



MUSEUM of  
NORTHERN  
ARIZONA

Celebrating the Colorado Plateau



MUSEUM

# NOTES

This fall,  
in a gallery  
not so far away...



FALL 2019

## Artistic Adventures on Earth & Beyond

Contrasting exhibits explore Grand Canyon, Mt. Everest, and the *Star Wars* universe

**THE TWO WINTER EXHIBITIONS** appear unrelated: Landscape watercolors in the Waddell Gallery, Native pop art inspired by *Star Wars* in the Lockett Gallery. In that dichotomy is a balance, and on deeper introspection, a connection.

The watercolor painter, Tony Foster, travels far from his native England to find landscapes that are big, breathtaking, otherworldly. The many artists featured in *The Force Is With Our People* are also travelers, moving constantly from their traditional culture into the contemporary culture found with the flick of a finger on every cell phone. Both Foster and the Native artists in *The Force Is With Our People* are exploring contrasts, balance and connection. The icy peak of Mt. Everest and the sun-warmed rocks of the Grand Canyon. Futuristic fantasy and traditional stories. Dark and light, and the forces that bind us.

### Searching for a Bigger Subject

When Tony Foster set off on his journey *Searching for a Bigger Subject*, he carried two palm-sized watercolor paintboxes and several door-sized sheets of paper. He needed large swaths of paper to paint large landscapes – the world's tallest mountain and grandest canyon.

"I wanted to do paintings that elucidated the grandeur of these places and I didn't think you could do that with a small painting," said Foster.

### The Force Is With Our People

Stormtroopers etched to resemble pottery. Darth Vader hand carved from wood. Tusken Raiders depicted buying Blue Bird Flour from the Tuba Trading Post. A working R2-D2 painted like Hopi pottery.

The first Indigenous Comic Con in 2016 displayed the same mind-boggling cultural mix as the Mos Eisley cantina where Luke Skywalker met Han Solo. MNA ethnologist Tony Thibodeau walked through the convention with a growing question: Of all the popular culture, why did these Native artists gravitate toward *Star Wars*?

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## >> Board of Directors

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## Dear Members,

Between festivals and fires, it has been an exciting first few months for me at MNA. I've had the great pleasure to meet many of you now, and I cannot emphasize enough just how impressed I am by the deep dedication of staff, volunteers and members to this institution. After four months, I can see why. The Museum of Northern Arizona celebrates a rich mixture of culture, art and science together, all based in a fascinating and beautiful place.

We are excited to report that we're making meaningful progress in preserving portions of the museum's 90 acres. More to follow in the weeks ahead.

With 40 buildings across the museum campus, many of them aging, it's not surprising that a few roofs need to be replaced. Thanks to a very generous donor, the 50-year-old roof on the Brady Building will be replaced, just in time to keep the dinosaurs and other fossils well-protected through the winter. As you can see from the financial report, the museum has been able to cover expenses and continue to create excellent programs and exhibitions, but the cost of the necessary maintenance that has built up over the years is great. Thank you for being a member of MNA and helping to support our activities. As we go into the giving season, I encourage you to remember all the wonderful experiences you've had at the museum this year and find a way to help that continue, whether by upping your membership, giving memberships to others, choosing the museum shops for your holiday purchases or making a significant gift to support the ongoing work of the Museum of Northern Arizona.

I hope you enjoy this edition of Museum Notes and reading about the diversity of activity that happens at MNA. I look forward to welcoming you to many of our upcoming events and exhibitions. And, I invite you to share your thoughts, comments or ideas about MNA with me by dropping me a note at [mkershaw@musnaz.org](mailto:mkershaw@musnaz.org).

Mary J. Kershaw  
EXECUTIVE DIRECTOR & CEO



**FLAGSTAFF SYMPHONY ORCHESTRA**

**70TH SEASON**

**CHARLES LATSHAW**  
Music Director & Conductor  
2019-2020 Season

**BOX OFFICE: 928-774-5107 | [flagstaffsymphony.org](http://flagstaffsymphony.org)**

**Fire and Energy!**  
with World-Renowned Piano Prodigy **Daniela Liebman**  
**September 27, 2019**  
**John Estacio** *Frenergy*  
**Frédéric Chopin** *Piano Concerto No. 2*  
**Peter Tchaikovsky** *Symphony No. 5*

**Halloween Spooktacular: A Night of Scary Movie Music!**  
**October 25, 2019**  
Shivers! Be prepared for an evening of scary themes by dressing up for this Halloween concert! The orchestra will also be in costume as they perform twenty popular and spooky numbers for all ages.

**The Nutcracker Ballet**  
**December 6 & 7, 2019**  
NAU Community Music and Dance Academy Troupe  
Flagstaff Youth Chorale







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THE FORCE IS WITH OUR PEOPLE: PAGE 10



BEHIND THE SCENES TOUR ARCHIVES: PAGE 6

## OCTOBER

- 10/4 Members' Preview *The Force Is With Our People* exhibition
- 10/5 Exhibition Opening: *The Force Is With Our People*
- 10/5 Horticulture Tour: Grasses, Seeds & Asters
- 10/12 STEAM 2nd Saturday: Raptors and People
- 10/14 An Alternative History of America presentation by Ed Kabotie
- 10/18 Behind the Scenes Tour: Archives
- 10/22 Colton Talk
- 10/26 & 10/27 16th Annual Celebraciones de la Gente

## NOVEMBER Indigenous Insights

- 11/2 Fashioning Identity
- 11/9 STEAM 2nd Saturday: *Star Wars* Drawing
- 11/9 Weaving Across Borders: Connecting Traditional Pueblo and Oaxaca Weavers
- 11/15 Members' Preview *Searching for a Bigger Subject* exhibition
- 11/16 Exhibition Opening: *Searching for a Bigger Subject* exhibition
- 11/23 Indigenous Insights Series: Tha 'Yoties XIT Tribute
- 11/30 Indigenous Insights Series: Yavapai-Apache Dance Groups

## DECEMBER

- 12/4 Colton Garden Holiday Showcase
- 12/7 & 12/8 Native American Art Market
- 12/21 Kabotie Carols at the Colton House

## JANUARY

- 1/11 STEAM 2nd Saturday
- 1/12 Making of an Exhibition
- 1/20 Blue Corn Girls (A Tewa Tale)
- 1/23 Colton Talk
- 1/26 Indigenous Insights Series:

## FEBRUARY

- 2/1 Gallery Talk: Tony Foster
- 2/8 STEAM 2nd Saturday
- 2/16 Native Futurism
- 2/22 Research Associate event
- 2/25 Colton Talk

## MARCH

- 3/13 Members' Preview *Visions of Water* exhibition
- 3/14 STEAM Second Saturday
- 3/14 Exhibition Opening: *Visions of Water* exhibition
- 3/16-20 Spring Break Discovery Camp
- 3/22 Film Screening of *Diné Star Wars Episode IV: A New Hope*
- 3/24 Colton Talk

**FOR DETAILS, TIMES & UPDATES VISIT [MUSNAZ.ORG](http://MUSNAZ.ORG)**

Follow us on Facebook and make sure you're receiving MNA E-news.  
Email [membership@musnaz.org](mailto:membership@musnaz.org) to sign up for E-news.

# Colton Talks revive research discussions

Before there was a museum building or collection, there was a group of researchers who gathered to discuss what they were discovering about the Colorado Plateau. These research talks continued in many forms through the museum's history. In January they were re-established by the researchers themselves as monthly Colton Talks.

"We hope this will become a major gathering of MNA researchers and will spark cross-disciplinary discussions and collaborations," wrote Dan Campbell, one of the research associates organizing the Colton Talks. "The Colton Talks promote the Museum's science as well as current research, communications and partnerships with several other institutions."

The speakers address a range of topics including Ecology, Conservation, Anthropology, Archeology, Geology, Paleontology, Botany, Astronomy and other topics focused on Bio-Cultural Diversity, Spring Stewardship and the Colton Gardens. So far the 2019 talks covered the ant diversity of the Colorado Plateau, Harold Colton's contributions to understanding the natural history of the San Francisco Peaks, genetic solutions to mitigate the impacts of global challenges to trees, the history and development of the MNA Research Center, and a new model for using flood flows to refill aquifers without harming the ecosystem.

Held on the fourth Tuesday of the month at 7 pm in Pearson Hall, the talks are geared toward scientists, but welcome all MNA members. The next talk on Oct. 22 will be the last for 2019. After that the Colton Talks take a holiday break in November and December, before returning January 28, 2020.

The free talks are organized and supported by several of MNA's research arms, including the Center for Bio-Cultural Diversity, Springs Stewardship Institute and Research Associates. If you have not been receiving regular emails from Membership Manager Nic Beckett about the Colton Talks and other member activities, update your email by sending a note to [membership@musnaz.org](mailto:membership@musnaz.org).

## **To attend:**

**Who:** Members interested in scientific research

**When:** 4th Tuesday of the month, 7 pm

**Where:** Pearson Hall

**Directions:** Take Winding Brook Rd. and turn left at the T, then jog left. Pearson is the second building on the right.

**Cost:** Donations encouraged to cover snacks



Mariachi Sol Azteca, Courtyard After Dark



## CELEBRACIONES DE LA GENTE

Saturday, October 26 • 10 am-8 pm

Sunday, October 27 • 10 am-5 pm

### **THIS ANNUAL DAY OF THE DEAD FESTIVAL**

is really a celebration of life, full of colorful music and dance, delicious foods and heartfelt remembrances. Flagstaff's Nuestras Raíces decorates the museum courtyard with intricately cut papel picado (pierced paper) and lovely arranged ofrendas (altars) to welcome their ancestors to the party and share family history.

This year MNA members are also invited to contribute to the museum's ofrenda by adding photos and mementos of loved ones who have died. Drop off items between 10 am to 4:30 pm on Friday, October 25. Make sure whatever you bring is labeled with contact information so it can be returned and that it doesn't have a monetary value.

There also will be activities for adults and children, including decorating sugar skulls, facepainting and Latin dance instruction.

Find the full schedule online at [musnaz.org/heritage/celebraciones](http://musnaz.org/heritage/celebraciones)

## INDIGENOUS INSIGHTS

Events November through January

### **FROM TRADITIONAL DANCES TO 1970S ROCK BANDS,**

music has always been an important part of indigenous culture. This fall and winter the Indigenous Insights series uses music as one portal to explore the diversity of culture among the Native people of the Colorado Plateau. The Indigenous Insights series expands on programming previously offered during Native American Heritage Month.

"We didn't want to be confined to a month, when really MNA celebrates Native cultures all year round with programming and exhibitions," said Public Programs Manager Amelia George. "We are also using this as an opportunity to share parts of indigenous culture rarely explored through the summer festivals."



Sage Bond, J. Tutt Photography

This includes sharing traditions from other tribes, such as Yavapai-Apache. Two Yavapai-Apache dance groups from the Verde Valley will perform several times at MNA on Nov. 30, the weekend of Thanksgiving. More varied artists will be at the Native American Art Market on December 7 and 8.

The Indigenous Insights series also includes modern indigenous music. Tha Yoties will present a musical tribute to the 1970s Native American rock band XIT on Nov. 23. In January, a joint performance and presentation will explore the impact of heavy metal music on contemporary indigenous identity.





Ed Kabotie leads a tour of Sedona Muses

People living in the Verde Valley don't always have to drive to Flagstaff to enjoy programs by the Museum of Northern Arizona. From September through May they can attend museum talks, activities and trips based out of Sedona, organized by a museum auxiliary group called the Sedona Muses. Founded in 1983 by three dedicated MNA members, the volunteer-run Sedona Muses bring the museum's mission and educational programs closer to the communities of Cornville, Clarkdale, Cottonwood and Camp Verde. Along with inspiring insights about the region, the monthly social gatherings provide comradery.

"I enjoy the people!" said Robert Wright, the organization's treasurer. "The Muses are a great group with a common interest in the Colorado Plateau region, and they offer many wonderful educational opportunities."

The Sedona Muses' premiere program is the annual Sedona Lecture Series, which this year delves into "Secrets from the Earth" and will be held in the Mary D. Fisher Theatre. The topics include dinosaurs, gemstones, Puebloan pottery and hidden waters. The Sedona Lecture Series is offered to the public on 2nd Monday evenings, January through April, and tickets are available at <https://sedonafilmfestival.com/>.

This year the Sedona Muses launched their season with a riveting presentation by author Kevin Fedarko about his 750-mile hike through the length of Grand Canyon's challenging terrain. He was accompanied on the 2017 National Geographic-sponsored adventure by photographer/filmmaker Peter McBride.

The Sedona Muses have several field trips of their own planned, including one to the South Rim of the Grand Canyon in October, which will visit several lesser known behind-the-scenes sites. The spring trips being considered include a visit to Navajo Churro shepherders with an overnight stay at La Posada Hotel; a trip to see the art of Fred Kabotie at the Grand Canyon led by his grandson, Ed Kabotie; and a tour of historic and active trading posts.

**To learn more, or to join Sedona Muses, visit [musnaz.org/muses](https://musnaz.org/muses) or contact [membership@musnaz.org](mailto:membership@musnaz.org)**

## 2020 SEDONA LECTURE SERIES SECRETS FROM THE EARTH

2nd Monday of the month, January through April  
@ the Mary D. Fisher Theatre  
2030 W. State Route 89A, Sedona

\$8 Members, please call 928-282-1177

\$10 Non-members, visit [sedonafilmfestival.com](https://sedonafilmfestival.com)

**January 13 • 7:00 pm**

**From Out of the Rock — 3 Super Dinosaurs**

Dr. David D. Gillette - MNA Colbert Chair  
of Paleontology  
6:30pm Meet & Greet

**February 10 • 4:00 pm**

**Prestige Goods of the Ancient & Contemporary Americas — from Feathers and Shells to Coral & Precious Gemstones**

Jeffrey Lewis - TradeRoots Collection, Santa Fe, NM  
3:30pm Meet & Greet

**March 9 • 7:00 pm**

**From Sacred Clay — Artistic Expressions in Puebloan Pottery**

Charles King - King Galleries, Scottsdale with artist  
Jennifer Tafoya - Santa Clara, NM  
6:30pm Meet & Greet

**January 13 • 7:00 pm**

**Precious Waters — Seeps, Springs, and Canyon Streams of the Colorado Plateau**

Christa Sadler - Educator in Earth Sciences  
6:30pm Meet & Greet

## Museum Shop



**Members' Only Sale  
Sept. 29 through Oct. 5**

# BEHIND THE SCENES: COLLECTIONS TOURS

In, July Diane Dittmore, an associate curator of ethnology at the Arizona State Museum in Tucson, spotted this sign in the back of a vintage shop in Tucson. Dittmore contacted MNA Collections Director Elaine Hughes, who quickly raised

the funds from staff and volunteers to purchase the sign and donate it to the permanent collection.

Hand-painted on a sheet of metal, the yellow, blue and reddish-brown rendition of the logo is the oldest color version the museum has. Older images are all black-and-white photos. The logo also begins to show a transition from the original

elongated logo to a squatter version, which eventually became the round design now used.

While the sign isn't scheduled to go on permanent display, it is likely to be shown at the Behind-the-Scenes tour of the Archives on October 18. Behind-the-Scenes tours are a great way to get insight into parts of the collections not currently on display in the exhibits, and learn about how collections are cared for and used. The final Behind-the-Scenes tour of 2019 will be Ethnology on November 15. The 2020 tour schedule is below.

Behind-the-Scenes tours begin at 4 pm on the third Friday of the month from March through November. Tour size is limited to 10 people and advance tickets are required. Members at the Chaco Canyon level or above get two admissions to a Behind-the-Scenes collections tour each year.

**To reserve a spot, go to [musnaz.org/tours](https://musnaz.org/tours)**

## 2020 BEHIND-THE-SCENES TOUR SCHEDULE:

<b>March 20</b> Archaeology	<b>August 21</b> Botany
<b>April 17</b> Ethnology	<b>September 18</b> Paleontology
<b>May 15</b> Fine Arts	<b>October 16</b> Archives
<b>June 19</b> Archives	<b>November 20</b> Ethnology
<b>July 17</b> Archaeology	

## FIRE AND FUTURE >>

Glow of Museum Fire in window of Easton Collection Center. Photos by Lance Diskan

**BY ANY OTHER NAME**, the Museum Fire would still have been alarmingly close, but the name was a reminder that the flames were just miles away.

Luckily, the fire that started on July 21 northeast of the Museum of Northern Arizona moved away rather than toward the museum land, blown by the prevailing winds from the southwest.

"The threat from the Museum Fire to the museum itself was little," said Jerolyn Byrne, the Flagstaff Firewise Specialist. "It was an unfortunate name, but at the same time it brings to mind how close it was."

For MNA, the greater danger would be a fire starting on Observation Mesa to the southwest, where the predominant winds could blow embers down to the museum, Byrne said.

MNA has worked with the city for several decades to reduce fire risk around the museum property, which includes 200 acres of ponderosa pine forest and open fields as well as 40 buildings, some of them historic. If the Museum Fire had reached the museum land, previous thinning done along the northern boundary would have made it easier to fight. MNA facilities staff regularly clear pine needles off the building roofs, haul away dry brush and branches, and generally prepare the campus for possible wildfire. The entire campus and all museum buildings are strictly non-smoking.

A new grant-funded project with the city will allow for more thinning of the trees and brush on 20 acres around museum structures this winter, following a plan created by Byrne. Part of the plan returns the forest to a more open, natural state, as it was when lightning-caused fires once raced unchecked between the larger ponderosa pines, clearing out underbrush and smaller trees. This left about 20 to 50 trees per acre. Because of the space between the trees, fire was less likely to move from the ground into the crowns. This results in ground-based fires that are easier for fire crews to fight, said Byrne.

She will be discreetly marking the trees that need to be removed. The top priority will be trees that put people or structures at risk or could act as ladders for the fire to climb.

"Our aim is to still maintain a forest on the property, but with the improved wildfire risk and improved forest health," said Byrne.

Other Flagstaff property owners can also get advice from Byrne on how to protect and prepare their land from fire by calling 928-213-2500 to schedule a free assessment.



## Fire Drill

For Executive Director Mary Kershaw, this summer was truly a trial by fire. She'd been on the job just seven weeks when the first puffs of smoke billowed over the ridge to the northeast of the museum on July 21. Though it was a Sunday, the heads of facilities and collections both came to campus to monitor the situation.

Part of the MNA collections are housed in the Easton Collection Center. The cement, steel and stone building is the most firesafe building on campus, with a built-in irrigation system for the living roof and an internal sprinkler system. Enclosed cabinets protect most of the objects inside the ECC from the sprinklers, but items waiting to be catalogued sit out on open shelves. Collections staff covered those with plastic.

The ECC doesn't have space for all MNA collections. When it was built a decade ago the goal was to create storage for the collections that were at highest need, then eventually expand to provide room for the rest of the collections. Geology and paleontology collections are still housed in the Brady Building, built in 1967. While stones, fossils and old bones are generally resilient, the collection includes 181 particularly precious objects, called holotypes. Holotypes are the reference points for researchers, the first or best example used to compare with all others. At high enough heat, these irreplaceable reference objects could be damaged, so the drawers of holotypes were moved into the ECC.



While the collections staff made sure objects were safe, Kershaw and her leadership team were most concerned about the safety of people, including the 60 children attending the summer Discovery Camp. The MNA leadership kept in close communication with officials overseeing the fire to determine the risk. On Monday morning the official word indicated that nobody needed to leave yet, so the museum exhibits and camp opened as usual. By Monday afternoon smoke incensed the air with the heady sweetness of burning ponderosa and helicopters ratcheted through the sky, trailing streams of water scooped from the city reservoir. By the time official word came that the area north of Highway 180 was under a pre-evacuation status, including the



The value of many collections objects is the knowledge surrounding it. A piece of pottery might survive a fire unharmed, but if the papers describing where the pottery was found go up in smoke, the pot's context and meaning could be lost. Reams of these paper site records were carried from the archaeology building to the ECC for safekeeping.

Plants pressed flat and dried would also be easy fodder for a fire. The McDougall Herbarium at MNA holds 40,000 botanical specimens, some going back 100 years, including locations where the plants were gathered and blooming times. This reference becomes increasingly important as researchers try to understand how native plants are being impacted by the changing climate. Through an Institute of Museum and Library Services grant, Botanist Kirstin Philips has been cataloguing more than 4,000 of the botanical records and notes to bring together the plant specimens and their corresponding data. She does this work in what was once a milking shed, before the historic farm buildings were repurposed as research labs. Built of timber and native stone, the 84-year-old building would burn quickly, along with her work, so nine boxes of uncatalogued herbarium specimens and notes were moved back inside the ECC.

MNA research campus and Discovery Camps, the campers had already gone home for the day. Camps were canceled for Tuesday and MNA staff gathered what they would need to work from home. The museum exhibits building, though on the safe side of the road, shut an hour early to accommodate the possible evacuation.

Tuesday morning the fire appeared to be moving away from the museum and the exhibits building was able to reopen. But the pre-evacuation order remained for the museum land to the north of Highway 180, including the Discovery Camps. Though fire crews had contained most of the fire boundary facing the museum, steep, rocky terrain made one corner inaccessible. This uncontrolled corner posed the slight possibility that a sudden shift of the winds would blow embers down the slope directly toward the Peaks Senior Living Center and the Discovery Camps.

On Wednesday the Discovery Camps were able to reopen, with contingency plans in place. Most of the camp activities were moved to the safer, south side of Highway 180 for the day, in and around the exhibits building. The one camp that stayed in the Discovery Village had a shuttle bus parked outside, ready to evacuate the campers if needed. By noon the fire crews managed to contain the corner of concern and the pre-evacuation orders for the area were lifted, so camp and research campus could return to normal.

## TRAILS



**NEARLY 20 VOLUNTEERS** came out at 8 am on a holiday weekend to work on the museum's Rio de Flag Nature Trail.

Though only a few yards from the museum entrance and parking lot, the sheltered trail provides a wilderness experience. The half-mile loop trail travels through a shallow canyon of volcanic rock, which runs with water during spring melts or summer monsoons. Orange and green lichen cling to the walls of gray olivine basalt and it's quiet except for the birds and squirrels.

Unfortunately the trail can be difficult to find and follow. The path becomes muddy in the spring, overgrown by late summer, and icy in the winter. Roots and rocks make the going rough any time of year. Many of those problems will be fixed this year, thanks to funding from REI and

a partnership with the American Conservation Experience.

The volunteers made good progress on August 31, the first of four workdays planned. Equipped with pruners and handsaws, and shovels, the volunteers set to fixing all the trail's flaws. They trimmed branches from the willows that grow along the creek to open the path for walkers. They dug drainage paths to move monsoon rains off the trail and laid stepping stones across muddy stretches. They removed rocks that jutted up into the trail and cleared poison ivy patches growing along the trail.

In March there will be an official reopening of the trail, and by then the path should be easy to follow, with new wayfinding signs. **To help out on the trail, contact Jan Busco at [jbusco@musnaz.org](mailto:jbusco@musnaz.org)**

## GARDEN AND BEES

The many MNA gardens have been abuzz with activity all summer. From workshops held during all the Heritage Festivals to monthly Horticulture Tours, the gardens are growing into their role as "living exhibitions."

### All-ages garden

A new part of the Colton Community Garden demonstrates multiple ways to create garden beds, many of them from cheap or recycled materials. This section of the garden is also being made more accessible for walkers and wheelchairs, including a shaded bench. This adds to the all-ages aspect of the Colton Community Garden, which is regularly visited by children from the Discovery Camps and residents of the Peaks Senior Living Community. This fall students from Kinlani Dormitory are visiting Colton Community Garden to learn how to grow and harvest food, which they then incorporate in nutrition and cooking classes. NAU students also work with the garden, developing marketable products from garden harvests, which they will sell Dec. 4 at a holiday market at the Peaks Senior Living Center to support the Colton Community Garden.



Kinlani students learn to prepare a garden bed

One of the demonstration beds is a traditional waffle garden created during the Zuni Festival of Arts and Culture by Curtis Quam from the A:shiwi A:wam Museum and Heritage Center. This was the first of three garden-based workshops held during the summer festivals. Gourds grown in the gardens were used to create art during the Hopi Festival of Arts and Culture, and plants were used to create natural dyes during the Navajo Festival of Arts and Culture. Incorporating hands-on workshops in the gardens brought the celebration of culture across the museum campus and gave festival goers a chance to engage on a deeper level. During Celebraciones de la Gente on October 26 & 27, everyone is invited to help build a botanical ofrenda in the garden.

### Honeybees

The Colton Community Garden received a hive and equipment from Texas Roadhouse through the Honeybee Conservancy Sponsor-A-Hive program. The program places hives in locations where they can bolster bee populations, advance education and pollinate locally grown food. Discovery Campers and community members will be able to watch the bees and learn about the role of bees in the ecosystem and food production. One third of the food humans consume requires pollination, and bringing bees into the garden can increase the yield by 70 percent.

Unfortunately the bee colony shipped in May didn't survive the spring cold snap.



"Flagstaff has a unique mountain high-elevation climate with severely cold weather and we usually do best with local strains of animals and plants," said Jan Busco, who is looking for a local source of bees.

### Planting a legacy

In May, two memorials enhanced the museum grounds. Friends of Mary Lou Parlman memorialized her with a bench and shade tree in the Michael Moore Native Medicinal Plant Garden. Parlman was an avid gardener and a longtime museum member, docent and volunteer.

An alligator juniper and collection of appropriate understory plants were added near the entrance of the museum in memory of Will Moir. Moir was a botanist and ecologist who moved to Flagstaff in 1996, where he researched fire in ponderosa forests. After his retirement he remained active in botany and ecology, compiling more than 800 species records for vascular plants of the San Francisco Peaks.





MUSEUM of  
NORTHERN  
ARIZONA



Namingha  
Institute

Arizona Daily Sun reporters visit first ever Namingha Institute

For one week in June, wet canvasses again filled Mary-Russell Ferrell Colton's art studio. The colorful paintings were mostly collaborative works, created by students in the first-ever Namingha Institute, a new art residency at MNA.

The week-long residency brought together six college and graduate level art students to work with master artist Baje Whitethorne Sr.

"To me he's like Yoda, the master of everything," said Khalid Honie, one of the students. "Him being here and teaching us and taking the time to show us what he does and teaching us his skills, it's an amazing feeling to have someone do that."

Named after the famous family of Hopi artists from New Mexico, the Namingha Institute has been in development for close to eight years. The initial idea stemmed from Phil Smith, a geologist, collector of Namingha family art and supporter of MNA, alongside Dan Namingha himself.

"Phil and Dan thought it would be a good initiative to establish some form of institute that could provide for a practical education in the form of mentorship for young artists," said Alan Petersen, curator of fine art at the museum.

Smith gave his extensive collection to MNA, along with a small endowment to create a "challenging and stimulating residency for a small number of promising young artists."

This year the endowment came to fruition and the institute was able to follow through on the original intentions. The residency was organized to offer residents a wide range of art experience, materials, and media to broaden their artistic horizons. It draws upon the collections of the museum and the environment of the Colorado Plateau.

In the Institute's first year, the students were from across the United States and Canada: Kayla Jackson and Khalid Honie from Diné College; Krystal Coughlin from Westminster, British Columbia; Orinda Goddard from Centralia, Washington; and Antoinette Thompson, who was recently accepted into the Chicago Art Institute. Each participant came with several artistic skills, including photography, graphic design, painting, drawing, basket weaving, jewelry making and fabric arts. "I hope that the young people who come here go away really inspired and that this is a formative part of their career. In the longer term, I hope (the Namingha Institute) will grow in a sustained way and it will become a really important permanent piece of the sort of cultural expression that happens here on the MNA campus," Mary Kershaw, MNA's new executive director, told the *Arizona Daily Sun*. "I see it becoming a really important component of what we do and who we are."

**The 2020 Namingha Institute will be held June 14 through 21, 2020. Applications for the 2020 Namingha Institute will be available soon at the MNA website, [musnaz.org](http://musnaz.org). For information or to request an application, contact the Namingha Institute Coordinator, Darwin Descheny at [ddescheny@musnaz.org](mailto:ddescheny@musnaz.org).**

## Springs Stewardship Institute honored

This summer MNA staff again went to Washington, DC to accept an award. This time the award was from the U.S. Forest Service for ongoing work of the Springs Stewardship Institute (SSI), a global initiative created in 2014 at MNA. The Rise to the Future award recognized SSI for their work in "Aquatic Tech Transfer" in the Coconino and Kaibab forests, a joint venture with the U.S. Forest Service in Northern Arizona.

"The award wasn't for a single project," said Dr. Larry Stevens, MNA curator of Ecology and SSI director, "but an ongoing collaboration with the U.S. Forest Service to provide springs-related information management, databasing tools, and assistance to forest managers nationwide."

Though usually small, springs are important environments with a rich ecological life that hold at least 10% of the world's endangered species. The SSI was created to help these rich environments survive by doing extensive research and sharing their findings worldwide in a database, Springs Online. With the information provided on the database, one can conduct fieldwork and collect hydrological, physical, ecological and geographical data using standardized protocols for springs inventory and assessment. The database now has information on 150,000 springs in North America and some in Europe. It's used by nearly a thousand people and allows agencies like the Bureau of Land Management and the U.S. Forest Service to share springs data.

## MNA Distinguished Fellows

The MNA Distinguished Fellows designation honors people who have served the museum with great distinction. Since being established by the MNA board in 1983, 16 people have been honored as Distinguished Fellows. This year three more were given the title:

**Edmund Nequatewa** (1877 – 1969) facilitated the relationship between the museum and Hopi, making research possible and helping to establish the Hopi Festival.

**Lionel F. "Major" Brady** (1880-1963) was MNA's first Head of Archaeology and Ethnology, then later served as the first Curator of Geology and then Paleontology. His discovery of pottery sherds at Sunset Crater launched efforts to preserve Sunset Crater.

**Steven W. Carothers** was Curator of Biology for MNA from the early 1970s to 1980 and helped expand MNA's ecology research. He continues to serve as a volunteer natural science collections manager.

"It occurred to me that there was something different in the *Star Wars* story," said Thibodeau.

As an ethnologist who specializes in popular culture, he was exactly the person to ask this question. Thibodeau began interviewing artists and discovering more examples of *Star Wars*-inspired art, until he'd amassed more than enough for a book, an academic paper and an exhibition. The exhibition, *The Force Is With Our People*, opens October 5.

Thibodeau found the artists' answers to be as multi-dimensional as the *Star Wars* universe. Some artists spoke of watching the movies as children. Ryan Singer recalled playing with *Star Wars* action figures at his grandmother's home on the Navajo Nation, where the landscape fit perfectly with the *Star Wars* scenes. For Singer it was easy to imagine a parallel universe where *Star Wars* characters shopped at the same store as his grandmother.

Other artists connected to the political messages embedded in *Star Wars*, the representation of people who had been colonized and oppressed by imperialism, of a grassroots



*Storm-Sheepers* by Dale Deforest

resistance that could stand up against the masked oppressors. Darby Raymond-Overstreet drew *Star Wars* characters as a child because she liked them, then continued as an adult artist because of the deeper meanings, such as the internal and external struggles between good and evil.

"For me it really brings to mind the ideals of balance, harmony, and beauty in Dine teachings," Raymond-Overstreet wrote in her artist's statement. "These characters' journeys inspire me because I hope that we can all overcome our personal battles and restore balance, harmony, and beauty in our lives and affect positive change within our communities."

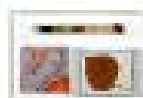
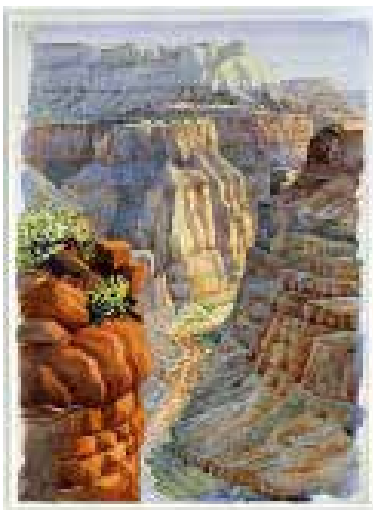
*The Force Is With Our People* may challenge the preconceptions of some visitors, who are used to more traditional Native American art. Like the *Native Peoples of the Colorado Plateau* exhibition, it's a reminder that Native cultures are a part of the contemporary world, influencing and incorporating popular culture. And the popular culture of today becomes the classics of tomorrow.

**Members preview Oct. 4. RSVP to [membership@musnaz.org](mailto:membership@musnaz.org)**

The idea for the grand-scaled exhibition was sparked when Foster was hiking in the Grand Canyon and picked up a lost water bottle emblazoned with an image of Mt. Everest. Foster thought, "Wouldn't that make a fantastic exhibition, if you were to compare the world's two greatest landscape icons?"

Foster set out not to do an individual painting, but to take an artistic journey. Since 1982 he has completed 16 of these journeys, each taking many years and traversing hundreds of miles. The paintings have been shown and collected in museums around the U.S. and in his native England.

For *Searching for a Bigger Subject*, Foster visited the Grand Canyon and the Himalayas three times each, climbing up to 17,800 feet and painting all three faces of Everest. He hiked 13 days to find the right vantage point to paint the largest painting in the exhibition, a six-foot-long depiction of the Canyon, then spent another 12 days painting it.



*From Toroweap Point Looking East*



*From Above Namche Bazaar*

"Doing a small painting is like creating a pop jingle, but doing a big painting is like writing an opera in that you can't have big passages of boring stuff," Foster said.

Ranging in size from 1 ft to 8 ft wide, the paintings have the intimate feel of a travel journal, with notes and sketches in the margins. Small artifacts remind the viewer that this is a real place, while maps provide geographical context. The paintings give the sense of transience and transcendence. The clouds are about to drift. The light is about to shift.

Before visiting the Grand Canyon for the first time in 1988, Foster worried he wouldn't have anything to add to the artistic canon of a place painted by so many artists before. Since then, Foster has returned to the Canyon again and again, each time finding something new.

"If you were to stand two painters side-by-side they'd come up with two completely different paintings," said Foster. "That's the excitement of art. It's a view seen through a personality."

**Members preview Nov. 15. RSVP to [membership@musnaz.org](mailto:membership@musnaz.org) or 928-774-5211, ext. 219**



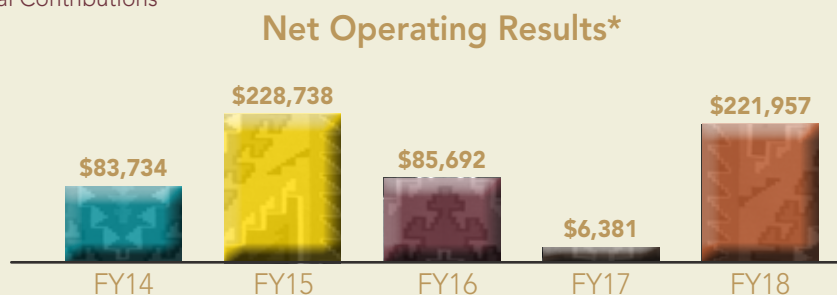
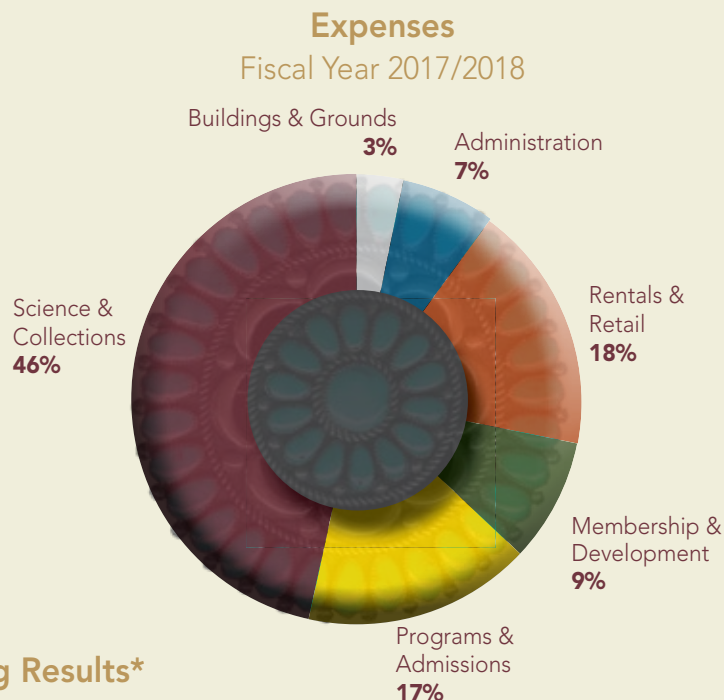
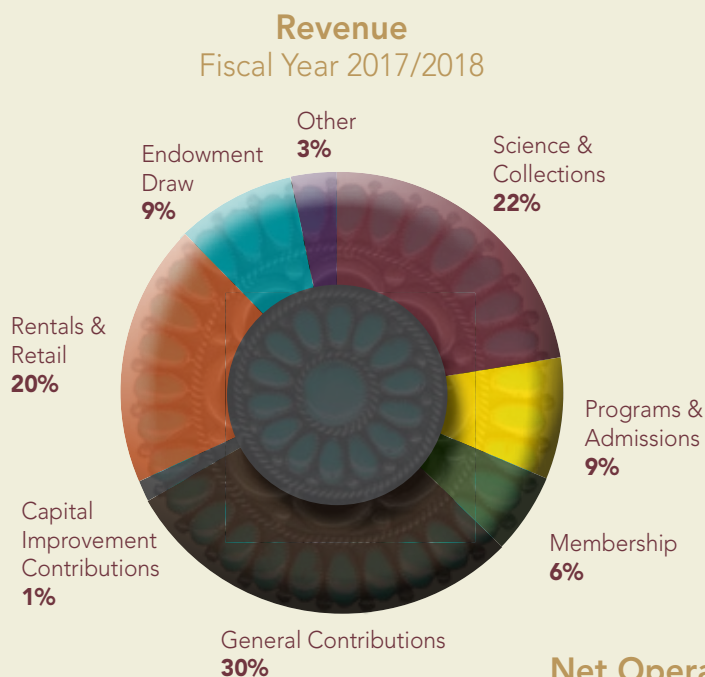
*BB Droid* by Mavasta Honyouti



# FISCAL YEAR IN REVIEW >>

**THE MOST RECENT AUDIT** covered 15 months, as MNA adjusted its fiscal year to align with the calendar year. Previously the museum's fiscal year went from October to September. The pie graphs below reflect the breakdown of revenues vs. expenses through that 15-month period. In order to be able to compare with previous years, the graph of net operating results uses 12-months from January to December.

Donations make up a significant portion of the museum's annual operating revenue. Caring for collections and doing research account for nearly half the annual expenses.



## Membership Price: \$70

6 new exhibitions <b>\$144</b>	16 Thirsty Thursdays <b>\$192</b>	11 STEAM 2nd Saturdays <b>\$132</b>
10 Colton Talks <b>\$120</b>	2 guest passes <b>\$24</b>	4 Festivals <b>\$96</b>
20+ Film screenings, talks, forums and other programs <b>\$500</b>		15 discounted Behind-the-Scenes & Horticulture tours <b>\$225</b>

**365 days of insights, knowledge, community connections, inspiration and experiences**

## Membership Value: Priceless

Remember – membership makes a great gift!

## Festival Revenue vs Expense

Visitors to the summer festivals get a memorable experience at a great price. Each year MNA spends around \$80,000 to produce the three Heritage Festivals, which comes out to about \$14 per attendee. Those costs include paying the many performers and presenters. The festivals are subsidized by donations and grants, including funding from Arizona Humanities.





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*The mission of the Museum of Northern Arizona is to inspire a sense of love  
and responsibility for the beauty and diversity of the Colorado Plateau.*



## **NATIVE ART MARKET**

**12/7 & 12/8**

**SATURDAY • 10AM - 5PM & SUNDAY • 12PM - 5PM**

25 Native Artists

Carvings • Jewelry • Beadwork  
Pottery • Painting • Weaving & more



## **SCHOOL TOURS**

Tell a teacher:

Kids love to learn at MNA  
with school trips about the Colorado Plateau, geology,  
Native cultures, prehistoric technology, dinosaurs and more

New this year - Explore cultures and  
connections through *Star Wars* inspired art

Find out more at [musnaz.org](http://musnaz.org) or email [msoliday@musnaz.org](mailto:msoliday@musnaz.org)

**Register for Ventures Trips & Workshops at**  
**<https://musnaz.campbrainregistration.com>**

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