[Gallery 259]

Martin Red Bear

Oglála Lakȟóta, born 1947

Akíčita Wasté (Good Soldier), 1991

Acrylic on canvas

The John R. Van Derlip Fund 91.96

[East Wall]

[Existing Label]

Jodi Webster

Ho-Chunk Nation (Winnebago)/Skunk Hill Potawatomi Nation, born 1977

On to Market, 2013

Graphite and colored pencil on illustration board

Gift of funds from the Roy Taylor and Catherine Gillis family 2014.95

"It is through contemporary interpretation of my distinct lineage that I challenge accepted forms of stereotyping as well as address personal experiences involving tribal identity." —Jodi Webster

Dakhóta artist

Cradleboard cover, c. 1880

Hide, quills, beads, ribbon, sequins, cloth

The Driscoll Art Accessions Endowment Fund 2003.162.2

Because it takes great time, skill, and patience, quillworking is considered *wakháŋ*, or spiritual, in nature, and a marker of a woman's good character. In the 1800s it also promoted her social standing within her community in the same way a man may have been honored for his hunting abilities. While we don't have evidence of exactly what the artist or artists intended, we can be sure the motif included animals and plants that would impart special gifts and/or protections to the baby. The elk, for instance may indicate a hope for the child to have a long life.

Dakhóta artist

Bowl, c. 1750–1850

Maple burl, brass tacks

The Putnam Dana McMillan Fund and The Driscoll Art Accessions Endowment Fund 2002.56

This feast bowl depicts an ever-hungry spirit being named Eyah. With his unquenchable appetite he swallowed all that he saw, leaving only starvation in his wake, making him a god of famine. The small head of a voracious animal (possibly a bear) is depicted on the bowl's rim, while the large circumference of the bowl represents his full belly. The grand medicine society of the Iháŋkthuŋwaŋ (Yankton) Nation held feasts in which these enormous bowls overflowed with food, signifying the owner's ability to eat large quantities.

Anishinaabe (Ojibwe), Dakhóta, or Red River Michif (Métis) artist

Man's pouch, c. 1800

Hide, beads, quills, wool, cotton

Gift of funds from Duncan and Nivin MacMillan 2000.75.1

Major Lawrence Taliaferro was an Indian agent, a representative of the U.S. government, for what would become Fort Snelling, near today's Twin Cities. Sometime between 1819 and 1839 he acquired this pouch. The floral pattern made of dyed porcupine quills is typical of Dakhóta work while the beadwork is in the style of the Anishinaabe. Taliaferro had been sent to Fort Snelling to mediate disputes between those two groups.

A Dakhóta or Anishinaabe person may have given him this pouch; its design demonstrates how one culture may have influenced the other. Or, possibly, its origins were more personal. In 1828, Taliaferro had a daughter with a Métis (mixed Indigenous and European descent) woman. We do not know her name, but perhaps she made the bag for him, combining traditional quillwork and the newer practice of loomed beadwork. We will likely never know for sure. But the pouch speaks to Minnesota's long and complicated history.

George Morrison

Grand Portage Anishinaabe (Ojibwe), 1919–2000

Collage IX: Landscape, 1974

Wood

The Francis E. Andrews Fund 75.24

George Morrison let serendipity play a role in his wood collage. Inspired by Lake Superior's North Shore, he scoured beaches on the East Coast and elsewhere for his materials, viewing what he found as gifts yielded by the waters. Following his strong feeling for landscape, he placed a horizon line about a quarter of the way down from the top. Space left between the pieces of wood gives the illusion of a carved line, which lends a sculptural quality. Morrison always insisted, however, that his collages are paintings made of wood.

Alex Janvier

Cold Lake First Nations Dené / Saulteaux First Nation Anishinaabe, born 1935

Red Eagle, 1975

Color screenprint

Gift of Tamara and Michael Root 2014.96.2

Alex Janvier uses vivid colors and sweeping lines to capture a Denesuline (Dené) aesthetic. While he is formally trained in Western art and influenced by European abstract artists, he is also inspired by his relatives' beadwork and birchbark basketry. At the age of eight, Janvier was forcibly removed from his home and sent to a residential school with other Native children. These schools were designed to isolate Native children from their families and cultures and indoctrinate them with white cultural norms. This early life experience permanently shaped him and put social issues—especially cultural empowerment—at the center of his life's work.

George Morrison

Grand Portage Anishinaabe (Ojibwe), 1919–2000

Churinga, 1990

Wood, stone

The John R. Van Derlip Fund 91.21

If you look closely at this work, the beautiful wood-grain patterning might remind you of rippling water. About one-third from the top, you will also note a line, perhaps representing a horizon line like those George Morrison commonly created in his other paintings and sculptures. It's unclear why Morrison titled this work *Churinga*. Churinga made by Australian aboriginals are often oval-shaped and have very few decorating elements engraved in them, so perhaps the clean lines of these objects were his inspiration. Or perhaps this work is the embodiment of something sacred to him, like Lake Superior and its surrounding landscape.

Nēhiyawak (Cree) artist

Fire bag, c. 1830

Wool, beads

The Patricia and Peter Frechette Endowment for Art Acquisition 2016.72

In the early 1800s, a particular kind of elaborately beaded bag—a fire bag—captured the imagination of Native women artists in the Subarctic, the Northern Plains, and some coastal regions of the Pacific Northwest. Fire bags were made to store tobacco and flint (a tool for starting a fire) and are also known as “octopus bags,” a reference to the dangling, tentacle-like tabs at the base of the pouch. This particular fire bag, with its bold central design and subtle floral motifs on red wool, displays beadwork similar to that of the Dakhóta and Metis, with whom Cree people often interacted. In addition to the very fine beadwork that frames the piece, there are two beaded eagle designs on the back of the bag (see illustration).

Cree fire bag (reverse)

Probably Anishinaabe (Ojibwe) artist

Club, c. 1750–1800

Wood

The Driscoll Art Accessions Endowment Fund 2004.103.2

This rare club features a horned figure carved into the top, which may represent *maymaygwayshi*,

or water spirits that dwell on riverbanks. Although usually nonthreatening, maymaygwayshi can be mischievous and may blow your canoe away from shore if you don't show the proper respect. The long snakelike figures are *mishebeshu*, or underwater panthers. The ball club was an important weapon, so men often cultivated trees near the river bank, working over several years to establish a "crook" between the roots and the trunks of young saplings that would eventually evolve into a burl that could be carved into the circular shape you see here.

Anishinaabe artist

Doll, c. 1900

Cloth, leather, beads, hair

Bequest of Dorothy Record Bauman 74.63.11

Emelia Trudeau

Anishinaabe

Covered quillwork box, 20th century

Birchbark, quills, thread, plant fibers, pigments

Gift of Mary Giles L2018.87.16a,b

[WEST WALL]

Marwin Begaye

Navajo, born 1970

Relative from the Blue World, 2017

Woodcut on Stonehenge paper

Gift of funds from Suzanne C. LeRoy 2017.93

The Great Heron at the center of this work first greeted Navajo people as they entered the Second World, one of the Five Worlds in the Navajo cosmos. The striking indigo background honors everything encompassed by the Second World, also known as the Blue World. The hourglass patterns reference Tóbájíshchíní (Born for Water), one of the Hero Twins whose deeds in epic battles saved the Navajo people. Feathery wisps of lines and repeating designs suggest the movement and flow of water. The large circle behind the heron's head is filled with plant motifs, reflecting the centrality of water and vegetation to all humankind. Marwin Begaye was inspired by Russian icon paintings, as evidenced by the halo-like motif. He noted, "I consider these waterbird series just as important as the saints depicted in Russian paintings."

[Marlena Myles 2 Case meta-curatorial project **One label]**

Leo Arrowite

Aqui-Dika (Lemhi Shoshone)

Belt Buckle, 1990

Plaited quillwork, beads, leather, metal

The John R. Van Derlip Fund 91.63

Todd Yellow Cloud Augusta

Oglála Lakȟóta

Baby Bonnet, 1991

Cotton, beads

The Christina N. and Swan J. Turnblad Memorial Fund 91.93

Greta Pratt

American, born 1955

Pow Wow, Mandaree, North Dakota, 1990

Gelatin silver print (printed 1993)

Gift of Eric J. Enge 96.137.2

Lakȟóta artist

Pair of moccasins, c. 1890

Animal hide, beads, dyed horsehair, metal

The Mr. and Mrs. Bernard M. Granum Fund 2004.28a,b

Lakȟóta artist

Pair of child's moccasins, c. 1890

Beads, leather

Gift of Vanessa Laird and Timothy Raylor 2014.149.25a,b

Wanblí Khoyáke (Francis Yellow)

Mnikȟáŋwožu (Minneconjou) Lakȟóta, born 1954

They Say Minnesota Nice (Minnesota Nice Oyakepelo), 1995

Acrylic on paper

The William Hood Dunwoody Fund 96.5

Melissa Cody

Diné (Navajo), born 1983

Deep Brain Stimulation, 2011

Wool

The Patricia and Peter Frechette Endowment for Art Acquisition 2012.26

In *Deep Brain Stimulation*, artist Melissa Cody creates the illusion of three-dimensionality in a two-dimensional textile. In the late 1800s, Navajo weavers raveled yarn from colorful Germantown, Pennsylvania, wool blankets and created eye-dazzling designs bursting with color. Their innovative optical effects, as well as the new technologies of the Digital Age, continue to inspire Cody's work.

The designs were inspired in part by the deep brain stimulation undergone by Cody's father to help with his Parkinson's disease, treatments intended to create new, radiating neural pathways. Cody's imagery likewise creates new pathways and designs for Navajo weaving.

Dakhóta artist

Cape, c. 1840–90

Hide, beads, cotton, silk

The Robert C. Winton Fund and gift of funds from Constance Kunin 2007.102.1

This rare cape exemplifies the skillfully executed floral designs characteristic of Dakhóta beadwork. Using the smallest of glass beads, artists create symmetrical motifs inspired by the

plants they see around them. Note the intricately worked stars sprinkled across the cape and the delicate tendrils along the clasp opening.

Jeffrey Gibson

Choctaw-Cherokee, born 1972

Nothing Is Eternal, 2017

Punching bag, acrylic felt, glass beads, metal jingles, artificial sinew, and nylon fringe

Promised gift on long-term loan, private collection – Minneapolis L2018.228.3

The embellished punching bag could represent the body of a dancer. Artist Jeffrey Gibson, who is part Choctaw and part Cherokee, may have had this effect in mind when he clothed the bag in the beadwork, jingles, and nylon ribbons typical of powwow regalia. As a child, Gibson thought of powwows as conduits of tradition. Now, he sees them as a modern invention: “I define modernism as innovation or an invention responding to drastic changes in circumstances and

environment, and powwow is one of those things; it evolved as a way to bring people back together."

Pomo artist

Oval basket, c. 1915

Sedge root, feathers, clamshells, glass beads

The Patricia and Peter Frechette Endowment for Art Acquisition 2018.6.2

While most Pomo oval baskets are five inches wide, this monumental basket is more than quadruple that size. The female Pomo artist used a sedge root and bulrush root gathered in California to construct the basket and wove a diagonal pattern of stepped zigzag bands. She then further embellished the piece with topknots, clamshell, glass beads, and feathers.

Les Namingha

Hopituh Shinumu (Hopi-Tewa), born 1967

Overlay, c. 2014

Ceramic, pigments

Bequest of Virginia Doneghy, by exchange 2018.6.1

In *Overlay*, Hopi artist Les Namingha exhibits his mastery in ceramics and in painting. Namingha, great-grandson of Nampeyo (1859/60–1942), the renowned Hopi potter, credits his innovate approach to his aunt, Dextra Quotskuyva, who always encouraged him to make pottery in traditional form but with new designs. Namingha was inspired by a work of similar shape made by Nampeyo more than 100 years earlier. Like that pot, his symmetrical vessel has a pristinely smooth surface painted with finely detailed patterns in brilliant colors.

George Morrison

Grand Portage Anishinaabe (Ojibwe), 1919–2000

Untitled, 1960

Oil and acrylic on linen

Gift of Mr. and Mrs. John Weber 75.75

In 1960, George Morrison was at the forefront of Abstract Expressionism, experimenting with materials and subject matter like other artists of the New York School. He was Native American, and he was in the midst of the most avant-garde art scene of the time. Morrison didn't limit himself to the expectations of others about what Native art should encompass in subject matter or design. In paintings like this one, Morrison experimented with thickly applied paint to create raised, even sculptural, surfaces—which was possible due to the introduction of quick-drying acrylic paints in the 1960s.

Conservation of this painting was made possible by Paula Vesely through the Art Champions program (formerly Adopt-a-Painting).

Tse Tsan (Pablita Velarde)

Kha'p'oo Owinge (Santa Clara Pueblo), 1918–2006

Dancer, 20th century

Sand painting on board

Gift of Vanessa Laird and Timothy Raylor 2014.149.31

Pablita Velarde was a trailblazing artist in many ways. She was one of the first female students to study at the Santa Fe Indian School, and only the second Pueblo woman to be recognized by non-Native people as a painter in that region. Within Pueblo societies at that time, painting was considered men's work, so Velarde faced much criticism for her career choice. Here you see one of the innovations Velarde is known for—an "earth painting." Velarde used minerals and rocks and ground them finely to create her pigments. She wouldn't combine colors to achieve variations in color. Instead, she traveled in search of materials to create the specific color she desired.

Working with Clay [in one of the pottery cases]

In each Pueblo community, potters gather clay from the same locations as their ancestors. They make coil pots the way their ancestors did, stacking long ropes of clay one atop another. To fire the pots, they usually burn animal dung, just as their ancestors did. And like their ancestors, they paint the cooled pots with designs from the world they see around them. The process remains unchanged. But the potters' world changes to allow new interpretations of traditional forms and motifs.

Paula Estevan

Haak'u (Acoma Pueblo), born 1967

Black and White Pot #1, 2014

Clay, pigments

Gift of Loren G. Lipson, M.D. 2016.5.1

Paula Estevan

Haak'u (Acoma Pueblo), born 1967

Black and White Pot #2, 2014

Clay, pigments

Gift of Loren G. Lipson, M.D. 2016.5.2

Paula Estevan

Haak'u (Acoma Pueblo), born 1967

Black and White Pot #3, 2014

Clay, pigments

Gift of Loren G. Lipson, M.D. 2016.5.3

Franklin Peters

Haak'u (Acoma Pueblo), born 1978

Red Base, Large Circles, 2014

Ceramic

Gift of Loren G. Lipson, M.D. 2016.5.4

Effie Garcia

Kha'p'oo Owinge (Santa Clara Pueblo), born 1954

Santa Clara Pot, 2015

Clay, pigments

Gift of Loren G. Lipson, M.D. 2016.5.15

Jody Folwell

Kha'p'oo Owinge (Santa Clara Pueblo), born 1942

Japanese-inspired Ceramic, 2015

Clay

Gift of Loren G. Lipson, M.D. 2016.5.19

Hubert Candelario

San Felipe Pueblo, born 1965

Pot, 2015

Clay, pigments

Gift of Loren G. Lipson, M.D. 2016.5.18

Preston Duwyenie

Hopituh Shinumu (Hopi), born 1951

Shifting Sands, 2016

Ceramic, silver

Gift of Loren G. Lipson, M.D. 2016.77.3

Preston Duwyenie

Hopituh Shinumu (Hopi), born 1951

Bomb Pot, 2016

Ceramic, silver

Gift of Loren G. Lipson, M.D. 2016.77.1

Maria Martinez

Po–woh–ge–oweenge (San Ildefonso Pueblo), 1886–1980

Pot, c. 1920–40

Clay, pigment

Gift of Vanessa Laird and Timothy Raylor 2014.149.42

Haak'u (Acoma Pueblo) artist

Pot, c. 1850–1860

Clay, pigments

Gift of Vanessa Laird and Timothy Raylor 2014.149.43

Maria Martinez

Po–woh–ge–oweenge (San Ildefonso Pueblo), 1886–1980

Pottery, c. 1960

Clay, pigments

Lent by Johnathon and Rachel Cleveland L2015.23

Four Mile artist

Bowl, c. 1100–1300

Clay, pigments

The Putnam Dana McMillan Fund 99.70.1

Hubert Candelario

San Felipe Pueblo, born 1965

Swirl Pot, 1995

Clay, pigment

Gift of funds from Mr. and Mrs. John Andrus in Memory of Julia Thorpe Cote 95.52

Tina Garcia Trujillo

Ohkay Owingeh (San Juan Pueblo) and Kha'p'oo Owinge (Santa Clara), 1957–2005

Pot (*olla*), 1990

Clay, pigments

The Ethel Morrison Van Derlip Fund 92.31.2

Dextra Quotskuyva

Hopituh Shinumu (Hopi-Tewa), born 1928

Awatovi Birds, 1990

Clay, pigments

The John R. Van Derlip Fund 91.3

[Gallery 260]

[West Side]

Otoe-Missouria artist

Dance blanket, c. 1900

Wool, beads, ribbon

The George Family Endowment Acquisition Fund for Native American Art 2016.4

This blanket started out as a standard British factory-made wool blanket. An Otoe/Otoe-Missouria artist transformed it into a work of art—a prized Native dance blanket. It was probably made for a member of the Osage community around 1900. At this time, the Osage were

immensely wealthy due to the oil discovered on Osage Nation land. Wealthy Osage individuals often commissioned their ceremonial regalia from neighboring Otoe and Otoe-Missouria peoples. This blanket features signature Otoe and Otoe-Missouria–style appliqué with colorful beads. When it is worn, the floral designs appear on the front and the horses on the back, wrapping the dancer with decoration.

Ancient American Empires

Hundreds of years before Europeans knew of North America, a vast civilization with urban centers of more than a million people existed in the Woodlands (now the eastern United States) and Midwest. The empires of the Mississippian culture (c.800–c.1600) for example, extended from the Gulf of Mexico to Minnesota, as did their trade networks. Clay was an especially important commodity. Some communities imported clay; others exported ceramics made from local materials.

These vast empires had complex, hierarchical social structures, sophisticated agricultural systems, and elaborate ceremonial practices that included building monumental earthen mounds. Like any developed culture, the Mississippian peoples produced extraordinary art. Large shells from the Gulf of Mexico were carved into gorgets (medallions) for chiefs, and precious stones were worked into highly polished carvings. Many ceramic objects were decorated with and shaped into forms that depict undulating wavelike patterns, perhaps referencing the power of the river the empires so heavily relied on.

Possibly Illini artist

Shirt, c. 1720–50

Animal hide (possibly antelope), pigments, cotton thread, sinew

The Robert J. Ulrich Works of Art Purchase Fund 2011.1

Mississippian artist

Vessel, c. 1300–1600

Clay

Bequest of Frank J. Sorauf 2014.97.23

Mississippian artist

Pipe, c. 1200

Stone

The Putnam Dana McMillan Fund 2004.118

Woodlands artist

Bird stone, c. 1500–500 BCE

Slate

Gift of Beverly N. Grossman 2001.63

Carla Hemlock

Kanienkeháka Mohawk, born 1961

Boomin' Out, 2015

Cotton fabrics, glass beads, wampum

Gift of Loren G. Lipson, M.D. 2016.5.20

“The Mohawks from Kahnawake have used the phrase ‘Booming Out’ as the men take to the road for the high steel trade [constructing steel-framed buildings]. The men from my community of Kahnawake have become renowned for their high steel work throughout the U.S., especially in New York City. The silhouettes in the quilt are from photos—ranging from the 1920s to the present—of men working the high steel. They include men who worked on the World Trade Center, the Empire State Building, Rockefeller Center, and some of the most recent skyscrapers to grace NYC. The center of the quilt is adorned with glass beads and wampum. The Indian Head and the designs within the circle are representative of the Kanienkeháka, or People of the Flint—Mohawks. They may build the most modern buildings of our time, but they are still deeply rooted in who they are as Kanienkeháka. This quilt pays tribute to our men, and now many of our women, who continue a long-standing tradition of what we know to be ironworking.” —Carla Hemlock

Kahnawake Mohawk artist

Cradleboard, c.1850–80

Wood, pigment, string

Gift of funds from Constance Kunin and the Allen and Kathy Lenzmeier Fund 2010.76

The Kahnawake (Mohawk) of the Haudenosaunee (Iroquois Confederacy) create cradleboards from large planks of wood to which they attach a bar to protect the child's head. Some examples have footrests, which provided additional support. The backs are decorated with elaborate painted carvings whose iconography may reflect the Kanienkeháka traditional worldview. There is usually a carved flowering tree that may reference the Sky World; the tree often shelters a mother bird feeding her young and may represent the relationship between the cosmos and the Kahnawake people.

Wendat (Huron) artist

Belt cup, c. 1830

Wood

Gift of funds from The Regis Foundation 98.57

Theresa Secord

Panawahpskek (Penobscot), born 1958

Glove Box, 2013

Black ash, cedar bark, sweetgrass, blueberry dye

Bequest of Virginia Doneghy, by exchange 2013.10a,b

Theresa Secord draws on a long tradition of basket making in the construction and coloring of this piece. Basketry holds an important place in the culture of the Wabanaki, a group of Native nations in Maine that includes the Penobscot Nation. The tribes hold that when Glusekabe (a cultural hero) shot an arrow into a black ash tree, whose wood is used for baskets, the Wabanaki emerged from the wounded bark. Secord built her basket, using her grandmother's tools, with the traditional pale wood of black ash and soft green of sweetgrass. The warm cedar bark and purple blueberry dye, however, introduce new elements to a traditional form.

Anishinaabe artist

Pair of woman's leggings, c. 1870

Wool, canvas, beads

The Director’s Discretionary Purchase Fund 2002.71a,b

In the early 1700s, the introduction of European beads and machine-made cloth through trade gave Eastern Woodlands people new possibilities for ornamentation. Haudenosaunee women skilled in needlework responded by producing increasingly elaborate clothing and accessories like these leggings. The undulating lines and rhythmic linear pattern all derive from earlier Woodlands quillwork designs.

Seminole artist

Shirt, c. 1930–40

Cotton, dye

Gift of funds from Regis Foundation 2007.102.2

Intricate cotton patchwork designs were already present in limited quantities on Seminole clothing in the late 1800s, due to the influence of settlers who now occupied their traditional lands. However, in the early 1900s, Seminole women adopted the hand-operated sewing machine, and with this introduction Seminole clothing exploded into complex combinations of color and line. This is a shirt for a young boy called a “big shirt.” They were worn by Seminole men and boys until the 1940s. Today Seminole men and boys wear shirts shaped more like jackets and finished with a waistband.

Unangan or Alutiiq artist

Vest, c. 1800

Sealskin, wool, bird quills, animal membranes, fur

The Patricia and Peter Frechette Endowment for Art Acquisition 2017.31

The Unangan and Alutiiq live on Kodiak Island and the lower part of Prince William Sound, in what is now Alaska. The woman who made this vest in the early 1800s used materials available in the Arctic, embellishing the basic sealskin garment with red wool from trade with Euro-Americans, bird quills, and other animal and bird parts that add color and texture. The zigzag designs on both sides are made from bird quills sewn onto the hide with sinew. This small vest was probably worn by a child, most likely for celebratory occasions. It is a rare item, and only one other like it is known to exist in the National Museum of Finland.

[Arctic Case]

People living in what is now Alaska include the Yup'ik, Inupiaq, and Aleut. For thousands of years, their artists have created extraordinary works of art, drawing on ancient knowledge systems built on a deep ecological understanding. Wood, feathers, quills, natural fibers, stone, shells, whalebone, fish skin, and walrus ivory are just some of the local materials they have used and continue to use today. They also may incorporate imported materials, such as copper, buttons, glass beads from Italy, ribbon, metal, and works on paper.

Arctic arts affirm relationships among humans, animals, and the cosmos. These masks—the most powerful kind of ceremonial mask for Yup'ik people of Alaska—belonged to *angalkuq*, or shamans, who served as intermediaries between the physical world and animals' *yuit*, or souls.

Inuit artist

Snow goggles, c. 1950–60

Walrus ivory, hide

Courtesy of Roger Waller L2015.116

Yup'ik artist

Mask, 19th–20th century

Wood, feathers, pigment

The John R. Van Derlip Fund 81.14

Nuniwarmiut (Yup'ik) artist

Woman's chopping knife (*ulu*), c. 1920–30

Walrus ivory, metal

The Ethel Morrison Van Derlip Fund 92.110.1

Denise Wallace

Chugach Alutiiq, born 1957

“Yup’ik Dancer V A” pendant and necklace, 2009

Sterling silver, 14-karat and 18-karat gold, fossilized ivory, petrified whalebone, moonstone, jasper

Gift of Raymond A. and Ruth A. Reister 2016.76.2a,b

Olassie Akulukjuk

Inuit, born 1951

Creeping Up, c. 1980

Wool

Gift of Joy B. Osborne 2017.128

Inuit artist

Mask, c. 1935

Whalebone

Gift of Judith Kaufer and Katherine Kaufer Christoffel in memory of their parents, George and Sonya Kaufer 2018.8.4

Siamanak Kelly

Iqaluit

Inukshuk, 1995

Green stone

Gift of Judith Kaufer and Katherine Kaufer Christoffel in memory of their parents, George and Sonya Kaufer 2018.8.6

[Gallery 260 West Wall]

Mexican artist

Serape, c. 1900

Cotton, pigments

Gift of Elissa and Paul Cahn 2017.127.17

The serape is among the finest and most vibrant North American textile traditions. Produced as early as the 1500s, the serape has since undergone different styles and remains a popular item today. Despite its prominence in Mexican culture, relatively little is known about the textile's origins and history.

This textile's production required great skill: until the early–mid 1900s, the serape was made up of two panels, each woven on a narrow loom, and then stitched together. To create the illusion of a single piece, the two panels had to be mirror images of each other.

Serapes have long been used in a variety of ways, as rugs, shawls, wall hangings, saddle blankets, and, when featuring a neck slit, ponchos. By the 1880s the serape displayed distinct regional styles in Mexico and was highly sought after by American tourists. The serape also became a source of inspiration for Navajo and Rio Grande weavers, and imitations of the textile were printed and sold in Germany.

[Guatemalan textile installation]

[San Antonio Aguas Calientes (from top right to bottom left)]

1.

Kaqchikel Maya artist

Blouse (*huipil*), c. 1970

Cotton, synthetic

Gift of Roberta and Richard Simmons 88.103.29

2.

Kaqchikel Maya artist

Blouse (*huipil*), c. 1980

Cotton

Gift of Richard L. Simmons in memory of Roberta Grodberg Simmons 2002.280.48

3.

Kaqchikel Maya artist

Woman's ceremonial cloth (*tzute*), c. 1980s

Cotton; supplementary weft patterning, embroidery

Gift of Richard L. Simmons in memory of Roberta Grodberg Simmons 2006.100.79

4.

Kaqchikel Maya artist

Cloth (*tzute*), first half of the 20th century

Cotton

Gift of Dr. Richard L. Simmons in honor of Lotus Stack L2010.200.503

5.

Kaqchikel Maya artist

Cloth (*tzute*), c. 1960

Cotton

Gift of Richard L. Simmons in honor of Lotus Stack L2010.200.111

6.

Kaqchikel Maya artist

Baby's cap, 1975

Cotton

Gift of Richard L. Simmons in honor of Lotus Stack L2010.200.170

[Panel Text:]

Kaqchikel Maya Textiles

The highly skilled weavers of San Antonio Aguas Calientes, Guatemala, produce some of the finest, most complex, and most famous textiles in the region. They are known for their double-faced weaving technique, which produces identical patterns on both sides of the fabric. You can

see this double-sided effect on the baby's cap (6) and the woman's ceremonial *tzute*, or woven cloth (3).

In this selection of weavings, you can find patterns that feature a combination of geometric, floral, and animal imagery. You can also see the influence of needlepoint and counted cross-stitch patterns that were brought to Guatemala from Spain in objects 1 and 2.

Aymara Textiles

Skilled Aymaran weavers took coarse Alpaca wool and spun and wove it into wearable textiles that feel like silk. Their complex abstractions are hundreds of years older than those of European abstract painters.

Aymara artist

Poncho, 18th century

Wool, pigments

Gift of Elissa and Paul Cahn 2017.127.26

Aymara artist

Textile, 18th century

Wool, pigments

Gift of Elissa and Paul Cahn 2017.127.29

Aymara artist

Poncho, 18th century

Wool

Gift of Elissa and Paul Cahn 2017.127.30

Aymara artist

Textile, 18th century

Wool, pigments

Gift of Elissa and Paul Cahn 2017.127.31

Aymara artist

Poncho, 18th century

Wool

Gift of Elissa and Paul Cahn 2017.127.41

Aymara artist

Textile, 18th century

Wool, pigments

Gift of Elissa and Paul Cahn 2017.127.42

Aymara artist

Textile, 18th century

Wool, pigments

Gift of Elissa and Paul Cahn 2017.127.43

Olmec artist

Mask, c. 900–300 BCE

Jadeite, cinnabar

The John R. Van Derlip Fund 2002.127

This mask was created about 3,000 years ago, perhaps as a portrait of a leader among the Olmec people of Mesoamerica (present-day southern Mexico). It was likely reserved for ceremonial use. An artist sculpted it from jadeite, then carved lines and highlighted them with a red mineral powder of mercury sulfide (cinnabar). These lines may replicate face paint or tattoos. The rare materials and symbolic designs, like the supernatural human-jaguar whose face hovers above the right eye, reflect the ruler's religious and political power. Masks and other Olmec carvings found at many non-Olmec sites indicate a far-reaching system of trade and commerce. The Olmec style greatly influenced other ancient Mesoamerican civilizations.

Chimú artist

Ear spools, c. 1150–1450

Gold alloy

The William Hood Dunwoody Fund 43.4.1-.2

These are not your everyday earrings. A Chimú ruler wore these elaborate golden ear spools in his impressively stretched earlobes during public appearances around his vast empire in the coastal desert of northern Peru. While gold was not valued as legal tender, its symbolic connection to the sun gave it powerful spiritual currency—especially when fashioned into intricate jewelry. At the center of each earspool, a scene shows the ruler being carried by two well-dressed monkey-attendants. He wears a large feather headdress and carries a *qero* (ceremonial cup) in his left hand and a feather fan in his right.

Nayarit artist

House group, c. 100–400

Clay, pigments

The John R. Van Derlip Fund 47.2.37

In this model house, people of all ages engage in solitary pursuits or social activities such as cooking and eating tamales. The figures on the upper level occupy the world of the living, while their deceased relatives inhabit the underworld below. The people of Nayarit believed that only a slim barrier separated the realms of the living and the dead and that departed ancestors behaved much as they had when alive.

Aztec artist

Chalchiuhtlicue, c. 1200–1521

Gray basalt, red ocher

Gift of Curtis Galleries, Minneapolis, MN 2009.33

Chalchiuhtlicue (Chal-chee-oot-LEE-kway) is the Mexica goddess of water and wife of the rain god Tlaloc. She is identifiable by her wide headband with large tassels. This figure's eyes, the incisions in her cheeks, and the cavity in her chest were once inlaid with precious stones or shells. Interestingly, her arms and hands strike the pose typical of the corn goddess Chicomecoatl (Chee-koh-may-KOH-atl). As Chicomecoatl, she would likely have held small ears of an ancient variety of corn. Both goddesses are associated with fertility. A sculpture like this one would have been the focal point of a shrine.

Nayarit artist

Figure, c. 100–200

Clay, pigments

The John R. Van Derlip Fund 47.2.30

Though known best for their small-scale ceramics, Nayarit sculptors also created large hollow figures like this one. This woman, wearing a patterned headband, skirt, and elaborate jewelry, holds a vessel for food or drink. On her own now, she probably was once paired with a male counterpart. Sculptures like these were placed in deep shaft tombs, and they may have represented the ancestors of the deceased to watch over and care for the spirits of the departed.

Colima artist

Vessel, c. 200 BCE–200 CE

Clay

The Ethel Morrison Van Derlip Fund 46.3.11

The artists of Colima made clay sculptures of various animals in addition to the dogs for which they are known. This well-fed coati (also called coatimundi or *tejón*) is a relative of the raccoon. It is shown eating what is possibly an ear of corn, emblematic of coatis' association with agricultural fertility.

Colima artist

Dog, c.100–300 CE

Clay

Gift of Dr. and Mrs. John R. Kennedy 99.57.3

Colima artists are known for their lively representations of animals, particularly dogs. Mexican hairless breeds such as the Xoloitzcuintle (show-low-eets-kween-tlee) were domesticated and

raised for food. They also had supernatural importance as guides and companions for humans in the afterlife.

Nasca artist

Vessel in the form of a bird, c. 100 BCE–600 CE

Clay, pigments

The William Hood Dunwoody Fund 43.2.10

Veraguas artist

Breast plaque, c. 800–1400 CE

Gold

The Christina N. and Swan J. Turnblad Memorial Fund 53.2.5

Paracas artist

Double-spouted vase, 12th–3rd century BCE

Polychromed earthenware

The Ethel Morrison Van Derlip Fund 63.38

Paul Strand

American, 1890–1976

Woman and Boy, Tenancingo, 1933

Photogravure (printed 1967)

The John R. Van Derlip Fund 68.23.9

Maya artist

Vase, c. 800–900 CE

Clay, pigments

Gift of Harold and Rada Fredrikson 97.92.3

Maya artist

Chocolate pot, c. 750

Clay

Gift of Harold and Rada Fredrikson 97.92.6

Caddo artist

Bottle, c. 1100–1299

Clay

The Ethel Morrison Van Derlip Fund 89.17

Caddo artist

Bottle, c. 1250–1499

Clay, pigments

The Ethel Morrison Van Derlip Fund 90.2.5

Nopiloa (Veracruz) artist

Figure, c. 600–750 CE

Clay, pigments

The John R. Van Derlip Fund 47.2.9

Chorotega artist

Pot (*olla*), c. 300–799 BCE

Clay, pigments

Gift of Mr. Peter Deneen 73.17

Maya artist

Serving vessel, c. 600–900 CE

Clay, pigments

Gift of funds from Ben Heller 80.8a,b

Nasca artist

Vessel in the form of a fish, c. 100 BCE–600 CE

Clay, pigments

The Ethel Morrison Van Derlip Fund 44.3.59

Maya artist

Bowl, c. 800–1200 CE

Clay, pigments

The William Hood Dunwoody Fund 44.41.24

Moche artist

Vessel, c. 200 BCE–600 CE

Clay, pigments

The William Hood Dunwoody Fund 44.41.8

Nopiloa (Veracruz) artist

Hacha, c. 600–900 CE

Basalt

The John R. Van Derlip Fund 44.6

Totonac artist

Hacha, c. 700

Stone

The Ethel Morrison Van Derlip Fund 44.7.7

Guanacaste artist

Vessel, c. 1100–1200 CE

Clay, pigments

The Ethel Morrison Van Derlip Fund 46.3.6

Nopiloa (Veracruz) artist

Yoke, c. 600–900

Stone

The Ethel Morrison Van Derlip Fund 41.72

Ugahxpa (Quapaw) artist

Vessel, c. 1500

Clay, pigments

The William Hood Dunwoody Fund 2004.33

Maya artist

Maskette, c. 550–900

Jade

The Putnam Dana McMillan Fund 2004.104.1

[Gallery 261]

[East Wall]

Keith BraveHeart

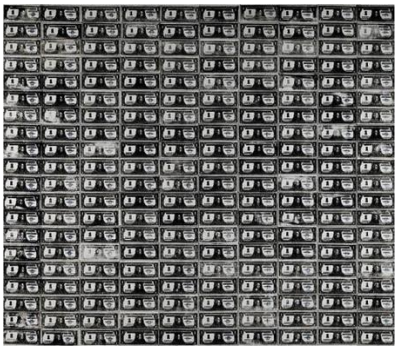
Oglála Lakȟóta, born 1983

200 Horse Giveaway, 2016

Silkscreen on canvas

Courtesy of the artist L2018.90.16

Keith BraveHeart's artwork asks viewers to consider the meaning of "value" while challenging preexisting ideas about Native art and culture. In referencing Andy Warhol's *200 One Dollar Bills* (1962), the artist is also questioning and commenting on the commodification of art. He says, "For the Očhéthi Šakówiŋ [the seven nations that comprise the Dakhóta, Lakȟóta, and Nakȟóta nations], value has been measured in terms of moral esteem with practices of such values contrasting with dominant mainstream views of wealth."



Andy Warhol, American, 1928–1987, *200 One Dollar Bills*, 1962, silkscreen and pencil on canvas

Hé Núŋpa Waníča (Joseph No Two Horns)

Húnkpapȟa Lakȟóta, Standing Rock Reservation, 1852–1942

Tipi cover, c. 1915

Pigment on canvas

The Christina N. and Swan J. Turnblad Memorial Fund 94.47.4

Hé Núŋpa Waníča, or Joseph No Two Horns, was a Húnkpapȟa Lakȟóta warrior and artist. He painted 14 individual accomplishments by Lakȟóta warriors on this tipi cover. At the top of the cover is the artist's powerful shield, rendered from a dream vision. Reading right to left from the outer edge to the inside of the cover, we can see that Hé Núŋpa Waníča first depicted himself in battle with his shield, and then painted other famous warriors and their Apsáalooke (Crow) enemies, depicted with bouffant haircuts and long hair. The artist illustrates great achievements of raiding enemy camps, capturing enemy horses, and other war deeds in Lakȟóta history.

The artist included the successes of his father, Red Hail, his son Pheží, Two Bulls, and, on the far left of the tipi, the great Húnkpapȟa leader Tȟatȟáŋka Íyotake Sitting Bull. The top left illustration shows the sorrowful death of Hé Núŋpa Waníča's beloved horse, with red blood stains spilling from his many gunshot wounds. At the middle center is a depiction of Red Bow, captured by United States General Alfred Sully at the Battle of Whitestone in 1863, a tragic point in Dakhóta and Minnesota history.

War broke out in 1862 in southwest Minnesota between Dakhóta warriors and white settlers, a result of promised rations being withheld from the Dakhóta after treaties were made and then broken by the United States government. Starving, some young Dakhóta warriors raided local white settlements in search of food. When the government responded, a chain of events led to hangings and Dakhóta people being imprisoned or fleeing to safety among their Lakȟóta relatives to the west. Those captured, like Red Bow, became prisoners of war and were executed or placed in concentration camps at Bdóte, or Fort Snelling. Despite these horrors, Hé Núŋpa Waníča or No Two horns chose to largely celebrate the great accomplishments and sheer power of Lakȟóta warriors, a formidable force on the Great Plains.

Kevin Pourier

Oglála Lakȟóta, born 1968

Mixed Blood Guy, 2009

Buffalo horn, colored minerals

The Patricia and Peter Frechette Endowment for Art Acquisition 2011.49

“I created “Mixed Blood Guy” to reveal my complex feelings of identity, belonging, and disconnection—feelings many people experience today. Wearing my signature hat and sunglasses, I am literally stuck in the middle of two worlds. On either side, wagging fingers criticize me for being too Native American or not Native American enough. I carved my self-portrait into a black buffalo horn and used natural minerals mixed with resin to color the surface. The monarch butterfly above my head appears in many of my artworks and came to me during a Lakota ceremony. I see butterflies as an important connection to my Lakota identity.” —Kevin Pourier

Marcus Amerman

Choctaw, born 1959

Moonrise over Little Bighorn, 1995

Beads, hide

Gift of Loren G. Lipson, M.D. 2016.5.16

Hunkpapa Lakȟóta leader Sitting Bull gazes directly at the viewer. Brilliant blue beads are energy fields emanating from his silhouette.

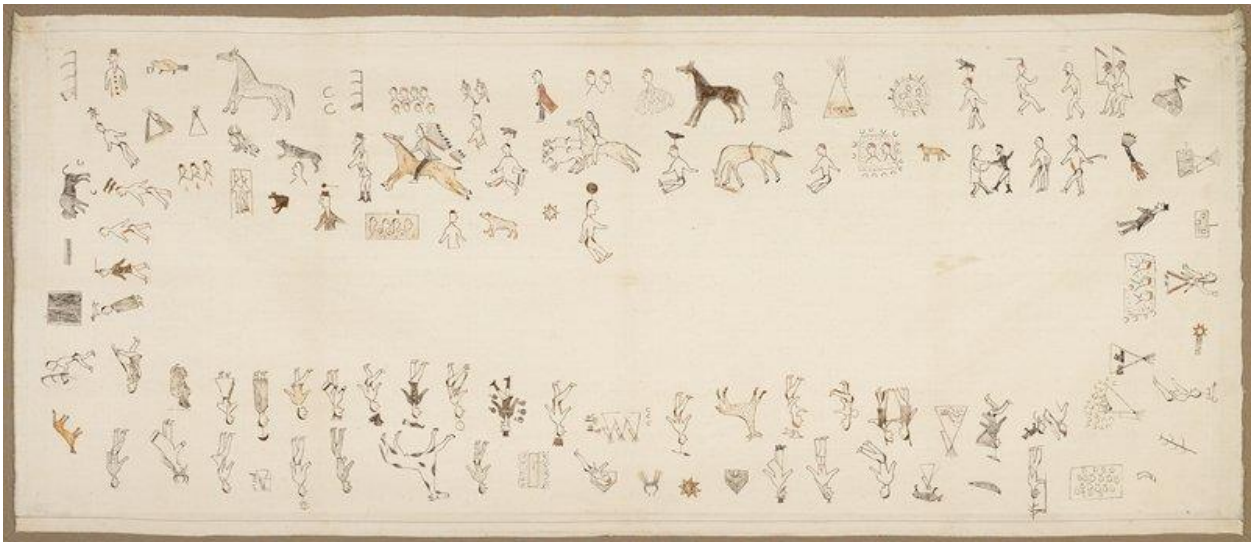
Long Soldier

Húnkpapȟa Lakȟóta, dates unknown

Winter Count, 20th century

Pigment on canvas

Gift of the Weiser Family Foundation 2002.163



Waníyetu Wówapi, or winter counts, are pictographic calendars used predominantly by the Lakȟóta and other Plains nations. The "keeper" drew the image and was charged with recounting history to the community. Winter counts were recorded on animal hides but were sometimes transferred to muslin (a light cotton fabric) for different reasons: to preserve the record in cases of wear; because a new keeper took over the record; or because the keeper was commissioned to re-create it. This winter count was created or interpreted by Long Soldier, a Húnkpapȟa Lakȟóta chief who signed the 1868 Fort Laramie treaty. It offers a 106-year glimpse into his community's history.

Lakȟóta artist

Dress, c. 1880–90

Leather, cotton, copper disks, bells, glass beads

Gift of James David and John David 74.64.5

As the Lakȟóta world became more and more restricted because of Euro-American expansion, Lakȟóta women focused their time and energy on larger-scale art projects like the completely beaded yoke found on this three-hide dress. Lakȟóta women wore these dresses to ceremonies or when they would come together to dance and celebrate with their communities and families. The weight of this dress, probably about 20 pounds, was easily supported by these strong and remarkable women. They were accustomed to putting up and taking down tipis, scraping and tanning buffalo hides, and moving the entire contents of their homes quickly and efficiently.

Waŋblí Kȟoyáke (Francis Yellow)

Mnikȟáŋwožu (Minneconjou) Lakȟóta, born 1954

Anthropology: We're Not Your Indians Anymore, 1995

Mixed media (pen, ink, tempera) on Peabody Museum Culture Term Authority List (c)

The Ethel Morrison Van Derlip Fund 97.114a–c

In an artistic twist, Waŋblí Kȟoyáke uses the traditional Plains pictographic style found on winter counts and ledger drawings to protest the ethnographic study of Native people by European and Euro-American scholars, scientists, and anthropologists. Native American riders gallop toward running figures of non-Native academics. Each figure has a word floating above its head similar to the name glyphs often found in ledger art and above the Native people in this composition. These words are the inaccurate names used by non-Natives people to sort and classify Indigenous people. The academics hold their research high as they try to avoid being trampled. The scene implies that as Native people regain authority over their own histories, they will stamp out inaccuracies introduced by Europeans and Euro-Americans.

[Gallery 261 West Wall]

Jaune Quick-to-See Smith

Salish and Kootenai tribes of the Flathead Indian Nation, born 1940

What is an American? 2003

Lithograph on Japan paper with hand painting in acrylic, chine-collé, collage, metal grommets

The Richard Lewis Hillstrom Fund 2011.53.3

The figure in this work strides forward in an assured way, but the person's identity is unclear. Some may see a modern woman in a pantsuit, and others will notice the bandolier-style bag and see a Native man in a French military jacket. Jaune Quick-to-See Smith posits that one's answer to the question "What is an American?" reveals which history lessons, gender roles, and American iconography the viewer identifies with most. The hand bleeds red, white, and blue. The location of the wound references the stigmata, a holy symbol in Christianity, and reminds us that colonization brought Christianity, a destabilizing force for Native lifeways. Yet this same blood could signal the high rate of service of Native people in the U.S. military. What is an American? The artist asks us to ponder this question and what the answer means for our nation's future.

Nez Perce artist

Dress, c. 1875

Bighorn sheep hide and sinew, glass beads, hemp

The Jane and James Emison Endowment for Native American Art 2018.45

This dress was made in the late to mid-1800s by a Nez Perce woman artist for a young woman, and it is constructed from several hides. The artist retained the composition of the mountain goat form, including the tail and legs, in order to imbue the wearer with the qualities and power of the animal. In the early 1800s, a hank, or bundle, of pony beads (large, smooth glass beads), like those featured in this dress, were so highly prized that their trade value was worth a pony. The artist deftly beaded black, white, red, and yellow beads in vertical rows, creating an undulating, dynamic pattern, which is then mirrored at the bottom hem of the dress with fringe that would sway back and forth as the wearer walked.

Allan Houser

Chiricahua Apache, 1914–1994

Rendezvous, 1981

Indiana limestone

Gift of Richard and Maryan Schall 2000.28

Allan Houser was one of the foremost American sculptors of his generation. He originally worked as a painter before turning to sculpture in the last few decades of his life. His creations are known for their smooth, flowing, organic lines and depictions of Native American life. Houser portrayed women frequently in his work. This sculpture is a classic example. It depicts a young Native woman, shawl clasped around her and fringed bag in hand, perhaps setting off to meet someone. The figure is upright and graceful, with movement implied in the gentle flow of her dress.

Ernest Whiteman

Inuna-ina (Arapaho), born 1947

Untitled, 1991

Steel, neon

The David Draper Dayton Fund 92.140

“In the beginning, I didn't really have any idea that I was going to be doing rock writing images, but as a child, I used to go up to the mountains of Wyoming where there are rock writings. It felt like going into a large cathedral or a temple. And these images became something that started appearing in my work. I was working with neon, experimenting with smaller images, and suddenly I said, ‘Why don’t we try a large piece and see what happens.’ So these images have drawn me into them.” —Ernest Whiteman

[Ledger Case]

William Cohoe

Tsistsistas (Cheyenne), 1853–1924

Sketchbook, 1876

Ink, graphite, and colored pencil on paper

Bequest from the Karen Daniels Petersen American Indian Collection 2008.14.2

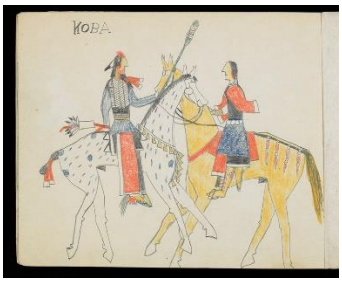
Koba

Ka’igwu (Kiowa), 1848–1880

Sketchbook, 1876

Graphite and colored pencil on paper

Bequest from the Karen Daniels Petersen American Indian Collection 2008.14.1



Bear’s Heart

Tsistsistas (Cheyenne), 1851–1882

Book of drawings, c. 1876

Pencil, ink, and crayon

The William Hood Dunwoody Fund and Gift of Jill Collins and John H. Thillmann 98.151.1

Attributed to Ohet-toint

Ka’igwu (Kiowa), 1852–1934

Book of drawings, c. 1870–90

Graphite, colored pencil

The William Hood Dunwoody Fund and Gift of Jill Collins and John H. Thillmann 98.151.2

In 1875 Cheyenne and Kiowa warriors were forced to surrender to the United States government and then incarcerated thousands of miles from their homes on the plains. In a stone fortress in hot and humid St. Augustine, Florida, they continued to make some of the most important works of art in American history. Plains men had historically illustrated their accomplishments on large animal hides. When hides became scarce, they transferred their skills to paper, often using sketchbooks or the ruled pages of accounting ledgers. With graphite, colored pencil, and crayon instead of pigments directly from nature, artists continued to depict hunting and warfare—the themes of hide paintings—but also sketched scenes of daily life and autobiographical events.

[Gallery 261A]

Maggie Thompson

Fond du Lac Band of Lake Superior Chippewa, born 1989

Family Portrait, 2012

Rayon, wool, dye

The Jane and James Emison Endowment for Native American Art 2015.61a–c

Family Portrait represents blood quantum, the percentage of Indian blood, of my parents and myself. My dad is mostly Native American and my mom is Irish and German. Even though I am mostly "white" I still identify myself as being Native American, but why? In this piece I am exploring and questioning ideas and systems of "authenticity." —Maggie Thompson

Plateau artist

Corn-husk bag, c. 1910–60

Hide, corn husk, cotton, wool

Gift of Vanessa Laird and Timothy Raylor 2014.149.3

Tsistsistas (Cheyenne) or Lakȟóta artist

Headdress, late 19th–early 20th century

Bald eagle and other feathers, wool, buffalo hide, cowhide, horsehair, beads, pigments

Gift of Jack Garcia, Lakota 2015.6

Northwest Coast artist

Button blanket, c. 1900

Cotton, mother-of-pearl or shell buttons

Gift of Elissa and Paul Cahn 2017.127.24

Tsimshian artist

Frontlet, c. 1820

Wood, abalone, pigment, hessian cloth, resin

The William Hood Dunwoody Fund and purchase through Art Quest 2002 2002.195

Kwakwaka’wakw artist

Sun mask, c. 1860

Wood, metal, pigment, cord, cloth

The Putnam Dana McMillan Fund and purchase through Art Quest 2003 2003.189

Tlingit artist

Fighting dagger, c. 1825–30

Burly hardwood (probably maple), abalone, steel, leather

The Robert J. Ulrich Works of Art Purchase Fund 2007.101

Urban Stanley Couch

Cherokee, 1927–2007

Savanna, 1962

Oil on canvas

The William Hood Dunwoody Fund 64.24

Probably Haida artist

Rattle, c. 1850–1910

Cedarwood, leather, abalone, shell, pigment

The Christina N. and Swan J. Turnblad Memorial Fund 75.55

Richard Hunt

Kwakwaka'wakw, born 1951

Transformation Mask, 1993

Cedar, pigment, cloth, string, wood

The Anne and Hadlai Hull Fund 93.42

Woodlands artist

Shirt, c. 1720–50

Animal hide (possibly antelope), pigments, cotton thread, sinew

The Robert J. Ulrich Works of Art Purchase Fund 2011.1

Take a moment to imagine how the antelope legs, their shape left intact on the hem of this shirt, would have bounced against the wearer, or how the fringe would have flown out behind him as he ran, imbuing him with the fleetness and grace of the animal.

But *who* made or wore this shirt—the oldest one of its kind that we know of—is a mystery. The painted pattern of elongated triangles suggests the artist was a member of the Illini (Illinois) Confederation of 12 to 13 tribes in the area between the eastern Plains and Great Lakes. In 1653, neighboring nations attacked the Illini Confederation, who moved farther west in response. French traders and explorers were also caught up in the conflict, and the result was the clustering of people of Native and non-Native origins. We can see cross-cultural pollination in the European shape of this shirt and Native decorative patterns.