

# Self-Guided Tours



## at the Heard Museum

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The mission of the Heard Museum is to be the world's preeminent museum for the presentation, interpretation and advancement of American Indian art, emphasizing its intersection with broader artistic and cultural themes.

### Contact Us

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### Museum Hours

Open Every Day, 10 a.m. to 4 p.m.  
Closed Easter Sunday, Independence Day, Thanksgiving and Christmas

[f](#) [t](#) [i](#) @heardmuseum

# Self-Guided Tour Checklist

Thank you for bringing your students to the Heard Museum. We are thrilled to welcome your group to experience the range of work in our collection and to learn more about Native American art and culture. Please use this checklist to help you and your students have a great experience at the Heard.

## Before Your Tour

- ☐ If you plan to use the audio tour of *HOME: Native Peoples in the Southwest* or *Away From Home: American Indian Boarding School Stories* (recommend for 8th grade and above), make sure to bring headphones and a Wi-Fi enabled device for each student.
- ☐ Review behavior expectations prior to leaving the bus and before entering the museum:
  - Use inside voices in the galleries
  - Please stay at a walking pace
  - Keep yourself and the artwork safe by not touching the art
- ☐ Have students leave backpacks, food and beverages on the bus (unless medically necessary). You are also welcome to arrange in advance to leave these items at Admissions if you are planning to eat lunch at the museum.
- ☐ Split into smaller groups as needed (depending on the size of your group and number of chaperones).
- ☐ If possible, send one adult inside to check in your group and get stickers for the chaperones while the other chaperones remain with the students in the Piper Courtyard. Students should wear their school IDs, t-shirts or uniforms.

## While in the Museum

- ☐ Chaperones stay with the students at all times in the galleries.
- ☐ If students are completing an activity, make sure they are using pencil.
- ☐ Photos **without flash** are welcome.  
(Tag us @heardmuseum!)

## After Your Visit

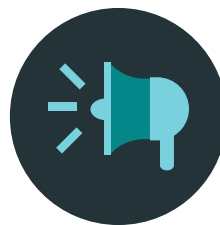
- ☐ Please pick up any items left at the security desk.
- ☐ If you would like to visit our Books & More shop, please send no more than 6 students at a time with a chaperone.
- ☐ If you brought lunch or a snack and would like a place to eat, you're welcome to use our Libby Amphitheater or The Hearst Foundations Children's Courtyard (see map on next page).
- ☐ Share feedback with us! Scan the QR code at the right to take our survey.
- ☐ Continue learning using the resources available on our website.



Use your eyes & ears, not your body, to observe and learn about the artwork.



Walk and move carefully to keep yourself and the artwork safe.



Speak with an inside voice and take turns speaking so that everyone can be heard.



Take pictures without flash, and be sure to tag @HeardMuseum.



Stay with the group so that no one gets lost.



Participate by sharing your ideas and asking questions.



Store your water, backpack and lunch before heading into the museum.



We are so happy that you are here and hope that you have a wonderful visit!

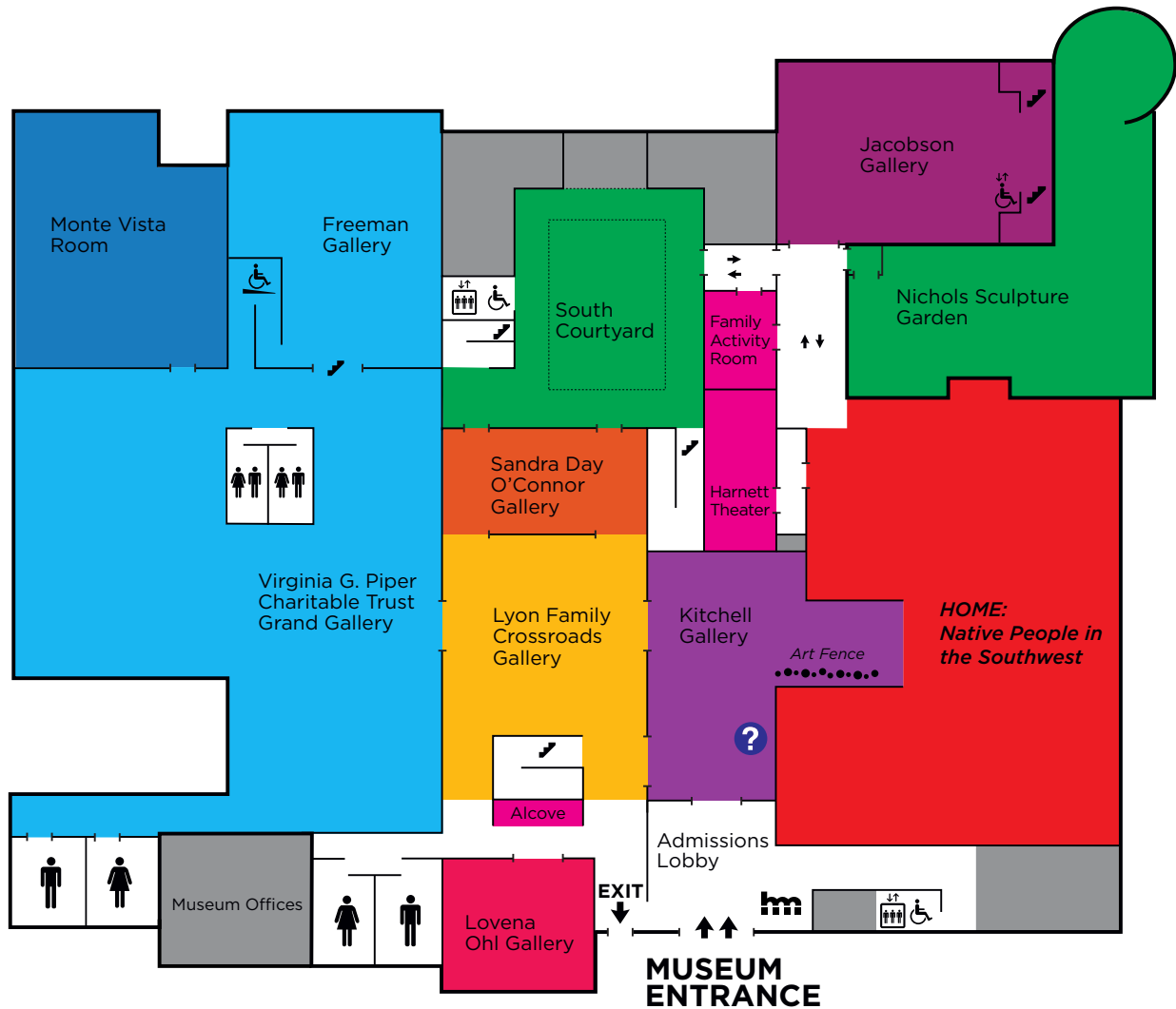
If you have any questions or concerns during your visit, please reach out to a member of our Visitor Services team.

# Heard Museum Campus



- 1** Bus Bay/Student Drop-Off
- 2** Libby Amphitheater  
Lunch/Snack location option
- 3** Children's Courtyard  
Lunch/Snack location option  
**Capacity:** approximately 64 adults or 80 children
- 4** Restrooms inside the museum  
(additional restrooms next to the Café)

# Heard Museum Ground Floor



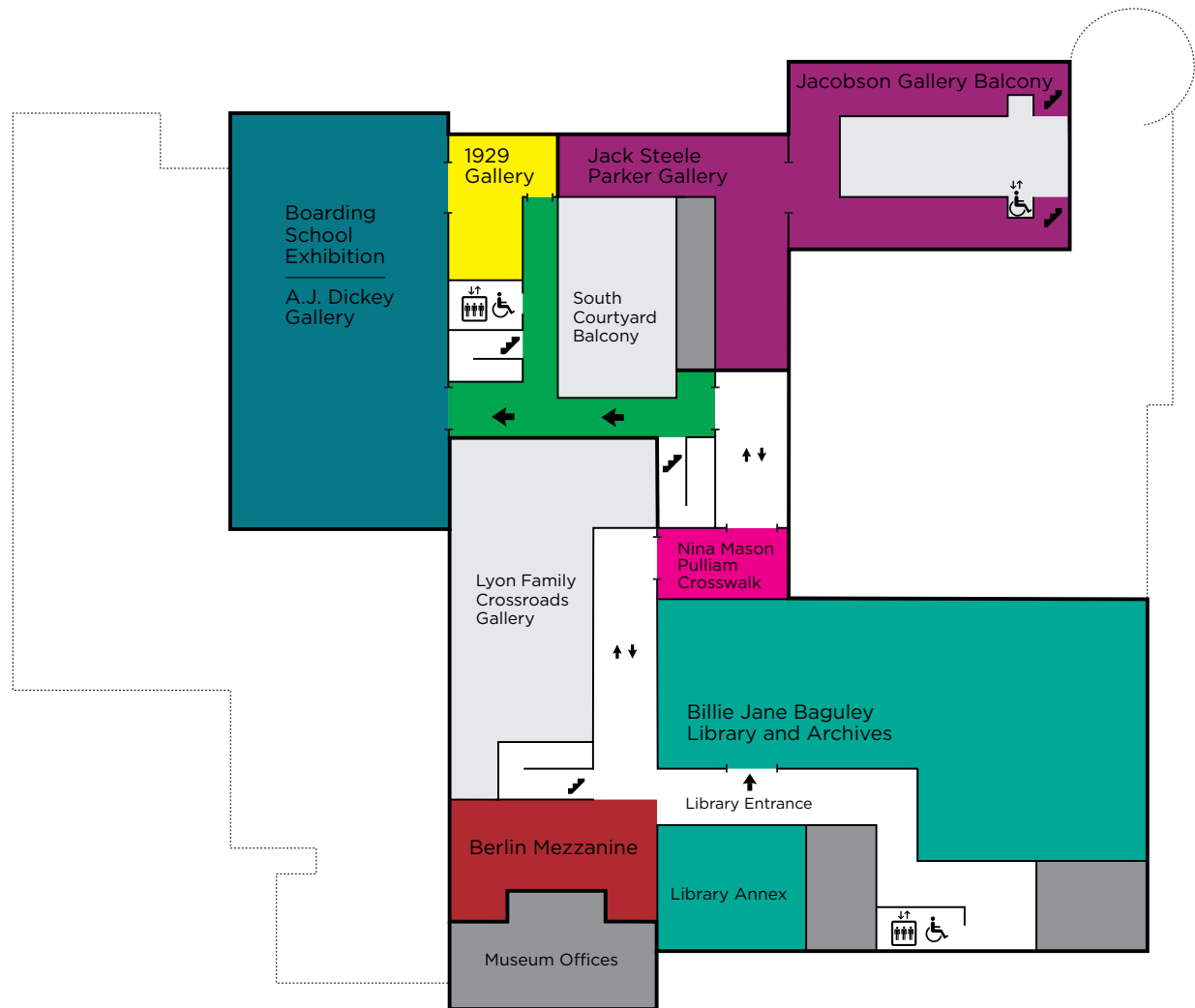
## Key

	Non-Public		Open for Special Events		Membership Desk		Restrooms		Ramp
	Outdoor Space		Information		ADA Accessible Elevator		Stairs		

## GROUND FLOOR GALLERIES

	<b>Betty and Samuel Kitchell Gallery</b>		<b>Lovena Ohi Gallery</b>
	<b>HOME: NATIVE PEOPLE IN THE SOUTHWEST</b> The Heard Museum's signature exhibition, featuring artwork from Arizona's 22 tribes		<b>Dennis H. Lyon Family Crossroads Gallery</b>
	<b>Edward Jacobson Gallery</b> <i>Substance of Stars</i>		<b>Sandra Day O'Connor Gallery</b>
	<b>Joel and Lila Harnett Theater</b>		<b>Virginia G. Piper Charitable Trust Grand Gallery</b>
	<b>Family Activity Room</b> Interactive gallery for kids and families		<b>Freeman Gallery</b>
	<b>Nichols Sculpture Garden</b>		<b>Monte Vista Room</b>

# Heard Museum Second Floor



## Key

- Non-Public
- ADA Accessible Elevator
- Outdoor Space
- Stairs

## SECOND FLOOR GALLERIES

### Jack Steele Parker Gallery\*

*Substance of Stars*

*\*accessible from ground floor only*

### A.J. Dickey Gallery

*Away from Home: American Indian Boarding School Stories*

### 1929 Gallery

### Nina Mason Pulliam Crosswalk

### Berlin Mezzanine

### Billie Jane Baguley Library and Archives

Open Monday - Friday, 10 a.m. - 3:45 p.m.

*Appointments recommended*

# Heard Museum Land Acknowledgment

## WHAT IS A LAND ACKNOWLEDGMENT?

A land acknowledgment is a message that recognizes and thanks the Indigenous people who have cared for the land that another group now also lives on or stewards.

## WHY HAVE A LAND ACKNOWLEDGMENT?

As Yatibaey Evans wrote for PBS, “Indigenous tribes have an extensive history of being respectful stewards of the land for thousands of years. Land acknowledgments provide the opportunity to connect with tribes and the rich history of their cultures. When we learn about the tribes that were originally from places across the United States we learn that they are still here. Today, Indigenous peoples are still taking care of the land for future generations to come.”

Source: **Design a Poster to Honor the Indigenous Lands You Live On**



## RESOURCES:

### Land Acknowledgement & Making a Land Acknowledgement Poster

(YouTube - Molly of Denali)



### Honoring Original Indigenous Inhabitants: Land Acknowledgment

(National Museum of the American Indian | Smithsonian)



The Heard Museum acknowledges that the land this institution has stood upon since 1929 is within the O’otham Jevé, which the Akimel O’otham have regarded as their homeland since time immemorial. Despite the land’s annexation into New Spain, the Mexican Republic, and the United States, which assumed control after the 1854 Gadsden Purchase, the Akimel O’otham have consistently asserted that this land is theirs, as recounted in their Creation Story, in which Jevé Ma:kai, Earth Doctor, made this place. Today the Akimel O’otham are part of the Four Southern Tribes of Arizona, which is a coalition comprised of the Gila River Indian Community, the Salt River Pima-Maricopa Indian Community, the Ak-Chin Indian Community, and the Tohono O’odham Nation.

The Heard Museum, in what is today downtown Phoenix, Arizona, occupies land within sight of numerous Huhugam, or Ancestral O’otham, canals, farmlands and villages, which is evidence of a presence going back countless generations, long before Father Eusebio Kino and the Conquistador Juan Mateo Mange arrived in the area on November 21, 1697, which harbingered a succession of colonization. Indeed, the founders of the Heard Museum, in particular, benefited from the US making Arizona a Territory in 1863, then a state in 1912, which led to the economic development of Phoenix, which became an election precinct in 1868. Consequently, the Heard acknowledges that it has a moral obligation to the Akimel O’otham, on whose land this museum continues to thrive. The latter is in addition to the Indigenous peoples, from within and well beyond Arizona, currently inhabiting the Greater Phoenix Metropolitan Area. With this in mind, the Heard proclaims that it remains dedicated to honoring its relationship with the Akimel O’otham through its programming, exhibits, public events, publications, and community service, which it extends to the other Indigenous peoples represented in its collections. The Heard hereby proudly commits itself to a future of building, improving, and nurturing its relationships with the Akimel O’otham and other Indigenous communities, locally, regionally, nationally and internationally.

– David Martínez, Ph.D (Akimel O’Odham/Hia Ced O’odham/Mexican)



# Exhibitions

## ABOUT

## ENGAGEMENT STRATEGY

### *HOME: NATIVE PEOPLE IN THE SOUTHWEST*



The museum's signature presentation of its permanent collection focuses on art by the sovereign tribal communities of Arizona and New Mexico. Within the exhibition, more than seventy artists and community members reflect on the importance of family, community, land and language in their lives and art.

Cultural Advisors and Curatorial Staff identified four key elements of home, which you will encounter in the exhibition. Fold a piece of paper in half length-wise and width-wise to create four sections. Have students label the different sections, Land, Language, Food, and Family. Encourage students to capture where they notice these elements in the exhibition. This could be done by making a list, drawings, etc.

### *Substance of Stars* | Jacobson Gallery



*Substance of Stars* is the culmination of a three-year collaboration with four Indigenous communities. The exhibition examines the collection of the Heard Museum from Indigenous perspectives, across a wide variety of media and time periods. It incorporates Indigenous languages, sky knowledge, and spiritual values, and includes elements of the origin stories that form Native identities. Reflecting the sacred relationship between National Identity, Native Knowledge and Mother Earth, *Substance of Stars* includes a special video installation in an immersive environment referred to as the Sky-Dome.

There are many different depictions of land in this gallery. Which makes you feel joyful? Make a sketch of it!

# Exhibitions

## ABOUT

## ENGAGEMENT STRATEGY

### *Away From Home: American Indian Boarding School Stories* | A.J. Dickey Gallery



*Away From Home* examines an important and often unknown period of American history. Beginning in the 1870s the U.S. government aimed to assimilate American Indians into “civilized” society by placing them in government-operated boarding schools. Children were taken from families and transported to far-away schools where all signs of “Indian-ness” were stripped away. Students were trained for servitude, and many went for years without familial contact—events that still have an impact on Native communities today.

As you move through this space, think about what you see and about what you don’t see. What would you expect to see in pictures of children? What do you see? What don’t you see? What elements of *HOME* do you see in the boarding school experience? Which elements don’t you see? What can you learn about the boarding school experience through your comparisons?

### *The North Star SChanges: Works by Brenda Mallory* | Kitchell and Lyon Gallery Through March 2024



The exhibition *The North Star SChanges: Works by Brenda Mallory* features sculptures that the artist has made using reclaimed and found objects, some taking the form of large-scale installations. The exhibition is based on the idea that humans perceive the North Star as permanent. Currently, Polaris is the North Star, but over the course of thousands of years, different stars assume the position and the name. Permanence becomes impermanence, and Mallory notes, “The idea of things changing has always been in my work.”

Brenda Mallory’s work deals with change in many forms, including the changing of the North Star and changing the use of different found materials. What is a change that you’ve witnessed or experienced in your life that affected the way you view the world? What is a change that you would like to see take place and why? Share with a friend or take time to journal about your reflections.



# Exhibitions

## ABOUT

## ENGAGEMENT STRATEGY

***Arriving Forever Into the Present World*** | Lovena Ohi Gallery Through March 3, 2024



Seeking to frustrate commonly-held Eurocentric perspectives on contemporary art, this exhibition features works made in contemporary times but typically seen as “traditional” cultural practice—such as pottery, textiles, carvings—thus calling into question the ways in which Indigenous art is often incorrectly categorized.

Traditionally, textile weavers have been known to weave blankets with hand-processed yarn made from sheep’s wool and dyed with indigo, cochineal, and/or dyes from gathered plants; basketry artists have made baskets from such materials as martynia, willow, and yucca; pottery artists have used locally harvested clay to form pots and jars, and painted designs onto the pots with a slip made from watered-down clay.

In *Arriving Forever into the Present World*, what non-traditional materials can you find that artists have used to make or design their textile, basketry, or clay creations?

***Early Days: Indigenous Art from the McMichael*** | Virginia G. Piper Grand Gallery September 1 through January 2, 2024



*Early Days* features objects ranging from 1700s ceremonial regalia to the work of the vanguard artists of the 1960s, ’70s and ’80s and leading contemporary Indigenous artists. As the only museum in Canada devoted exclusively to Canadian art, the McMichael’s collection offers a definitive account of Indigenous art in Canada today, and the powerful tensions and continuities that exist between the present and the past. *Early Days* explores our relationship to the land, to our ancestors, and to each other.

**NOTE:** This exhibition includes a 7 ½ minute video that contains strong adult themes. The video is located in the northeast (far left) corner of the Grand Gallery. If you prefer not to view this content, please continue to the next section. Viewer discretion is advised.

Choose a work that stands out to you and use the following thinking routine to closely observe the work. Notice 10 things about it. Now, try to notice 10 additional things!

# Exhibitions

## ABOUT

## ENGAGEMENT STRATEGY

### ***Grand Procession: Contemporary Plains Indian Dolls from the Charles and Valerie Diker Collection*** Sandra Day O'Connor Gallery



*Grand Procession* celebrates an exceptional collection of dolls, also known as soft sculptures, created by Jamie Okuma (Luiseno and Shoshone-Bannock), Rhonda Holy Bear (Cheyenne River Sioux and Lakota) and three generations of Growing Thunder family members; Joyce Growing Thunder, Juanita Growing Thunder Fogarty and Jessa Rae Growing Thunder (Assiniboine and Sioux).

These soft sculptures represent different community members. Pretend that you are the artist working on one of the sculptures. How long would it take you create this piece? If the sculpture could talk, what would it say?

### ***T.C. Cannon: Indeterminate Beauty*** | Berlin Mezzanine Through April 22, 2024



*Indeterminate Beauty* presents a brief yet bold selection of works by influential Kiowa/Caddo artist T.C. Cannon. The exhibition features five woodcut prints of Cannon's oeuvre, acquired through a gift in memory of Gil Waldman, along with *Moon and Stars over Taos* (1974) an acquisition made possible thanks to the generosity of 18 supporters in memory of Gil Waldman.

Each work in this exhibition tells a story. Pick one of the images that catches your attention. Look at it closely for clues about the story that it tells. Use what you see to write the story of the piece or tell it to a partner.

# Exhibitions

## ABOUT

## ENGAGEMENT STRATEGY

*In the Service Of: American Indian Veteran Artists and Tributes* | Nina Mason Pulliam Crosswalk



*In the Service Of: American Indian Veteran Artists and Tributes* explores the art and tribute art created by and for American Indian veterans. Through the artwork on display, the exhibition reflects the many reasons why American Indian men and women enlist in the U.S. military and serve at a higher percentage than other ethnic groups, including land, family and cultural responsibility.

You'll notice that many of the information panels in the gallery include photographs of the artists, who are all veterans. Why do you think the curators, (people who choose how and what to display in the museum), chose to include photos of the artists in how they presented this exhibition? What types of photographs of veterans are you used to seeing? Are these similar or different?

## Coming Soon

You'll notice that this gallery is currently closed to prepare for a new exhibition. Come back to see it when it opens! First Fridays are a great time to do that because they are always FREE and feature access to artists and engaging speakers.

If you had the opportunity to choose artwork for a gallery in the Heard Museum, which type of art would you choose? Is there a specific artist you would want to highlight? Write or sketch about your vision for the space.



## Heard Museum Art Search



1. To your right as you enter *HOME: Native People in the Southwest*, you'll notice a beautiful fence representing the natural environment of the Southwest. What is the title of this work of art?

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2. Take a few minutes to explore this work. What objects can you find hidden in it?

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3. In the Pueblo section of *HOME: Native People in the Southwest* you will find a fun Harry Potter-themed pottery plate. Name the three destination stickers found painted on the suitcases.

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4. There are 19 Pueblos in the state of New Mexico, and 2 in the state of Arizona. One of these Pueblos in Arizona is the Hopi, who say corn is life. What is something tasty that they make with blue corn? (Hint: look in the kitchen)

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## Heard Museum Art Search continued



5. In the middle of *HOME: Native People in the Southwest* you will find a large structure with 8 sides made of dirt, wood, and/or brush in the style of the traditional dwelling of the Diné. What is this home called?
- 

6. As you can see from the variety in *HOME: Native People in the Southwest*, there are many styles of Diné (Navajo) textiles, including this one by Lily Touchin (Diné [Navajo]). What do the zigzags in the center of this Storm Pattern textile represent?
- 



7. Many artists learn how to make art from family members. Rose Ann Whiskers (San Juan Southern Paiute) learned how to weave baskets, like this one with a butterfly design, from someone in her family. Who did she learn basket-weaving from?
- 

8. As you enter the Sonoran Homelands section, you will see a calendar stick. Timothy Terry Jr., (Akimel O'otham) shares that "a calendar stick is like a diary—a way of recording your life in a form that you can share with other people." What is this calendar stick made out of?
- 

9. In the Sonoran Homelands section of *HOME: Native People in the Southwest*, you learn about the vast network of canals used to route water throughout the region. How many miles did the canals connect?
- 



## Heard Museum Art Search continued

10. In the Yaqui section of *HOME: Native People in the Southwest*, there are three rattles. Which three animals are represented in these rattles?

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11. In the Apache section of *HOME: Native People in the Southwest*, you see examples of shields. What are the shields made of?

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12. American Indian and Alaska Native populations serve in the military at 5x the national average. It was important to the Heard Museum that we honor the service of Native veterans in this exhibit. Over which 2 places has this woven flag by Sadie Curtis (Diné [Navajo]) been flown?

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## Heard Museum Art Search

1. To your right as you enter *HOME: Native People in the Southwest*, you'll notice a beautiful fence representing the natural environment of the Southwest. What is the title of this work of art?  

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2. Take a few minutes to explore this work. What objects can you find hidden in it?  

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3. In the Pueblo section of *HOME: Native People in the Southwest* you will find a fun Harry Potter-themed pottery plate. Name the three destination stickers found painted on the suitcases.  

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4. There are 19 Pueblos in the state of New Mexico, and 2 in the state of Arizona. One of these Pueblos in Arizona is the Hopi, who say corn is life. What is something tasty that they make with blue corn? (Hint: look in the kitchen)  

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5. In the middle of *HOME: Native People in the Southwest* you will find a large structure with 8 sides made of dirt, wood, and/or brush in the style of the traditional dwelling of the Diné. What is this home called?  

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6. As you can see from the variety in *HOME: Native People in the Southwest*, there are many styles of Diné (Navajo) textiles, including this one by Lily Touchin (Diné [Navajo])). What do the zigzags in the center of this Storm Pattern textile represent?  

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7. Many artists learn how to make art from family members. Rose Ann Whiskers (San Juan Southern Paiute) learned how to weave baskets, like this one with a butterfly design, from someone in her family. Who did she learn basket-weaving from?  

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8. As you enter the Sonoran Homelands section, you will see a calendar stick. Timothy Terry Jr., (Akimel O'otham) shares that "a calendar stick is like a diary—a way of recording your life in a form that you can share with other people." What is this calendar stick made out of?  

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9. In the Sonoran Homelands section of *HOME: Native People in the Southwest*, you learn about the vast network of canals used to route water throughout the region. How many miles did the canals connect?  

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10. In the Yaqui section of *HOME: Native People in the Southwest*, there are three rattles. Which three animals are represented in these rattles?  

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11. In the Apache section of *HOME: Native People in the Southwest*, you see examples of shields. What are the shields made of?  

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12. American Indian and Alaska Native populations serve in the military at 5x the national average. It was important to the Heard Museum that we honor the service of Native veterans in this exhibit. Over which 2 places has this woven flag by Sadie Curtis (Diné [Navajo]) been flown?  

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## Heard Museum Art Search Answers

1. To your right as you enter *HOME: Native People in the Southwest*, you'll notice a beautiful fence representing the natural environment of the Southwest. What is the title of this work of art? **Indigenous Evolution**
2. Take a few minutes to explore this work. What objects can you find hidden in it? **(there are no wrong answers)**
3. In the Pueblo section of *HOME: Native People in the Southwest* you will find a fun Harry Potter-themed pottery plate. Name the three destination stickers found painted on the suitcases. **Hogsmeade, Egypt, Paris**
4. There are 19 Pueblos in the state of New Mexico, and 2 in the state of Arizona. One of these Pueblos in Arizona is the Hopi, who say corn is life. What is something tasty that they make with blue corn? (Hint: look in the kitchen) **Piki**
5. In the middle of *HOME: Native People in the Southwest* you will find a large structure with 8 sides made of dirt, wood, and/or brush in the style of the traditional dwelling of the Diné. What is this home called? **Hogan**
6. As you can see from the variety in *HOME: Native People in the Southwest*, there are many styles of Diné (Navajo) textiles, including this one by Lily Touchin (Diné [Navajo]). What do the zigzags in the center of this Storm Pattern textile represent? **Lightning**
7. Many artists learn how to make art from family members. Rose Ann Whiskers (San Juan Southern Paiute) learned how to weave baskets, like this one with a butterfly design, from someone in her family. Who did she learn basket-weaving from? **Her grandmother**
8. As you enter the Sonoran Homelands section, you will see a calendar stick. Timothy Terry Jr., (Akimel O'otham) shares that "a calendar stick is like a diary—a way of recording your life in a form that you can share with other people." What is this calendar stick made out of? **Cactus Rib**
9. In the Sonoran Homelands section of *HOME: Native People in the Southwest*, you learn about the vast network of canals used to route water throughout the region. How many miles did the canals connect? **300**
10. In the Yaqui section of *HOME: Native People in the Southwest*, there are three rattles. Which three animals are represented in these rattles? **Buzzard, Seahorse, Caterpillar**
11. In the Apache section of *HOME: Native People in the Southwest*, you see examples of shields. What are the shields made of? **Animal Hide**
12. American Indian and Alaska Native populations serve in the military at 5x the national average.\* It was important to the Heard Museum that we honor the service of Native veterans in this exhibit. Over which 2 places has this woven flag by Sadie Curtis (Diné [Navajo]) been flown? **US Capitol and AZ State Capitol**

\* *American Indians and Alaska Natives: Key Demographics and Characteristics*. The National Council on Aging. (n.d.). <https://www.ncoa.org/article/american-indians-and-alaska-natives-key-demographics-and-characteristics>

### Image Credits

Tony Jojola and Rosemary Lonewolf, *Indigenous Evolution*. On display in *HOME: Native Peoples of the Southwest*. Photo: Craig Smith, Heard Museum.

Susan Folwell (Santa Clara, b. 1970). Plate, 2001. 2.5" x 11.25"

Hopi woman making piki, 2002. Photo: Craig Smith, Heard Museum.

Hogan, on display in *HOME: Native Peoples of the Southwest*. Photo: Craig Smith, Heard Museum.

Lillie Touchin (Navajo, b. 1952). Storm Pattern textile, 1986. Santa Fe Collection of Navajo Rugs donated by Dr. Charles and Linda Rimmer

Rose Ann Whiskers (San Juan Southern Paiute Tribe, b. 1952). Basket, c. 1995. Gift of Sandy Stein

Timothy Terry, Jr. (Akimel O'otham/Gila River Indian Community, b. 1965). Calendar stick, 2004. Heard Museum Collection

Yaqui display in *HOME: Native Peoples of the Southwest*.

Artist Once Known (Mescalero Apache). Shield, 19th Century. Buffalo hide, metal. Gift of Mrs. Roger Lyon.

Sadie Curtis (Navajo). American Flag Textile 1976.



# Additional Resources

## Virtual Field Trips

Learn about objects in our collection and the artists who created them through these virtual field trip videos. Each video is aligned to Arizona K-12 standards and is accompanied by a printable “cue sheet” that reinforces the educational information shared in the video and offers prompts to test retention and understanding.



## Art Cards

Art cards are a fun way to introduce children in elementary school to artwork by American Indian artists. They are designed to help children look at art carefully and exercise their interpretation skills. Each card has a suggested art activity that can be done independently or with the help of an adult. Every card is also aligned to Arizona K-12 visual art standards.

## Teacher Resource Posters



Teacher’s Resource Art Posters feature art objects that are found in *HOME: Native Peoples of the Southwest*. The full color 11x17 inch posters include detailed information on the back with object description, cultural context, vocabulary and suggested in-classroom discussion topics. Please pick up at the Heard Museum.

## Traveling Panels

These three-panel, freestanding exhibits – each with a display stand – are designed for use in libraries or schools and are rented at no cost to schools. The exhibit stands 8 ft. tall and requires floor space of approximately 6 ft. x 4 ft. Panel exhibits are only available in the Phoenix metropolitan area for a two-week loan and are available on a first-come, first-served basis.



Exhibits include: *Boarding School*, *The Apache - History, Art & Culture*. Email [education@heard.org](mailto:education@heard.org) to reserve.

## Image Credits

- p. 1 Heard Museum entrance. Photo: Craig Smith, Heard Museum.
- p. 7-11 Gallery images by Craig Smith, Heard Museum.

## Sponsors



**Lynn & Joe Pinto  
Family Foundation**