It was a cold and rainy Thursday evening in November but a crowd of Tribal members, community members, and friends gathered to celebrate and support the opening of A Visit from Old Friends—From the Vaults of the San Diego Museum of Man, the newest exhibition at Barona Museum.

A Visit from Old Friends features a variety of cultural material borrowed from the San Diego Museum of Man. The Museum of Man’s Chief Operating Officer, Rex Garniewicz, writes,

It is truly an honor for the San Diego Museum of Man to be part of this exhibition. For us, it heralds a new dawn not only in our relationship with Barona but also in our new institutional direction. Last year, we launched an intensive planning process to reinvent our 97-year-old museum. Through it, we came to recognize that we needed to grow beyond what we had been historically and become a 21st century museum—a place to go to learn about each other, reflect on our place in the world, and to build a better community. As we continue to be stewards of an incredible collection, we do so with a sense of joint ownership in which tribal communities should use the collection for study and exhibition while also making recommendations to us for its use and care within our institution.

I hope that this exhibition will continue to deepen the bridge between our museums and our communities. I have personally felt very welcomed by this community whenever I have been invited to Barona, and I would like to provide the same feeling for tribal members when they come to our museum in Balboa Park, where they all receive complimentary regular admission.

Congratulations to everyone at Barona on this wonderful exhibition. I look forward to many more partnership opportunities in the years to come.

The opportunity to bring this cultural material “home” for the exhibition is important on many levels. All artifacts have some societal, economic, historical, spiritual, cultural, traditional, and aesthetic value. Native American artifacts serve as points of entry into traditional culture. A common Native belief is that everything in the universe contains a spirit. All objects are aware of and sensitive to human action. In this way, trustees must care for Native artifacts with the same reverence—much more than just maintaining their physical integrity. Culturally appropriate care requires the artifacts with their cultural context, honors their spirit, and gives the artifacts life.

Visit our website! www.baronamuseum.org
**A Day to Remember**
**The Canonization of Kateri Tekakwitha**

Picture this: a dark, chilly morning in Rome, Italy, 5:00 am, before the sun comes up. The street in front of our hotel is filled with 300 people boarding buses that will leave at 5:30 am for Saint Peter’s Square at the Vatican. My son, Kevin Van Wanseele, and I are finishing breakfast and gathering last minute items from our room. What will we need for a ceremony that begins at 10 am?

We make our way to the street only to find our bus is driving away. WHAT?!?! We missed the bus and our group is making its way through the streets of Rome without us. My son, who formerly lived in New York City, sticks his hand in the air and flags a taxi. He tells the cabbie we need to get to Saint Peter’s Square. “Yes, yes,” says the cabbie, like we aren’t the only ones he’s picked up this early morning. After several minutes of anxiety driven miles, we are dropped off at the exact spot where our group is deboarding their bus. What a miracle, that we are next to the correct bus, amidst 50 other buses on the street letting out hundreds of Native Americans all dressed in traditional regalia.

**Why are we here?**
For a day that North American Catholic indigenous people prayed for 400 years to happen. It is the day Pope Benedict XVI will canonize Kateri Tekakwitha, along with six others to sainthood. Why are we here? For a day that North American Catholic indigenous people prayed for 400 years to happen. It is the day Pope Benedict XVI will canonize Kateri Tekakwitha, along with six others to sainthood.

Kateri was born in Auriesville, NY, in 1656. At the age of 4, she lost her parents and baby brother to smallpox. The disease left her eyesight impaired and her body scarred and weak. She was adopted by her aunt and uncle who objected to her desire to become a Christian. She became a target of persecution and rejection because of her faith and determination to live in virginity. At the age of 21, on the advice of missionaries, Kateri moved to French-Canadian settlements near present-day Montreal, Canada. Here, she lived out her life and died at the age of 24, on April 17, 1680.

Just before Kateri died, she said, “Jesus, I love you.” Those words of love took on a whole new meaning in my life when I was one of many who witnessed this day to remember. I was surrounded by love and especially happy to share this event with someone that contributed so much to my life.

Although Barona Museum’s recent acquisitions of the 1906 Constance Goddard Dubois and 1907 T. T. Waterman oral history recordings from the Phoebe Hearst Museum of Anthropology and the 1906–1912 Barona Museum collection and 1953 Alfred S. Hayes oral history recordings from the University of California Berkeley Language Center have augmented the Museum’s库梅亚伊/Diegueno ancestors in the archive of the San Diego History Center. Images of individuals such as Ramona Janes (Barona), Betrod Lachuso, Constance Goddard Dubois (Shahu), Angela Lachuso (Santa Ysabel), and Isabella Fabian (Santa Ysabel), from Native American communities throughout California, are enhanced with digital sound recordings of songs, speeches, oral histories, and ceremonies.

On this day, we全是人都是在为Kateri Tekakwitha的圣召而庆祝。我们来自不同的国家和民族，为这一天的到来而感到激动。对于那些在Kateri Tekakwitha的圣召中扮演重要角色的人们，我们表示感激。我们也为那些参与这个过程的人们，特别是那些在世界不同角落的人们，表示感谢。这一天，我们将见证历史，见证一个民族的复兴。
Local Native Artist
Ken Banks Featured in Museum Store

By Robin Edmunds, Museum Store Coordinator

Ken Banks is a member of the Ipai Nation and of Santa Isabel and is known for working with diverse media: glass, basketry, ceramics, digital art, painting, drawing, metal, etc.
Ken was raised by his grandmother in Ramona and attended the University of California, Berkeley on a Ford Foundation Fellowship. He completed both his Bachelors and Masters degrees at Berkeley in Architecture and Native American Studies.

Ken is known for his work in the Native art community and in August 2011 was commissioned by the Jacobs Center for Neighborhood Innovation to produce a public artwork honoring the Kumeyaay people. The piece, "Coyote Tracks" serves as a reminder that the Kumeyaay people were the original inhabitants of that area.

The Museum Store is so pleased to feature Ken’s Dream Windows and Visioning Shields. In these framed featherwork pieces, Ken fuses his formal training with the traditional teachings of his grandmother.

Ken first learned about Dream Windows when he was 10 years old. He came home from school one day feeling embarrassed. He explained to his grandmother that his teacher told him he was lazy and would never amount to anything if he did not stop daydreaming. Ken’s grandmother told him that his teacher was wrong; daydreaming was very good for a person because it helped them to relax and become creative. If the brain is always busy, a person will get sick. She showed him how to make a Dream Window and it would remind him of the importance of daydreaming. Dream Windows contain a circular design atop a bed of feathers and framed in a black wood frame. Each design is in a limited edition of 2500.

Ken’s series of Visioning Shields were created as a tool for a person seeking to restore or further balance among their mental, physical, and spiritual being. The three-inch diameter shield design lies on a blossom of feathers with four metallic feathers dangling from the bottom of the shield design. The shields are surrounded by a bevel-cut double mat and are framed in an 8"x10" black wood shadowbox frame. Each is in a limited edition of 250.

For more information about Ken, visit his Website: http://www.kennethbanksart.com/ and visit the Museum Store to find a Dream Window or Visioning Shield that resonates with you!

Barona's Language Preservation Committee members, Robert Wallace (not pictured) and Pat Curo (right) arrived on the Board room for the 2012 Annual Meeting in Palm Springs. Barona Museum's community outreach extends to both the Museum and the Tribal Communities. The Museum’s activities fulfill our mission to educate these communities about the Barona people.

In October, Laurie Egan-Heedley, O’Tyay Vanegas, and I attended the Western Museums Association Annual Meeting in Palm Springs. As a WMA Board member, I was delighted to host the Indigenous Breakfast with Michael Hammond from Agua Caliente Cultural Museum. The program included a fascinating talk by Agua Caliente’s Matona Patencio who detailed his family’s tribal history in Palm Springs. Barona Museum provided gifts and literature for the participants. In a preconference workshop, “Merchandising Museum Memories,” Laurie Egan-Heedley presented key insights into successful Museum Store management.

The conference is also a place to network and reconnect with museum colleagues—to reflect on our successes and trials. The first keynote speaker was W. Richard “Rick” West, founding director of the National Museum of the American Indian. Rick’s talk reflected on how Tribal Museums and NMAI were on the cutting edge of current museum thinking. Current thinking puts less emphasis on objects for their own sake and their curation, and more emphasis on the people who interact with the objects and how the objects relate to their experiences. The collaboration in interpretation by the Tribal communities at NMAI is the key to making a successful museum and exhibition.

Interestingly, the second keynote speaker, Nik Honeysett from the Getty Museum also defined a museum’s success in its relevance to the people it reaches out to and how they might be invited into the interpretation and conversation. To be audacious, as Honeysett defined it, is not just sharing about objects but having the flexibility and innovation to give ownership to the audience. In this new world museums directly engage their audience by asking them to provide meaning. This is something most Tribal museums do in exhibitions and programming to keep the Tribal membership involved in the interpretation of their tribal history. Community ownership and relevance is something all museums must implement to keep their audience involved in caring and understanding about their own culture through the shared objects.

Another very important mission for Barona Museum is the engagement of the Tribal community in language preservation. Outside of the very successful language classes that Barona Museum holds for the Community with teachers Stan Rodriguez, Pat Curo, and Assistant Herman Osuna, there is an important ongoing research effort through the Barona Language Preservation Committee. These San Diego Tribal community speakers and participants produced the Barona Dictionary in 2008 and continue to meet monthly to document the known language speakers and participants produced the Barona Dictionary in 2008 and continue to meet monthly to document the known language.

In 2006, the Museum staff undertook an ambitious research project to document the remaining speakers of the language. By 2008, members of the Language Preservation Committee, Robert Wallace, Robert Rich, Robert Brown, Charlena Osuna, and Nora Osuna had completed the Barona Dictionary.

Representing Tribal interests at the 2012 Annual Meeting in Palm Springs are Western Museums Association Board Members Michael Hammond (Agua Caliente Cultural Museum), Cheryl Hartin (Barona Museum), Kennecey Snyder Rice (CEO for the Avery Museum and Director Emeritus for the National Museum of the American Indian), Martha Smith (Institutional Preservation Officer), and James Pigott (Director, The Caribbean Museum). Photograph courtesy of Marilyn Jones.
Did You Know?
By John George, Collections Manager
As the year 2015 approaches, the city of San Diego is embarking upon a momentous event, the centennial of the 1915 Panama-California Exposition. Originally held between March 9, 1915 and January 1, 1917, the Exposition gave rise to San Diego’s most iconic structures in Balboa Park: the Botanical Building, the Cabrillo Bridge, the Spreckels Organ Pavilion, and the California Bell Tower. However, the centennial commemorates much more than architectural wonders and accomplishments; it also commemorates the beginnings of the San Diego Museum of Man and the impact of over 100 years of anthropological collecting.
Organized by Dr. Edgar Lee Hewett, the 1915 Panama-California Exposition featured ancestral and contemporary American Southwest pottery, artistry and artworks of local aritstns, as well as reproductions of Mayan art and architecture. Seeking to retain the collection and convert the temporary display into a permanent collection, a group of citizens led by George Marston formed the San Diego Museum Association (later renamed the San Diego Museum of Man) and named Dr. Edgar Lee Hewett its first Director.

As was commonplace with anthropological institutions at the turn of the twentieth century; Dr. Hewett, from 1909 to 1915, held Directorship of multiple institutions, sometimes simultaneously. Starting as Director of the School of American Research, Dr. Hewett either founded or was named Director of the Museum of New Mexico, Maxwell Museum of Anthropology, Director of Exhibits for the Panama-California Exposition, and eventually the San Diego Museum Association (San Diego Museum of Man). Dr. Hewett’s appointed positions coupled with his founding of Archaeology and Anthropology Departments at the University of New Mexico and University of Southern California, resulted in archaeological and ethnographic collections being distributed to a variety of museums in vastly different geographic areas.

The distribution of anthropological collections into multiple museums was a common practice of many anthropologists in the early 1900s. Thousands of cultural items were distributed across the United States and in some cases Europe, resulting in smaller quantities of artifacts representing complex cultures. Baskets and pottery became representations of culture rather than individual artistic expressions. Museum typologies began to be developed often with individuals outside of the culture determining what was “authentic” and “traditional.” In many institutions, anthropologists and archaeologists became the voices of these cultures determining cultural traditions, histories, and overall cultural identity. Known as the “salvage paradigm,” anthropologists and archaeologists salvaged all items associated with Native American cultural traditions. The objects were intended to be examples of vanishing and extinct cultures. Employed by cultural and academic institutions, anthropologists bartered and traded with local artists, excavated ancestral villages, and in some cases removed items against people’s wishes. However, in many quests for salvation of Native American culture, anthropologists also violated cultural and spiritual beliefs by collecting items that were intended to be ephemeral, collecting items that were not supposed to be removed from certain locations, and collecting items that were intended to be passed down.

Stored within closets, vaults, and basements of museums, many objects sit on shelves around the world, up to five generations removed from their respective cultures. Chosen for historical, monetary, or aesthetic reasons, many of these collections have never been outside of storage.

RECENT ACQUISITIONS
Barona Cultural Center & Museum recently acquired the following items to add to the growing collections. If you are interested in donating to the collection, please call the Museum!

**Gift of Larry Banegas (Barona)**
Kumeyaay basket

**Gift of Charles “Beaver” Curo**
Poster—2012 2nd Annual Rez Fest at 4th & B

**Gift of Mark Price**
Digital Image Collection: 80th Anniversary of the Barona Reservation/30th Anniversary of Blessed Kateri Tekakwitha Parish Project

**Gift of Kenneth Banks (Santa Ysabel)**
Digital Image Collection: Public art installation, “Coyote Tracks” at the Jacobs Center, San Diego

**Gift of Jacqueline Whaley (Barona)**
Digital Image Collection: 80th Anniversary of the Barona Reservation/30th Anniversary of Blessed Kateri Tekakwitha Parish Project

**Gift of Paula Mair**
Digital Image Collection: 2012 Barona Cultural Center & Museum Culture Camp

**Gift of Mandy Curo de Quintero (Barona)**
Digital Image Collection: 2012 Yuman Family Language Summit

**Gift of Norrie Robbins**
Digital Image Collection: 2012 Barona Language Class

**Gift of Teddy Yeats**
Ephemera and Digital Image Collection: 2012 Canonization of Kateri Tekakwitha

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Barona Museum recently purchased a tule boat paddle, a deer toe rattle, and a tortoise shell rattle made by Stan Rodriguez (Santa Ysabel).
COLLECTIONS UPDATES

Barona Museum Preserves Cultural Heritage
By Katy Duperry, Librarian/Archivist

Stories and language are two of the most important aspects of cultural heritage! When we hear stories from our families’ lives, we learn more about who we are and from where we come. Language is the way these stories are conveyed, and the nuances of our native language give the stories more meaning.

Barona Cultural Center & Museum has several recordings of these family stories, told by Tribal members in what archivists call “oral histories.” There are also many recordings of ‘Iipay Aa language classes and dictionary planning meetings, which give insight into the development of the Barona Inter-Tribal Dictionary ‘Iipay Aa Tipay Aa Uumall and the re-institution of the traditional Kumeyaay/Diegueño language. Unfortunately, many of these recordings are aging—some dating back to the early 1970s and some of the recordings are on media formats that are no longer in use.

In order to protect these priceless articles of cultural heritage, Barona Museum is undertaking a digitization project so that the content of these recordings will not be lost. In November of 2012, the Museum sent out 214 audio cassettes, 10 mini-disks, 39 mini-DV video tapes, and one Betamax video tape to be digitized. The majority of these media contained language class and dictionary meeting recordings, as well as a few oral histories. Over the next few years, the Museum plans to digitize the remaining older-format media collection. The digital copies of these recordings will be easier to preserve and keep safe, and also easier for Tribal members to access.

Collections Team Tackles Termites
By John George, Collections Manager

Caring for museum collections is not always a glamorous job. People often envision museum employees sitting at desks, analyzing and describing artifacts. However, the museum collections staff members ensure that the museum collects, preserves, studies, and provides appropriate access to museum collections. In doing so, the main task of collections staff is to protect the collections regarding the way they are stored, exhibited, and preserved in a pest-free environment.

The Integrated Pest Management (IPM) program at Barona Museum implements the monitoring and identification of pests through mapping the placement of pest traps, identifying and inventorying the pests that are caught, their life cycles, the quantities of pests, and possible treatment actions. In decades past, pest management in museums often involved regular applications of toxic chemicals to collection storage areas and to the collections items themselves. Museums now know how hazardous this practice is and looks for alternative preventive measures in pest management, even if preventive measures mean moving the entire collection.

Wherever possible, IPM seeks to prevent infestations in collections rather than treat them. However, in the summer of 2012, it was discovered that the Research Center and adjacent buildings had a termite infestation. After considering all treatment options it was decided that the most effective and safest solution to rid the buildings of termites was to hire a commercial company to fumigate the buildings with Vikane®. However, after conducting research with termite specialists and individuals from the Smithsonian Institution and Balboa Art Conservation Center, Museum staff decided to remove all collections from the Research Center due to possible reactions between artifacts and archival material with the fumigant.

With Tribal Council support, Museum staff and volunteers were able to move the entire collection to another location for fumigation and back to the Research Center after treatment. The project was a complete success!

EXHIBITIONS

New!
A Visit from Old Friends - From the Vaults of the San Diego Museum of Man

The San Diego Museum of Man houses one of the largest collections of cultural material from the Kumeyaay/Diegueño people. Enjoy this special opportunity to see rarely-viewed artifacts and historic photographs at Barona Cultural Center & Museum including a hopper mortar, rattlesnake baskets, shell heads, a fire drill, photographs from Capitan Grande, and much more!

New & Notable
Opens late January

Barona Museum receives many wonderful donations to the archives, photograph archives, and object collections. The New & Notable exhibition showcases a sample of the donations the Museum recently received. Items featured include memorabilia from the canonization of Kateri Tekakwitha from Rome and here at Barona. Another beautiful artifact is a linocut of the Barona Indian Mission by E. Pollin, dating from the mid-1930s, right after the church was built. It once belonged to Helen Walker, a famous movie star of the 1930s and 1940s. The Museum also recently received a beautiful digital image from Martha Rodriguez (San Jose de la Zorra) of four generations of Martha’s family.

Living Treasure: Josephine Whaley

Josephine Whaley is this year’s Living Treasure recipient. The award goes to an elder selected for their contributions to the preservation of the Barona Band of Mission Indians’ culture and language. Read Josephine’s biography, learn about her contributions to the community, and see lovely photographs of her over the years.

Rock of Ages: Contemporary Music on the Barona Indian Reservation

Music and musicians tell great stories through song. The Museum collected many of these great stories through recent interviews with several of the musicians on the Reservation. The exhibition features the stories about the musicians, how they got their starts, and who their teachers were. Many Barona Tribal members sing, play in bands, and participate in choirs. Some have records and CDs. These dedicated players pass down this love of music to new generations and continue this important Barona tradition.
The fall months were busy for the Museum’s Education Department. November is Native American Heritage Month and I was booked solid giving tours and outreach presentations to a variety of groups from school-aged children to military groups. We participated in the Gaslamp’s Fall Back Festival and the El Cajon Centennial celebration by setting up booths and talking with diverse crowds about Kumeyaay/Diegueño history and Museum programming. This is an important mission-fulfilling element of the Museum’s existence.

We held several Community classes and public classes. Barona youth enjoyed the 4th annual Culture Camp. Tribal members made fall-themed aprons and made wreaths for All Souls Day and Candlelighting celebrations. Our Ancient Spirits Speak public classes produced rabbit sticks, pottery, and pine needle baskets. We appreciate the time our instructors give to each class, passing on the tradition and knowledge. We look forward to another exciting line-up of classes and learning opportunities and hope you will join us!

Remembering 2012 and Looking Ahead to 2013

By O’Jay Vanegas, Museum Educator

Spring brings bountiful traditional food resources. Martha Rodriguez (San Jose de la Zorra) shares her knowledge of Native foods and teaches how to prepare, cook, and eat the different parts of the yucca plant. RSVP by Friday, March 22nd.

Willow Baskets

Instructor: Eva Salazar (Kumeyaay)
Date: Saturday, May 4th
Time: 10am-3pm
Ages 16 & Up
Fee: $25 Public/Free to Barona Tribal Members

Eva Salazar (Kumeyaay) shares her expertise in making miniature willow granary baskets. Traditionally granary baskets were used to store acorns and were very large—several feet in height and in diameter. Willow has natural properties to keep pests away so were perfect for keeping food safe. Make your own miniature granary basket. RSVP by Friday, April 19th.

Hook, Line, and Fisher

Instructor: Stan Rodriguez (Santa Ysabel)
Date: Saturday, June 1st
Time: 10am-3pm
Ages 16 & Up
Fee: $25 Public/Free to Barona Tribal Members

Kumeyaay people were excellent fishers and utilized a variety of resources to catch fish. Join Stan Rodriguez (Santa Ysabel) and learn how to craft a fiber line and attach a cactus needle hook. RSVP by Friday, May 17th.

MARK YOUR CALENDARS!

Barona Museum Lecture Series
Featured speaker: Michael Connolly Miskwish
The Zorro days in Kumeyaay/Diegueño Country - The Liberation of Indian lands 1830-1848
Thursday, April 4, 2013, 4pm-8pm
Light refreshments provided

Please join us in the Community Center for a presentation and discussion of the Kumeyaay/Diegueño lands during the Mexican period and the battles to recover those lands by the Indian people. The talk is free and open to the public. We invite everyone to stay for a book-signing of Kumeyaay: A History Textbook by Michael Connolly Miskwish (2007). Mike is a Kumeyaay historian, an economist, an engineer, an environmental consultant, and a former member of the Campo Executive Council. He is also an adjunct faculty member at San Diego State University.

Space is limited! To reserve your spot or for more information, please call the Museum: (619) 443-7003 ext. 219

Ancient Spirits Speak Public Class Schedule Spring 2013

Join us for another exciting season of Ancient Spirits Speak classes! Due to the popularity of these classes, they fill up quickly. To guarantee your spot in the class, you must call the Museum and pre-pay for the class. Barona Tribal Members receive free registration but must RSVP ahead of time. All classes are open to the public and lunch is provided.

Basic Beading
Instructor: LeLanie Thompson (Barona)
Date: Saturday, March 2nd
Time: 10am-3pm
Ages: 16 & Up
Fee: $25 Public/Free to Barona Tribal Members

European traders introduced glass and metal beads to Native populations and Native people quickly adapted to using these new materials. Even before these trade beads became commonplace, Native people were skilled in the art of bead embroidery. This careful, meticulous work and the knowledge are considered sacred even if the finished items are not. Beading continues to be a Native American specialty. Join LeLanie Thompson (Barona) to learn the basics of beading. RSVP by Friday, February 15th.

Yucca is Yummy
Instructor: Martha Rodriguez (San Jose de la Zorra)
Date: Saturday, April 6th
Time: 10am-3pm
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Barona Museum Preserves Cultural Heritage

By Katy Duperry, Librarian/Archivist

Stories and language are two of the most important aspects of cultural heritage! When we hear stories from our families’ lives, we learn more about who we are and from where we come. Language is the way these stories are conveyed, and the nuances of our native language give the stories more meaning.

Barona Cultural Center & Museum has several recordings of these family stories, told by Tribal members in what archivists call “oral histories.” There are also many recordings of Iipay Aa language classes and dictionary planning meetings, which give insight into the development of the Barona Inter-Tribal Dictionary. Unfortunately, many of these recordings are aging—some dating back to the early 1970s and some of the recordings are on media formats that are no longer in use.

In order to protect these priceless articles of cultural heritage, Barona Museum is undertaking a digitization project so that the content of these recordings will not be lost. In November of 2012, the Museum sent out 214 audio cassettes, 10 mini-discs, 39 mini-DV video tapes, and one Betamax video tape to be digitized. The majority of these media contained language class and dictionary meeting recordings, as well as a few oral histories. Over the next few years, the Museum plans to digitize the remaining older-format media collection. The digital copies of these recordings will be easier to preserve and keep safe, and also easier for Tribal members to access.

Caring for museum collections is not always a glamorous job. People often envision museum employees sitting at desks, analyzing and describing artifacts. However, the museum collections staff members ensure that the museum collects, preserves, studies, exhibits, and provides appropriate access to museum collections. In doing so, the main task of collections staff is to protect the collections regarding the way they are stored, exhibited, and preserved in a pest-free environment.

The Integrated Pest Management (IPM) program at Barona Museum implements the monitoring and identification of pests through mapping the placement of pest traps, identifying and inventoring the pests that are caught, their life cycles, the quantities of pests, and possible treatment actions. In decades past, pest management in museums often involved regular applications of toxic chemicals to collection storage areas and to the collections items themselves. Museums now know how hazardous this practice is and look for alternative preventative measures in pest management, even if preventative measures mean moving the entire collection.

Wherever possible, IPM seeks to prevent infestations in collections rather than treat them. However, in the summer of 2012, it was discovered that the Research Center and adjacent buildings had a termite infestation. After considering all treatment options it was decided that the most effective and safest solution to rid the buildings of termites was to hire a commercial company to fumigate the buildings with Vikane®. However, after conducting research with termite specialists and individuals from the Smithsonian Institution and Balboa Art Conservation Center, Museum staff decided to remove all collections from the Research Center due to possible reactions between artifacts and archival material with the fumigant.

With Tribal Council support, Museum staff and volunteers were able to move the entire collection to another location for fumigation and back to the Research Center after treatment. The project was a complete success!

Collections Preserves Cultural Heritage

By John George, Collections Manager

EXHIBITIONS

New!

A Visit from Old Friends - From the Vaults of the San Diego Museum of Man

The San Diego Museum of Man houses one of the largest collections of cultural material from the Kumeyaay/Diegueño people. Enjoy this special opportunity to see rarely-viewed artifacts and historic photographs at Barona Cultural Center & Museum including a hopper mortar, rattlesnake baskets, shell beads, a fire drill, photographs from Capitan Grande, and much more!

New!

Living Treasure: Josephine Whaley

Josephine Whaley is this year’s Living Treasure recipient. The award goes to an elder selected for their contributions to the preservation of the Barona Band of Mission Indians’ culture and language. Read Josephine’s biography, learn about her contributions to the community, and see lovely photographs of her over the years.

Rock of Ages: Contemporary Music on the Barona Indian Reservation

Music and musicians tell great stories through song. The Museum collected many of these great stories through recent interviews with several of the musicians on the Reservation. The exhibition features the stories about the musicians, how they got their starts, and who their teachers were. Many Barona Tribal members sing, play in bands, and participate in choirs. Some have records and CDs. These dedicated players pass down this love of music to new generations and continue this important Barona tradition.

New & Notable

Opens late January

Barona Cultural Center & Museum receives many wonderful donations to the archives, photograph archives, and object collections. The New & Notable exhibition showcases a sample of the donations the Museum recently received. Items featured include memorabilia from the canonization of Kateri Tekakwitha from Rome and here at Barona. Another beautiful artifact featured is a linocut of the Barona Indian Mission by E. Ballin, dating from the mid-1930s, right after the church was built. It once belonged to Helen Walker, a famous movie star of the 1930s and 1940s. The Museum also recently received a beautiful digital image from Martha Rodriguez (San Jose de la Zorra) of four generations of Martha’s family.
Organized by Dr. Edgar Lee Hewett, the 1915 Panama-California Exposition featured ancestral and contemporary American Southwest pottery, artistry and artworks of local artists, as well as reproductions of Mayan art and architecture. Seeking to retain the collection and convert the temporary display into a permanent collection, a group of citizens led by George Marston formed the San Diego Museum Association (later renamed the San Diego Museum of Man) and named Dr. Edgar Lee Hewett its first Director.

As was commonplace with anthropological institutions at the turn of the twentieth century; Dr. Hewett, from 1909 to 1915, held Directorship of multiple institutions, sometimes simultaneously. Starting as Director of the School of American Research, Dr. Hewett either founded or was named Director of the Museum of New Mexico, Maxwell Museum of Anthropology, Director of Exhibits for the Panama-California Exposition, and eventually the San Diego Museum Association (San Diego Museum of Man). Dr. Hewett’s appointed positions coupled with his founding of Archaeology and Anthropology Departments at the University of New Mexico and University of Southern California, resulted in archaeological and ethnographic collections being distributed to a variety of museums in vastly different geographic areas.

The distribution of anthropological collections into multiple museums was a common practice of many anthropologists in the early 1900s. Thousands of cultural items were distributed across the United States and in some cases Europe, resulting in smaller quantities of artifacts representing complex cultures. Baskets and pottery became representations of culture rather than individual artistic expressions. Museums typologies began to be developed often with individuals outside of the culture determining what was “authentic” and “traditional.” In many institutions, anthropologists and archaeologists became the voices of these cultures determining cultural traditions, histories, and overall cultural identity. Known as the “salvage paradigm,” anthropologists and archaeologists salvaged all items associated with Native American cultural traditions. The objects were intended to be examples of vanishing and extinct cultures. Employed by cultural and academic institutions, anthropologists bartered and traded with local artisans, excavated ancestral villages, and in some cases removed items against people’s wishes. However, in many quests for salvation of Native American culture, anthropologists also violated cultural and spiritual beliefs by collecting items that were intended to be ephemeral, collecting items that were not supposed to be removed from certain locations, and collecting items that were intended to be passed down.

Stored within closets, vaults, and basements of museums, many objects sit on shelves around the world, up to five generations removed from their respective cultures. Chosen for historical, monetary, or aesthetic reasons, many of these collections have never been outside
Barona Museum staff visit San Diego Maritime Museum

By Jennifer Stone, Museum Assistant

Barona Museum staff enjoyed a wonderful outing to the San Diego Maritime Museum in November. Exhibit Designer and Curator Maggie Walton-Piatt gave staff a personal tour of all the vessels and exhibits. Staff also visited the build site for the San Salvador at Spanish Landing. The Maritime Museum is part-way through the process of building a full-sized working replica of Juan Rodriguez Cabrillo’s flagship, the San Salvador. Staff donned hardhats and climbed up into the skeleton of the ship on a tour with Bruce Heyman, the Project Manager overseeing construction. Also at the build site is a Kumeyaay Village made by Stan Rodriguez (Santa Ysabel). Visit http://www.sdmaritime.org/san-salvador/ for more information about the San Salvador project.

Local Native Artist Ken Banks Featured in Museum Store

By Robin Edmunds, Museum Store Coordinator

Ken Banks is a member of the Iipay Nation of Santa Ysabel and is known for working with diverse media: glass, basketry, ceramics, digital art, painting, drawing, metal, etc. Ken was raised by his grandmother in Ramona and attended the University of California, Berkeley on a Rodd Foundation Fellowship. He completed both his Bachelors and Masters degrees at Berkeley in Architecture and Native American Studies.

Ken is known for his work in the Native art community and in August 2011 was commissioned by the Jacobs Center for Neighborhood Innovation to produce a public artwork honoring the Kumeyaay people. The piece, “Coyote Tracks” serves as a reminder that the Kumeyaay people were the original inhabitants of that area.

The Museum Store is so pleased to feature Ken’s Dream Windows and Visioning Shields. In these framed featherwork pieces, Ken fuses his formal training with the traditional teachings of his grandmother.

Ken first learned about Dream Windows when he was 10 years old. He came home from school one day feeling embarrassed. He explained to his grandmother that his teacher told him he was lazy and would never amount to anything if he did not stop daydreaming. Ken’s grandmother told him that his teacher was wrong; daydreaming was very good for a person because it helped them to relax and become creative. If the brain is always busy, a person will get sick. She showed him how to make a Dream Window and it would remind him of the importance of daydreaming. Dream Windows contain a circular design atop a bed of feathers and framed in a black wood frame. Each design is in a limited edition of 2500.

Ken’s series of Visioning Shields were created as a tool for a person seeking to restore or further balance among their mental, physical, and spiritual being. The three-inch diameter shield design lies on a blossom of feathers with four metallic feathers dangling from the bottom of the shield design. The shields are surmounted by a bevel-cut double mat and are framed in an 8”x10” black wood shadowbox frame. Each is in a limited edition of 250.

For more information about Ken, visit his Website: http://www.kennethbanksart.com/ and visit the Museum Store to find a Dream Window or Visioning Shield that resonates with you!
A Day to Remember
The Canonization of Kateri Tekakwitha

Picture this: a dark, chilly morning in Rome, Italy. We are early risers to ensure we get to the sun on time. The street in front of our hotel is filled with 300 people boarding buses that will leave at 5:30 am to go to Saint Peter’s Square at the Vatican. My son, Kevin Van Wanseele, and I are finishing breakfast and gathering last minute items from our room. What will we need for a ceremony that begins at 10 am?

We make our way to the street only to find our bus is driving away! WHAT!!?? We missed the bus and our group is making its way through the streets of Rome without us. My son, who formerly lived in New York City, sticks his hand in the air and flags a taxi. He tells the driver we need to get to Saint Peter’s Square. “Yes, yes,” says the cabby, like we aren’t the only ones he’s picked up this early morning. After several minutes of anxiety driven miles, we are dropped off at the exact spot where our group is deboarding their bus. What a mixture, that is we next to the correct bus, amidst 50 other buses on the street letting our hundreds of Native Americans all dressed in traditional regalia.

Why are we here? For a day that North American Catholic indigenous people prayed for 400 years to happen. It is the day Pope Benedict XVI will canonize Kateri Tekakwitha, along with six other individuals.

Kateri was born in Auriesville, NY, in 1656. At the age of four, she lost her parents and baby brother to smallpox. The disease left her sight impaired and her body scarred and weak. She was adopted by her aunt and uncle who objected to her desire to become a Christian. She became a target of persecution and exclusion because of her faith and determination to live in virginity. At the age of 21, on the advice of missionaries, Kateri moved to a friendly community in Mission St. Francis Xavier near present day Montreal, Canada. Here, she lived out her life and died at the age of 24, on April 17, 1680.

Over 30 years, my sister, Oddy Yeats, was a vocal supporter of Kateri’s cause for sainthood. I followed her lead ten years later when I joined the Kateri Tekakwitha National Conference, whose mission was to petition for the canonization of this Native American woman. Over the years, we met in various parts of the United States to exchange culture and pray for the day Kateri would be canonized a saint.

Our pilgrimage to Rome, Italy, included my sister, Oddy Yeats; my son, Kevin; my niece, Cheyenne Yeats; and cousin, Linda Brown. We were part of 750 Native Americans from the United States and Canada, clergy and supporters who journeyed halfway around the world for this day.

Ottaviano in Rome on the day of the canonization with our Native People was so amazing. You could feel the spirit moving us. St. Kateri was present and smiling with happiness to see all of us in Rome on her day of glory! The weather projection was rain, but not a cloud in the sky—the only sun.

Cheyenne said, “I have been going to the Tekakwitha Conferences with my Mom since I can remember. We prayed that Kateri would become a saint, so to be able to go to her canonization and to have it happen in my lifetime is a miracle in itself. Sharing the experience with family and fellow Native Americans is unforgettable.”

Katy Duperry Joins Barona Museum Staff as Librarian/Archivist

Barona Museum welcomes Ms. Katy Duperry, our new Librarian/Archivist. Katy joined the staff last July and was immediately immersed in her new role. She jumped in with both feet and in her first six months of work has helped with the Culture Camp and Thank You Native America programs, archiving the digital components of the collection, and organizing the Library. She attended the Society of American Archivists annual conference, helped with the Barona Archives and Cultural Glass, inventoried the materials and prepared another batch for digitization all the while studying about Kumeyaay/Diegueño history and helping researchers. Katy’s major goal for 2013 is to process the paper archival collection and institutional records. The Research Center will become more useful for Tribal members and the community with Katy’s diligence.

Katy holds a Bachelor’s degree in American Indian Studies from the University of California, Davis and a MLIS from San Jose State University. Katy was previously a Library Technician at the University of California, Davis. Her background brings a fresh perspective to the team, is a knowledgeable advocate for the library and archival collections, and we are so happy to have her!
It was a cold and rainy Thursday evening in November but a crowd of Tribal members, community members, and friends gathered to celebrate and support the opening of A Visit from Old Friends—From the Vaults of the San Diego Museum of Man, the newest exhibition at Barona Museum.

A Visit from Old Friends features a variety of cultural material borrowed from the San Diego Museum of Man. The Museum of Man’s Chief Operating Officer, Rex Garniewicz, writes,

“It is truly an honor for the San Diego Museum of Man to be part of this exhibition. For us, it heralds a new dawn not only in our relationship with Barona but also in our new institutional direction. Last year, we launched an intensive planning process to reinvent our 97-year-old museum. Through it, we came to recognize that we needed to grow beyond what we had been historically and become a 21st century museum—a place to go to learn about each other, reflect on our place in the world, and to build a better community. As we continue to be stewards of an incredible collection, we do so with a sense of joint ownership in which tribal communities should use the collection for study and exhibition while also making recommendations to us for its use and care within our institution.

I hope that this exhibition will continue to deepen the bridge between our museums and our communities. I have personally felt very welcomed by this community whenever I have been invited to Barona, and I would like to provide the same feeling for tribal members when they come to our museum in Balboa Park, where they all receive complimentary regular admission.

Congratulations to everyone at Barona on this wonderful exhibition. I look forward to many more partnership opportunities in the years to come.

The opportunity to bring this cultural material “home” for the exhibition is important on many levels. All artifacts have some societal, economic, historical, spiritual, cultural, traditional, and aesthetic value. Native American artifacts serve as points of entry into traditional culture.

A common Native belief is that everything in the universe contains a spirit. All objects are aware of and sensitive to human action. In this way, museums must care for Native artifacts with the same reverence—much more than just maintaining their physical stability. Culturally appropriate care reunites the artifacts with their cultural context, honors their spirit, and gives the artifacts life.

Laurie Egan-Hedley, exhibition curator at Barona Museum.

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