

Sacred Earth

 Smithsonian
NATIONAL MUSEUM
of the AMERICAN INDIAN

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Sacred Earth

Summary of Work

Sacred Earth is an exhibition design for the Smithsonian National Museum of the American Indian that will take visitors on a journey around the country, leveraging first person narrative by identifying native peoples, and tying them to the places they cherish. In each area, the overarching “We Are” kry concept pairs with an additional key concept to create a powerful statement such as “We Are Celebrating Our Culture”, instilling human identity and belief systems as the core of the experience. This serves as an opportunity for visitors to not only build empathy for the Native Peoples represented but also to demonstrate their profound connections with place. This further allows the visitor to see their own connections to these people and places more clearly, reinforcing the Oneness Mindset.

The approach is to inspire wonder and awe using scale, lighting, and interactive exhibits. Fostering an environment that nurtures the building of shared responsibility for protecting sacred places, and creating opportunities for deepening one’s own empathy through shared history that can cause transformative mindsets and evoke emotions of change.

Visitors will have the opportunity to understand nature, interact with history, participate in storytelling, celebrate with native peoples, and advocate for the rights of native peoples and the protection of sacred places. They will also have the opportunity to actively advocate for these places and peoples via forms such as letters and petitions, and understand how they can contribute towards repairing historic oppression and wrongdoing. This will enable the possibility of visitors identifying with the struggles of Native Peoples for the first time, or finding commonalities between their own struggles and believes they may not have been aware of with regards to Native traditions.

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Images from top, going counterclockwise:
• Black Hills, SD from blackhillsbadlands.com
• Carved mask by Kathleen Carlo-Kendall from nativeartsandcultures.org
• Secretary Deb Haaland at Bears Ears, UT from article "*The earth holds so much power: Deb Haaland visits sacred site Trump shrank*" at theguardian.com

Client Description

A diverse and multifaceted cultural and educational enterprise, the National Museum of the American Indian (NMAI) is an active and visible component of the Smithsonian Institution, the world's largest museum complex. The NMAI cares for one of the world's most expansive collections of Native artifacts, including objects, photographs, archives, and media covering the entire Western Hemisphere, from the Arctic Circle to Tierra del Fuego.

The National Museum of the American Indian operates three facilities. The museum on the National Mall in Washington, DC, offers exhibition galleries and spaces for performances, lectures and symposia, research, and education. The George Gustav Heye Center (GGHC) in New York City houses exhibitions, research, educational activities, and performing arts programs. The Cultural Resources Center (CRC) in Suitland, Maryland, houses the museum's collections as well as the conservation, repatriation, and digital imaging programs, and research facilities. The NMAI's off-site outreach efforts, often referred to as the "fourth museum," include websites, traveling exhibitions, and community programs.

Since the passage of its enabling legislation in 1989 (amended in 1996), the NMAI has been steadfastly committed to bringing Native voices to what the museum writes and presents, whether on-site at one of the three NMAI venues, through the museum's publications, or via the Internet. The NMAI is also dedicated to acting as a resource for the hemisphere's Native communities and to serving the greater public as an honest and thoughtful conduit to Native cultures—present and past—in all their richness, depth, and diversity.



Client Vision

Equity and social justice for the Native peoples of the Western Hemisphere through education, inspiration, and empowerment.

Client Mission

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.

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Important Takeaways

- The exhibition should be inclusive and welcoming, especially for youth.
- The exhibition should be truthful and not stereotype Native Peoples.
- A social action element is required.



- NMAI Opened in 1994, and resides in Hamilton Custom House 1904. It is operated by the U.S. General Services Administration.
- Wayfinding or any proposed elements for the public space outside the galleries must work with the existing architecture. Activations at stairs or exterior plaza are possible.
- Use first person voice wherever possible.
- The primary audience is children and school groups. There are generally 2-4 school groups every day, and families with children as well.
- Use Native Artists When Possible.
- Cultural interpreters need space to gather with groups of ± 20 , so open space within the gallery is needed – don't cram spaces.
- The design will be placed in the East gallery. There are 3 galleries that are interconnected. The East gallery connects to the North Gallery which hosts the Infinity of Nations permanent exhibition.
- 200,000 of 800,000 artifacts in NMAI's collection are searchable on the website, including all objects on display in New York and Washington.
- The exhibition should be inclusive and welcoming, especially for youth.
- Paper, textiles, and other sensitive artifacts should be displayed in cases. Stone, metal, and most wooden artifacts needn't be in cases.
- Political conversation is welcome, but is often a delicate balance at Smithsonian institutions.
- The exhibition should be truthful and not stereotype Native Peoples. If possible and warranted, it should bust stereotypes.
- A social action element is required, but how to incorporate it is up to the designer.

Photo of Gerry Breen and Brenda Cowan, at "Native New York" Exhibition, by D. Vilella

Important Takeaways

- Native Americans are consistently misidentified and mis-categorized, and are subject to abuse just because of their heritage.
- Terminology varies by nation, tribe, and individual. Look at how organizations identify themselves.



Photo of Terry Snowball and unidentified visitors, from facebook.com/durmuart

- European Settlers leveraged the doctrine of manifest destiny to exterminate, conquer, or encroach on native peoples. This was exploitation of native peoples to build commerce for themselves without regard to the Native Peoples.
- Early US government policies of forced removal, sterilization, boarding schools, and human rights policies dehumanized Native peoples and stripped them of their culture and heritage. Reservations had no or extremely limited resources for commerce. This was another means of eradication.
- Native Americans are consistently misidentified and mis-categorized, and are subject to abuse just because of their heritage. People don't understand why many natives have animosity towards non-natives.
- Federally recognized Native peoples in the US are the only pedigreed people in the world, using blood quantum and undoing their identity. Who gets to decide who and is not culturally a member of a tribe?
- There are 576 or so federally recognized tribes. 270 tribes in Alaska alone, and Hawaiian natives are also recognized under the NMAI Act.
- Despite treaties maintaining water rights, fishing rights and subsistence living rights, late 80's - early 90's corporate attempts to take, exploit, and mine these resources were, and are still commonplace. There is a history of environmental impacts of industrial developments on native land, and of land exploitation. Water damming projects have also impacted peoples, especially in California.
- Rivalries between tribes are sometimes built on differences between cultural identities.
- Terminology varies by nation, tribe, and individual. First Nations, Indigenous, American Indian, and Native American are all commonly used. Look at how organizations identify themselves.
- Secretary Haaland has taken steps to restore culture and assets to native people. This is significant, and has never happened at this level in the US. She's well positioned to take stances to affect policy in positive ways also in terms of jurisdiction. Reflection of the time and of the ethics of morals situated in US agencies that can be hard to break.
- The Missing and murdered indigenous women's movement and Native American Rights Fund started as a result of not being taken seriously with local or Federal agencies.
- Think about the relationships between Native Americans and the Land.
- "Plastic Medicine Men" and other uses of native culture co-opt the culture in various ways and misappropriate ceremony and practice, causing cosmic harm when things are taken out of context.
- Native people have a rich cultural history prior to colonization. Trade routes such as the Inca trail, and mounds such as the spiral mound still reflect this today.
- Ceremonies involving the divine are often not photographed or recorded out of respect. These should not be put on display out of respect. This also applies to certain dances, especially within the Dream Dance Religion. Many songs are not sung publicly or openly.
- Some Native culture has evolved into secular, modern, and/or empowerment movements. People finding their voices has sparked social change and political support. Ryan Singer is a Navajo artist who uses those vehicles of expression, contemporizing identity.
- "The 1491's" on Hutu, recognizes the importance of these cultures, but not in a sanitized way. "Dances with wolves" and "Billy Jack" demonstrate savior complexes, a form of guilt.

Important Takeaways

- Ensure the Native Voice is at the center. Resist generalized narrative.
- Work to counteract stereotypes and generalized narrative. Few things are universally true. Avoid “always” language.
- When discussing contemporary lives, show, don’t tell. Allow living people to speak for themselves.



Photo of Marisa Corwin Manitowabi from marissamanitowabi.net

- Ensure the Native Voice is at the center. Resist generalized narrative.
- Work to counteract stereotypes and generalized narrative. Few things are universally true. Avoid “always” language.
- Leverage existing information. What information do people want corrected?
- When discussing contemporary lives, show, don’t tell. Allow living people to speak for themselves. Get specific, people know Native Peoples exist..
- Human beings exist over time, some things have changed, some things have not. Compare then and now. Most are invested in some aspects of culture moving forward. In many tribes there are parallels between how people live today as opposed to the past.
- Seek out vetted source materials. Make sure you’re looking at sites and information that are valid and truthful. Cite all resources.
- Juxtapose contemporary mapping and recognizing our land boundaries are contrived and have no meaning when discussing Pre-Columbian America.
- Historic displacement affects most Native Peoples. There is a whole range of relationships with the land, often fraught with trauma.
- Empathy, see people as humans, and as whole beings, feel like they can relate to something - point of entry. Feel a connection with somebody. Overcome perceptions.
- Whenever possible, people prefer to be referred to by their name and native nation. “Native peoples” - avoid post-colonial uses. (American) “Native” used as an adjective. Indigenous more academic. Use the words people call themselves.
- Make sure your teaching tools leave you with a robust image of contemporary life. Narrative and counter-narrative.
- Boarding school experience shaped everyone’s lives. They are invariably part of the story.
- Build trust. You need permission if a person appears or says something. Their name is associated with something. Build relationships and trust.
- An artifact approach disembodies the object and makes it easy to lose context. Objects in native spaces are contextualized differently. Balance that narrative.



Photo of Gerry Breen, Students, and Staff, by D. Vilella

Audience Motivators

Explorers, visitors who are curiosity-driven with a generic interest in the content of the museum. They expect to find something that will grab their attention and fuel their learning.

Facilitators, visitors who are socially motivated. Their visit is focused on primarily enabling the experience and learning of others in their accompanying social group.

Professionals and Hobbyists are visitors who feel a close tie between the museum content and their professional or hobbyist passions. Their visits are typically motivated by a desire to satisfy a specific content-related objective.

Experience Seekers, visitors who are motivated to visit because they perceive the museum as an important destination. Their satisfaction primarily derives from the mere fact of having 'been there and done that'.

Rechargers, visitors who are primarily seeking to have a contemplative, spiritual and/or restorative experience. They see the museum as a refuge from the work-a-day world or as a confirmation of their religious beliefs.

Audience Description

The primary audience is elementary school groups and families. NMAI receives 2-4 school groups per day on a typical weekday. The museum is open to the public and receives a diverse group of secondary visitors.

Visitor Information

In 2022, the National Museum of the American Indian Heye Center in New York City received 239,435 visitors.

Pre-pandemic, in 2019, the National Museum of the American Indian Heye Center in New York City received 348,599 visitors.

Project Goals

- Serve the mission and vision of the Smithsonian Museum of the American Indian
- Serve the institution's visitor base including general and family audiences, as well as visiting school groups
- Enhance an awareness of contemporary Native American culture
- Encourage social participation and action in response to the issues presented in the exhibition

Education Goals

- Learn what sites and places are valued by Native Peoples.
- Learn why many of these sites are historically significant.
- Learn about the unique geology of the sites.
- Learn about the myths, cultures, and traditions tied to these sites and the peoples who value them.

Experience Goals

- Visitors should feel transported to another place
- Visitors should see what damage has been done to sacred places.
- Visitors should see in concrete ways what they can do to halt or reverse destruction of these places.

Subject Description

Sacred Earth will focus on sites and places sacred to native peoples. It will explore why these places are meaningful spiritually, naturally, historically, and culturally to both native peoples and to the visitor and world. It will show how these sites have been exploited, stolen, desecrated, or destroyed, and what protections they have today, if any.



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Detailed Big Idea

What is a sacred place? What makes it sacred? Who has the right to decide what places are or are not sacred? In the U.S., freedom of religion reigns supreme – at least if you're Christian. For Native Peoples, sacred space is often more abstract than it is in European originated religions. Places you might expect, like ancient ruins are critical ancestral places, but so are mounds that often look like natural hills, and other unique geological features treasured by ancestors, often accompanied by myths surrounding their creation.

Violence, oppression, and forced removals have severed native peoples from their ancestral lands, and stripped their sacred places of protection. The fight to protect these places is ongoing. Many of these long-fought battles are lost, and only recently has the federal government even moved to recognize that these cultural sites – important to all of our histories, are worthy of consideration for protection. Why is this battle so difficult? What can we contribute to saving the sacred places, and preserving them for all humankind?

Exhibition Description

Sacred Earth will take visitors on a journey around the country, leveraging “We Are” to identify native peoples, create first person narrative, and tie them to the places they cherish. In each area, “We Are” pairs with an additional key concept to create a powerful statement such as “We Are Celebrating Our Culture”

The approach is to inspire wonder and awe, and create a sense of shared responsibility for protecting these places, fostering empathy through shared history that can cause transformative mindsets and evoke emotions of change.

Visitors will have the opportunity to understand nature, interact with history, participate in storytelling, celebrate with native peoples, and advocate for the rights of native peoples and the protection of sacred places.

Visitors will have the opportunity to actively advocate for these places and peoples via forms such as letters and petitions, and understand how they can contribute towards repairing historic oppression and wrongdoing. This will enable the possibility of visitors identifying with the struggles of Native Peoples for the first time.

Big Idea

Violence, oppression, and forced removals have severed native peoples from their ancestral lands, and stripped their sacred places of protection. Only recently has the federal government moved to recognize that these cultural sites – important to all of our histories, are worthy of consideration for protection. What can we contribute to saving sacred places, and preserving them for all humankind?

Focus

Wonder, awe, and empathy as a mechanism for transformative experiences.

Interpretive Approach

Create a first-person narrative that evokes emotions of Native Peoples through the visitors own lens.

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Key Concept Development

From the initial card sort, each of the established key concepts were renamed to align to the desired first person narrative and create dialogue between the Native Peoples portrayed and the viewer.

- **Greater than Us** remains as is to center the audience and establish cohesion between the viewer and Native Peoples.
- **We Are** was born of *Who They Are*, and set at the center of the radial plan, to establish native voice as the centerpiece of the surrounding discussion of the meaning of sacredness. *We Are* leads into all of the following sections and completes an affirmative statement, *We Are... The First Peoples*, as an example.
- **One of a Kind** derives from *Dramatic Geology*, centering uniqueness and steering away from any perceived dramatization of the value of place.
- **The First Peoples** derives from *Ancient Significance*, establishing human history as the centerpiece rather than abstracted antiquity.
- **Salvaging Our History** derives from *Destruction*, making loss personal and tying it to the need to secure these places.
- **Telling Our Stories** is *Native Myth*, reoriented to value the story and it's history, whether or not it's considered mythological.
- **Celebrating Our Culture** centers on *Native Culture*, but activates it's value.
- **Equals** establishes affirmatively that Native Peoples are deserving of rights and respect, reorienting *Fight for Equity* in favor of a firm statement.

Sites of Study and Associated Nations

- **Grand Staircase-Escalante, UT** - Puebloan, Fremont, Hopi, Paiute, Zuni, Ute, Navajo
- **Onondaga Lake, NY** - Haudenosaunee
- **Black Hills, SD** - Lakota, Sioux, Cheyenne
- **Bear Butte, SD** - Lakota, Sioux, Cheyenne
- **Bear's Ears, UT** - Hopi, Navajo, Ute Mountain, Ute Indian Tribe, Pueblo of Zuni.
- **Coast Miwok Burial Mound, CA** - Miwok, Coast Miwok
- **Ana Kwna Nchi Nchi Pata, OR** - Yakama, Grand Ronde
- **Denali, AK** - Alaskan Athabaskan (Ahtna, Dena'ina, Deg Xinag, Eyak, Gwich'in, Hän, Holikachuk, Koyukon, Tanana, Kuskokwim)
- **Naninh Waiya, MI** - Choctaw, Chickasaw, Creek, Muskogee

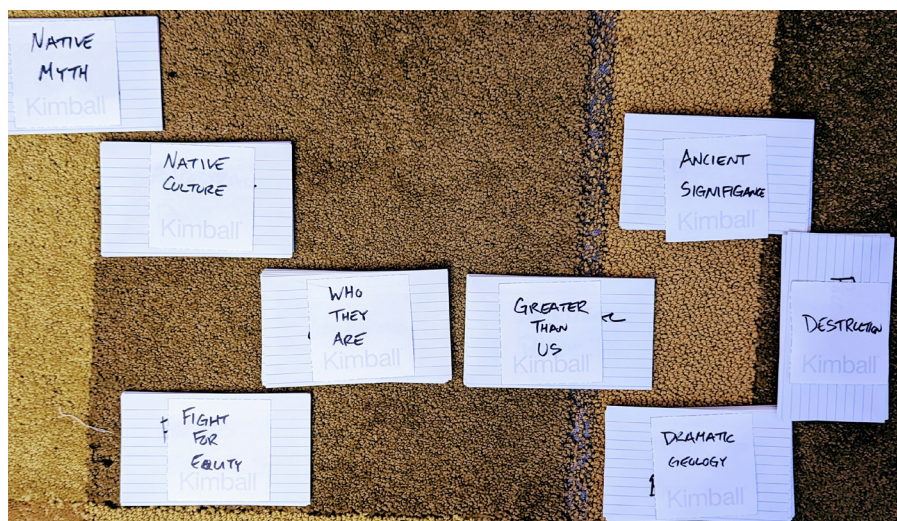


Exhibit Content Outline

1. Greater than Us

Central Theme – explores the meaning of spirituality and respect for all people from a societal perspective.

- What does “Sacred” mean from different perspectives?
- What is important to our shared history as human beings?
- What personal and societal value does respect and understanding for others beliefs have?

2. We Are

Secondary Central Theme – Explores natives cultures with focus on people, with strong ties to place.

- Tells the story of what a place means to a people or culture from a personal perspective.
- Tells the stories of the people advocating for protections.
- Explains the relationship between a person and a place.
- Shows native peoples using their influence to affect positive change.
- Leads in to all other key concepts.

3. One of a Kind - geologic uniqueness

- Shows how these places have been cared for, better or worse.
- Allows exploration of places that cannot be easily visited.

4. The First Peoples

- How did ancient native cultures live?
- How did ancient native children play?
- How has life changed for these peoples?

5. Salvaging Our History

- Shows places that have lost protection and been destroyed.
- Shows places at risk of destruction.

6. Telling Our Stories - Legends

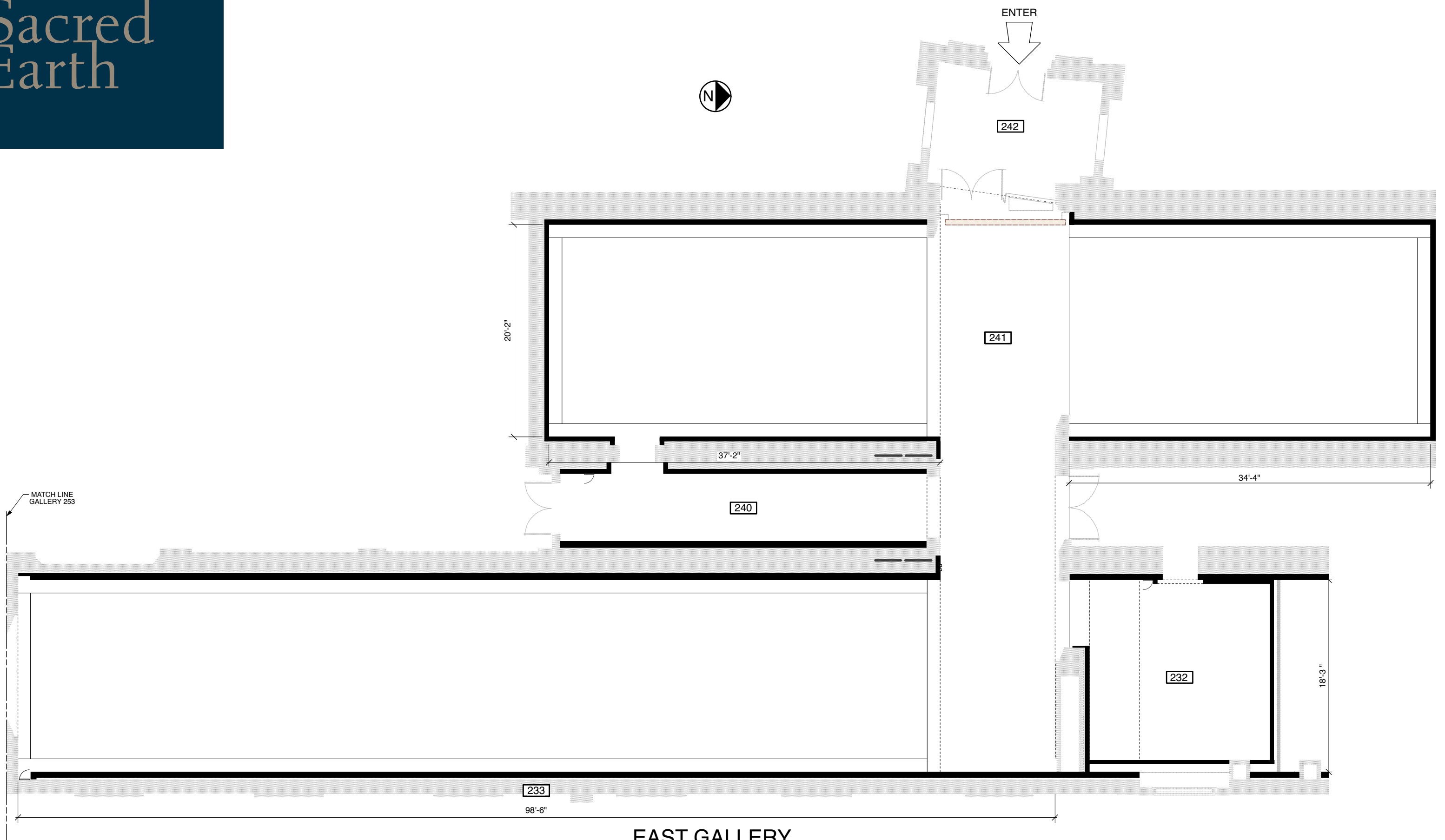
- Tells the Athabaskan tale of the creation of Denali.

7. Celebrating Our Culture

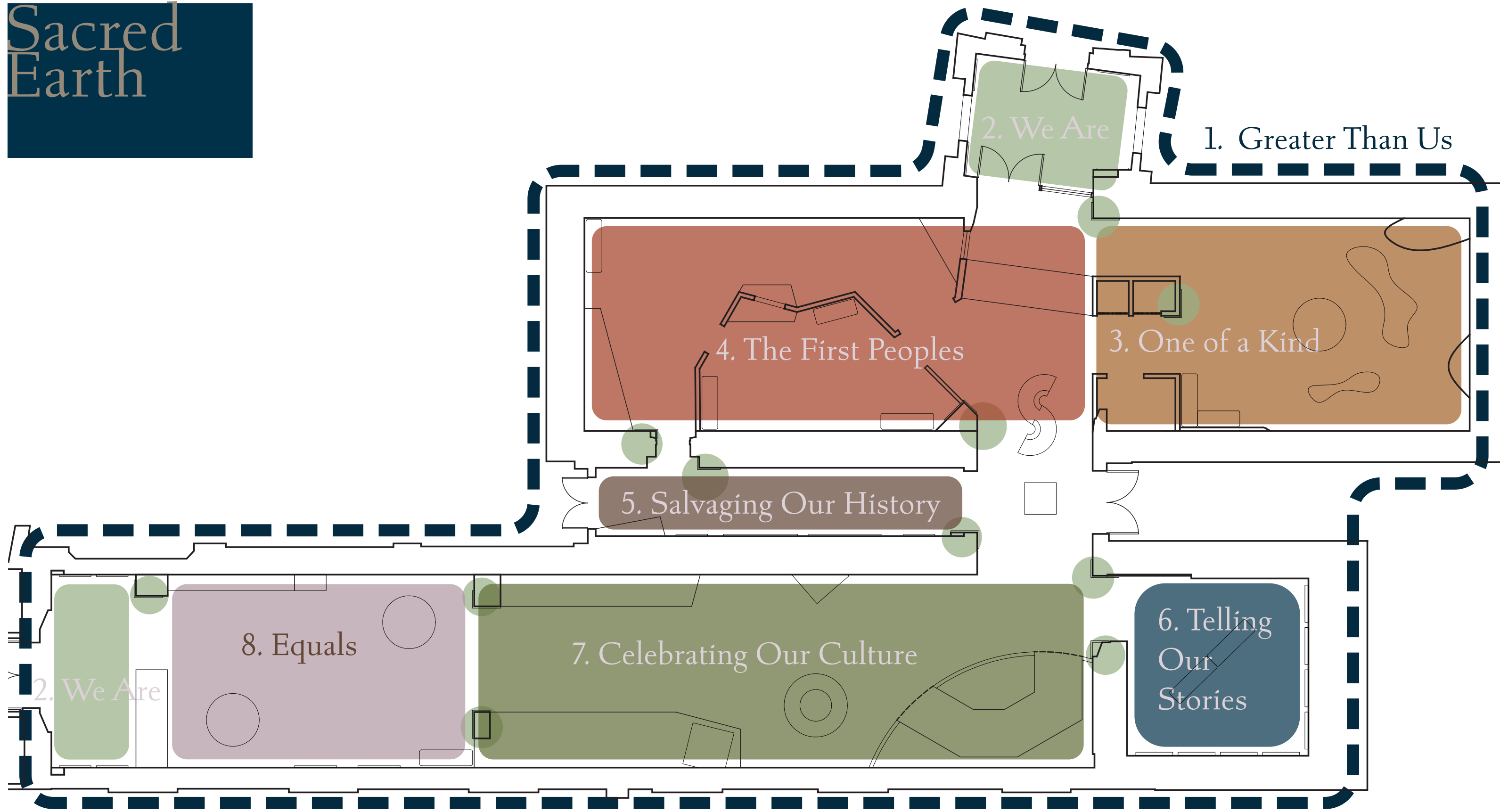
- Shows native celebrations and festivals.
- Shows native burial and funerary traditions and the associated objects.

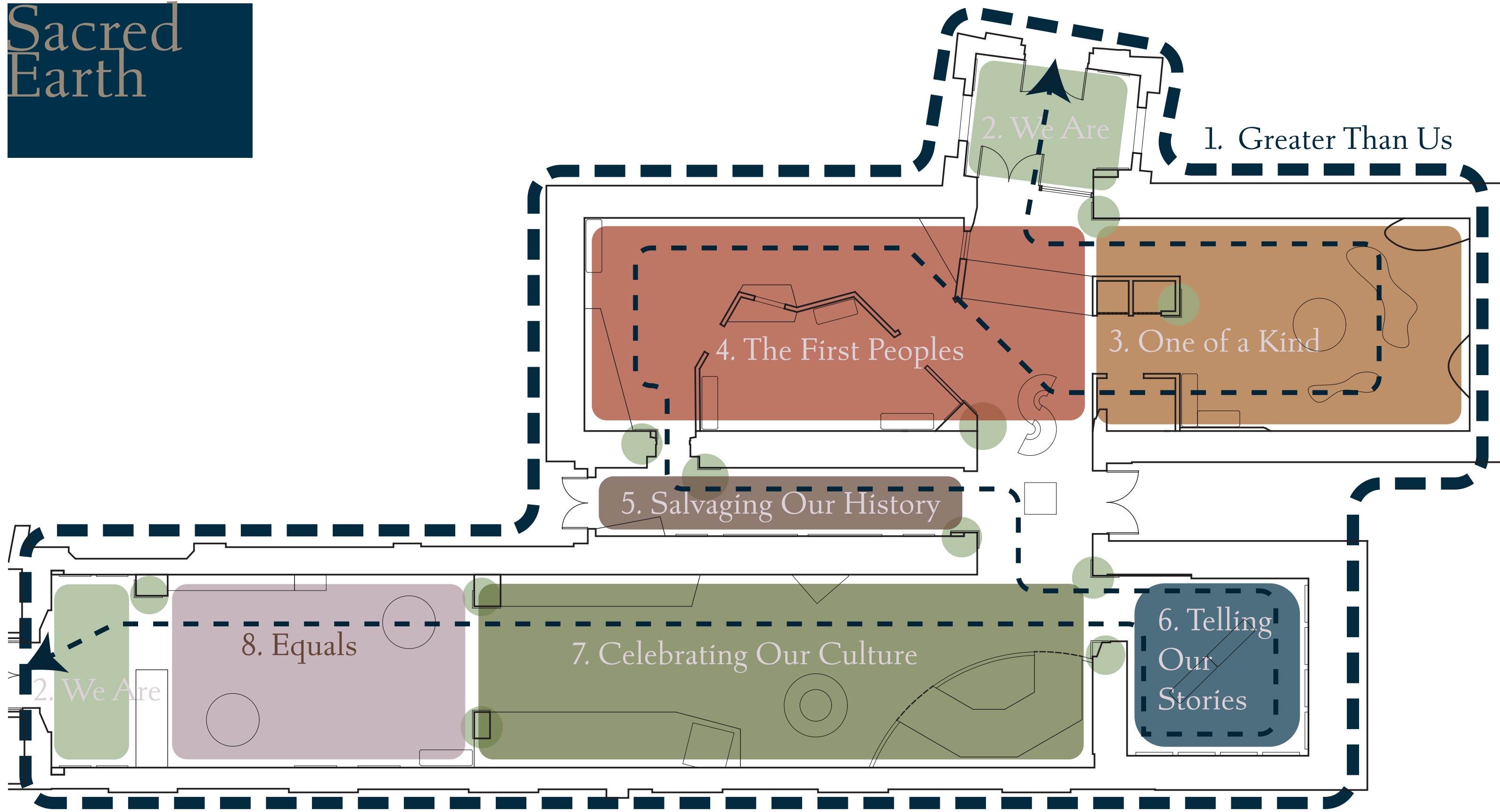
8. Equals

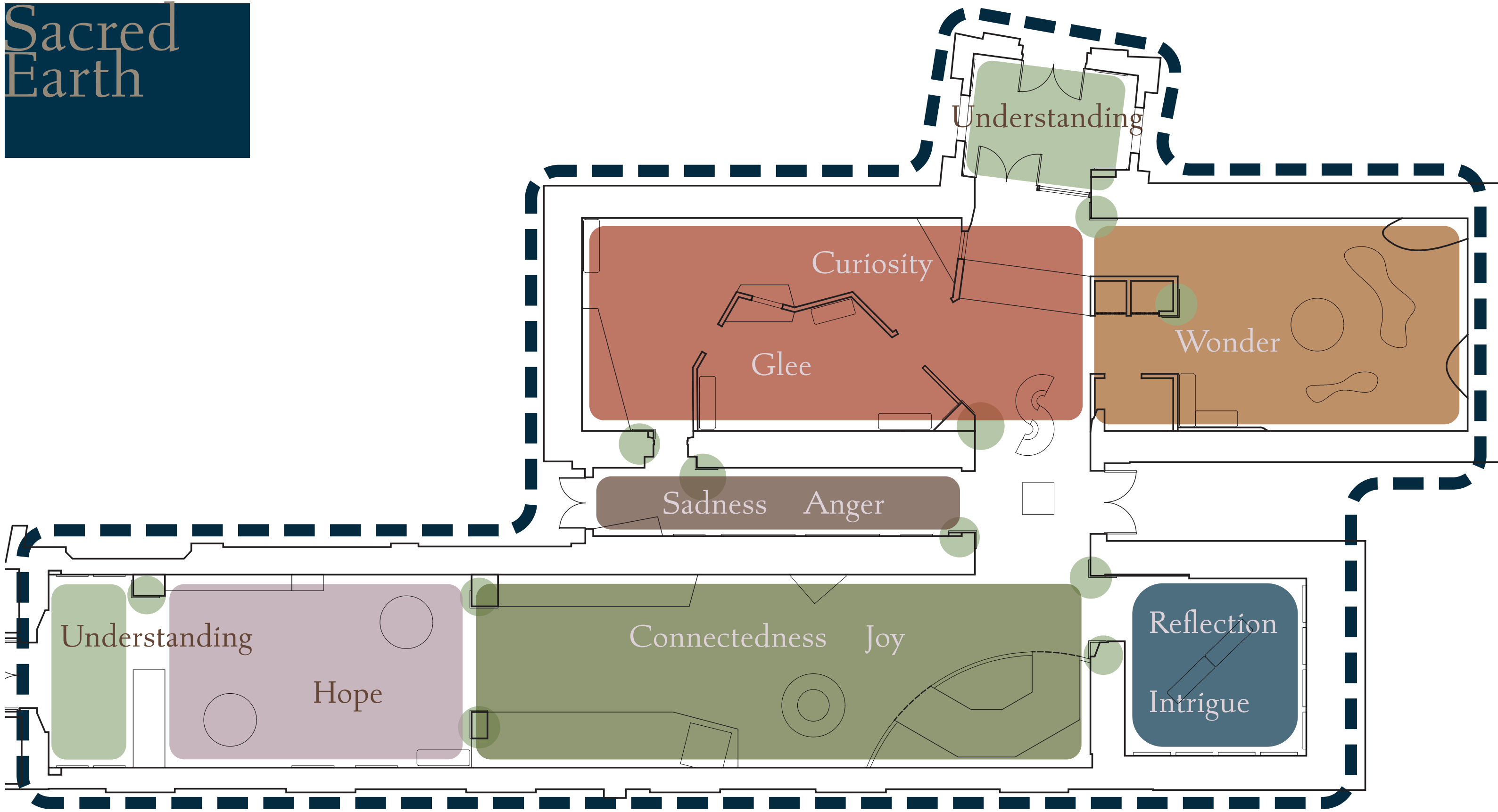
- Provides resources for further learning.
- Provides resources for participating in further preservation and advocacy efforts.
- Shows the complexity and value of restoration
- Shows native displacement.

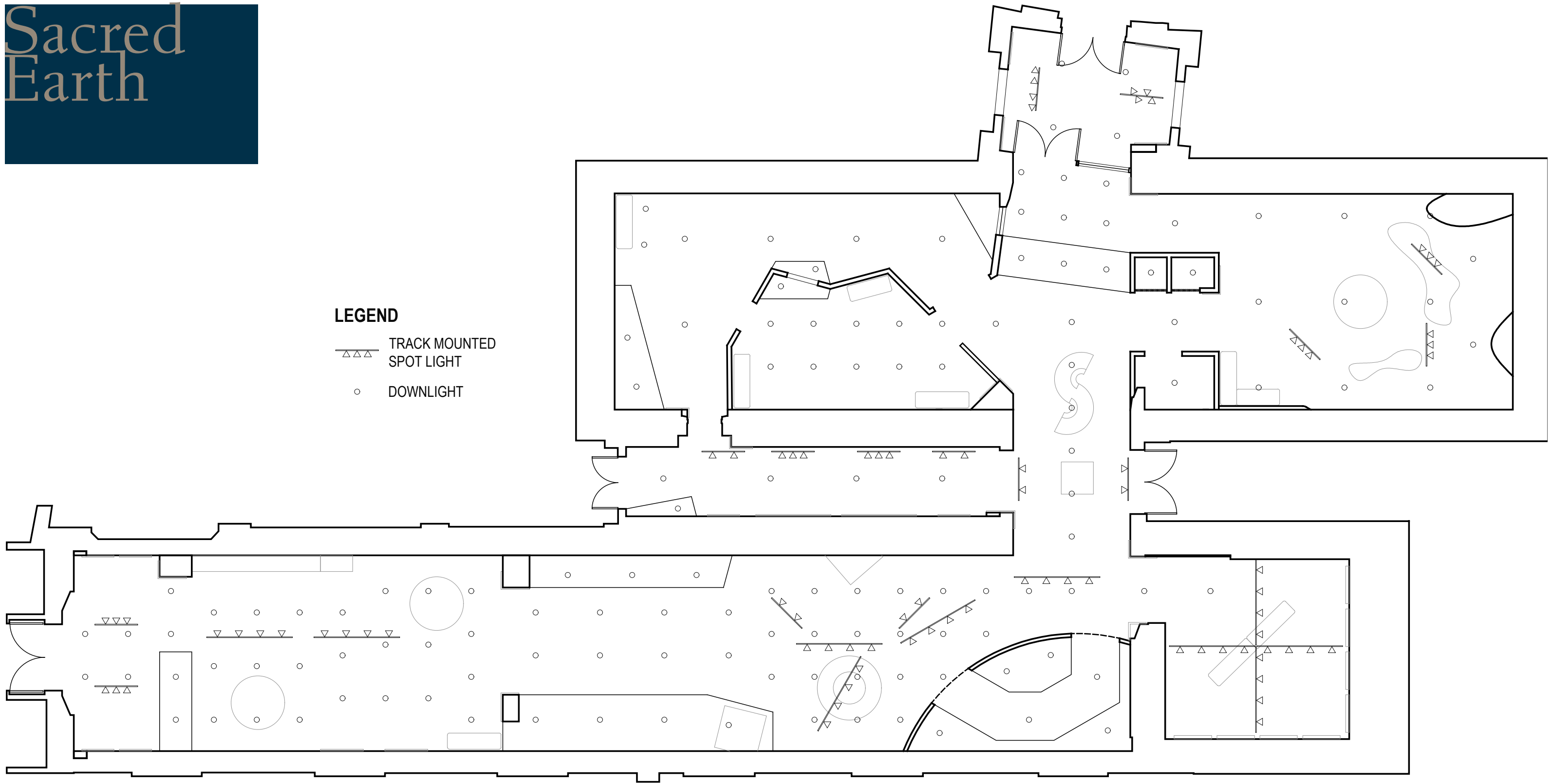


EAST GALLERY
FLOOR PLAN
GALLERIES 232, 233, 240, 241, 242
4/23/20
SCALE: 1:100







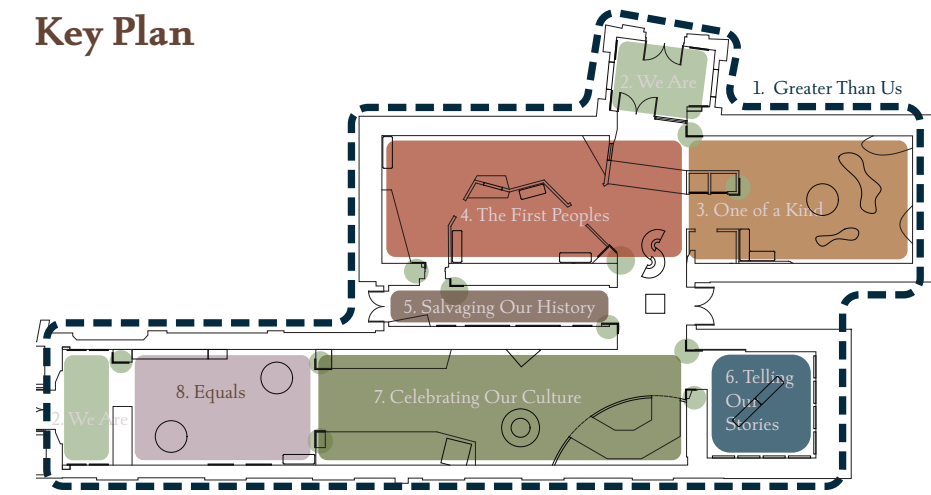


LEGEND

- △△△ TRACK MOUNTED SPOT LIGHT
- DOWNLIGHT

Sacred Earth

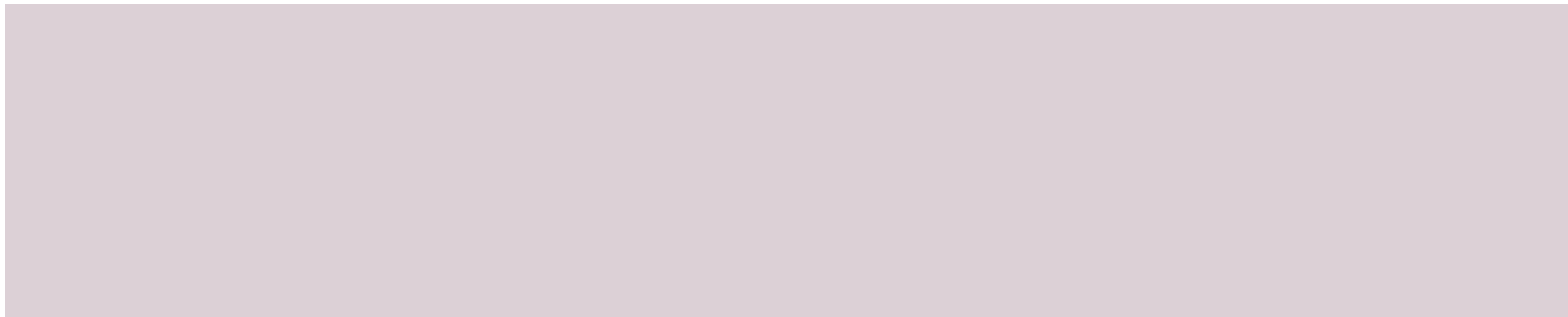
Key Plan



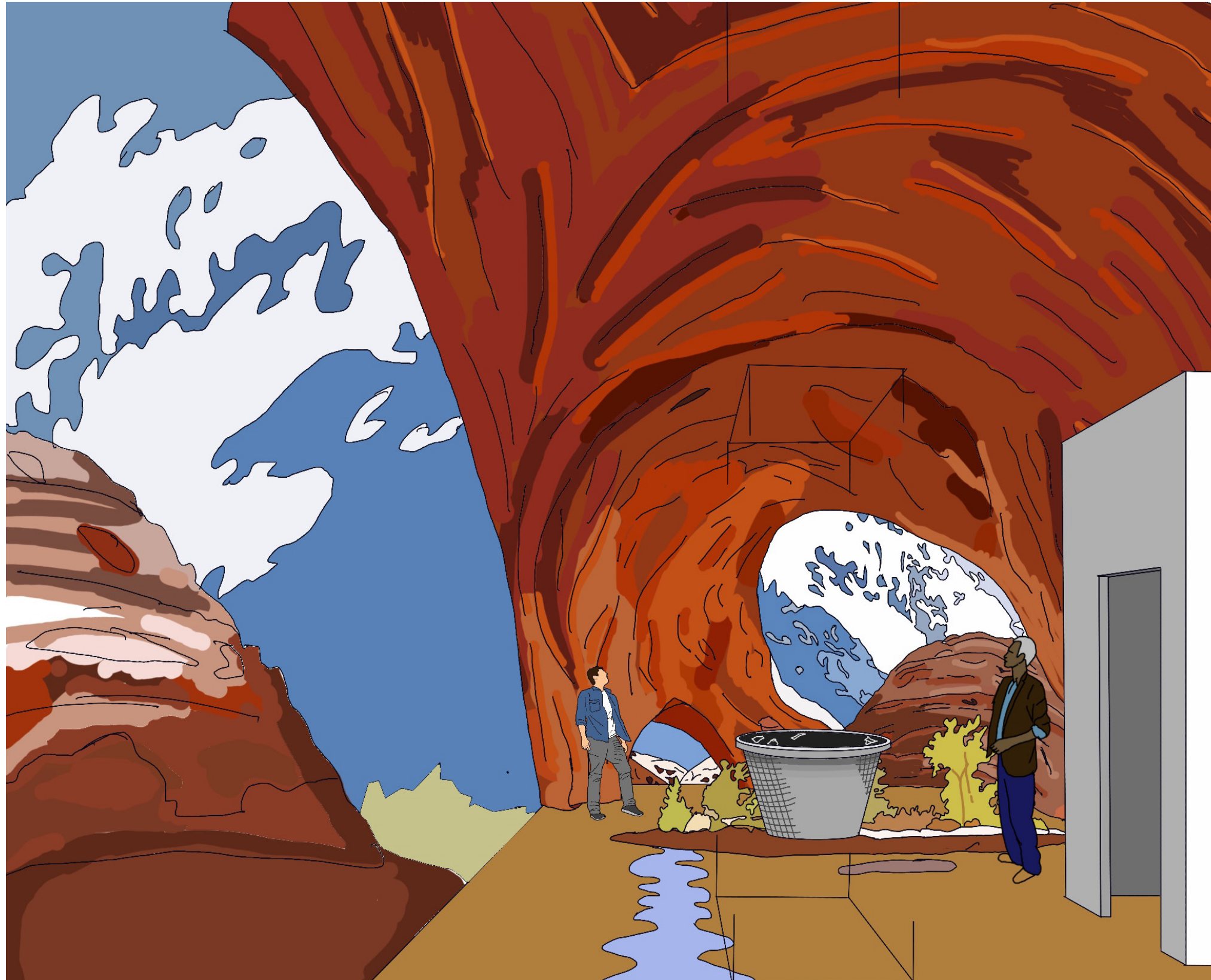
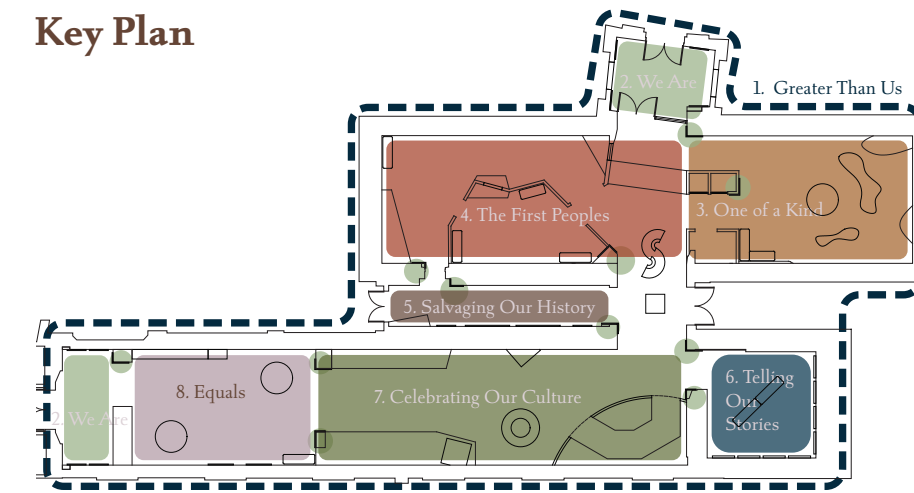
We Are is located at both entrances to the gallery, as well as at each exhibit area.

- See - photographs and artistic depictions of representatives of the tribes or nations that hold the respective site sacred.
- Do - read and listen to stories and histories told about these places.
- Experience - a simple introduction to each of the other key concept areas through first person narrative.
- Learn - the relationships between the sacred places and Native Peoples.





Key Plan



Anchor Activity

One of a Kind Landscape

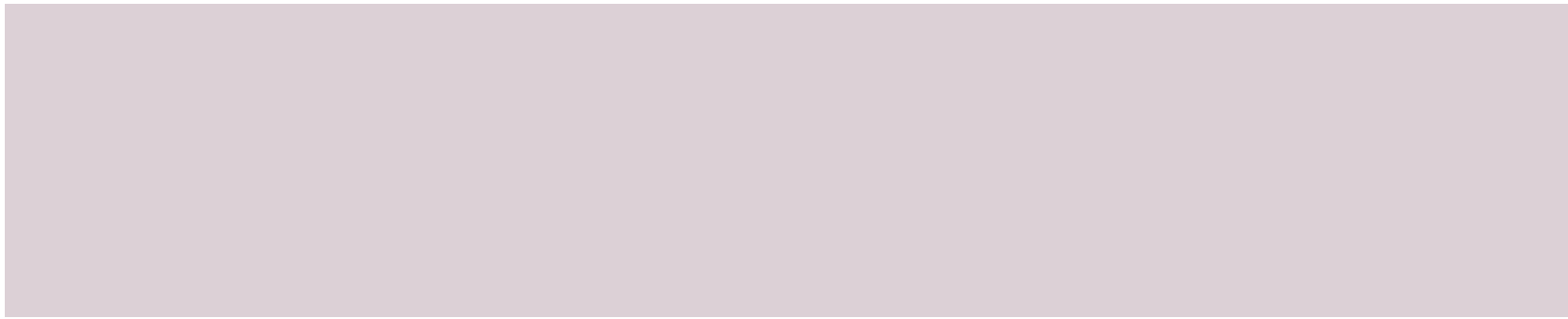
- See - a recreation of Grand Staircase Escalante, leveraging sculpture, full scale photography, sound, and projections
- Do - interact with watery projections on the walls and floor.
- Experience - an immersive and awe striking recreation of this sacred site.
- Learn - understand your relationship with sacred space and how you affect it.

Activity – Clean Up The Site

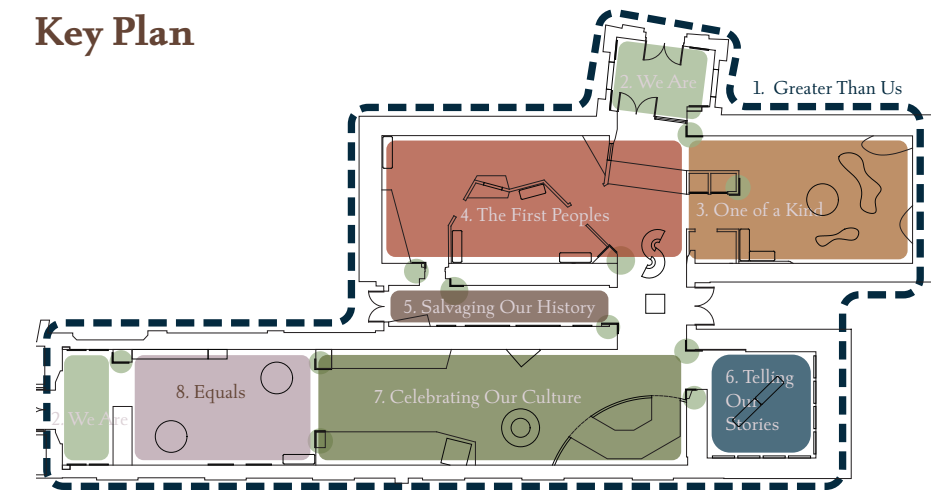
- See - a virtual landscape simulating a natural environment with visible pollution.
- Do - swipe to remove the trash and clean up the environment.
- Experience - pollution of a unique environment and participation in cleanup.
- Learn - The value of actively participating in maintaining sacred spaces.

Activity – Virtual Landscape

- See - a booth with immersive 360-degree projections and sound
- Do - look around, explore different sites
- Experience - immersive and awe striking virtual photographic experiences of sacred sites.
- Learn - understand the variety and breadth of sacred spaces that exist.



Key Plan



Anchor Activity

How We Lived

- See - a recreation of a cliff dwelling in the Bears Ears National Monument
- Do - explore the cliff dwelling interior and exterior, interact with artifact recreations
- Experience - an immersive recreation of an ancient cliff dwelling
- Learn - how the peoples who occupied these dwellings lived and worked

Children's Anchor Activity

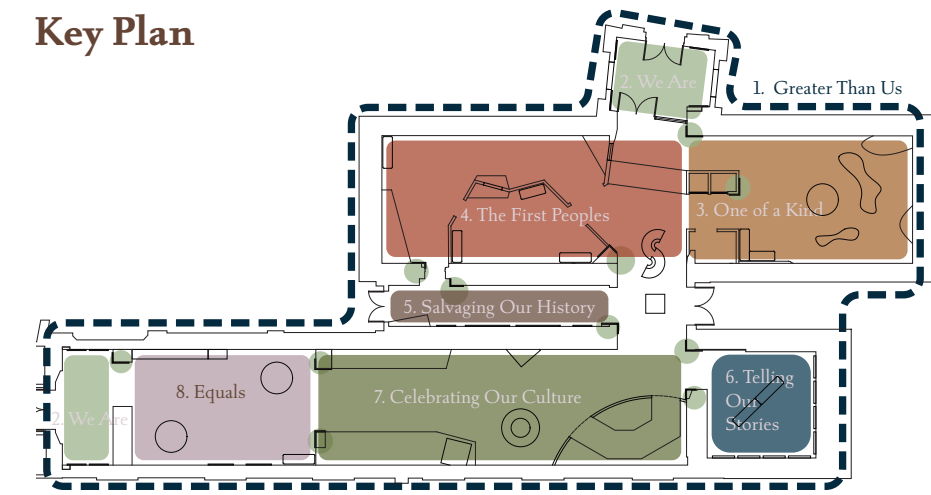
How We Played

- See - a vignette of a historic dwelling with open play space in front, filled with recreations of various toy artifacts, and real toy artifacts on display.
- Do - play with the recreations and examine the artifacts on display
- Experience - being transported through space and time to a place where life looked very different, and come to understand this like through play
- Learn - understand how ancient toys were used, how ancient children played, and how the ancestral lands were used.



Sacred Earth

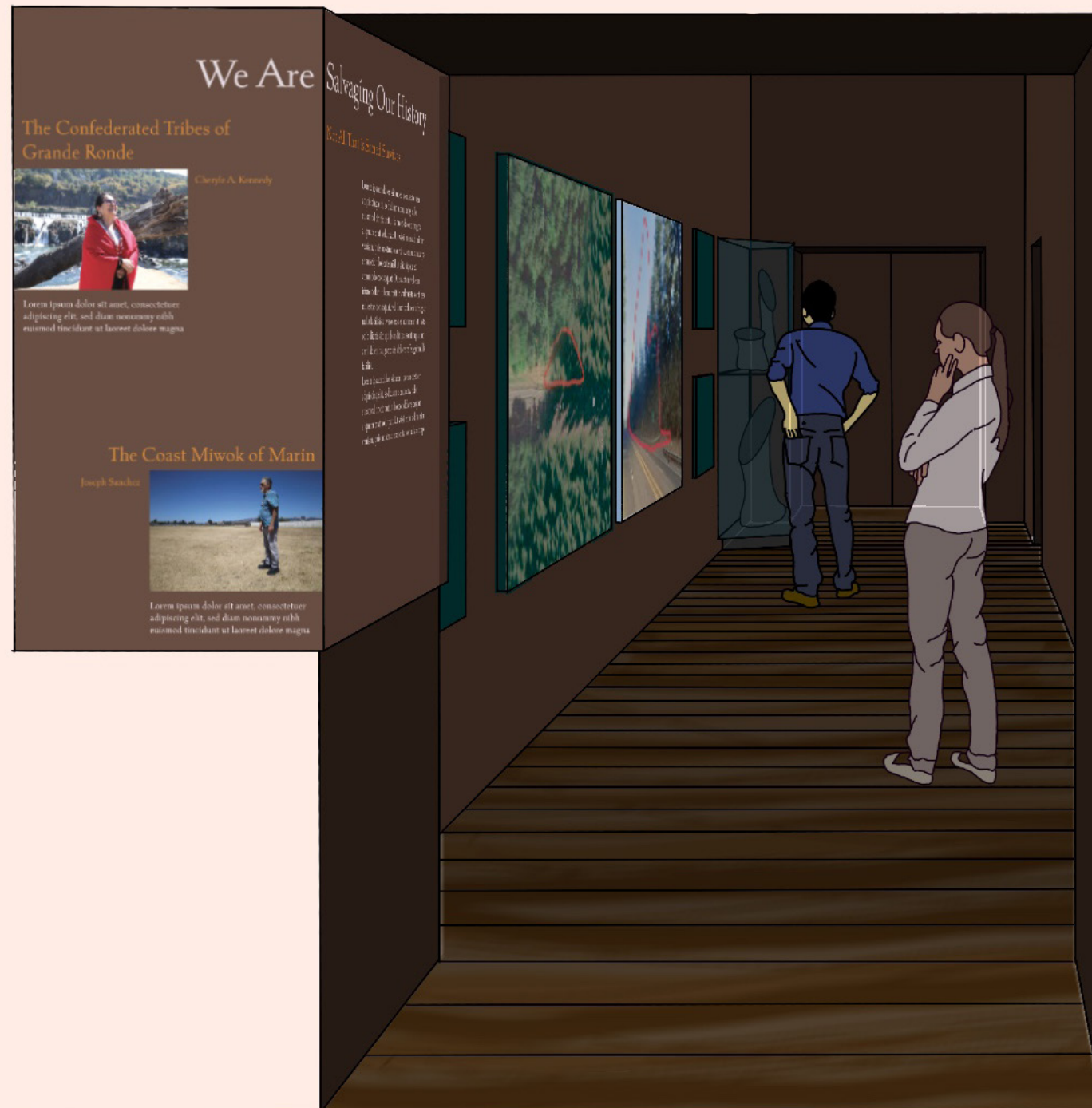
Key Plan



Anchor Activity

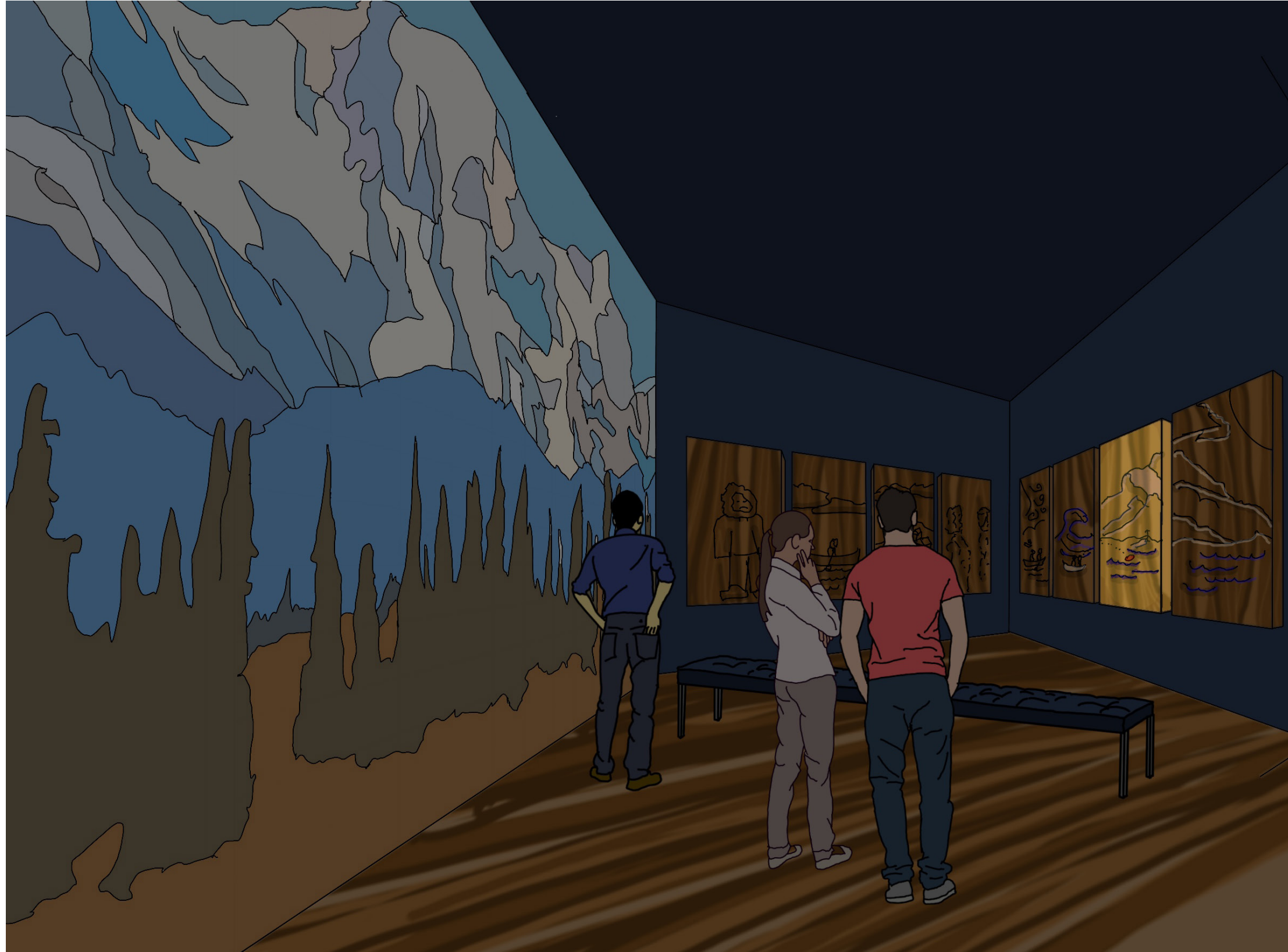
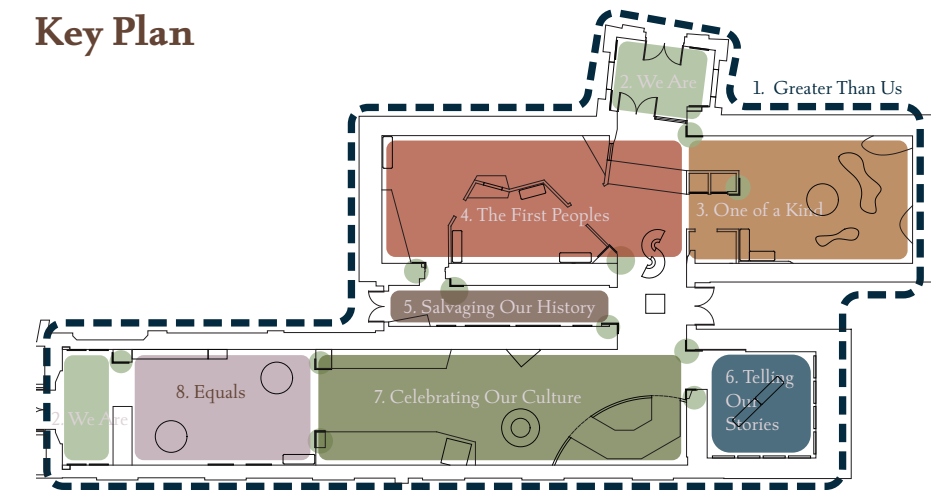
Not All That's Sacred Survives

- See - lenticular graphics overlaying photographs or artistic depictions of sacred sites that have been destroyed, and how these places appear today. Traditional gallery setup.
- Do - reflect on the loss of these places.
- Experience - an introspective moment of quiet solitude
- Learn - how important sites are still endangered





Key Plan

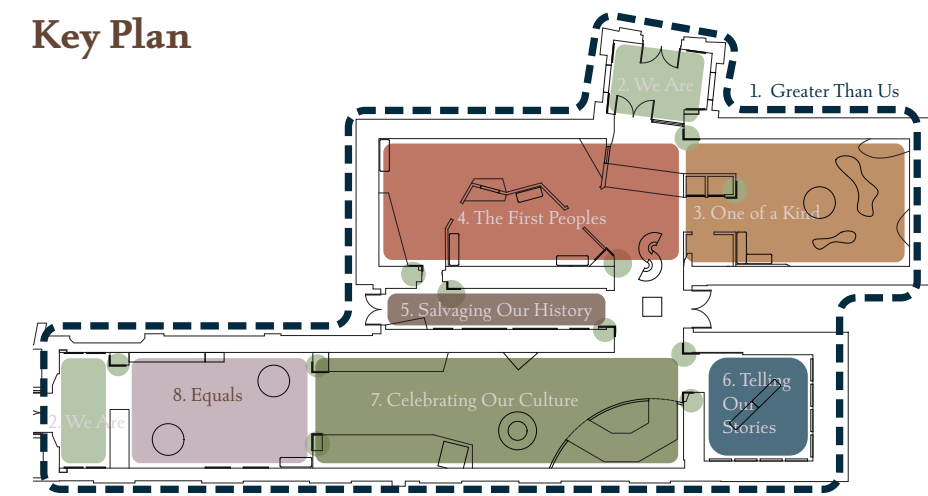


Anchor Activity - 3 minute object theater **The Legend of Denali**

- See - a dimly lit room with elaborately carved relief in wood
- Do - listen to the Denali creation story as told by late Chief Mitch Demientieff while watching lighting and projection mapping illuminating the story in the wall relief
- Experience - a dramatic and immersive telling of the Denali creation story.
- Learn - an Athabascan legend about the origins of Denali, the Great One. Gain an understanding of Native legends.



Key Plan



Activity – Bones of Our Ancestors

- See - photos and artifacts related to Nanih Waiya and the struggle to retain it by the Choctaw Peoples.
- Do - examine the artifacts and photos, listen to narrated and written story.
- Experience - a detailed look at history from the perspective of Native peoples.
- Learn - the importance of Nanih Waiya to the Native Peoples of the American Southeast, and it's relevance in world history.



Anchor Activity

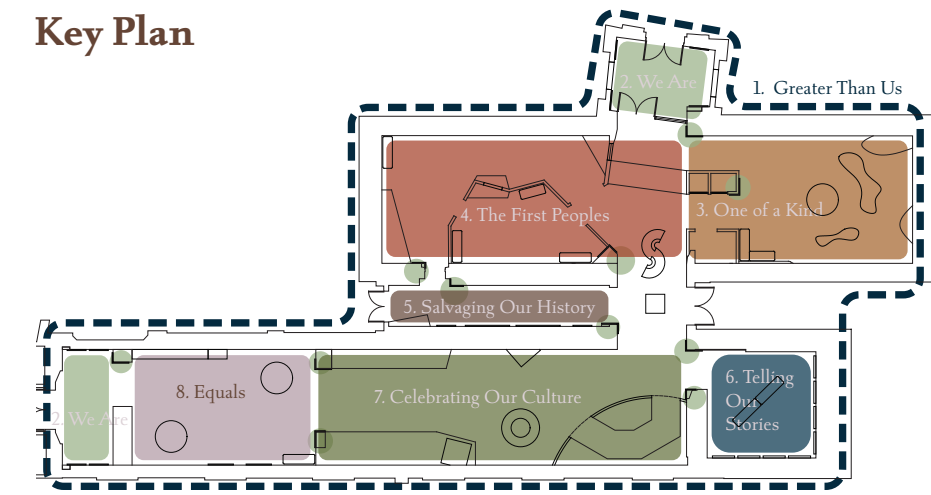
Green Corn Ceremony

- Weekly live storyteller and dancer telling Muskogee legends and explaining the green corn rituals.
- See - a recreation Nanih Waiya and the Muskogee Arbors used to celebrate the Green Corn Festival.
- Do - explore the varying traditions of the Muskogee, Choctaw, and Chickasaw Peoples surrounding Nanih Waiya.
- Experience - an immersive recreation of the mound and arbors, with sounds of the festival dances
- Learn - the diversity of beliefs and traditions even among related tribes and Nations.

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While the entire exhibition has social action at its core, *Equals* in particular targets equity, highlights historic and present inequities, and empowers visitors to take specific action.

Key Plan



Anchor Activity

Reach Out

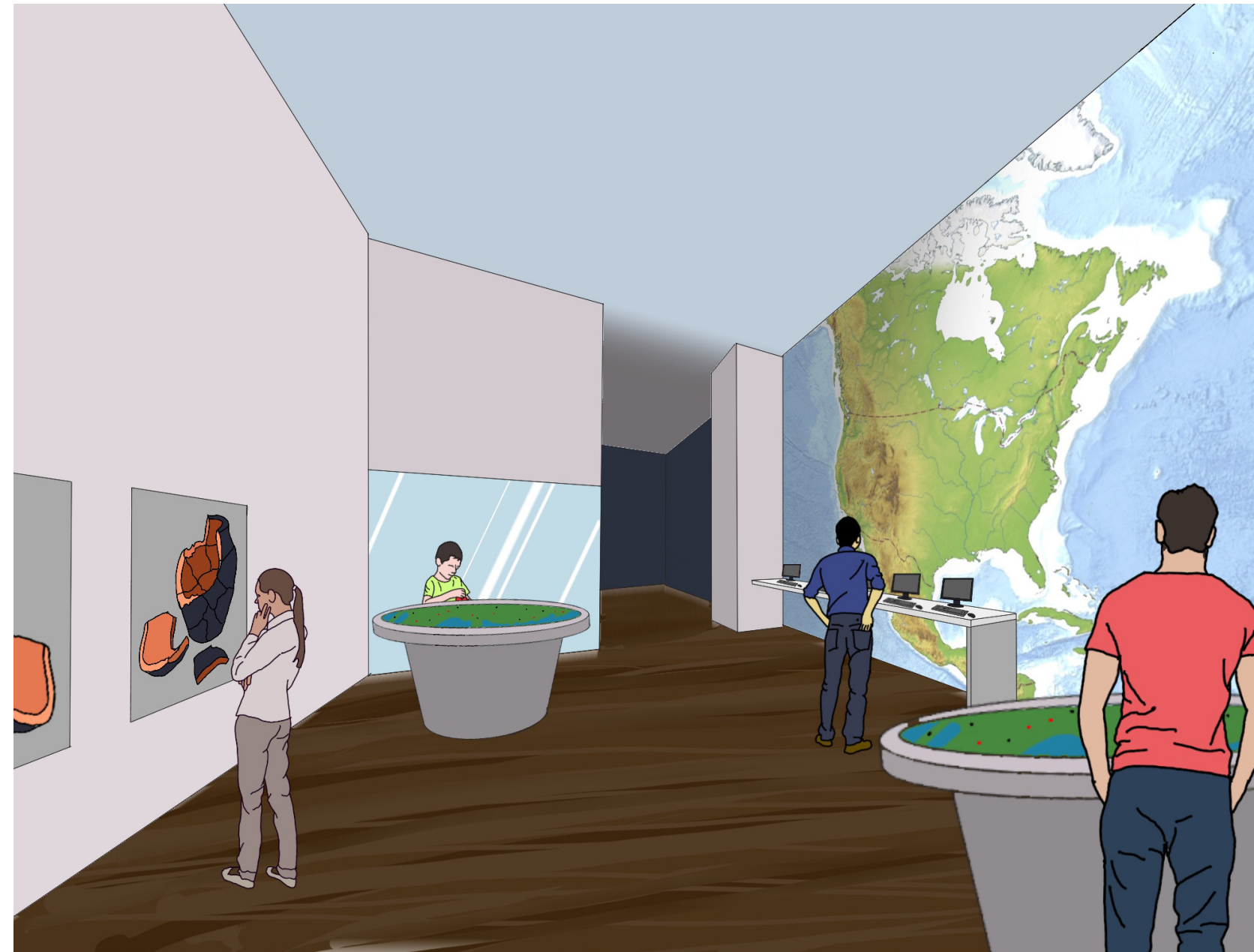
- See - interactive screens with information on various sacred sites and monuments in need of protection
- Do - sign up for mailing lists, send letters to representatives, sign petitions, donate goods or money, volunteer services.
- Experience - an interactive participatory social justice activation
- Learn - the best ways to help in the fight to protect sacred spaces.

Activity – Ancestral Lands

- See - a large scale interactive map with a number of icons of tribes' current locations and ancestral locations
- Do - Match the tribes with their ancestral land
- Experience - a large scale interactive mural
- Learn - the extent to which Native peoples have been removed from their land, and understand the origins of these people in relation to where they live today.

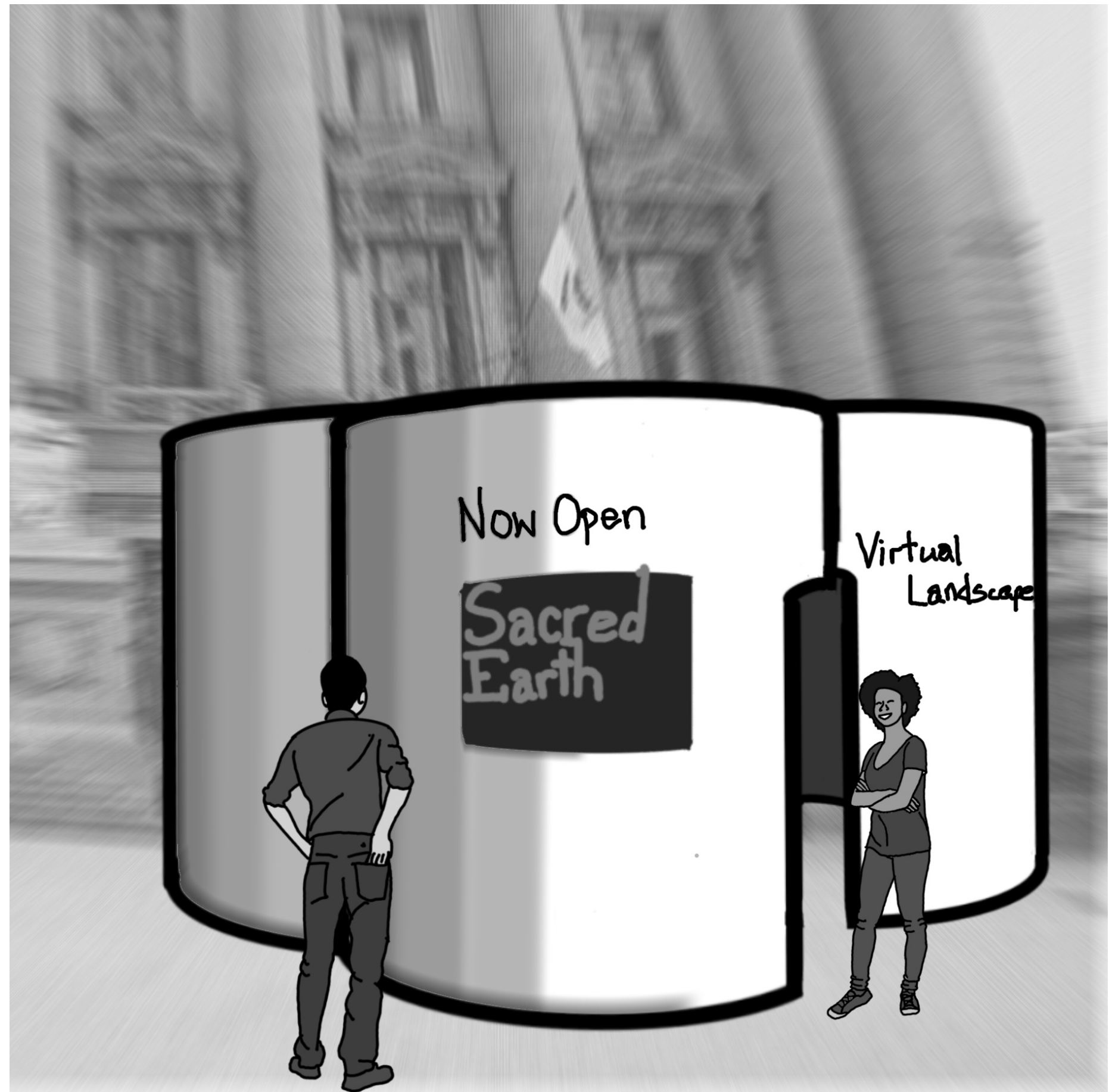
Activity – Restore the Artifact

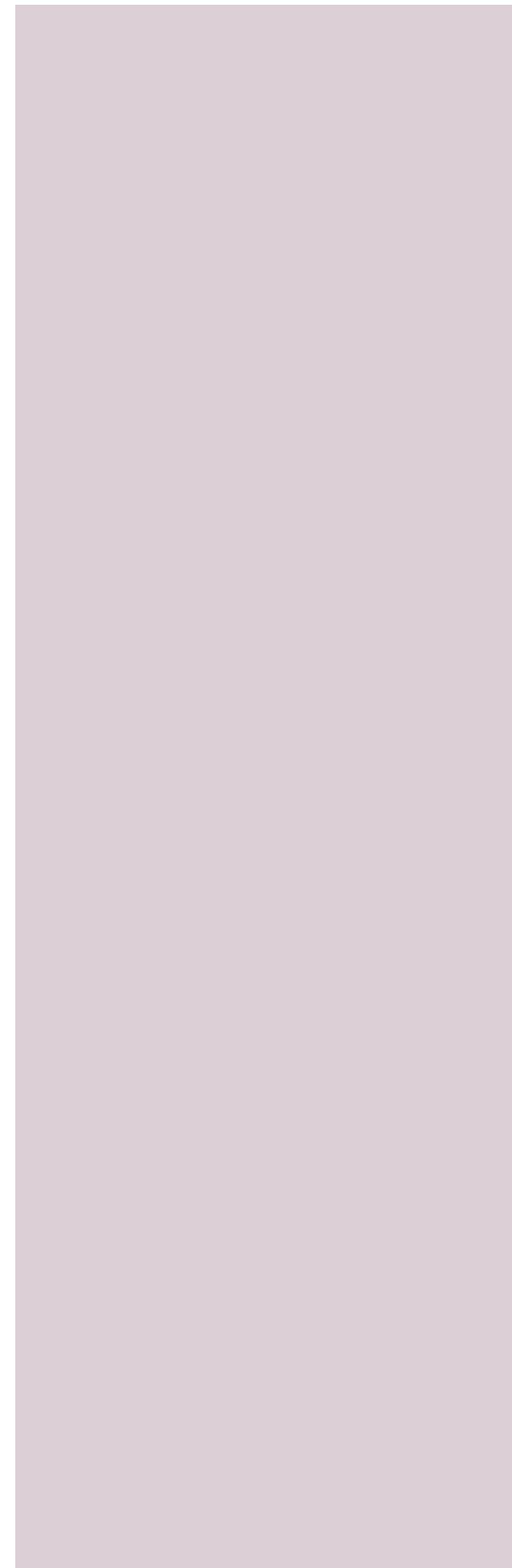
- See - an interactive screen with a silhouette of ancient artifacts, and broken pieces of the silhouetted artifact scattered about it.
- Do - assemble the puzzle to restore the artifact.
- Experience - destruction and restoration of historic artifacts
- Learn - The value of restoration



Virtual Landscape

- See - a booth with immersive 360-degree projections and sound
- Do - look around, explore different sites
- Experience - immersive and awe striking virtual photographic experiences of sacred sites.
- Learn - understand the variety and breadth of sacred spaces that exist.





Logo Typeface

Albertan Pro Regular

Leading at 66.75% of font size.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz 1234567890

Header Typeface

Albertan Pro Bold

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz 1234567890

Body Copy Typeface

Albertan Pro Book

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz 1234567890



Design Intent

The logo appears crowded in a corner, calling to mind forced removals to reservations of native peoples.


The “E” sits flush with the edge of the color field. The bottom of the “d” upper serif sits flush to the top edge of the color field, slightly breaking it’s edge, implying uprising and growth.

The leading is undersized to represent confinement, creating a ligature between “r” and “h”, representing connection to place, and connection between communities.

Sacred Earth

Sacred Earth


We Are Making Progress



Secretary of the Interior Deb Haaland of the Pueblo of Laguna and the San Mateo Pueblo in northern New Mexico.

Secretary of the Interior Deb Haaland of the Pueblo of Laguna and the San Mateo Pueblo in northern New Mexico.

Leaders



NEH Chairperson Shelley C. Lowe of the Navajo Nation and the San Noodle Pueblo to host the National Endowment for the Humanities.


NEH Chairperson Shelley C. Lowe of the Navajo Nation and the San Noodle Pueblo to host the National Endowment for the Humanities.

The First Peoples & How We Lived

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We Are The Confederated Tribes of Grande Ronde



Cheryl A. Kennedy

Cheryl A. Kennedy

The Coast Miwok of Marin



Joseph Sanchez

Joseph Sanchez


Salvaging Our History

Not All That is Sacred Survives.

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We Are The Alaska Athabascans



The Late Chief Mitch Dementieff

The Late Chief Mitch Dementieff

Athabaskan Artists



Kathleen Calks-Kendall, Curator and Artist

Kathleen Calks-Kendall, Curator and Artist


Telling Our Stories

The Legend of Denali

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We Are The Muscogee Nation



Chief James Floyd

Chief James Floyd

The Choctaw Peoples



Chief Cyrus Ben

Chief Cyrus Ben


Celebrating Our Culture

Mother Nanih Waiya

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We Are The Lakota People



Justina Brune

Justina Brune

The Zuni Peoples



Zuni Tribal Council

Zuni Tribal Council

Equals.

And We Will Not Be Opressed.

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Sacred Earth

We Are

Photography of Native Peoples and accompanying text



Hopi Dancers from moonmagazine.org

We Are One of a Kind

Placeholder - Hopi advocate to speak to the importance of Grand Staircase - Escalante National Monument



Chairperson Cheryle A. Kennedy from wweek.com

We Are Salvaging Our History

Grande Ronde Chairperson Cheryle A. Kennedy speaks to the destruction of Ana Kwna Nchi Nchi Pata.



Justina Bruns from teenvogue.com

We Are Equals

Lakota advocate Justina Bruns speaking to the importance of representation.

One of a Kind



Sculptural recreation of Jacob Hamblin Arch

Jacon Hamlin arch from scenicusa.net



Chairman Manuel Heart from SiliconValley.com

We Are One of a Kind

Ute Chairman Manuel Heart to speak to the fight for the protection of Grand Staircase - Escalante National Monument



Elder Joseph Sanchez from petaluma360.com

We Are Salvaging Our History

Coast Miwok Elder Joseph Sanchez on the relocation of the destroyed burial mound.



Pueblo of Zuni Tribal Council from ashiwi.org/Government

We Are Equals

Placeholder - Pueblo Zuni Tribal Council speaking to the fight for legal protections.



Photographic panorama of landscape surrounding Jacob Hamblin Arch, printed on TPO wallcovering.

Jacon Hamlin arch from scenicusa.net



Secretary Deb Haaland from theguardian.com

We Are The First Peoples

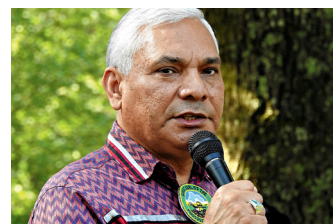
Interior Secretary Haaland to speak to the importance of protecting sacred sites from a National perspective and her standpoint as a tribal member.



Late Chief Mitch Demientieff from nps.gov

We Are Telling Our Stories

The Late Athabascan Chief Mitch Demientieff telling the tale of the Raven Chief and the creation of Denali.



Chief James Floyd from npca.org

We Are Celebrating Our Culture

Placeholder - Muskogee Chief James Floyd explaining the traditions behind the Green Corn Ceremony.



Foliage recreations

Jacon Hamlin arch from scenicusa.net



We Are The First Peoples

Dine Navajo Chairwoman Shelley C. Lowe to speak to Dine culture and the importance of Bear's Ears National Monument,

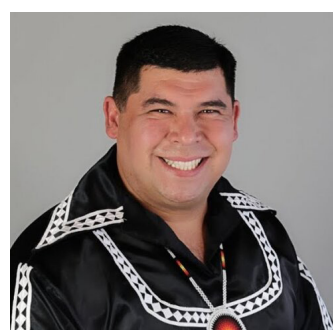
Chairwoman Shelley C. Lowe from neh.gov



We Are Telling Our Stories

Athabascan Artist Kathleen Carlo-Kendall speaking to the creation of the wall relief, and her traditional art.

Kathleen Carlo-Kendall from unitedstatesartists.org



We Are Celebrating Our Culture

Mississippi Band Choctaw Chief Cyrus Ben speaking to Choctaw traditions

Chief Cyrus Ben from mc.edu

The First Peoples - How We Lived

All photos on this page are from NMAI collections, unless noted otherwise.



Hopi Pueblo Pottery
Catalog # 9/645



Dine Bowl
Catalog # 5/2664



Hopi Pueblo Basket
Catalog # 20/8375



Dine Navajo Fan, rattle, staff, drumstick, and drum-head tightening stick
Catalog # 26/8989



Dine Navajo Vase
Catalog # 19/4576



2000 year old tattoo needle found at Bear's Ears ca. 1972, loan from Washington State University
photo from sltrib.com



Dine Navajo Basket
Catalog # 6/5040



Dine Navajo Ankle band/ornament
Catalog # 26/5096



Dine Vessel
Catalog # 25/1405



Clovis Spear Points
Catalog # 6/3102



Basket Reproductions
Based on Catalog # 20/8375



Dine Navajo Man's dance kilt/apron
Catalog # 25/9952



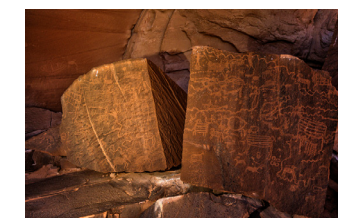
Dine Bowl
Catalog # 22/8672



Clovis Arrow Points
Catalog # 22/417



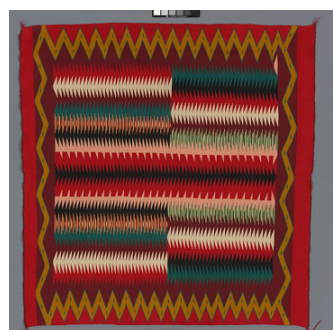
Basket Reproductions
Based on Catalog # 6/5040



Rock art previously cut from Bear's Ears National Monument, loan from Grand Canyon Trust
Moqui rock art photo by Tim Peterson, from grandcanyontrust.org



Dine Vase
Catalog # 11/8009



Dine Navajo Blanket Reproductions
Based on Catalog # 27/67

Rock art previously cut from Bear's Ears National Monument, loan from Grand Canyon Trust

Sacred Earth

The First Peoples - How We Played

All photos on this page are from NMAI collections, unless noted otherwise.



Tohono O'odham Balls
Catalog # 8/9826



Hopi Pueblo Top
Catalog # 9/529



Cocopa Ball
Catalog # 11/6937

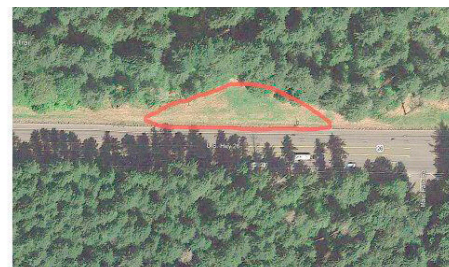
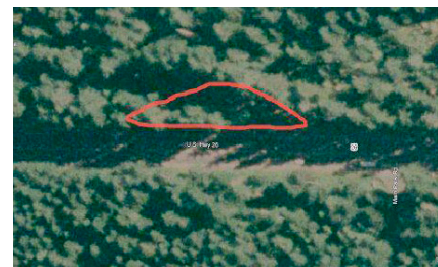


Cocopa Cup and Pin Game
Catalog # 11/6941

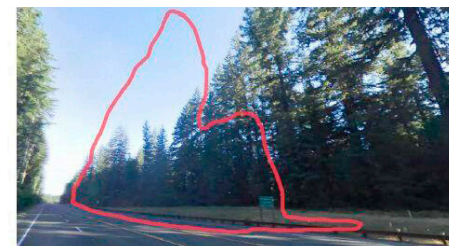
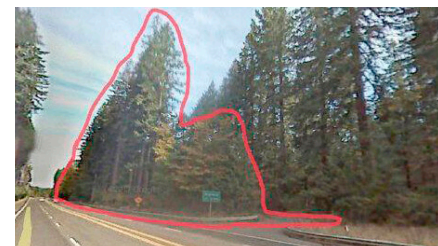


Hopi Pueblo Figure
Catalog # 23/5792

Salvaging Our History



Lenticular graphic created from before and after photographs of destruction of Ana Kwna Nchi Nchi Pata photographs from columbiagorgenews.com



Lenticular graphic created from before and after photographs of destruction of Ana Kwna Nchi Nchi Pata photographs from columbiagorgenews.com



Toy Reproductions

Based on catalog #s 8/9826, 9/529, 11/6941, 11/6937, and 23/5792



Miwok Tools (attributed)
Catalog # 23/9145



Miwok Brush (attributed)
Catalog # 4/1493



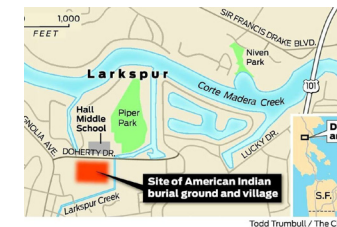
Miwok Projectile points (attributed)
Catalog # 23/9414



Miwok Earrings
Catalog # 26/2573



Miwok Needle and Bag
Catalog # 23/7307



Map of demolished Coast Miwok Burial Site

map from sfgate.com



Photograph of destroyed Coast Miwok Burial Site

photograph from sfgate.com



Photo of destroyed burial site at Organ Pipe National Monument for construction of border wall

photograph from bbc.com



Photo of destroyed burial site at Organ Pipe National Monument for construction of border wall

photograph from bbc.com

Sacred Earth

Celebrating Our Culture

All photos on this page are from NMAI collections, unless noted otherwise.



Recreation of Muskogee Green Corn Ceremony Structures.

image of painting by George Catlin, from en.wikipedia.org



Recreation of Nanih Waiya, Mother Mound

photograph of Nanih Waiya from en.wikipedia.org



Mississippi Choctaw Shoulder sash/Baldric

Catalog # 1/8868



Mississippi Choctaw Man's coat/jacket

Catalog # 1/8887



Mississippi Choctaw Basket

Catalog # 26/9393



Mississippi Choctaw Cupping horn and lancet

Catalog # 1/9106



Mississippi Choctaw Necklace

Catalog # 26/1808



Mississippi Choctaw Man's coat/jacket

Catalog # 1/8888



Mississippi Choctaw Painting, Infinite Anomaly #1

Catalog # 26/5659

Telling Our Stories

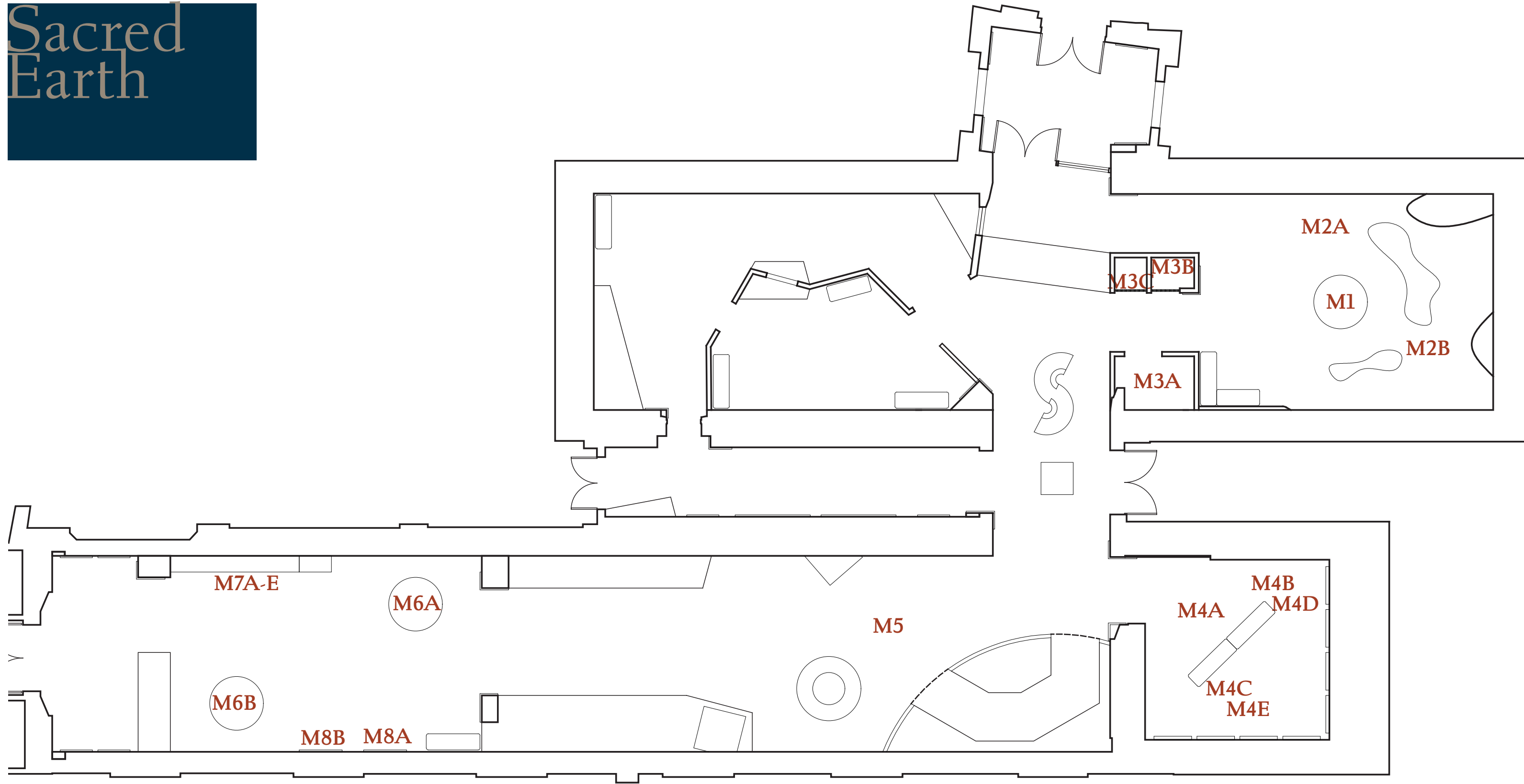


Commissioned for Exhibit: relief carvings in solid hardwood of the legend of the origins of Denali, by Athabaskan Mask Maker and Carver Kathleen Carlo-Kendall. 8 panels, approx 42"x96"x4" each.



(left) Kathleen Carlo-Kendall from unitedstatesartists.org

(right) Carved mask by Kathleen Carlo-Kendall from nativeartsandcultures.org



Sacred Earth

One of a Kind



M1 - Interactive Game - clear the trash from the site faster than it can accumulate. Table top.



M2A - Projection mapping to simulate flowing water, shadow, rustling leaves, and enhanced textures.

Jacob Hamlin arch from scenicusa.net



M2B - Nature audio to coordinate with M2A

Jacob Hamlin arch from scenicusa.net



M3A, M3B, M3C - 360-degree projection and coordinating audio of Bear Butte, Black Hills, and Lake Onondaga. Visuals cycle between 3 booths ever 3 minutes.

Bear Butte, SD from travelsouthdakota.com

Telling Our Stories



Late Chief Mitch Demientieff from nps.gov

M4A - 3-minute audio narrative of The late Chief Mitch Demientieff of Nenana, Alaska, reading Athabascan legend about the origins of Denali.

Courtesy of NPS.

M4B, M4C - Spot lighting coordinated to the audio narrative.

M4D, M4E - Projection mapping on wall relief, coordinated with lighting and audio narrative.

Celebrating Our Culture



M5 - Audio recordings of Chickasaw Storyteller Q'orianka Kilcher portraying Te Ata and speaking to Chickasaw Traditions.

Q'orianka Kilcher from denverpost.com

Equals



M6A, M6B - Interactive Game - match the tribes and nations with their historic lands. Table top.



M7A-E - Limited access PCs with access to volunteer, donation, advocacy, and outreach resources.



M8A, M8B - Interactive Game - reassemble the destroyed pottery, wall screen.

Value Engineering Narrative

- 1. We Are**
 - Individual framed narratives converted to simple wall graphics, combined where possible.
- 2. One of a Kind**
 - Eliminate projection mapping.
 - Sculptural landscape replaced with wall graphics
 - Eliminate clear the trash game.
 - Eliminate Virtual Landscapes.
- 3. The First Peoples**
 - Sculpted construction replaced with standard construction and specialty paint treatment.
 - Sculpted construction replaced with standard construction and applied graphics
 - Eliminate furnishing reproductions, keep only toy reproductions.
- 4. Salvaging Our History**
 - Replace lenticulars with paired images.
- 5. Telling Our Stories - Legends**
 - Eliminate projection mapping. Keep lighting only.
 - Replace carved relief panels with graphic novel style wall graphics.
 - Partner with National Parks Service to share cost. NPS to take ownership of exhibit at end of exhibition.
- 6. Celebrating Our Culture**
 - Eliminate weekly live storyteller.
 - Use standard construction for burial mound. Apply wall graphics for texture.
- 7. Equals**
 - Replace interactives with physical games.
 - Eliminate wall graphic.

Digital Opportunities

- 1. We Are + Equals**
 - Access to all of Equals resources in web format.
 - We Are identities integrated into digital experience.
- 2. One of a Kind**
 - Virtual Landscape available online.
 - Clear the trash game available as overlay to online virtual landscape.
- 3. One of a Kind, The First Peoples, Celebrating Our Culture**
 - Virtual Tour with audio.
- 4. Telling Our Stories**
 - Digital version reimaged as graphic novel with audio.
- 5. Equals**
 - Restoration and Displacement games available in online format.