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NATIONAL MUSEUM of the AMERICAN

# INDIAN

WINTER 2004

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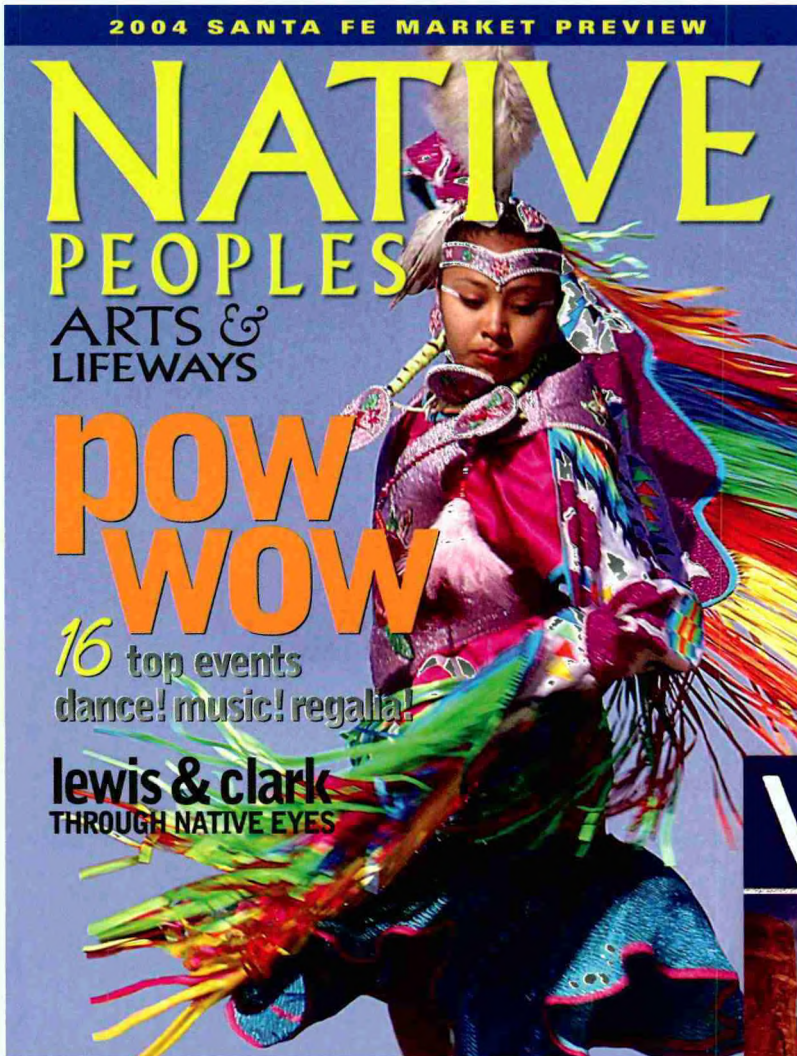


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# On Common Ground



Since 1989, Native Peoples magazine has expressed a common vision with the National Museum of the American Indian through supportive editorials and regular updates about its creation. Like the magnificent new museum, Native Peoples has championed the arts, culture, history and lifeways of the diverse Native peoples of the Americas since its inception in 1987. We are thrilled with the museum's opening and extend our wishes for a long and productive life.

To extend your understanding of, empathy for and association with the Indigenous cultures of the Americas, we invite you to subscribe to Native Peoples.

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# CONTENTS WINTER 2004

## 9 Grand Day

More than 80,000 people came to the Mall on the grand opening day of the National Museum of the American Indian. Twenty-five thousand Native Americans and other supporters joined the Native Nations Procession, the largest gathering of Native peoples in recent history.

## 22 Washington Sees Red

Immediately following the grand opening ceremony, more than 300 participants from 500 tribes and Native communities from throughout the Western Hemisphere began the First Americans Festival. Buffy Sainte-Marie and Rita Coolidge headlined the opening night concert hosted by Charlie Hill. Daily concerts, dance performances, storytelling, instrument and regalia-making demonstrations occurred simultaneously over the six-day festival.

## 29 Step Inside

Steve Maxwell guides us through the Native Modernism exhibit, the Rasmuson Theater, the Our Universes exhibit, Our Peoples and Our Lives galleries, and the Lelawi Theater at the Mall Museum. Visitors use high-speed computer access to research Native topics, all while overlooking the U.S. Capitol building. Robert C. Lautman photographs the major exhibits inside the textured limestone walls.

## 40 Mitsitam Café

Salmon seasoned with juniper and roasted on a cedar plank already is one of the favorite entrées at the new Mitsitam Café writes Lindsey Morton. The new café at the National Museum of the American Indian serves authentic Native American food.

COVER PHOTO: CP/ABACA PRESS (OLIVIER DOULIERY)  
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## **42** A Taste of Indian Country

Two books highlight techniques to create Native American cuisine.

## **48** North to Nunavut

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## **54** The Art of Ed Archie Noisecat

In three of his latest works, Ed Archie NoiseCat (Salish) found inspiration from Northwest Coast totem poles, Salish smoke house stories, and American Southwest potters. NoiseCat blends metal, wood, and glass to create statements about the living cultures of Native people today.

## **59** Museum Calendar

Major exhibitions, public programs, and daily screenings of film and video at the National Museum of the American Indian in Washington, D.C. and New York City.



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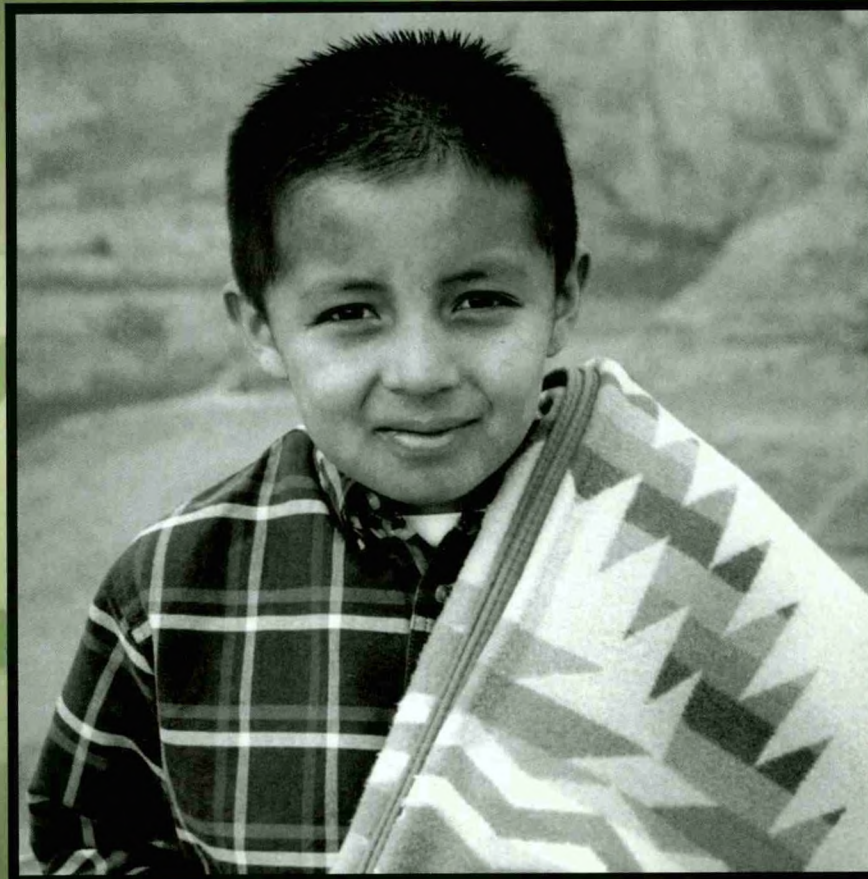
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# D GRAND Y

TENS OF THOUSANDS OF  
NATIVE PEOPLE JOINED  
THE NATIVE NATIONS  
PROCESSION.

THIS HISTORIC GATHERING  
OF INDIGENOUS PEOPLE  
WAS ONE OF THE LARGEST  
OF ITS KIND IN HISTORY



PHOTO: CP/J. SCOTT APPLEWHITE



ABOVE (L - R) W. Richard West, Jr., NMAI director, Sen. Daniel K. Inouye, and Sen. Ben Nighthorse Campbell stand ready minutes before the Native Nations Procession begins.



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RICHARD STRAUSS



# D GRAND Y

## THOUSANDS OF DELEGATES

from indigenous communities across the Western Hemisphere and other museum supporters joined in the Native Nations Procession on September 21, 2004, the opening day of the Smithsonian's National Museum of the American Indian. Starting at the Smithsonian Castle, dignitaries Senators Daniel K. Inouye and Ben Nighthorse Campbell (Northern Cheyenne), Smithsonian Secretary Lawrence M. Small, W. Richard West, Jr. (Southern Cheyenne), NMAI director; and famed actor Robert Redford started the symbolic journey eastward to the site of the opening ceremony. Behind them flowed a sea of people; Iroquoian women wore traditional clothing with beaded strawberries. Long-plumed peacock feather headdresses on the Aztec dancers could be seen from a long way off. Some like the Shoshone Bannock tribal members carried banners announcing where they were from as they walked to the museum at the foot of the U.S. Capitol. Navajo, Quechua, Inuit, and other indigenous peoples, many in traditional clothes, walked in unison to celebrate the once-in-a-lifetime indigenous gathering on the National Mall.



# FIRSTPERSON

PHOTOS BY MARK FINKENSTAEDT



It's a kaleidoscope of color, emotion, and feeling. It's just great. I knew the museum would happen, I just didn't think it would happen in my lifetime. It's been 16 years of hard work. The Indian people themselves are the ones who worked the hardest for this museum. They were the biggest contributors.

**SEN. BEN NIGHTHORSE CAMPBELL**  
(Northern Cheyenne)



I'm 9 years old. My mom made my regalia. I feel good to see so many Indian people here. It's fun here because you get to see all the different kinds of Indians and all the special Indian things in the museum.

**CETAN FOX** (Standing Rock Lakota)

The museum is part of getting the story right. So much of the previous history of Native Americans over the past two centuries was about the end of a people, this museum is about the future of many people.

**MARK TRAHANT** (Shoshone Bannock)  
Seattle Post Intelligencer and trustee of the Freedom Forum



HAROLD DORWIN



HAROLD DORWIN

**MORE THAN 80,000 PEOPLE CAME TO THE MALL ON OPENING DAY.**



HAROLD DORWIN



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“FIRST PERSON



It's overwhelming. There's a lot of Indians all over. I'm constantly looking for people I recognize. The museum is a hallmark. There's no other description I can think of. It's here for a very long time and it represents a lot of people across the hemisphere. I don't think anything like this has ever happened before. When it comes right down to it, most Indians have a sense of pride. That plays into how a lot of the people feel.

NATHAN JACKSON (Tlingit)



I think it's great for us to be united and to be represented in a museum that's taken years to finish. We finally have a museum we can call our own as Native people.

TEWA NARANJO (Arapaho)  
2004 Arapaho Tribal Princess



JOHN HARRINGTON



JOHN HARRINGTON



DONNA M. GREENE



RICHARD STRAUSS



HUGH TALMAN



HAROLD DORWIN



MANY WORE TRADITIONAL REGALIA AND CAME FROM AS FAR NORTH AS ALASKA TO AS FAR SOUTH AS CHILE.

RICHARD STRAUSS



DONNA M. GREENE







“  
**FIRST**PERSON



I'm a veteran of the U.S. Navy and now serve with the Honor Guard. I'm proud that we now have this museum and that they took the time and did it right. It's a great tribute to all Native people.

**SHAWN THOMAS** (Muscogee Creek)



It's really wonderful. My ancestors and my family are direct descendants of Changing Woman, the first Navajo and holy person. And it's a very emotional experience for me to be here. I've probably cried about three times already.

I think that the museum will have a very strong impact on the Navajo people. There's a lot in there that's symbolic and representative of our history and things that can sustain us so that Navajo people can come here and see something that is very meaningful to them.

**LUCI TAPAHONSO** (Navajo)





HAROLD DORWIN



JOHN STENNER



HAROLD DORWIN



DAVE PENLAND



HAROLD DORWIN



FIRSTPERSON



This museum is something my generation never had. I'm very happy it is here today. I was here in D.C. in 1976 with my father. There was a festival then with a Native American section and my dad brought us down to see that. He was 76 years old then, I'm 76 years old now, but this festival is much larger and has a much deeper significance. As a veteran of World War II, I'm pleased that my government is now honoring Native people with their support of this museum.

ED BEN (Siletz)



We are so honored to be among the Native Americans present and celebrate the hard work that went into the museum. I remember hearing Sen. Inouye describe his vision of the museum all those years ago and to see it now in person is wonderful. All this celebration is just what we need right now. Alaska Natives know, like Native Hawaiians, that it's very important not to be invisible in our country. This procession is a great way to show solidarity with other Natives.

JULIE KITKA (Chuguch Eskimo)  
President of the Alaska Federation of Natives



FIRST PERSON



With all Indian people respect for all things is primary: for people, land, water, the nations, all life. The museum represents all of this and more. It represents endurance and the ability to survive against amazing barriers. Native people are still here and we still have language, culture, spirit, and pride. This museum is not celebrating dead people. It's celebrating vibrant people. This museum is a touchstone to remind people all over the planet that Native peoples in this country are alive and on this day feeling very good.

TANNA CHITTIN (Cowlitz)



Danielle: It's a good day to celebrate. It's been a long time coming. Education is the key about this museum and today. Everyone is going to enjoy the museum and get to know Indian people better. John: The Great Spirit is with us today.

JOHN AND DANIELLE ARNOUX  
(Blackfeet and Crow)

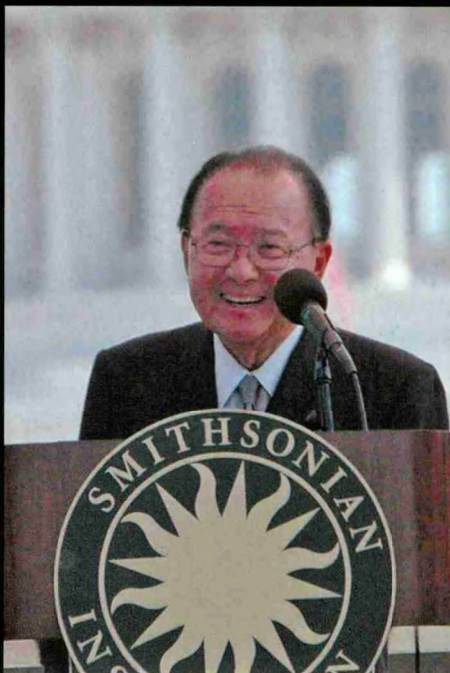


DAVE PENLAND

THE NATIVE NATIONS PROCESSION, MORE THAN 25,000 NATIVE AMERICANS AND OTHER SUPPORTERS.



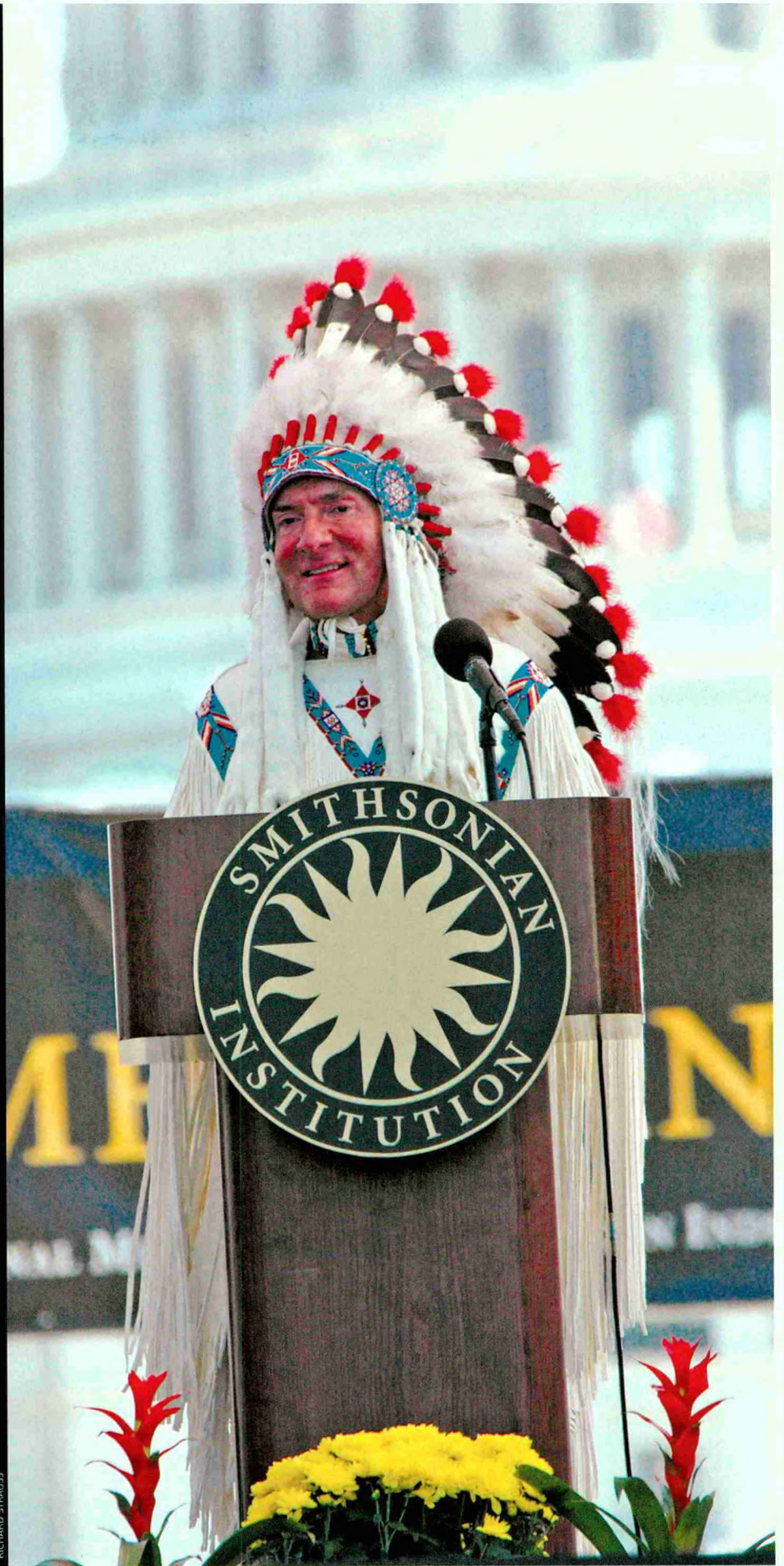
DAVE PENLAND



RICHARD STRAUSS



RICHARD STRAUSS



FIRSTPERSON



We made this trip here today because we assisted the museum with the Hoopa exhibit in *Our Universes*. It's also a statement for all Indian people that we are still alive and doing well and our cultures are just as strong as ever. The strongest thing we can pass on to our children is our culture and heritage and what better way than to do that in the center of our nation's capital. We are wearing woodpecker headrolls and they are used in our ceremonial dance called the jump dance.

MERV GEORGE (from left), MERV GEORGE III and MERV GEORGE, JR. (Hoopa)



I'm 7 years old in 2nd grade. I dance in powwows. The most fun thing was the parade. I got to see lots of people. I came with my mom and my grandma. They brought me here to see the museum.

KEYA LUTA WIN FOX (Standing Rock Lakota)



JOHN HARRINGTON



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HUGH TALMAN



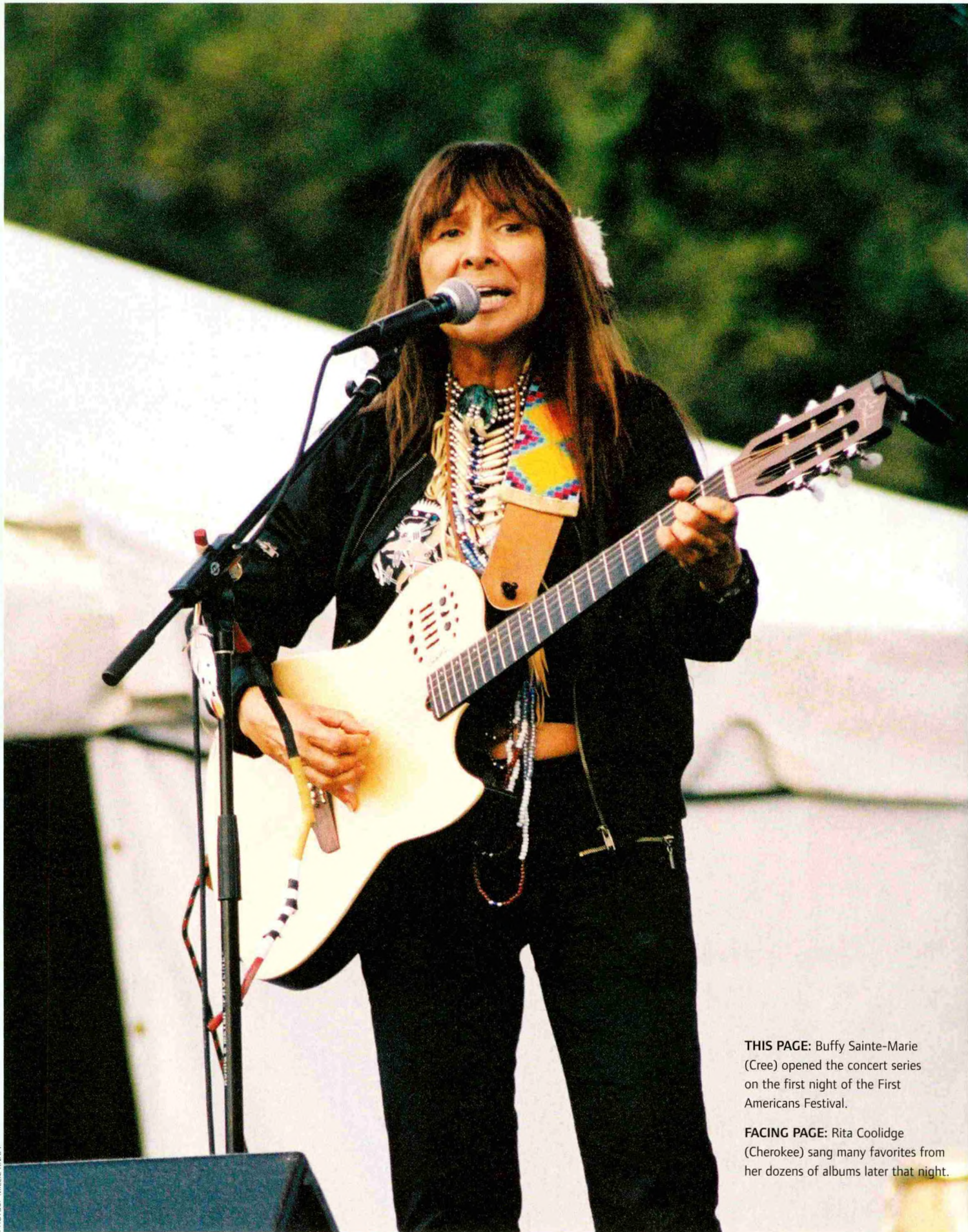
PERHAPS  
THE LARGEST  
GATHERING  
OF NATIVE  
PEOPLE IN  
MODERN  
HISTORY

JEFF TINSLEY



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PHOTOS: MILLIE KNAPP

**THIS PAGE:** Buffy Sainte-Marie (Cree) opened the concert series on the first night of the First Americans Festival.

**FACING PAGE:** Rita Coolidge (Cherokee) sang many favorites from her dozens of albums later that night.





# WASHINGTON SAW RED

**THE FIRST AMERICANS FESTIVAL**  
WAS A SPECTACULAR SIX-DAY FREE  
EVENT CELEBRATING THE SONGS,  
FOOD, DANCE AND STORIES OF  
MORE THAN 50 TRIBES

Immediately following the National Museum of the American Indian's grand opening ceremony, the First Americans Festival began. The opening night festival concert featured famed singers Buffy Sainte-Marie and Rita Coolidge. More than 300 participants from 500 tribes and Native communities from throughout the Western Hemisphere performed. During the six-day festival, contemporary and traditional music, ranging from blues, rock, and hip hop to Inuit throat-singing and Hawaiian chants, was heard in venues on the National Mall. Instrument and regalia-making pavilions displayed weaving from Bolivia and drummakers from Cochiti Pueblo. Buffalo burgers, venison stew, and roast chicken enticed visitors to come and sit down inside one of the Three Sisters Cafés. On the south side of the museum, the First Americans Festival Marketplace showcased the works of Native jewelers, musicians, potters, and other artists.

# FIRSTPERSON

PHOTOS BY MARK FINKENSTAEDT (except where indicated)



As young as we are we represent our tribes and the other youth. This museum can encourage the leaders of tomorrow.

**SARAH FANMAN** (Cheyenne)  
2004 Cheyenne Tribal Princess



JOHN STEINER

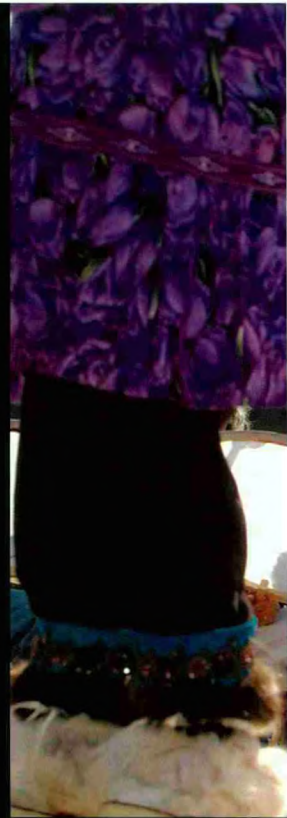


MILLIE KNAPP

I think this festival is a good reason to get everyone together. I think this type of thing should not be just one event but I hope these types of gatherings would be more than just once a year. And not just for the stuff that happened to us but also to celebrate the good things.

My favorite experience at this festival so far has been meeting people that I've seen over the years and meeting new people. People from all over. Old friends from different Indian communities and fellow performers.

**CHARLIE HILL** (Oneida)



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WITH MORE THAN MORE  
300 PARTICIPANTS, THE  
FESTIVAL PROVIDED  
AUDIENCES THE  
OPPORTUNITY TO  
EXPERIENCE NATIVE  
TRADITIONS FIRST-HAND.



“**FIRST**PERSON



MILLIE KNAPP

I've been hoping and dreaming of this day for at least 42 years. When I first starting visiting the collection in the Bronx, I used to bring my sketchbook along and I still have those sketches. Nobody knew about the museum then. It was not as though there was ever anybody against it happening but it was such a daunting task to bring so many organizations, forces, and people together because it involved legislators, the people who handled the collection, the artists and the curators, and the tribes. And we always wanted it to be a living museum. We always wanted it to include communities from the North Pole to Tierra del Fuego. And that's exactly what happened.

I've been to many indigenous communities worldwide and all the time I would see a longing for Native people to be represented and to represent ourselves properly and accurately, with fun, beauty, and humor, and with an understanding of the tragedy we have been living with for these past 500 years. And every little reservation I would go to there was this like-mindedness among the people. This is a huge day. I've been choked up so many times.

BUFFY SAINTE-MARIE (Cree)





ALL PHOTOS BY JOHN HARRINGTON



THE FIRST AMERICANS FESTIVAL FEATURED THE THREE SISTERS CAFE WHICH SERVED FOODS LIKE CORN, BEANS, SQUASH, CARIBOU AND OTHER FOODS THAT THE AMERICAS ORIGINALLY GAVE TO THE WORLD.



FIRST PERSON



I'm from the Yukon Territory and I'm down here to celebrate. I'm also here on behalf of the Canada Council of the Arts. There are a lot of collections here from my people, the Athabaskan people. It means a lot to me. The resource center will be made available to the Native peoples. That's very important to me. We can really learn more about who we are from the museum.

LOUISE PROFEIT-LEBLANC (Tuchone/Tlingit)



Selene: We are here to represent our tribe and our people. The museum will make a difference to Native peoples. It will be a place that Native people can come to when they are in D.C. and feel at home.

Robert: We're not out of sight, out of mind anymore. It has the feel of a gathering place. It will also help us educate the mainstream population.

SELENE RILATOS and ROBERT KENTTA (Siletz)





# NATIONAL MUSEUM OF THE AMERICAN INDIAN

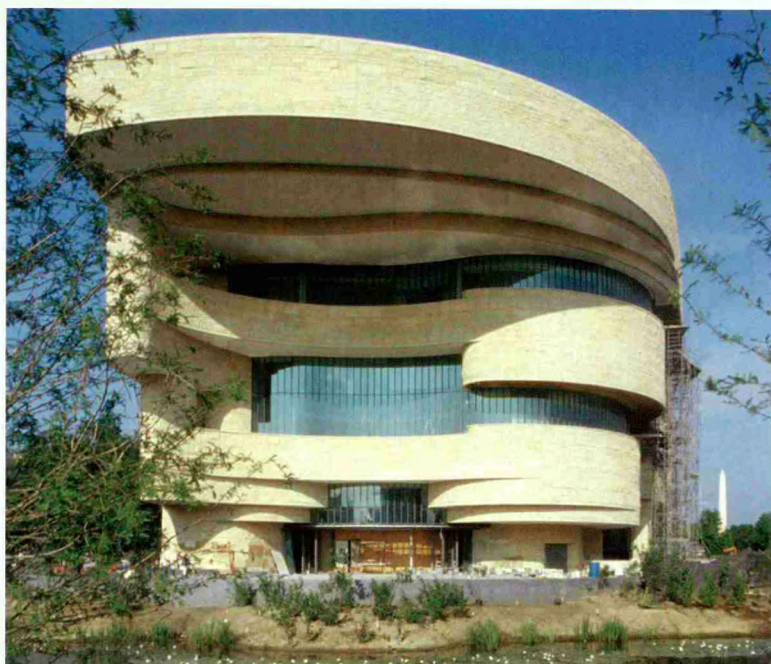


PHOTO BY ROBERT C. LAUTMAN

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Smithsonian  
*National Museum of the American Indian*



# STEP INSIDE »

Textured limestone walls and cascading water features elegantly proclaim the world's premier celebration of all things Native. It's a place of both history and new hope for America's first people

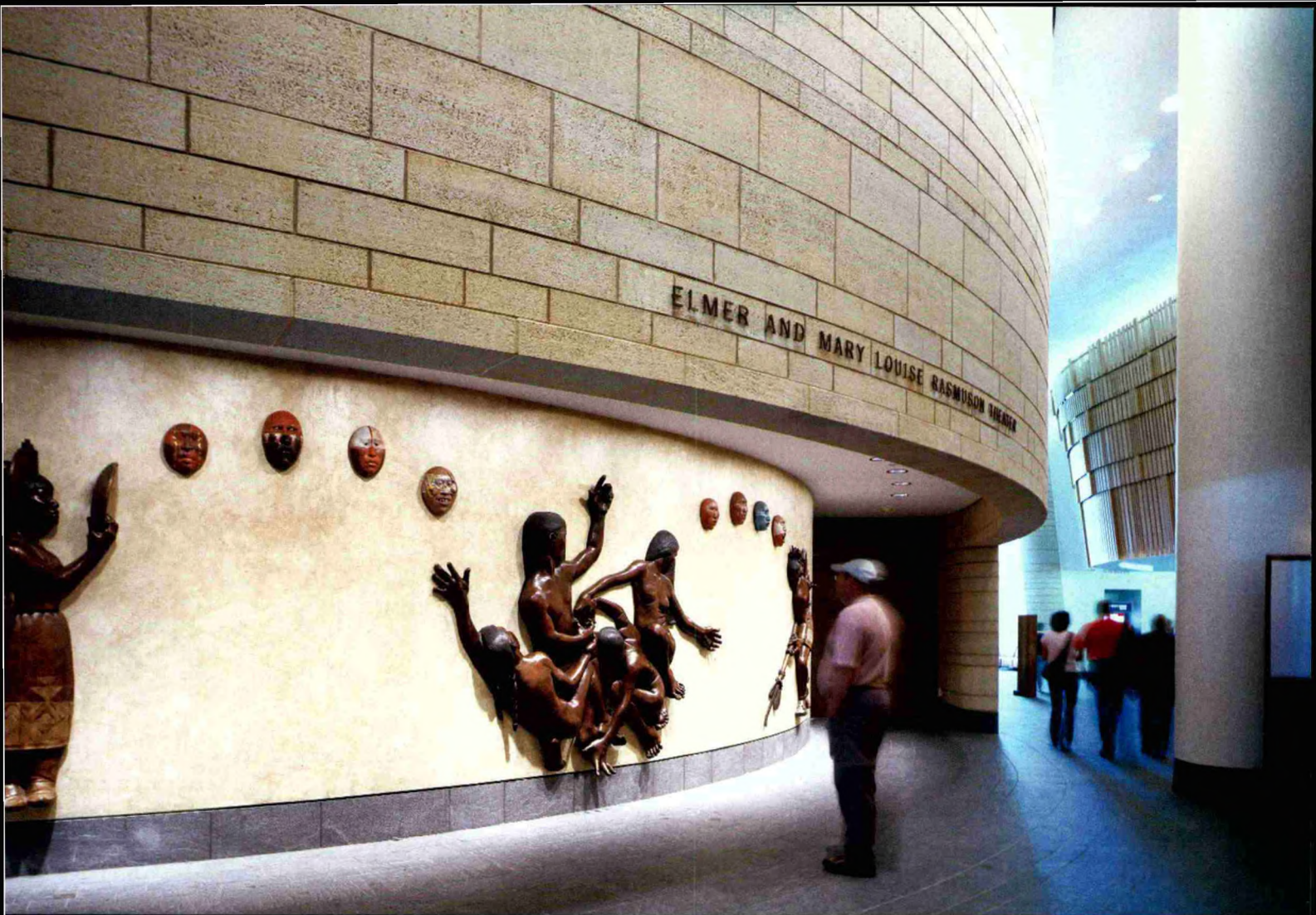
PHOTOS BY ROBERT C. LAUTMAN  
TEXT BY STEVE MAXWELL

As 80,000 people from around the world gathered for the grand opening ceremonies of the Mall Museum of the NMAI this past September, their shared cultural experience began as soon as they stepped onto the 4.25 acre site. Built around an unprecedented grassroots process of consensus involving Native peoples from every corner of the Americas, the Mall Museum stands as a source of cultural pride, vibrant exhibitions, and a mission to enhance worldwide understanding of the history and modern lives of all Native peoples in the Americas. Crowds gather beneath the 50-foot cantilever above the museum's main entrance (right), directly west of the U.S. Capitol building in Washington, D.C., eager to experience more than just the outstanding exhibits, film, video, performance arts, and Native foods and items inside. Built on the last available site on the National Mall, the museum stands as a source for deeper understanding and reconciliation between America's first peoples and the rest of the world. Dedication of the facility included a landmark procession of Native peoples on the National Mall, and a one-hour ceremony honoring the occasion. From the authentic wetlands and traditional agricultural areas established around the new facility, to the welcome plaza, Grandfather rocks, and intimate outdoor gathering venues, this is a place that's as special as the many Native cultures it springs from.

PHOTO: MARK FINKENSTADT







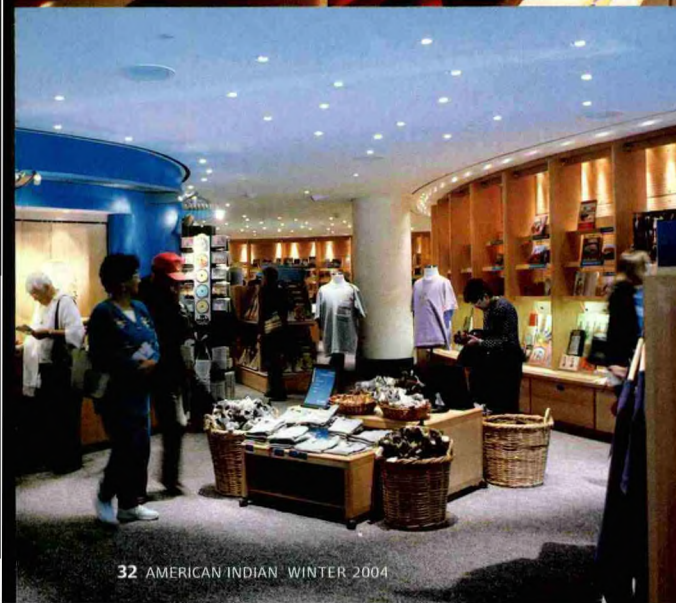
**» GROUND LEVEL:** As visitors walk through the main entrance doors, they're greeted by an awe-inspiring space called the Potomac (far left). With its 120-foot-tall domed ceiling, circular solid maple floor, and eight sunlit prisms casting colors on the walls, this space is central to the design and experience of the Mall Museum. The dark disc in the center of the floor is polished Seneca sandstone, quarried from the nearby Potomac River watershed. Ground-level amenities include the celebrated Chesapeake Museum Store featuring Native textiles, one-of-a-kind art objects and jewelry, all crafted to the highest standards. Native film, video, drama and symposia are all offered within the stunning 320-seat Elmer and Mary Louise Rasmuson Theater (above). Exceptional landmark features (near left) grace various locations within the museum, enhancing the richness of visitors' experiences both indoors and outside. At the Welcome Desk (left, above), visitors can learn about the museum's complete facilities while being treated to a very special audiovisual greeting on the screens overhead. A 17-minute video presents 200 different Native words for "hello" or "welcome." While relaxing in the Mitsitam Café (middle, above) visitors look outside onto a granite sidewalk and cascading waterfall as it flows from the side of the building. The word "mitsitam" means "let's eat" in the Piscataway and Delaware language, and the café offers meals and snacks based on indigenous foods, adding yet another dimension to the cultural experience offered at the museum. Generous window space at all key areas of the facility are one of the hallmark features that place the museum firmly in the natural realm. Inside the Rasmuson Theater (above, right), physical elements of both the modern and traditional combine to create a circular, nighttime theme. Presentations draw you into a world where stories are still told in a forest clearing under a calm, starry sky.

FIRSTPERSON



I just feel an enormous amount of pride, collectively, with everyone here. There are thousands of Native people here. This day could be a new beginning for the Oneida and for all of us. Maybe it's a time when people could think together as one with a lot of pride.

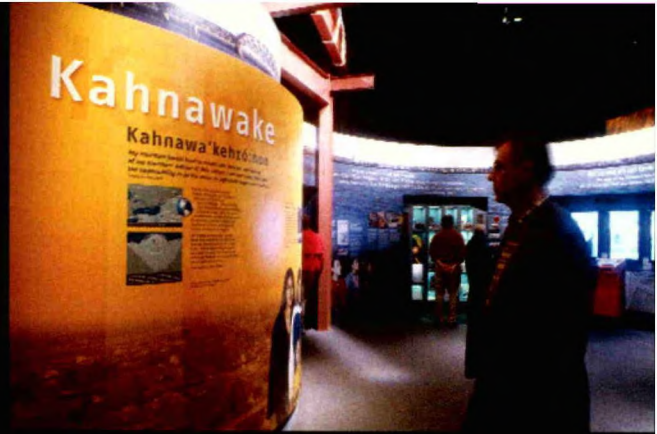
— NORBERT HILL (Oneida)



## » SECOND LEVEL:

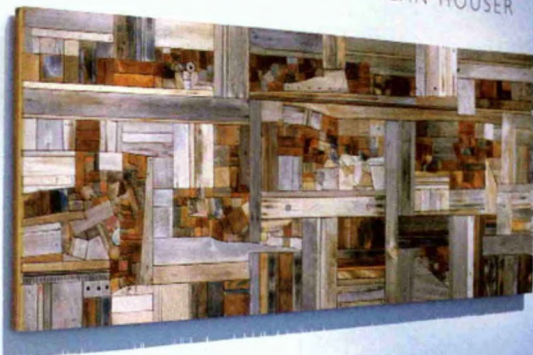
The Roanoke Museum Store (above and left) is famous for stunning architectural features like hand-adzed alder woodwork adorned with wampum shell inlay. The word “wampum” means “white shell beads” in the Narragansett language, and this material has long held cultural significance for Native peoples in southern New England. Initially, wampum was used ceremonially, then eventually evolved into use as a formal currency with Europeans. The Roanoke offers a wide assortment of affordable, high-quality retail items including clothing, books, Native-designed jewelry, and the celebrated Pendleton woolen blankets.

**»THIRD LEVEL:** Each element in the *Our Lives* gallery is a collaborative effort produced by the various Native groups it portrays. In all, 24 distinct Native communities offer their voice in a total of three museum galleries. In another area of the third level, visitors can use high-speed computer access to research Native topics and learn more about the current offerings of the NMAI, all while overlooking a stunning view of the U.S. Capitol building. Related teaching areas also include the intimate Lelawi Theater, and a remarkable feature called Window on Collections. Here more than 3,500 objects from NMAI holdings are presented in several exhibitions on both the third and fourth levels. This visual celebration of the many layers of Native identity illustrates the variety and diversity of tribes throughout the Americas.

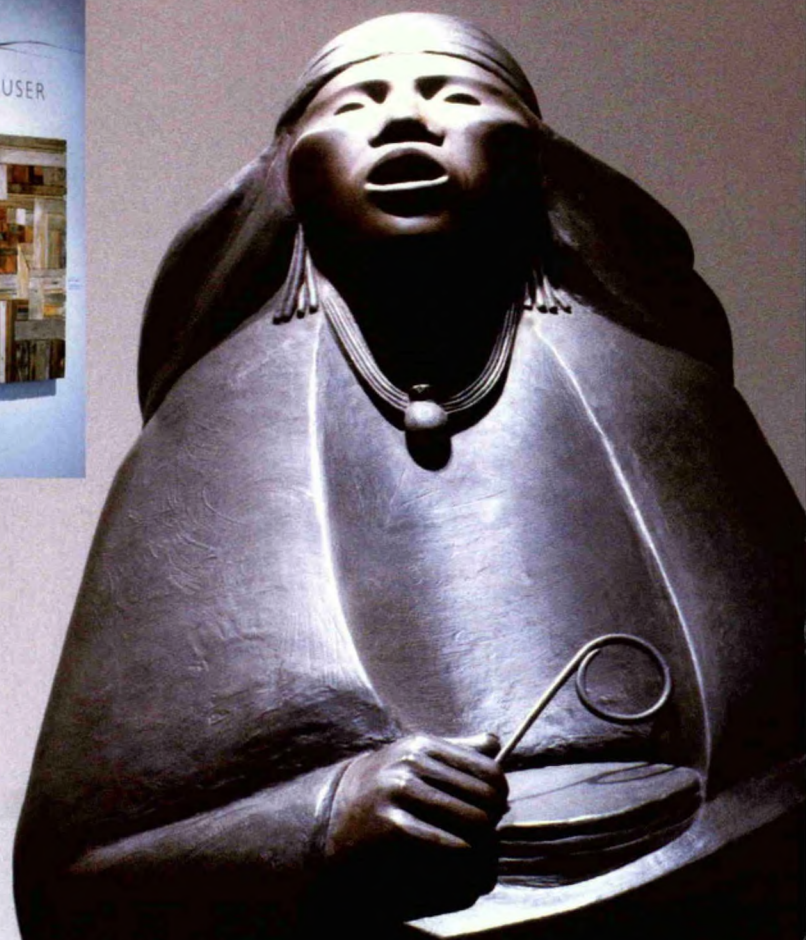


# NATIVE modernism

THE ART OF GEORGE MORRISON AND ALLAN HOUSER



The work of revolutionary Native artists George Morrison (Grand Portage Chippewa) and Allan Houser (Warm Springs Chiricahua Apache) is featured in a third-level exhibit called *Native Modernism*. Their bold work spans a 60-year period from the 1930s to the 1990s, and serves to erase artistic stereotypes while blazing a trail for 21st-century expression by today's leading Native artists. Morrison is best known for his work as a painter and for the use of found wood to create themed abstractions (above). Houser's greatest contribution is in the realm of sculpture (right), using metal and stone to portray Native subjects with dignity and grace. Other examples of modern Native expression include film and video offered in the ground level main theater.



FIRSTPERSON



This museum is very significant for all people in general. It's very moving to have all these Native people gather in one place. Going through the museum really moved me. It's powerful and brought tears to my eyes. The workshops themselves have offered a lot of good exposure for my work.

— SAMUEL THOMAS (Lower Cayuga)



FIRSTPERSON



As a tribal leader, I came down here because I want to spread a message of positivity and share in the celebration. We, as Native people, are at a point where we are releasing a lot of grief and embracing the future.

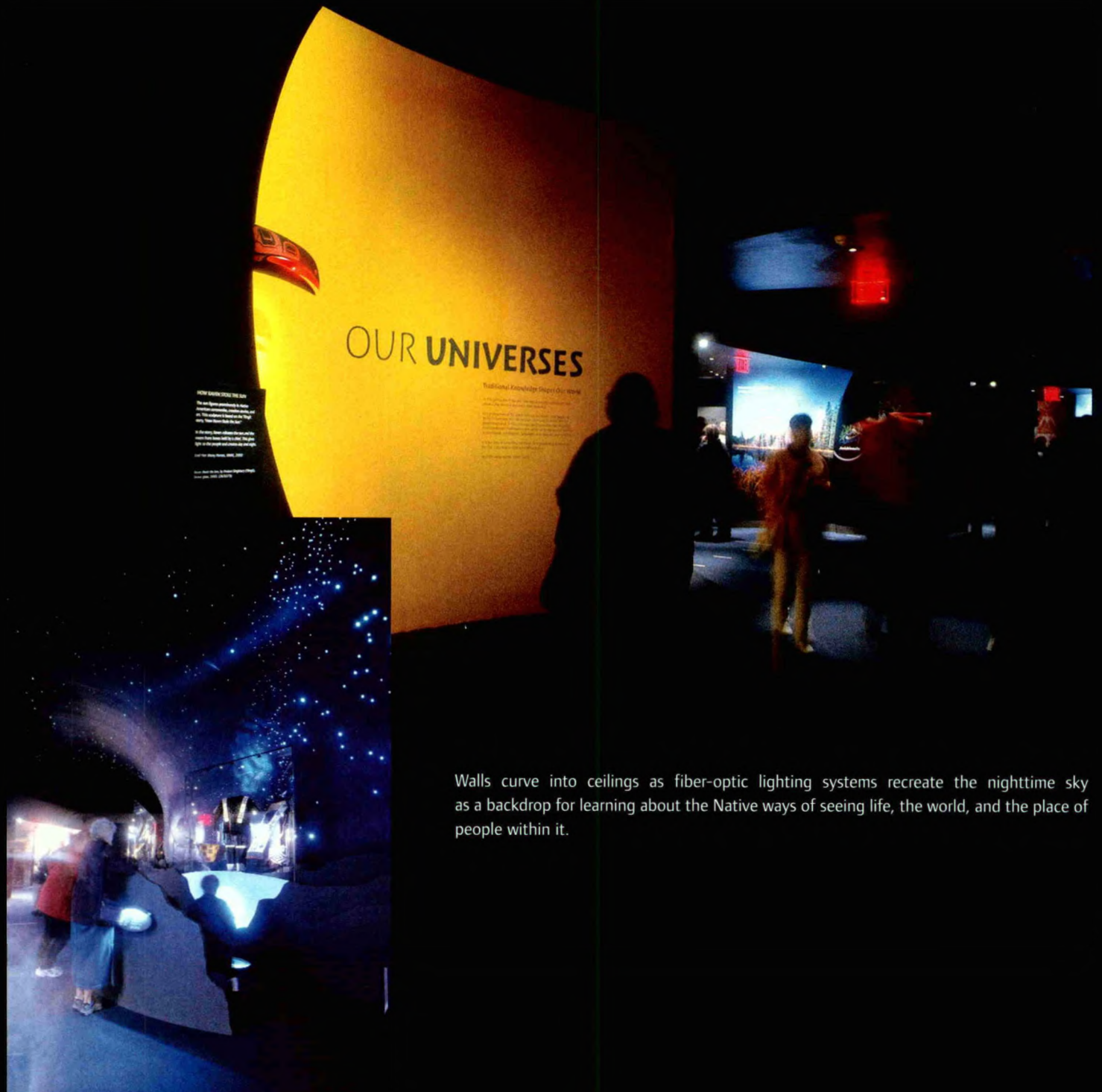
— DAVID KATZEK (Tlingit)



The varied works of George Morrison on display in the *Native Modernism* gallery include those made of found wood and sculpted, highly refined pieces (right). His early life along the Lake Superior coastline exerts an underlying influence in most of his work.



» **FOURTH LEVEL:** To truly understand any culture, you need to understand its philosophies. That's the purpose of the *Our Universes* exhibit on the fourth level of the museum. It presents Native cosmologies and worldviews that explain the spiritual relationship between people and the natural world. In all you'll find cultural perspectives offered from different communities: Santa Clara Pueblo, Anishnaabe, Lakota, Hupa, Quechua, Maya, Q'eq' chi', Mapuche and Yup'ik. Within this context, visitors also learn about the Denver (Colorado) March Powwow, the North American Indigenous Games, the Day of the Dead, and other seasonal celebrations.



Walls curve into ceilings as fiber-optic lighting systems recreate the nighttime sky as a backdrop for learning about the Native ways of seeing life, the world, and the place of people within it.



A stream of primitive and modern firearms dramatically highlights those forces at work against Native peoples themselves, and also the cultural imbalance that this new technology introduced to previously stable communities.

The impact of this museum on our children will be tremendous. We grew up thinking Indian people were bad. Our kids are going to learn our history in an appropriate way; so are non-Indian people. They are going to grow up with a positive sense of who they are and their history and future.

– ERNIE STEVENS, JR. (Oneida)



FIRSTPERSON



A symbolic timeline of objects pivots around the last year of pre-Columbian time in the powerful Our Peoples gallery on the fourth level. Through a moving display of fascinating Native and European objects, the exhibit portrays the last 500 years of Native life across the Western Hemisphere. Sometimes tragic, often remarkable, the message is also one of durable success, where Native culture remained alive, despite the odds.

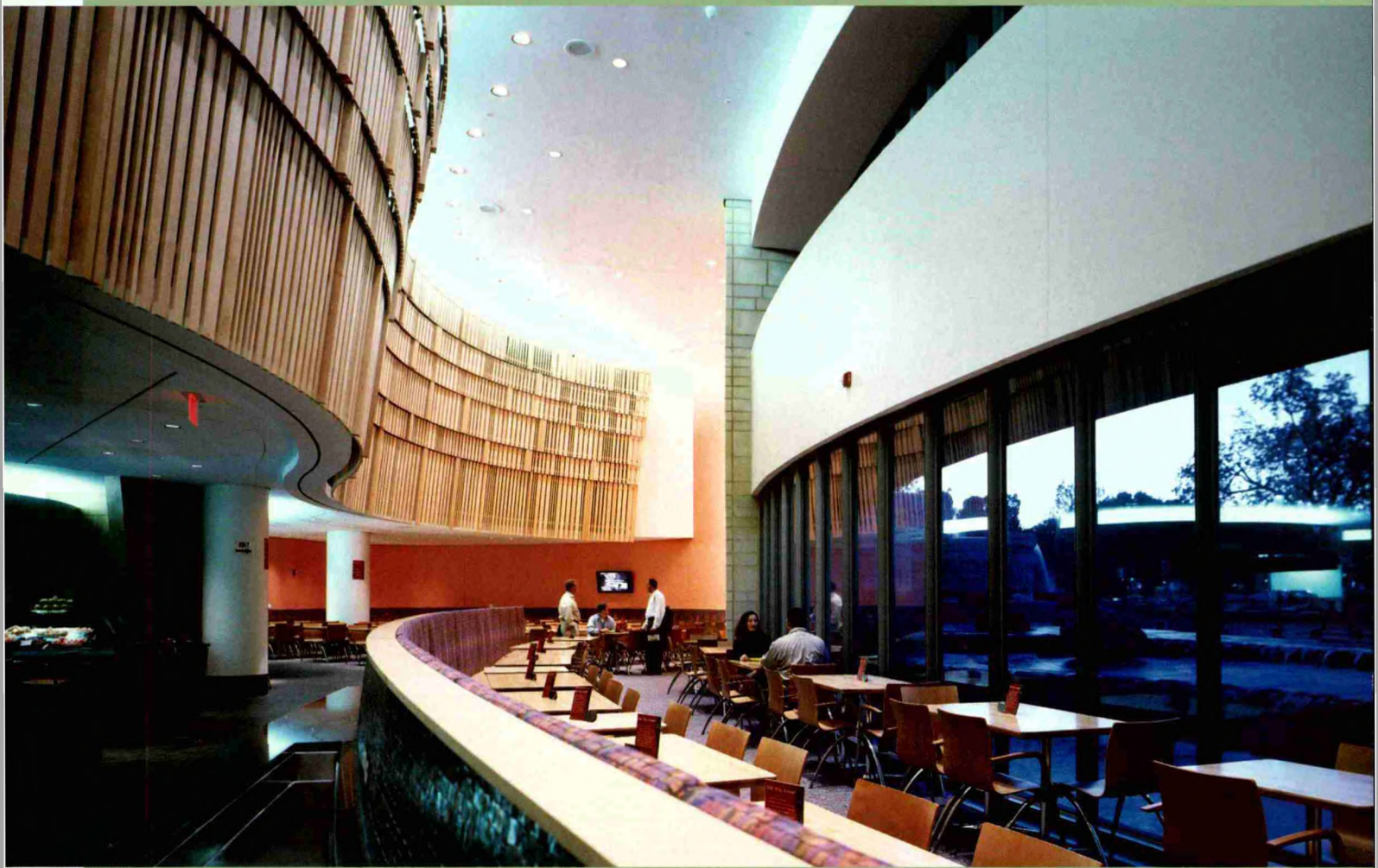


The 120-seat Lelawi Theater (right) on the fourth level offers multimedia presentations that prepare visitors for the cultural experiences they'll find in other parts of the museum. But ultimately, the real goal of the Mall Museum is much more than just the sights, sounds, objects, stories, food, and drama you'll find there. More important than all these things is the fact that this place is physical proof that the first peoples of America hold a significant position of honor in contemporary America today. The museum stands as a place of healing through understanding, a rallying point for the vibrant rebirth of Native cultures across the Americas.



# MIT SITAM

BY LINDSEY MORTON



Generous window space allows visitors to enjoy the cascading waterfall while they relax at the Mitsitam Café. The NMAI's unique restaurant offers foods from both North and South America every day in a Native marketplace atmosphere.

PHOTO: ROBERT C. LAUTMANN

## THE NAME OF THE MALL MUSEUM'S CAFÉ IS DERIVED FROM A PISCATAWAY AND DELAWARE WORD THAT MEANS "LET'S EAT" – AND VISITORS WILL BE DRAWN TO DO JUST THAT.

SALMON SEASONED WITH JUNIPER and roasted on a cedar plank in an open-air fire pit already is one of the favorite mouth-watering entrees available to visitors at the National Museum of the American Indian's Mitsitam Café. Serving authentic Native American foods from regions spanning the Western Hemisphere and preparing them, whenever possible, using Native American cooking techniques, the Mitsitam Café is easing into its role as an educational palate pleaser.

Five distinctive areas of the copper and wood-trimmed café serve food from different geographic regions – Northern Woodlands, South America, Northwest Coast, Meso America, and the Great Plains. Each offers a changing selection of appetizers, main courses, side dishes, desserts, and beverages. The name of the café is derived from a Piscataway and Delaware word that means "let's eat" – and visitors will be drawn to do just that.

"Because Mitsitam is one restaurant with five menus, it is almost like having five restaurants," says Larry Ponzi, general manager of Restaurant Associates, which operates the café for the Smithsonian. "Each region will have items unique to its menu."

The Northern Woodlands area serves maple-roasted turkey with cranberry-apple relish. Chicken tamales with peanuts and chiles are featured on the South American menu. The café's Meso American area serves soft corn tacos, pinto beans, and corn enchiladas. And a campfire buffalo burger with spicy chile fries is a frequently requested combination on the Great Plains menu. "We felt the menu was a perfect way to show the diversity of Native cultures," says Duane Blue Spruce, the museum's facilities planning coordinator. "We want to teach people that many familiar foods have origins in traditional Native meals."

To help visitors navigate and be served without delay, the café is divided into action stations where guests watch how food is prepared in Native communities while waiting to pick up a dish made at that station just moments before.

As the seasons change in Washington, D.C., so, too, does the menu in the Mitsitam Café to reflect the availability of certain regional dishes. Native tribes in the Northwest eat berries during the summer, so blackberries and blueberries will be available to Mitsitam visitors at the café's Northwest Coast station in the summer months. Berries

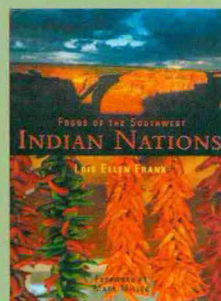
will not disappear completely from the menu in winter but may simply move to another food region of the café where berries are in season.

One of the Mitsitam Café's most distinctive factors is its scope and scale. NMAI's restaurant will offer foods from both North and South America to some 1,500 customers every day in a Native marketplace atmosphere. The restaurant staff uses Native American vendors, whenever possible, to provide restaurant supplies. There also is an emphasis on using organic vegetables and serving wild fish and poultry rather than farm-raised.

From February to June of 2004, about 15 staffers from the museum, Smithsonian Business Ventures (SBV), and Restaurant Associates met at the National Museum of Natural History's staff cafeteria to sample menu items from each region. The museum's ideas for a dining-experience program were combined with SBV's business expertise to create the café. "There has been an excellent working relationship among Business Ventures, the museum, and Restaurant Associates, which will manage the café," says SBV concessions director Roland Banschler.







Reprinted with permission from *Foods of the Southwest Indian Nations* by Lois Ellen Frank. Copyright ©2002. Ten Speed Press.

# A TASTE OF INDIAN COUNTRY

Many contemporary chefs turn to local ingredients and Native techniques to create innovative dishes that feature such traditional staples as salmon, buffalo, berries, acorns, wild rice, tomatoes, and corn. In the new book, *Foods of the Americas*, Fernando Divina and his wife, Marlene, expand on Native methods of smoking and steaming food. They offer tips on how to smoke venison under a covered grill, and they suggest wrapping salmon in seaweed before smoking it, a technique used by the coastal peoples of the Pacific Northwest. In *Foods of the Southwest Indian Nations*, Lois Ellen Frank suggests that the use of local ingredients such as squash blossoms and corn can keep a menu true to its roots.

## FRESH CHILE AND CORN FRITTERS WITH JULIENNE OF TART INDIAN APPLES

Although many Native American cooks dry foods for use throughout the year, especially the winter months, the fresh taste of recently harvested food is always preferred: the corn is sweeter, the chiles spicier, and the apples are tart. During the late summer, when these fruits and vegetables are harvested, a dish such as this, which combines an array of different flavors, is a favorite.

## SQUASH BLOSSOM SOUP

This light, clear soup has a subtle flowery taste that is quite unusual.

It's usually served in the summer when squash blossoms are readily available. Plan to use squash blossoms the day you pick or purchase them, as they tend to wilt easily and lose their delicate form and flavor.



PHOTOS: LOIS ELLEN FRANK

## VENISON WITH JUNIPER AND WILD HUCKLEBERRY SAUCE

Hunters from the Rocky Mountains to the Cascades and throughout the Great Lakes and Eastern Woodlands have long prepared game birds, venison, and other types of wild game over a fire of juniper. This modern interpretation combines the ageless harmony of juniper and venison with wild huckleberries and a few 21st-century embellishments. Caribou, elk, moose, antelope, buffalo, duck, pigeon, and beef can be used interchangeably in this dish with fabulous results. Choose fresh, in-season meats from your area. If you have a hunter in the family, venison will surely be available to you in the fall. If not, many specialty meat shops can order it for you.



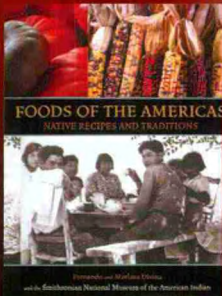


## IMU-STYLE SALMON

The coastal peoples of the Pacific Northwest employed leaf- or seaweed-wrapped pit cookery, as did many others, including the Hawaiian, Maya, Inka, and Aztec cultures. Some form of pit cookery was also common to the people of the Iroquois Confederacy, the Great Lakes region, the Mississippian cultures, and the southern coast of North America.

## CHIPPEWA CHILLED MAPLE SYRUP BEVERAGE

This drink is a treat for the diverse peoples who live in the Great Lakes region, where box elders (a type of maple) and sugar maples grow in abundance. The refreshing cooler is a great way to use up the last bit of maple syrup in your jug.



The material above is reprinted from *Foods of the Americas: Native Recipes and Traditions*, by chef Fernando Divina and Marlene Divina who is of Chippewa, Cree, and Assiniboine descent. Published by the National Museum of the American Indian in association with Ten Speed Press, the cookbook highlights indigenous ingredients, traditional recipes, and contemporary recipes with ancient roots. The recipes are complemented by nine illustrated short essays by American Indian writers, who offer personal insights into their communities' culinary traditions. ©Smithsonian Institution

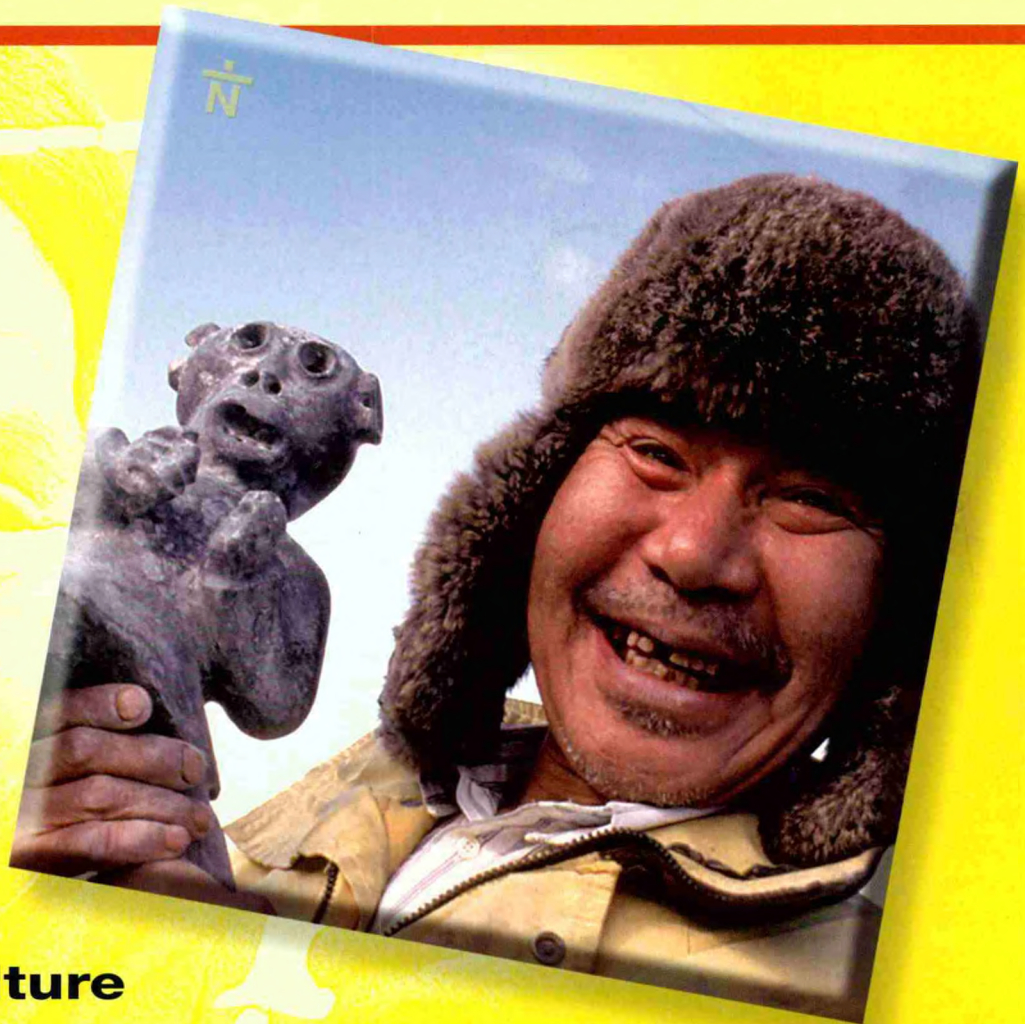
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NATIVE PLACES

# NORTH TO NUNAVUT

THIRTY MILES NORTH OF THE ARCTIC CIRCLE, THE KAPOLAK FAMILY SHARES INUIT TRADITION AND THE UNFORGETTABLE NUNAVUT LANDSCAPE WITH ECOLODGE GUESTS.

BY MAUREEN LITTLEJOHN

PHOTOS BY DANIELLE HAYES

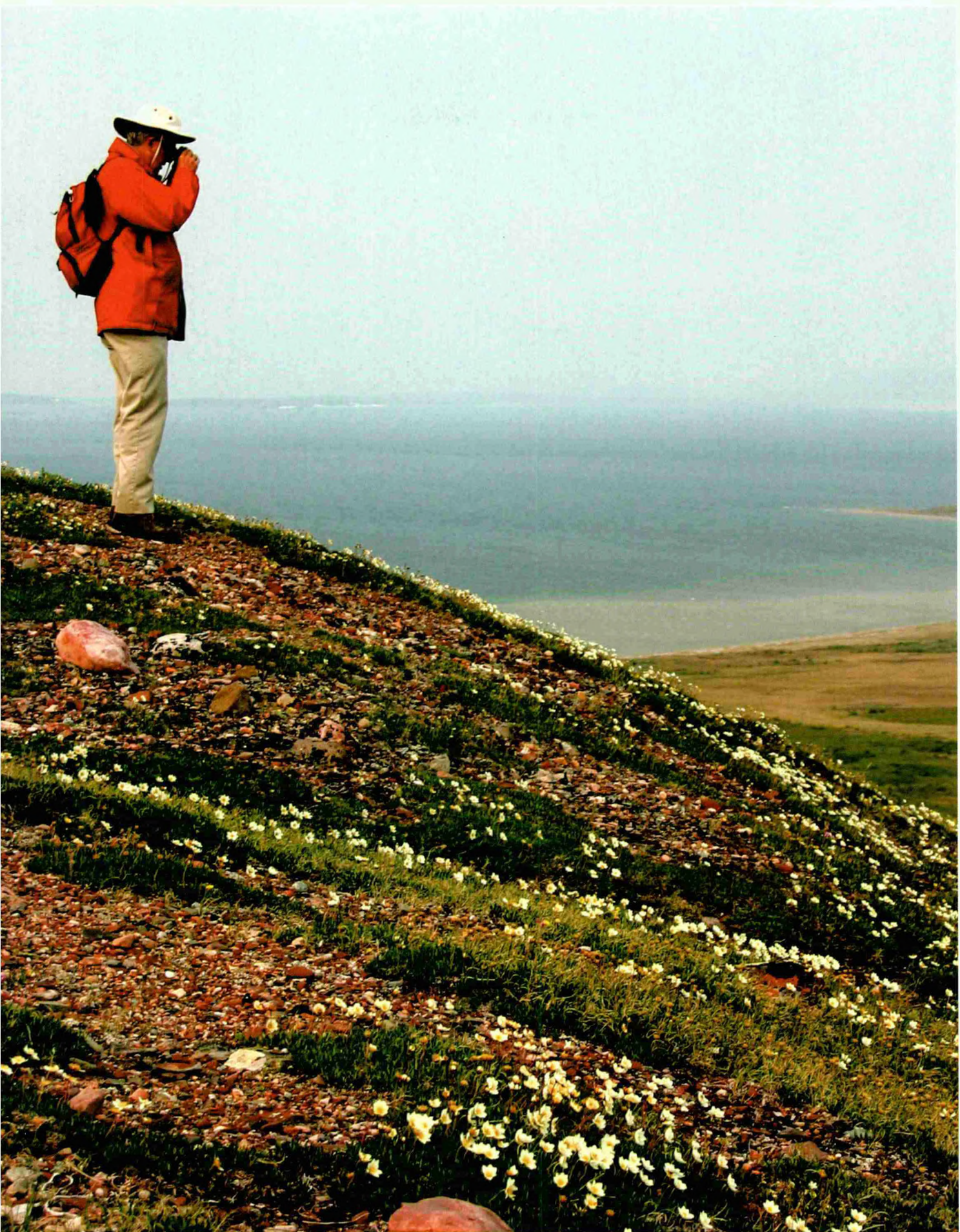


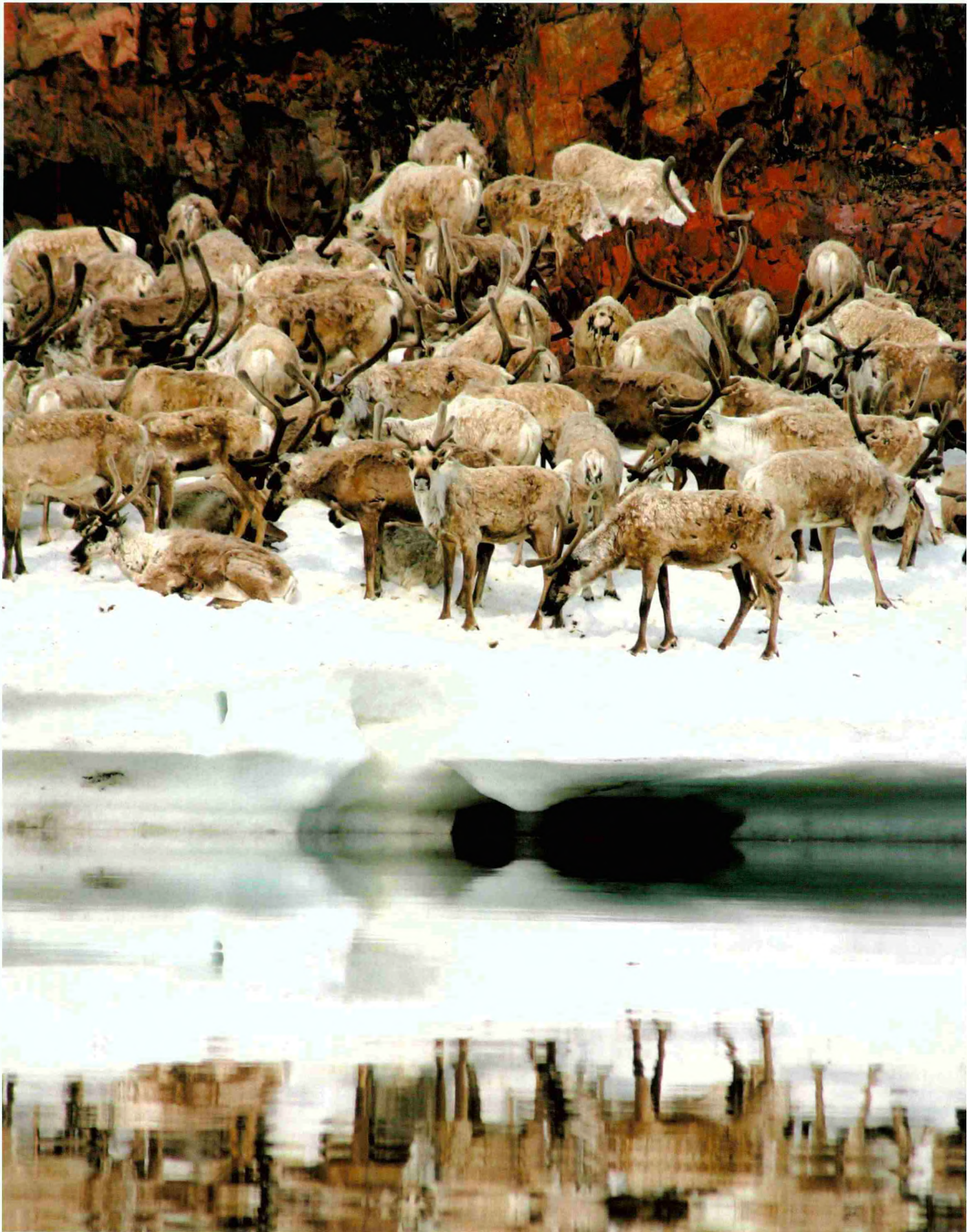
ABOVE: Bathurst Inlet, Nunavut. BELOW, LEFT: Doris Kingnektak's high-powered telescope scans clifftops searching for musk-ox. BELOW, RIGHT: Bathurst Inlet Lodge, 30 miles north of the Arctic Circle. FACING PAGE: A guest focuses on the tussock-covered treeless land that makes up Nunavut which is one-fifth of Canada.

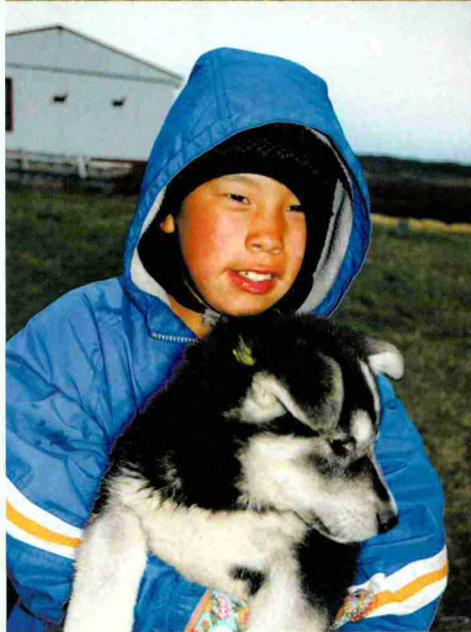


DORIS KINGNEKTAK (HANIAKHEKMIUT) stands at the bow of the pontoon boat and scans the cliff tops with her high-powered telescope. "Golden eagle," she says, pointing to a black speck hovering in the distance. As one of the guides at Bathurst Inlet Lodge in Nunavut, she makes sure visitors spot the shy wildlife that makes its home in this spectacular, treeless land 30 miles north of the Arctic Circle. Guests can enjoy nature outings, trek to ancient Inuit campsites, or hike on geology and history excursions. Today, the lodge's









FACING PAGE: Sam Kapolak guides boats close to the inlet's shore so that guests can get close-up views of caribou. ABOVE, TOP LEFT: George Kapolak. ABOVE, RIGHT: Visitors hike to ancient Inuit campsites like this one that shows tent rings. ABOVE, BOTTOM LEFT: Joanne Akoluk, 5, plays with her husky pup.

25 guests have seen eagles with wingspans of 6 feet, orange-billed King Eider ducks bobbing in the inlet's icy waters, and a herd of caribou strolling by, the sound of their hooves like tinkling glass on the beach of sedimentary rocks.

Easing through the inlet's frigid waters, the boat skims the rocky edge of Quadyuk Island and turns into a quiet bay. The captain, Sam Kapolak (Kingamiut), cuts the engine and sweeps the tussock-covered hillside with his binoculars. "Grizzly with two cubs," he says softly and beckons to the guests to have a peek.

Bathurst Inlet (population 10 in winter, 28 in summer) is snugged onto the southwestern shore of a thick arm of water thrusting down from Coronation Bay in Canada's newest territory (declared in 1999). Formerly a Hudson's Bay trading post, the deserted buildings were bought and transformed into an ecolodge by Glenn and Trish Warner more than 30 years ago. In 1982 the Kapolak families became co-owners of the operation.

Accommodations are camp-house basic. A handful of white wooden cabins, trimmed with red, are fitted with dorm-style beds, a

shower, oil stove, and chemical toilet. The main lodge, the old Hudson's Bay post, lines its walls with Inuit artifacts and books. The tourist season starts in late June and lasts about four weeks. Guests fly in from Yellowknife, Northwest Territory, by a Twin Otter pontoon plane (Nunavut is inaccessible by road) and usually stay a week. Fresh water is pumped in from nearby Burnside River, and a diesel-fueled generator supplies electricity.

One morning, Sam Kapolak's nephew George smiles ear to ear as he helps guests board the boat for their daily explorations. "I



## ABOUT NUNAVUT:

**AREA:** 797,600 square miles (one-fifth of Canada), north and west of Hudson Bay.

**POPULATION:** 29,000 (20,000 Inuit)

**TRANSPORTATION:** No roads connect to Nunavut. Flights from Edmonton connect via First Air, Canadian North, Air Inuit, or Calm Air to Yellowknife, where charters are available to Nunavut.

### FOR MORE INFORMATION:

Nunavut Tourism: 1-866-NUNAVUT.  
Web site: [www.NunavutTourism.com](http://www.NunavutTourism.com)  
Bathurst Inlet Lodge: (867) 873-2595.  
Web site: [www.bathurstarctic.com](http://www.bathurstarctic.com)

got two caribou last night. Only took me 20 minutes to skin and butcher them," he says proudly. Hung to dry for about a week, the meat then becomes a jerky called *mipku*, an Inuit staple. Caribou is not found on the lodge's menu, because government meat inspection rules forbid it, but Arctic char – a delicious salmonid fish caught in front of the lodge – is offered as a main course, and on cultural night guests get to try it Inuit-style: raw and frozen.

On cultural night the Kapolaks share insights of history and tradition with the guests. Sam's specialty is the use of Inuit tools. He points to a knife on the wall. "A man never leaves home without one of these," he says, describing the *havigotit's* multiple uses, such as maintaining the trap lines or carving blocks of snow for an emergency igloo.

After Sam's talk, there's a display of high Arctic caribou couture. Despite the 75° temperature, inside and out, staffers model *atigi*

(parkas topped with a long floral cotton robe and trimmed with wolverine fur) and *annu-raariiqtuq numigtumun* (drum-dance caribou-skin wear with thigh-high leggings and hooded jacket). When a toddler waddles out in an *ilhuittuaalik*, a little star-shaped snowsuit with ears, guests snap their cameras away like paparazzi. Made by the women of the community, these ensembles (some of which are for sale) are based on designs hundreds of years old. "Store-bought parkas can't even come close to keeping my kids warm when it's minus 60," explains George's wife Karen.

A visit to Bathurst Inlet is rich in Inuit culture and steeped in traditions of survival that have been carried on for centuries. Vast, rugged, and beautiful, this is a place that enriches the mind and the soul. It offers the experience of a lifetime.

Maureen Littlejohn is a Brooklyn-based freelance writer and regular contributor to *American Indian*.

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# THE ART OF ED ARCHIE NOISECAT

BY MILLIE KNAPP

“MOST INDIGENOUS ARTISTS TODAY start out in the traditional world and work toward the contemporary. I started out in the contemporary art world and worked toward the traditional,” says Ed Archie NoiseCat (Salish) about his approach. His career spans eras in which he mastered lithography, woodcarving, metalwork, Japanese joinery, and glasswork. NoiseCat pushes forms in each discipline, bridging gaps between contemporary and traditional culture while making statements of his own. *Endangered* and *The Raven and the Moon* are personal statements as much as they are reflections of Salish iconography. In *Nambe*, he used reclaimed wood from old barns to represent the colonial period in Native peoples’ history. Evident immediately in the erect figure of *Nambe* is the solemn beauty of Native peoples’ survival today.

Trained at the Emily Carr College of Art and Design in Vancouver, B.C., NoiseCat launched a career in printmaking. A self-taught carver, NoiseCat advanced his technique by mastering the use of Northwest Coast knives and adzes, European-style chisels and gouges, and Japanese knives and adzes. Today, he blends wood, bronze, and glass effortlessly in creating his works. NoiseCat connects with viewers from different cultures through his skillful use of imagery, materials, and tools.





**THE RAVEN AND THE MOON** (Kiln-cast glass, 18-inch diameter. National Museum of the American Indian.) NoiseCat was commissioned by the National Museum of the American Indian to create a work dealing with an image of the moon. NoiseCat chose to depict a traditional Salish smoke house story about the relationship between the raven and the moon. The Salish traditionally represent their stories in wood. NoiseCat brings his depiction forward in time through the use of a contemporary medium. The kiln-cast glass sculpture *The Raven and the Moon* now sits in the recently opened Mall Museum in Washington, D.C.

PHOTO: ERNEST AMOROSO

## ENDANGERED

(Bronze and kiln-cast glass with wood or steel pedestal. Wright Publishing Co.)

NoiseCat pushed the totem form found in Northwest cultures – not to tell the story of clans or families, but to tell the stories of the now extinct California grizzly and endangered species like salmon, the Northern Spotted Owl, and a third of the world's amphibian species. *Endangered* shows us “how fragile” any species is “when humans encroach on their habitats.” The glass eagle sits on the top as no longer endangered and yet a reminder of the fragility of all.

\*See more work by Ed NoiseCat at <http://www.wrightpublishing.com>



# THE SMITHSONIAN NATIONAL MUSEUM OF THE AMERICAN INDIAN IS JUST BEGINNING...

*Secure its future by planning today*



(l-r) Suzanne Torchiani (Ho-Chunk), Kalan Yazzie (Navajo) and Jim Pepper Henry (Kaw) in front of the U.S. Capitol in Washington, D.C. Photo by Katherine Fogden, NMAI.



While we celebrate the opening of the Smithsonian's National Museum of the American Indian (NMAI) on the National Mall, in the weeks, months, and years that follow, we must explore ways to help the Museum and its programs thrive.

One of the simplest ways you can help to ensure that the Museum remains strong is to provide for the Museum in your Will. Or take advantage of a special giving opportunity that will provide you with a fixed income for life. For example, a charitable gift annuity can:

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- help support the vital mission of the NMAI to preserve, present, and celebrate the cultures of the Native peoples of the Western Hemisphere.



*"The reliable income and rate of return from the gift annuity were attractive, but they were a secondary motivation for me. The reason I made the gift was to further the NMAI's mission."*

-WARREN BUXTON, NMAI MEMBER

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## NAMBE

*(The Matiline Series. Reclaimed beechwood, alabaster, glass, 24k goldleaf, and acrylic. Mahogany base. Cline Fine Art)*

*The Matiline Series* took NoiseCat in a new direction this year. NoiseCat says he was influenced by his friendship with Nambe potter Lonnie Vigil. The artists became friends when they presented a two-man show in New York City in 1993. NoiseCat's intention was for *Nambe* to honor potters like Vigil who live in the Southwest U.S. The idea of reclaiming wood from old barns came to him to represent "the survival of our people and our ongoing strength."





# CALENDAR OF EVENTS

NOVEMBER • DECEMBER • JANUARY

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

## EXHIBITIONS



### OUR UNIVERSES: TRADITIONAL KNOWLEDGE SHAPES OUR WORLD

Fourth floor

This exhibition explores tribal philosophies and world views, annual ceremonies, and events. Come and learn about the Denver March Powwow, Day of the Dead, and North American Indigenous Games. The Mapuche (Chile), Lakota (South Dakota), Quechua (Peru), Yup'ik (Alaska), Q'eq'chi Maya (Guatemala), Santa Clara Pueblo (New Mexico), Anishinaabe (Hollow Water, Manitoba), and Hupa (California) are the featured communities. Objects on display include beadwork, baskets, and pottery.

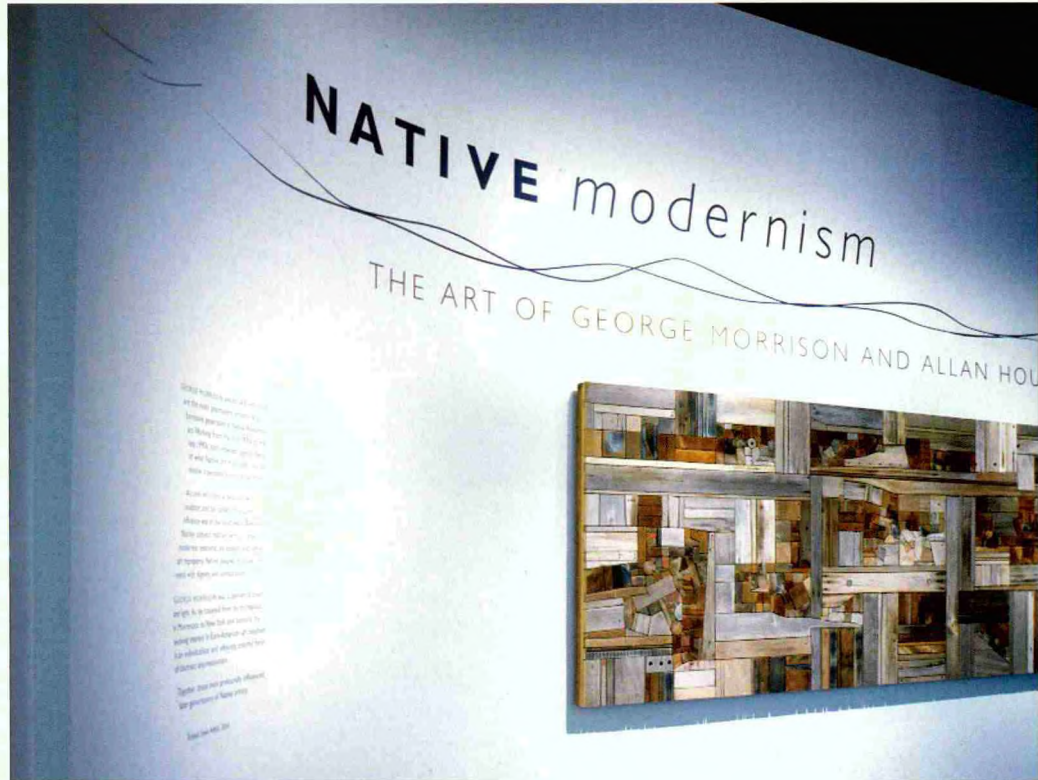


### OUR PEOPLES: GIVING VOICE TO OUR HISTORIES

Fourth floor

This exhibition focuses on historical events told from a Native point of view and features the Eastern Band of the Cherokee Nation (North Carolina), Tohono O'odham (Arizona), Kiowa (Oklahoma), Tapirapé (Brazil), Wixarika (Mexico), Ka'apor (Brazil), Seminole (Florida), and Nahua (Mexico) communities. It includes a spectacular "wall of gold," featuring figurines dating back prior to 1490 along with European swords, coins, and crosses made from melted gold.

PHOTOS: ROBERT C. LAUTMANN



### NATIVE MODERNISM: THE ART OF GEORGE MORRISON AND ALLAN HOUSER

Third floor

The exhibition features the work of George Morrison (Grand Portage Chippewa, 1919–2000) and Allan Houser (Warm Springs Chiricahua Apache, 1914–1994) and brings together approximately 200 drawings, paintings, and sculptures from each artist's remarkable career. Most of the works are on loan from private and public collections.



### OUR LIVES: CONTEMPORARY LIFE AND IDENTITIES

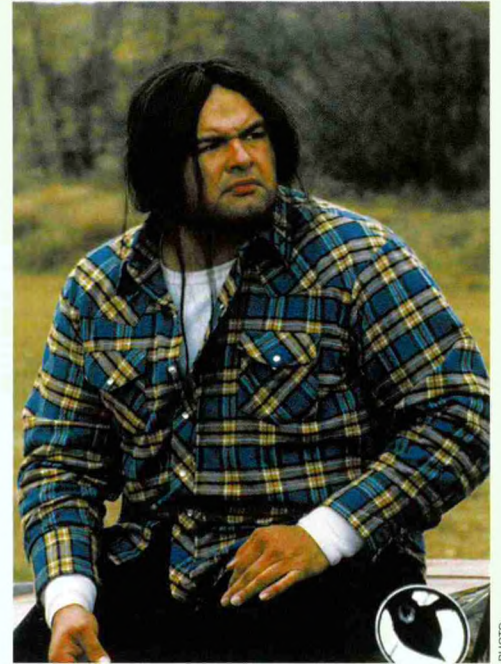
Third floor

This exhibition concentrates on contemporary life, while demonstrating that indigenous cultures are still strongly connected to their ancestral past and communities. It includes objects from the urban Indian community of Chicago (Illinois), Igloodik (Nunavut), Saint-Laurent (Manitoba), Campo Band of Kumeyaay (California), Kalinago (Dominica), Yakama Nation (Washington), Pamunkey Indian Tribe (Virginia), and Kahnawake (Québec) communities.

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

Third and fourth floors

This exhibition of nearly 3,500 items from the museum's collection highlights the breadth and diversity of Native American objects, including animal-themed figurines, beadwork, containers, dolls, peace medals, projectile points, and *qeros* (cups for ritual drinking).



ABOVE: Native boat building demonstrations in the Potomac area.

RIGHT: Gary Farmer stars in *Powwow Highway*.

BELOW: Selected portraits from *George Catlin and His Indian Gallery* on show at the NMAI in New York City (see listing on page 63).

**THE JEWELRY OF BEN NIGHORSE**  
Sept. 25, 2004, through April 3, 2005  
Fourth floor conference rooms

Curated by the Center for Southwest Studies at Fort Lewis College, Colorado, this exhibition highlights the role of Ben Nighthorse Campbell as a Native American jewelry artist.

**PUBLIC PROGRAMS**

**NATIVE BOAT BUILDING TRADITIONS**  
**NATIVE HAWAIIAN CANOE**  
Dec. 1-5, 8-12, 15-19  
Potomac area (first floor)

Observe the craftsmanship of boat building and talk to Native boat builders and their apprentices. The demonstrations are in col-

laboration with Friends of Hokule'a and Hawai'i'loa, a nonprofit organization in Hawaii.

**MONTHLY PUBLIC PROGRAMS**  
Besides these upcoming monthly public programs, additional programs will be held. For more information, visit [www.AmericanIndian.si.edu](http://www.AmericanIndian.si.edu).

**NATIVE WRITERS SERIES**  
Jim Northrup  
Nov. 10, 6:30 p.m.  
Main theater (first floor)

Poet, journalist, and playwright Jim Northrup (Anishinaabe Chibenesi indigoo Ojibwemong) is a storyteller, veteran of the federal boarding-school system and the



Vietnam War, and writer of the monthly column "Fond du Lac Follies," published in The Circle, The Native American Press, and News from Indian Country.

#### PERFORMING ARTS SERIES

##### American Indian Music and Dance Troupe

Nov. 18–19, noon

Nov. 20, 2 p.m.

This Kiowa and Comanche family performing ensemble is led by Tom Mauchahty-Ware. The group presents songs and dances of the Southern Plains, including such powwow favorites as the Hoop Dance and Eagle, Fancy, and Grass Dances.

#### AT THE MOVIES

Second week of every month

Main theater (first floor)

A monthly series of film + video

introduced by Native American directors, actors, writers, and cultural activists.

**POWWOW HIGHWAY** (1989, 90 min.).

United States. Director: Jonathan Wacks.

Produced by Handmade Films. Executive

Producers: George Harrison and Denis

O'Brien. Best Feature at 1989 Sundance Film Festival.

A road trip to Santa Fe brings together "Philbert Bono" – a lovable character ardently pursuing Native wisdom – and "Buddy Red Boy," a Native activist struggling to create community change on their reservation. Lead actors are Gary Farmer (Cayuga) and A. Martinez.

Dec. 9, 6:30–8:30 p.m. Screening and discussion with director Jonathan Wack and actor Gary Farmer to follow

Dec. 11, noon–1:30 p.m. Screening

CONTINUED >



# Smithsonian National Museum of the American Indian

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

## EXHIBITIONS

**CONTINUUM: 12 ARTISTS**

Through Jan. 2, 2005

This 18-month exhibition series features works by contemporary Native American artists, two at a time, from a changing selection of those who represent the succeeding generations of art begun by George Morrison (1919–2000; Grand Portage Band of the Lake Superior Ojibwe) and Allan Houser (1914–1994; Warm Springs Chiricahua Apache), two major figures of 20th-century Native American art. The series has showcased the works of Kay WalkingStick, Rick Bartow, Joe Feddersen, Harry Fonseca, Richard Ray Whitman, Hock E Aye Vi Edgar Heap of Birds, Nora Naranjo-Morse, George Longfish, Shelley Niro, and Judith Lowry. Currently on view are the works of Jaune Quick-to-See-Smith and Marie Watt.

**THE LANGUAGE OF NATIVE AMERICAN BASKETS: FROM THE WEAVERS' VIEW**

Through Jan. 9, 2005

This exhibition features more than 200 baskets from the NMAI collection. It presents basketmaking according to the Native cultural viewpoint, focusing on the process of making a basket rather than on the finished basket as an object.



**FIRST AMERICAN ART: THE CHARLES AND VALERIE DIKER COLLECTION OF AMERICAN INDIAN ART**

Through April 9, 2006 (new date)

This collection celebrates the rich aesthetics of North American Native peoples through the display of more than 200 objects from the private collection of Charles and Valerie Diker. The organization of the exhibition is based on discussions about the Diker collection with contemporary artists and scholars. The exhibition's presentation emphasizes the Native voice and reveals the way Native people see the world through their objects.



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CHIEF OF THE  
SPOKANE

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## NEW TRIBES: NEW YORK Jan. 22, 2005–April 9, 2006

This exhibition series will open with the works of Mario Martinez (Yaqui), whose densely layered surfaces and rich palettes connect cosmic images, abstractions of animal and plant life, and Yaqui traditions. For this exhibition, 15 retrospective works by Martinez, from various private and public collections, will be displayed alongside six new works. The artist has also chosen significant Yaqui objects and images from the museum's collection to include in this installation. Focusing on New York–based mid-career Native artists, the series will continue with installations by Spiderwoman Theater (Kuna/Rappahannock), Alan Michelson (Mohawk), and Lorenzo Clayton (Navajo/Diné).



## GEORGE CATLIN AND HIS INDIAN GALLERY Feb. 26–Sept. 4, 2005

Organized by the Smithsonian American Art Museum, this exhibition will present more than 100 works by George Catlin (1796–1872), a lawyer turned painter who decided that he would devote his life to recording the life and culture of American Indians of the Plains.

The exhibition, organized chronologically, tells the story of Catlin's epic journeys across the Plains following the Lewis and Clark trail. The exhibition and accompanying book describe, for the first time, Catlin's connections to the Smithsonian Institution.

## PUBLIC PROGRAMS

### GALLERY DISCUSSION Monday–Friday at 2 p.m. Rotunda

Meet one of the museum's cultural interpreters for an informal gallery discussion.

### FROM THE SHELVES OF THE RESOURCE CENTER TO THE CLASSROOM: STORYBOOK READING AND WORKSHOP Every second Saturday

Listen to readings and then participate in a workshop immediately afterward. For updates call (212) 514-3888 or visit [www.americanindian.si.edu](http://www.americanindian.si.edu)

### DAILY SCREENINGS Daily at 1 p.m. and Thursdays at 5:30 p.m. The Screening Room, second floor

For additional program information go to [www.nativenetworks.si.edu](http://www.nativenetworks.si.edu)

# MUSEUM GUIDE

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

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

**LOCATION:** 4th St. and Independence Ave. SW, Washington, D.C. 20024 (Located on the National Mall between the Smithsonian's National Air and Space Museum and the U.S. Capitol)

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

### NEAREST METRO STATION

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

**ADMISSION:** Free to the public, but timed passes are required. Up to 10 passes may be reserved in advance at [www.AmericanIndian.si.edu](http://www.AmericanIndian.si.edu) or [www.tickets.com](http://www.tickets.com) or by calling 1-866-400-NMAI (6624). Passes may also be obtained at the museum on the day of your visit. At the east entrance at 10 a.m., museum staff begin distributing a limited number of timed passes on a first-come, first-served basis. There is a limit of six same-day passes per adult. NMAI cannot guarantee entry to visitors arriving more than 30 minutes after their pass time.



## NMAI IN NEW YORK CITY

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

The museum offers two shops – the Gallery Shop and the Museum Shop. The Gallery Shop (on the main level) features a large collection of books on Native cultures, including catalogs from current and past exhibitions as well as authentic pottery, handcrafted Native jewelry, and traditional and modern Native music recordings. The Museum Shop (on the lower level) has a huge variety of children's books, educational and exhibition-related posters, toys, holiday gifts, souvenirs, and musical instruments. Open daily 10 a.m.–5 p.m. Call (212) 514-3766 for more information.

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

Call (212) 514-3700 for more information.  
For program updates call (212) 514-3888 or [www.AmericanIndian.si.edu](http://www.AmericanIndian.si.edu) click events.  
For Film and Video updates call (212) 514-3737 or visit [www.nativenetworks.si.edu](http://www.nativenetworks.si.edu).



All programs are subject to change. For membership information, call (800) 242-NMAI. For program updates, call (212) 514-3888. Produced by NMAI. Rachahd Garguilo and Amy Drapeau, Calendar Editors.

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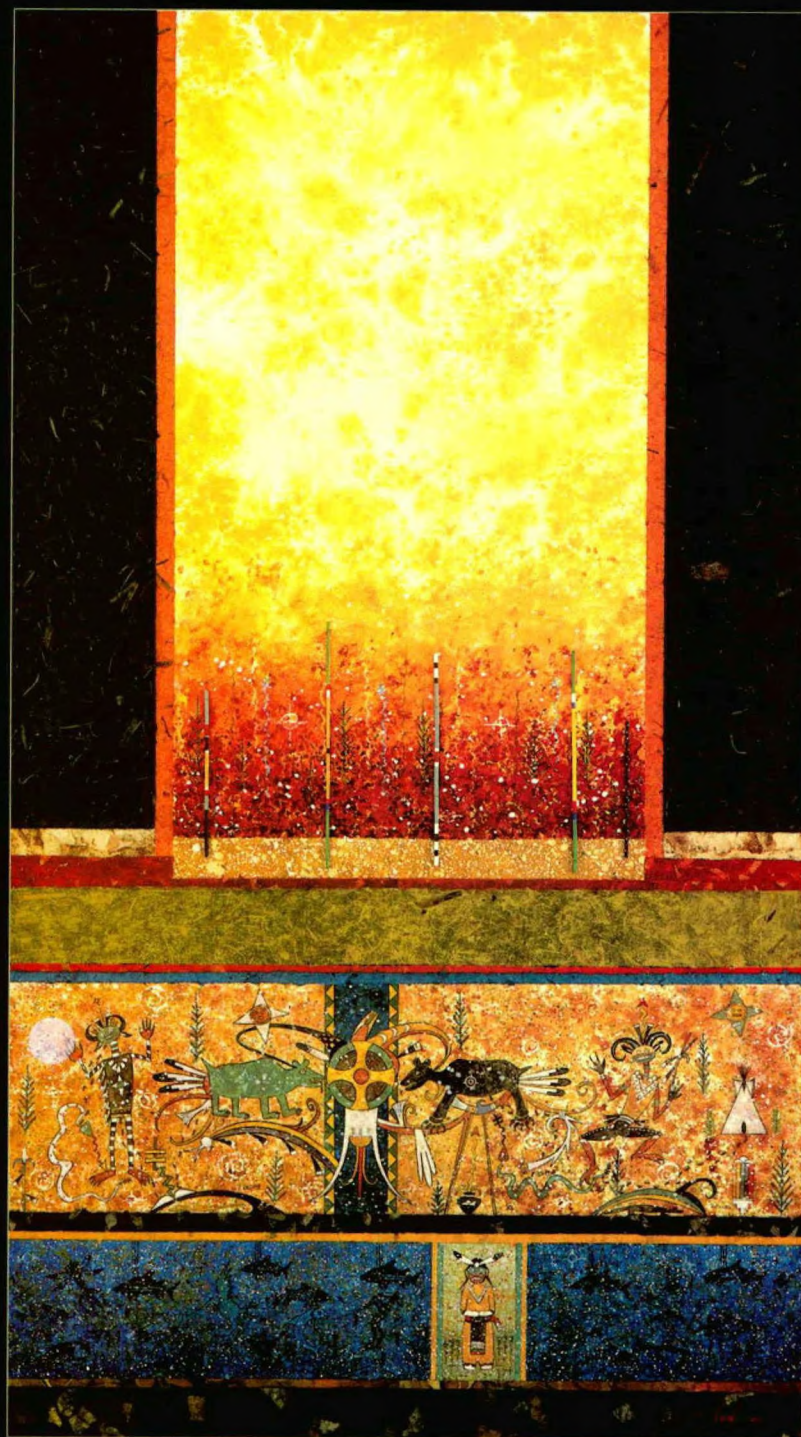
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