

Self-Guided Visit



at the Heard Museum

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The Heard Museum connects Indigenous creativity to the world by presenting the voice and vision of American Indian artists.

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

   @heardmuseum

Self-Guided Visit 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

When You Arrive

- Heard staff will meet you at the bus bay to help with the check in process.
- If you opted for an art activity, Heard staff will confirm time.

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 @heard museum!)

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.



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

Heard Museum Policies

Please review the following with your students and chaperones before arriving at the Heard Museum. Your docents will also review many of these when your group arrives. Note that we have included a “why?” section for students who would appreciate rationale.

Food, drinks, and backpacks are not allowed in the museum building. If students have these items with them for lunch, please have them leave them in the cubbies located inside the Dorrance Education building.

Why? Even with the best intentions, bulky items can end up bumping into artwork and damaging it. Food and drinks can also attract pests that could damage the work.

Students should wear their tour name badges at all times.

Why? Our Visitor Services and Security staff (in Teal and Maroon shirts) need to know that everyone in the museum has checked in at Admissions. Wearing your nametag lets them know that you are part of a group.

None of the artwork, including outside sculptures, should be touched unless permitted by the guide.

Why? The oils naturally present on our hands can damage the artwork. There is one sculpture that you can touch. Ask your guide about it!

Photography without flash is welcome in the Museum. (Tag us @heardmuseum!)

Why? Prolonged light exposure can damage the work, and we want to make sure that it retains its character for many years so that other people can also enjoy it. Also, the flash can disturb the experience for other visitors.

Students and chaperones must remain together.

Why? The Heard Museum building is quite large, and we don't want anyone to get lost. Also, your chaperones are responsible for keeping you safe on your trip, and they can't do that if they can't see you!

Please remind students to use inside voices.

Why? Some exhibitions include audio components that you can't hear if people are being loud. Also, we want to respect different learning styles. Some people prefer to read text or engage with artwork in a quiet environment.

Please remind students to walk inside the museum.

Why? We don't want you to trip over something and get hurt! Also, we know you wouldn't want to damage the works in our collection. Many are irreplaceable!

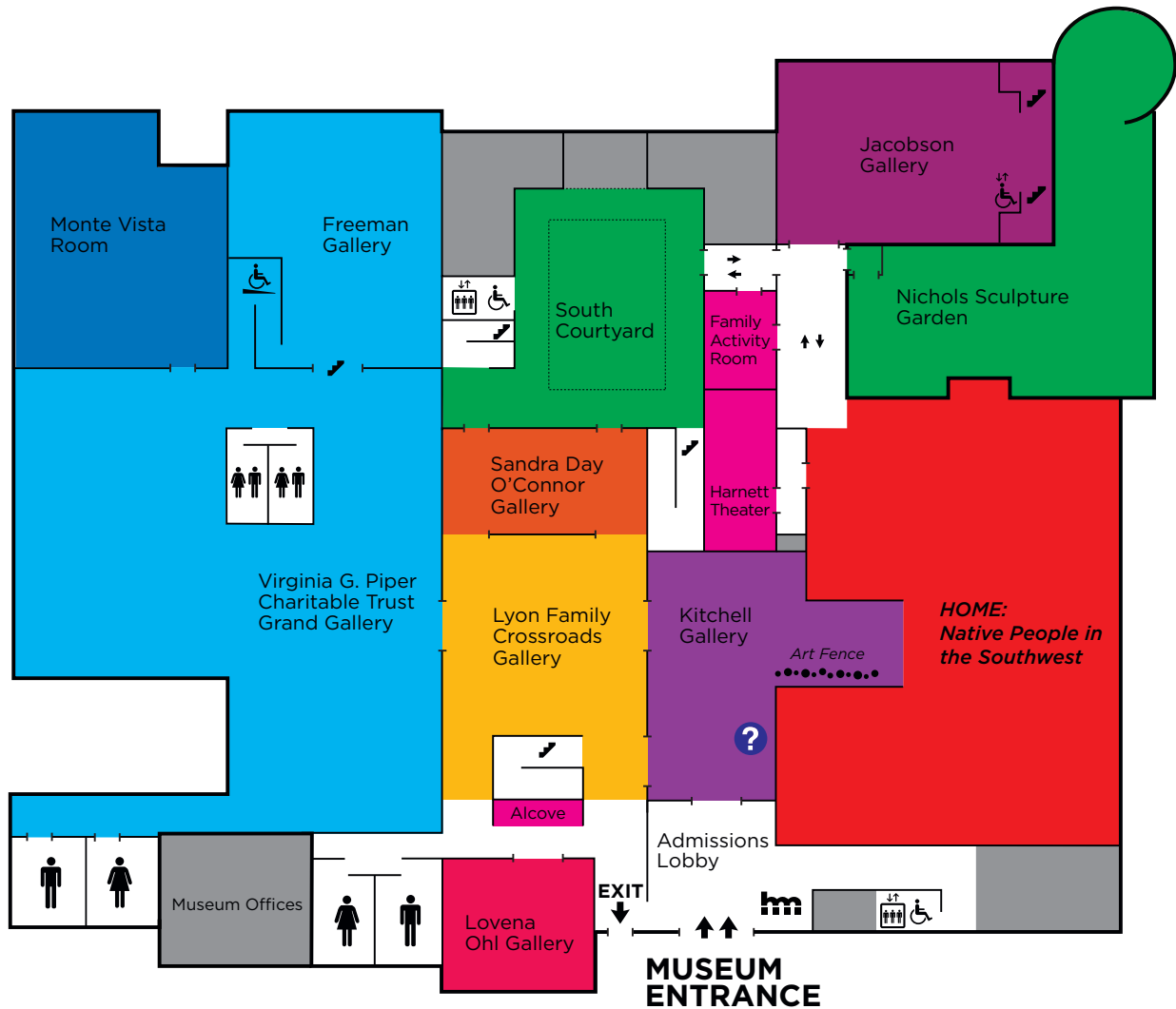
Please raise your hand if you have a question on your tour.

Why? So that your docent knows that you have you a question and can hear you ask it.

Please only use pencil for in gallery activities, writing or sketching.

Why? Accidental pencil marks are much easier to remove from walls or artwork.

Heard Museum Ground Floor



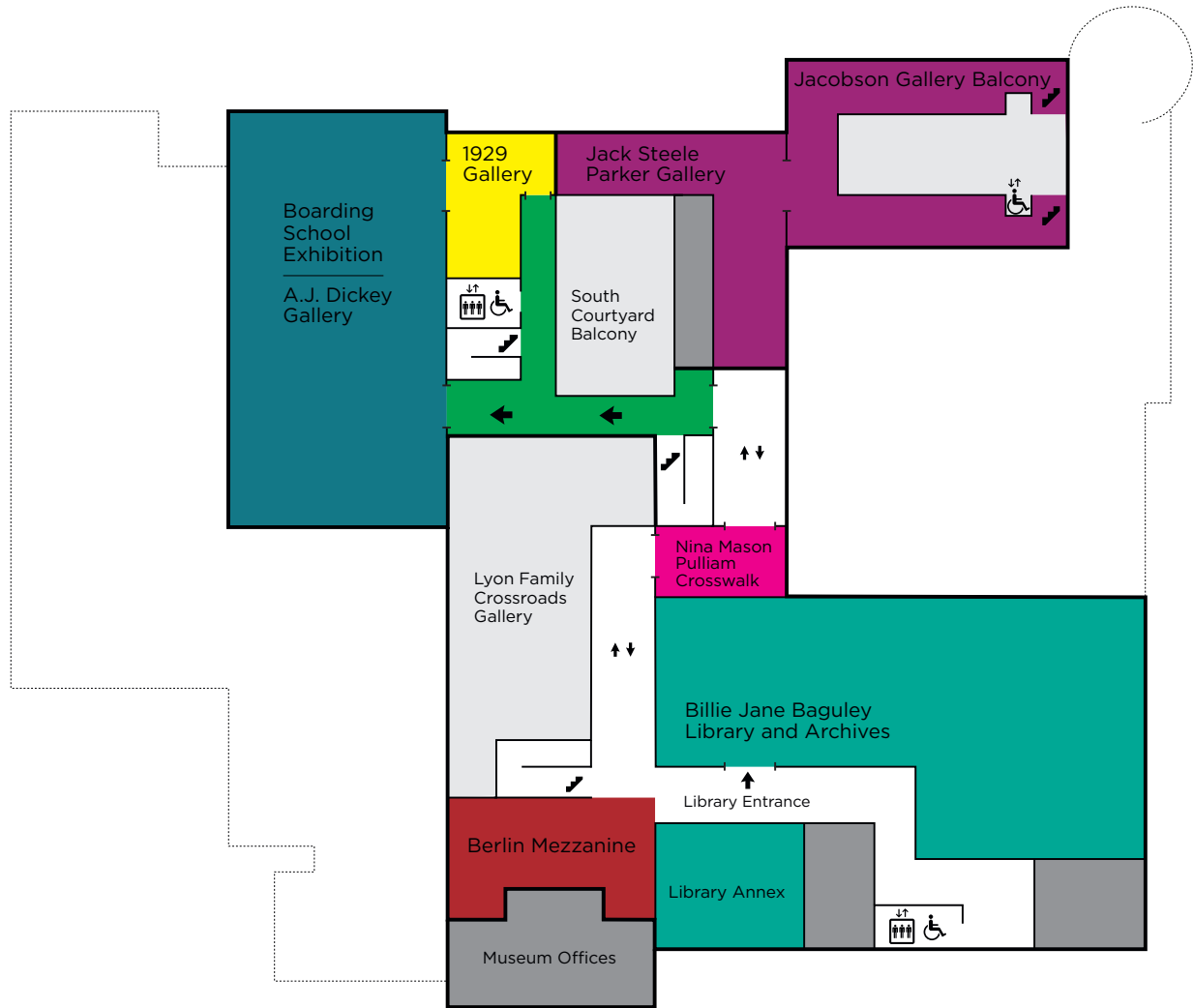
Key

- Non-Public
- Open for Special Events
- Outdoor Space
- ? Information
- hm** Membership Desk
- ♿ Restrooms
- ♿ Ramp
- ♿ ADA Accessible Elevator
- ↕ Stairs

GROUND FLOOR GALLERIES

- | | |
|---|--|
| <ul style="list-style-type: none"> <li style="margin-bottom: 10px;"> Betty and Samuel Kitchell Gallery <li style="margin-bottom: 10px;"> HOME: NATIVE PEOPLE IN THE SOUTHWEST
The Heard Museum's signature exhibition, featuring artwork from Arizona's 22 tribes <li style="margin-bottom: 10px;"> Edward Jacobson Gallery
<i>Substance of Stars</i> <li style="margin-bottom: 10px;"> Joel and Lila Harnett Theater <li style="margin-bottom: 10px;"> Family Activity Room
Interactive gallery for kids and families <li style="margin-bottom: 10px;"> Nichols Sculpture Garden | <ul style="list-style-type: none"> <li style="margin-bottom: 10px;"> Lovena Ohl Gallery <li style="margin-bottom: 10px;"> Dennis H. Lyon Family Crossroads Gallery <li style="margin-bottom: 10px;"> Sandra Day O'Connor Gallery <li style="margin-bottom: 10px;"> Virginia G. Piper Charitable Trust Grand Gallery <li style="margin-bottom: 10px;"> Freeman Gallery <li style="margin-bottom: 10px;"> Monte Vista Room |
|---|--|

Heard Museum Second Floor



Key

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

SECOND FLOOR GALLERIES

- Jack Steele Parker Gallery***
Substance of Stars
**accessible from ground floor only*
Reccomended for 7th grade + above
- 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 Jeved, 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 Jeved 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, Community, 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

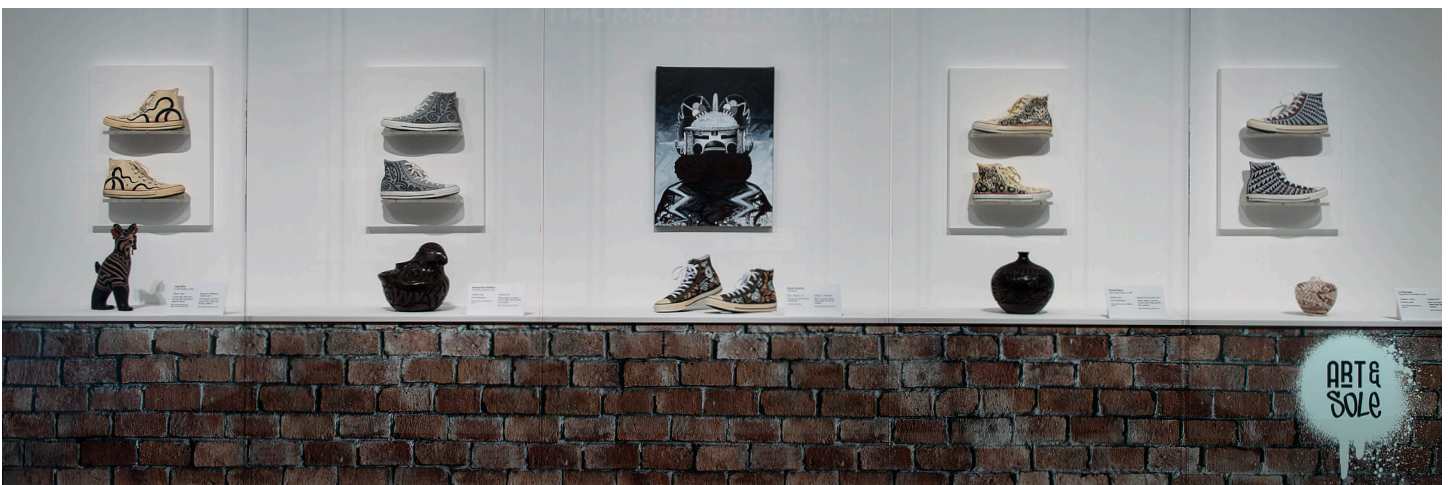
Away From Home: American Indian Boarding School Stories | A.J. Dickey Gallery



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?

Art & Sole | Kitchell Gallery Through January 2025



Art & Sole features shoes painted, beaded, and styled by more than a dozen Native artists. The shoes are displayed alongside other works by the same artists, in mediums within which they commonly create. The exhibition demonstrates how artists' visual language and style translate across different forms. *Art & Sole* illustrates the innovation and creativity of these artists, and how their creations and concepts intersect with other cultures and the community at large.

Each artist in this exhibition features a shoe design and another artwork with a different medium. Many of the shoe designs are inspired by the artwork. Make a sketch of your own shoe design inspired by artwork you have created or that you have seen in the museum.

Exhibitions

ABOUT

ENGAGEMENT STRATEGY

Meryl McMaster: Bloodline | Virginia G. Piper Grand Gallery October 4 through March 2, 2025

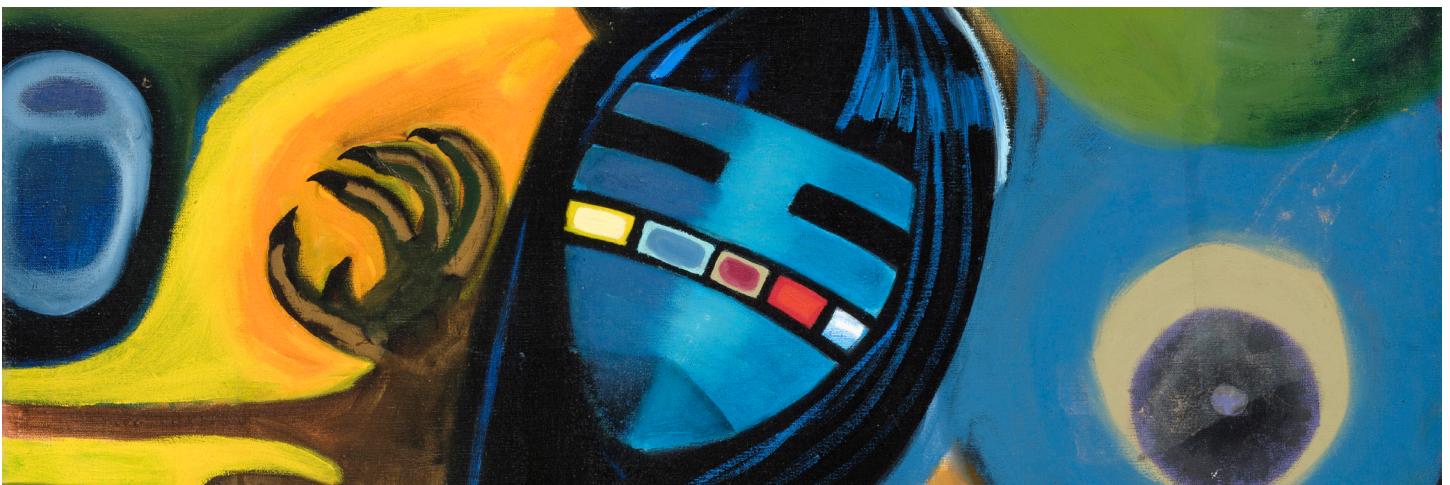


Meryl McMaster: Bloodline features the large-scale photographic works of Canadian artist Meryl McMaster (b. 1988), reflecting her mixed nêhiyaw (Plains Cree)/Siksika, Dutch, and British ancestry. The featured works in this exhibition span McMaster's past accomplishments and recent explorations of family histories. This exhibition explores themes of memory, containment, erasure, and self-determination.

In Meryl McMaster's photography, which are self-portraits, she uses many hand-made objects to tell a story. What objects would you use to tell a story in a photograph? What story or history would you tell?

Space Makers: Indigenous Expression and a New American Art | Virginia G. Piper Grand Gallery

November 8 through March 2, 2025



Space Makers: Indigenous Expressions and a New American Art explores the intersection of mid-century American art and Indigenous visual culture. This exhibition examines the Indian Space Painters, a group of non-Indigenous mid-century American modernist artists that were inspired by Indigenous art, and their influence on the American art scene.

The Indian Space Painters were a group of non-Indigenous artists that were influenced by Native American art and culture during the mid-century modernist art movement. What do the works from this art movement make you wonder? What are your feelings when looking at the abstract paintings?

Exhibitions

ABOUT

ENGAGEMENT STRATEGY

Majestic Figures | Sandra Day O'Connor Gallery



Majestic Figures celebrates an exceptional collection of dolls, also known as soft sculptures, created by Jamie Okuma (Luiseño 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?

Harry Fonseca: Transformation | Berlin Mezzanine Through April 20th, 2025



Harry Fonseca: Transformation is the first exhibition dedicated to exploring Fonseca's expressions of "queerness" through the reintroduction of his beloved character of the Coyote. Harry Fonseca's (Nisenan Maidu/Portuguese/Native Hawaiian, 1946-2006) paintings explore Coyote as a metaphor for the transformation of self that defy Western conceptions of Indigeneity coded with visual language that explores queer subcultures.

The Coyote in Harry Fonseca's work is used to show transformation. The movement and clothing are used to express transformation and self-expression. Sketch your own coyote that demonstrates your self-expression.

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?

Heart of the Community: Baskets from the Basha Family Collection of American Indian Art | Virginia G. Piper Grand Gallery Through March 8, 2026



This exhibition celebrates the Basha family's gift of the Eddie Baska Collection of American Indian Art to the Heard Museum. Many of the baskets were woven in the early decades of the 20th century in Arizona. The art of Western Apache, Yavapai, and Akimel O'odham weavers are featured in the exhibition with context for the time in which the baskets were woven.

Each community represented in this exhibition has their own unique basketry style and design. What is something that each community has in common? What is something that is different?

Heard Museum *HOME* 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?

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

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.



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)



Heard Museum *HOME* 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?
-

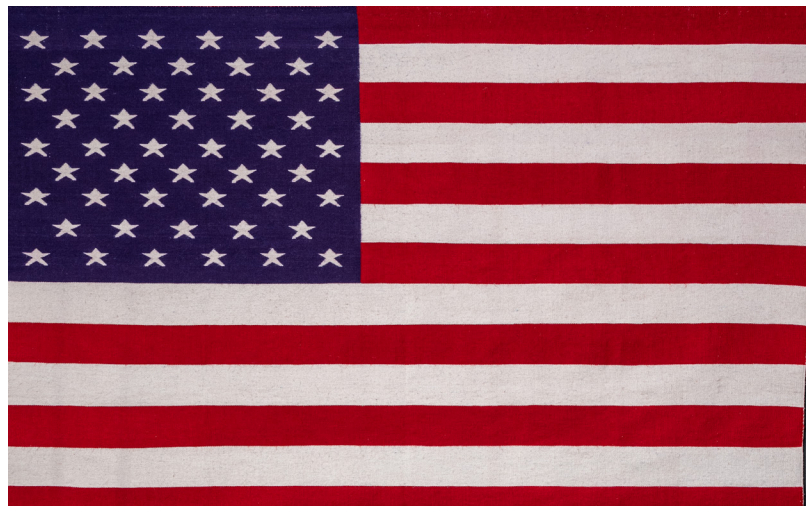


Heard Museum *HOME* Art Search continued

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



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



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?

Heard Museum *HOME* Art Search continued

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?

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

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.

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)

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?

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

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

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?

Heard Museum *HOME* 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 11×17 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.

Heard on the Go

Heard on the Go is a physical resource that can be checked out through the Heard Museum. Teachers will be given a large Pelican case with pottery displays, clay touch-its, airdry clay materials, and classroom activities. Explore the various pottery styles from the past and present throughout Southwest tribes. Students will have access to Heard Museum videos, art activities, books, and pottery examples. Teachers can check out this resource for a two-week loan and are available on a first-come, first-served basis.

Email 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.

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