

## FROM THE DIRECTOR

By Cheryl Hinton, Museum Director/Curator



This year we asked Barona Tribal Member, Captain Manuel Hernandez to share some of his recent experiences. He is in the U.S. Army and was deployed to the Middle East just after the 9/11 terrorist attacks. Manuel sent us several items from his stay in Uzbekistan for our annual veterans exhibit. Here is the story in his own words:

### The Story of a Barona Tribal Member in Military Service

Here is the Reader's Digest version of my story:

I deployed during December of 2001. I was told that I would be going to Kuwait to support Operation Enduring Freedom. The base we have in Kuwait was very built-up after Desert Storm/Shield. I had spoken to several people about the base and was pleasantly surprised at the conditions that I would be living in. From what people told me, I would also be surprised at the local amenities that were available right outside the gate. In addition to my military issue clothing, I packed several civilian clothes for both winter and summer conditions. It was not until I was preparing to board the plane that I would find out my real destination—the country of Uzbekistan.

Uzbekistan is the country that is directly north of Afghanistan. The U.S. occupied a military base approximately 20 miles to the Afghanistan border. U.S. unconventional forces would stage from this base and move in and out of Afghanistan collecting intelligence and conducting small-scale operations. The base consisted of several different services working together. This base was secret until two weeks prior to Operation Anaconda, when a substantial number of U.S. forces crossed into Afghanistan from Uzbekistan. Hard to keep it a secret after that.

My job was to fund conventional and unconventional operations in the theater of operation. I worked with a four-man team during the entire time, spending Christmas, New Year's, and Easter together. We would provide the cash resources for soldiers to buy intelligence, food, water, shelter, etc. I continued to work from Uzbekistan until May '02 when I returned to Ft. Bragg, NC.

### Items sent for the Exhibit

Now, the uniform I sent was the last uniform I was wearing when I left. I actually found the ear plugs in the pants that I was wearing on the flight home.

*As in all military units, cards are always a way to pass the time. I went through several decks during my tour. I sent you one deck of many.*

*The 'Homer Cube' was a gift from my wife. It looks simple, but no one on my team could get it together...a good way to pass the time.*

*I also sent you some money from Uzbekistan. Good for buying bread from the local vendor who would come to the gate.*

*And, as technology increases, so does entertainment. We were able to watch DVDs on some of our computers that we took with us. I had several first run movies, but we watched the 'classics' over and over and over again. 'The Three Amigos' was one of those classics. I think that is it. Hope you enjoy.—Manuel*



Captain Manuel Hernandez stands ready in Uzbekistan

# Barona Spirits Speak

Winter 2003, Vol. III, #1

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## CHAIRMAN'S CORNER

By Beaver Curo, Museum  
Committee Chairman

We enjoyed a wonderful fall with some important events: our Dictionary project is ever-expanding to include 'Iipay-Tipay speaking elders from all over San Diego County; and our annual Thanksgiving presentation for Barona School gave about 60 children the many reasons to be thankful to Native America. During the holidays I visited and sang Christmas carols with the students in 'Iipay aa. The carols were translated into the Indian language years ago by my grandma, Dora Curo, with help from Arlette Poutous. [Arlette and Dora worked on the first Barona Dictionary] The students also made wonderful Christmas gourd ornaments with Dee Adams of Jamul for our Ancient Heritage lesson. Thanks also to Pat Sloan and Diane Tells His Name for their great holiday classes.

Our veterans exhibit opened with our annual "Honoring of Southern California Indian Veterans" on Saturday, November 9th. This year, despite a little rain, we held an indoor All-American Picnic in the afternoon at the Barona Mission Clubhouse. Our distinguished speaker was former Chairman of Rincon and WWII veteran Max Mazzetti. We were also honored to have our elder and veteran Boxie Phoenix to open the event with a blessing. We would like to thank the Dixie Express Band for setting the tone with their great selections. We also appreciate the fine beadwork of Diane Tells His Name on the Barona Museum shirt, a gift for our honored speaker. Speaking of fine art work, we especially wish to thank Lani Diaz for the beautiful patriotic dream catchers that she created for each veteran in attendance. With great food and company, we had a full house and full hearts as we honored our important veterans.

## SATURDAY SEMINAR ON SOUTHERN CALIFORNIA INDIANS

Teachers, educators, and college students, here is your chance to explore the knowledge and the resources of the Barona Museum staff. This program has been compiled with the expertise of tribal members and anthropologists to help you accurately plan and present your curricula on local Indians. Whether your focus is primary, college, or public education, we believe this basic information is crucial to all educators in San Diego County. Please call to register and reserve your spot for Saturday, March 8th from 10 a.m. to 2 p.m. This class may be eligible for professional growth credit. We are able to expand hours to fit the criteria. Have your supervisor contact Museum Director/Curator Cheryl Hinton. Also a professor at USD and Grossmont College, Hinton has worked in the field of Southern California Indian cultures for 20 years. Best of all, educators, this class is free!

## ANNUAL VETERAN'S HONORING



Max Mazzetti giving the keynote address at Barona Museum's San Diego County Veterans Honoring. Photo by Diane Tells His Name.

# Barona Spirits Speak

Winter 2003, Vol. III, #1

## BARONA SENIOR NEWS

The upcoming event for this quarter is our Annual Seniors Valentine Luncheon. It will take place on Wednesday, February 1 from Noon to 3 pm at the Barona Creek Events Center. Our Valentine Luncheon theme is the Roaring Twenties. We hope to have a performance from a very special dance troupe. Details will be mailed to you.

**REMEMBER:** *Barona Community members become eligible for the Senior events at age 55. Please call to add your name to our mailing list!*

## EMPLOYEE NEWS

Welcome to new employee, Richard Rodriguez. We asked Rich to introduce himself: "I am very excited to have been given the opportunity to work at the Barona Cultural Center and Museum. I am proud to say that I am Luiseño and a member of the La Jolla Band of Indians, which is located in northern San Diego County. I received an A.A. degree from Mount San Antonio College in Walnut, California before transferring to SDSU where I studied English. Currently I am a student at Design Institute of San Diego where I am working toward another degree, a Bachelor of Fine Arts in Interior Design."

Also, congratulations to former Museum Assistant Anna Navarrete. She and her husband Fred have a beautiful baby girl, Rebecca Paola born September 18, 2002. Little Rebecca came for her first Museum tour in December.

## NEW HOURS AND DAYS

The Museum has added one more day to its week and changed its hours on Saturday. We are now open Tuesday through Sunday, Noon to 5 pm. We hope this added day allows us to accommodate more school tours as well as drop-in visitation.

## RECENT DONATIONS, GIFTS, LOANS AND ACQUISITIONS

### Loans:

WWI and II items for the Veterans Exhibit and several photos from Tribal Members

### Gifts:

(11) Books on Indian topics from Diana Lindsay at Sunbelt Publications

(1) Book and Tape 'California Indians' from Beaver and Shirley Curo

(2) Small 'halymaa' or gourd rattles for the Children's Education program made and donated by Daleane Adams, Jamul Indian Village



*Diane Tells His Name (Collections Manager) shows the collection to new Museum assistant, Richard Rodriguez. Photo by Alex Harris.*

# Barona Spirits Speak

Winter 2003, Vol. III, #1

## A PICTURE TO REMEMBER THEM BY: PHOTOGRAPHY

By Alexandra Harris

This is a synopsis of a paper presented at the 100th Anniversary meeting of the American Anthropological Association in New Orleans, November 21, 2002. I would like to thank the Barona Museum Committee and the Barona Tribe for the opportunity to present my research at this important national meeting.

Most, if not all, Indian tribes use photographs to some degree throughout cultural events and to record tribal history. As Indian people, we are not afraid of “soul-stealing” by the camera, but instead are suspicious of what Susan Sontag calls the “predatory side of photography,” namely, the man or woman behind the lens. As an Indian woman and a photographer, my experiences have made me aware of the sensitive nature of the medium in our communities. I almost inadvertently found the roots of this caution in one community during what I thought was going to be a summer vacation staying with friends at their home in Laguna Pueblo, 50 miles west of Albuquerque, New Mexico. The Pueblo of Laguna and neighboring Acoma are speakers of Keresan languages and are considered to be part of the Western Pueblos (versus those located on the Rio Grande). Over the centuries, the Pueblo of Laguna has played host to conquistadors, settlers, surveyors, anthropologists, and finally tourists. The layout of the land has funneled travelers through the area first by rail, Route 66, and finally Interstate 40, all of which ran directly through the main village at one point or another.

My intentions there were to interview Laguna photographer Lee Marmon regarding his work. We met casually through a mutual friend and a love for photography, and I had admired his passion for images of his Laguna homeland and people. What I did not expect to uncover during my stay was the intense emotional reaction from the Laguna community to the forty-plus photos of the pueblo

and it's people that I had retrieved a month earlier from the Smithsonian's National Anthropological Archives. The vacation evolved into weeks of cooking, feast days, photographs, and most of all stories.

Perhaps nowhere was tourism through Indian Country so intrusive as in the Pueblo Southwest. Beginning with the Geographical Surveys commissioned by the War Department and the Department of the Interior after the

Civil War, photographers captured a new, seemingly exotic reality in both the landscape and the people.

The attraction of this environment was irresistible for private photographers, who left their studios in Los Angeles, Seattle, and urban centers in the East Coast to capture the “savage” drama of the Southwest. Sent back for sale or distribution in East Coast cities, their images were used to frighten, titillate, and arouse sympathy towards the Pueblo people.

Most of all, the images aroused the desire of tourists to flood the area. The building of the Atchison, Topeka, & Santa Fe Railroad around 1880 created a way to access these heretofore remote areas relatively easily. This massive influx of tourists and photographers,

coupled with men who moved to the pueblo and intermarried with Lagunas, caused Laguna people to become defensive, very obviously witnessing the marketing of their culture. As a result, they restricted photography on their reservation.

Controlling the flow of information in and out of the community was not a modern occurrence, however. This follows an internal tradition of regulating cultural information by the religious leaders who communicate the history and traditions through coming-of-age initiations, ceremonies, and annual social events. Traditionally, not all members of the Pueblo have access to information. This



*Assistant Curator Alexandra Harris delivers her paper at the AAA meeting in New Orleans*

# Barona Spirits Speak

Winter 2003, Vol. III, #1

## PHOTOGRAPHY AND AN INDIAN COMMUNITY

s, Assistant Curator



long-established management system was adapted correspondingly to the changing times.

Although many today, at a time when knowledge is accessible to all, consider this attitude restrictive, those at Laguna remain adamant at protecting their culture. Lagunas have, according to one tribal member, never believed that photographs “steal the soul.” However, those that I interviewed held the opinion that it does capture a unique essence of a moment that cannot be replicated. In that way, ceremonies and dances are not a feature of personal or family photo collections at Laguna as they reoccur every cycle of the seasons. Rather, there is an intense focus on elders. Those interviewed focused very strongly on old photographs, but not for the aesthetics or imagery, instead, each picture tells a unique story to each observer. Depending on the viewer’s occupation and role in the Laguna community, whether a seamstress who inspected clothing styles, tribal police who saw photos as evidence, or photographers themselves, each offered a nuanced view of what the images mean. Since one photograph could ignite hundreds of stories, the pictures are held in high regard.

Many Lagunas see photographs as a way to revive traditions, pottery, architecture, dances that are not performed anymore, and clothing styles. Some also encourage taking images of everyday life today—from pumping gas to the neighbor who still chops wood to heat her house. In this way, children would be exposed to the everyday aspects of Laguna life as their parents knew it. A unique suggestion was raised by a former tribal policeman, who commented that if I personally were to work in a tribal museum, I should take photos of people in their traditional dress. That way, tribal members will have something to look at as a model of how clothing used to look. With the pow-wow culture so pervasive today, this suggestion may prove to be important for children to acknowledge their own tribal heritage in a more tangible way.

Laguna photographer Lee Marmon was born and has lived at Laguna village for most of his 77 years. He has taken photos at Laguna for sixty years and, although he is criticized by some, most tribal members look to him as a source for images of their beloved elders, especially those that have passed on. He has never charged people for taking images of elders. This, coupled with photos that he has created for

charity around the Laguna-Acoma region, has earned him a certain amount of respect.

Lee’s goal has been to get Lagunas to ‘come alive’ and to tell funny stories about the subjects in his photos. Recently he donated images to the Laguna retirement center. Lee was pleased when residents very tearfully told stories of their friends and relatives in the images.

Although Lee has filled an important niche in the Laguna community, many criticize him because of the perceived exploitation by photographers. Overall, though, the community is supportive of Marmon not only because of his images of elders but for the charity work he has done for local tribal governments, the Mission church, and the Head Start program. Ultimately, I think, his success as a photographer in his community stems from his desire to take images with a cultural context. He reflects how his subjects would like to be seen—whether in their everyday wear or in all their feast-day finery.

In his images he creates a story, his most favored images are technically sharp and beautiful, but in the end he loves to recount how each one was made. Interestingly enough, chance encounters rather than seated portraits form the majority of these favorites. The stories associated with his images reanimate the everyday events of life at Laguna today as well as in the past. The ancient association between images and meaning carry through from ‘traditional’ art forms such as pottery, weaving and perhaps even the ancient and ancestral petroglyphs to photography. Lee Marmon’s images satisfy his goal of initiating remembrances and stories, but also embody for the Lagunas a desire for honesty from the artistic medium. The past transgressions of photographers weigh heavily on the art, yet Marmon has emerged as both a Laguna and a photographer, someone who is able to portray his own people as they wish to be represented. In a way, this self-representation reaffirms Pueblo traditional control over the flow of information, yet at the same time promotes remembrance, storytelling, and the affirmation of a future identity.

# Barona Spirits Speak

Winter 2003, Vol. III, #1

## MUSEUM CALENDAR

Subject to change. Please call (619) 443-7003, x 2.

### January

**Tuesday, January 8:**

Museum committee meeting at 10 a.m.

**Saturday, January 11:**

Open House Reception for Indian Cowboys Exhibit,  
Noon to 4 p.m.

### February

**Tuesday, February 5:**

Museum committee meeting at 10 a.m.

**Wednesday, February 12:**

Annual Senior Valentine Luncheon,  
Noon to 3 p.m.

### March

**Tuesday, March 5:**

Museum committee meeting at 10 a.m.

**Saturday, March 8:**

Educators Seminar on Southern California Indians,  
10 a.m. to 2 p.m.

## NEW EXHIBIT

### The Indian Cowboys of Barona Ranch and San Diego County

Indian Cowboys: does this sound like an unlikely pairing? Being a cowboy has been the work of American Indians from the moment the expanding Western Frontier appeared in the established Indian nations of Western America. Cattle and horses were of great interest to Indians of the Plains and other regions. Indians who were interested in becoming ranch hands soon acquired all the duties of cattle ranching. Along with Mexican caballeros and vaqueros, the art of roping, wrestling, and riding became skills readily adopted by American Indians.

Opening in January is our new exhibit in which we will investigate the impact of ranching and cowboy life on the people of Barona and other Southern California Indians. In 1932, the tribe moved from Capitan Grande to Barona Ranch and the families tried to make their living as ranchers. The exhibit includes a gallery show of fascinating photos of life on ranches today taken by photographer Heather Hafleigh. Her photographs of Indian Cowboys from Mesa Grande and Santa Ysabel were featured in an article of *News from Native California*. We also include some wonderful family photos of local Barona, Viejas and other tribal members in San Diego riding, herding, roping and rodeoing. This exhibit is in honor of the new Barona Valley Ranch Resort and Casino which recently opened here on the Barona Indian Reservation. The exhibit opens January 11 and will close in July 2003. We will have an Open House Reception on January 11 from Noon to 4 pm. Please visit and enjoy some light refreshments as you view the exhibit.



Barona Tribal Members Jim and Alan Banegas team roping (1997)  
Photo courtesy of Margie Cruz

# Barona Spirits Speak

Winter 2003, Vol. III, #1

## Continuing Exhibits



## BARONA: ALL AMERICAN HEROES

Our exhibit this year highlights "Barona Veterans: All-American Heroes." American Indians, including those from Barona, who distinguished themselves with the Medal of Honor, Purple Heart, and other important honors. Please visit the "Barona Veterans Wall of Honor" in our Timeline Room to recognize those who have served from Barona. We thank Manuel Hernandez who is presently serving and may be deployed once more to the Middle East. We are also grateful to the many Reservation Veterans and families, who helped contribute to the exhibit.

## NEWSLETTER UPDATES

If you anticipate a change to your name or address, please give us a call to update our information. We are receiving several newsletters as returned mail because of address problems. Also, let us know if your household is receiving more than one newsletter. Please help us to maintain our mailing list so we can continue to serve you at no cost with prompt notification of special celebrations, such as openings and dinners as well as invitations to trips, tours and classes.

## THE MUSEUM COMMITTEE 2003

Chairman Beaver Curo (*Barona member*)

Shirley Curo

Donna Romero DiIorio (*Barona member*)

Myrna DeSomber

Linda LaChappa (*Barona member*)

Vicky Matheny (*Barona member*)

Josephine Romero (*Barona member*)

Kelly Speer

Josephine Whaley (*Barona member*)

Toddy Yeats (*Barona member*)

Museum Director/Curator  
Cheryl Hinton

Museum Assistant Curator  
Alexandra Harris (*Western Cherokee*)

## MUSEUM ASSISTANTS

Myrna DeSomber Senior Events and Archivist

Diane Tells His Name (*Lakota*) Collections Manager

Richard Rodriguez (*Luiseño*)  
Front Desk and Gift Shop Clerk

## MUSEUM VOLUNTEERS

Beverly Means (*Barona member*)

Lillie Van Wanseele

Phyllis Van Wanseele (*Barona member*)

Please direct any newsletter inquiries to the editor,  
Cheryl Hinton. Contact info on back cover.

# Barona Spirits Speak

Winter 2003, Vol. III, #1

## DIRECTIONS

Take Highway 8 from San Diego going east to Highway 67. Going North to Ramona/Lakeside take a right on Willow Rd. (Circle K) and proceed to the intersection with Wildcat Canyon Rd. Take a left and go six miles to Barona Valley Ranch Resort & Casino. Continue on Barona Rd. (Wildcat Canyon) for another mile and the Museum and Cultural Center are on the left.

## HOURS

Closed Monday

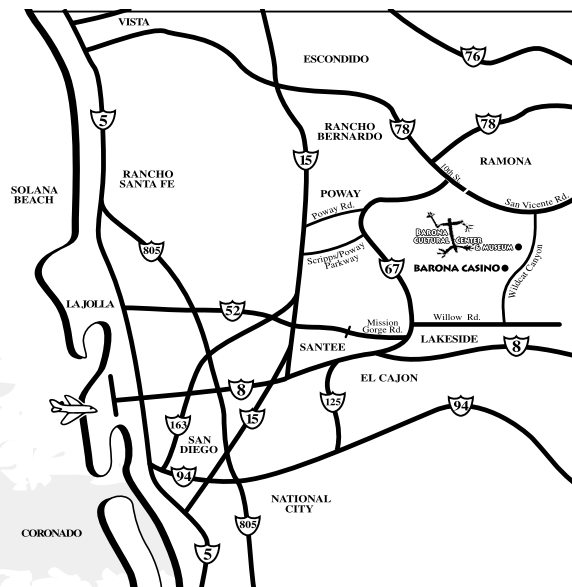
Open Tuesday through Sunday: Noon to 5 p.m.  
Call to schedule tours and research appointments.

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Fax 443-0681 • Email: [chinton@barona.org](mailto:chinton@barona.org)



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MAP NOT TO SCALE