

Journal #4089 from sdc 2.9.18

American Outrage

American Indian Dance Bans and other archival resources

A Six-Step Guide to Combat the Fossil Fuel Industry's Climate Lies

Gallery Wanted to Provoke Debate by Removing Naked Nymphs Painting. It Succeeded.

Why We Sleep

NDOT Hiring For Summer Internships

Earthquake Robe tells the Tlingits' story of survival and change

The story behind this stunning photo at Nevada Museum of Art

Unsettled

Recovering Voices Internship Opportunity - Deadline Approaching!

PLAN ACTION
PRESENTS
AMERICAN OUTRAGE

Two amazing Western Shoshone sisters tell their story of courage, their tradition and a fight that remains the epitome of exploitation.

American OUTRAGE

Tues., Feb. 13th @ 6:00 pm
Introduction – 6:00 p.m.
Screening-45 min. (6:05-6:50 p.m.)
Panel Discussion – 6:50-7:30 p.m.

Unitarian Universalist Fellowship
780 Del Monte Ln. Reno, NV 89511

The following list of archival resources are to demonstrate the width and breadth of digitized resources that can now be accessed. Have fun reading! Do let me know if any are helpful.....

American Indian Dance Bans, 1900–1933

<https://academic.oup.com/whq/article-pdf/44/2/145/5452322/44-2-145.pdf>

by G Treglia - 2013 - Cited by 6 - Related articles

Affairs Charles H. Burke (1921–1929) wrote *Superintendent* Joseph C. Hart (Pawnee. Agency) urging him example, a Washington Post article on an Apache girls' “coming out ceremony” sufficiently alarmed Forrest Bliss to eugene D. mossman, 16 October 1922 and G. Houchen to mossman, 12 October. 1922, both in ...

Indian Dances and Federal Policy on the Southern P

phr.ucpress.edu/content/ucpphr/70/4/543.full.pdf

by C Ellis - 2001 - Cited by 10 - Related articles

the Kiowa-Comanche-Apache Reservation in southwestern Oklahoma, received a letter from an Indian Pawnee School *Superintendent* to Commissioner of Indian Affairs, May. 27, 1920, "Dances," microfilm PA 45, 1922 Craterville Fair, for example, depicts numerous military society dances and includes an entry ...

[PDF]Historic Indian Publications by the US Federal Government Part 2

www.se.edu/library/files/2010/01/Historic-Indian-Publications-Part-2.pdf

reports by Indian *superintendents*, agents and sub—agents as well as school, missionary Comanche, *Apache*, and IViehita Indian Lands in the Territory of pg. 1—146 (second table of contents); Report of the. *Superintendent* for the Five Civilized Iiihes pg. 1—56. (after five pages from section 35—142). 1922/23; yr.

The Indian Reform Letters of Helen Hunt Jackson, 1879–1885

<https://books.google.com/books?isbn=0806153725>

Helen Hunt Jackson, Valerie Sherer Mathes - 2015 - Social Science

Eastman (1863–1952) began her teaching career at Hampton, then taught at one of the day schools on the *Sioux* Reservation before becoming the first *superintendent* of Indian schools for the Dakotas. She married Santee *Sioux* physician Charles Alexander Eastman in 1891. See Eastman, *Sister to the Sioux: The Memoirs* ...

[PDF]Manuscript Sources in Sioux Indian History - South Dakota Historical ...

<https://www.sdhspress.com/...sioux.../vol-08-no-2-manuscript-sources-in-sioux-indian...>

Sioux Indian History at the Historical Resource Center. TIM WEHRKAMP. A little over one hundred forty years ago, artist George. Catlin started on his now famous voyage up the Missouri River. Armed with Reservation, 15 March 1879 to 23 August 1880. UPPER ... at various times as chief clerk, acting *superintendent*..

Luther Standing Bear (Lakota)

faculty.washington.edu/joyann/EDLPS549Bwinter2008/Standing_Bear_final.pdf

Making the Indians at Home in America, 1870–1920 375. Luther Standing Bear (Lakota) Recalls His Experiences at the Carlisle Indian Industrial School, 1879 ... At the age of eleven years, ancestral life for me and my people was most. I abruptly ended without regard for our wishes, comforts, or rights in the matter. At.

First off-reservation boarding school for Native children opens ...

<https://www.nlm.nih.gov/nativevoices/timeline/357.html>

1879: First off-reservation boarding school for Native children opens. Congress authorizes the establishment of the Carlisle *Indian* Industrial School in Pennsylvania. The school's first *superintendent*, Captain Henry Pratt, selects an abandoned army barracks as a school building. Pratt, who advocates "Americanization" and ...

History - Fort Walsh National Historic Site

<https://www.pc.gc.ca/en/lhn-nhs/sk/walsh/decouvrir-discover/histo?=&undefined...>

Aug 18, 2017 - Section menu. Discover · History · Natural heritage. History. Established in 1875 Fort Walsh would quickly become the most important, largest and most heavily armed fort the North West Mounted Police garrisoned during their early years in the West. In the heart of the spectacular Cypress Hills, experience ...

[PDF]MsSC 120 John Flett Papers BIOGRAPHY Born in Winnipeg, Canada ...

www.washingtonhistory.org/imu/api/file/161

interpreter for General Joel Palmer, *Superintendent of Indian Affairs* of Oregon. In this capacity,. Flett was instrumental in the ... (family matters, *Sioux Indian* attack). 3. Correspondence: 1852, June 30, ... boarding school). 13. Correspondence, 1879, January 19, Flett, as Police Chief for the Reservation, to interested parties.

[PDF]Treaty Research Report - Treaty No.10 (1906) - Affaires autochtones ... https://www.aadnc-aandc.gc.ca/DAM/DAM...HQ/.../tre10_1100100028871_eng.pdf

The opinions expressed by the author in this report are not necessarily those of the Department of *Indian* and Northern Affairs. Canada. The first such appeal came in 1879 when the Natives of Stanley, Lac La Ronge and 4006, file 241,209-1, Dewdney to *Superintendent General* of *Indian Affairs*, 25 April. 1884. 15.

A Six-Step Guide to Combat the Fossil Fuel Industry's Climate Lies

<https://www.ecowatch.com/combat-climate-myths-2531934384.html>

Robots may help clean up mine spills in US

DENVER -- Crumbling mine tunnels awash with polluted waters perforate the Colorado mountains, and scientists may one day send robots creeping through the pitch-black passages to study the mysterious currents that sometimes burst to the surface with devastating effects.

Gallery Wanted to Provoke Debate by Removing Naked Nymphs Painting. It Succeeded.
By JACEY FORTIN

A gallery in Manchester, England, purposely started a debate about how artworks are displayed and interpreted by temporarily taking down a Victorian painting.

from MM: I forgot to mention the nice exhibit at DeYoung museum in SF - Teo Ti Hua Can - a newly found civilization under the Aztec empire in Mexico City that dates back to 200 CE or AD. I learned I taught all my students incorrectly on things such as Aztec innovation of irrigation and pumping out water. That was done 1200 years before the Aztecs. Some of their art figurines looked like Samurai warriors - hmmm.

The exhibit ends end of February I think.

From Las Vegas Councilwoman Michelle Fiore:

This story has weighed heavy on my heart, and if you know me, then you knew that. I always dare to doubt, my trust is with the people. And I dare you to doubt as well.

In the case of the Bundy's; while a battle was won, the fight continues. Most folks only know what the media, I might remind you, "fake news" has reported about the Bunkerville incident. I was there for 12 days driving back & forth daily. The truth was never reported just a narrative by a specific criminal with authority, named Daniel P Love.

After all the years, trials, accusations, and media smear campaigns. It took awhile for me to process that the incidents that took place in Bunkerville in April 2014 are finally over at least for Cliven, Ryan, Ammon Bundy and Ryan Payne.

I wish to applaud Judge Navarro for confirming that when it comes to the pursuit of justice, the ends don't justify the means. That the due process safeguards in the Constitution are there for a reason; to guarantee that not only do we all get our day in court, that the day is a fair one. Something that is not possible when prosecutors withhold crucial evidence from the defense.

I now implore Judge Navarro to act once again in the interest of justice, by dismissing the remaining charges against the other defendant's still awaiting trial and/or plead out under these egregious acts and misconduct of a United States prosecutor, Prosecutor Steven Myhre. It is clear in her ruling that prosecutorial misconduct severely compromises these cases. Merely put, "Enough is enough." This prosecution must end.

But the pursuit of Justice should not end there. It shall not stop until the Justice Dept. completes a thorough review and investigation of all parties to this matter from the US Attorney's office in Nevada, The Bureau of Land Management, (Daniel P Love) and any other officials who breached the trust placed in them by the citizens. Until these people are held accountable, I will join with patriots across the country in continuing to shine a spotlight on their unlawful actions.

As for the Bundy family, and all the men & women that stood up to an overreaching oppressive government & a murderous agency, I wish them Godspeed in being able to put their lives back together. I also pray for all of us to be blessed that our neighbors would take a stand for each of us if an oppressive rogue agent came after us.

Views expressed in this Journal and not always those of the editor but in the practice of modern adversity, know thy adversary.

[Prosecutors want judge to reconsider dismissal of Cliven Bundy case](#)

By David Ferrara / RJ

*Delanceyplace.com Today's selection -- from Why We Sleep by Matthew Walker, PhD.
Biphasic sleep is a key to a much longer life:*

"Humans are not sleeping the way nature intended. The number of sleep bouts, the duration of sleep, and when sleep occurs have all been comprehensively distorted by modernity.

"Throughout developed nations, most adults currently sleep in a *monophasic* pattern -- that is, we try to take a long, single bout of slumber at night, the average duration of which is now less than seven hours. Visit cultures that are untouched by electricity and you often see something rather

different. Hunter-gatherer tribes, such as the Gabra in northern Kenya or the San people in the Kalahari Desert, whose way of life has changed little over the past thousands of years, sleep in a *biphasic* pattern. Both these groups take a similarly longer sleep period at night (seven to eight hours of time in bed, achieving about seven hours of sleep), followed by a thirty- to sixty-minute nap in the afternoon.

"There is also evidence for a mix of the two sleep patterns, determined by time of year. Pre-industrial tribes, such as the Hadza in north-ern Tanzania or the San of Namibia, sleep in a biphasic pattern in the hotter summer months, incorporating a thirty- to forty-minute nap at high noon. They then switch to a largely monophasic sleep pattern during the cooler winter months.

"Even when sleeping in a monophasic pattern, the timing of slumber observed in pre-industrialized cultures is not that of our own, contorted making. On average, these tribespeople will fall asleep two to three hours after sunset, around nine p.m. Their nighttime sleep bouts will come to an end just prior to, or soon after, dawn. Have you ever wondered about the meaning of the term 'midnight'? It of course means the middle of the night or, more technically, the middle point of the solar cycle. And so it is for the sleep cycle of hunter-gatherer cultures, and presumably all those that came before. Now consider our cultural sleep norms. Midnight is no longer 'mid night' For many of us, midnight is usually the time when we consider checking our email one last time -- and we know what often happens in the protracted thereafter. Compounding the problem, we do not then sleep any longer into the morning hours to accommodate these later sleep-onset times. We cannot. Our circadian biology, and the insatiable early-morning demands of a post-industrial way of life, denies us the sleep we vitally need. At one time we went to bed in the hours after dusk and woke up with the chickens. Now many of us are still waking up with the chickens, but dusk is simply the time we are finishing up at the office, with much of the waking night to go. Moreover, few of us enjoy a full afternoon nap, further contributing to our state of sleep bankruptcy.

"The practice of biphasic sleep is not cultural in origin, however. It is deeply biological. All humans, irrespective of culture or geographical location, have a genetically hardwired dip in alertness that occurs in the midafternoon hours. Observe any post-lunch meeting around a boardroom table and this fact will become evidently clear. Like puppets whose control strings were let loose, then rapidly pulled taut, heads will start dipping then quickly snap back upright. I'm sure you've experienced this blanket of drowsiness that seems to take hold of you, midafternoon, as though your brain is heading toward an unusually early bedtime.

Both you and the meeting attendees are falling prey to an evolutionarily imprinted lull in wakefulness that favors an afternoon nap, called the post-prandial alertness dip (from the Latin *prandium*, 'meal'). This brief descent from high-degree wakefulness to low-level alertness reflects an innate drive to be asleep and napping in the afternoon, and not working. It appears to be a normal part of the daily rhythm of life. Should you ever have to give a presentation at work, for your own sake -- and that of the conscious state of your listeners -- if you can, avoid the midafternoon slot.

"What becomes clearly apparent when you step back from these details is that modern society has divorced us from what should be a

preordained arrangement of biphasic sleep -- one that our genetic code nevertheless tries to rekindle every afternoon. The separation from biphasic sleep occurred at, or even before, our shift from an agrarian existence to an industrial one. ...

"Accepting that this is our natural pattern of slumber, can we ever know for certain what types of health consequences have been caused by our abandonment of biphasic sleep? Biphasic sleep is still observed in several siesta cultures throughout the world, including regions of South America and Mediterranean Europe. When I was a child in the 1980s, I went on vacation to Greece with my family. As we walked the streets of the major metropolitan Greek cities we visited, there were signs hanging in storefront windows that were very different from those I was used to back in England. They stated: open from nine a.m. to one p.m., closed from one to five p.m., open five to nine p.m.

"Today, few of those signs remain in windows of shops throughout Greece. Prior to the turn of the millennium, there was increasing pressure to abandon the siesta-like practice in Greece. A team of researchers from Harvard University's School of Public Health decided to quantify the health consequences of this radical change in more than 23,000 Greek adults, which contained men and women ranging in age from twenty to eighty-three years old. The researchers focused on cardiovascular outcomes, tracking the group across a six-year period as the siesta practice came to an end for many of them.

"As with countless Greek tragedies, the end result was heartbreaking, but here in the most serious, literal way. None of the individuals had a history of coronary heart disease or stroke at the start of the study, indicating the absence of cardiovascular ill health. However, those that abandoned regular siestas went on to suffer a 37 percent increased risk of death from heart disease across the six-year period, relative to those who maintained regular daytime naps. The effect was especially strong in workingmen, where the ensuing mortality risk of not napping increased by well over 60 percent.

"Apparent from this remarkable study is this fact: when we are cleaved from the innate practice of biphasic sleep, our lives are shortened. It is perhaps unsurprising that in the small enclaves of Greece where siestas still remain intact, such as the island of Ikaria, men are nearly four times as likely to reach the age of ninety as American males. These napping communities have sometimes been described as 'the places where people forget to die: From a prescription written long ago in our ancestral genetic code, the practice of natural biphasic sleep, and a healthy diet, appear to be the keys to a long-sustained life."

Why We Sleep: Unlocking the Power of Sleep and Dreams

Author: [Matthew Walker, PhD](#)

Publisher: [Scribner, an imprint of Simon & Schuster](#)

Copyright 2017 by Matthew Walker

Pages: 68-71

NDOT Hiring For Summer Internships by [Steven Field](#) Views: The Nevada

Department of Transportation is looking ahead to the summer road construction season by accepting applications for paid summer internships through Feb. 28.

The internships provide on-the-job training in civil and environmental engineering, including roadway and bridge design, construction, hydraulics, materials, as well as traffic engineering, environmental stewardship and highway project administration, maintenance and storm water management.

The internships take place May through August 2018 and pay up to \$18 per hour, depending on education and experience.

Through February 28th, applications are being accepted for positions in Carson City, Las Vegas, Reno, Elko, Ely, Tonopah and Winnemucca. Applications can be submitted by selecting the “careers” link of nevadadot.com. Applicants must be a high school graduate and currently enrolled in a college program.

More than 60 students took part in the NDOT internship program last year, actively learning processes to design, construct and administer transportation projects in Nevada.

“This truly is the next generation of Nevada’s transportation workforce,” NDOT Director Rudy Malfabon explained. “Through this internship program, students gain real-life engineering and construction experience and help keep our transportation system safe and connected. It is a great opportunity to educate and engage the next generation of workers.”

With a mission to help keep Nevada safe and connected, NDOT builds, operates and maintains more than 5,000 miles of state roads and 1,100 bridges.

Courtesy: Nevada Department of Transportation

Earthquake Robe tells the Tlingits story of survival and change

Shelly Law’s recent visit to the aboriginal territories of the Numa, Newe and Washeshu was a trip of love of her culture, but more so, love of her sister.

Last week, Law flew into Reno from Alaska to collect a Tlingit Robe which had been created by her sister, the renowned artist Teri Rofkar.

Called the 1964 Earthquake Robe, the work of art, was recently displayed as part of the Nevada Museum of Art’s *Unsettled* exhibit. Rofkar died Dec. 7, 2017 before the exhibit debuted, but her sister took responsibility for delivering the robe for the exhibition and taking it back home to Anchorage.

“Here, your Great Basin baskets have designs and hold the aboriginal territories of the important things,” Law told a group of 10 Native Americans from area tribes, plus museum staff. “Our robes have designs and hold people.”

Some academics say that to be meaningful, art must be timeless.

They say that timeless art successfully manifests itself through a unique experience created for the observer. If the work is successful, according to the experts, generations of art aficionados will continue to be moved by the piece. Rofkar’s weaving not only meets the definition of timeless art, but it actually records history for her Raven Clan, Sitka, Alaska.

“Many non-Natives like to say that our people never had a written language,” said Law. “We just didn’t have a, b, c’s.”

Through her ancient art of weaving, Rofkar depicted the details of this historic natural disaster which forever changed the landscape as well as the lifestyles of her relatives in their homelands.

From the religious overtones of Christian faith to symbolically disassembling the robe in order



to re-piece it in a frayed, loosened weave, Rofkar used patterns and traditional materials such as wool and funk of mountain goat hide and otter fur to reflect the power of nature and the delicate balance necessary for environmental harmony.

In her artist statement, Rofkar wrote, “The arts and our oral history together bring knowledge of ten thousand years of research to life.”

Earthquake Robe tells the Tlingits story of survival and change. Photo Provided by the Nevada Museum of Art

“Here, your Great Basin of art aficionados will continue to be moved by the piece. Rofkar’s weaving not only meets the definition of timeless art, but it actually records history for her Raven Clan, in Sitka, Alaska.

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of research to life.”

Identified as a megathrust earthquake that happened on Good Friday, the quake had a magnitude of 9.2, making it the second most powerful earthquake ever recorded. It caused underwater landslides, numerous tsunamis, wreaking havoc on multiple coastal cities.

Railroad tracks buckled from the movement of the earth as water surged up the riverbanks. One side of the main street in Anchorage collapsed up to 11 feet in spots, while several spans on bridges fell into water.

Rofkar wove in geometric patterns with images and symbols to evoke that story. The robe represents the accurate direction of earth's movement. Its top border, a traditional design called "Bear Tracks," represents the weight of a large bear as he compacts and shifts the earth under his feet, just as the earthquake did to Fourth Avenue in Anchorage. The large wave pattern at the bottom of the robe represents the Tsunami, which was over 67 feet in places, and the fire it caused in Seward.

Law explained that the cross was reminder that before the state of Alaska was bought by the United States in 1867, the Tlingits were ruled by Russia. In the same manner as United States federal Indian policy called for a paternalistic-quasi government/institutional control of American Indian Tribes, the Russians also sought to exploit the Tlingits land for its natural resources, mostly the fur trade, plus there were forced teachings by the Russian Orthodox Church.

During her 30-year career as a professional artist, Rofkar, who specialized in Ravenstail designs and spruce root baskets, garnered national and international acclaim, and she won the National Endowment for the Arts' National Heritage Fellowship in 2009.

The group not only discussed Rofkar's work, but commiserated about the past, ongoing and future conflict that contact thrust onto Native American and all aboriginal people.

That conflict was captured in the entire 200-piece collection of *Unsettled* as it blended images of vast, pristine, and open land, rich natural resources, diverse indigenous peoples, colonialism, and the ongoing conflicts that inevitably arise when these factors coexist.

Also in her artist statement, Rofkar said that "...the ancient ways of gathering spruce root, with respect for the tree's life and spirit, are a rich lesson in today's world. Decades of weaving have opened my eyes to the pure science that is embedded in Tlingit Art."

Born in California and raised in Anchorage , Rofkar credited her Tlingit grandmother Eliza Monk for introducing her to the weaving that was her life's work. Rofkar was 60-years-old.

Unsettled will open at the Anchorage Museum on April 6.

Editor's Note: smontooth@rsic.org

Some content and images]provided by the Nevada Museum of Art. Thank you, Claire Munoz, Ann M. Wolfe, JoAnne Northrup, and Amanda Horn. smontooth@rsic.org

The story behind this stunning photo at Nevada Museum of Art

[Jenny Kane, jkane@rgj.com](mailto:jkane@rgj.com)

"Things Are Looking Native, Native's Looking Whiter," Nicholas Galanin, 2012, Digital photograph, 30 x 40 inches. Anchorage Museum Collection, Museum Purchase, Rasmuson Foundation Art Acquisition Fund, 2012.21.3(Photo: Courtesy of the Nevada Museum of Art, Library of Congress)

Two women stare back from a single portrait hanging now at the Nevada Museum of Art.

Both appear stoic, both wear simple robes, both have their locks parted down the middle and tightly bound in large coils to the side.

One woman is familiar, the iconic face of Star Wars heroine Princess Leia, as portrayed by the actress Carrie Fisher in the 1977 film, *Star Wars IV: A New Hope*. The other woman is less familiar, but equally stunning, an unnamed Hopi-Tewa woman photographed in the early 1900s by Edward Curtis.

The black and white photographic composition, "Thing's Are Looking Native, Native's Looking Whiter," is a 2012 piece by Tlingit artist Nicholas Galanin of Sitka, Alaska. It is part of

the Nevada Museum of Art's exhibition, "Unsettled," a collection curated by the museum that reflects on the upheaval and disturbance of cultures in the western hemisphere.

"People are drawn to that photo because of two different forms of iconography happening," said Galanin, a multimedia artist who works not only in the medium of photography but taxidermy, sculpture, music and jewelry.

Though Galanin cannot recall the exact moment that he made the connection between the vintage Curtis photograph and the press shot of Fisher, he recalls that he had been exploring the work of Curtis at the time.

Curtis was a photographer in the late 1800s and early 20th century who took interest in American Indian tribes in the Greater West. Curtis, [whom some tribes called the "Shadow Catcher,"](#) took over 40,000 images of more than 80 American Indian tribal groups, ranging from the Inuit people of the far north to the Hopi people of the Southwest.

While ethnographers have long admired his work, Galanin saw something quite different.

"His work was stereotyping and romanticizing the indigenous people, building this idea of a culture that's vanishing, which it isn't — I'm still here and I'm still doing work. He perpetuated these false ideas of purity and mystery," Galanin said.

Galanin juxtaposed Fisher and the Hopi-Tewa woman, roughly mirroring each other, to force viewers to see the cultural appropriation, or the adoption of traits of one people by another. Whether the Star Wars character's likeness to the Hopi-Tewa woman was deliberate or unintentional, Galanin was uncertain, but the influence was implied.

"When you choose, cherry pick, to devalue the artisans of a community, but then decide that it has value or use to you, you've removed context from the creators of it. That echoes the history that we're talking about. It's not a business deal; we're not open to business. It's thievery, really," Galanin said.

Galanin noted that cultural appropriation can be a positive interaction, if there is consent and return of favor.

"When you're not stealing things, it can be good. When you're contributing, collaborating. The problem is people that aren't familiar with protocol. It's someone who storms in and kind of takes something whether creatively or financially and moves on," Galanin said.

Galanin hopes to continue to challenge the separation of American Indian artistry from other categories. He is currently working on an upcoming book release as well as a 40-foot-tall community totem pole. The pole will be located in the former location of a Tlingit village, burned down in order to place an industrial dock in Sitka.

"There's so much that we have to fight for, that we shouldn't have to fight for," Galanin said.

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Part of [#UnsettledFrontier](#), [#PaulKos](#)'s 1971 work "Roping Boar's Tusk" shows Kos in the vast Red Desert of Wyoming attempting to lasso an isolated land form. His repeated attempt to accomplish the task presents a metaphor for human progress—why do we keep trying to rein in nature? <http://pic.twitter.com/qlXjHuHgrc>



## **Recovering Voices Internship Opportunity - Deadline Approaching!**

Don't forget to submit your application to be a Recovering Voices Community Research Program Intern. The intern will be responsible for assisting with community research visits and creating a follow-up digital packet to be sent to the group members. If you're interested, or know someone who might be, check out the attached description!

**Applications are due February 12, 2018.**

**Sarah Baburi, Recovering Voices Program Assistant, Department of Anthropology  
w 202.633.5039 | [BaburiSK@si.edu](mailto:BaburiSK@si.edu)**

SMITHSONIAN INSTITUTION

NATIONAL MUSEUM OF NATURAL HISTORY

**Attachments:** [RVInternshipOpp\\_2018.pdf](#)