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- Integrity
- Lakota Spirit



# LAKOTA TIMES

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SICANGU CO

## Sicangu Co promotes food sovereignty

VI WALN  
LT CONTRIBUTOR

ROSEBUD – A team of young people worked tirelessly to set up over 50 gardens across tribal communities to empower Sicangu Lakota people in achieving food sovereignty.

The Sicangu Health Initiative is helping families take the first step toward gardening to promote self-sustainability. This year the program supported families with children or elders with a home garden. The team was led by change maker interns who traveled to each garden site to till a 100 square foot garden area. The group worked over several weeks to complete over 50 new gardens.

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Conner Roubideaux gives a tour of the Oglala Lakota Living History Village south of I90 on road to Interior.

## Bus Tours grow Living History Village

CONTINUED ON A3



## White Buffalo Calf Missing?

JAMES GIAGO DAVIES  
LT CONTRIBUTOR

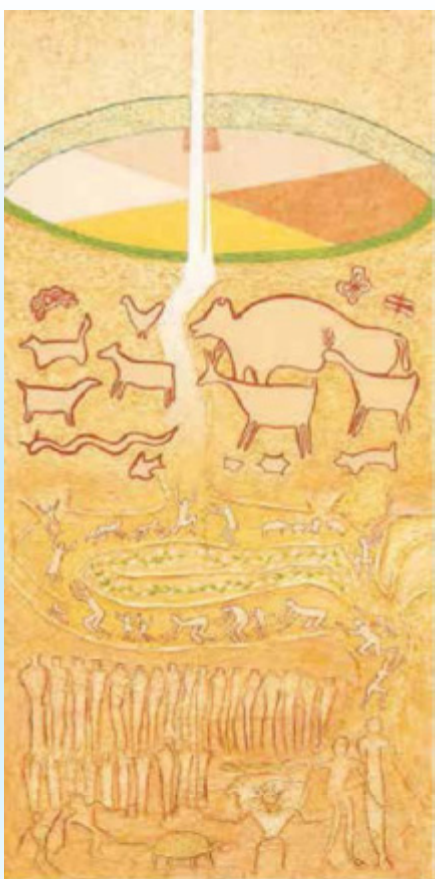
YELLOWSTONE, MT— Once every 22.75 years a white buffalo calf is born somewhere in North America. This is just an average. Between 1933 and 1994 there are no known white buffalo calf births. Last month a white buffalo calf was born at Montana's section of Yellowstone National Park, in the Lamar Valley, on June 4, the first since 2012. Photos were taken but the calf is nowhere to be seen since, and Park authorities say it is highly likely

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## Week 2 (July 8-14): Washun

CENTER FOR AMERICAN INDIAN RESEARCH AND NATIVE STUDIES  
CRAIG HOWE AND LUKAS RIEPPEL

Vignette 11" by Arthur Amiotte, showing the emergence of people on this world through Washun Niya



On the 11th of July, 1874, the Black Hills expedition, guided by Goose, a Lakotan scout who we introduced in our previous column, reached a sacred cave. Before departing Fort Abraham Lincoln, Goose had told of "a great hole in the ground where the white man has never been," which was so big that no one could find its end. He also said the cave contained "curious pictures and singular characters which he was sure the Indians

had not made. Perhaps the Great Spirit had made them."

(You can track the expeditions

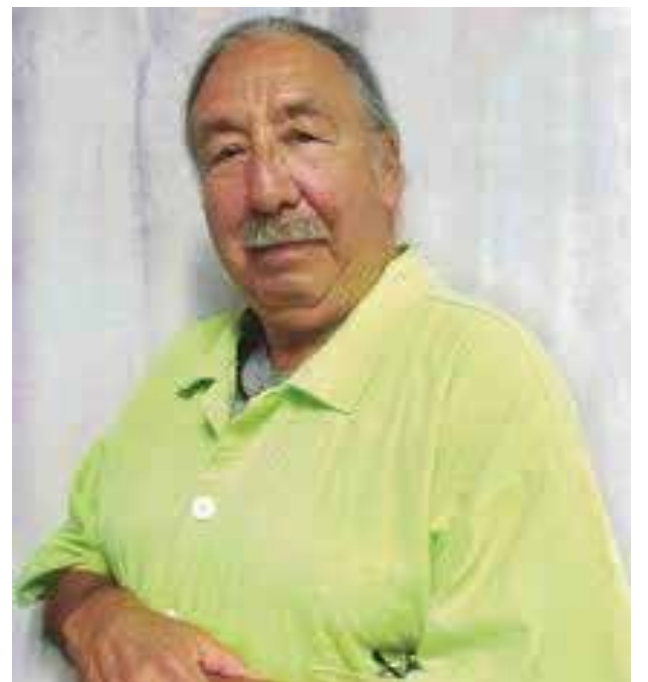
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## Parole Denied Again

JAMES GIAGO DAVIES  
LT CONTRIBUTOR

COLEMAN, FL— Once again, the parole board at a federal penitentiary has denied convicted former AIM member Leonard Peltier parole. Peltier is serving two life sentences for the murder of two FBI agents on the Pine Ridge Reservation in 1975. His attorney, Kevin Sharp, told the AP that the 79-year-old Peltier's health is fading. Peltier will not be eligible for another parole hearing until June 2026.

A cause célèbre for human rights advocates



for almost half a century, Peltier's conviction was highly controversial given that others charged for the same

crime had been exonerated in a previous and separate trial. Federal prosecutors learned

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## Oglala Lakota Artists in Residence selected

BRITTANY POOR BEAR  
LT CONTRIBUTOR

The Oglala Lakota Artspace Artist-in-Residence (AiR) Program is designed to support Oglala Lakota culture bearers and artists working in the continuum of Lakota art, historically, traditionally, and contemporarily, to develop their practice and build collaborations with local artists and the community.

Residencies are available for two to six weeks, including living accommodations, a food stipend, a workspace, a material sti-

pend, transportation to and from the residency space, and uninterrupted time to concentrate on creative practice. The residency is open to Oglala Lakota visual artists, writers, composers, choreographers, interdisciplinary artists, performance artists, and collaborative teams, with established or emerging artists encouraged to apply.

The 2024 Artists-In-Residence have been selected. This year's participants reflect a wide range of artistic styles and cultural expressions from

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## OGLALA LAKOTA ARTISTS IN RESIDENCE SELECTED

Continued from A4

diverse backgrounds, showcasing the dynamic creativity of indigenous artists.

Each of these artists brings a unique vision and passion to their work, promising a vibrant and inspiring residency experience. The artists that were selected for this year are: Tracy Hauff, Odessa Star Comes Out, 9a Matowin, Jacob “Conquest” Bianas, Irving “Jar” Cottier, and Mikayla Patton.

Hauff is a member of the Oglala Lakota Oyate. She focuses her writing on American Indian culture and history, and her articles, essays, and poetry have appeared in several American Indian publications, including *Articles of a Treaty*; *The Gift*; *Navigating Narratives: The Corps of Discovery in Teton Territory*; and *Wicazo Ša Review*. Her forthcoming children’s book, “Far from the

Forest,” will be released in Spring 2024. She resides in the treaty lands of He Sapa, and when she is not reading, writing, or researching, you will find her hiking in the sacred Black Hills or Badlands.

Star Comes Out is a multidisciplinary artist from Oglala, South Dakota. She resides in Lawrence, Kansas where she has been continuing her education at Haskell Indian Nations University. “As an undergrad, I was given opportunities to practice and showcase my art, make connections with other artists, and become more involved with the Lawrence community. Though I have other career plans in mind, art will always be my passion and an important aspect of my life,” said Odessa.

Nyna Matowin a.k.a. 9a (pronounced: “neenuh”) is a multi-award-winning Oglala Lakota singer / songwriter

based on the Pine Ridge Reservation in South Dakota. In their music, she features a story entitled “the Oglala wolf puppy w/ PTSD” which chronicles their process of reconnecting to her Lakota culture, language and healing the ramifications of intergenerational trauma brought upon by colonization. They bill their style as “Lakota pop”, incorporating Lakota language and culture in a modern context while bringing in multiple genres. They hope to speak directly to their Ogeti Sakowin relatives in hopes of empowering our communities back to themselves & homelands.

“CONQUEST” is an indigenous rap artist who is based out of the Pine Ridge Indian reservation. He has performed in 6 different states and represents P.O.W. 334. He has made music with various artists through-

out the years. “Bringing people together. Expressing feelings through music. Telling a story about how it is on the reservation. Music keeps the youth on the right track, that’s why we push it. Gives them something else to look forward to. Taking them away from the bad and leading them in the direction of making music. The life of some of these youngsters is rough. Being able to run away from the violence, being able to see the world. Is through making music. My vision is to build artists up, and remind them no matter how hard it gets, music is always there,” said Bianas.

Irving “Jar” Cottier is a 21-year-old musician from Pine Ridge, South Dakota. He is in a band called Light/hearted. “I make music because music makes me, I don’t know what I say or do in reality but I know when I have

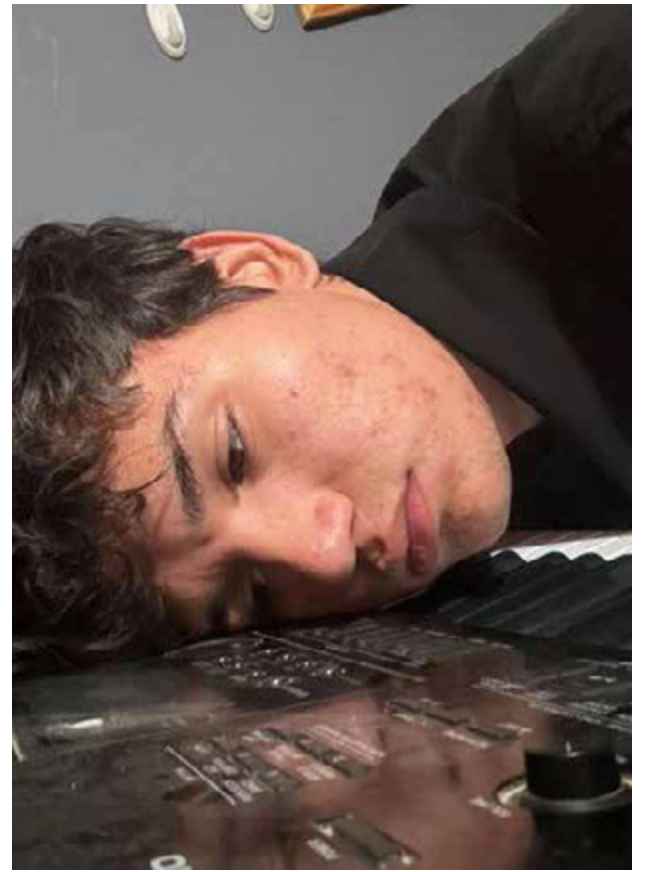
something to feel, I’ll feel all I want and can through sounds that I think I’d like to share with others,” said Jar.

Mikayla Patton is an off-Rez interdisciplinary visual artist based in Pennsylvania. Born and raised on the Pine Ridge Reservation in South Dakota, Patton’s distinctive approach combines recycled papermaking with earth elements. The artist creates sculptural objects that explore Indigenous intimacies, materiality, and sustainability. Through a Lakota lens, Patton utilizes methodologies and adornment practices characterized by the use of glass beads, porcupine quills, leather, and plants. Focusing on themes of healing, growth, and renewal. Patton holds a BFA from the Institute of American Indian Arts in Santa Fe, New Mexico. Her work has been showcased in various venues including

the Texas Tech School of Art in Lubbock, All My Relations Gallery in Minneapolis, and the Contemporary Arts Center in New Orleans. Her artistic contributions have been recognized in publications such as *Hand Papermaking Magazine*, *First American Art*, and *Pasatiempo*. Through her work, Patton has been the recipient of numerous fellowships, awards, and residencies. These include the Ucross Foundation, First Peoples Fund, Native Arts and Culture Foundation and 2023 Joan Mitchell Fellowship. Recently Patton was awarded the 2024 Forge Project fellowship.

Some of the artists in residency will be there from May through November 2024.

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## WEEK 2 (JULY 8-14): WASHUN

Continued from A1

movements on our interactive map: <https://tinyurl.com/rwaffkbbk>

When they arrived at the cave, Goose led a group of soldiers to its entrance. Once inside, expedition members found many petroglyphs, mostly depicting animals. The *New York World* described “engravings” of “animals and birds—horses, dogs, bears, deer, elk, and (probably) the eagle.” In addition, the St. Paul Press reported depictions of beavers, antelope, buffalo, and humans. They also found many items on the floor of the cave, such as rings, arrows, knives and scrapers, which Bloody Knife, an Arikarian scout whose

father was Hunkpapien, interpreted as “offerings to the Great Spirit.”

Expedition sources record several Lakotan names for the cave. Private Ewert called it “The Place Where the Cow Killed the Man,” after a story about a buffalo hunt in which “a young brave ran a cow and two calves to the foot of the cliff in which the cave was located; then finding herself hemmed in she made a sudden turn on the young Indian and ‘ere he could turn his pony to one side, the cow had gored both him and the horse and tore both into shreds.”

Other accounts disagree. The *New York World*, for example,

calls it “The Place Where the Man was Killed by the Bull.” Elsewhere, the same newspaper also refers to “the sacred Washun or spirit cave of the Sioux.” Similarly, the *Chicago Inter-Ocean* wrote that “Indians” called it “Wassum,” “their word for a hole in the ground.”

The Lakotan name for this place, as well as the description of petroglyphs featuring a variety of different animals, calls to mind a narrative of how people first emerged on this world at Washun Niya, another cave which is in the southeastern part of Paha Sapa.

Long ago, when the spirits and the Pte peo-

ple lived in the underworld, there arose a dispute that resulted in three Pteans and seven spirits being banished to the upperworld. Anunk Ite and Iktomi were two of the banished, and eventually they conspired to trick more of the Pteans to leave their homes and live in the upperworld. Their intermediary was a wolf that enticed seven families to undertake the journey. The wolf guided them through the complex system of convoluted passages for an entire day and when they emerged through Washun Niya into this world into was nighttime. Following Iktomi’s devious scheme, the wolf dis-

appeared into the darkness, leaving the seven Ptean families lost, thirsty and hungry. Iktomi appeared and laughed at them. Anunk Ite tried to greet them, but her ugly face caused them to flee. Finally, an old man and old woman arrived and gave them food and water, then led them to the region of the pines. There the old couple taught them how to hunt game and care for meat and skins, and how to make clothing and tipis. Their children are the Lakotans.

Many generations later, a man named Taopi Gli was lured into Washun Niya by a bewitching woman who lived in the earth and whose people were the

keepers and breeders of all game animals. As a result, Taopi Gli acquired prestige and power, but he could never return to the upperworld. Nevertheless, their marriage deepened the relationship between Lakotans and game animals. Washun Niya, the connection between the earth and its upperworld and now known as Wind Cave.

The cave that the expedition visited in 1874 was named Ludlow’s Cave (after their topographical engineer), and is about five miles west of Ludlow, South Dakota. But we plan to continue using its original name, Washun.