

# 'IIPAY UUMALL

"the people write"

BARONA  
CULTURAL CENTER  
& MUSEUM

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Newsletter of the Barona Cultural Center & Museum

## A Visit from Old Friends

## New Exhibition Opens at Barona Museum!

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.*



Stan Rodriguez (Santa Ysabel), Elie Keim (San Pasqual), and Frank LaChappa (Barona) admire the rattlesnake basket at the opening reception of Barona Museum's newest exhibition, *A Visit from Old Friends—From the Vaults of the San Diego Museum of Man*.

*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.*



Laurie Egan-Hedley, exhibition curator and Lauren Sopata, exhibition designer at opening night, November 8, 2012.

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.

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## CHAIRWOMAN'S CORNER

By Phyllis Van Wanseele, Museum Committee



### 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 de-boarding 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.

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 uncle and aunt who objected to her desire to become a Christian. She became a target of harassment and persecution because of her faith and determination to live in virginity. At the age of 21, on the advice of missionaries, Kateri moved to friendlier surroundings in Mission St. Francis Xavier near present day Montreal, Canada. Here, she lived out her life in piety and died at the age of 24, on April 17, 1680.

For over 30 years, my sister, Toddy 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 person. Over the years, we met in various parts of the United States to exchange culture and pray for the day Kateri would become a saint.

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

Toddy said, "Being 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—only the 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." Toddy and Cheyanne sang in the Mohawk choir on the main stage right next to the altar. Toddy said, "I was a Mohawk for a day."

Kevin said, "During the Canonization we all wore pins with Grandpa's picture on it so he could celebrate with us during this once-in-a-lifetime event!" (Grandpa was Edward Brown, my father, who went with Toddy for many years to the Tekakwitha Conferences, but passed away before Kateri's canonization.)

What I remember is the sun casting its early morning pink rays across the face of Saint Peter's Basilica. I saw smiles everywhere. People were patient and kind. I sensed a feeling of anticipation and unity. Later on, I found out there were over 100,000 people filling the Square with love.

Pope Benedict spoke in French, Mohawk and English when speaking about Kateri. He said, "May her example help us to live where we are, loving Jesus without denying who we are." Benedict said, "Saint Kateri, protectress of Canada and the first Native American saint, we entrust you to the renewal of the faith in the first nations and in all of North America!"

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 my son, Kevin; an event I almost missed because the bus left without us as we dashed out of the Cicerone Hotel, on an early Sunday morning in Rome, October 21, 2012.



Barona Tribal Members Kevin Van Wanseele, Phyllis Van Wanseele, Toddy Yeats, and Cheyanne Yeats in St. Peter's Square at the canonization of St. Kateri Tekakwitha.



Pope Benedict XVI leads the canonization mass for the first Native American saint, Kateri Tekakwitha, at the Vatican.



## Sharing Knowledge Perpetuates Barona's History and Culture

By Cheryl Hinton, Director Emeritus/Curator of Collections



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. One of the ways we reach out to the Museum community is through participation in professional conferences.

In October, Laurie Egan-Hedley, O'Jay Vanegas, and I attended the Western Museums Association Annual Meeting in Palm Springs. As a WMA Board member, I was delighted to co-host the Indigenous Breakfast with Michael Hammond from Agua Caliente Cultural Museum. The program included a fascinating talk by Agua Caliente's Moraino 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-Hedley 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 worldview 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 its cultural 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, and 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 *Tipay Aa* and *Tiipay Aa* vocabulary and provide expertise for Museum research. This team of dedicated participants regularly includes Pat Curo, Adolph and Maria Thing, Jane Dumas, Karen Toggery, Robert Wallace, linguist Amy Miller, Ph.D., and Arlette Poutous (who often hosts the meeting at her home). Friends who sit in from time to time include Myrna DeSomber, Herman Osuna, Myrtle Welch, Stan Rodriguez, and others. The group has been working on a translation and transcription of a speech made by Ramon Ames in the Indian language that is very important to Native American history of San Diego. Ramon Ames was the last Tribal Chief at the old reservation in Capitan Grande and the first Tribal Chairman when the Barona Reservation was established in 1932. The work details a unique perspective of local history, the distinct pattern of speech in the Indian language of the time, as well as the legacy of Tribal leadership for Barona. The Language Preservation Committee is a group dedicated to ensuring that the language and history of the People endure.



Representing Tribal interests at the 2012 Annual Meeting in Palm Springs are Western Museums Association Board Members Michael Hammond (Agua Caliente Cultural Museum), Cheryl Hinton (Barona Museum), Keynote speaker Rick West (CEO for the Autry Museum and Director Emeritus for the National Museum of the American Indian), Marilyn Jones (Suquamish Historic Preservation Office), and James Pepper Henry (Anchorage Museum). Photograph courtesy of Marilyn Jones.



Barona's Language Preservation Committee members, Robert Wallace (not pictured) and Pat Curo (right), served on the Steering Committee for the 2012 Yuman Language Family Summit's 10th annual meeting. Amy Miller, Ph.D. (center) and Cheryl Hinton (left) were recipients of the Contributions to the Yuman Language Award, in the new non-native category. Pat led a panel discussion with Amy and Cheryl about Barona's language program and the Barona Dictionary. Museum Committee members, Josephine Romero, Donna Dilorio, Danette Reed and Barona Tribal members, Daxen Banegas, Mandy Curo de Quintero, Doreen Romero, and Danene Vicenti also attended. Photograph courtesy of Mandy Curo de Quintero.



Jane Dumas; Pat Curo; Amy Miller, Ph.D.; Arlette Poutous; Myrna DeSomber; and Maria and Adolph Thing translate a speech by Ramon Ames at a recent Language Preservation meeting.



# 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.

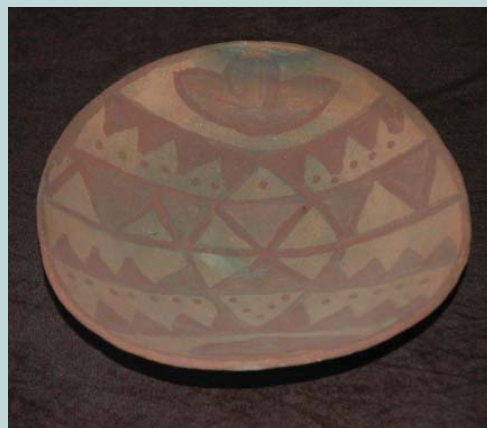
Organized by Dr. Edgar Lee Hewett, the 1915 Panama-California Exposition featured ancestral and contemporary American Southwest pottery, artistry and artworks of local artisans, as well as reproductions of Mayan art and architecture. Seeking to retain the collection and convert the temporary display 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 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



*Pottery bowl by Rosa Lopez (Manzanita) is part of Barona Museum's Ben L. Squier collection purchased and donated to Barona by Don Speer.*



*Rosa Lopez portrait by Leslie Lee from the collection of the San Diego Museum of Man now on display in the newest exhibition, A Visit from Old Friends—From the Vaults of the San Diego Museum of Man.*

*(continued on page 11)*



## 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.

## From the EDUCATION DEPARTMENT



# Remembering 2012 and Looking Ahead to 2013

*By O'Jay Vanegas, Museum Educator*

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!



*Barona Tribal member and Recreation Manager, Brian Van Wanseele, assists young Tribal members with watering duties at the community garden during the Museum's Culture Camp.*



*Beautiful pine needle starts made by students in the Pine Needle basket class taught by Yvonne LaChusa Trotter (Mesa Grande).*



*Martha Rodriguez (San Jose de la Zorra) and her students show off their pottery-making skills.*



*Barona Tribal member Pat Curo teaches 'Tipay Aa to tribal youth at Culture Camp.*





Barona Tribal member Mandy Curo de Quintero displays her handmade apron made just in time for holiday cooking.



Students shave and shape their rabbit sticks during the Museum's Rabbit Stick class with Stan Rodriguez (Santa Ysabel).

## 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, 6pm-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  
Ages: 16 & Up  
Fee: \$25 Public/Free to Barona Tribal Members

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 propensities 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.

## 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 'Tipay Aa language classes and dictionary planning meetings, which give insight into the development of the *Barona Inter-Tribal Dictionary* 'Tipay Aa Tiipay 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-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.



### 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, interprets, 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 look 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 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!



## 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: 2012 Barona Cultural Center & Museum *Living Treasure* featuring Josephine Whaley

### **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 Toddy Yeats**

Ephemera and Digital Image Collection: 2012 Canonization of Kateri Tekakwitha



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



## Local Native Artist Ken Banks Featured in Museum Store

*By Robin Edmonds, 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 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.

Each piece is signed, numbered, framed, and ready for hanging. 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!



## Museum Staff Visit San Diego Maritime Museum

*By Jennifer Stone, Museum Assistant*

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 exhibitions. 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.sdmartime.org/san-salvador/> for more information about the San Salvador project.



*Museum Staff aboard the Star of India.  
Photograph courtesy of Maggie Walton-Piatt.*



*Museum Staff in the 'ewaa built by Stan Rodriguez at the  
Kumeyaay Village at the build site of the San Salvador.  
Photograph courtesy of Maggie Walton-Piatt.*



## Did You Know... (continued from page 4)

museum storage. Removed from their cultures in unknown locations, many Tribal members are unaware of the amounts of material located in museums. In order to bridge this gap and reconnect people with ancestral artifacts, Barona Museum's newest exhibition, *A Visit from Old Friends—From the Vaults of the San Diego Museum of Man* features Kumeyaay/Diegueño artifacts from the San Diego Museum of Man collected by Malcolm J. Rogers, Abbie Boutelle, Donal Hord, Constance Goddard Dubois, Leslie and Melicent Lee, Walter and Lucia Cannon, and Carl Harkleroad. The exhibition has not only provided a window into the vaults of the San Diego Museum of Man, but has aided Barona Museum in understanding its own collections.

Despite limited record keeping by some original collectors, Barona Museum is looking to other institutions to construct the identity of the individual artists and historical figures in their collection. For example, the pottery bowl (pictured where?) was made by Rosa Lopez (also known as "Wasp" and Owas Hilmawa) from Manzanita, was collected by Ben L. Squier in the early 1900s, and is part of the founding collection purchased and donated to Barona by Don Speer. By combing through collections of other institutions, like San Diego Museum of Man, Barona Museum was not only able to find examples of her unique and elegant pottery style, but also a 3 ½ ft. x 5 ft. painting of her by Leslie Lee (pictured where?).

Additionally, 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 collection and 1953 Alfred S. Hayes oral history recordings from the University of California Berkeley Language Center have animated the stoic portrait images of the Kumeyaay/Diegueño ancestors in the archive of the San Diego History Center. Images of individuals such as Ramon Ames (Barona), Richard Curo (Barona), Narcisso LaChappa (Mesa Grande), Isabella Charlie (Santa Ysabel), Antonio Maces (Mesa Grande), Manuel Lachuso (Santa Ysabel) and Angela Lachuso (Santa Ysabel) are enhanced with digital sound recordings of songs, speeches, oral histories, and ceremonies.

Once thought of as exemplars of vanishing cultures, museum collections are now the focal point of cultural restoration. After 100 years of collecting, the collections long removed from their cultures are visiting them once again. In a home setting, Barona Tribal Members have the opportunity to view, listen, and study ancestral collections. Whether analyzing the tempo of a song,

## A Visit from Old Friends (continued from page 1)

Often in museums, collections items are cared for in perpetuity but may never have the opportunity to be included in an exhibition. For most of these items, this is the first time they are included in an exhibition—a rare opportunity to see these one-of-a-kind artifacts from ancient and historic times. They are, at last, reunited with their People, their spirits honored, and breathing the fresh air of life.

Large collections that fill up museums' storage shelves often come from individual collectors. In the early 1900s there was a romanticized notion of the American Indian—it was a popular pastime to collect their wares, although some individuals went as far as desecrating sites in the name of research and exploiting the Native communities. These collections often end up in museums without provenance, history, or proper documentation. Many of the methods collectors employed to amass Native material is now considered illegal. There are strict laws governing how objects are acquired. The collections that predate these laws are problematic for museums. There are some items that are no longer legal or ethical for museums to keep: human remains, grave goods, and objects of cultural patrimony. Museums with these collections often seek assistance from Native Americans regarding their disposition.

Fortunately, not all collectors exploited the Native community. The San Diego Museum of Man has several large collections amassed by individual collectors who, by way of their collecting, uniquely documented tribal history in southern California. The exhibition features nine such collectors: Malcolm Rogers; Abbie Boutelle; Donal Hord; Constance Goddard DuBois; Leslie & Melicent Lee; Walter & Lucia Cannon; and Carl Harkleroad.

Stop by Barona Museum to see *A Visit from Old Friends—From the Vaults of the San Diego Museum of Man!*

contemplating the ideology of a speech, or examining artistic styles or genres; reconnecting people with ancestral artifacts bridges the gap between indigenous knowledge (knowledge passed down from generation to generation) and institutional knowledge (organizations translating historical data into useful knowledge). In some cases, the magnitude of the museum artifact's absence within the Native American community is just being understood. The opportunity will not only allow Barona people to verify or repudiate anthropological interpretations, but to also discover artistic, historical, and/or familial connections. Most of all, Barona people can continue to determine their own cultural identity.

## 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 has helped with the Culture Camp and Thank You Native America programs, assisted with a 7-week temporary relocation of the collection, organized the Library, attended the Society of American Archivists annual conference, helped with Language Class, inventoried the media 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 Anthropology from CSU Fullerton and a MLIS from San Jose State University. Katy was previously a Library Technician in Carlsbad and is very tech-savvy. She 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!



*Librarian/Archivist Katy Duperry reviews a recent donation of archival material.*



Take Highway 8 from San Diego going east to Highway 67. Turn right onto Maplevue, left onto Ashwood. Continue through the 4-way stop as Ashwood turns into Wildcat Canyon Road. Proceed six miles to the majestic Barona Valley. Continue on Barona Road (Wildcat Canyon) for another mile and the Museum is on the left.

#### **Museum Hours:**

**Tuesday - Friday, 12pm to 5pm; Saturday, 10am to 4pm**

#### **Research Center Hours:**

**Tuesday - Friday, 9am to 5pm**

**Call to schedule tours and research appointments.**

## **Museum Committee 2013**

Committee Chair Phyllis Van Wanseele (Barona), Candy Christman (Barona), Donna Romero DiIorio (Barona), Myrna DeSomber, Victoria Kolb (Barona), Caroline Mendoza (Barona), Danette Reed (Barona), Shirley Ruis (Barona), Kelly Speer, Diane Tells His Name, Bobby Wallace (Barona), Kevin Van Wanseele (Barona), Toddy Yeats (Barona)

Emeritus Members: Josephine Romero (Barona), Josephine Whaley (Barona), Beaver Curo (Barona), Shirley Curo

In Memoriam: Lisa Vigil (Barona)

Please direct any newsletter inquiries to the editor,  
Laurie Egan-Hedley

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