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The Native American Fine Art Movement: A Resource Guide

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HEARD MUSEUM

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Development of this resource guide was funded by the Nathan Cummings Foundation. This resource guide focuses on painting and sculpture produced by Native Americans in the continental United States since 1900. The emphasis on artists from the Southwest and Oklahoma is an indication of the importance of those regions to the on-going development of Native American art in this century and the reality of academic study.

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A Note to Educators

What is the *Native American Fine Art Movement Resource Guide*?

The Resource Guide is an introduction to a unique aspect of American art in the 20th century: painting and sculpture produced by individuals of American Indian descent.

It is an overview of the emergence of new art forms from people with deep-rooted creative traditions. The Native American Fine Art Movement documents creative change and adaptation as individuals gained access to different media, experienced a changing society and numerous social pressures.

It is an opportunity to look at artistic work in changing cultural contexts.

It affords insight into the first-person experiences and perspectives of Native Americans as they have observed and reacted to the economic, social, political and environmental situations confronting them in this century.

It is social studies, art history and communications walking hand-in-hand-in hand.

What does the Resource Guide include?

There are several components: The body of the Guide is text. Illustrations of selected artworks are provided, and can be downloaded from the Internet. Higher quality reproductions of the images can be obtained in slide form from The Heard Museum. Review questions on text content are provided, as is a brief glossary of general art history terms and an annotated reading list. A timeline of Native American history provides an overview of significant national and regional events which have helped to shape the fine arts movement.

Additional resources have been designed to facilitate instruction. Key Points summarizes the art-history specific content in the text, and can be used with timeline information to quickly track the emerging fine arts movement through this century. Looking at Artworks offers direction and commentary to support the representative images and/or slide set. This section, like a slide narrative, would be especially useful to an instructor whose computer capabilities included a projector to enlarge the images for classroom viewing and discussion. The Discussion questions and activities section provides ideas for group exploration, studio experience, and student research.

Who is the Guide intended for?

Anyone interested in contemporary Native American life will find this Guide of value. It is especially intended for educators: not only arts instructors, but social studies, history, anthropology, and multi-cultural educators as well.

Elementary educators may find it most valuable as a way to help their students understand that Native Americans are not only people of the past. James Luna's *"Take a Picture with a Real Indian"* may facilitate such a discussion. The documentary qualities in the genre works can help students get a "first person perspective" of aspects of Indian culture. A studio activity like creating ledger drawings should transfer easily into the primary or intermediate classroom. Elementary children may also be able to identify with some of the environmental issues that concern contemporary Native American artists, and use the ideas presented by Haozous or Quick-to-See Smith as a starting point for their own artwork.

Secondary school, college or university instructors should find the Guide a unique means to interweave social studies and arts. The history and cultures of Native American people are inseparable from their artistic expression: visual, musical, dance and literature. The guide offers a window on American social history and invites non-rancorous examination of native experiences. The Discussion and Activities section is particular targeted at teachers of older students. The museum invites your feedback or further suggestions to be shared on-line with others.

A Tip

The Native American Fine Arts Resource Guide is based on the exhibition *Shared Visions: Twentieth Century Native American Painters and Sculptors in the United States*. An illustrated catalogue, published in conjunction with the exhibit, has been reprinted by The New Press and is distributed by W.W. Norton & Company, New York. For further examples of individual artists' work and characteristic works from the different time periods, the catalogue provides an excellent resource. It also contains an extensive bibliography. For reference purposes, search for: Archuleta, Margaret and Rennard Strickland. (1993), *Shared Visions: Native American Painters and Sculptors in the Twentieth Century*, New York: New Press.

Introduction

This resource guide focuses on painting and sculpture produced by Native Americans in the continental United States since 1900. It is based on the exhibition *Shared Visions: Native American Painters and Sculptors in the Twentieth Century*, organized by the Heard Museum in Phoenix, Arizona. The 19 artists whose work is discussed in detail represent only a fraction of the more than 250 Native tribal groups located in the continental United States. The emphasis on artists from the Southwest and Oklahoma is an indication of the importance of those regions to the on-going development of Native American art in this century and the reality of academic study.

What are the Chief Characteristics of 20th Century Native American Art?

For centuries Native Americans have produced a vast array of cultural materials. The function and style of these objects varies considerably from tribe to tribe. The magnificent, carved and painted totem poles from the Northwest Coast, the pottery of the Southwest, and beadwork from the Plains have become well known. Anthropology has been responsible for documenting Native cultures from these cultural/geographical regions identified as the Northeast, the Woodlands, the Southeast, the Plains, the Southwest and the Northwest Coast.

Prior to 1900, a separate category known as "art" did not exist in Native American cultures. Cultural materials, like those mentioned above, were incorporated into daily life. They may have had an everyday use or a ceremonial purpose. They were also valued for their aesthetic character.

Since 1850, Native groups in the United States have undergone tremendous change. After the Civil War, the U.S. government forced Native Americans to live on reservations (frequently located far from their ancestral homelands) and to adopt Euro-American lifeways. Until the 1930s, the government encouraged the total suppression of Native traditions and religions. After an abrupt break from this policy in the 1930s and 1940s with the Indian New Deal, the government adopted new policies aimed at speeding up the process of Indian assimilation into mainstream culture. Some of these policies included closing reservations and relocating Indians from reservations to urban areas. The 1960s brought new awareness to Americans about Indian people. The Civil Rights and ethnic pride movements rekindled an interest in American Indian cultures, religions and arts. The promotion and development of Native American painting and sculpture reached a new high.

As a result of Euro-American intervention in Native American culture, Indian artists began to incorporate non-Native materials and visual languages into their art. In the past century and a half, Native American cultural production has expanded beyond the useful and ceremonial objects which are still made to include painting on paper and canvas, sculpture without a useful purpose, and more recently conceptual, performance art, multimedia installations and computer generated/aided art. The first half of the 20th century was dominated by depictions of ceremonial dances and genre scenes painted in a linear, decorative style. The second half has seen the continuation of these subjects plus issues of social, political and cultural importance being expressed in a multitude of modern and post-modern styles such as, abstraction, Neo-Expressionism, Pop Art and Art Deco. Throughout the century, Native Americans have also produced paintings based on actual or imagined events in their lives in the style of European realism.

What is the Role of Tradition in 20th Century Native American Art?

When Native American artists adopt European artistic traditions, some Native people and many non-Native people assume that they abandon Native traditions of artmaking. Yet this is rarely the case. Twentieth century Native American painting, sculpture, even multimedia installations, are as informed by Indian ways of knowing and seeing the world as are pots,

blankets or totem poles. The concept of "tradition" that links Native American art today with art of yesterday cannot be defined by style, technique or form of expression exclusively identified with the past. These limitations only act to isolate in time and place the creativity of Indian people and do not allow for the exploration of new ideas and new media. Tradition is the ancestral knowledge that the artists draw upon to guide personal and creative development. This concept of tradition links Native American art today to the production of aesthetic objects in the past.

Where Can We See 20th Century Native American Art?

Until recently Native American painting and sculpture were not widely exhibited to the public. Many mainstream museums have had special exhibitions of Native American paintings and sculptures. But they rarely collect or have ongoing exhibitions of Native American paintings and sculptures. The 1990s have brought inclusion of women and minority artists to mainstream art institutions and publications. For example, the 6th edition of Janson's *History of Art* includes an entry for Cherokee artist Kay WalkingStick and, in 1994, the Metropolitan Museum of Art collected its first painting by that artist.

Continuing exhibitions of Native American painting and sculpture are limited to specialty museums. And often, even when these museums focus their collections and missions on the exhibition of Indian art, Native American painting and sculpture is again passed over in favor of the "traditional" arts.

The earliest scholars of Native American art were not art historians but anthropologists and archaeologists in the mid-19th century who attempted to learn about the lifeways of Native peoples by collecting their cultural materials. In 1879, the Smithsonian Institution sponsored the first of several expeditions to the Southwest to "study" Pueblo people. Other museum-sponsored expeditions traveled throughout the country to acquire information about and artifacts from tribal groups.

Anthropologists and archaeologists returned from these expeditions with thousands of tribal artifacts, which they either purchased, received in exchange or stole. Katsina dolls, pots, blankets, baskets and tools were among the most popular acquisitions. These were placed in anthropology and natural history museums where their chief function was ethnographic not aesthetic. The display of Native cultural materials in this manner is at odds with their role in Native American cultures as both useful and artistic.

In the 20th century, as modern artists became interested in Native American cultural material, the aesthetic character of these objects often became more important than the ethnographic. Early modern artists such as Georgia O'Keeffe and the dancer Martha Graham, and later artists such as Jackson Pollock, looked to Native American blankets, dances, masks and sand paintings as a source of formal inspiration, much in the same manner that European modern artists such as Pablo Picasso looked to African masks. Native American, African, Meso-American and Oceanic cultural materials moved from the anthropology and natural history museums to art galleries and museums where they were identified and exhibited by modern Euro-American artists and art historians as examples of "primitive art." In exhibitions since the early 20th century, "primitive art" objects have also often been exhibited along with significant works of modern art so that the viewer can observe the formal affinities.

The characterization and display of Native American, African, Meso-American and Oceanic cultural materials as "primitive art" is at best problematic. At worst, it is an example of a European and Euro-American desire to claim superiority in artistic matters. When Native American cultural materials are exhibited as "primitive art," their function and meaning within specific cultures is completely ignored. Thus, the display of Native American cultural materials as "primitive art" tells us more about modern art than it does about Native American cultural production. Native American cultural materials exhibited as "primitive art" can never really be modern for the following reasons. "Primitive" is associated with simplicity and naiveté. It is an original, unchanging state. Whereas modern is associated with sophistication, innovation and progress. The creators of Native American cultural materials exhibited as "primitive art" are rarely identified, thus giving the false impression that these objects are not produced by talented individuals. Yet modernism places a high value on the expression of individual talent. If "primitive art" can never be modern, it can never achieve the high institutional status of modern art.

Considerations of Native American cultural production as "ethnographic" and "primitive" have made it difficult for Native American artists working in innovative ways, based upon a Native American understanding of tradition as described above, to achieve institutional recognition. Yet recognition and critical examination of new forms of Native American art and of their connection to the past are necessary if this work is to be accepted.

Why Study Native American Art?

Art is a means of communicating. Through art, individuals and societies reveal their hopes, desires, dreams, values and realities. Art affirms our existence. It is one means by which we stay alive.

In order to communicate with people from a perspective of understanding, we must first learn each others' languages and stories. Some stories are oral, passed on from generation to generation, within families and communities. Others are written. They become literature and history. Still others are visual. These are art.

In studying Native American art the challenge is great, for there are hundreds of Indian cultures and many different life experiences. Some Native Americans have been raised on reservations, some in urban settings, and some travel between both environments with ease. A majority of Native Americans today are bicultural or multicultural.

In the pages that follow, we invite you to begin learning about Native American art.

Chapter One

Early Narrative Genre Painting

Prior to the mid-19th century, Native Americans painted geometric patterns or symbolic representations of humans, animals, plants, rain, the sun and the moon, on such readily available materials as sand, rock, bone, hides, wood and pottery. Wood, bone and stone were also carved to produce figurative representations in three-dimensional forms. The iconography and function of this aesthetic work vary considerably from region to region and among various tribes. In the main, however, it is evidence of the spiritual nature of Native American life. These aesthetic objects are often imbued with spiritual powers, and they play an important role in ceremonies where they serve the needs of the community rather than the individual. For example, the Diné (Navajo) create elaborate sand paintings as part of their curing ceremonies. The patient sits on the painting whereupon the power of the Holy People represented in the painting is transferred to him or her.¹ The purpose of the painting serves the needs of the community by healing one of its members.

A few types of early Native American painting were narrative. Pictographs on canyon walls in the Southwest, Pueblo wall murals and the buffalo hide paintings of Plains tribes served as records of tribal history. Buffalo hide paintings could also depict the accomplishments of individual hunters and warriors.

The transition to the modern tradition of narrative painting by Native Americans began with the ledger drawings made by imprisoned warriors at Fort Marion in St. Augustine, Florida. In 1875, 73 Cheyenne, Kiowa, Arapaho and Comanche (including one woman) who had attempted to resist the reservation system were captured or surrendered to U.S. forces. They were transported by train to Fort Marion. There, far from their homes, they made drawings on traders' ledger paper and in sketch books with colored inks and pencils which had been given to them by U.S. officers. They depicted their lives prior to captivity, their capture and their life in prison. In style, the ledger drawings resemble buffalo hide painting: space is flat rather than perspectival, forms are drawn in outline and colored in, there is no shading or modeling. Scholars have identified the work of several individuals who gave or sold many of their drawings to Euro-American visitors who came to "view" the captive Natives.

Early 20th century Native American narrative painting consists largely of genre scenes and images of ceremonial life. The impact of non-Native cultures on Native American lifeways (as a result of removal, reservation and assimilation policies) is a prominent theme in these works. In 1830, Congress passed the Indian Removal Act which mandated the removal of Native Americans who lived east of the Mississippi River to the newly established Indian Territory located in what is present-day Oklahoma. Following the Civil War, the U.S. government established permanent reservations for each of the relocated groups in Indian Territory. Indians were required to remain on their assigned reservations. Those who attempted to leave were sent back or imprisoned if found. The typical reservation was only a tiny fraction of the land the tribes had formerly occupied.

Tribes subjected to removal included the Shawnee, Potawatomi, Sac and Fox, Kickapoo and Winnebago. Following their removal, these tribes were required to adopt Euro-American lifeways including style of dress, farming and formal schooling, through the boarding school system, in English and vocational arts such as blacksmithing for boys and sewing for girls. The prevailing Euro-American ideology was that reservations were only temporary; once Indians had adopted Euro-American lifeways, they would easily be able to assimilate into the larger Euro-American culture. In the 1880s, in order to further encourage assimilation, reformers began to lobby Congress to adopt an allotment policy. The allotment policy was designed to break up tribal economic and political power. Under allotment individual Native Americans living on reservations were allotted small parcels of land that they were expected to farm in the Euro-American manner. Much of the land was dry, rocky soil unsuitable for farming. Surplus reservation land was sold to non-Native settlers. Many Native American tribes including the Shawnee, protested allotment. Nevertheless, allotment laws were passed by Congress in 1887 (the Dawes Act) and 1898 (the Curtis Act).



Ernest Spybuck. *Shawnee War Dance*, n.d.

By the turn of the century, removal and assimilation policies had resulted in a complex blending of Native and non-Native cultures on Indian reservations. Relocated Indians maintained their own traditions while adopting elements of Euro-American lifeways and the indigenous cultures of the Indian territories. The results were a unique blending that defined the Relocation Period within American Indian history. The painting *Shawnee War Dance* by Ernest Spybuck, *Shawnee*, 1833-1949, depicts this cultural blending. The painting was probably made in the 1910s. By this time, the Shawnee war dance, once a preparation for battle, had become one of the annual summer dances.² Spybuck shows the dance being performed for an Indian and a non-Indian audience. The single-feather or "roach" headdresses and the ribbon shirts worn by some of the dancers in the painting are Shawnee, but the more elaborately feathered headdresses and tipis are typical of Plains tribes. The influence of Euro-American culture on the Shawnee is represented by the adoption of Euro-American dress (overalls, hats, dresses), hairstyles (short hair for men and bobbed hair for women) and transportation (Western-style saddled horses).

Spybuck has also adopted a Euro-American style of painting. Gone are the outlined figures and flattened pictorial spaces of the earlier ledger drawings. These are replaced by sculptural figures and an illusionistic rendering of space similar to the work of 19th century artists such as George Catlin who frequently painted Native Americans. Catlin had visited the Shawnee in the 1820s and painted portraits of a number of distinguished tribal members.

Shawnee War Dance illustrates the continuation of memory recall as it is used to create this painting. The event, participants, spectators and details are depicted as highlights of the actual activities. Groups of people are captured in action - men and women sharing news, children posing, spectators immersed in the dance, clusters of dancers and the drummers. *Shawnee War Dance* documents the moment as it renders the day's event. Such was frequently the case with narrative genre painting by Native Americans.

For Native Americans, narrative genre paintings (even those commissioned by white patrons) were an important means of self-definition. Narrative painting allowed Native Americans to represent the reality of their lives to themselves, to each other and to the non-Native world.

Chapter Two

San Ildefonso Watercolor Movement

The Native American watercolor movement is the most important Indian art movement of the early 20th century. The movement developed in the early decades of the century at the Pueblo of San Ildefonso, New Mexico. From its inception, Euro-American patrons played a major role in the movement's development. Early patrons of Native American watercolor painting were anthropologists and archaeologists working in the region, teachers at federal Indian schools, and wealthy "friends" of Indian peoples whose interest in Native American culture brought them into contact with the artists. They "discovered" Native American artists and supplied them with watercolor materials for painting. They also encouraged particular themes, such as ceremonial dances and genre scenes, along with a flat, linear style of painting. ³

In order to understand the Native American watercolor movement, it is first necessary to understand something of the modern history of the Euro-American presence among the Native peoples of the Southwest. In the 1880s, under the auspices of the United States Bureau of Ethnology, founded in 1879, the Smithsonian Institution, with support from the federal government began to sponsor research efforts by anthropologists and archaeologists to document the past and present lifeways of Native Americans. Anthropologists were drawn to the Southwest by the rich ceremonial life of the Native peoples in the region, and archaeologists by the ancient ruins left by the Anasazi ancestors. Matilda Coxe Stevenson and Frank Hamilton Cushing were two of the more colorful anthropologists to visit the Pueblos. In addition to publishing articles and books, Stevenson and Cushing brought back thousands of artifacts to the Smithsonian Institution and other museums.

The work of anthropologist Dr. Jesse Walter Fewkes among the Hopi provides an early example of the interaction between Euro-American patrons and Native American artists in the Southwest. In the late 1890s, Dr. Fewkes commissioned four Hopi men to make drawings of the Katsinas, the spirit beings of the Pueblo and Hopi peoples. He supplied the men with materials including paper, pencils, brushes and pigments. There are hundreds of Katsinas, each one unique. Fewkes' motives in commissioning the drawings were scientific; he felt the drawings would be a "valuable means of studying the symbolism of

the tribe."⁴ We do not know the motives of the Hopi artists. Because the drawings were to serve primarily as ethnographic documents, accuracy and attention to detail were of paramount importance. In the drawings, the Katsinas are represented singularly and in pairs against a blank background. Clothing and gesture are accurately and lovingly depicted. Fewkes published more than 200 of these drawings in several volumes of the Bureau of American Ethnology *Annual Report* during the years 1897-1903.

Little is known of the efforts of some Euro-American teachers to provide their young Indian students with materials and an opportunity to draw or paint. However, drawings and watercolor paintings which were produced by Hopi children at the Indian boarding school in Riverside, California, at the Oraibi day school at Hopi, and in New Mexico by San Ildefonso children at the day school there have survived.

The anthropologist Dr. Edgar L. Hewett was the first real patron of the Native American watercolor movement. From 1909 to 1914, Hewett was involved with the School of American Research in Santa Fe's excavation of ancient Native American sites at Frijoles Canyon. A number of men from the nearby Pueblo of San Ildefonso were employed as laborers on the excavations. After seeing the drawings these men made based upon the mural fragments which were uncovered during the excavation, Hewett began to encourage them to paint. He arranged for the men to receive watercolor materials and commissioned paintings from them, usually of ceremonial scenes or traditional Pueblo activities. Like Fewkes, Hewett was interested in the paintings for scientific reasons. But he also admired them aesthetically.



Awa Tsireh/Alfonso Roybal, *Firing Pottery*, n.d.

The painting, *Firing Pottery*, (n.d.), by Awa Tsireh/Alfonso Roybal, *San Ildefonso*, 1898-1955, is a primary example of Native American watercolor movement. Awa Tsireh was one of many artists employed and encouraged by Dr. Hewett at the School of American Research. His style ranged from naturalism, evident in his ceremonial and genre scenes, to a stylized abstraction. The firing of pottery by the Pueblo women was one of Awa Tsireh's most requested subjects. He painted many versions of this common Pueblo activity. Each of the paintings have in common the central dung fire inside which the pots are being fired. Often under the direction of the pottery family members, younger women and children assist in the firing process. Many of Awa Tsireh's paintings included a good deal of background and foreground environment illusionistically rendered. However, in response to patrons' requests, Awa Tsireh gradually eliminated these elements from his work. *Firing Pottery* is paradigmatic of Awa Tsireh's middle career when he tended to blend naturalistic and symbolic representations in the same image. In this painting, the upper portion of the paper is dominated by symbolic representations of the sun and rain.

Tonita Peña/Quah Ah, *San Ildefonso*, 1895-1949, is another important artist of the Native American watercolor movement, and the only woman to be part of the movement's early years. Determined not to be confined by traditional gender roles in Pueblo culture, she took up painting and developed a highly individual style. The artist, Pablita Velarde (discussed in the next chapter) has recalled that in Peña's time women were not supposed to be artist-painters. Their role was to care for the children, the home, the community and their ceremonial responsibilities.

Tonita was very rebellious, I think, to her own way of thinking, and she raised her family like a good woman, and was a good wife like a good woman, but she had this little bit of a rebellion that she always wanted to show the men that not only a man can paint a good picture, and she did it. ⁵

Peña's early paintings depict ceremonial dances and genre scenes in which Pueblo women are the primary participants. These paintings are similar in style to the work of Awa Tsireh: figures are represented in a linear manner against a blank background and there is considerable attention to details of activity and clothing. Dr. Hewett was interested in Peña's work also, though she was not employed by the School of American Research, Santa Fe.



Tonita Peña. *Untitled*, 1939.

An untitled watercolor from 1939 is an exceptional work by Peña in theme and style. It is significant because it indicates Peña's talent for exploring the full range of possibilities open to Pueblo artists working in the medium of watercolor. The painting commemorates the 400th anniversary of the Spaniard Francisco Vasquez de Coronado's explorations in New Mexico. Spain is represented in the painting by a Catholic priest shown blessing a group of tribal leaders. In the 16th century, Spain claimed much of the territory that is now New Mexico. Native American peoples who had been living in the region for millennia suddenly found themselves subject to Spanish rule. "Pueblo," the Spanish word for town, came to signify the indigenous peoples of the region who lived in settled villages. The Spanish tried to force Pueblo people to convert to Catholicism. Though the Pueblo people "converted," they continued to practice their Native beliefs. In 1675, the Spanish began to vigorously enforce the outlawing of Pueblo ceremonies and dances. Prior to this period the two religions had co-existed. The results were the uprising against the Spanish by the Pueblos and their expulsion in 1680. This became known as the Pueblo Revolt. Today Pueblo people incorporate elements of Catholicism with their Native religions and practices. The period of the early 20th century, during which the San Ildefonso watercolor movement gained great popularity was, ironically, one of on-going federal suppression of Native American lifeways. During the 1890s, the U.S. government began rounding up Pueblo and other Indian children and sending them away to boarding schools. Indian children from Pueblos and reservations in the Southwest and the West were sent to the Riverside Indian School in Southern California or the Carlisle Indian School in Pennsylvania. Upon arrival the children had their hair cut; their clothes were burned; and they were reclothed in Euro-American dress. The children were forbidden to speak their Native languages or practice their Native religions. If they violated these rules, they were subject to severe corporal punishment.

In 1921, the Bureau of Indian Affairs (BIA) issued Circular 1665 which ordered Indian agents to suppress tribal dances, especially those practiced by the Pueblo groups. Circular 1665 grew out of Euro-Americans' perception that Pueblo dances were immoral. Pueblo dances did include explicit sexual clowning such as mock sexual intercourse. To Pueblo peoples, sex like many aspects of human behavior was a perfect target for humor. For Euro-Americans steeped in the prudish attitudes of Victorian society, sexual acts were NOT to be discussed in "polite" society. Especially shocking to Euro-Americans was the fact that these dances were attended by Pueblo women and children.

Given this historic context, the support for contemporary Native American art by a few federal teachers and anthropologists is remarkable. Even more remarkable is the national recognition that artists of the Native American watercolor movement achieved. In 1920, John Sloan, who had been invited to Santa Fe by Dr. Hewett, included a group exhibition of paintings by Native American artists in the Society of Independent Artists annual exhibition in New York City. The same year paintings by Native American artists were also exhibited at the American Museum of Natural History and at the Arts Club in Chicago. Early paintings by the Native American watercolor movement may have been so popular because they depicted traditional Pueblo culture in a manner which avoided political controversy. These works are ethnographic, anecdotal and aesthetic representations which recalled a time prior to U.S. intervention in Native American affairs. Nevertheless, the national and international recognition gained by these artists no doubt contributed to the reform of United States government policies concerning Native Americans in the following decades.

Chapter Three

Painting in the Southwest: The Studio

In the 1920s, concern over federal treatment of Native Americans and conditions of life on Indian reservations began to arise among a number of intellectuals in the United States. The arts community which had gathered around Mable Dodge Luhan in Taos protested Circular 1665. Others protested attempts by members of the Congress to use allotment policies to divest Indian peoples of large portions of their lands.

In 1926, a comprehensive review of federal policy toward Native Americans was requested by the Board of Indian Commissioners. The study was undertaken by the Institute for Government Research, a private research group (later known as the Brookings Institution), and funded by oil magnate John D. Rockefeller, Jr. Dr. Lewis Meriam, a social scientist, directed the research. Meriam and his team spent seven months visiting Indian reservations. Their more than 800-page report, officially known as *The Problem of Indian Administration* but dubbed the Meriam Report, stated that Indians were living in

deplorable conditions of stark poverty, ill-health and malnourishment. The report pointed to allotment policy as the main cause of poverty among Native Americans, and it recommended that Congress increase funding to improve Indian health and education. Official change in federal Indian policy came in 1934 in the form of the Indian Reorganization Act which ended allotment.

The Meriam Report and the Indian Reorganization Act (IRA) had direct consequences for Native American artists. The Meriam Report recommended the federal government encourage the development of Native American art, and the IRA lifted the boarding school ban on teaching art to Indian students. This paved the way for the establishment of the first painting programs for Native Americans.

The year that the Meriam Report was published, Dorothy Dunn, an Indian Service teacher at Santo Domingo Pueblo quit her position in order to study at the Art Institute of Chicago. During her four-year tenure in Chicago, she was exposed to the stylistic and intellectual developments of mainstream European and Euro-American art including Cubism, Realism and Symbolism. Dunn returned to the Southwest, determined to implement her plan to establish studio classes in painting at the Santa Fe Indian School. In 1932, "The Studio" was established.

Dunn's goal was to establish Native American painting "as one of the fine arts of the world." In order to accomplish this, she advocated a balance of Native tradition and modern innovation. Her students were "to study 'traditional Indian art' and 'to evolve new motifs, styles and techniques in character with the old'." ⁶ Dunn encouraged her students to pursue the style of painting that had developed at San Ildefonso: flat, two-dimensional figures painted in firm and even contours with soft colors. Despite the fact that the movement was not indigenous, it soon came to be defined as "Traditional Indian Painting." Dunn also encouraged the development of modern European ideals of self-expression and "individual distinction" in her student's work, even though this was at odds with the high value placed on community among Native Americans even in matters of art.



Fred Kabotie. *Butterfly Water Drinking Dance*, 1925.

Fred Kabotie, *Hopi*, 1900-1986, was one of the most acclaimed of the Southwest artists to study with Dorothy Dunn at the Santa Fe Indian School. Before that he was employed at the School of American Research, Santa Fe. Kabotie developed strong ties to the Pueblos and even lived for a time at Santa Clara. The subjects of his paintings "ceremonial dances and genre scenes" are taken from Pueblo and Hopi cultures. Kabotie's career follows a similar pattern to that of Awa Tsireh. His early work reflects the influence of European styles of painting: paintings generally include a complex background and foreground environment shown in perspective, and figures are modeled rather than drawn in outline. Gradually, under the influence of the San Ildefonso watercolor movement and The Studio these elements began to disappear. A 1925 painting, *Butterfly Water Drinking Dance*, is illustrative of this development. In the painting, a line of dancing figures is positioned against a blank background in the familiar style of the San Ildefonso watercolor movement and later traditional Indian painting. Yet Kabotie resists the utterly flat, outlined forms typical of these styles. His figures are slightly modeled, and he has even painted thin shadows of the dancers' bodies to suggest the presence of mass and weight.



Pablita Velarde. *The Betrothal*, 1953.

Pablita Velarde/Tse Tsan, *Santa Clara*, 1918-, is another well-known artist of the Southwest. She studied at the Santa Fe Indian School with Dorothy Dunn and was greatly influenced by Tonita Peña. Velarde has recalled the important influence Peña had in convincing her that she could be an artist, even though this was not considered appropriate for a woman. Velarde's paintings document the daily lives and religious observances of the Pueblos. Like Peña before her, she emphasizes the life of women in the community.

In *The Betrothal*, a work of tempera on canvas board from 1953, Velarde depicts a wedding ceremony which she witnessed as a small child. The work is an exceptionally dense interior composition, filled with many details of Santa Clara life. In the center of the painting a bride and groom, dressed in traditional Pueblo clothing, stand on a Navajo blanket. The blanket was considered to be a very wealthy object to own then and may have been acquired as a gift or in a trade. The bride and groom hold a traditional two-necked wedding vase in their hands while a blessing is offered by the Cacique. According to custom, at the end of the ceremony the bride and groom will smash the vase on the ground and count all the big pieces in order to know how many children they will be blessed with. The deep space of the room is filled with those who have come to witness the ceremony. They are young and old, and like the bride and groom, are dressed in traditional clothing. Many of them bring gifts. In the left corner of the room, blackware pottery covers a table and a kachina doll hangs on the wall. A kachina doll displayed in this manner is the Pueblo way of asking for a blessing of the home and all those who enter.



Allan Houser *The Wild Horses*, 1953

Allan Houser, *Chiricahua Apache*, 1915-1994., though best known as a sculptor, began his artistic career as a painter. He also studied at the Santa Fe Indian School with Dorothy Dunn. In addition to paintings of ceremonials and daily Apache life, Houser often depicted images of war and of the hunt. In *The Wild Horses*, a watercolor from 1953, Houser depicts a wild horse round up. Prior to U.S. government intervention, the Apache had survived by capturing and stealing horses for trade. The Apache were a nomadic tribe and horses were also their primary means of transportation. The Apache resisted capture by federal troops seeking to confine them to reservations longer than many other tribes.

The Apache leader Mangas Coloradas was Houser's great-grandfather. Coloradas was captured by federal soldiers while flying a flag of truce and murdered. The soldiers decapitated his body, boiled his head and sold his skull back East. Houser's grandfather, Sam Haozous, was an interpreter for Geronimo. In 1876, the federal government told Geronimo and the Chiricahua Apache to leave their traditional homelands and move to the San Carlos reservation, recently established in southeastern Arizona. Geronimo refused and fled with his people. For the next 10 years, Geronimo fought for the right to remain off the reservation. Finally in 1886, his band reduced by deprivation and suffering, he surrendered. The more than 390 men, women and children of Geronimo's band and related Apache groups were sent by train to an old Spanish fortress in Florida where they were imprisoned. After Florida, the band was relocated to an old army fort in Alabama and then to Fort Sill, Oklahoma. During this 27- year period, the government considered the members of Geronimo's band to be prisoners of war. Houser was the first Apache baby to be born in freedom at Fort Sill.⁷

Vestiges of the linearity of The Studio style remain in *The Wild Horses*, though Houser's utilization of the entire picture frame is indebted to mural painting. The painting of murals at the Santa Fe Indian School was an important activity for The Studio students. Under the guidance of local Santa Fe artist Olive Rush murals were painted in the cafeteria and several classrooms around the school. Houser was part of a group of students who were selected to go to Washington, D.C. to paint murals at the Department of Interior. This program was funded by the Department of Interior and was similar to the Works Progress Administration (WPA) and the Public Works Administration (PWA) which hired artists to paint murals in public buildings across America. The WPA and PWA murals have been extensively documented. While the Department of Interior murals have been virtually overlooked.

Though Dunn only taught at The Studio from 1932 to 1937, she was an extremely important influence on an entire generation of Native American artists either because they studied with her or with one of her students. Her philosophy dominated art education for Native Americans well into the 1950s. Under Dunn's influence Traditional Indian Painting became

the definitive style for Indian painting.

During the 1930s and 1940s, Traditional Indian Painting enjoyed considerable popularity. Its themes and style were not altogether different from those of regionalist painting and documentary photography which dominated the Euro-American art scene. [8](#)

The patronage of wealthy individuals and government supported programs speeded development of a commercial market for the fine art. This economic support was a factor in the development of Indian painting competitions, mural projects, and the inclusion of Indian art in world fairs during this time. The philosophy that supported Indian art as economic development was derived from the Meriam Report and became instrumental in the establishment of government laws designed to safeguard against illegitimate Indian art. The Meriam Report recommended that the Indian office set standards of "quality" and fair price in order to "protect" Native American artists and for "the improvement of the economic and social conditions of [Indian] life." [9](#) In 1935, the Indian Arts and Crafts Board was formed under the aegis of the Department of Indian Affairs. The purpose of the Board was to encourage Native arts and crafts by funding art classes. The Board also supported placing a trademark on arts and crafts products guaranteeing that they had been produced by "authentic" Indians. The purpose of the trademark was to build consumer confidence in the market for Indian art products. Such policies are controversial because the U.S. government, not Native Americans, becomes the regulator of standards. The art which is promoted as "quality" is typically that which is declared "traditional" according to Euro-American perceptions. Euro-Americans thus become the arbiters of "Indianness." These issues have resurfaced in recent years and are discussed in the conclusion.

Chapter Four

Native American Art in Oklahoma: The Kiowa and Bacone Artists

The development of Native American art in Oklahoma parallels the development of Native American art at San Ildefonso and in the Southwest. In the early decades of the 20th century, Kiowa artists in Oklahoma were "discovered" by well-intentioned Euro-Americans who subsequently supplied the artists with watercolor paints, "encouraged" them, and saw to it that they received an informal art education. These Kiowa artists adopted the themes and styles of Traditional Indian Painting while making it their own.

In 1917, Susie Peters, a Field Matron for the Kiowa Agency in Anadarko, Oklahoma, noticed the drawings of five young boys in her home economics class. Peters' class was part of the federal government's effort to establish Euro-American lifeways on Indian reservations. Peters felt that the boys' drawings showed artistic promise. As a result, she "encouraged" the young artists, many of whom were from distinguished and honored Native American families. She provided them with art supplies including watercolors and enrolled them in St. Patrick's Mission School.

Peters eventually showed the paintings by the young artists to Oscar Brousse Jacobson, head of the art department at the University of Oklahoma in Norman, and a fellow Euro-American. In 1928 Jacobson arranged for six artists (the original five young men and one young woman) to attend non-credit classes at the University of Oklahoma on scholarship. Jacobson's ideas were similar to those of Dorothy Dunn. Jacobson, too, saw in the artists the potential to create a different style of art from that produced in mainstream American and European art, an art that would reflect the "traditional" values of the Native American through a wholly new aesthetic.

The development of the special non-credit class at the University of Oklahoma under Jacobson and The Studio at Santa Fe Indian School marked the beginning of the institutionalization of Indian painting. The parallel development of the two programs was not coincidental. The students participated in exchanges between the two programs. Students were selected from each of the programs to participate in national and international projects such as the mural projects and the *pochoir* technique prints. By the mid-30s the two "schools" had begun to emerge as a single style which would later be known as Traditional Indian Painting.

In 1928, Jacobson exhibited the Kiowa artists' paintings at an international art festival in Prague, Czechoslovakia, where they received critical acclaim. The following year, the first set of *pochoir* prints based upon watercolors by Native American artists was published: *Kiowa Indian Art*. The text for the publication was written by Jacobson and his wife Jeanne D'Ucel. The printing method used was the *pochoir* technique, a special application of the stencil process similar to silk-screening. Both Dunn and Jacobson became rather controversial figures in Native American art. Although they professed a *laissez-faire* method toward their students' art, they have been accused of influencing the students' work based on the Art Deco and Regionalist aesthetic interests at the time.

The two schools developed parallel programs that approached the development of art in a similar manner. However, the cultural differences keep them from completely merging. The drama of the Plains dance was in stark contrast to the more sedate dance style of the Pueblos. The hallmarks of the Kiowa style are drama, movement, monumentality and brilliant color. These characteristics differed from the more sedate style of the Southwest Movement. Among Kiowa painters, depictions of

warriors, rituals, dance, flutists and drummers are prevalent, and figures are often shown in profile. Genre scenes, popular among Southwest artists, are almost entirely absent from Kiowa painting.



Stephen Mopope. *Untitled*, n.d.

Stephen Mopope, 1898-1974, was one of the six Kiowa artists sent by Susie Peters to study with Jacobson at the University of Oklahoma. The other five were: Lois Smoky/Bougetah, 1907-1981, Monroe Tsatoke/Tsa To Kee, 1904-1937, Jack Hokeah, 1902-1973, James Auchiah, 1906-1975, and Spencer Asah, 1905-1954. An untitled watercolor painting by Mopope is typical of their work. It depicts the drama of Plains dance. In the work, a single figure dressed in traditional clothing is shown performing a dance. The side-view emphasizes the elegant lines of the dancer's body. The delicately rendered figure nonetheless has a monumentality that recalls mural painting techniques. Like Houser, Mopope was one of several Native Americans employed in the 1930s by the Department of Interior to paint public murals.

In 1935, an art education program for Native Americans was established at Bacone Junior College in Muskogee, Oklahoma. Like Dorothy Dunn's Studio (described in the preceding chapter), the art program at Bacone was founded on the heels of the Meriam Report and the Indian Reorganization Act, and in response to an increasing market for Native art. The art program at Bacone differed from Dunn's Studio and Jacobson's class in that it was founded and chaired by Native American artists, with Native American artists as the instructors. Artists at Bacone continued the Kiowa tradition of looking to a pre-intervention past for painterly inspiration. They depicted figures from legends and mythology, theatrically and with a sense of the mysterious. Their paintings are therefore somewhat more dramatic than those of the Kiowa and Studio artists.



Acee Blue Eagle. *The Deer Spirit*, ca. 1950.

Acee Blue Eagle, *Creek/Pawnee*, 1907-1959, was the founding director of the art program at Bacone Junior College. He was a prolific and flamboyant artist who had studied with Oscar Jacobson and his rise in the art world was meteoric. In *The Deer Spirit*, a central figure, garbed in the traditional clothing of the deer dance, stands erect, one foot placed atop a cow skull. On his right and slightly behind him just outside his field of vision, is a small deer ghost or spirit. The deer spirit provides a sense of drama and gives an aura of mystery to this rigidly ordered composition. Blue Eagle was an authority on tribal ways and often made use of archival material in his quest for authenticity in representation.



Woodrow Wilson "Woody" Crumbo. *Ducks at Night*, n.d.

Woodrow Wilson "Woody" Crumbo, *Creek/Potawatomi*, 1912-1989, succeeded Acee Blue Eagle as art department director at Bacone Junior College. His early work typifies the Bacone style of Traditional Indian Painting. In 1952, Crumbo opened a print studio in Taos, New Mexico. The purpose of the studio was to produce a Native American art product that the general public could afford as a means of contributing to the economic development of Indian artists and tribes. Crumbo's efforts to promote print media as an acceptable medium for Native American artistic expression are one of his greatest contributions to Native American art. The etching *Ducks at Night* is an example of Crumbo's work in the print medium.

Chapter Five Five Civilized Tribes

The term "Five Civilized Tribes" was invented by Euro-Americans to refer to the Choctaws, Creeks, Chickasaws, Cherokees and Seminoles. Euro-Americans referred to these tribes as "civilized" because the cultures of these tribes had traditional characteristics that were misrepresented as evolving from Euro-American contact. They lived in settled towns, were farmers, and even held elected offices. In addition, Cherokee frequently intermarried with Euro-Americans. By the beginning of the 19th century, a small class of elite Cherokee existed. They lived on Euro-American style plantations with large land holdings and kept slaves. During the 1820s, the Cherokee developed a written alphabet for their language and regularly published their own newspaper.

In the 1830s, the federal government undertook to remove the Five Civilized Tribes from their homelands and relocate them to Indian Territory. The Cherokee resisted removal and sued in the United States Supreme Court for the right to stay on their lands. In two key cases, *Cherokee Nation v. Georgia* (1831) and *Worcester v. Georgia* (1832), the Supreme Court upheld the right of the Cherokee to stay on their lands. President Andrew Jackson ignored the court's opinion and sent federal troops to forcibly remove the Cherokee and other "Civilized Tribes." The Cherokee were removed in 1838 during harsh winter conditions resulting in significant hardship and loss of life. The Cherokee remember this time as the "Trail of Tears." The Five Civilized Tribes were removed to the now overcrowded Indian territory. The government's policy of removing tribes from all over the United States to Indian Territory was beginning to show signs of stress. Although enemies, they were expected to share the limited land and now a new "civilized" group was being brought in to divide up the land again. The Five Civilized Tribes were not warmly accepted and were often viewed with suspicion and contempt. Some even went so far as to question their "Indianness."

Painters of the Five Civilized Tribes developed a unique style which incorporates elements of Traditional Indian Painting, with ceremonial themes and genre scenes. However, these artists frequently depicted politically-charged historical events concentrating thematically on their forced removal and the Trail of Tears. Like the Jews of today that vow never to let the events of their Holocaust be forgotten, the artists of the Five Civilized Tribes keep alive the memory of their holocaust. The difference is that mainstream history has not recorded the atrocities of the Indian holocaust.



Valjean Hessing. *Choctaw Immigrants*, 1972.

Valjean Hessing's, *Choctaw*, 1934-, *Choctaw Immigrants*, a watercolor from the 1970s, depicts the removal of Choctaw Indians on the Trail of Tears. In the painting four women and two children are seen walking toward their new home in Indian Territory. One woman carries a small bundle of her most important possessions. The women are various skin colors indicating intermarriage between Native Americans, African slaves and Euro-Americans. The women's expressions reveal their responses to the new life which awaits them: anger, sadness and acceptance.

Chapter Six

Recent Narrative Genre Painting

In the second half of the 20th century, Native American artists have pursued a wide variety of styles and themes. Some continue to work within established traditions in Native American art. Artists in such varied regions of the United States as Northern California, Upper New York State, and Alaska have pursued the European-influenced style of Early Narrative Genre painting. Their art is more closely related to Native American traditions of storytelling than it is to the art of Southwest or Oklahoma artists who were encouraged by Euro-American patrons to create paintings rich in ethnographic detail as well as aesthetically pleasing. We might think of their paintings as a type of visual linguistic record whose iconography depicts daily life, tribal lore, legend and mythology. The power of these works lies in their immediacy. The artists are often self-taught and have not been influenced by the market. Their training comes from listening to elders recount the stories of their tribes. For the most part, these artists are overlooked and unknown outside of their regions. Their work does not conform to Traditional Indian Painting nor the dominant European and Euro-American styles of modernism and post-modernism.



Frank Day. *Ishi and Companion at Iamin Mool*, n.d.

One such artist, Frank Day, *Konkow Maidu*, 1902-1976, was a historian, linguist, singer, dancer and storyteller. As a youngster, Day and his father witnessed the scene which Day later painted in *Ishi And Companion At Iamin Mool*. Day was a constant companion to his father who was teaching him the old ways of the Maidu people. It was on one of their outings one day that they came upon an Indian man caring for a wounded Indian. The wounded man appeared to have been shot in the stomach. His companion was performing a curing ceremony. Not wanting to intrude Day and his father observed the scene from afar. They did not know the Indian man and after a while they moved on their way.

The Yahi Indian who came to be known as Ishi was the last survivor of his tribal group. Through murder, disease and devastation to food supply, Ishi's people had slowly been killed off until by 1908, he was alone in the world. For the next three years, Ishi survived by avoiding white people until one day in bitter despair spawned by his near starvation and total isolation, he wandered into the town of Oroville, California. Upon being sighted by some townspeople, the sheriff was called, and Ishi was taken to the local jail. While in jail, the townspeople discovered that Ishi spoke a language which no one understood. The sheriff called on the local Indian community, including Day's father, to come to the jail and try to speak with Ishi and learn his story. It was in the jail at Oroville that Day and his father recognized Ishi as the man they witnessed trying to save his companion. Day's father visited Ishi at the jail, but because they did not speak the same language, they could not communicate. The sheriff also contacted anthropologist Alfred Kroeber, an expert on California Indians. Ishi was later transferred to the custody of Alfred Kroeber and the University of California Museum in San Francisco. On Sunday afternoons Kroeber exhibited Ishi to the public.¹⁰ Ishi lived out his life in the museum. Ishi died in 1916 of tuberculosis.

Chapter Seven

New Indian Painting

In the 1950s, many Native American artists abandoned Traditional Indian Painting and began to develop a style of painting that adopted modernist movements such as Cubism and Abstract Expressionism as vehicles for expression of Indian cosmology. This new approach to Indian painting was referred to as "Non-Traditional Styles of Indian Painting" in the 1959 Philbrook Art Center's annual Indian painting show. It soon became known as New Indian Painting.

Several factors account for the shift from Traditional Indian Painting to New Indian Painting. The later part of the 1940s saw young Indian men going off to war. Both World Wars and the Korean conflict had the proportionally largest number of enlistments by Indian soldiers than any other ethnic group. As they returned to their communities, ceremonies to purify them and to welcome them back into their communities became common. This new level of community consciousness in the religious beliefs of the people had an effect on the artists. Many of whom were participants in these ceremonies. At the same time, Traditional Indian Painting was becoming formulaic. By 1950, the regional, tribal and individual differences which had given the style richness and variety were gone. Also, Native American artists in the 1950s were far more knowledgeable about the national and international art scene than their predecessors had been. Many who served in the U.S. Armed Forces during World War I and II had traveled abroad. They experienced, first hand, the rich history of European art. Art journals were another means by which Native American artists expanded their knowledge of national and international art. Improvements in communications technology during and after the war made high quality images of art the rule rather than the exception in print media. The combination of new information about art with the new level of understanding of Indian cosmology brought about the New Indian Painting approach. Artists began to experiment and push their art to include this new knowledge.



Ghost Dance, 1960.

Oscar Howe, *Yanktonai Sioux*, 1915-1983, was the foremost of the new Indian painters. Howe had studied at the Santa Fe Indian School with Dorothy Dunn and his early paintings follow The Studio style closely. He then spent four years in Europe with the U.S. Armed Forces. When he returned, he attended the University of Oklahoma. There he began to develop his personal style that includes overtones of Cubism combined with Sioux cosmology.

In *Ghost Dance*, a watercolor from 1960, lyrical forms and vibrant colors dominate. The intensity of the color recalls color field painting, one type of Abstract Expressionism. Yet Howe's painting is also figurative. If we look closely we can make out the heads and feet of several dancers. The painting refers to the Ghost Dance Movement which occurred at the end of the 19th century. In 1890, Wovoka, a Paiute prophet, revived a religion founded by his father Wodjibwob 20 years earlier. This religion was dubbed the "Ghost Dance" religion because its followers believed that practicing ritual dance would bring back dead loved ones (both human and animal) and restore the land to Native peoples. The Ghost Dance religion swept through the Great Plains quickly gaining a huge following from peoples devastated by disease, warfare and Euro-American encroachment. Ghost dancers believed that clothing worn in the dance would make them invulnerable to bullets or other forms of attack. The U.S. government became increasingly anxious about the spread of the Ghost Dance religion. In particular, the government was worried about the large gatherings of Indians who came together to dance. And so in 1884, the government ordered a ban on the Ghost Dance. In December 1890, the Lakota Sioux held a ghost dance, in violation of the ban. The government sent federal troops to stop the dance. Troops armed with automatic guns opened fire on a band of Lakota people camped at Wounded Knee, South Dakota, killing over 200 men, women and children. This event came to be known as the Massacre at Wounded Knee Creek.

Through form and content, Howe sought to express truths which were at once universal and deeply personal. In 1969, he wrote, "What I hope to accomplish in my painting is satisfaction in content and form with completeness and clarity of expression, and to objectify the "truths" in Dakota culture and present them in an artistic way." [11](#) *Ghost Dance* epitomizes these intentions because it represents a uniquely Indian subject and thinking combined with a European-influenced style.



Red Totem, 1978.

Similarly George Morrison, *Ojibway*, 1919-2000, was influenced by European modernism and by developments in art in the United States following World War II. He also sought to express truths which were personal and universal, but in a non-figurative visual language. Morrison studied at the Minneapolis School of Art; the University of Aix-en-Marseille, Aix-en-Provence, France; and the Art Student's League in New York City. The latter school had been the breeding ground of Abstract Expressionism. *Red Totem*, a stained wood sculpture from 1978, is one of a series of similar works by Morrison. The sculpture is a tall rectangle, 192 inches in height and 20 inches wide and deep. Its surface is composed entirely of interlocking pieces of wood which are cut in abstract patterns and stained the color of red earth. *Red Totem* offers many possible associations: it is at once a ceremonial totem pole, a tree whose bark has been carved, an obelisk, a column and an abstract sculpture.

At first, there was little institutional support for New Indian Painting. In 1958, a painting by Oscar Howe was rejected from the prestigious Annual American Indian Painting exhibition at the Philbrook Art Center in Tulsa, Oklahoma, on the grounds that the work was not "authentic" because it did not conform to Traditional Indian Painting. Howe wrote a now famous letter to the Curator of Indian Art at the Philbrook in which he refuted definitions of authenticity which would effectively deny expressions of individual creativity. Years later, Howe wrote, "So I had to concede that if Indian art were to exist I must do it as an individual effort. Indian art became an individualistic art."¹² In advocating individualism, Howe was emulating the Abstract Expressionists who had made a religion out of artistic freedom.

Art dealers and museums devoted to contemporary art did not embrace New Indian Painting either. Ironically they were far more interested in the work of Euro-American artists who were influenced by abstract traditions in ancient Native American cultural materials (such as pottery, rugs, and sand paintings), and in the cultural materials themselves. They were not interested in the art of Native American artists working in an abstract manner of the present. They considered New Indian Painting to be derivative of Euro-American painting and therefore, not "authentic."

The years following the Philbrook incident were marked by an intense debate among Native American artists and those who supported them about what constituted Native American art: traditional or new approaches such as Howe's. Individualism became another point of contention because, according to the Indian way, the actions of each person should contribute in some manner to the community. Between 1959 and 1962, an official ideology of Native American art was being established which valued expressions of personal creativity that were at once rooted in tradition and innovative according to modern European and Euro-American standards. This ideology was sanctioned at the 1959 Rockefeller Foundation sponsored conference, "Directions in Indian Art," and the Rockefeller Foundation sponsored Southwest Indian Art Project. The latter was a summer art program which from 1960-62 provided instruction to young Native American artists in both contemporary fine arts and traditional tribal art. It was institutionalized at the Institute of American Indian Art (IAIA), founded in Santa Fe in 1962.

Located on the site of Dorothy Dunn's Studio, IAIA was the first government sponsored art school for Indians. IAIA was created by the Indian Arts and Crafts Board and the Bureau of Indian Affairs. According to IAIA Arts Director, Lloyd Kiva New, the goals of the school were twofold. On one hand, it sought "to acquaint its young Indian students with an appreciation of [their] own tradition," and on the other hand it fostered "new and noteworthy creations leading to new traditions."¹³

In reality, innovation was given a higher priority than tradition in the early years of IAIA. Lloyd New stated the reason, "The Institute assumes that the future of Indian art lies in the Indian's ability to evolve, adjust, and adapt to the demands of the present, and not upon the ability to remanipulate the past."¹⁴ With hindsight we can see that this philosophy reflects Euro-American ways of thinking. For Native Americans the past is not so easily separated from the present or the future; past, present and future are part of a continuum of time; they are in effect co-existent.¹⁵

The art education program at IAIA was also specifically designed to foster assimilation.¹⁶ The school's curriculum stressed business and marketing and instruction in apartment living which included such topics as the purchase of food, personal grooming and "responsible citizenship." IAIA was thus, in keeping with the renewal of a federal policy of assimilation in the 1950s and 1960s, continuing in the manner of termination and relocation programs. During the 1950s, the federal

government adopted an official policy of "terminating" tribes. Under termination, federal support for such programs as health services and education were withdrawn, reservations were closed, and members of terminated tribes were no longer recognized as Indians. Members of terminated tribes were frequently relocated to urban areas. Eventually, Congress would terminate services to over 60 tribes including Klamaths, Paiutes, Menominees, Poncas and Catawbas.

Despite its early limitations, IAIA was an important training ground for many Indian artists. IAIA provided the tools these artists needed to establish themselves as professional artists. In the period since 1962, IAIA alumni have made significant contributions to Native American art.

Chapter Eight

Recent Native American Art

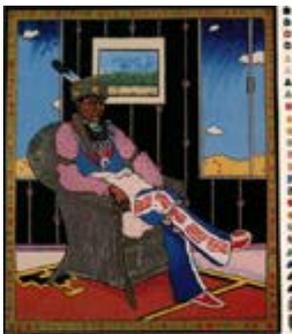
In the past 20 years, Native American artists have produced a substantial body of work that addresses aesthetic, cultural, social, and political issues which are of relevance and concern to the Indian community today. Their efforts parallel those of Native American writers and scholars and Indian Rights activists who have sought to make visible the pleasures and pains of contemporary Indian life in order to effect change. Recent Native American art does not offer easy answers to tidy resolutions for difficult individual, tribal, and global problems such as poverty, illness, undereducation, the destruction of the natural environment, violence, civil unrest, sexism, racism, homophobia or AIDS. What it does offer is hope in the form of knowledge, humor and prophecy.

Since Columbus's arrival in the Americas, Indianness has been defined by ill-informed outsiders. Vine Deloria, Sioux scholar, writes, "Easy knowledge about Indians is a historical tradition. After Columbus "discovered" America he brought back news of a great new world which he assumed to be India and, therefore, filled with Indians. Almost at once European folklore devised a complete explanation of the new land and its inhabitants which featured a Fountain of Youth, the Seven Cities of Gold, and other exotic attractions." ¹⁷ Explorers were followed by soldiers, settlers, federal Indian agents, anthropologists and artists, who produced numerous written and visual representations of Indians. Their legacy continues in the work of contemporary television and film producers. "Always they have been outside observers looking into Indian society from a self-made pedestal of preconceived ideas coupled with an innate superior attitude toward those different from themselves." ¹⁸ The savage Indian, the overly sexual Indian, the noble Indian, the vanishing Indian, the domesticated Indian, the primitive Indian and the traditional Indian artist are some of their creations.

Stereotypical representations such as these have a negative effect on Native American culture. They replace cultural diversity with homogeneity, ignore changes wrought by history, and are often used against Indians by those who seek political, economic, or psychological gain, who argue that Indians act as Euro-Americans have made them appear. When stereotypes supplant Indians' own images of themselves, they become a form of colonization. Writer Paula Gunn Allen (Laguna/Sioux) explains:

Colonization does not, after all, affect people only economically. More fundamentally, it affects people's understanding of their universe, their place within the universe, the kinds of values they must embrace and actions they must take to remain safe and whole within that universe. In short, colonization alters both the individual and the group's sense of identity. ¹⁹

Recent Native American artists resist these stereotypical identifications and reinvent themselves in accordance with Indian ways of knowing and understanding the world. Humor often becomes a liberating force in the reinvention of self. In adopting humor, contemporary Indian artists participate in a long tradition of making fun in Native American culture. According to Jaune Quick-To-See Smith, humor provides solidarity and has a healing power: "Humor is a tie that binds tribe to tribe. Humor is a panacea for what ails." ²⁰ Vine Deloria states "Indians have found a humorous side of nearly every problem and the experiences of life have generally been so well defined through jokes and stories that they have become a thing in themselves." When Indians employ humor against each other, it becomes a way of making feelings known while preserving egos. ²¹ Indian humor can also function as a scathing social critique.



T. C. Cannon. *Osage with Van Gogh or Collector # 5, c. 1980.*

Institute of American Indian Arts graduate, T.C. Cannon, *Caddo/Kiowa*, 1946-1978, often expressed humor through irony and parody: *Osage with Van Gogh* or *Collector # 5*. The version illustrated here is a print based upon the painting of the same title. In the work, an Osage Indian art collector is seated in a wicker armchair in an interior, domestic space. He is in traditional dress surrounded by his collection which includes a Van Gogh painting of a wheat field, and a Navajo rug. *Osage with Van Gogh* parodies Euro-American definitions of the Indian artist as traditional, therefore not sophisticated or modern. These definitions, developed during the watercolor movement, are still prevalent in the Southwest. The image also parodies mid-twentieth century Euro-American and Indian definitions of the new Indian artist as entirely innovative, moving beyond tradition, influenced by European modernism and its use of Native American abstract traditions, but not by these traditions directly. Cannon's flat, decorative style is indebted to the paintings of the early 20th century, French, modern painter Henri Matisse, and to Native American traditions of abstract design. Thus, *Osage with Van Gogh* informs us that Indians in the 20th century are as affected by world history and culture as they are by Native American history and culture.



James Luna ©Copyright 1995 The Heard Museum (Phoenix AZ).

James Luna. *Take A Picture With a Real Indian, 1991.*

James Luna, *Luiseño/Diegueño*, 1950-, uses humor in art works and performances to defuse the powerful nature of stereotypes of Indians in Euro-American culture. In the playful installation, *Take A Picture With a Real Indian*, Luna exhibits three life-size photographic cutouts of himself. In one he wears a breastplate and feather; in another he wears a "loincloth"; in the third he wears khaki pants and a polo shirt. Audience members are invited to have their picture taken with any, or all, of the cutouts. The photographs are then affixed on the wall where they become part of the work.

The feather and breastplate of the first Indian identify him as a Plains warrior in the Euro-American imagination. This stereotype has a long history in the United States. It emerged in the 19th century when the federal government and many Plains tribes were engaged in armed conflict over territory. Soldiers became familiar with Plains men in battle and these battles became popular subjects of newspaper articles, paintings and fiction. Thus, Plains men were viewed only in their role as warriors and were characterized by their savagery in warfare. The Plains stereotype became so popular that many Euro-

Americans assumed that all Indian cultures were like those of the Great Plains. By assuming the trappings of the Plains warrior, Luna, a California Indian, highlights this confusion in Euro-American perceptions.

In Euro-American culture, a loincloth is associated with primitive man. Tarzan wears a loincloth. Native men in *National Geographic* photographs and documentaries wear loincloths. Primitive people are assumed to live a "stone-age" existence totally removed from our modern, technological age. Since Columbus's arrival in the Americas, Euro-Americans have assumed that Native Americans are primitive, the antithesis of civilized. Many Euro-Americans still assume that Indians live in a remote time somehow isolated from the development of the contemporary era.

Luna's final outfit of khaki pants and polo shirt is a sharp reminder to the audience that Indians do live in the present. They drive cars, talk on the telephone, watch television and wear "store-bought" clothes. It may seem silly that Euro-Americans need to be reminded of this fact, but because of the powerful and lasting nature of stereotypes, such reminders are critical. By placing these three images side by side and inviting the audience into the picture, Luna demonstrates the farcical nature of these stereotypes and the audience's own participation in their perpetuation. Euro-American's unquestioning acceptance of these stereotypes meant that many chose to have their picture taken with the Plains warrior and the primitive Indian rather than with the contemporary Indian. In performance associated with the installation, Luna himself steps into the picture wearing a loin cloth to pose with a viewer.



Jaune Quick-To-See-Smith. *Rain*, 1990.

Environmental issues are of paramount importance to many contemporary Indians. In *Rain*, a three part mixed-media painting from 1990, Jaune Quick-To-See Smith, *Enrolled Flathead Salish*, 1940-, places Native American concern for the environment at the historic center of Indian-White relations. *Rain* is one of a series of works which Quick-To-See Smith based on an 1854 speech given by Chief Seattle. In his speech, Chief Seattle spoke eloquently of the connection between Native Americans and the land: "Every part of this earth is sacred to my people. Every shining pine needle, every sandy shore, every mist in the dark woods, every clearing and humming insect is holy in the memory and experience of my people. The sap which courses through the trees carries the memories of the Indian." Chief Seattle also warned of the destruction of the earth and all life if Euro-American capitalist attitudes toward the land prevailed:

We know that the white man does not understand our ways. One portion of land is the same to him as the next, for he is a stranger who comes in and takes from the land whatever he needs. The earth is not his mother, but his enemy, and when he has conquered it he moves on. He leaves his father's graves behind, and he does not care. He kidnaps the earth from his children, and he does not care. His father's grave, and his children's birthright, are forgotten. He treats his mother, the earth and his brother the sky, as things to be bought, plundered, sold like sheep or bright beads. His appetite will devour the earth and leave behind only a desert. 22

Rain consists of a small, abstract figurative painting which Quick-To-See Smith acquired, a plaque engraved with the initials C.S. and the date 1854, and a large painting by Quick-To-See Smith in which teaspoons cascade down the surface of a dark wooden door simultaneously evoking raindrops falling down a window and tears.



Bob Haozous. *Ozone Madonna*, 1989.

Bob Haozous, *Apache/Navajo/English/Spanish*, 1943-, has used humor and irony in his work to address environmental issues. *Ozone Madonna*, a painted mahogany and steel sculpture from 1989, recalls the classical Greek female figure who evolved into the Renaissance Madonna, the modern nude, and a symbol of nature. Haozous' version is Mother Earth and she resembles a fun house prop more than a museum piece. Her form is flat rather than three dimensional and she is very decorative. She wears a bathing suit patterned with a forest of green trees, a reference to the South American rain forest from which the mahogany came. Small automobiles ascend from the base of the sculpture up her bare legs. *Ozone Madonna* warns of the impending destruction of nature by modern technology. She forces us to recognize the compromises inherent in our modern ideas of "progress."



Hulleah Tsinnahjinnie. *When Did Dreams of White Buffalo Turn to Dreams of White Women?*, 1990.

Reevaluating and retelling history based upon Native American experiences and ways of knowing the world are important goals for Indian peoples. Individual and collective memory are important components of Native American history. History is a prominent theme in the work of Hulleah Tsinnahjinnie, *Seminole/Creek/Navajo*, 1954-. *When Did Dreams of White Buffalo Turn To Dreams of White Women* is a complex multi-media work. In the foreground, a woman sits on a couch. She is dressed in traditional clothes and is surrounded by traditional objects: moccasins, leggings, a feather, blankets, a wampum belt traditionally used in rituals of diplomacy. These objects are displayed on modern style furniture. On the wall behind her is a map of the world with various figures superimposed over it including an African family, traditional/historical and contemporary Indian men and women, and a Hollywood movie star.

Tsinnahjinnie has said that the work was inspired by comments she overheard Indians making at a pow wow about white women being more desirable than Native women. These comments reveal the manner in which Indian people have fully internalized Euro-American cultural values, even those which are psychologically damaging to them, for example, whiteness as the standard of female beauty. This idea destroys Indian women's self-image and self-worth. Tsinnahjinnie asks that Indians "take an inner look," at "what we are doing to ourselves."²³ By including an African family in the work, Tsinnahjinnie invites comparison of the history of Native Americans to that of Africans and African-Americans. *When Did Dreams of White Buffalo Turn To Dreams of White Women*, thus, also encourages Native people to reexamine their own histories in the context of global histories of exploitation and oppression. This message is applicable to a wide audience. As Maya Angelou told us in her address during President Clinton's 1992 Inauguration: "History, despite its wrenching pain, cannot be un-lived, and if faced with courage, need not be lived again."

Tsinnahjinnie has a strong sense of community involvement. In addition to making art, she has produced printed t-shirts and calendars which reach a wide Native audience. She also writes, teaches, lectures and curates exhibitions of Native American art.



Roxanne Swentzell. *Emergence of the Clowns*, 1988.

We end our story of Native American art in the twentieth century with a beginning: *Emergence of the Clowns*, a group of four ceramic *kosharis* (sacred clowns), made by Roxanne Swentzell, *Santa Clara*, 1962-, in 1988. Swentzell is the fifth generation of her family to work in clay. Her mother, Rina Swentzell, and her aunt Jody Folwell, are potters. Swentzell works in a traditional Pueblo manner, coiling and scraping the clay, to produce works which are hollow. By modeling the clay into figures rather than pots she expands upon tradition.

Emergence of the Clowns is a representation of the Pueblo origin story in which the *kosharis* emerge from the inner earth and lead the people to the Middle World or surface. In the story, the people are created from the earth's clay and they return to the earth after death. The four *kosharis* symbolize the four directions. They are life-like. Their bodies are suspended in motion, stretching to release themselves from the surface of the earth. Their eyes are half-open as they adjust to the light. Their expressions are secretive and knowing.

Swentzell's *kosharis* bring to life history, memory and tradition. Like the artists discussed earlier, she encourages all people to care for the earth since it is our life-giving force.

Conclusion

Contemporary Native American artists face many of the same challenges as their early 20th century predecessors. The debate about what constitutes Native American art continues. Today, the discussion is not only about what style or theme determines "authentic" Indian art, but whether or not the artist is an "authentic" Indian. In 1990, Congress passed Public Law 101-644, the Indian Arts and Crafts Act as an addendum to the original 1935 legislation. The 1935 Legislation was designed "to promote the development of Indian arts and crafts and to create a board to assist therein, and for other purposes." The 1990 addendum goes a step further to define who an "Indian" is when it comes to the sale of Indian art.

1159. Misrepresentation of Indian produced goods and products. Section (3) the term 'Indian tribe' means

- (A) any Indian tribe, band, nation, Alaska Native village, or other organized group or community which is recognized as eligible for the special programs and services provided by the United States to Indians because of their status as Indians; or
- (B) any Indian group that has been formally recognized as an Indian tribe by a State legislature or by a State commission or similar organization legislatively vested with State tribal recognition authority; . . .

The 1990 addendum has led to an intense controversy among Native artists, collectors, dealers and galleries. The two camps, those in support of the law and those against the law are severely divided. In Santa Fe, New Mexico, where the seeds of discontent nurtured the passing of the 1990 addendum, individuals have self-appointed themselves as the "Indian art police," filing complaints with the Indian Arts and Crafts Board against artists they have determined not to be "real" Indians. Personal vendettas have become matters of public record being played out in the local newspaper.

The addendum is problematic at best. While trying to legislate policies to "protect" the sale of Indian art, the law fails to deal with the long history of assimilation policies designed to eliminate Indianness while the termination policies of the federal government strove to eliminate Indian/Federal relationships altogether. Issues of tribal sovereignty and tribal membership are not clearly addressed. Many questions are left unanswered. What about the Indian artist whose tribe was terminated by the federal government and not reorganized? What about the Indian artists whose tribe was never recognized by the federal government or state? What about the Indian artists whose family never enrolled because they were traditionalists? What about the Indian artist whose village does not recognize the tribe as the true governing body and therefore does not participate in tribal enrollment? Public Law 101-644 may succeed where all other termination policies have failed by eroding and stifling the creative energies of Native art and artists.

Contemporary Native American artists face new versions of old challenges as well. 1992 marked the Quincentennial anniversary of Columbus's arrival in the Americas. Celebrations marking this event fostered a renewed interest in Native American history and culture among non-Native peoples. The 1990 box office hit and Academy Award winner, *Dances With Wolves*, was followed by a deluge of films, documentaries, television shows and media coverage chronicling Indian history and culture, all produced by non-Indians. College students flocked to Indian history courses, and for the first time, U.S. senators scrambled to request a seat on the Senate Select Committee on Indian Affairs. Senator Daniel Inouye, longtime chair of the committee, joked that the new converts were the "Dances With Wolves senators." In much of this work, non-Indians focused on the injustices and genocide that Indians suffered at the hands of Euro-Americans in the past. This "revisionist" history, though important, completely ignores the ongoing exploitation and oppression of Indians today. In effect, it renders Native Americans living in the present invisible.

Indian artists also benefitted from the renewed Euro-American interest in Native American culture which accompanied the Quincentennial. More exhibitions of Native American art were held. Courses on Native American art were offered at colleges and universities. Indian artists and curators were invited to national and international conferences. However, the majority of these events were organized by non-Indians.

Native American artists, writers, scholars, and activists were energized by 1992. Their efforts were motivated by a desire to present a counterpoint to the Euro-American view of Native American art and history. *SHARED VISIONS: Native American Sculptors and Painters in the Twentieth Century*, the exhibition organized by the Heard Museum on which this Resource Guide is based, concluded with a section titled "Encounter and Response." Works by Hulleah Tsinhnahjinnie and James Luna were included in this part of the exhibition. Exhibitions such as *The Submuloc Show/Columbus Wobs*, curated by Jaune Quick-To-See Smith, and *INDIGENA*, curated by Lee-Ann Martin, *Mohawk*, and Gerald McMaster, *Plains Cree*, directly concerned the (Anti-) Quincentennial. The work in these exhibitions addresses 500 years of Native American survival despite continued genocide, oppression and exploitation.

Today, Native American art is part of a global cross-cultural dialogue or conversation. Those who wish to enter that conversation must be willing to look, listen, and learn, with openness, humility, patience and persistence, for the process of understanding each other is a slow one that must be built upon good will and trust. This is not an easy task, but there is much to gain.

Jaune Quick-To-See Smith writes of "giving back" through art, literature, scholarship and conversation. "Think of yourself as a catalyst," she says, "that creates the ripples and then the waves, that everything you exhibit, everything you write, every place you travel will touch one, then two, then more."[24](#)

Native American History Timeline

This timeline is based on information provided by Stephen Trimble, *The People: Indians of the American Southwest*, Santa Fe: School of American Research Press, 1993; James Olson & Raymond Wilson, *Native Americans in the Twentieth Century*, Urbana & Chicago: University of Illinois Press, 1984; Barbara Leitch, *Chronology of the American Indian*, St. Clair Shores, MI: Scholarly Press, Inc. 1975.

1830

- Congress passes the Indian Removal Act in 1830 which mandated the removal of Native Americans from east of the Mississippi River to the newly established Indian Territory located in what is present-day Oklahoma. Tribes subjected to removal included the Shawnee, Potawatomis, Sacs and Foxes, Kickapoos and Winnebagos.
- The so-called "Five Civilized Tribes" were also subjected to removal. The Five Civilized Tribes was a term invented by Euro-Americans to refer to the Choctaws, Creeks, Chickasaws, Cherokees and Seminoles. These tribes were originally located in the southeastern United States. Euro-Americans referred to these tribes as 'civilized' because they lived in settled towns, farmed and had a sophisticated form of government. During the 1820s, the Cherokee developed a written alphabet for their language and regularly published a newspaper.
- The Cherokees resisted removal and sued in the U.S.S. Supreme Court for the right to stay on their lands. In two key cases, *Cherokee Nation v. Georgia* (1831) and *Worcester v. Georgia* (1832), the Supreme Court upheld the right of the Cherokee to stay on their lands. President Andrew Jackson ignored the court's opinion and sent federal troops to forcibly remove the Cherokee and other Civilized Tribes. The Cherokee were removed in 1838 during harsh winter conditions resulting in significant hardship and loss of life; the Cherokee remember this time as the "Trail of Tears."

1840

- Gold is discovered at Sutter's Mill, California in 1848. The subsequent "Gold Rush" and Euro-American settlement in California results in a drop in California Indian population from about 120,000 in 1850 to fewer than 20,000 by 1880. Gold miners changed the environment so much that Indians could no longer pursue their traditional means of procuring food. Indians raided mining camps for food and miners retaliated. Indians caused such problems for miners, that by 1851 the governor of California condoned a policy of extermination against California Indians.
 - U.S. wins the War with Mexico in 1848 and purchases the territory which become the states of California, Utah, Nevada, Arizona and Colorado from Mexico for \$5,000,000.
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1850

- The U.S. and several Plains tribes including the Sioux, Cheyenne and Arapaho enter into the Treaty of Fort Laramie of 1851. The purpose of the Treaty was to force the Indians to agree to allow Euro-Americans to pass through their territory on their way to the far west, i.e., California, Washington and Oregon. In exchange, the U.S. government agreed to respect tribal boundaries.
 - In 1851, the U.S. Army establishes Fort Defiance near present-day Window Rock, Arizona (the heart of Navajo country); the Navajo considered the site of Fort Defiance to be sacred and thus the fort as an invasion of their territory. A pattern of violent confrontations between the U.S. and the Navajo begins.
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1860

- In 1861 the U.S. Civil War erupts. Many tribes including the Five Civilized Tribes (now living in Oklahoma Territory) side with the Confederacy which promises in return for Indian support to respect Indian sovereignty. After the end of the War, the U.S. government punishes the Five Civilized Tribes by forcing the Tribes to cede land.
 - Kit Carson (army scout and Indian fighter) forces Navajo leaders to surrender to the U.S. in 1863. The Diné (Navajo people) are herded some 350 miles eastward (referred to by the Diné as "the Long Walk") to become prisoners at Bosque Redondo (Fort Sumner) until assigned reservation land in 1866.
 - Sand Creek Massacre (1864) of Cheyenne and Arapaho awaiting surrender terms when attacked; more than 120 people killed--mostly women and children.
 - In retaliation for the Sand Creek Massacre and other atrocities, Plains tribes banded together and declared war on the United States. In December 1866, the Lakota Sioux and allies defeated the U.S. Army in "the Battle of One Hundred Slain."
 - Treaty of Medicine Lodge of 1867 between U.S. and the Cheyenne and Arapaho Nations results in the removal of the two tribes to a reservation in Indian Territory. Their reservation is created out of lands taken from the Five Civilized Tribes who had been forced to give them up because of their support for the South during the Civil War.
 - The Sioux Indians sign a treaty with the U.S. (1868) guaranteeing their rights to the Black Hills of Dakota (sacred to the Sioux). Later that year, the U.S. Army led by George Armstrong Custer slaughters an unarmed gathering of Cheyenne encamped at the Washita River--again killing mostly women and children.
 - Transcontinental Railroad cuts iron paths through Native lands on the Great Plains (1869).
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1870

- The "Buffalo War" (1873-74); a last desperate attempt by the Cheyenne, Arapaho, Comanche and Kiowa to save the few remaining buffalo herds from destruction by Euro-American hunters in Oklahoma and Texas.
 - General George Custer and his army troops are sent to prospect for gold in the Black Hills of Dakota (1874). Gold is discovered and Euro-American prospectors pour into the area. The Sioux revolt but later are expelled from the Black Hills by act of Congress (1877).
 - In 1875 Chief Quanah Parker and his Comanche braves surrendered at Ft. Sill in their fight against buffalo hunters backed by U.S. Army troops.
 - The Battle of the Little Big Horn (1876): General Custer and 250 soldiers are killed when they attack a large hunting camp of Sioux, Cheyenne and Arapaho on the Little Big Horn River in Montana.
 - After an impressive flight of more than 1,000 miles from their homeland in Oregon, the Nez Perce led by Chief Joseph finally surrender. The U.S. relocates the Nez Perce to Indian Territory, breaking its promise to allow them to return to their homeland.
 - In the 1870s, Southern Plains warriors imprisoned at Fort Marion in St. Augustine, Florida where they make drawings on ledger paper and sketch books.
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1880

- Geronimo and his band of Chiricahua Apache surrender after more than two decades of armed conflict with the U.S. government. Geronimo and his band (including women and children) are sent by train to Florida and imprisoned at St. Augustine (1886).
 - Helen Hunt Jackson's *A Century of Dishonor*, detailing the plight of Native Americans and criticizing U.S. treatment of Indians, is published (1881).
 - Sarah Winnemucca, *Paiute*, publishes her autobiography *Life Among the Piutes* (1883). Winnemucca was a tireless spokesperson for her people and traveled throughout the country lecturing on conditions in Indian country.
 - During the 1880s, Euro-American reformers grew concerned that Indians were not improving themselves and becoming self-sufficient but were sinking into poverty and despair. In response to these concerns, Congress passed the Dawes Allotment Act in 1887. The purpose of the Act was to force individual Indians to live on small family farms. Every Indian would receive 160 acres of land. Any land left over was sold. One goal of allotment was to destroy Indian "communalism," i.e., the practice of many families living together and sharing property. Tribes affected by allotment were those located in states where land was most sought after for farming by Euro-American settlers: North and South Dakota, Kansas, Minnesota and Wyoming. Within the first 10 years of allotment, more than 80 million acres of Indian land were opened for Euro-American settlement.
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1890

- In the 1890, Wovoka, a Paiute prophet, defined a new religion combining Christian and Native elements. This religion was dubbed the "Ghost Dance" religion because its followers believed that practicing ritual dance would bring back dead loved ones (both human and animal) and restore the land to Native peoples. The Ghost Dance religion swept through the Great Plains quickly gaining a huge following from peoples devastated by disease, warfare, and Euro-American encroachment. Ghost dancers believed that clothing worn in the dance would make them invulnerable to bullets or other forms of attack.
- The U.S. government became increasingly anxious about the spread of the Ghost Dance religion because of the large number of Indians who came together to participate in the ceremony. By the late fall of 1890, it had become apparent that the ghost dance could not be stopped, and in December 1890, the Lakota Sioux held a ghost dance on

the Pine Ridge Reservation. When the Indian Agent learned of the dance he requested that federal troops be sent to stop it. Armed troops opened fire on a band of Lakota people killing over 200 men, women and children. This event came to be known as the Massacre at Wounded Knee Creek.

- In 1894, the U.S. Army imprisons hostile Hopi leaders on Alcatraz Island.
 - Congress passes the Curtis Act (1898) which mandated allotment of tribal lands in Indian Territory and ended tribal sovereignty in the Territory.
 - During the 1890s, the U.S. government began an aggressive campaign to "civilize" Indian people by rounding up Indian children and sending them away to boarding schools. One of the most famous boarding schools, Carlisle Indian School in Pennsylvania (founded in 1879) received Indian children from reservations throughout the West. The first step in "civilizing" the children was to cut their hair and burn their clothes and replace them with "civilian" or Euro-American style of dress. The children were forbidden to speak their Native language subject to severe punishment if they violated this rule. These boarding schools were a breeding ground for disease, and many Indian children died while at the schools.
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1900

- Geronimo exhibited along with other Native peoples at the 1904 St. Louis World's Fair.
 - Oklahoma becomes a state in 1907, merging Oklahoma and Indian Territories and opening the former Indian Territory to additional Euro-American settlement.
 - In the early 1900s, the Fred Harvey Company commissioned silver jewelry from Navajo silversmiths creating a market for Indian jewelry and other traditional arts among tourists.
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1910

- After the suppression of the Ghost Dance religion, a number of Plains tribes began to revive the traditional Sun Dance. Beginning in 1910, bands of Shoshones began meeting with Southern Paiutes and other tribal groups to participate in the Sun Dance.
 - In 1919, Maria and Julian Martinez, of San Ildefonso Pueblo in New Mexico, begin making a distinctive type of pottery characterized by a glossy black finish. Their pottery became very popular with Euro-Americans and created a booming market in Pueblo pottery.
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1920

- In 1921, the BIA produces Circular 1665 which ordered Indian agents to suppress "immoral" tribal dances, particularly those practiced by the Pueblo groups.
- The Bursum Bill (1922) is proposed in Congress--if passed, the bill would have opened Pueblo lands to Euro-American settlement. Congress later passed the All Pueblo Lands Act which was supposed to guarantee the Pueblos title to their lands.
- The Gallup Intertribal Ceremonial is established providing an annual gathering for Indians; Santa Fe Indian Market is founded, providing a market for Native American arts and crafts (1922).
- U.S. Congress passes a law declaring all Native American U.S. citizens, entitling Native people to the right to vote in national elections (1924). Out of concern over conditions in Indian country, John Collier persuaded John D.

Rockefeller to finance a team of social scientists headed by John Meriam to investigate. Meriam and his fellow scientists spent seven months visiting Indian reservations. Their more than 800 page report--dubbed the Meriam Report but officially known as the Problem of Indian Administration--stated that Indians were living in deplorable conditions of stark poverty, ill-health, and malnourishment. The report criticized allotment policy and recommended that Congress increase funding to improve Indian health and education and encourage the development of Native American art.

- *Kiowa Indian Art* is published (1929).
 - The Heard Museum opens (1929).
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1930

- During the early 1930s, Mary Little Bear Inkanish, *Cheyenne*, and a group of other Cheyenne and Kiowa women formed the Woman's Heart Society, a women's society dedicated to making crafts for sale. They became very successful in selling their crafts and traveled to intertribal events such as the Gallup Ceremonial to market their products.
 - John Collier, long-time advocate of Indian tribalism, becomes Commissioner of the BIA in 1933.
 - The Indian Reorganization Act (1934) is passed by Congress encouraging Native Americans to "recover" their cultural heritage. It allows the teaching of art in government Indian schools and ends allotment policy. In order to take advantage of funding under the IRA, tribes are required to adopt a U.S. style constitution. While many tribes do adopt a constitution, many other tribes including the Navajo refuse to do so.
 - Indian Arts & Crafts Board is formed in 1935 under the aegis of Department of Indian Affairs. The purpose of the Board is to encourage Native arts and crafts by funding art classes and placing a trademark on arts and crafts products guaranteeing that they have been produced by "real" Indians.
 - The Art Program is established at Bacone Junior College in Oklahoma in 1935.
 - The exhibition *Indian Art in the US and Alaska* (1939) is held at the Golden Gate International Exposition in San Francisco bringing national and international visibility to contemporary art of Native Americans.
 - During the later part of the 1930s, the BIA began closing Indian boarding schools, allowing Indian children to attend day schools closer to home. In addition, the BIA began to allocate funding to reservation day schools for the teaching of tribal languages.
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1940

- The U.S. enters World War II in December 1941. Throughout the war, Indians migrate to urban centers where war-related job opportunities were available.
 - Museum of Modern Art, New York City exhibition of Indian art (1941).
 - Philbrook Art Center, Tulsa, Oklahoma annual competition of Indian artists (1946).
 - Alan Houser wins a Guggenheim Fellowship for painting and sculpture (1948).
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1950

- In the early 1950s, Dillon Myer was appointed Commissioner of Indian Affairs. Myer, who was in charge of the Japanese internment camps during World War II, believed that Indians should be "liberated" from the "prison" of reservation life.
- The conference "Directions in Indian Art" (1959) is convened at the University of Arizona to discuss ways to expand the ethnic art market to increase income derived from Indian arts and crafts.
- During the 1950s, the U.S. government adopted an official policy of "terminating" tribes. Termination involved settling all federal obligations to a tribe, withdrawing federal support (e.g., health services, education) and closing the reservation. Frequently, tribal members were then relocated to urban areas. Eventually, Congress would terminate services to over 60 tribes including Klamaths, Paiutes, Menominees, Poncas and Catawbas. By 1990, more than 50% of Indians lived in urban areas.

1960

- The Diné found the Navajo Tribal Museum at Window Rock, Arizona, to preserve their heritage (1960).
- The Institute of American Indian Arts is established in Santa Fe, New Mexico (1962).
- In 1964, Helen Cordero, of Cochiti Pueblo, made the first Storyteller figure--a grandfather seated with five children hanging on him. Cordero was inspired to make figurative pottery by her memories of her grandfather telling stories to her and other Cochiti children. Cordero's innovation inspired dozens of other potters, and the Storytellers have become one of the most popular Native crafts of the Southwest.
- In 1961 over 500 Native Americans gathered for the American Indian Chicago Conference to promote tribal sovereignty and survival. Later that year, a more militant organization called the National Indian Youth Council is formed. Many other Indian organizations are formed throughout the 1960s, and they all sought an end to termination and relocation policies and demanded self-determination for Indian peoples.
- A small group of militant Native Americans calling themselves the "Indians of All Tribes" occupy the (abandoned) island of Alcatraz in November 1969 to protest conditions in contemporary Indian America. The occupation lasted for two years and brought national attention to problems in Indian country. Dennis Banks and George Mitchell, two Chippewa (Anishinaabe) living in Minneapolis--St. Paul, organize the American Indian Movement (AIM) to protest police brutality against Indians.
- The Heard Museum's Gallery of Indian Art and the Five Civilized Tribes museum open.
- N. Scott Momaday, *Kiowa/Cherokee*, House Made of Dawn is published in 1968 and later wins the Pulitzer Prize; Momaday is the first Native American to win the prize.
- Singer/songwriter Floyd Westerman releases his LP "Custer Died for Your Sins" (1969).
- Vine Deloria's *Custer Died for Your Sins* (1969) and N. Scott Momaday's *The Way to Rainy Mountain* (1969). Momaday starts an American Indian Literature Program at the University of California.

1970

- In 1970, President Richard Nixon formally ended the Termination policy.
- The Sacred Blue Lake is returned to Taos Pueblo (1970). Blue Lake located in the Sangre de Cristo mountains near the Pueblo, is a sacred area to the Pueblo and is vital to their religion. The Blue Lake and surrounding forest had been declared a national forest in 1904. Taos Pueblo people were not allowed to travel to the lake without a permit from the U.S. government. For the next 60 years, the Pueblo formally protested the government's treatment of Blue Lake.

They finally succeeded in regaining possession of the Lake and 48,000 acres around the lake in 1970.

- Dee Brown, *Bury my Heart At Wounded Knee* (1970).
- AIM members and other Indian leaders organize "The Trail of Broken Treaties" during fall 1972. Thousands of Indians drove to Washington, D.C. to demand that the U.S. government recognize tribal rights to self-determination. While in Washington, Indians occupy BIA headquarters.
- In Winter 1973, AIM members and Lakota Sioux occupy the trading post at Wounded Knee Village to draw attention to problems on the Pine Ridge Reservation in South Dakota.
- In 1973, the Menominee Tribe regains federal recognition after being terminated in 1961. Ada Deer, a Menominee woman, spearheaded the efforts of her tribe to regain federal recognition.
- In response to the storm of Indian protests, Congress passes the Indian Self-Determination Act (1975). The Act states in part that, "the Congress hereby recognizes the obligation of the United States to respond to the strong expression of the Indian people for self-determination by assuring maximum Indian participation in the direction of educational as well as other Federal services to Indian communities so as to render such services more responsive to the needs and desires of those communities."
- Two FBI agents are killed at Pine Ridge in 1975 and Leonard Peltier, an AIM member, is later convicted of the killings and sent to federal prison. This event is the subject of a 1992 documentary, *Incident at Oglala*, directed by Michael Apted and a book entitled *In the Spirit of Crazy Horse* by Peter Mathiessen.
- Leslie Marmon Silko, *Laguna Pueblo, Ceremony* (1977).
- Congress passes the American Indian Religious Freedom Act (1978) requiring federal agencies to analyze the impact of federal development on Native American sacred sites.
- John Trudell, *Santee Sioux*, former chairman of the American Indian Movement, begins career as singer/writer/performer to vocalize change (1979).

1980

- The Jackpile mine at Laguna Pueblo, the largest uranium mine in the world, closes in 1982; tribal unemployment rises from 20% to 80%. Laguna Pueblo begins to cope with the astonishing levels of radioactive pollution left behind by the mining operation.
- Louise Erdrich, *Love Medicine* (1984). Katsina Village, a sacred site sometimes called "Zuni Heaven," is returned to Zuni Pueblo in 1984.
- In the 1980s, Wilma Mankiller, *Cherokee*, became the first modern woman leader of the Cherokee Nation. Mankiller was re-elected as principal chief of the Cherokee Nation in 1991.

1990

- Congress passes Public Law 101-644 (1990) to prevent the selling of "authentic" Native American fine art created by non-Natives through the measurement of blood quantum.
- 1992 Quincentenary: commemorating the 500th anniversary of Columbus's arrival in the Americas.
- Anti-Quincentenary protest art made by numerous Native artists including *Shared Visions* an exhibition sponsored by

Key Points

The following summary of Key Points highlights details about the emerging fine arts movements among Native peoples in the United States. It is intended as a companion to the Native American History Timeline included in this resource guide. The approximate dates for each period of artistic development are included to help you quickly place the Native American fine arts into the context of the times.

Introduction

What are the chief characteristics of 20th century Native American art?

- "New" media include: painting applied to paper and canvas, non-functional sculpture, conceptual and performance art, multi-media installations, computer generated art.
- Prior to 1900, Native people did not view "art" as an activity separate from daily life. Items made for everyday use or ceremonial activity incorporated aesthetic qualities recognized by community members.
- After 1900, Indian artists began to use non-Native materials and visual languages, a result of Euro-American intervention in their cultures.
- Modern and post-modern European and American art movements influenced Native artists.

What is the role of tradition in 20th century Native American art?

- Tradition is the ancestral knowledge which guides native artists' personal and creative development.
- Tradition links Native American art today to the production of aesthetic objects in the past.

Where can we see 20th century Native American art?

- Native American art is typically exhibited in museums with a specialty in anthropology or history. Exhibits focus on "traditional" arts, i.e. cultural objects.
- Sometimes, Native American objects are exhibited as aesthetically-pleasing artifacts which inspired and informed the work of important European or American artists.
- The term "primitive art" implies a culturally-biased viewpoint, and may also be perceived as devaluing the aesthetic qualities of the art.
- Euro-American perceptions of Native American art as "ethnographic" or "primitive" has hindered innovation, as Indian artists seek recognition from established arts institutions.
- The work of one Native American artist, Kay Walkingstick, is included in Janson's *History of Art, 6th edition*.

The following institutional lenders to the exhibit *"Shared Visions"* may have examples of 20th century Native American art on exhibit:

California Academy of Sciences, San Francisco, CA
Denver Art Museum, Denver, CO
Thomas Gilcrease Institute of American History and Art, Tulsa, OK
Hood Museum, Dartmouth College, Hanover, NH
Indian Arts and Crafts Board, U.S. Department of the Interior, Washington, D.C.

Institute of American Indian Art, Santa Fe, NM
Museum of Fine Art, Museum of New Mexico, Santa Fe, NM
Museum of American Indian Arts and Cultures, Museum of New Mexico, Santa Fe, NM
National Museum of the American Indian, Smithsonian Institution, New York, NY
Oklahoma Historical Society, Oklahoma City, OK
Oklahoma University Art Museum, Norman, OK
Philbrook Art Center, Tulsa, OK
School of American Research, Santa Fe, NM
University Art Museum, University of Minnesota, Minneapolis, MN

The following Internet sites may also be of interest:

Arts Ed Net (Getty Center for Education in the Arts)

<http://www.artsednet.getty.edu>

Native American Art Resources on the Internet

<http://hanksville.phast.umass.edu/indart.html>

Native Web Home Page

http://kuhttp.cc.ukans.edu/~marc/native_main.html

National Museum of the American Indian (Smithsonian Institution)

<http://www.si.edu/organiza/museums/amerind>

Why study Native American art?

- Art is one form of communication between people.
- Studying Native American art opens a window on the hopes, dreams, values and realities of non-European American cultures.

CHAPTER ONE: Early Narrative Genre Painting (1850s - 1953)

- The transition from painting on natural materials (rock, hide, wood, pottery, etc.) to drawing and/or painting on paper began in the 1870s with ledger drawings.
- Early 20th century narrative painting mostly shows scenes from everyday life or ceremonies.
- Visible effects of federal Indian assimilation policies are also depicted.
- Narrative genre paintings helped Native American artists define and represent their world to themselves and others.
- Refer to:
Shawnee War Dance by Ernest Spybuck

CHAPTER TWO: San Ildefonso Watercolor Movement (1900 - 1910)

- The most important Indian art movement of the early 20th century emerged at San Ildefonso Pueblo, New Mexico.
 - Euro-American patrons promoted Native American art production by supplying media and encouraging preferred themes.
 - Works depicted traditional Pueblo culture in a non-controversial manner.
 - Works are linear, with particular emphasis on details of activity and clothing. Backgrounds are limited or nonexistent.
 - Refer to:
Firing Pottery by Awa Tsireh
Untitled by Tonita Pena
-

CHAPTER THREE: Painting In The Southwest and "The Studio" (1910-1962)

- The San Ildefonso Watercolor Movement spread to other Southwest pueblos and tribes. This led to a general Southwest Movement, characterized by a high degree of technical development and a number of prominent artists.
 - Changes in federal policy resulted in the establishment of formal art schooling for Native Americans (see also Ch. 4).
 - The Studio at the Santa Fe Indian School was founded by Dorothy Dunn in 1932.
 - Flat, two-dimensional figures in firm and even contours, executed in soft colors characterized work produced at The Studio.
 - "Studio" style came to define "Traditional Indian Painting", although not native.
 - The newly-established Indian Arts and Crafts Board began to set definitions of "quality" native art, by and large reflecting Euro-american aesthetic standards and not Native standards.
 - Refer to:
Butterfly Water Drinking Dance by Fred Kabotie
The Betrothal by Pablita Velarde
The Wild Horses by Allan Houser
-

CHAPTER FOUR: Native American Art In Oklahoma: The Kiowa and Bacone Artists (1910 - 1940)

- Parallel development to the "Studio": patrons and academic instruction.
- Student exchanges occurred between Oklahoma schools and the Studio.
- Kiowa style characteristics include drama, movement, monumentality and brilliant color.
- Figures, often in profile, predominate: warriors, rituals, dance, musicians
- Bacone Jr. College artists theatrically depicted figures from legend and mythology
- Refer to:
Untitled by Stephen Mopope
The Deer Spirit by Acee Blue Eagle

CHAPTER FIVE: Five Civilized Tribes (1935 - present)

- Five southeastern tribes with similar ways of life were forcibly removed to the already overcrowded "Indian Territory" in the 1830s.
 - 20th century painters from these tribes developed a style which contained ceremonial themes and genre scenes like "Traditional Indian Painting." An additional powerful theme is the politically-charged depiction of the "Trail of Tears".
 - Refer to:
Choctaw Immigrants by Valjean Hessing
-

CHAPTER SIX: Recent Narrative Genre Painting (1950 - present)

- Regional variations of Early Narrative Genre Painting which greatly emphasize themes from oral tradition.
 - Many artists are self-taught and not influenced by "schools" or marketplace.
 - Refer to:
Ishi and Companion at Iamin Mool by Frank Day
-

CHAPTER SEVEN: New Indian Painting (1940 - present)

- Native Americans acquire broad exposure to world contemporary life through wartime experience, formal education, literature, communications changes
 - Renewed interest and participation in traditional ceremonial practices
 - Native artists incorporate elements of modernist movements (eg. Cubism, Abstract Expressionism) into their work.
 - Mainstream arts institutions initially give little support to New Indian Painting as it does not conform to the Traditional Indian style, and is viewed as derivative of Euro-American painting styles.
 - Institute of American Indian Arts is founded (1962) to educate artistically-inclined Native students in both traditional and contemporary Euro-American arts.
 - Refer to:
Ghost Dance by Oscar Howe
Red Totem by George Morrison
-

CHAPTER EIGHT: Recent Native American Art (1970s - present)

- Addresses aesthetic, cultural, social and political issues with knowledge, humor and prophecy
- Multi-media works, installations and performance art are created by Native American artists

- Offers Native viewpoints of self and culture in lieu of Euro-centric stereotypes of American Indians
 - Humor (eg. parody, irony and other forms) may be employed as means to impart messages
 - Explores environmental issues
 - Reevaluates and presents history from Native perspectives
 - Refer to:
 - Osage with Van Gogh, or Collector #5* by T.C. Cannon
 - Take a Picture with a Real Indian* by James Luna
 - Rain* by Jaune Quick-to-See Smith
 - Ozone Madonna* by Bob Haozous
 - Emergence of the Clowns* by Roxanne Swentzell
 - When Did Dreams of White Buffalo Turn to Dreams of White Women?* by Hulleah Tsinhnahjinne
-

Conclusion

- Continuing debate about what constitutes Native American art
 - Debate has expanded from determination of "authentic Indian art" to include determination of "authentic" Indians
 - Increased popular interest in Native American culture by non-Indians tends to focus on historic injustices and ignore current issues
 - Native American art is part of modern global cross-cultural conversation
-

Review and Study Questions

CHAPTER ONE: EARLY NARRATIVE GENRE PAINTING

1. What are the chief characteristics of early 20th century Native American narrative genre painting?
 2. What is "cultural blending" and why did it occur?
 3. What evidence of "cultural blending" can be found in Ernest Spybuck's painting *Shawnee War Dance*?
-

CHAPTER TWO: SAN ILDEFONSO WATERCOLOR MOVEMENT

4. What were Euro-Americans doing in the Southwest from 1879-1920?
5. What role did Euro-Americans play in the development of the Native American watercolor movement?
6. Give an example of how Euro-Americans influenced early Native American watercolor painting.

7. What are the chief characteristics of San Ildefonso watercolor painting?
 8. Why was it difficult for Native American women to become artists in the early 20th century?
 9. What was ironic about Euro-American support for San Ildefonso watercolor artists?
-

CHAPTER THREE: PAINTING IN THE SOUTHWEST

10. How did United States policy toward Native Americans change in the 1920s?
 11. How did the Meriam Report and the Indian Reorganization Act effect Native American artists?
 12. Who was Dorothy Dunn and what role did she play in the development of Native American art in the Southwest?
 13. What is meant by Traditional Indian Painting?
 14. What are the chief characteristics of Native American painting in the Southwest?
 15. In what ways does Pablita Velarde's painting *Betrothal* differ from more typical watercolor paintings by southwestern Native American artists?
-

CHAPTER FOUR: NATIVE AMERICAN ART IN OKLAHOMA: THE KIOWA AND BACONE ARTISTS

16. What role did Euro-Americans play in the development of Native American painting in Oklahoma?
 17. What are the chief characteristics of Native American painting in Oklahoma?
 18. How does Native American painting in Oklahoma differ from Native American painting in the Southwest?
 19. How was the art program at Bacone Junior College different from previous art programs established for Native Americans?
-

CHAPTER FIVE: FIVE CIVILIZED TRIBES

20. Why were the Five Civilized Tribes so named?
 21. How does painting by members of the Five Civilized Tribes differ from Traditional Indian Painting?
-

CHAPTER SIX: RECENT NARRATIVE GENRE PAINTING

22. What are the chief characteristics of recent narrative genre painting?
23. How does recent narrative genre painting differ from Traditional Indian Painting?

CHAPTER SEVEN: NEW INDIAN PAINTING

24. What factors account for the shift from Traditional Indian Painting to New Indian Painting in the 1950s?
25. What are the chief characteristics of New Indian Painting?
26. What was the philosophy of art education at IAIA?

CHAPTER EIGHT: RECENT NATIVE AMERICAN ART

27. What do recent Native American artists have in common?
28. What attitudes about the environment are expressed by Jaune Quick-To-See Smith and Bob Haozous in their works?
29. What stereotypes about Native Americans are there today?
30. What impact do stereotypes of Native Americans have on Indian people?
31. How do Native American artists resist stereotypical images of Indians in their work? Give an example of a specific work of art.
32. Why is it important that we reexamine history? How does Hulleah Tsinhnahjinnie reexamine history in her work?
33. What traditions does Roxanne Swentzell make use of in her work?
34. How is Native American art today similar and different from Native American art of the early 20th century?

Discussion Questions and Activities

Introduction

Ask students to state their personal definitions of "art" and discuss "What is art?" Compare their ideas. Do they focus on media: e.g., painting, sculpture, music, dance, literature? Do they focus on themes of communication and self-expression? Do they focus on production or economic issues?

Do your students consider "art" to be a distinct endeavor separate from daily life? Consider the viewpoint of traditional Native American cultures (and other indigenous peoples) in which artistic expression or aesthetic qualities were incorporated into the production of household objects, tools, personal grooming and attire, social relationships, ritual objects and activities, etc.

Compare and contrast the traditional Native perspective with that of students' communities today.

Ask students to find pictures, sketch or bring examples of things that are part of their daily life that they find "artistic." What makes these things different from things they usually view as "art"? What kinds of objects can be found, or created, that would serve as examples of a parallel to the traditional Native American viewpoint---for the students as individuals, as members of cultures or the community at large.

Compare the subject matter and themes of selected examples of some European paintings with that of works included in the Native American Fine Art Resource Guide. In what ways are they similar? In what ways are they different? Research the role or roles of artists in different cultures or geographic regions and compare findings.

Artist Lists

In the sections that follow, artists are listed whose work offers further examples of the period or style. This will facilitate student or instructor research, provide additional examples and open the door to a broader appreciation of Native American fine arts.

Early Narrative Genre Painting

Native American artistic expression was always integrated into daily or spiritual life. In the mid-1800s, depictions of native life made with Euroamerican-supplied media became the earliest known examples of Native American art on paper. The notion of depicting present and past events on paper grew into the early narrative genre paintings.

Locate one or more examples of ledger drawings.

Have students examine the drawings closely, and make as many observations as possible about cultural details, details of depicted activities, information on the ledger paper itself, media information etc.;

Ask each student to take a broader view of the drawing, and write a description of the narrative s/he sees.

Discuss the students' findings, and ask them to read their "stories" aloud. Did they all see the same things? Interpret the narrative similarly?

Compare student-generated information with any documentary information that accompanies the artwork.

Have students make their own "ledger" style drawings. Using any available paper, pencils etc., depict an incident, event or aspect of daily life.

Look at other examples of early narrative genre painting. Can students find evidence of cultural change or the results of federal policies with regard to American Indians?

This style of painting "helped Native American artists define and represent their world to themselves and others." What kind of world do your students see? How do they think the artist(s) felt about the world they were depicting?

Collect examples of photographs of Native Americans taken in the century between 1850 and 1950. Particularly look for images of cultures depicted in Native American genre paintings. Compare the "reality" in photos with the "reality" in paintings. Can students draw inferences about the viewpoint of the photographer, in contrast to the viewpoint of the native artist?

For further exploration: Another artist who is considered an "Early Narrative Genre" painter is Carl Sweezy (Arapaho). He and Ernest Spybuck were the first to view themselves as American Indian professional artists (*Archuleta and Strickland, 1991*).

Regional Movements

Chapter Two, The Native American San Ildefonso Watercolor Movement, describes the beginning of patronage of Native American artists by anthropologists, teachers and other Euro-American people who came in contact with them.

The following artists' work is not shown in this guide, but is characteristic of the period:

Cresencio Martinez (San Ildefonso)
Julian Martinez (San Ildefonso)
Tse Ye Mu/Romando Vigil (San Ildefonso)

Julian Martinez' wife, Maria, became famous for her pottery. He regularly worked with her in the production of pottery, applying the designs to the vessels she made. His design work, when used with the medium of watercolor, resulted in the significant paintings he made. Find out more about both of them, and consider the economic and social impact of their art on the pueblo.

Many of the paintings from this and the following periods (described in Chapters Three, Four and Five) depict music and dance. Look closely for musical instruments and other sound-makers shown in the paintings. Native American art is rarely only visual--imagine the sounds of the activities shown, try to recreate them or seek out recordings of Native American traditional music from the artists' tribes. There are many recordings of traditional and contemporary Native American music available, representing all regions of the country.

From the pueblo of San Ildefonso, in northern New Mexico, the practice of making paintings quickly spread to other pueblos and elsewhere. An expanding commercial market for works of art by Native Americans encouraged the spread, as did institutionalized arts instruction. The pressure of non-Indian notions of what Native Art should look like influenced much of the art production in the years that followed. However, regional cultural variations as well as differences in instructors, educational approaches at different institutions, and individual personalities resulted in stylistic differences. Chapters Three, Four and Five examine Native American painting in different parts of the country during roughly the same time period.

The following artists are significant representatives of the Southwest and Studio period:

Otis Polelonema, *Hopi*
Waldo Mootzka, *Hopi*
Pop Chalee/Marina Lujan Hopkins, *Taos*
Quincy Tahoma, *Navajo*
Harrison Begay, *Navajo*
Andrew Tsinnajinne, *Navajo*
Gilbert Atencio, *San Ildefonso*
Beatien Yazz/Jimmy Toddy/Little No Shirt, *Navajo*
Ha So Da/Narciso Abeyta, *Navajo*

Pop Chalee (Marina Lujan Hopkins) is known for her elaborate and fanciful depictions of animals. Some critics have called her work and that of other Studio artists "Bambi" art. Is this a compliment or a detraction? How might the notion of "Bambi art" figure in shaping non-Indian attitudes about what Native American art is or should be?

Have students make two or more depictions of an animal of their choice. The first depiction should be as accurate an illustration as possible of the real appearance of the animal. A second version should attempt to caricature the animal, perhaps elaborating on its particular physical or behavioral qualities. A third version might attempt to make the animal somehow mythical or magical in appearance. Encourage the students to study and compare their drawings, and discuss the differences between them.

Beatien Yazz (Jimmy Toddy/Little No Shirt) illustrated a novel entitled *Spin a Silver Dollar; The Story of a Desert Trading-Post* by Alberta Hannum. His art career was strongly encouraged by the traders near his home on the Navajo reservation. Read and discuss the book. Explore the kinds of impact a "sponsor" or patron can have on an artist.

The following individuals are also significant Kiowa and Bacone artists:

Lois Smokey/Bougetah, *Kiowa*
Monroe Tsatoke/ Tsa To Kee, *Kiowa*
Jack Hokeah, *Kiowa*
James Auchiah, *Kiowa*
Spencer Asah, *Kiowa*
W. Richard West, *Cheyenne*
Blackbear Bosin, *Kiowa/Comanche*

Steven Mopope and Allan Houser were among several Native American artists who were employed by the federal government to paint murals. What technical and perceptual challenges face an artist working in large scale on a wall or building, as compared to working on paper or canvas? Find examples of these artists' mural work and compare them to their paintings.

Art faculty can have a powerful impact on their students and a widespread effect on the arts during the time they are teaching. Compare the impact of various teachers of Native American students in this era. What differences, if any, can be

detected between student works at institutions in which the instructors were Euro-American and Bacone Junior College, with a Native American faculty?

Other notable painters from the Five Civilized Tribes include:

Joan Hill, *Creek/Cherokee*
Fred Beaver, *Creek*
C. Terry Saul, *Choctaw/Chickasaw*
Cecil Dick, *Cherokee*
Jerome Tiger, *Creek/Seminole*

An important characteristic of paintings from members of the Five Civilized Tribes is the political content, presented clearly and with strong emotion. Much of the work deals with the historical theme of the Trail of Tears. How might artists from this group treat the contemporary world issues that concern more recent Native American painters?

Conduct further research into "The Trail of Tears." Many other examples of forced relocation exist in the history of the United States. What examples of visual or literary art can be found by students that record the experiences of the victims of these federal policies? Do some media or styles of work communicate emotion or experience more effectively than others? How does a viewer or reader's interpretation or experience affect their understanding or appreciation of an artwork's content or message?

Recent Narrative Genre Painting

The Recent Narrative Genre Painting discussed in Chapter Six is also notable for its regional qualities. Of particular interest is its basis in oral tradition.

Other "Recent Narrative Genre Painting" artists include:

Ernest Smith, *Seneca*
James Moses/Kivotoruk, *Inuit*
Florence Nupok Chauncey/Malewotkuk, *Inuit*
George A. Ahgupuk, *Inuit*

Many collections of Native American stories have been assembled and published over the past century by anthropologists. More recently, tribal communities and native authors have begun to publish traditional literature in English and native languages. Have students read some of these stories, or select a few to study and tell aloud. Consider bringing a storyteller into your classroom.

Notice differences between read stories and told stories. Are there differences in how individuals or groups are affected by reading versus listening? How could these differences translate into visual arts?

Look at examples of regionalism in non-Native American art. Can your students find qualities in these movements that bind them together and set them apart from artists of other regions? What kinds of references can they find when looking at painting examples: qualities of physical environment? social or cultural environment?

Discuss the notion of Naive painters. What makes a painter "naive"? Is naive really the best word to describe artists whose work "lacks conventional expertise in representational skills"?

Discuss this statement: "this Narrative Genre style may well be the "true" Indian style of painting." Why would such a statement be made? Do your students agree or disagree?

New Indian Painting

"At about the time the market for Traditional Indian painting was beginning to wane, a move away from the "Traditional" dogma began to surface. The artists defined the change as a move toward a truer Indian perspective of fine art. New Indian Painting was not embraced by the "experts" who included collectors of Traditional Indian painting and institutions that

promoted this painting" (*Archuleta and Strickland, 1991*).

Artists considered to be among the "New Indian Painters" include:

Joe Herrera, *Cochiti*
Patrick DesJarlait, *Chippewa*
Helen Hardin, *Santa Clara*
Michael Kabotie, *Hopi*
Mary Morez, *Navajo*
Fritz Scholder, *Luiseno*
R.C. Gorman, *Navajo*

Oscar Howe struggled for recognition against the confirmed opinions of art collectors, dealers and institutions. His education and experiences inspired paintings that did not conform to the accepted ideal of "Traditional Indian" painting. Have students heard of other instances where an innovator was met with similar obstacles? Encourage students to write their thoughts about authenticity and authority, and who defines tradition.

Many minority artists regularly grapple with the challenges of labeling: am I an Indian artist, or simply an artist? Am I woman writer, or simply a writer? Examples exist of minority artists painting or publishing under names other than their own in order to achieve recognition that they might be excluded from on the basis of race, gender, cultural identity etc. Find evidence of art and/or artists' biographies that provide some examples of the above. Invite a minority visual artist, writer or musician to visit your classroom and discuss his/her experiences and viewpoints with the class.

Look at examples of the work of artists who exemplify New Indian Painting. If possible, point out evidence of possible influences on the artists other than their native heritage.

Many European and American painters have been admired for work which incorporated Native American or other native design elements, artifacts, etc. Who are some of these artists? Examine and discuss examples of their work which contain native influences. Consider whether the original native artists whose work provided the inspiration might have liked, approved or disapproved of the results.

Recent Native American Art

Recent Native American Art, Chapter Eight, brings the currents of Native American fine arts to the present day. Indian artists, formally and informally educated and knowledgeable citizens of the world, are expressing themselves in diverse ways about personal, tribal, historic and contemporary concerns. They are using traditional and futuristic media.

Other contemporary Native American artists:

Linda Lomahaftewa, *Hopi/Choctaw*
George Longfish, *Seneca/Tuscarora*
Harry Fonseca, *Nisenan Maidu/Portuguese/Hawaiian*
James Lavadour, *Walla Walla*
Kay Walkingstick, *Cherokee*
Ric Danay, *Mohawk*
Jean LaMarr, *Pitt River/Paiute*
Frank LaPena, *Nomtipom Wintu*
G. Peter Jemison, *Seneca*

Find and read examples of contemporary Native American literature. More is published all the time, and many of the writers are also visual artists. How do these writers' words express comparable concerns to that of the painters and sculptors? What messages and information can be gleaned from the merger of Euro-american communications styles with native self-knowledge and variations in world view?

Seek out examples of Native American humor. Do your students get the jokes? Can they contribute examples of humor from their own families or family cultures which seem marvelously funny at home, but needs to be explained to others? How does humor help to keep culture alive and vital?

Have students draw, paint or otherwise express visually the encounter of Columbus and North America. What overt and covert storylines emerge from their work?

Have students create an artwork about a theme or event from their own ancestral culture "in the style of..." an Expressionist, an Impressionist and a Native artist such as Bob Haozous. Can they do it in a way that will be satisfactory to themselves?

Conduct biographical research into parent-child pairs Allan Houser and Bob Haozous; Fred Kabotie and Michael Kabotie; Pablita Velarde and Helen Hardin. All are (or were) prominent Native American artists. In each case, what generational and stylistic changes can be seen; what similarities in philosophy or production can be discerned?

Discuss the ways in which "Indianness" or other cultural background may or may not permeate an individual's identity and influence that person's art, even in a modern -- and often assimilating -- world.

Glossary of Art History Terms

Abstract Expressionism:

A style of non-representational painting that combines abstract form and expressionist emotional value. Abstract Expressionism was popular in New York in the 1940s and 1950s. See also "Action Painting," and "Color Field Painting."

abstract:

In painting and sculpture, emphasizing a derived essential character having little visual reference to objects in nature.

academy:

A place of study, derived from the name of the grove where Plato held his philosophical seminars.

acrylic paint:

A synthetic paint combining some of the properties of oils and watercolor.

Action Painting:

A type of Abstract Expressionism in which evidence of the artist's energetic brush strokes or drips are visible on the surface of the canvas.

aesthetic:

Of beauty; sensitive to art and beauty.

Art Deco:

A fashionable style of design and interior decoration in the 1920s and 1930s. Art Deco is characterized by geometric or stylized shapes.

Art Nouveau:

A style in art, manifested in painting, sculpture, printmaking, architecture, and decorative design at the turn of the 19th century. Among its principal characteristics were a cursive, expressive line.

arts and crafts:

The art of making handmade articles which are usually decoratively designed and often useful or purposeful. The Arts and Crafts Movement was popular in the United States and England in the late nineteenth and early twentieth centuries.

atelier:

An artist's or craftsman's workshop. The term is often used to designate a studio where an artist trains her/his students; a studio in which assistants or apprentices work under an artist's supervision.

avant-garde:

Artistic work revealing the latest stylistic developments. The term also applies to artists whose work reveals the latest stylistic development. See also "Modernism."

Barbizon:

A group of French landscape painters active between 1830 and 1880. They were the first to paint from nature, rather than creating their landscapes in a studio.

canvas:

A woven cloth used as a surface for painting.

casein:

A substance with strong adhesive powers made from the curd of milk; used in art as a binding material for paints and grounds.

collage:

A composition made by pasting together on a flat surface various materials such as newspaper, wallpaper, printed text and illustrations, photographs, and cloth.

color:

See "hue."

Color Field Painting:

A type of Abstract Expressionism in which the expressionist content of the painting is a result of the arrangement of color.

complementary colors:

Those pairs of colors, such as red and green, that together embrace the entire spectrum. Thus the complement of one of the three primary colors is a mixture of the other two.

conceptual art:

A work in which the idea is considered more important than the finished product, if any.

content:

The subject matter or motif of a work of art and its intellectual, aesthetic, spiritual or narrative values considered apart from the artists's formal accomplishment or the excellence of one's technique.

Conté crayon:

Trade name of a brand of French crayons in the form of square sticks and wood-encased pencils.

contour:

A visible border of a mass in space; a line that creates the illusion of mass and volume in space.

cool color:

Blue, green, or violet. Psychologically, cool colors are calming, unemphatic, depressive; optically, they generally appear to recede.

Cubism:

In painting, sculpture, and collage, presents simultaneous viewpoints of an object or figure; the image is broken up into "facets." Cubism began in the 1910s in France.

Dada:

In painting, sculpture and collage, a rejection of the conventional form, content and materials of art; an art form that often makes use of "found objects." A term that signifies "anti-art." Dada began in the 1910s in France and Germany.

design:

The selection and arrangement of the formal elements in a work of art.

Earth Art:

Also called "Earth works." A type of art in which instead of using the land as a site providing the environment for a work of art, the land itself is fashioned into the art work. Earth works have been popular in the United States and abroad since 1970.

Expressionism:

A style characterized by distortions and exaggeration of shape or color that urgently expresses the artist's emotions.

Fauves, les:

The term "fauves," meaning "wild beasts," was first used by a contemporary critic to refer to the violent liberties European artists in the early 20th century took with color and, to a lesser degree, form.

figurative art:

Art in which recognizable figures or objects are portrayed.

fine art:

A term that came into use in the 18th century. Refers to non-utilitarian arts.

folk art:

Term describing objects and decorations made in a traditional fashion by craftspeople without formal training either for daily use and ornament or for special occasions.

found object:

A useful object which an artist acquires and incorporates into sculpture or painting. See "objet trouvé."

Futurism:

A style that was aggressively dynamic, expressing movement in time as well as space; it was particularly concerned with mechanization and speed. Futurism was popular in Italy and France in the 1910s and 1920s.

genre:

A style or category of art; also, a kind of painting realistically depicting scenes from everyday life.

gouache:

Watercolor rendered opaque by the addition of a filler such as zinc white.

graphic arts:

Those visual arts that are linear in character (such as drawing and engraving); also, generally, those that involve impression (printing and printmaking).

hue:

The name of a color.

iconography:

The study dealing with the symbolic, often religious, meaning of objects, persons or events depicted in works of art.

Impressionism:

A style of creating art which breaks light up into its component parts and renders its ephemeral play on various surfaces. Impressionism was popular in France in the 1870s.

line:

The mark made by a moving point and having psychological impact according to its direction and weight. In art it defines space and may create a silhouette or define a contour, creating the illusion of mass and volume.

linen:

The fabric from which artist's canvas is made.

Masonite:

A hard, dense wallboard used as a support for panel painting.

medium:

The substance or agency in which an artist works; also, in painting, the vehicle, usually liquid, that carries the pigment.

modeling:

The shaping of three-dimensional forms in a soft material such as clay; also, the gradations of light and shade reflected from the surfaces of matter in space, or the illusion of such gradations produced by alterations of value in a drawing or painting.

Modernism:

In painting, sculpture and architecture, a variety of styles based on the idea of the artist as an individual producer, the art object as unique, and art as universal and autonomous.

monochrome:

A painting in one color.

motifs:

A thematic or visual element in a work of art, usually recurrent.

naïve:

A style of art lacking conventional expertise in representational skills.

Naturalism:

The doctrine that art should adhere as closely as possible to the appearance of the natural world; also, the style of art produced in a naturalistic manner.

nonobjective:

Non-representational.

objet trouvé:

A "found object."

oeuvre:

The whole of an artist's output; literally, one's "work."

oil color:

Pigment ground with oil.

Op Art:

In painting and sculpture, art based upon an optical illusion, popular in the 1960s.

opaque watercolor:

A painting medium which does not transmit light and can readily be made to cover or hide what is under it.

pastel:

Fine-ground pigments compressed into chalk-like sticks. Also, work done in the medium, or its characteristic paleness.

perspective:

A scheme or formula for projecting an illusion of the three-dimensional world on a two-dimensional surface.

pictograph:

A picture, usually stylized, that represents an idea; also, writing using such means.

picture plane:

The surface of a picture.

pigment:

Fine, powdered coloring matter mixed or ground with various vehicles to form paint, crayon, etc.

pochoir:

A stencil and stencil-brush process for making multi-color prints, for tinting black-and-white photographs, and for coloring reproductions and book illustrations, especially fine and limited editions.

polychrome:

Done in more than two colors.

Pop Art:

Term coined by the English critic Lawrence Alloway for a movement from the late 1950s to the early 1970s, which was based on the imagery of consumerism and popular culture.

Post-Modernism:

In painting, sculpture, and architecture, a variety of styles following modernism, characterized by the appropriation and parody of modernist themes and imagery, and critical of modernist notions of the artist as an individual producer, the art object as unique and art as universal and autonomous.

poster colors:

Inexpensive opaque colors made with a simple watercolor binder such as gum or gluesize; usually sold in jars.

primitive:

Naive or self-taught.

print:

Any one of multiple impressions made on paper from the same plate, block, stone, screen, transfer paper or film negative.

Realism:

The doctrine that art should represent nature without idealization.

Regionalism:

A movement in American painting in which artists concentrated on realistic depictions of scenes from the American Midwest and deep South. The movement flourished during the 1930s and early 1940s.

representational art:

Art in which recognizable objects, figures, or elements in nature are depicted.

Romanticism:

A movement flourishing in the late 18th and early 19th centuries. The hallmark is a belief in the individual experience.

Salon:

Name given to the official exhibition of members of the French Royal Academy of Painting and Sculpture, first held in 1667.

school:

A term used in art to identify the national origin, artistic tendency, or adherence to a movement of an artist or her/his work.

silk screen:

A color stencil printing process in which the coloring matter is forced with a squeegee through a fine screen, on which nonprinting areas have been blocked out, onto the printing surface below.

style:

A manner of treatment or execution of works of art that is characteristic of a civilization, a people, a region, a school or an individual.

stylization:

Representation of natural forms more in accordance with artistic ideals or conventions than with realism.

Surrealism:

Movement in art and literature originating in France and flourishing in the 1920s and 1930s, characterized by a fascination with the bizarre and the irrational.

Symbolism:

A loosely organized movement flourishing in the 1880s and 1890s. It came as a reaction from the naturalistic aims of Impressionism and Realism. Symbolist painters thought that color and line in themselves could express ideas.

technique:

The manipulative skill an artist employs in the use of medium and mastery of material; the mechanical detail of one's art.

tempera:

A technique of painting using as a medium, pigment mixed with egg yolk, glue or casein; also, the medium itself.

warm earth tones/colors:

Red, orange or yellow. Psychologically, warm colors tend to be exciting, emphatic and affirmative; optically they generally seem to advance or project.

watercolor:

A painting technique using as a medium, pigment (usually prepared with gum) mixed with water and applied to an absorbent surface. The painting is transparent, with the white of the paper furnishing the lights.

woodcut:

A wood block from whose surface those parts not intended to print are cut away to a slight depth, leaving the design raised; also, the printed impression made with such a block.

Annotated Suggested Reading

Archuleta, Margaret L. and Rennard Strickland. *SHARED VISIONS: Native American Painters and Sculptors in the Twentieth Century*. Phoenix: The Heard Museum. April 13, 1991-July 28, 1991. Reprinted by the New Press.

Exhibition catalogue. Catalogue produced in conjunction with the Heard Museum's *Shared Visions* exhibition. In addition to the catalogue *raisonne* which provides invaluable information about each of the major works reproduced in the catalogue, the catalogue contains: (1) an introductory essay by Archuleta and Strickland; (2) an essay by W. Jackson Rushing which analyzes the works of T.C. Cannon and other Native artists; (3) an essay by Joy Gritton which discusses the role of the Institute of American Indian Arts, Santa Fe in shaping the production of contemporary Native art.

Berkhofer, Robert F. *The White Man's Indian: Images of the American Indian from Columbus to the Present*. New York: Alfred A. Knopf, 1978.

Analyzes stereotypes of Indians from the arrival of Columbus through the 1970s and discusses the impact of these stereotypes on the formation of federal Indian policy.

Berlo, Janet, ed. *The Early Years of Native American Art History: The Politics of Scholarship and Collecting*. Seattle: University of Washington Press, 1992.

Provides background on the early (pre-1945) institutionalization of Native American art in U.S. ethnographic and art museums. Jackson Rushing's article analyzes the 1941 New York Museum of Modern Art's exhibition of "Indian Art in the United States."

Brody, J. J. *Indian Painters & White Patrons*. Albuquerque: University of New Mexico Press, 1971.

Early chapters outline Native American cultural groups in the United States and provide an overview of Indian-White relations in order to provide a context for discussing Native art. Contains several chapters on 20th century Native artists including Stephen Mopope, Fred Kabotie, Tonita Peña, Oscar Howe and Woody Crumbo.

Coe, Ralph. *Lost and Found Traditions: Native American Art, 1965-1985*. Seattle: University of Washington Press, 1986.

The book is devoted to analysis and reproduction of "traditional" Native cultural production, e.g. ceremonial objects, moccasins, blankets, jewelry and ceramics. The introductory essays discuss the historical and contemporary production of these objects by Native peoples.

Champagne, Duane, ed. *The Native North American Almanac: A Reference Work on Native North Americans in the United States and Canada*. Detroit: Gale Research Inc., 1994.

The almanac includes an extensive chronology of Indian history as well as chapters on demography, Native arts and literature, education, health and law. Additional chapters are devoted to describing the cultural backgrounds of Native groups.

Day, John A. and Margaret Quintal. "Oscar Howe (1915-1983): Father of the New Native American Art." *Southwest Art*, June

1984, 52-60.

Contains an overview of Howe's career and reproduces several of his paintings.

Dobkins, Rebecca J. with Carey T. Caldwell and Frank R. LaPen. *Memory and Imagination: The Legacy of Maidu Indian Artist Frank Day*. Oakland: Oakland Museum of California.

Exhibition catalogue. Extensive color photographs of Day's paintings with his stories and interpretations that are an integral part of the overall created work. Biographical material is set in historical context with essays about Day's influence on contemporary artists and California Native cultural groups.

Give Back: First Nations Perspectives on Cultural Practice. North Vancouver, B.C.: Gallerie Publications, 1992.

Contains essays by Maria Campbell, Doreen Jensen, Joy Asham Fedorick, Jaune Quick-To-See Smith, Jeannette Armstrong and Lee Maracle.

Hines, Diane Casella. "The Spirit of Creation." *American Artist*, vol. 56, October 1992, 55-57, 76-77.

Contains an overview of Woody Crumbo's career and reproduces several of his paintings.

Highwater, Jamake. *The Sweet Grass Lives On: Fifty Contemporary North American Indian Artists*. New York: Harper and Row, 1980.

Includes short essays about and reproductions of works by T.C. Cannon, Allan Houser, Oscar Howe, George Morrison and Jaune Quick-To-See Smith.

Hill, Rick, ed. *Creativity is Our Tradition: Three Decades of Contemporary Indian Art*. Santa Fe, NM: Institute of American Indian & Alaska Native Culture and Arts Development, 1992.

Provides background on major Native cultural groups and analyzes the role of the Institute of American Indian Arts in shaping contemporary Native art. Includes discussion of the work of T.C. Cannon.

Hurst, Tricia. "Jaune Quick-To-See Smith, Helen Hardin, Jean Bales." *Southwest Art*, April 1981, 82-91.

Includes a first person account by Smith about her art as a Native American woman artist. Three of Smith's paintings are reproduced.

Hyer, Sally. "Pablita Velarde: Woman's Work." *Southwest Art*, March 1993, 80-85.

Contains an overview of Pablita Velarde's life and work in connection with her 1993 exhibition at the Wheelwright Museum of the American Indian, Santa Fe. Includes reproductions of several of Velarde's paintings.

Jenkins, Steven. "A Conversation with Hulleah J. Tsinhnahjinnie." *Artweek*, May 6, 1993, 4-5.

Contains an interview with Tsinhnahjinnie focusing on her San Francisco Art Institute exhibition of photographs entitled *Nobody=FEs Pet Indian* which Tsinhnahjinnie created to protest Public Law 101-644. This issue of *Artweek* also contains a review of the exhibition by John Rapko on page 4 and reproduces many images from the exhibition.

Kenagy, Suzanne G. "Bob Haozous." *American Indian Art Magazine*, Summer 1990, 67-73.

Contains a brief overview of Haozous' life and extended discussion of his work in sculpture in wood, stone and steel. Includes reproductions of a representative sample of his work.

King, Jeanne Snodgrass. "Fred Kabotie." *Southwest Art*, November 1984, 59-62.

Contains a brief overview of Kabotie's life and an analysis of the Hopi symbolism in his paintings.

_____. "Dorothy Dunn and The Studio." *Southwest Art*, June 1983, 72-79.

Contains a fascinating look at Dunn's approach to teaching Native Americans art at The Studio in the 1930s. Includes reproductions of paintings by several of The Studio-trained artists: Oscar Howe, Tonita Peña and Pablita Velarde.

Lippard, Lucy R. *Mixed Blessings: New Art In A Multicultural America*. New York: Pantheon Books, 1990.

An excellent introduction to the artistic production of contemporary artists of color in the United States including Native Americans. Native artists discussed include Hulleah Tsinhnahjinnie, James Luna, Roxanne Swentzell and Bob Haozous.

Lippard, Lucy R., ed. *Partial Recall: Photographs of Native North Americans*. New York: The New Press, 1992.

One of the few books which deals with contemporary Native America and photography. Includes an essay by Jaune Quick-To-See Smith describing 19th century photographs of her ancestors.

Phillip, Kenneth R., ed. *Indian Self-Rule: First Hand Accounts of Indian White Relations from Roosevelt to Reagan*. Chicago and Salt Lake City: Howe Brothers, 1986.

Describes Native American protest and reaction against 20th century federal Indian policies. The book provides Native insight into the Indian New Deal, federal termination policy and contemporary issues of sovereignty.

Preston, Sandy. "Valjean McCarty Hessing: Keeping Traditions Alive." *Southwest Art*, January 1987, 50-54.

Contains background on Hessing's life including many quotes from Hessing explaining how she became an artist. Also includes reproductions of Hessing's paintings.

Olson, James and Raymond Wilson. *Native Americans in the Twentieth Century*. Urbana: University of Illinois Press, 1984.

Provides a useful and succinct overview of the history of Native Americans in the 20th century. Includes a short but helpful suggested reading list for learning more about the history of Native Americans.

Rushing, W. Jackson and Kay WalkingStick, eds. "Special Issue: Recent Native American Art." *Art Journal*, 51, no. 3 (Fall 1992), 6-80.

One of the best collections of recent essays on contemporary Native American art. The works of Bob Haozous, T.C. Cannon and James Luna are discussed. Also included is an article by James Luna based on a performance of his entitled, "I've Always Wanted to Be an American Indian?"

Smith, Jaune Quick-To-See. *The Submuloc Show/Columbus Woks: A Visual Commentary on the Columbus Quincentennial from the Perspective of America's First People*. Phoenix, Ariz.: Atlatl, 1992.

Exhibition catalogue. Exhibition catalogue prepared in conjunction with the Submuloc show protesting and commenting on the Columbus Quincentennial. Includes reproductions of works by Jaune Quick-To-See Smith, Bob Haozous and James Luna.

Wade, Edwin L. "What is Native American Art?" *Southwest Art*, October 1986, 108-117.

Discusses the 1986 exhibition "What is Native American Art" which included objects produced by Native peoples from 11,000 B.C. to the present. Includes reproductions of Morrison's *Red Totem* and Crumbo's *Land of Enchantment* and Bob Haozous' *Indian Princess*.

Wade, Edwin L., ed. *The Arts of the North American Indian, Native Traditions in Evolution*. New York: Hudson Hills Press in association with the Philbrook Art Center, Tulsa, Okla., 1986.

Exhibition catalogue produced in conjunction with the 1986 exhibition entitled *What is Native American Art?*, which attempted to produce a chronological narrative of Native cultural production for the past several thousand years. Contains numerous reproductions and is an excellent introduction to pre-20th century Native American cultural production.

Wade, Edwin L. and Rennard Strickland. *Magic Images, Contemporary Native American Art*. Norman, Okla.: University of Oklahoma Press with the Philbrook Art Center, Tulsa, Okla., 1981.

Catalogue produced in conjunction with the 1981 exhibition *Native American Arts '81*. Catalogue contains comprehensive essays on 20th century Native painting as well as discussion of how to define Native art. Rennard Strickland's "Beyond the Ethnic Umbrella: Learning More About Contemporary Indian Painting and Sculpture" is a bibliographic essay which although dated is still very useful in describing sources for discovering more about Native art. Numerous color plates of paintings are reproduced. Artists discussed include Oscar Howe, Allan Houser, Jaune Quick-To-See Smith, Bob Haozous, George Morrison and T.C. Cannon.

Watchful Eyes: Native American Women Artists. Phoenix, Arizona: the Heard Museum, 1994.

Catalogue published in conjunction with the exhibition, which addresses issues of "identity, representation, the history of Native women, and the status and politics of Native women in their communities with regard to Native survival." Includes essays by guest curator Theresa Harlan and by Jolene Rickard; artists' statements; artists' biographies; and an extensive bibliography.

Looking at the Artworks: Points to Highlight or Recall

These notes are designed to facilitate instructor/student examination of the works of art. In many cases, further elaboration about the work -- particularly the cultural or historic context that informs it -- will be found in the body of the text. Observations and analysis of the formal properties of a work (line, shape, color, texture etc.) are, by and large, left to the viewer.

It is suggested that student attitudes about a work be explored along various lines, for example: Do they like the work? Why or why not? What qualities appeal to them? What do they dislike? Does acquiring more detailed information about the cultural background of the artist, the activity or event or viewpoint presented, effect student attitudes? How does the message, if any, affect student attitudes towards the painting?

The numbering system found here corresponds to the sequence in the [Slide Set](#), available from the Heard Museum.

The format for this section is as follows:

Title / Artist / Artist's tribal affiliation(s) / Date / Medium / Dimensions

Technical notes
Historic and cultural information
Message (interpretation)

The Native American Fine Arts Resource Guide: Points to Highlight or Recall

1. Emergence of the Clowns / Roxanne Swentzell / Santa Clara / 1988 / ceramic

- For notes about this sculpture, please refer to the end of this section.
-

2. Shawnee War Dance / Ernest Spybuck / Shawnee / n.d. / watercolor on paper / 50.8 x 88.9 cm.

Technical notes:

- Genre scene, with elaborated foreground and background
- 3-dimensionality of figures
- Placement of figures in front / behind

Cultural/historical notes:

- Traditional war dance modified to a social event
- Native American and non-Indian audience
- Traditional Shawnee garb plus adopted Plains Indian clothing
- Other influences of non-Indian culture in evidence
- Painting shows cultural change: effects of removal, reservations, assimilation

Message:

- Detailed documentary of an event
 - Upbeat rendering of Native reality
-

3. Firing Pottery / Awa Tsireh a.k.a. Alfonso Roybal / San Ildefonso / n.d. / watercolor on paper / 26.84 x 35.56 cm.

Technical notes:

- Scene of 2 Pueblo women: no ground line, foreground or background
- Figures are flat, fairly 1-dimensional. Women in profile.
- Scene is "framed" with traditional Pueblo symbols: sun (top center), clouds and rain (l. and r. of sun), pottery design elements (lower l. and r. corners), plants peek out from behind the pots

Cultural/historical notes:

- Women are depicted at an early stage of firing pottery. Stacked circles represent cakes of cow dung. Wood is used at the base.
- Women are wearing a traditional clothing style developed during years of European contact. Note dresses, high moccasins, mantas (shoulder capes,) etc.; hairstyle. Garments are "dressy" - may not be an accurate depiction of what women would actually wear to do the smoky, dirty work of pottery firing.
- Pots at right and left corners are examples of polychrome (more than 2-colored) ware.

- Symbols such as those found in corners and top center are typical of Pueblo art and can be found on pottery and other traditional art forms.

Message:

- Documents a common activity in daily Pueblo Life
 - Artist frequently painted this and other scenes in response to requests from anthropologists or patrons.
-

4. Untitled / Quah Ah a.k.a. Tonita Peña / San Ildefonso / 1939 / watercolor on paper / 45.7 x 50.8 cm.

Technical notes:

- Not typical of early San Ildefonso watercolor paintings, or the majority of this artist's work.
- Suggestions of background and detailed foreground and potentially controversial subject matter.
- Use of various kinds of line to suggest textural variations, facial details etc.
- Some shading suggests three-dimensionality

Cultural/historical notes:

- Commemoration of 400th anniversary of Spanish exploration into Southwest
- Imaginary depiction of Spanish priest blessing tribal leaders
- Specific time of event is unclear - for example, clothing details cross time periods
- Clothing of Native people suggests variety of tribes, not just Puebloan

Message:

- Reflects on historic reality of Spanish missionary efforts in the Southwest
 - Painting was done by the only woman artist in the San Ildefonso movement, although at a late point in her career.
-

5. Butterfly Water Drinking Dance / Fred Kabotie / Hopi / 1925 / watercolor on paper / 30.4 x 53.3 cm.

Technical notes:

- Group of male and female Hopi dancers, in frontal, three-quarter and side view.
- Figures are shaded, giving an appearance of three-dimensionality
- Slight shadows at the foot of each dancer suggests ground, while no other landscape details are present.
- Considerable action is suggested by details in dancers' dress

- Modeling, suggestion of ground line, etc. are in contrast to flatness characteristic of the emerging "Traditional" style.

Cultural/historical notes:

- Traditional Hopi social dance. Summer social dances are performed in the village plaza during late August and early September.
- This is one of the most colorful of the Hopi social dances. It is performed by young, unmarried women partnered with their paternal nephews (mooyi).
- Highly elaborated details of clothing, headdresses, artifacts
- Notice traditional symbols of clouds, rain, fertility, etc.
- Artist often painted from memory, since he was not living at Hopi

Message:

- Characteristic of period in its subject matter, but not execution
-

6. The Betrothal / Tse Tsan a.k.a. Pablita Velarde / Santa Clara / 1953 / tempera on canvas board / 55.5 x 71 cm.

Technical notes:

- 3 point perspective view of a Pueblo house interior
- Formal composition with 3 central figures anchored by Navajo rug; flanked by family/community members
- Typical, fairly flat rendering of the scene
- Carefully rendered details of clothing and setting
- Use of rich, bright colors

Cultural/historical notes:

- Depiction of a Pueblo wedding with bride, groom and officiating elder at center
- Note details of setting: women emerging from kitchen, guests with gifts, traditional suspended beam for storage
- Native and non-native clothing, implements

Message:

- Documentary of a single event in the community's life, taking place at home
- Artist tends to be particularly sensitive to women's roles and activities
- Use of the double-spouted Santa Clara pottery vessel in the ceremony may be a relatively recent addition to the traditional ceremony

7. The Wild Horses / Allan Houser / Chiricahua Apache / 1953 / opaque watercolor on paper / 55.8 x 93.9 cm.

Technical notes:

- Characteristic of Studio-influenced work
- Soft, flat areas of color
- Watercolor applied in tempera or gouache-like manner
- Outlining makes figures stand out
- Use of entire picture plane reflects Houser's mural-painting experience
- Central figure with action radiating out in back, and to all sides - lots of energy, motion

Cultural/historical notes:

- Depicts traditional activity of S.W. Apaches: horses were important to migratory lifestyle, trade, and an occasional meat source
- Note tack, dress of riders

Message:

- Illustrative of former lifeways
- "Houser has been referred to as the 'Grandfather of Contemporary Native American Sculpture'. He began sculpting in 1940, at the height of his painting career. He first experimented with wood carving, later working in stone and bronze." (Archuleta and Strickland, 1991)

8. Untitled / Stephen Mopope / Kiowa / n.d. / watercolor on paper / 38.1 x 27.9 cm.

Technical notes:

- Dramatic, monumental depiction of dancer in profile
- Arcing lines suggest great energy, but contained
- No detailing of background, foreground, ground line
- Color used to call attention primarily to paraphernalia
- Figure recedes into picture plane, indicated by outline

Cultural/historical notes:

- Traditional garb: roach headdress, feather bustle, garters, belt and breechcloth with trade items (e.g., sleigh bells)

- Carries hoop and pheasant feather

Message:

- illustrative of traditional ways
-

9. The Deer Spirit / Acee Blue Eagle / Creek/Pawnee / c. 1950 / watercolor on board / 53.3 x 45.7 cm.

Technical notes:

- Characteristic of work from Bacone: myth / spiritual elements depicted in scene
- Formal composition
- Minimal suggestion of movement along vertical line of dancer
- Strong horizontal ground line helps to separate the plane in which the dancer is standing from the rear plane in which the spirit is located

Cultural/historical notes:

- Central figure is a dancer in traditional deer dance costume
- Deer spirit - partially animal, partially human appears behind the horizon's ridge
- Details of dancer's headdress, accouterments, garments, body ornamentation, etc.

Message:

- Incorporation of spiritual and mysterious subject matter into style
-

10. Ducks at Night / Woodrow Wilson Crumbo / Creek/Potawatomi / n.d. / etching (1/100) / 10.1 x 15.2 cm.

Technical notes:

- Detailed line work typical of etching
- Curvilinear plants echo curves of ducks in various positions
- Plant life acts as a foreground and frame to the ducks, moon dominates the background

Cultural/historical notes:

- Example of work in a print medium, from a studio founded by the artist in Taos, New Mexico. The studio was established as an economic development opportunity for Indian artists, as well as to produce Indian art that was affordable by the general public.

Message:

- This print is unusual for Woody Crumbo, as it is almost a nature study in which the ducks and plants are relatively realistic. More typical paintings of animals depicted fanciful deer and horses, notable for their mystical, mythical appearance.
-

11. Choctaw Immigrants / Valjean Hessing / Choctaw / c. 1972 / opaque watercolor on board / 48 x 46 cm.

Technical notes:

- Elements of "Traditional Indian Painting" include lack of foreground/background, dark outlining of colored areas
- Figures appear 3-dimensional, and recede into the distance
- Figures express strong emotionality

Cultural/historical notes:

- Memorializes historic event (the Trail of Tears, 1838)
- Five Civilized Tribes were native to the southeastern US. Intermarriage with Europeans and African slaves is reflected in differential skin tones.
- Depicts Indian women in typical period clothing of non-Indians

Message:

- Expresses women's deep feelings about removal.
 - Opportunity for students to comment on the kinds of emotion imparted by the women
-

12. Ishi and Companion at Iamin Mool / Frank Day / Maidu / n.d. / oil on canvas / 61 x 91 cm.

Technical notes:

- Artist received no formal art training
- Depicts California landscape: rolling hills in background, wooded
- Sun rays made visible help move eye from shoulder of upright figure around his body to focus attention on the stomach of the reclining figure
- Figures are also visually linked by the tools in their hands
- Mood is strongly indicated by colors in painting

Cultural/historical notes:

- Recounts an actual ritual healing event witnessed by the artist as a child
- Upright figure is Ishi: several books and a popular film can provide further information about him

- Event probably took place in early 1900s
- Narrative painting is related to native storytelling tradition in content and spirit and is more than documentary

Message:

- Exemplifies the more recent type Native genre painting: reports a past event and traditional activity witnessed by artist
 - Artistic style does not reflect market pressure for specific aesthetics in "Indian Art"
 - Importance of remembering past realities for present members of Native community
-

13. Ghost Dance / Oscar Howe / Yanktonai Sioux / 1960 / watercolor on paper / 45.7 x 60.9 cm.

Technical notes:

- Abstract painting with vibrant color
- Recalls "color field painting" of the Abstract Expressionist movement in which color is used to communicate message of painting
- Portions of figures can be made out at top (heads, hair, masks) and bottom (feet, feathers) of painting
- Curvilinear vertical patterning, oval forms suggest movement, flames

Cultural/historical notes:

- Ghost Dance movement was widespread Great Plains spiritual philosophy at turn of 19th century
- See main text for elaboration on Ghost Dance religion

Message:

- More than the reporting of historical activity
 - Independent expression of artistic freedom for an individual artist
-

14. Red Totem / George Morrison / Ojibway / 1978 / stained wood sculpture / 487.68 x 50.8 x 50.8 cm.

Technical notes:

- Vertical sculpture: assemblage of interlocking pieces of wood in abstract shapes
- Non-figurative and abstract: expressive or interpretive

Cultural/historical notes:

- No specific references to Native culture or theme, aside from possible associations to term "totem"
- Consider possible political symbolism in mixing redness and totem with European-influenced art style
- Morrison was the first and most prominent Indian artist on the New York art scene, and the first Native artist to be appointed to the faculty of a major art school (Rhode Island School of Design)

Message:

- This piece may represent one or all of the following forms: a ceremonial totem pole, red earth, a carved tree, an obelisk, or an architectural element
- It is characteristic of George Morrison that he seems to derive sculptural forms that appear highly modern, yet are inspired by very ancient and traditional Native symbols and forms

15. Osage with Van Gogh or Collector #5 / T.C. Cannon / Caddo/Kiowa / c. 1980 / woodcut (25 / 200) / 65 x 51cm.

Technical notes:

- Polychrome wood block print recreating a painting by the same name
- Portrait of a figure in an interior, with windows to outside world
- Decorative style mixes influences of Native American abstract patterning traditions, and still lifes/portraits of Henri Matisse

Cultural/historical notes:

- Complex and ironic references to social and political circumstances, art patronage, questions of cultural authority, historic past and modern present
- See text

Message:

- Indians in the 20th century are informed both by their own cultural traditions, broader Native American history, and world history and culture
- This woodcut has also been described as a self-portrait of the artist

16 and 17. Take a Picture with a Real Indian / James Luna / Luiseno/Dieguen / 1991 / mixed media

Technical notes:

- This is a mixed media/performance work which actively invites viewer participation, and is enlarged and enhanced by the actual photo-creation of the "pictures" mentioned in the title.
- Two views of the work are shown here:
 - The lower image shows the three life-size photo-enlarged cutout portraits of the artist, like large paper dolls

dressed in three different "costumes". One viewer is on the platform with the image in the loincloth, while another looks on from the chairs arrayed in front. The small spots in the background are snapshots which include the viewers who have "taken pictures with the real Indian."

- The upper image is similar, in that it has a viewer on the pedestal (far right), but this time the work is more actively a performance piece: the artist himself is standing on the platform with her (hence the color, because he's really real.) There are two snapshots visible in the background.

Cultural/historical notes:

- Three images of Native American men. Two depict the artist as Native American, embodying stereotypes held by non-Indians:
 - The "naked" and thereby primitive native in need of civilizing (loinclothed figure)
 - The "noble savage" in breastplate and feather headdress; Many people characterize Indians in Plains dress, when in fact there are hundreds of tribes with unique languages and cultures
 - An "everyday guy" in everyday, 20th century clothes
- See further elaboration in text

Message:

- Viewer-participants in the work may choose the "real Indian" with which to be photographed. Many reveal their own stereotypic notions by choosing one of the stereotypic Indians, rather than the person who looks like many other USA citizens
- By choosing the loinclothed figure or feather / breastplate figure, stereotypes are perpetuated: either purposefully or unknowingly

18. Rain / Jaune Quick-To-See Smith / enrolled Flathead Salish / 1990 / mixed media / a: 203 x 76 cm; b: 29.1 x 29.2; c: 30 x 30.5

Technical notes:

- Three separate components
 - small figurative painting
 - small engraved plaque (C.S. 1854) refers to Chief Seattle's 1854 speech
 - large, thickly painted wood door, vertical drips and applied spoons

Work is part of series based on Chief Seattle speech

Cultural/historical notes:

- Chief Seattle speech treating differing values about nature and the environment held by Native Americans and Euro-Americans
- Strong environmental consciousness expressed by contemporary Native artists

Message:

- Connects Native American values of past and present to activities of modern humans and possible future issues
 - Environmental concern
 - Falling raindrops are equated with tears, suggestion of loss
-

19. Ozone Madonna / Bob Haozous / Apache-Navajo-English-Spanish / 1989 / painted mahogany and steel / 145 x 52.25 x 30 cm.

Technical notes:

- Two-dimensional cutout with applied car cutouts
- Painted wood

Cultural/historical notes:

- Reference to European female figures: nudes, madonnas, odalisques etc.
- Reference to pop culture
- Trees on bathing suit refer to diminishing tropical rain forest
- White female
- Contemporary issues of rain forest depletion, encroachment of technology (automobiles), depletion of ozone layer and rain forest's reduced production of oxygen
- Second generation artist: son of Allan Houser (see #7)

Message:

- Modern environmental crisis
 - Impact of Euro-American society on the environment and cultures
-

20. When Did Dreams of White Buffalo Turn to Dreams of White Women / Hulleah Tsinhnahjinnie / Seminole-Creek-Navajo) / 1990 / mixed media / 63 x 25 cm.

Technical notes:

- Photo collage combines original photography with published maps and historical photos
- superimposes modern on past

Cultural/historical notes:

- Issues-oriented work questioning the history of Native Americans and other cultures in North America
- Modern living room seating area holds historic artifacts, Pendleton blanket, and contemporary Indian woman in traditional dress
- African-American family, presumably urban, mid-20th century
- Hollywood movie starlet, c. mid-20th century
- Historic Native Americans, early 20th century or before

Message:

- Native Americans and other non-white cultures have bought into white values and standards
- Implies questions of loss of self-esteem, choices of priorities
- By extension, refers to broader oppression and exploitation of non-European cultures

21. Emergence of the Clowns / Roxanne Swentzell / Santa Clara / 1988 / ceramic / a: 58.4 cm. x 33 x 33 cm.; b: 43.2 x 55.9 x 45.7 cm.; c: 43.2 x 35.6 x 35.6 cm.; d: 17.8 x 48.3 x 26 cm.

Technical notes:

- Four individual figures; freestanding
- Handbuilt of ceramic clay, coiled and sculpted

Cultural/historical notes:

- Figures from Pueblo origin story
- Made of clay, as were the emerging human beings following them
- Represent four directions

Message:

- Expressive faces suggest variety of emotions, mystery, knowledge
- Reference to humans' relatedness to the earth
- Modern expression of ancient traditions (both oral tradition, and physical tradition of working clay)

Notes

1. Stephen Trimble. *The People: Indians of the American Southwest*. Santa Fe, N.M: School of American Research 1993, pp. 152-153.

2. James Howard. *Shawnee! The Ceremonialism of a Native Indian Tribe and Its Cultural Background*. Athens & London: Ohio University Press, 1981, pp. 273-285.

3. J.J. Brody. *Indian Painters & White Patrons*. Albuquerque: University of New Mexico Press, 1971.

4. J.J. Brody. *Indian Painters & White Patrons*, p. 76.

5. *Proceedings Shared Visions: Native American Painters and Sculptors in the Twentieth Century*. May 8-11, 1991, Phoenix, AZ: The Heard Museum, 1992, p.29 [hereinafter referred to as Shared Visions Proceedings].
6. J.J. Brody. *Indian Painters & White Patrons*, p. 129.
7. Eve Ball. *Indeh: An Apache Odyssey*. Norman: University of Oklahoma Press, ed. 1988. Angie Debo. *Geronimo: The Man, His Time, His Place*. 1976. Norman: University of Oklahoma Press, 1989, 5th ed.
8. J.J. Brody. *Indian Painters & White Patrons*.
9. Joy Gritton. "The Institute of American Indian Arts: A Convergence of Ideologies," in Margaret Archuleta and Rennard Strickland, *Shared Visions: Native American Painters and Sculptors in the Twentieth Century*. New York: The New Press, 1991, p. 23.
10. Theodora Kroeber. *Ishi in Two Worlds: A Biography of the Last Wild Indian in North America*. Berkeley: University of California Press, 1961.
11. Margaret Archuleta and Rennard Strickland. *Shared Visions: Native American painters and Sculptors in the Twentieth Century*. New York: The New Press, 1991, catalogue raisonné, p. 89.
12. *Ibid.*
13. Joy Gritton. "Cross-Cultural Education vs. Modernist Imperialism: The Institute of American Indian Arts." *Art Journal*, vol. 51, no. 3 (Fall 1992): 28-35, p. 29.
14. *Ibid.*
15. M. Jane Young. *Signs from the Ancestors: Zuni Cultural Symbolism and Perception of Rock Art*. 1988. Albuquerque: University of New Mexico Press, 1992 ed., p. 177.
16. Lloyd New. "Using Cultural Difference as a Basis for Creative Expression." *Journal of American Indian Education*, vol. 4, no.3, (1965): 10-11, as quoted in Gritton, "Cross-Cultural Education vs. Modernist Imperialism," p. 29.
17. Vine Deloria, Jr. *Custer Died For Your Sins: An Indian Manifesto*. 1969. Norman: University of Oklahoma, 1988 ed., p. 5.
18. Deloria. *Custer Died For Your Sins*, p. 265.
19. Paula Gunn Allen. *The Sacred Hoop: Recovering the Feminine in American Indian Traditions*. Boston: Beacon Press, 1986, p. 90.
20. *Women of Sweet Grass, Cedar and Sage: An Exhibition of Thirty Indian Women Artists*. 1985. New York Gallery of the Indian Community House. Curated by Jaune Quick-To-See Smith and Harmony Hammond. As quoted in Lucy Lippard, *Mixed Blessings: New Art in a Multicultural America*. New York: Pantheon Books, 1990, p. 205.
21. Deloria. *Custer Died For Your Sins*, p. 147.
22. *Jaune Quick-To-See Smith: Chief Seattle Series*. Santa Fe: Lew Allen/Butler Fine Art, 1990.
23. *Shared Visions Proceedings*, p. 149.
24. Jaune Quick-To-See Smith. "Give Back" in *Give Back: First Nations Perspective on Cultural Practice*. North Vancouver, B.C.: Gallerie Publications, 1992, 61-72, pp. 68-69.

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