


unity



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Award-winning chef elevates Native cuisine

INSIDE:

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Test your knowledge of Native history




1. Which of the following tribes fought on the side of the British during the Revolutionary War?

- A. Sioux
- B. Pueblo
- C. Seneca




2. How many states have names that originated from Native American culture?

- A. 37
- B. 26
- C. 19



3. Around how many Native Americans served in the military during World War I?

- A. 100,000
- B. 1,000
- C. 10,000



4. What Native American tribe played the crucial role of "Code Talkers" during WWII, during which they created special communications codes that could not be cracked?

- A. Choctaw
- B. Navajo
- C. Ute



Answers: 1. C, 2. B, 3. C, 4. B

Female elders' mission: Nurture the world



The International Council of Thirteen Indigenous Grandmothers with the Dalai Lama in Dharamsala, India.

They have traveled the world together, laughed and enjoyed the camaraderie of elderly women who have much in common. All have a stillness in their nature that begets respect. Yet, their business is critical, and they aren't afraid of confrontation.

In 2008, they were nearly removed from the grounds at St. Peter's Basilica where they had hoped to speak with the pope about 15th-century papal bulls (decrees) supporting colonialism and its consequences for indigenous people. The flap ended with the women being cordially invited inside to rest and pray.

In one way or another, most of these women work in health care. They straddle two worlds, working together to help one world heal the other. They are known as the International Council of Thirteen Indigenous Grandmothers, and their ceremonies, activities, fundraising and awareness work centers on the following mission: "We, the International Council of Thirteen Indigenous Grandmothers, represent a global alliance of prayer, education and healing for our Mother Earth, all her inhabitants, all the children and for the next seven generations to come."

In the world's indigenous cultures, grandmothers – the women elders – traditionally hold an honored position. Guardians of the physical and spiritual survival of their families, they are the tribe's caretakers. They are the keepers of the teachings and rituals that allowed the tribes to flourish for centuries, and they uphold the social order. In tribes around the world, the council has been consulted before any major decision, including whether to go to war. Today, these 13 grandmothers work

in fulfillment of an ancient prophecy, foretold by many of the world's indigenous tribes. "When the grandmothers from the four directions speak, a new time is coming," so the prophecy goes.

Their first gathering in 2004 – an unprecedented event joining these spiritual leaders from the Arctic Circle; Asia; Africa; and North, Central and South America – took place in the Catskill Mountains, New York, home of the Iroquois Nation. As one of the women, a Yupik doctor from Alaska, introduced herself, she handed out 13 stones and 13 eagle feathers that had been given to her by her great-grandmother when she was 9. The old woman had said her great-granddaughter would be part of a council of grandmothers and she was to distribute the feathers and stones when they met.

Though they each work as healers and leaders in their communities, the whole group meets semi-annually for a council gathering, taking turns hosting one another to learn more about one another's cultures and the needs in their regions. They also travel individually and in small groups on behalf of the whole. They sponsor numerous projects worldwide. During a council meeting in Dharamsala, India, the women had a private audience with the Dalai Lama, and meetings with other luminaries in the Tibetan religious government in exile.

In 2018, the Arizona-based council held a three-day live broadcast and fundraiser via the internet. "Reverence for All Creation" culminated on Earth Day. Three other online conferences were held in April.

For more info, visit www.grandmotherscouncil.org.

Recognizing the richness of Seminole culture

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Born and raised in White Plains, New York, Kenneth Addison – who suffered from severe asthma – spent many of his childhood days drawing and painting at his kitchen table. While in the sixth grade, he won an art award and was chosen to attend an art workshop; he was the only child and the only African-American in the group. Addison eventually moved to the San Francisco, California, Bay area and enrolled in courses in illustration design and early-childhood education. That's when his passion for art and working with young people was ignited.

Addison's grandmother declared that he and his family were direct descendants of the Seminole tribe from Florida, so he began to research his Native American heritage. Addison's research revealed that the Seminoles played a unique role in American history in terms of establishing communities with free and escaped blacks and engaging in fierce wars with the United States. His fascination with the Seminole legacy prompted him to create his series titled Seminole Indians.

All works in this article feature the batik process and mixed media on Japanese rice paper.



"Second Seminole War"

A legacy of resistance

Three Seminole wars took place. By the early 19th century, many escaped slaves found refuge, started families and allied themselves with the Seminole Native Americans. During this time, Britain controlled Florida and often incited Seminoles against American settlers who were migrating into Seminole territory. These conflicts, combined with the safe-haven Seminoles provided black slaves, caused the Army to attack the tribe and, consequently, start the First Seminole War.



"Unconquered"



"Seminole Scout"

The Seminoles declared the Second Seminole War an outstanding demonstration of guerrilla warfare. Addison's "Second Seminole War" is his depiction of the Seminoles' tenacity and determination to defeat U.S. forces.

Osceola, originally from the Creek nation, joined the Seminoles and quickly became known as a fierce warrior in battle. Reportedly, he and other leaders led fewer than 3,000 warriors against four U.S. generals and more than 30,000 troops. As he became more difficult to capture, U.S. troops turned to desperation by communicating they wanted to begin peace talks with Osceola. However, when Osceola met with them, he was detained and imprisoned. Osceola died while there. Addison says "Unconquered" is "my way of paying homage to this mighty war leader."

After The Third Seminole War, most of the Seminoles agreed to move to the designated Indian Territory in Oklahoma. An estimated 200 Seminoles retreated into the Everglades and the Big Cypress Swamp.

Buffalo Soldiers and their scouts

Founded as a supply depot for the Army's Fort Clark, Bracketville, Texas, was established along the Las Moras Creek. The town was the base for the famous African-American Buffalo Soldiers. In conjunction with this community, Seminoles of African-American and Seminole ancestry from Florida formed the Elijah Daniels Band of Seminole-Negroes. These men and their descendants were recruited by the Army to act as scouts for the Buffalo Soldiers.

After the Buffalo Soldiers moved out of Fort Clark and the Indian wars began to wane, the unit was disbanded in 1914. Twenty years after Brackettville's founding, The Seminole Negro Indian Scout Cemetery was established; 100 or more scouts who protected the Texas Frontier are buried there. Addison says, "Seminole Scout" is "my tribute to those heroes of our country's history." Because of the Seminoles' portrayal of a fiery spirit, "In the Wild" is Addison's version of how a Seminole man would protect himself and a woman from a vicious attack of wolves.



"In the Wild"



"Camp Fire"

Means of travel and entertainment

Waterways and canoes were predominant means of transportation for Native Americans. "Poling" depicts a young Seminole boy's travel down a riverbank using a pole for guidance. Seminole men and woman typically wore long tunics often decorated with brightly colored strips of red, yellow and white cloth, as shown in "Poling" and "Camp Fire."



"Poling"

"You and I" is Addison's interpretation of a game Seminole children played. They used small rackets (battledores) made of parchment or rows of animal gut stretched across wooden frames, and a shuttlecock made of a light material such as cork with trimmed feathers around the top. This game is akin to badminton.



"You and I"

"According to my great-grandmother and based on my research, my Seminole heritage is rich in American culture and I wanted to recognize that richness through my artwork," says Addison. "It is my sincere hope that the series will entice the audience to learn more."

Addison's work has been jury selected by artist and author Faith Ringgold, known for her quilts and original stories of African-American life and history, and has been shown in galleries and exhibits nationwide. His work is on the cover and inside "Role Call: A Generational Anthology of Social and Political Black Art & Literature," and his illustrations are featured in the children's book "We." Addison lived in Clinton, Maryland. He died in 2005.

Award-winning chef elevates Native cuisine



Chef Sean Sherman prepares meals devoid of beef, chicken, dairy, pork, refined sugar and wheat flour. Photo by Heidi Ehalt

Indigenous food for the modern palate. That's exactly what Chef Sean Sherman aspires to create and serve on a daily basis.

Sherman is owner and CEO of The Sioux Chef (<http://sioux-chef.com>) catering company, and has plans for a restaurant. He's cooked in three states and is now based in Minneapolis / St. Paul, Minnesota. He's determined to not only bring Native American cuisine back to its origins but also address the obesity epidemic ravaging the Native population.

Sherman is also an award-winning author. He and Beth Dooley won the 2018 James Beard Foundation's best American cookbook award for "The Sioux Chef's Indigenous Kitchen."

Sherman's catering company mimics the low-calorie, heart-healthy meals indigenous to the Dakota and Ojibwe tribes native to Minnesota. Some of his company's most requested dishes are Corn Pudding Bites (served as appetizers or dessert), Three Sisters Salad (corn, beans and squash) and Smoked Whitefish Spread With Amaranth Crackers.

Sherman's roster of catering events is also varied.

"We do a lot of fancy private parties, unique lunches and dinners for nonprofits (and) tribal community dinners," he explains. "They range from small events to up to 500 generally." His team consists of members from nations including the Anishinaabe,

Mdewakanton Dakota, Navajo, Northern Cheyenne, Oglala Lakota and Wahpeton-Sisseton Dakota.

Sherman, Oglala Lakota, was born in Pine Ridge, South Dakota. Like so many culinarians, he started cooking at a somewhat early age. In his case, it was out of necessity. "I started working as soon as I could. I was 13 when I took my first restaurant job in the Black Hills and worked kitchens all through high school and college," he tells *Unity*.

WOJAPE

- 6 cups fresh berries such as chokecherries or a mix of blueberries, raspberries, strawberries, elderberries, cranberries or blackberries
- 1 to 1 1/2 cups water
- Honey or maple syrup to taste

Put the berries and water into a saucepan and set over low heat. Bring to a simmer and cook, stirring occasionally, until the mixture is thick. Taste and season the sauce with honey or maple syrup as desired.

Serves: 4 to 6



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'Soul food' of the South Pacific



Hawaiians probably refer to lau lau as soul food for three reasons:

- One of the main ingredients is fatty pork.
- It's cooked in a steamer until it's unbelievably tender.
- Once steamed, the taro leaves resemble collard greens – the main or side dish on many an African-American family's table – that have cooked all day on a home cook's stove.

The traditional preparation of lau lau consisted of pork wrapped in a taro or lau leaf. In old Hawaii, lau lau was assembled by taking lau leaves and placing pieces of fish and pork in the center.

In the classic preparation, the lau lau was then placed in an underground oven, called an imu. Hot rocks placed on the dish were covered in banana leaves before the dish was buried again. In a matter of hours, the lau lau was ready to eat.

These days, the entrée includes taro leaves, salted butterfish and pork, beef or chicken, and is usually steamed on the stove. It's commonly served, at lunchtime, with a side of rice and macaroni salad.

By the way, the leaves are not edible. Their purpose is to seal in the flavor and moisture, creating pork that's indescribably succulent.

The ubiquitous dish prepared by many an island home cook (it's a fixture at luaus) is now on the menus of some of Hawaii's finest eateries.

Similar Polynesian dishes include Tongan lupulu (containing corned beef), and Samoan palusami and fai'ai (which can contain fish, eel, shrimp or other seafood, alone or in combination).

LAU LAU

- 1/2 pound salt butterfish, rinsed several times to remove excess salt
- 1/2 pound pork butt, cut into 1-inch cubes
- 4 boneless chicken thighs
- 1 tablespoon Hawaiian sea salt
- 8 ti leaves
- 1 pound taro leaves

Season the fish, pork and chicken with the Hawaiian sea salt. Place 2 ti leaves in an X on a flat surface for each of the 4 servings.

Place 1/4 of each of the fish, pork and chicken on the center of 3 or 4 taro leaves. Wrap securely with the taro leaves, then place each wrap on a set of ti leaves. Tie the ends of the ti leaves together with string.

Place the bundles in a large steamer. Steam for 3 to 4 hours.

Source: allrecipes.com

Servings: 4



Award-winning chef elevates Native cuisine

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"The scent of this traditional sauce simmering on the stove takes me back to my freewheeling six-year-old self. Our family relied on the local chokecherries I gathered as a kid. We'd spread a blanket under the trees and gather buckets full. There's no need to pit them because the pits drop to the bottom of the pot as the sauce becomes thick and lush. We'd sweeten it for a dessert or serve it as a tangy sauce for meat and game and vegetables, and as a dressing."

— Sean Sherman with Beth Dooley in their 2018 Beard Award-winning cookbook, *"The Sioux Chef's Indigenous Kitchen"*

"After college I moved to Minneapolis and worked my way up to an executive chef in just a few years, and there began my career. I knew how to teach myself, so I spent a ton of time researching other cuisines through books and travel, and eventually I saw the lack of any Native restaurants anywhere. And that's where I started my path to understand Native food systems and how to use them as a modern chef."

So this modern chef prepares meals that center on "pre-reservation Native American food" devoid of beef, chicken, dairy, gluten, pork, soy and refined sugars. "I choose to not work with those ingredients," he notes. "I want to showcase just how healthy these foods are, but in a modern, artistic context."

In addition to cooking, Sherman has launched North American Traditional Indigenous Food Systems, a nonprofit organization focusing on indigenous food education and research.

SIMPLE CORN CAKES WITH ASSORTED TOPPINGS

- Generous pinch of salt
- 1 cup polenta or coarse cornmeal
- 1 to 2 tablespoons sunflower or nut oil

In a large pot set over high heat, bring 3 cups of water and salt to a boil and whisk in the cornmeal in a slow, steady stream. Continue stirring to be sure there are no lumps. Reduce the heat and simmer, stirring occasionally, until the mixture is thick and the flavor is rich and "corny," 30 to 40 minutes. Set the mixture aside until cool enough to handle.

Shape the cooked cornmeal into patties, about 4 inches round by 1-inch-thick. Film a skillet with the oil and set over medium-high heat. Sear the patties until nicely browned on 1 side, 5 to 10 minutes, then flip and sear the other side, making sure they are cooked through. Place on a baking sheet and keep in a warm oven until ready to serve with one or more of the following toppings: pesto, smoked whitefish or trout, or wojape.

Source: "The Sioux Chef's Indigenous Kitchen"

Servings: 4 to 6

