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PowWow Shot from Bucky Harjo

Katie Roubideaux - history doesn't always live in books—it walks beside us in the elders

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Zitkala-Sa

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Curtis Lloyd Hunter



by Bucky Harjo

Let's Laugh ·

Imagine sitting at the feet of Katie Roubideaux, a Lakota woman born in 1890 on the Rosebud Reservation—just fourteen years after the Battle of the Little Bighorn, when echoes of resistance still whispered through the plains.

She lived through a century that unfolded like a relentless storm: boarding schools, forced assimilation, the outlawing of her language and ceremonies—then the long, slow resurgence of a people who refused to vanish.

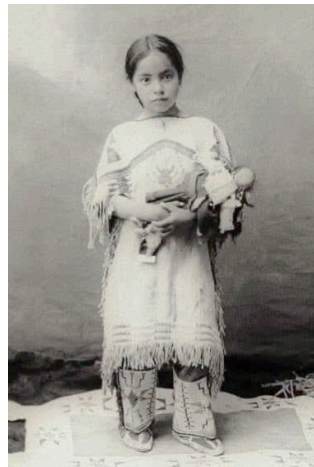
She was born into a world where buffalo skulls still bleached under the sun, and her elders likely remembered the days of Sitting Bull and Spotted Tail. By the time she died in 1991, the world had gone to war twice, sent men to the moon, and placed humming computers in classrooms. Imagine the stories she could have told—not just of history's great turning points, but of the quiet defiance: mothers whispering Lakota lullabies when English was mandatory. Grandfathers teaching songs in secret. Ceremonies held under stars that never judged.

She would have remembered the boarding schools—not as bullet points in textbooks, but as lived trauma. Maybe she was one of the little girls who had her braids cut, her name taken, her language punished. And yet somehow, she never let it disappear from her bones.

Imagine asking her about the Wounded Knee occupation in 1973, and hearing her voice—aged, textured, unshaken—tell you how it felt to see warriors stand again. She might recall how her grandmother did porcupine quillwork before it became craft-store décor. How star quilts came to replace buffalo hides as sacred gifts. How every thread still told a story.

Katie Roubideaux was not just a witness—she was the story. A bridge between the old ways and the survival songs of today. A living library we didn't fully open before it closed forever. And yet, she left traces. In every Lakota child who speaks their first word in their ancestral language. In every sun dance that continues. In every story retold in kitchens, lodges, and classrooms.

She reminds us that **history doesn't always live in books—it walks beside us in the elders**, if we choose to listen.



In the sweltering Southwest, planting solar panels in farmland can help both photovoltaics and crops

““We were getting basil leaves the size of your palm,” University of Arizona researcher Greg Barron-Gafford said, describing some of the benefits he and his team have seen farming under solar panels in the Tucson desert. For 12 years, Barron-Gafford has been investigating agrivoltaics, the integration of solar arrays into working farmland. This practice involves growing crops or other vegetation, such as pollinator-friendly plants, under solar panels, and sometimes grazing livestock in this greenery. Though a relatively new concept, at least 604 agrivoltaic sites have popped up across the United States, according to OpenEI. Researchers like Barron-Gafford think that, in addition to generating carbon-free electricity, agrivoltaics could offer a ray of hope for agriculture in an increasingly hotter and drier Southwest, as the shade created by these systems has been found to decrease irrigation needs and eliminate heat stress on crops. Plus, the cooling effects of growing plants under solar arrays can actually make the panels work better. But challenges remain, including some farmers’ attitudes about the practice and funding difficulties. ...” [Read more from Inside Climate News](#).



[Robert Henry](#)

Remember when all you heard was about saving energy? Energy efficient cars, LED light bulbs, dishwashers that take 2 hours to finish... Now they tell us AI will require us to double our energy needs in 5 years and no one is concerned about energy use. What's wrong with this picture?

Klamath: a model for co-monitoring with Indigenous groups

The removal of several dams as part of the Klamath River Restoration Project is the largest initiative of its kind in US history.

This milestone has opened 420 miles of river habitat previously blocked to salmon, restoring a vital ecological corridor.

But for the tribes of the Klamath Basin, this is not merely an engineering feat; it is the revival of a sacred lifeline.

The Yurok and Karuk Tribes have led this work for decades.

Barry McCovey, Fisheries Director for the Yurok Tribe, says his people are “extremely happy to be witnessing the beginning of the Klamath River’s rebirth,” expressing hope that Chinook, steelhead and lamprey will return in strength once the dams are fully removed.

Indigenous-led monitoring on the Klamath

Long before the dams came down, tribal nations in the Klamath Basin had already developed sophisticated scientific programmes.

Environmental assessments describe the Yurok, Karuk and Hoopa tribes as maintaining robust fisheries departments that have worked diligently to restore and monitor salmon creeks and tributaries throughout their territories.

The Yurok Tribal Fisheries Department tracks water quality and habitat projects, while the Karuk Department of Natural Resources blends traditional ecological knowledge with advanced scientific tools, even modelling cultural fire regimes in partnership with universities.

By 2006, both tribes were already deeply involved in project planning and managing long-term [water quality](#) data for the Klamath.

Today, the Klamath Basin Monitoring Program continues this model of collaboration, with [water quality data](#) gathered by both USGS scientists and tribal teams.

The more recent Klamath River Monitoring Program, launched in July 2024, formalises this approach further: tribal representatives from the Karuk, Yurok and Klamath Tribes appear alongside federal agencies and NGOs on its leadership roster.

Here, Indigenous communities are not consulted peripherally but treated as co-governors of scientific knowledge and environmental stewardship.

Sovereignty is paramount

Any effective monitoring partnership must start by treating tribal science programmes as equals, not as sources of auxiliary knowledge.

Indigenous communities already invest significant time, funding and expertise into monitoring efforts.

Policy documents consistently stress that [community-driven monitoring](#) must align with the legal and political context of tribal sovereignty, recognising tribes as equal in rights and capability to any other government entity.

The U.S. EPA noted as early as 2006 that the Yurok and Karuk were not just collaborators but leaders in Klamath basin monitoring.

A respectful partnership means listening to tribal scientists and acknowledging their institutions as foundational.

Infrastructure, not consultation

Support for tribal monitoring must be focused on building out their independent infrastructure.

It is not enough to include Indigenous groups in meetings or short-term surveys.

Meaningful support means funding tribal labs and programme development directly under tribal control.

Best-practice guidance encourages funders to support community-based science with the same seriousness given to university-led research.

This includes enabling tribes to lead initiatives such as GIS mapping and telemetry.

Capacity-building, in this context, means building lasting institutions that reflect tribal priorities and approaches.

Blended knowledge systems

Indigenous and Western science offer complementary insights, and integrating them enriches monitoring outcomes.

Indigenous indicators, including salmon migration timing, the clarity and smell of water or snow texture, are grounded in generations of place-based observation.

These indicators are often highly accurate at the local scale and provide context that [sensors](#) alone cannot capture.

Studies now show that ecosystems governed by Indigenous peoples often outperform others on [carbon storage](#) and [biodiversity](#).

In the Klamath, Karuk elders' fire knowledge was recently incorporated into a collaborative landscape-fire model with Oregon State University, revealing a historical average of nearly 7,000 intentional ignitions annually.

Such traditional ecological knowledge, when paired with tools like sonar fish counts and eDNA, produces a deeper and more holistic view of [river](#) health.

A just handling of data

Data sovereignty is central to any just monitoring system.

Indigenous communities must co-create monitoring protocols, define which variables are measured and decide how data are stored and used.

Policy documents insist that when communities independently collect data, they should also control how and when it is shared.

In practice, this means agreeing on data-sharing protocols and honouring tribal review processes for research outputs.

Rather than unilaterally publishing findings, agencies should help support efforts like the Indigenous Sentinel Network, where data are hosted and interpreted by the communities themselves.

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Integrating monitoring into restoration projects

Monitoring should not be an afterthought once restoration is underway, it must be integral to the design and planning from the outset.

This means involving Indigenous representatives before objectives are defined or budgets allocated.

In the Klamath, tribal scientists helped shape the direction of post-dam-removal research from the beginning.

The new CalTrout Klamath monitoring programme, for instance, was launched alongside the physical process of dam removal in July 2024.

Tribal partners contributed to planning the use of sonar and tagging methods in alignment with the restoration timeline.

This ensured that concerns central to tribal communities (like habitat stability and water quality) were built into the science from the start.

Why Klamath matters globally

The Klamath case has implications far beyond the Pacific Northwest.

In regions as diverse as the Amazon and the Arctic, climate adaptation and biodiversity recovery now overlap with Indigenous territories.

Around the world, a growing body of evidence confirms that restoration projects led by or meaningfully co-designed with Indigenous peoples are more likely to succeed.

In the Peruvian Amazon, for example, Indigenous communities have begun accessing climate finance directly to lead reforestation and sustainable [agriculture](#) using native crops and practices.

Large-scale forest recovery is now widely recognised as dependent on local and Indigenous stewardship.

The global consensus is clear: ecological restoration is not a one-size-fits-all process.

The most durable and effective projects honour tribal sovereignty and invest in co-designed science.

A new relationship

The Klamath River's rebirth is a story about more than fish passages and dam removals, it's about relationships.

The return of salmon and steelhead reflects decades of work by tribal partners who were never just stakeholders, but co-authors of the river's future.

As one biologist put it, none of this would be possible without "the tireless effort and hard work" of the Klamath River Tribal peoples.

Effective monitoring programmes, particularly on Indigenous land, must begin by listening to that legacy.

Only then can environmental monitoring [data](#) enhance rather than displace the knowledge systems that have sustained these ecosystems for generations.

<https://www.envirotech-online.com/news/portable-field-testing/43/international-environmental-technology/klamath-how-to-partner-with-indigenous-groups-on-environmental-monitoring/65126>

Neanderthals May Have Been Running a Sophisticated 'Fat Factory' in Germany 125,000 Years Ago

New research suggests that they smashed animal bones into tiny pieces before boiling them to extract the high-calorie grease inside

https://www.smithsonianmag.com/smart-news/neanderthals-may-have-been-running-a-sophisticated-fat-factory-in-germany-125000-years-ago-180986951/?utm_source=firefox-

Crews move sacred burial mound soil

https://replica.startribune.com/infinity/article_popover_share.aspx?guid=eee385e9-3e66-4b82-bf9c-f25e8ecf2127&share=true

Justices allow mass layoffs at Education Department

The Supreme Court allowed the Trump administration to start mass layoffs at the Department of Education Monday, lifting a lower court order that paused the layoffs while a challenge played out. [Read more...](#)



PHOTOGRAPH COURTESY CARACOL ARCHAEOLOGICAL PROJECT/UNIVERSITY OF HOUSTON

Deep in the dense jungles of Belize, archaeologists excavating the ancient Maya city of Caracol have unearthed **what they believe to be the 1,700-year-old tomb of a ruler**. If confirmed, the discovery would mark the site's earliest known royal burial, and possibly the resting place of its founding king, Te K'ab Chaak.

[SEE WHAT THEY FOUND](#)

[Dyami Thomas](#) [Some more history that was never taught in school..](#)

California first became a state in 1850. The first governor of California was Peter H. Burnett. That same year he legalized and enforced Indian slavery. He said "That a war of extermination

will continue to be waged between the races until the Indian race becomes extinct. This must be expected.”

In both 1851-1852, the state of California paid \$1 million to militias that hunted down California Natives. \$5 for every severed head and 25 cents for a scalp. Men, women, children, elders, it simply didn’t matter which age.

California Natives have survived 3 genocides. Spanish Conquest (missions), Oil and The Gold Rush.

In just 20 years, 80% of California Natives were wiped out.

Today there are over 109 federally recognized tribes in the state of California and 78 tribes that are partitioning for recognition.

This is some of the brutal but true history of California Natives.

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## Grants for artists

### Production and research residency program in the Peruvian Amazon Residency

- Submission Deadline: Ongoing
- Eligibility: International
- Categories: Craft/Traditional Arts, Photography, Drawing, Film/Video/New Media, Mixed-Media/Multi-Discipline, Painting, Sculpture
- Location: Peru

#### Description

Amazónica Artists-in-Residence is a production and research residency program located in the Amazon Rainforest of Peru. The Amazónica program offers residents an immersive experience in the socio-cultural landscape of the Peruvian Amazon, fostering critical research through both traditional and contemporary artistic practices in close collaboration with local communities. The residency encourages a complete disconnection from daily routines, allowing participants to reconnect with local nature and engage in creative processes in a unique and traditional setting. This program provides an alternative space for creation from an intercultural perspective, encouraging both personal and collective exploration. It aims to cultivate an environment of knowledge exchange, cultural dialogue, and artistic production or research in contemporary arts. Residency fee applies

Eligibility Info: Open to all artists internationally

[Apply](#) [Learn More](#)

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Fall residency on Vancouver Island

Residency

- Submission Deadline: August 1, 2025
- Award Info: 2-4 week residency
- Eligibility: International
- Categories: Craft/Traditional Arts, Photography, Drawing, Film/Video/New Media, Mixed-Media/Multi-Discipline, Painting, Sculpture
- Location: Vancouver, Canada

Description

The Ou Gallery is a warm and beautiful space curated to support creatives in their artistic journey on Vancouver Island; a stunning, nature-filled place. Come here to decompress, gather new inspiration alongside like-minded artists and writers, and devote space and time to create. The Ou-telier is an independent and process based residency; a place for you to decompress, experiment, research and play.

Eligibility Info Open to artists internationally

[Apply](#) [Learn More](#)

BIPOC Artist Residency Program

Residency

- Submission Deadline: August 1, 2025
- Award Info: Paid opportunity (\$1250 weekly stipend plus one \$500 supplies stipend)
- Eligibility: State
- Categories: Craft/Traditional Arts, Photography, Drawing, Film/Video/New Media, Mixed-Media/Multi-Discipline, Painting, Sculpture
- Location: Lanesboro, Minnesota, United States

Description

Lanesboro Arts invites Black, Indigenous, Persons of Color (BIPOC) artists in Minnesota to apply for the Lanesboro Arts BIPOC Artist Residency Program. This personally tailored residency program offers the opportunity for support and open access to Lanesboro Arts and Lanesboro Area, facilities, personnel, and natural environment. This program offers residency support for Minnesota BIPOC practicing artists and their families at all stages in their careers, working in all mediums. The artist is welcome to use studio space for art if desired, but it is not required. As such, there is no output or product required for this residency. However, there is one community share-back opportunity required for this residency, which could be a community workshop, school visit, small gathering, or blog post. This will be arranged with LA staff once selected

Eligibility Info: Open to Minnesota-based artists

[Apply](#) [Learn More](#) [Add To Schedule](#)

August 1, 2025 17 days left

Town of Basalt, Colorado - BPAC Call to Artists: 2-Year Public Art Consignment \$1500

Public Art & Proposals

- Submission Deadline: August 1, 2025
- Award Info: \$1500 Honorarium
- Eligibility: Regional
- Categories: Sculpture
- Location: Basalt, Colorado, United States

Description

The Town of Basalt has created its first art consignment program for temporary outdoor SCULPTURE installations. With guidance from BPAC, the program has established goals to enhance vitality and a sense of place within Basalt's commercial districts through the installation of outdoor art. The art will be installed for two-years with an option for the Town to extend the display or purchase the art piece for its permanent collection. UPDATED: \$1500 Honorarium to selected Artist to help with upfront cost associated with materials, transportation, hotel, fuel, and installation.

Eligibility Info

Artists must be at least 18 years of age to enter. Ideally the artist will have experience with working with the materials proposed for the sculpture and can provide examples of work. Local, regional, or artists located within the state of Colorado will be given priority. [Apply](#) [Learn More](#)

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## Adelaide Fringe Fund Grants

### Grants & Fellowships

- Submission Deadline: August 1, 2025
- Award Info: Grants are available for up to \$7,500
- Eligibility: National
- Categories: Craft/Traditional Arts, Photography, Drawing, Film/Video/New Media, Mixed-Media/Multi-Discipline, Painting, Sculpture
- Location: Adelaide, South Australia 5000, Australia
- Online Only: Yes

### Description

Arts Unlimited raises funds to support artists, venues, producers and marginalised communities to participate in Adelaide Fringe. A large portion of the funds are distributed as grants via the Fringe Fund, which exists to support bold ideas, elevate diverse voices and encourage innovation.

## Eligibility Info

Open to Australian and International artists, collectives, community groups, producers, and venues [Apply](#) [Learn More](#) [Add To Schedule](#)

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[First Peoples Fund](#) | Rapid City, SD

First Peoples Fund supports the advancement of American Indian arts by focusing on three funding areas: The Jennifer Easton Community Spirit Awards, a national recognition and fellowship award for American Indian artists; the Artists in Business Leadership Program, which provides artists with technical assistance, access to capital and to new marketing opportunities, and the Cultural Capital Grant Fellowship, designed to further the important cultural work of artists who have previously been honored through the Community Spirit Awards.

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## [Hatchfund](#) | Los Angeles, CA

Hatchfund invests in America's finest artists and illuminate the value of artists to society. Every year, Hatchfund awards fifty artists each \$50,000. Hatchfund Fellowships are awarded in the following disciplines: architecture & design, crafts & traditional arts, dance, literature, media, music, theater arts, and visual arts. They support the highest level of excellence in work created by America's finest artists throughout all stages of their careers.

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[National Endowment for the Arts](#) | Washington D.C.

The National Endowment for the Arts was established by Congress in 1965 as an independent agency of the federal government. To date, the NEA has awarded more than \$4 billion to support artistic excellence, creativity, and innovation for the benefit of individuals and communities. The NEA extends its work through partnerships with state arts agencies, local leaders, other federal

agencies, and the philanthropic sector. In most areas, funding is limited to organizations. Direct awards to individuals are made only through Literature Fellowships, NEA Jazz Masters Fellowships, and NEA National Heritage Fellowships in the Folk & Traditional Arts

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**Fellowships in the Folk & Traditional Arts.**

**The Puffin Foundation | Teaneck, NJ**

The Puffin Foundation make grants that encourage emerging artists in the fields of art, music, photography, theater, video and literature whose works, due to their genre and/or social philosophy might have difficulty being aired. Average grants are \$1000 to \$2500.



**CURTIS LLOYD HUNTER**

**Sunrise 13 June 1983 - Sunset 07 July 2025**



*Viewing*

**Friday July 18th, 2025**

**4pm -8pm**

Walton's Funeral  
2155 Kietzke Lane  
Reno, NV

*Services*

**Saturday July 19th, 2025**

**11am - 1pm**

Nixon Gym  
301 Gerlach Hwy  
Nixon, NV

Procession 8:30am meet @ Eagle Canyon Drive  
& Pyramid Hwy. Park alongside Savemart  
Parking Lot or Burger King Parking lot..

No graveside services. Lunch to follow.  
Food Donations welcomed.