

Self-Directed 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.

   @heardmuseum

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
Summer Hours: June 1 – Aug 31
Tues through Sun: 10 a.m. – 4 p.m.

Self-Directed 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 Indigenous 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
 - No food or beverages are allowed inside the museum

When You Arrive

- Have students leave any large items on the bus. If you are eating lunch at the museum, have students bring their lunch bags off of the bus to store in the cubbies in the Dorrance Education building
- Heard staff will meet you at the bus bay near the Children's Courtyard to help with the check in process.
- If you opted for an art activity, Heard staff will confirm time.

Bus Parking:

Buses may load/unload and park in the Bus Bay outside of the Dorrance Education Building. Buses should enter on Encanto off of Central Avenue and leave out of the Monte Vista exit. Buses may remain in the Bus Bay during the visit, but please shut off the engine. The closest restroom is in the Dorrance Education Building. Disembark at the Bus Bay to begin your tour.

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

All are welcome at the Heard!

- Assistive listening devices are available at the Admissions desk.
- Printed text about the exhibitions is available at the Admissions desk.
- While it is the museum policy that any guest may use the restroom that aligns with their gender identity, single-stall all gender restrooms are located in the Grand Gallery for your convenience.
- If you have any questions or specific needs for the tour, please let us know in advance.

Museum Policies:

- 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
- None of the artwork, including outside sculptures, may be touched
- Photography without flash is welcome in the Museum
- Students and chaperones must remain together
- Please remind students to use inside voices
- Please remind students to walk when inside the museum

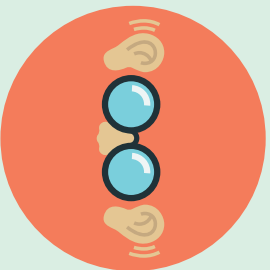
While in the Museum

- 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.

Welcome to the Heard Museum!



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



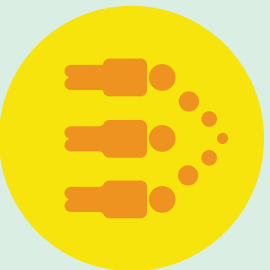
Walk and move carefully to keep yourself and the artwork safe.



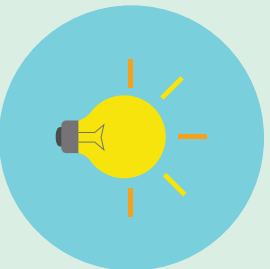
Speak with an inside voice and take turns speaking so that everyone can be heard.



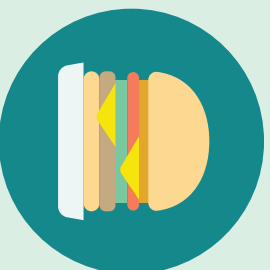
Take pictures without flash, and be sure to tag @HeardMuseum.



Stay with the group so that no one gets lost.



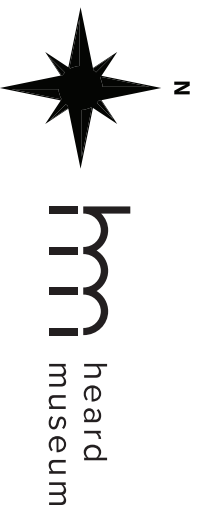
Participate by sharing your ideas and asking questions.



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

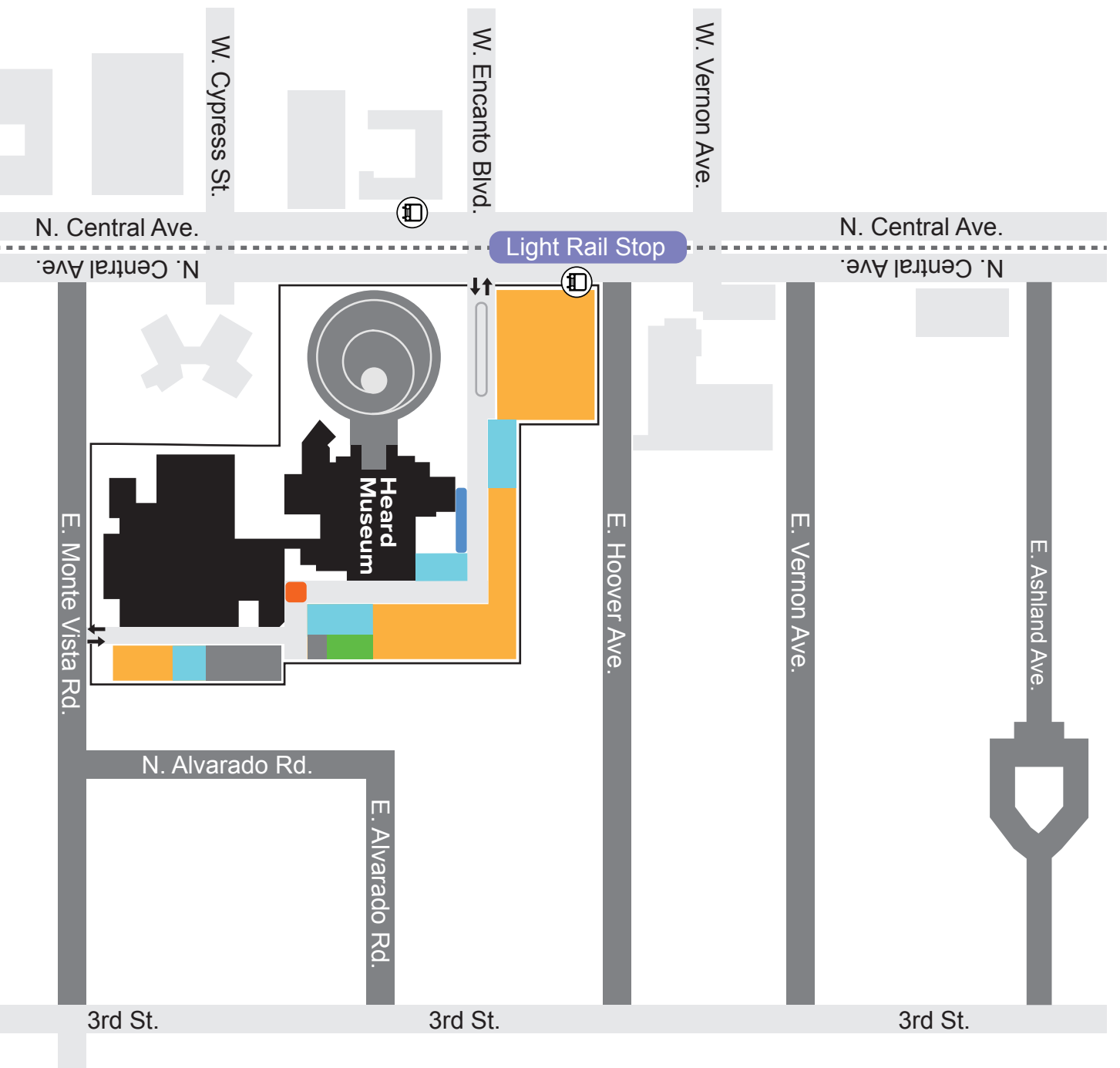









We are so happy that you are here and hope that you have a wonderful visit!



Heard Museum

Visitor Parking Map



-  Visitor Parking
-  ADA Parking 
-  EV Charging Space
-  Bus Drop Off
-  Ride Share Drop Off
-  Reserved

- NO PARKING ON NEIGHBORHOOD STREETS**
- E. Ashland Ave.
 - E. Vernon Ave.
 - E. Hoover Ave.
 - E. Monte Vista Rd.
 - E. Alvarado Rd.
 - N. Alvarado Rd.

Heard Museum Policies

Please review the following with your students and chaperones before arriving at the Heard Museum. Your Heard Education Staff 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 Heard Museum docents or staff

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 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



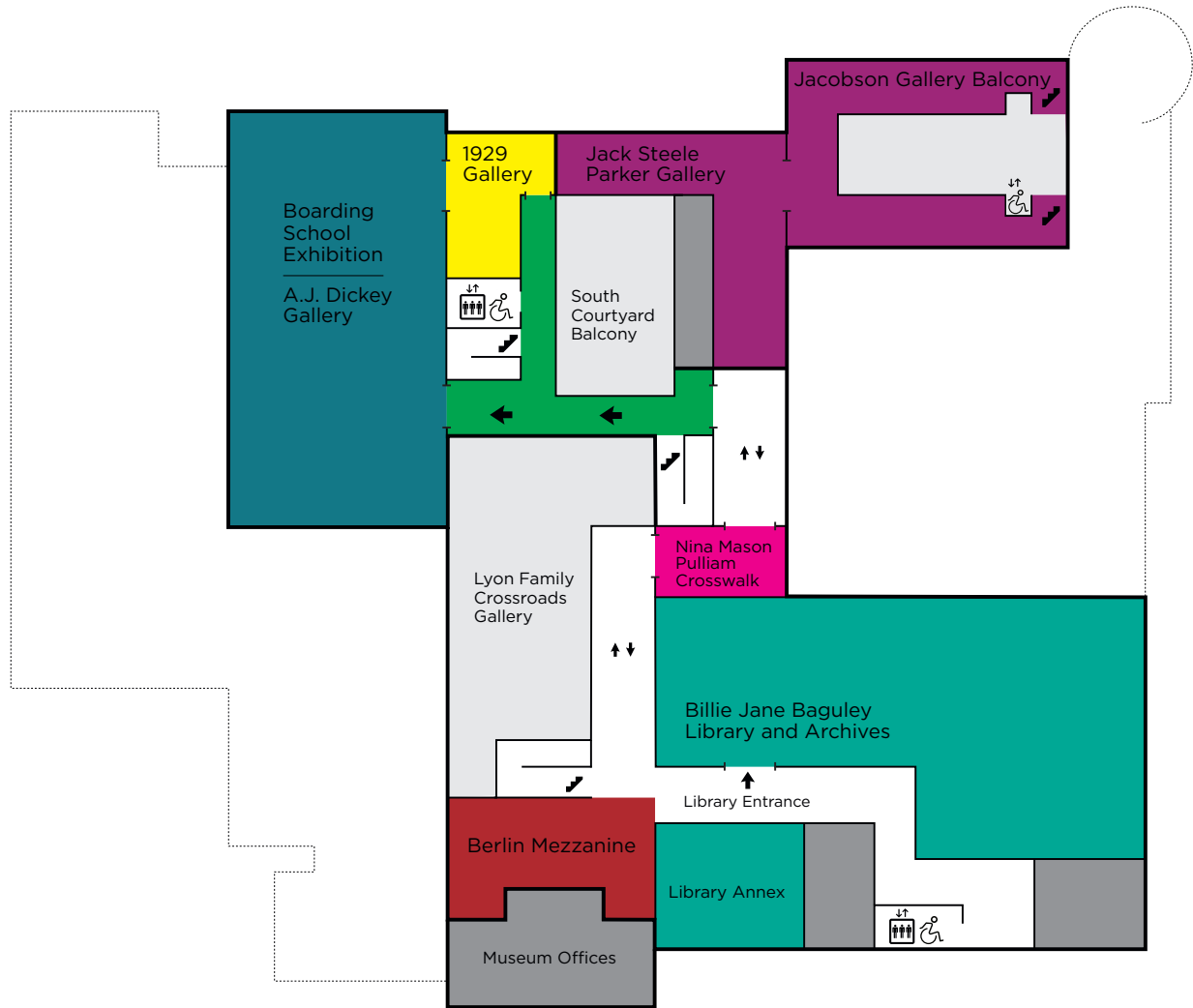
Key

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

GROUND FLOOR GALLERIES

Betty and Samuel Kitchell Gallery	Lovena Ohl Gallery
HOME: NATIVE PEOPLE IN THE SOUTHWEST The Heard Museum's signature exhibition, featuring artwork from Arizona's 22 tribes	Dennis H. Lyon Family Crossroads Gallery
Edward Jacobson Gallery <i>Substance of Stars</i>	Sandra Day O'Connor Gallery
Joel and Lila Harnett Theater	Virginia G. Piper Charitable Trust Grand Gallery
HEARDINGS Family Activity Room Interactive gallery for kids and families	Freeman Gallery
Nichols Sculpture Garden	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*
- 1929 Gallery**
- A.J. Dickey Gallery**
Away from Home: American Indian Boarding School Stories
Recommended for 7th grade + above
- 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 (Ahtna, Athabascan) 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 Ongoing



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 Ongoing



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. When entering the Sky Dome, engage your senses.

What can you hear? What do you see?

Exhibitions

ABOUT

ENGAGEMENT STRATEGY

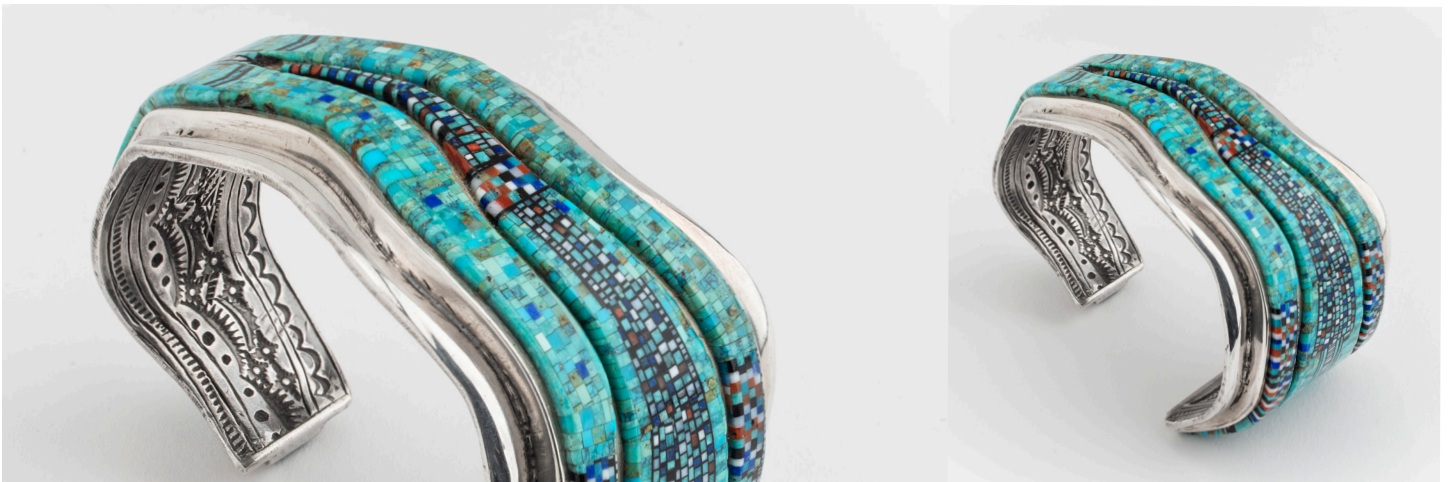
Away From Home: American Indian Boarding School Stories | A.J. Dickey Gallery Ongoing



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?

Adorned with Memory: Jewellery from the Basha Family Collection of American Indian Art | Kitchell Gallery Alcove Through March 8, 2026



Adorned with Memory: Jewellery from the Basha Family Collection of American Indian Art is the second exhibition in a series celebrating this extraordinary collection. Jewellery is more than just adornment—it's a story, a memory, and a reflection of cultural connections. *Adorned with Memory* showcases breathtaking necklaces, bracelets, rings, and earrings by some of the most talented Native artists. These pieces honor the creativity and traditions that shaped them while paying tribute to Eddie Basha's passion for Native art and the relationships he cultivated with the artists behind each creation.

Many of the jewelry works in this exhibition feature handmade beads. That means that an artist took a larger piece of stone and shaped it into the beads you see here. How long do you think it would take to create an artwork like this? What tools would you need? Discuss with a buddy.

Exhibitions

ABOUT

ENGAGEMENT STRATEGY

Majestic Figures | Sandra Day O'Connor Gallery *Ongoing*



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. If the sculpture could talk, what would it say?

Storyteller: The Photography of Jerry Jacka | Berlin Mezzanine *Ongoing*



In 2024, the Heard Museum received a landmark gift of the Jerry Jacka archive, which makes us stewards of one of the largest and most consequential collections of documentary photography of Native American artists in the Nation. The Heard presents *Storyteller: The Photography of Jerry Jacka*, an original exhibition that features Jacka's portraits of iconic American Indian artists paired with examples of their artwork from the museum's collection.

The photographs you see in this exhibition depict artists making art, and the photos themselves are also art. If someone were to take a photo of you making something, what would you be making? Would you be painting? Would you be shaping your own pottery? Draw it!

Exhibitions

ABOUT

ENGAGEMENT STRATEGY

Hoop Dance! | Nina Mason Pulliam Crosswalk Through January 18, 2026



Celebrate 35 years of hoop dance at the Heard Museum! This exhibition shares the story of the World Championship Hoop Dance Contest. From the first contest, founded by father-and-son team Ralph Zotigh (Kiowa) and Dennis Zotigh (Kiowa/Ohkay Owingeh) in 1991, to its move to the Heard Museum a year later, this annual event has grown into a cultural phenomenon that attracts thousands of spectators. Every year, over 100 hoop dancers from across North America gather at the Heard Museum to showcase their amazing skills and honor their cultures. With colorful regalia, powerful music, and joyful spirit, hoop dance is a true celebration of talent, tradition, and family.

Hoop Dancers wear special clothing called regalia when they dance. Regalia is made with care and tells a story. When looking at the regalia in this exhibition, ask yourself: Who made the regalia? Was it the dancer, or someone else? What colors do you see? What colors are important or meaningful to you? All the regalia in the exhibition were worn by young hoop dancers. What do you notice that shows it's been worn? (Hint: look at the moccasins in the corner case!)

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?

Exhibitions

ABOUT

ENGAGEMENT STRATEGY

October Art: The Delores Browne Abelson Collection | Kitchell Gallery November 14, 2025 through October 26, 2026



Celebrate the legacy of Delores Browne Abelson - ballerina, educator, and founder of October Art gallery. Featuring works by close friend Harry Fonseca and others, this intimate exhibition honors a life spent championing contemporary Native artists and uplifting Indigenous art through friendship, vision, and bold creative spirit.

Harry Fonseca based some of these paintings on his in-person observation of ballet classes taught by Delores Browne Abelson. Find a partner. Have one of you pose like one of the artworks in the exhibition. Then, draw your partner's pose! You can focus on their overall shape, not the details. You're doing a basic gesture drawing. Now, trade places!

Kay WalkingStick and Paintings from the Heard | Virginia G. Piper Grand Gallery

January 23, 2026 through August 1, 2026



This fall, nature is reimagined. *Kay WalkingStick/Hudson River School* pairs the bold work of Cherokee artist Kay WalkingStick with 19th-century Hudson River School paintings, exploring land, legacy, and Indigenous reclamation. Organized by the New York Historical Society.

The paintings by Kay WalkingStick in this exhibition are in response to ones that were already made. She viewed land and land ownership differently than the 19th century artists, so she then made artwork in response to share her message. What is a message that you would like to share with other people? How could you use art to share that message?

For *Paintings from the Heard*, Collection, Cherokee artist Kay WalkingStick returns to the museum as curator to highlight more than over 30 rarely seen works by Native artists. This exhibition traces the strength and evolution of Native painting while deepening the dialogue inspired by WalkingStick's own powerful legacy.

Exhibitions

ABOUT

ENGAGEMENT STRATEGY

Blue Bird | Nina Mason Pulliam Crosswalk February 6, 2026 through March 7, 2027



Beloved across the Southwest, this iconic flour is more than an ingredient - its logo has become a present-day cultural symbol. This new exhibition explores how Indigenous artists transform it into art, from functional sacks to fashion, honoring a brand woven into daily life, memory and creativity.

Family and food frequently go hand in hand. When you're eating with your loved ones, how do you feel inside? What food do you enjoy eating with your loved ones?

Wisdom from the Future | Loven Ohl Gallery April 10, 2026 through December 6, 2026



What would today's leading Indigenous artists say to their younger selves? This new exhibition pairs their artwork with personal reflections, revealing powerful stories of growth, challenge, and inspiration. Visitors shouldn't miss the opening symposium, where several artists will speak in person at the Heard about their journeys and creative evolution.

The artists in this exhibition share wisdom with their younger selves. Let's flip that. Write a message today addressed to your older self (could be 5, 20, or even 50 years from now). What would you tell them?

Exhibitions

ABOUT

ENGAGEMENT STRATEGY

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 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 *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 with the Hopi Tribe in the state of Arizona. The Hopi say corn is life. What is something tasty 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?
-

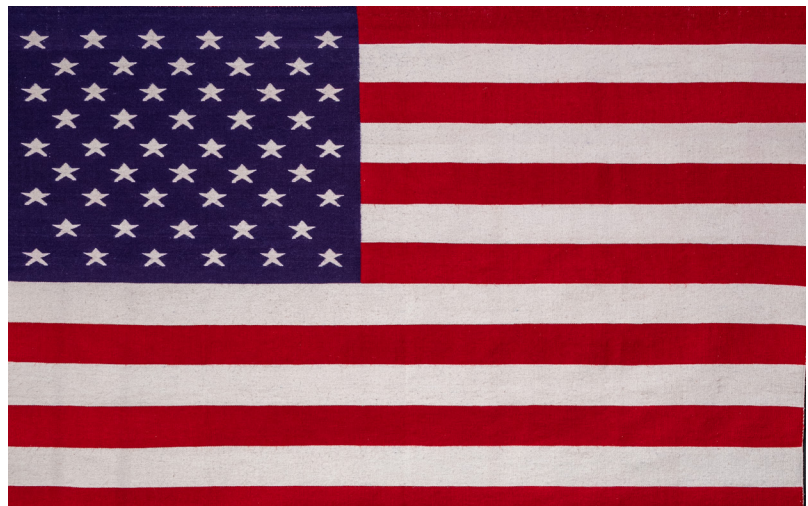


Heard Museum *HOME* Art Search continued

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 an example of a shield. What is it 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 Fillable Answer Key

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 an example of a shield. What is it 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 an example of a shield. What is it 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 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. 7-14 Gallery images by Craig Smith, Heard Museum.

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