . an act of sacking of cultural patrimony of a Latin American nation."

From the years 2000 to 2012, Cuban scholars visited NMAI's Museum in D.C. and its Cultural Resources Center, the Museum's superlative research and storage facility in Suitland, Maryland, multiple times, consistently inspecting, measuring and photographing the statue. In November 2012, Museum Director Kevin Gover received a request from the Cuban Foundation for Nature and Humanity (Fundacion Nacional Antonio Nuñez Jimenez de la Naturaleza y el Hombre) to start "a dialogue" and a possible "repatriation" of the "Patana Idol." While this particular message lacked the international formality of government, it provided a reminder of the trajectory of the controversial petroglyph. The message cited transcripts of a taped dialogue with residents from the community, including grandchildren of the Indian men who helped Harrington serrate and remove the statue. These descendants wanted to attest to the cemi's symbolic and spiritual value to community.

The foundation's letter recalled the visit of then Museum Director Richard West Jr. to its headquarters in June 2002, when he personally delivered a set of human remains to be returned to the eastern Cuban mountains. Cuban Indian Cacique Francisco Ramirez Rojas (Panchito) officiated at the burial of the remains. The letter expressed respect for the sensibility of the NMAI to the concerns of the community on that occasion. Nevertheless, the foundation indicated that it would continue to make the case for the return of the Idol of Patana and noted that "inhabitants of the zone" also desired it.

"Stewardship rather than ownership is the Museum's approach to the care of its collections," says NMAI Director Kevin Gover. "We invite inquiries and dialogue. Repatriation is central to our mission and we recognize that Native peoples have an absolute interest in the provenance, care and disposition of collections associated with their respective communities."

Today, the Idol of Patana rests in the bottom drawer of a huge wall of large drawers in the Cultural Resources Center. He is well conserved and treated with both scientific and cultural respect. Recognizably, however, he is far from his place of origin, where his existence had a distinct geographical and spiritual meaning.

José Barreiro, Smithsonian Scholar Emeritus, is a member of the Taíno Nation of the Antilles. He is co-curator of the NMAI exhibition, "Taino: Native Heritage and Identity in the Caribbean."

THE TAÍNO MOVEMENT

Historians had believed that the Taíno people vanished shortly after European colonization in the Greater Antilles. Yet, in the past four decades, increasing numbers of families have affirmed their Native ancestry and identified as Taíno. This movement has spurred a regeneration of Indigenous identity within the racially mixed and culturally blended societies of Cuba, the Dominican Republic and Puerto Rico, as well as other areas of the Caribbean.

In the exhibition "Taíno: Native Heritage and Identity in the Caribbean" featured at NMAI-NY, visitors can explore the rural roots of the Taíno movement and find information about the legacy of Native peoples throughout the Spanish-speaking Caribbean islands and their U.S. diasporas. The exhibition is in English and Spanish and will be open until October 2019. Visit AmericanIndian.si.edu.

Top left: Native leaders ritually exchanged small shell (top, conch, Puerto Rico) or stone (bottom, sandstone, Puerto Rico) masks called "guaizas" to fortify relationships between their communities. NMAI 3/1922, NMAI 23/6097. Top right: Taíno rock carvings such as this one from Puerto Rico are found across the Caribbean, particularly in caves or old "bateyes" (ceremonial plazas or ballcourts). NMAI 15/880. Above. "Duhos," or seats such as this one from the Dominican Republic, were made of wood or stone and were reserved for important leaders, spiritual advisors or healers. NMAI 14/2434

WHERE **WAŠIW** IS

THE WASHOE TRIBE IS PASSING ITS UNIQUE LANGUAGE ON AND UP

ISTOCK.COM/MICKIEJ

SPOKEN

Lake Tahoe is the center of the Wašiw world. For generations, it has provided not only fish and other foods, but also a place to gather for ceremonies.

BY CHRISTINE GORDON

It is 3:30 p.m. in Wašiw country, and language class is in session. Two young girls sit side by side at a small table in a tribal community recreation center in Carson City, Nevada. They take turns responding as their teacher, Mischelle Dressler, holds up flash cards displaying words in the Wašiw language. When a phrase pops up that one can't decipher, the other whispers the answer in her ear. "We call that being a 'language angel,'" Dressler explains. "It's a way of supporting each other and creating safe spaces to learn."

A language unique to the some 1,500-member Washoe Tribe, Wašiw is now spoken fluently by fewer than 20 people. The tribe's focus on language is not new; Dressler is part of a team of teachers who are striving to carry on a legacy of preservation and respect for all aspects of their culture, including Wašiw. ("Wašiw" is the spelling often preferred by Native speakers; the tribe used "Washoe" officially for the name of the tribe when incorporating in 1934.)

THE PEOPLE OF "DA?AW"

Members of the Washoe Tribe live in four federally recognized communities: Carson, Dresslerville and Stewart in Nevada, and Woodfords in California. They occupy a landscape that changes abruptly from high desert to woodlands, and just over the massive Sierra Nevada mountain range to the northwest lies Lake Tahoe. This lake, which the Wašiw people refer to as "Da?aw" (the lake) or "Da?aw ?aga" (the edge of the lake), is the center of the Wašiw world; Wašiw creation stories say they have always lived there. Stories handed down from one generation to the next describe the lake's many sacred sites and how the waters "breathed life" into the land, plants, fish, birds, animals and people around it.

Only in recent years, however, has the tribe regained access to portions of its original homelands around the lake; more than a century of mining, logging and real estate development had driven the tribe away. A massive influx of settlers in the mid-19th century transformed the landscape, encroaching on

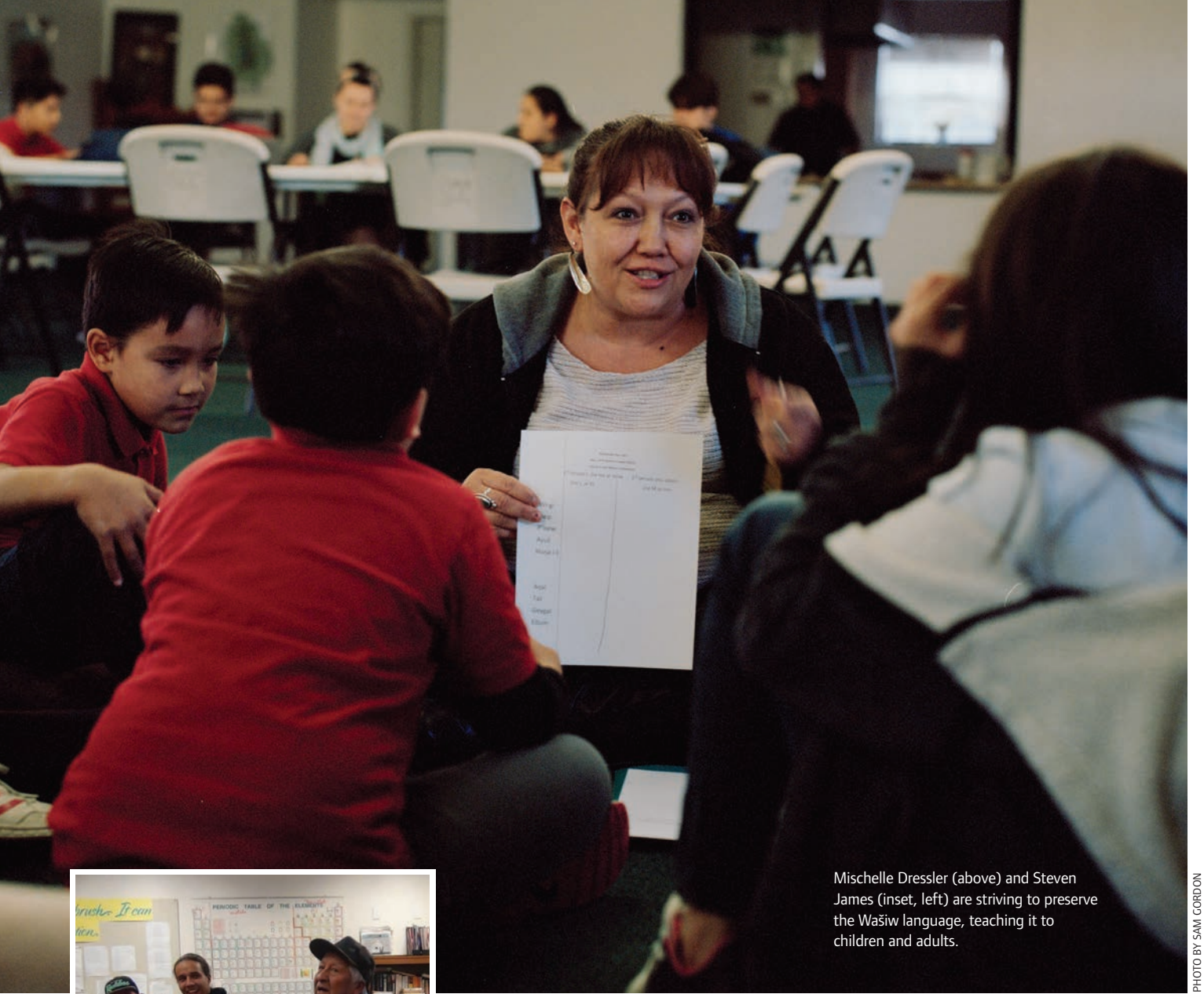


PHOTO BY HERMAN FILMORE

Mischelle Dressler (above) and Steven James (inset, left) are striving to preserve the Wašiw language, teaching it to children and adults.

PHOTO BY SAM GORDON

Wašiw homelands and disrupting every major ecosystem the tribe had so carefully tended. The arrival of newcomers led not only to the alteration of Wašiw lands but also to the destruction of their language and culture.

In the winter of 1890, federal officials began rounding up Wašiw children and hauling them to the newly opened Carson Indian School (later called the Stewart Indian School) south of Carson City. Their hair was shorn, their traditional clothing burned and they were forbidden from speaking their Native language. Stories of children being separated from their families are seared into the collective tribal memory. Wašiw elder and teacher Melba Rakow recalls an aunt telling stories of standing up to school authorities. "She would gather girls together for games on the playground and speak in Wašiw; she didn't care about the punishment that would follow." The generation of children who were taken away in the early to mid-1900s is often called the "stolen generation," and many of the survivors still refuse to speak their mother tongue.

SAVING A UNIQUE LANGUAGE

For decades, linguists grouped the Wašiw language into a larger language family known as the Hokan. Others have considered it a distinct branch of this family, but the Wašiw people have maintained that their language is a language isolate, unrelated to any of the surrounding tribes nor others who make up the Hokan language family.

Until the 1950s, Wašiw was solely a spoken language. Then Roma James, secretary-treasurer of the first Washoe Tribal Council, who was working with other speakers, many of whom were elders, began to transcribe tribal stories and create a Wašiw orthography. Soon after, Marvin Dressler, a Wašiw tribal member who later became one of the tribe's first language teachers, began translating Wašiw words into phonetic English and recording them in detailed journals. As part of his doctoral research, William Jacobsen (who later became a University of Nevada, Reno [UNR] linguistic professor) recorded oral histories and songs, devised writing systems and created language teaching materials for the tribe. In 1964, Jacobsen completed his dissertation, "Washo Grammar," and in 1979 he was hired to teach language classes two nights a week near Dresslerville. In the early 1980s, a group of language ac-

tivists continued the tribe's efforts through language circles that brought together elders to share stories in Washiw with younger tribal members, often over a potluck dinner.

Language revitalization efforts took on a new life in the early 1990s. Laura Fillmore, a non-Native woman who at that time was living on the reservation with her future husband, Benny Fillmore, was studying Indigenous language immersion and language renewal at UNR. Along with elders, other tribal members and language advocates, Fillmore spearheaded efforts to launch one of the first immersion language schools in the United States. In September 1997 Washiw Wagayay Maŋal (the house where Washiw is spoken) opened its doors. This school, which was modeled after a successful Māori language immersion program in New Zealand, taught preschoolers through eighth-graders all subjects except math in Washiw (no known vocabulary for mathematics exists in this language). Washiw cultural values also were fundamental to the curriculum. Although competing demands for tribal resources forced the immersion school to close its doors in 2003, numerous dedicated community members, teachers and tribal leaders continued to work independently to keep the language alive.

PHOTO COURTESY OF ISAAC CHELLMAN

Washiw fishermen such as Marty Meeden are reintroducing traditional practices, including teaching youth to make traps, nets and spears—"ʔitlalit," "digeš" and "ʔitbayati"—out of willows.

PASSING LANGUAGE ON AND UP

Laura Fillmore's son, Herman, is a graduate of the immersion school. He earned a bachelor's degree in Native American Studies from the University of New Mexico in 2012 and returned home, determined to help his tribe preserve their Native language. Now as part of a language team that works out of the tribe's headquarters in Gardnerville, Nevada, Herman works alongside teachers Rakow, Dressler and Lisa Enos. They teach the language to adults and youth in classes held Mondays through Thursdays in one of the tribe's four communities. As the program's Culture/Language Resources Director, Herman says, "Our elders tell us that the language, culture and the people cannot be separated. As we teach language, we are systematically reintegrating our values into the tribe and allowing those to lead the conversations."

Students are learning to use their Native language through classes and activities. Dressler and Enos, sisters who were raised in the Carson Valley, like to teach everything from songs to knock-knock jokes in Washiw to make the language a constant presence in children's lives. Enos developed the Eagle's Nest immersion classes for 3- to 5-year-olds in the tribe's Head Start program and now runs after-school programs to provide language maintenance for the children who have graduated from the Eagle's Nest. She has also authored a series of illustrated children's books that draw on the tribe's legends and are written in both Washiw and English. Although geared toward children, the storybooks have reawakened within the community an appreciation for important lessons shared for centuries from one generation to the next. Dressler teaches elementary school classes in Carson and Stewart. While the students do have some pencil-and-paper work, she enlivens their lessons by reading them traditional stories and helping the youngsters put on Washiw plays, complete with costumes and props. The children's success has inspired parents and other family members to become more involved in language learning. Lisa says, "These students have become teachers in training and are passing the language up."

As a fluent Washiw speaker and tribal historian, Rakow has been an enduring presence in the Washiw language renaissance, serving as a mentor to both students and other instructors. "I work mostly with the 'oldies,'" she says with a smile. While most of her students are Washiw, her classes also attract non-Native speakers. She once taught a man from Hungary who she says was "actually pretty good." Non-Native teachers who work with preschoolers in the Head Start program also frequently attend Rakow's classes to learn how to inspire language learning in the tribe's youngest speakers. In the past, tribal elder Steven James would tell stories to Rakow's classes in Washiw while she would translate. As James has gotten older, he has not been able to participate as much. Melba says, "Steven is one of the few remaining Washiw speakers, and both students and teachers miss his wisdom and his stories."

BEYOND THE CLASSROOM

The Washoe Tribe has been reintroducing ceremonies, rituals and other cultural activities in order to pass on traditional knowledge as well as language to a new generation. Because tourism and development during the last century have disastrously impacted Washiw ancestral lands, the tribe is also working with state and federal entities to blend a Washiw perspective with best scientific practices to restore the region's ecosystems and reconnect youth to the environment. Fillmore says, "There is a lot of energy among our young people to go out on the land and work with their hands to do something productive to create change." Such experiences often offer opportunities to teach Washiw youth their Native language.

Traditional activities, such as the women's game "sigayuk," (similar to field hockey) being played at the Washeshu 'Itdeh festival in Valhalla at south Lake Tahoe, help perpetuate the Washiw culture and language.

PHOTO BY HERMAN FILMORE

PRESERVING THE ELDERS' KNOWLEDGE FOR THE NEXT GENERATION IS WHAT WILL KEEP THE WAŠIW LANGUAGE AND CULTURE ALIVE. WITH SO FEW FLUENT SPEAKERS, INFUSING THIS KNOWLEDGE INTO THE LIVES OF YOUTH WITHOUT AN IMMERSION SCHOOL IS DIFFICULT AND WHEN THE ELDERS ARE GONE, SO IS THE WISDOM THEY CARRY.

For the past two years, the tribe's Cultural Resources Department has led teams of Washiw youth and other youth from Hawaii and California in clearing invasive plants and brush from Meeks Meadow on the west shore of Lake Tahoe. Adjoining Meeks Bay, a lakefront resort property that the tribe manages, the area was historically important to the tribe as medicinal and edible plants could be found in abundance, and trout and whitefish were plentiful. Herman shares Washiw vocabulary with the volunteers and introduces them to a well-known rule that young hunters and fishermen were traditionally taught: "Take one, leave two" to leave "seed" for next year.

This past October, the tribe celebrated the eighth annual excursion to Taylor Creek, traditional fishing grounds for tribal members on Lake Tahoe's south shore. Parents and grandparents joined with younger generations to capture kokanee salmon during the annual spawning runs. The kokanee is an introduced species and is outcompeting the native Lahontan cutthroat trout, which was once a staple of the Washiw diet and an integral part of the mountain lake's rich fishery. By reintroducing sustainable fishing practices such as avoiding overharvesting, the tribe hopes to restore the lake's healthy trout population. Prior to the trip, experienced fishermen at the Dresslerville community center taught the youth how to make traditional traps, nets and spears—"ʔitlalit," "digeš" and "ʔitbayati"—out of willow branches.

Another important event that has been revived in earnest is the "t'agɨm Gumsabayʔ," or pine nut ceremony. The pine nut groves cover an arc of territory on the eastern edge of Washiw homelands. The relationship between the people and the trees is so close that the Washiw phrase for "my pine nut lands"—"dikMaʔaš"—is extremely similar to the phrase for my

face, "dimaš." For the fourth year, under the watchful eyes of elders from the Woodfords community, youth congregated this past August in the pine nut groves and used "bi·he?" (long poles) to knock down the trees' cones. They gathered dead sagebrush to burn in pits so they could cook the cones underground and later shelled the pine nuts and pounded them into flour for soup. The group sang traditional Washiw songs and danced through the night. One Washiw mother observed that her youngest son has not known a year of life without the t'agɨm Gumsabay?.

Another widely attended cultural event for the tribe today is its Washeshu 'Itdeh Arts Festival. With the support of many tribal members, Washiw basket weavers Teresa Smokey Jackson and Joanne Smokey Martinez founded the festival in 1990 to showcase the tribe's exceptional basket-making skill. Originally, participants would bring in old family baskets along with new weavings to display. Eventually a committee was established to judge the baskets, and this became a popular annual competition. Weavers would work through the year to design a basket that they hoped would earn them the grand prize. The festival was also an opportunity to bring state politicians and dignitaries together with tribal leaders to help strengthen political ties between sovereign nations. Over time, the festival has grown to include other traditional activities, such as dancing, singing, games, sports and a display of the myriad Native crafts that celebrate the community's unique history and culture at the lake. It is also a way of sharing the teachings of the tribe with the non-Native public. Now part of the Valhalla Art, Music and Theatre celebration, the festival is held during the last weekend in July on Lake Tahoe's southwest shore.

A DIFFICULT COURSE

Preserving the elders' knowledge for the next generation is what will keep the Washiw language and culture alive. With so few fluent speakers, infusing this knowledge into the lives of youth without an immersion school is difficult, and when the elders are gone, so is the wisdom they carry. The language team is now studying a successful Mohawk language program and other language initiatives in the United States and abroad as possible models for reviving the language immersion school.

The teachers also face the challenge of teaching an ancient language in a modern world. When teachers come across gaps in vocabulary or grammatical rules, they have to be particularly creative and resourceful. For instance, Herman Fillmore explains, because no word in Washiw exists for say the number "9," people will use the phrase "8+1" or "5+4" instead. These linguistic puzzles are challenging, and tribal members have an ongoing debate about how much they should adapt their unique worldview to fit the paradigms of the Western world.

Yet the Washoe Tribe is resolute, anchored in the belief that reclaiming its language and revitalizing its cultural heritage can empower its people, rekindle connections with a rich past and form crucial bonds between old and young. Herman says each iteration of the language program has been a building block for the next generation. "We have a great vision and hope for our communities," he says. "While we may not be where we want to be yet . . . every day we work with our kids brings us closer to the reality that we want . . . for our homeland and all those within our homeland."

Christine Gordon is a freelance writer and editor based in Washington, D.C., and has worked with NMAI since the Museum opened. She grew up in Northern California and returns as often as possible to the High Sierra.

Sam Gordon is a photographer in New York City.

SECTION 14

The Agua Caliente Tribe's Struggle for Sovereignty in Palm Springs, California

BY ARWEN NUTTALL

PHOTO COURTESY MSA CONSULTING, INC.

Glittering in the desert of Southern California's Coachella Valley lies the resort destination of Palm Springs. About 100 miles east of Los Angeles, this oasis of mid-century modern architecture, hot springs and secluded hotels became famous as a retreat for film and television "royalty" during the golden age of Hollywood. But unbeknownst to most visitors, Palm Springs is Indian land.

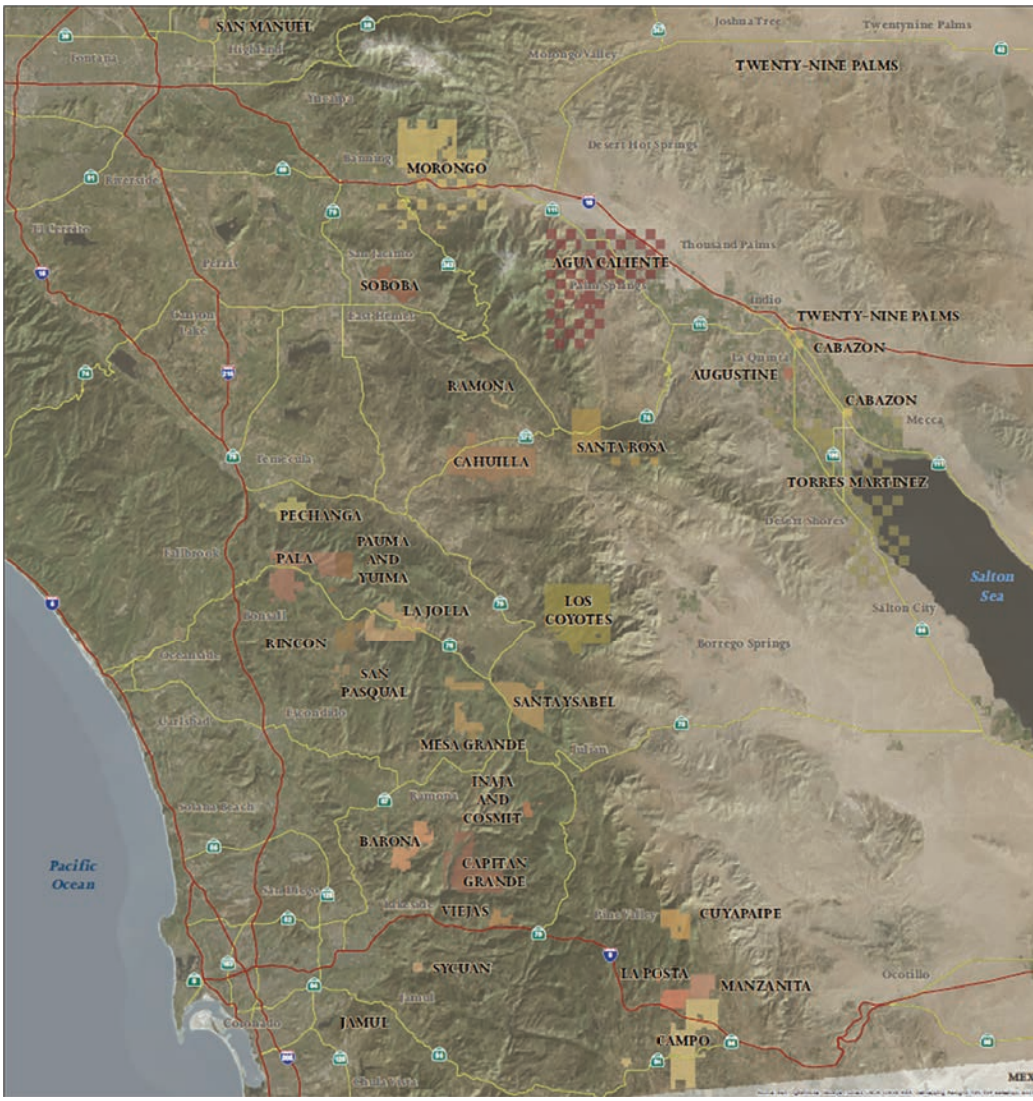
In the center of this bustling leisure town is Section 14, the 1 square mile that is the heart of the Agua Caliente Indian Reservation. The Agua Caliente Band of Cahuilla Indians who live here tell how their ancestor Ca wis ke on ca named the hot mineral spring that runs beneath this area "Sec he" (the sound of boiling water). As a sovereign nation, the Agua Caliente Tribe controls its lands. However, from the 1940s through the 1960s, the City of Palm Springs that governed the adjacent lands threatened that sovereignty, turning Section 14 into a battleground over land and race.

"Section 14: The Other Palm Springs, California"—an exhibit that was developed by the Agua Caliente Cultural Museum and is on display at the National Museum of the American Indian in Washington, D.C., until January 2020—conveys this struggle through stark black-and-white images mixed with vivid quotes from tribal members who lived through what at times was a fierce fight. "When we honor treaty obligations, the story comes out well; when we ignore our treaty obligations, ignore the grievances of the past, that is when troubles and difficulties arise," says David Penney, NMAI's associate director of Museum Scholarship, Exhibitions and Public Engagement. "This is one story of such troubles and difficulties—and their resolution." Jeff Grubbe, chairman of the Agua Caliente Band of Cahuilla Indians and NMAI Board of Trustees member, says, "Section 14 is where the Agua Caliente Tribe's creation story began—we are the People of the Water. The exhibition at the NMAI gives us an opportunity to tell our story in our own words."

THE CHECKERBOARD RESERVATION

As part of the 1848 Treaty of Guadalupe Hidalgo, Mexico ceded lands that became the state of California. In 1852, the federal government segmented Southern California into a grid of 6-mile squares called townships, which surveyors further divided into 36 1-square-mile sections. Palm Springs straddles eight townships, and Section 14 lies adjacent to the city's downtown.

In the 1860s, the U.S. government gave the Southern Pacific Railroad the odd-numbered sections of land for 10 miles on either side of the rail line. In 1876, President Ulysses S. Grant designated the even-numbered sections, about 900 acres, as the Agua Caliente Indian Reservation; President Rutherford B. Hayes expanded the reservation in 1877, bringing it to about 31,000 acres. This checkerboard pattern of land ownership became the foundation for future assaults on Agua Caliente sovereignty.



COURTESY AGUA CALIENTE BAND OF CAHUILLA INDIANS, GIS GROUP

The American Indian reservations in the Southern California region. The checkerboard lands of the Agua Caliente Indian Reservation are shown in red.

GROWTH OF SECTION 14

During the 19th and early 20th centuries, the Agua Caliente reservation had little economic development. Some tribal members operated small stores, but most families planted orchards and raised cattle and horses. In part this was because a federal statute had prohibited the leasing of Indian lands. Then, between 1891 and 1955, the U.S. government allowed five- or 10-year leases. Yet the leases' brevity still discouraged commercial development.

During the 1940s, Palm Springs' World War II military base and flourishing tourist industry attracted minority workers and low-income families who often encountered housing discrimination. In response, indi-

PHOTO COURTESY PALM SPRINGS HISTORICAL SOCIETY

During the 19th and early 20th centuries, families on Section 14 planted orchards, raised cattle and horses, or operated small stores. Tribal members later managed the hot mineral spring and bathhouse.

vidual Agua Caliente tribal members leased their lands on Section 14 to them, which provided these new residents homes and tribal members a source of income. In the exhibit, tribal member Lois Segundo-Workman recalls the diversity and civic responsibility that resulted from this economic arrangement: "It was a community where it wasn't just Indians. It was Blacks. It was Mexicans . . . . It was like a family unit there, because they all were in that same situation and they all . . . leaned on each other." Development was booming in Palm Springs, but Section 14 remained untouched. Some homes lacked modern conveniences, but many residents still enjoyed living in the community. In the exhibit, Agua Caliente tribal member Renona Pennington fondly reminisces that "[Living on Section 14] was probably some of the happiest days. I was safe. I was free. The backyard was desert, the flowers bloomed in the spring and at night in the summer time, we had to sleep outside, and my sister and I would lay in the bed and look up at the stars."

THE BATTLE FOR CONTROL

The Indian Long-Term Leasing Act of 1955 increased lease terms on reservation lands from five to 25 years and encouraged developers to invest in reservations. However, development didn't really flourish until President Eisenhower signed the 1959 Indian Leasing Act, which permitted certain tribes, including the Agua Caliente, to lease their lands up to 99 years. As Palm Springs' popularity grew, however, so did the demand for its land. The City of Palm Springs set its sights on the valuable property next door to its burgeoning shopping and entertainment district: Section 14. City leaders could not acquire tribally owned land outright, so they attempted to restrict building, zoning and leasing on Section 14 as a means to control the area. The tribe, however, argued that as a sovereign nation, it did not have to accept any city laws or ordinances on tribal lands.

In the 1940s and early 1950s, the City of Palm Springs proposed three master plans to develop Section 14, but it never implemented them. Instead, it argued that tenants had to either bring their homes up to code or face eviction. The tribe had made earlier requests to the City of Palm Springs to provide utilities to Section 14 residents, but the city refused. It claimed that residents did not pay property taxes on reservation land. However, Loren Miller Jr., assistant attorney general for the State of California, conducted an investigation in 1968 and found that tribal members did pay taxes.

In 1959, the City of Palm Springs began evicting residents under the pretense of the new Conservatorship and Guardianship Program. Under this program, court-appointed conservators managed the finances of individual Agua Caliente tribal members, including terminating land leases and serving tenants notices of eviction. However, the tenants reported that they either never received eviction notices or that their homes were destroyed prior to the statutory 30-day period. Miller found during his investigation of the program that "[t]he City, acting upon the [eviction] permit, would burn down or destroy the dwelling in question any time it had received the permit without actually checking to see whether the time prescribed in the eviction notice had expired."

PHOTO COURTESY AGUA CALIENTE CULTURAL MUSEUM COLLECTION

PHOTO COURTESY AGUA CALIENTE CULTURAL MUSEUM COLLECTION

PHOTO COURTESY CORA CRAWFORD

Although some of the Section 14 homes did not have modern conveniences (bottom left, circa 1915), once Agua Caliente tribal members could lease their land, Mexican (top, circa 1945) and Black families (bottom right, in 1958) began to join the community. "It was like a family unit there, because they all were in that same situation and they all … leaned on each other," recalls tribal member Lois Segundo-Workman.

The City of Palm Springs launched a program in 1966 to "clean up" buildings on Section 14. At least 235 buildings were demolished and burned in the process.

PHOTO BY GEORGE AQUINO, COURTESY PALM SPRINGS HISTORICAL SOCIETY

During 1965 and 1966, the city demolished and burned at least 235 buildings. "People would come home and their personal belongings would be out on the street," recalls James Jessie, former director of the city's Desert Highland Unity Center. "They would just come in and bulldoze your house while you were gone to work or school." The city's abatement program forced many Section 14 residents to leave Palm Springs because no other low-income housing was available. The toll on the community was high. "Everybody went different directions," former resident Alfonso Mediano recalls in the exhibit. "After that, we lost track of each other. As small as that town is, the only time we saw each other was at a funeral or [when] somebody got married." Reverend Carl McPeters also laments: "The economic strength and the voting strength of the black community was destroyed, and the moral effects are lasting . . . . We were driven to the outskirts of the city and are still there today. We're separated."

The clearing of Section 14 ended in 1968 when Miller published his report documenting the city's corruption and human rights violations. According to Miller, "The City of Palm Springs not only disregarded the residents of Section 14 as property owners, taxpayers and voters; Palm Springs ignored that the residents of Section 14 were human beings."

In 2000, former residents of Section 14, representatives of the National Association for the Advancement of Colored People and local religious leaders sought an apology from the City of Palm Springs. Mayor Will Kleindienst later wrote a letter of acknowledgement, but the city never issued a formal apology. Families and descendants of those removed from Section 14 are still seeking closure.

THE REVITALIZATION OF SECTION 14

During the 1970s, the Agua Caliente Tribe and the City of Palm Springs began to collaborate to bring in development. The spark began in earnest after the partners created a land-use contract in 1977 that specified that the tribe administer its own lands. Mildred Browne, who grew up on Section 14 and is now founding chairwoman of the Agua Caliente Cultural Museum Board of Directors, says, "We work together for the whole of the community. What benefits the tribe also benefits the city." In 2014, the Agua Caliente Tribe initiated Vision Agua Caliente, a strategic plan for revitalizing its properties in downtown Palm Springs. Four years later, the tribe celebrated the groundbreaking of the Agua Caliente Cultural Museum, which is scheduled to open in 2020.

Today the Agua Caliente Tribe has about 500 members and more than 2,250 people working in its government and business enterprises. Thomas Davis, the tribe's chief planning and development officer, says, "Section 14 has always been about forward-thinking and bringing the tribe's image into the modern world." Chairman Grubbe says the exhibit shows how the tribe also has come full circle: "We put our culture aside to learn how to be successful, and now we are embracing our culture again. We are very appreciative of where we are, but we do not want to forget where we came from."

Arwen Nuttall has been a NMAI Publications writer and editor for the past 12 years.

PHOTO COURTESY JAIME KOWAL/ME YAH WHAE

When the Agua Caliente Tribe completes its museum (anticipated in 2020), it will serve as a cultural center. Above, Cahuilla bird singers dance with rattles made of dried gourds.

PHOTO BY NMAI STAFF

PHOTO BY NMAI STAFF

Left: Once the Agua Caliente tribe and the City of Palm Springs began to collaborate in the 1970s, business on Section 14 began to bloom. In the NMAI exhibition about Section 14, Agua Caliente Cultural Museum Chairwoman Mildred Browne stands in front of a photo of herself with Marquis Hotel General Manager Charles Roulet. Above: Agua Caliente Tribal Chairman Jeff Grubbe says the exhibition shows "how far the tribe has come." His grandfather, Lawrence Pierce, served on the tribal council during the tumultuous razing of Section 14.

S'Klallam artist Jeffrey Veregge (above, right, standing in front of his Port Gamble tribe's longhouse) infuses North Pacific Coast formline art style into his epic "Gods and Heroes" murals, on display at NMAI-NY. He wanted children such as Daniel Cupido (who visited the exhibit this past February) to see characters who reflect not only who they are, but also "who they can be."

PHOTO BY MORGAN VEREGGE

OF GODS AND HEROES

S'KLALLAM ARTIST JEFFREY VEREGGE SHOWS SUPERHEROES CAN COME FROM ANYWHERE

BY ANNE BOLEN

New York seems to be a magnet for villainous extra-terrestrials. Fortunately, in these terrifying scenarios we also have superheroes who are ever ready to defeat them. Yet in one such battle, 1950s-style flying saucers and giant Celestials are being foiled by an army of comic book heroes and heroines drawn in a style that evokes figures carved into totem poles or other Pacific Native artworks. Instead of "Kaboom!" or "Bam!," the aliens shout "łəmłəmcínəŋ!," the Salish term for thunder. And the Marvel comic book characters fighting to defeat these invaders include not only stars of the silver screen—such as Iron Man, Black Widow and Hulk—but also those less often in the limelight, such as the Pakistani Ms. Marvel and the American Indian Red Wolf.

This epic "t'aʔmát ʔaʔ sx̱ʷiʔám'," or "stories of suspense," is the creation of S'Klallam artist Jeffrey Veregge. Stretching across two immense murals—each 50 feet long and 8 feet tall— at the National Museum of the American Indian in New York, this "Jeffrey Veregge: Of Gods and Heroes" exhibit will be on display until October 13, 2019.

IMAGES COURTESY OF JEFFREY VEREGGE

Veregge's earlier works reflect influences of not only Pacific formline style but also Pablo Picasso. Left: "Restoration" was Veregge's first print, created in 2010 in honor of the 25th anniversary of the Paddle to Seattle. Right: "Shout" was drawn in 2008 for the cover of a conference program for the American Cancer Society, which wanted to raise awareness on reservations.

Both are ink and digital prints, 11" x 14".

Kathleen Ash-Milby (Navajo), the exhibit's curator, says the Museum commissioned the artwork from Veregge because "We saw his bold, graphic and imaginative work as ideal for our audience in New York, and we wanted to give him just the right opportunity that would allow him to create something new and specific to our location."

Veregge's unique style adapts the distinctive characteristics of North Pacific Coast Native art and infuses it into his own vision of science fiction and comic book stories—in essence creating his own alternate universe, not just in his works but in his life. As he says, "I break a lot of rules."

Why "Of Gods and Heroes"? Veregge says he wanted to show that "the mythic tales and battles between the forces of good and evil never go away. That regardless for all our technology and advancements as a people, we still like to cling to the morality tales of super beings and gods. Even though the names of the heroes are not the same, the spirit of the art and message remains the same as it did thousands of years ago."

CLOSE TO HOME

Veregge is of Suquamish and Duwamish ancestry and a member of the Port Gamble S'Klallam Tribe. Historically, the Salish-speaking S'Klallam people lived from central British Columbia to northwestern Oregon. Today, the S'Klallam Nation includes the Port Gamble, Jamestown and Lower Elwha Tribes on the north coast of Washington State and the Scia'new First Nation on the south coast of Vancouver Island. Veregge spent the first 30 years of his life on the Port Gamble reservation and even now, he lives less than 30 miles away. "The tribe is my family. It is my home," he says.

The S'Klallam are known as the Nux Sklai Yem, or Strong People, and their formline art certainly reflects that. The bold, black and color lines that form squat, concentric ovoid

shapes distinguish what art historian Bill Holm first termed as "formline" in his 1965 book "Northwest Coast Indian Art: An Analysis of Form." On the reservation, formline human and animal faces constantly peered at Veregge from paintings, buildings or engraved totem poles. "I was around it so much growing up," he says, "it was engrained in who I am."

However, as "a child of the 1970s," Veregge was also influenced by the pop icons of his time. By the age of 4, he was drawing robots, "Star Wars" characters and his favorite comic book superheroes. "I understand the geek world better than anything," he says. "I've been a geek my whole life."

As an adult, he entered the Art Institute of Seattle with the intent of being either an action figure designer or Disney imagineer. After he graduated in 2000 with a degree in industrial design and technology, however, his first job was in marketing, creating advertising for nonprofit organizations. While he was glad that his work helped others, it didn't feed his creative soul. "When I was a kid, a blank piece of paper was magic," he says. "I lost that when I went to art school and then started working in marketing and painting commissions."

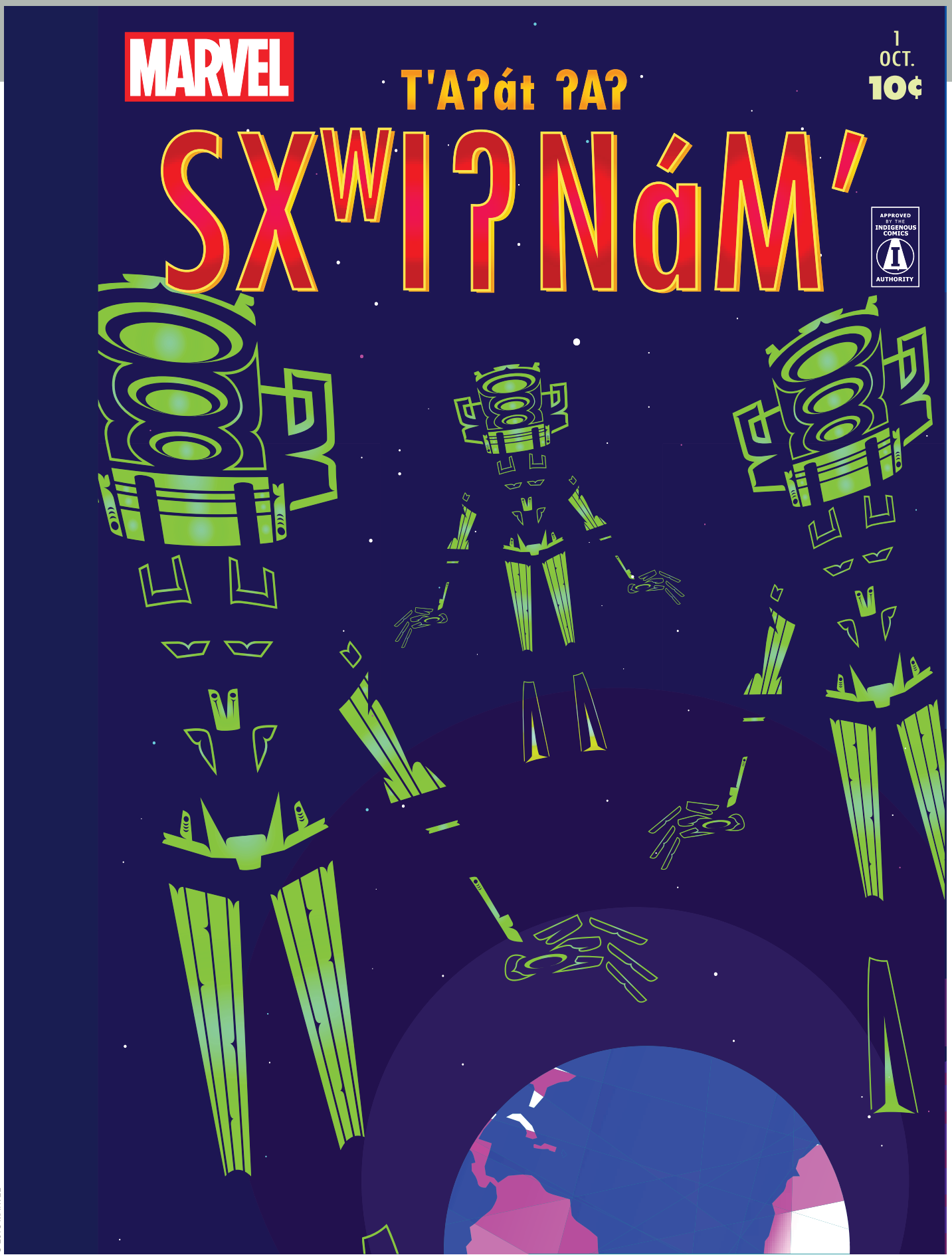
Just six months later, his tribe asked him to create a logo for it. Intent on getting it right, he "looked at some books, drew what I thought looked good, but I couldn't explain why I put some things where I put them. I didn't want other Native artists to say I didn't know what I was doing." He had learned in art school, "If you are going to break the rules, explain why." So in 2001, he asked to apprentice with Tsimshian artist and master wood carver David Boxley, who at that time lived not far from Veregge's reservation. Boxley would later carve the totem pole that now stands in the atrium of NMAI in Washington, D.C. "His finished work was impeccable," says Veregge. For six months, he studied Boxley's traditional carving and drawing techniques. "You learn from the best."

During the next 15 years, Veregge continued to paint, draw and design, taking inspiration from North Pacific Coast artists as well as other masters such as Pablo Picasso and Henri Matisse. He spent "many sleepless nights" creating commissioned pieces for galleries and other clients, but he didn't feel like he was "doing any of it for me," he says. And even though "seeds were planted in many spots," he says, "it took a while for them to be harvested."

TRUE NATIVE HEROES

Things changed after Veregge put his portfolio online. His work began to garner the attention of comic book fanzines, aficionados and publishers. In 2015, he was commissioned to draw covers for "G.I. Joe," "Transformers" and "Judge Dredd." Then he got a Facebook message from Marvel editor Joe Quesada telling Veregge to contact Marvel's talent liaison. Soon after, he was asked to create pieces for an art show in Los Angeles to promote the "Avengers: Age of Ultron" movie. Just a few

Veregge drew the cover for first the issue of the reboot of "Red Wolf" in 2015. Marvel editor Jake Thomas says, "The job of a comic book cover is to capture a reader's attention, to make them desper-ately curious to know what is inside. Jeffrey Veregge's art on 'Red Wolf ' did that in spades."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APPROVED BY THE INDIGENOUS COMICS AUTHORITY

The "Jeffrey Veregge: Of Gods and Heroes" murals depict an epic battle between aliens and superheroes in New York. The opening image (left), which resembles a comic book cover, and some panels in that mural (detail, above) show Salish phrases that emulate the sound of thunder.

months later, he drew the first cover for the "Red Wolf" comic book that Marvel rebooted in December 2015.

Marvel editor Jake Thomas says, "The job of a comic book cover is to capture a reader's attention, to make them desperately curious to know what is inside. Jeffrey Veregge's art on 'Red Wolf' did that in spades. His use of bright colors contrast-ed with dark negative space, playful design sense and deceptively simple yet effective use of primary shapes draw the eye and spark the imagination."

Because, as Veregge says, "there are things in our culture that don't translate out of the reservation," he also served as a content consultant for the book, advising how the American Indian characters and scenes were portrayed. "Jeffrey was an invaluable member of the team," says Thomas. His experience and input helped "shape the narrative and build Red Wolf into a complex and relatable hero in the mighty Marvel tradition."

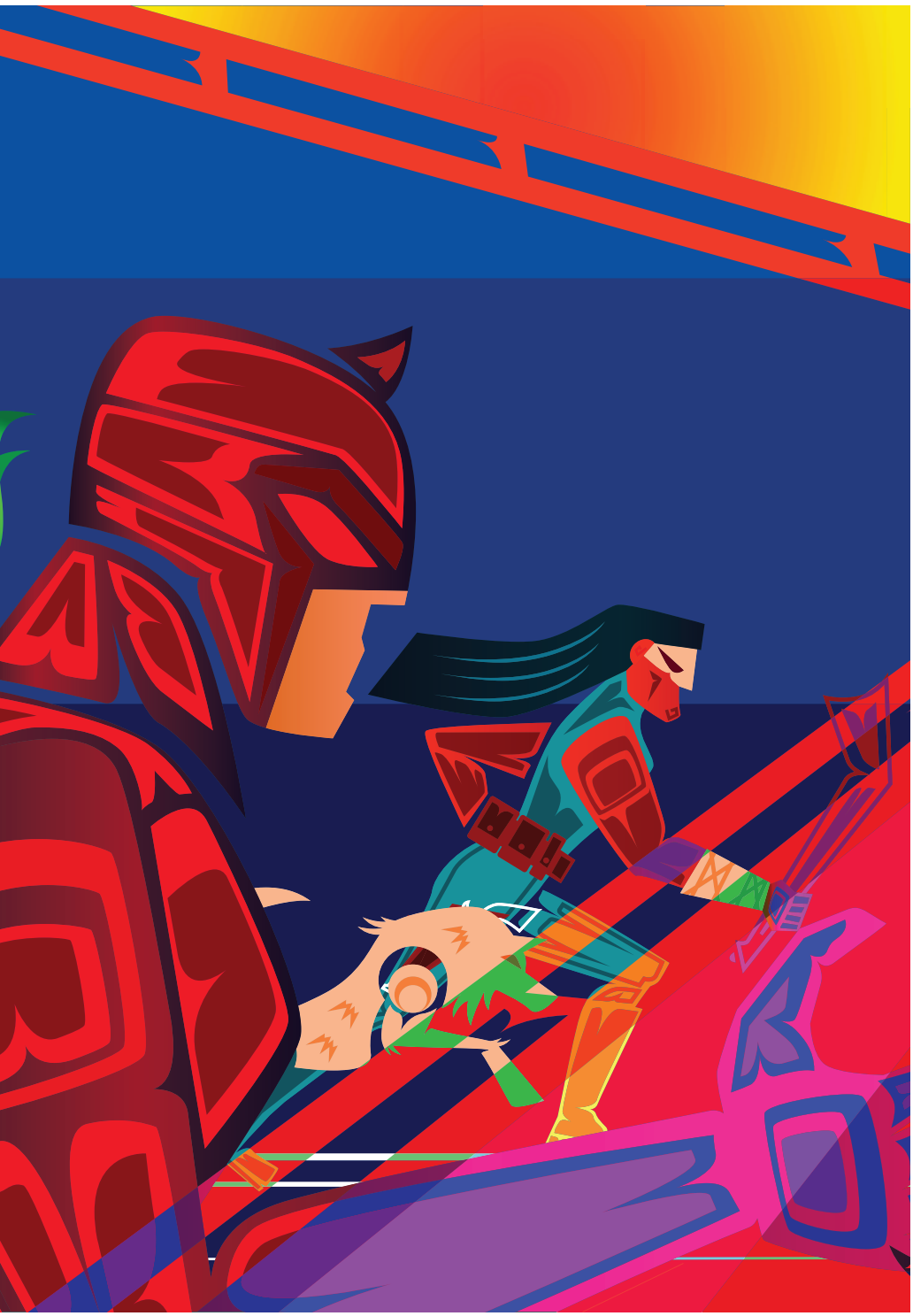
This was a pivotal moment for Veregge as well as for Marvel. Red Wolf was Marvel's first American Indian character, premiering in the comic book "Avengers No. 80" in 1970. Although more than 100 American Indian comic book characters have been created since the Golden Age of Comics began in the 1930s, comic book publisher and founder of Indigenous Comic Con Lee Francis (Laguna Pueblo) says that historically the comic book industry has been "more interested in the trappings of the Native identity rather than the realities of Native identity." Today, he says a true representation of an American Indian superhero in the mainstream media "is still a long way off. But in the indie world, where Native folks are writing, creating and publishing their own stuff, it is awesome. It is there."

Veregge says while the comic book industry has made strides, he really wants to "see a Wakanda moment for Native American comics." The "Black Panther" movie, he says, "has mass appeal because it was sharing a culture in a way that was honoring and respectful in a contemporary setting. Those characters are not shown as sidekicks or lesser heroes or villains. That world put them on the same level as Captain America or Thor, and in some cases, surpassed it."

"Once we create a character that honors the values of Indian Country—we come closer with each comic book, each cover, each opportunity—eventually we will have our own Black Panther, Superman, Wonder Woman and Captain Marvel," he says. "It might not be my generation that does it. … But I do have faith that it is coming down the road."

Francis agrees the cure to portraying American Indians as stereotypes in comic books will be "more of our creatives as writers and in positions as decision makers, editors and executives. We need to be able to work in the bull pen." Francis says that Veregge's unique work and ability to navigate the industry "is the tip of the sword. We have so many folks that are going to come behind him."

This detail of the second "Of Gods an Heroes" mural features Ms. Marvel, a Muslim character (top, center) and American Indian Red Wolf with his wolf Lobo (farthest right, in the background). These characters were important for Veregge to include, as he wanted to try to reflect as many cultures of the viewers as possible.



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REFLECTIONS

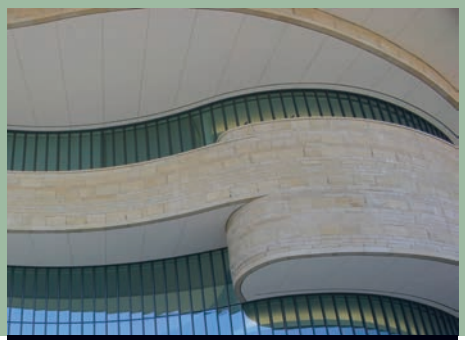
Veregge now has illustrated more than 100 comic book covers, consulted on other Native comic stories and is even creating his own American Indian character. He says, "I'm having fun again." Even a couple of Avengers have praised Veregge's work through social media. Robert Downey Jr. commented "Love it!" on Facebook about his portrayal of Iron Man, and Mark Ruffalo posted a detail of the NMAI murals that includes the Hulk on Instagram, exclaiming, "This is beautiful!"

Yet what really matters to Veregge is that the murals can reflect the viewer and offer possibility. "I wanted kids to go to in there and see a character who is like them or where they are from," says Veregge. "That they see a positive representation of who they are—and who they can be."

That is just what happened to 10-year-old Daniel Cupido. Daniel's mother, Onica Cupido, writer of "The Mommy Factor" blog, was born in Guyana and has lived in New York for the past 30 years. Cupido strives to expose her son to a wide range of cultures and frequently takes him to NMAI because its exhibits show that "Native American cultures are living. They are still here and are portrayed in a positive way." Daniel says that seeing one of his favorite characters, Red Wolf, in the "Of Gods and Heroes" exhibit this past February, "was really cool," because that comic book "taught me that superheroes might be Native Americans, too."

So while the Avengers' battles thundered across IMAX screens this year, Veregge's murals have made their own big statement: a multiverse of heroes are out there. "We have created such a narrow view of who we think a people are that it makes it harder for the next generation to break down those barriers," says Veregge. "I believe in Gene Rodenberry's infinite diversity in infinitive combinations. That we can appreciate those differences—not just embrace them but find out how we can learn from them, how we can benefit from them as a species. I don't think we do that enough. That is why I make my art. When I have opportunities such as this, I want to make sure that it is part of that in some small way."

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



EXHIBITIONS + EVENTS CALENDAR

JUNE/JULY/AUGUST 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

TRAIL OF TEARS: A STORY OF CHEROKEE REMOVAL
CLOSING OCTOBER 2019

SECTION 14: THE OTHER PALM SPRINGS, CALIFORNIA
THROUGH JANUARY 2020

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, New Mexico, and the National Museum of the American Indian.

SOLSTICE SATURDAY | JUNE 22

PHOTO BY NMAI STAFF

CELEBRATE THE SUN
3 p.m.–7 p.m.
Don't miss the Museum's second annual Solstice Saturday, which opens with traditional Bolivian dancing by Tradiciones Bolivianas, Tinkus Llajtaymanta and Centro Cultural Bolivia, and music by Tarqueada VA USA. Make your own Andean fan based on the "chakana" (a symbol indicating the four cardinal directions) and add luminescent embellishments to show off later in the evening. Get inspired by the solar and lunar imagery throughout the Museum and decorate your own canvas bag to take home. At 9 p.m., bring your luminescent fan and join a "comparsa Iluminada"—an illuminated procession—from the festivities to an outdoor gathering on the Welcome Plaza.

SOLSTICE ILLUMINATED DANCE PARTY: AN NMAI AFTER HOURS EVENT
7 p.m.–9:30 p.m.
Continue the celebration after the sun dips below the horizon. Grab a glow stick and dance to a DJ on the Welcome Plaza.

PHOTO BY MATALLONG DU

During the event, local food trucks and the Museum's Mitsitam Café Espresso Bar will be available with food and drink to purchase. Be sure to visit the Museum's membership table with your member card to receive a special gift (or join that evening). Cool off with a walk through the indoor galleries, which also will be open.

Solstice Saturday


Indian City

PHOTOS COURTESY OF THE ARTISTS


Erin Fehr (Yup'ik)

SOUSA ON THE REZ: NATIVE AMERICAN BRASS BANDS AND BEYOND
Thursday, July 18
2 p.m.

When American Indian children were first placed in residential boarding schools as part of government-mandated assimilation policies, they were forced to learn a new language and adapt to a culture drastically different than their own. These students were also exposed to new music traditions, including the regimented discipline of marching bands. Erin Fehr (Yup'ik), archivist at the Sequoyah National Research Center at the University of Arkansas at Little Rock, and John Troutman, curator at the Smithsonian's National Museum of American History, will discuss the social, historical and artistic experiences of Native musicians influenced by the marching band experience. The lecture will be followed by a screening of "Sousa on the Res: Marching to the Beat of a Different Drum," which features the popularity of marching bands in Native communities.

This program is part of the Smithsonian's Year of Music program series.

KAYPI PERÚ
THIS IS PERU
ARTS AND CULTURAL LEGACY

KAYPI PERU FESTIVAL
Friday, July 26–Sunday, July 28
10 a.m.–5:30 p.m.
Peruvian Embassy

"Kaypi Peru," or "this is Peru" in the Quechua languages, highlights the South American country's cultural heritage and traditional arts. The festival will include an art market, music and dance performances, hands-on activities for children, documentary screenings and Peruvian cuisine.

The festival is presented in collaboration with the Embassy of Peru.

INDIAN SUMMER SHOWCASE WITH INDIAN CITY
Saturday, August 3
2 p.m.

Indian City is a First Nations music group based in Winnipeg, Manitoba. The group's contemporary style draws from pop, acoustic and rock, and its lyrics examine the complexities of everyday life and past experiences.

This program is part of the Smithsonian's Year of Music program series.

INTERNATIONAL DAY OF THE WORLD'S INDIGENOUS PEOPLES
Concert with Miguel Ángel Pellao (Pehuenche)
Friday, August 9
3 p.m.

Known as "the Pehuenche tenor," Chilean singer Miguel Ángel Pellao is critically acclaimed as one of the greatest talents of South America. He has demonstrated his versatility in performance from the most classical and symphonic to the popular, including a recent folkloric competition in Chile, Festival del Huaso de Olmué, during which he won an award for his song "Del Ñielol vienen Bajando."

This program is presented in partnership with the Embassy of Chile.

NATIVE CINEMA SHOWCASE IN SANTA FE
Tuesday, August 13–Sunday, August 18
New Mexico History Museum
113 Lincoln Avenue
Santa Fe, New Mexico

The Museum offers its annual celebration of the latest in Native film during the renowned Indian Market in Santa Fe. The showcase features six days of screenings and conversations with filmmakers that engage the audience with powerful narratives of Native sovereignty and survival. The weekend's special events include a "State of the Art" panel discussion with Tlingit glass artist Preston Singletary on Friday and a family friendly screening at the Santa Fe Railyard Park on Saturday evening.

PHOTO ©DAVID SUNDBERG/ESTO

EXHIBITIONS + EVENTS CALENDAR

JUNE/JULY/AUGUST 2019

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

NYC EXHIBITIONS

© 2019 ESTATE OF T.C. CANNON

"T.C. Cannon: At the Edge of America." (Detail of "Cloud Madonna.")

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

JEFFREY VEREGGE: OF GODS AND HEROES
THROUGH OCTOBER 13, 2019

ANCESTRAL CONNECTIONS
ONGOING

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

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

Inkarayku

PHOTO COURTESY OF INKARAYKU

NATIVE SOUNDS DOWNTOWN
Featuring Inkarayku
Thursday, June 20
5 p.m.
Celebrate the Peruvian festival of the sun, Inti Raymi, with a Native Sounds Downtown concert. Led by founder Andres Jimenez, Inkarayku blends traditional Quechua songs with the contemporary energy of New York City. The band's unique approach to Andean music transcends cultural boundaries and shares the stage with other music traditions of the Americas.

This program is generously supported by the Museum's National Council.

SOLSTICE SATURDAY
Presents New Inca Son
Saturday, June 22
2 p.m.
Celebrate the summer solstice with New Inca Son. Acclaimed in the United States and abroad for more than 20 years, these performers present the music and dance of Andean culture.

New Inca Son

PHOTO COURTESY OF NEW INCA SON

NIGHT AT THE MUSEUMS
Tuesday, June 25
4 p.m.–8 p.m.
Visit the Museum's imagiNATIONS Activity Center, a family friendly, interactive space for all ages. Enjoy a hands-on activity or a take a tour of the exhibition galleries on the hour from 5 p.m. to 7 p.m. Visit AmericanIndian.si.edu for tour details.

This annual Night at the Museums, brought to you by the Downtown Cultural Association, brings visitors and locals of Lower Manhattan unique experiences at 13 of the area's most diverse and culturally significant institutions. The event is presented as a part of the River to River Festival 2019, the Lower Manhattan Cultural Council's annual summer arts festival: nightatthemuseums.org.


Bobby Gonzalez

PHOTO COURTESY OF BOBBY GONZALEZ

SUMMER STORIES
With Bobby Gonzalez
Tuesdays: July 9, July 16, July 23
Wednesdays: July 10, July 17, July 24
Thursdays: July 11, July 18, July 25
11 a.m. and 1 p.m.
Join the Museum for Taíno storytelling during the last three weeks in July. Meet Bobby Gonzalez (Taíno descent), a multitalented artist who integrates imagery with storytelling for all audiences.


Raye Zaragoza

PHOTO BY URSULA VARI

NATIVE SOUNDS DOWNTOWN
Featuring Raye Zaragoza
Thursday, July 25
5 p.m.
Raye Zaragoza is an award-winning singer-songwriter who has toured the United States and Europe. Writing about social issues comes naturally to Zaragoza, who plays acoustic guitar. "As a woman of color in America, social issues are things you deal with and see every day of your life," she says. "I write about my experience, and oftentimes my existence has been laced with injustice."

This program is generously supported by the Museum's National Council.

NATIVE SOUNDS DOWNTOWN
Featuring Samantha Crain
Thursday, August 1
5 p.m.
Samantha Crain (Choctaw) is a singer, songwriter, musician, producer and poet from Oklahoma. Winner of two Native American Music Awards for Folk Album of the Year and


Samantha Crain

PHOTO BY DAKOTA LEWALLEN

Songwriter of the Year, she worked with the Peabody Essex Museum in Salem, Massachusetts, to compose and contribute music for the exhibition "T.C. Cannon: At the Edge of America," on view at the Museum through September 16.

Smithsonian
National Museum of the American Indian

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Zackeree Sean Kelin (Caddo Nation) and Maria Bianca Garcia Kelin, New Mexico
Patrice H. Kunesh (Standing Rock Lakota), Minnesota
George W. Levert, Georgia
Santee Lewis (Navajo), District of Columbia
Paul G. Moorehead, District of Columbia
Clara Lee Pratte (Navajo Nation), Arizona
Robert Redford, Utah
Robert W. Roessel (Diné), Arizona
The Honorable Carol Schwartz, District of Columbia
Shelby Settles Harper (Caddo Nation), Maryland
V. Heather Sibbison, District of Columbia
Joan and Marx Sterne, Virginia
Ernest L. Stevens, Jr. (Oneida Tribe of Wisconsin), Wisconsin
Jerry C. Straus, District of Columbia
William B. Tiger (Miccosukee), New York
Jill Cooper Udall, New Mexico
Leslie A. Wheelock (Oneida Tribe of Wisconsin), District of Columbia
Mellor C. Willie (Navajo), District of Columbia

As of May 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

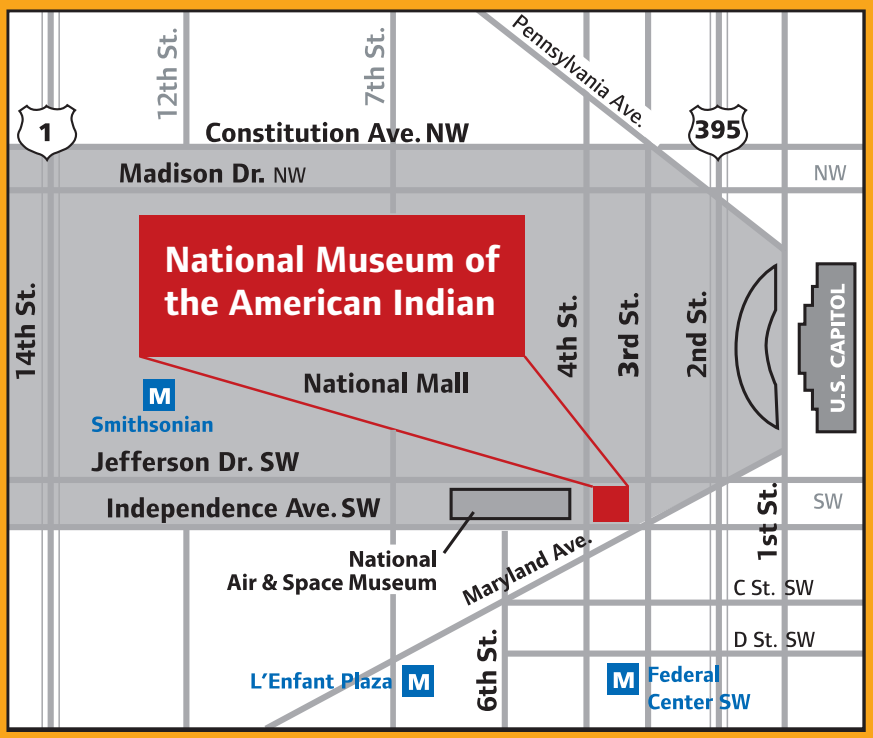
PARKING: The Museum does not have parking.

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.

BEYOND STANDING ROCK

February 23, 2019 – October 27, 2019

The protest at Standing Rock Indian Reservation demonstrated one of many instances where corporate and/or government actions were viewed as violations of Native American Treaties, a threat to Native American well-being, and disrespect for the sacredness of Native land. Our exhibit focuses on the events leading up to the Dakota Access Pipeline construction and the experiences and artistic observations of the many who were there to bear witness.

MUSEUM OF INDIAN ARTS + CULTURE

On Museum Hill in Santa Fe · (505) 476-1269 · IndianArtsAndCulture.org

Youth 16 and under and MNMF members always free. www.museumfoundation.org/join
Enjoy bistro dining with a view at Museum Hill Café.

Zoe Urness, Photographer

December 5, 2016: No Spiritual Surrender

On December 5th, 2016 outside Cannon Ball, North Dakota at Oceti Sakowin Camp on the edge of Standing Rock Sioux Reservation, military veterans march in support of the water protectors.

Visitors love joining in our **Stomp Dance** *demonstrations.*

The DANCE *We* SHARE

Every day, visitors join us in demonstrations of our **Stomp Dance** tradition. It's part of a world-class destination where we share our culture, year-round, from the Village to exhibit halls and galleries. Join us!

SEASONS OF CELEBRATION

Horticulture *Discover our gardens, from spring planting through harvest.*

Stickball Games *Chickasaw people have played for centuries and still do to this day in our Traditional Village.*

CHICKASAW CULTURAL CENTER

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