

Minneapolis Institute of Art

# Native American Arts and Culture

## Mia Guides

November 11, 2021



# Mia

# Record

# Agenda: Native American Arts and Culture

Welcome!

- Tamara Goggeye, American Indian Magnet School, St. Paul Public Schools
- Sheila McGuire, Head of Student and Teacher Learning
- Krista Pearson, Manager of Community Arts
- Tobie Miller, Curatorial Department Assistant and Artist Liaison
- Juan Lucero, Mia's Mdewakanton Native Art Fellow

Q & A

Small Group Discussion

Debrief

- What are important things to remember about language use when we talk about Native living cultures?
- How can our guides start building trust with your students from the very first encounter before the tour begins?
- What types of art and places in the museum best engage your students? (Feel free to speak generally on what you think your students would enjoy seeing and discussing and/or suggest particular works in Mia's collection.)



Allan Houser, *Rendezvous*, 1981,  
Indiana limestone, 2000.28



# Native American Arts and Artists school tour





How would your students react to...?



How would your students react to...?





How would your students react to...?



Minneapolis Institute of Art



How would your students react to...?



How would your students react to...?





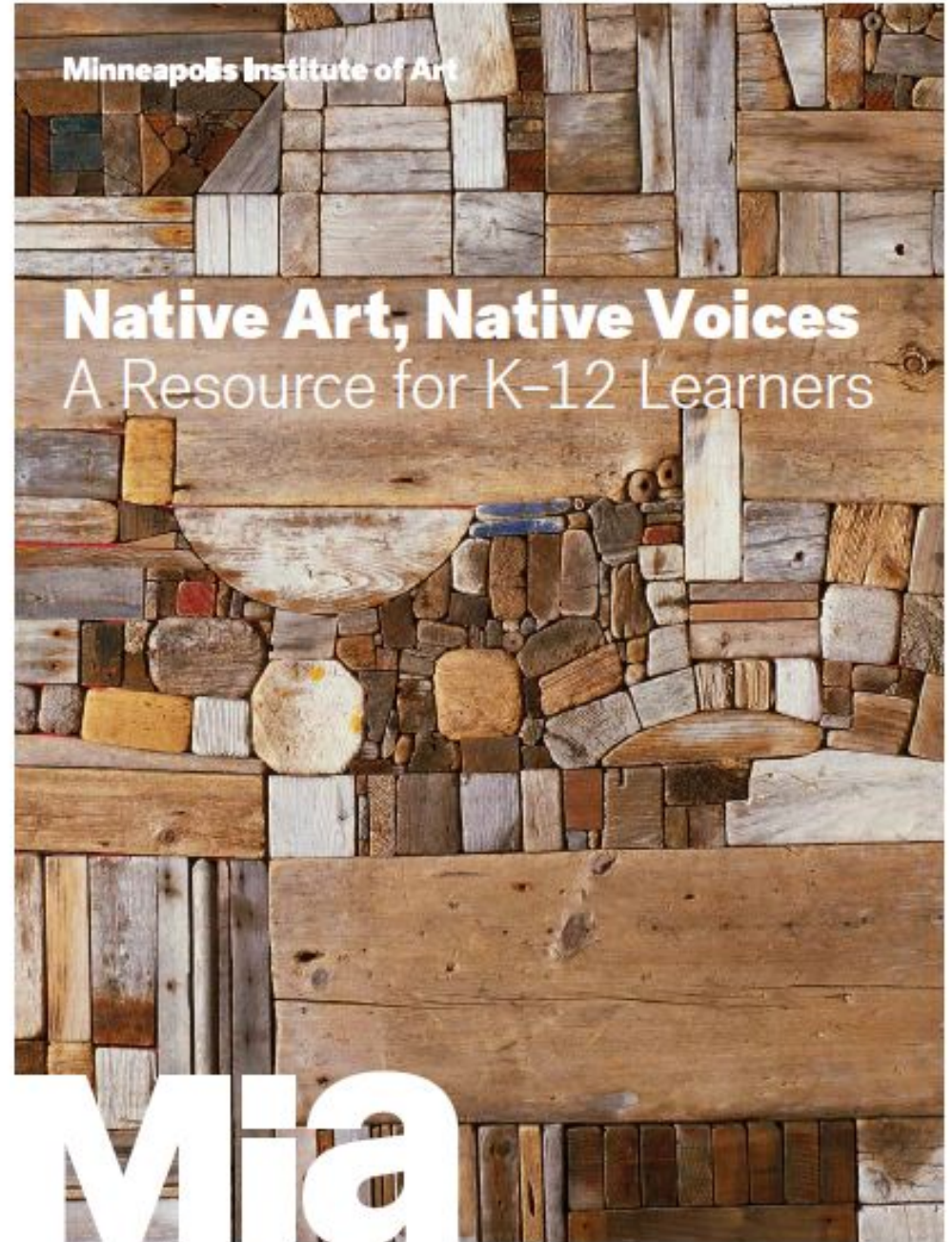
How would your students react to...?



Any questions for our speaker?



# Native Arts, Native Voices resource



# Stretch Break (5 minutes)

Pablita Velarde (Tse Tsan), 'p'oo Owinge (Santa Clara Pueblo), Rabbit Dancers, 20th century, Gouache (?) on paper, 2014.149.62, © Fritz Scholder





# Land Acknowledgment Practice update

# Gallery 259



# A Dakhóta language lesson with Tobie

## Mni Sóta Maḵoḱe – Land where the waters reflect the skies

- Bde Óta Othúnwe - Minneapolis
- Pidamaya (ye/do) - thank you
- Waste - good
- Makhoche, Makoce, Thamákhoḱe - land, homeland
- Oyate - Entire Nation (ex. Lakhóta)
- Ospaye - Specific (ex. Oglala Lakhóta)
- Tiyospaye - Extended family
- Tiwahe - Immediate family
- Mitákuye Owás'in - We are all related
- Doksa Ake - See you later



# Statement at the entry to Gallery 259

The Dakhóta Homeland (also this is provided in Dakhóta)

The state name Minnesota comes from the Dakhóta word Mnísota, “land where the water reflects the sky.” The Minneapolis Institute of Art is located in Dakhóta Makhóche, the Dakhóta homeland. The Dakhóta were here long before European explorers arrived in the 1600s. In the 1820s the United States military built Fort Snelling directly above Bdóte, the birthplace of the Dakhóta and the center of their universe. Bdóte, “where two waters come together,” is where the Mississippi and Minnesota rivers merge—a place of confluence and regeneration.

In this gallery you will find both historical and contemporary artworks. All are grounded in the rich Dakhóta culture, which continues through the generations despite war, famine, disease, and the forced removal of the Dakhóta people from their homeland following their rebellion in 1862.

# The Invasion of America

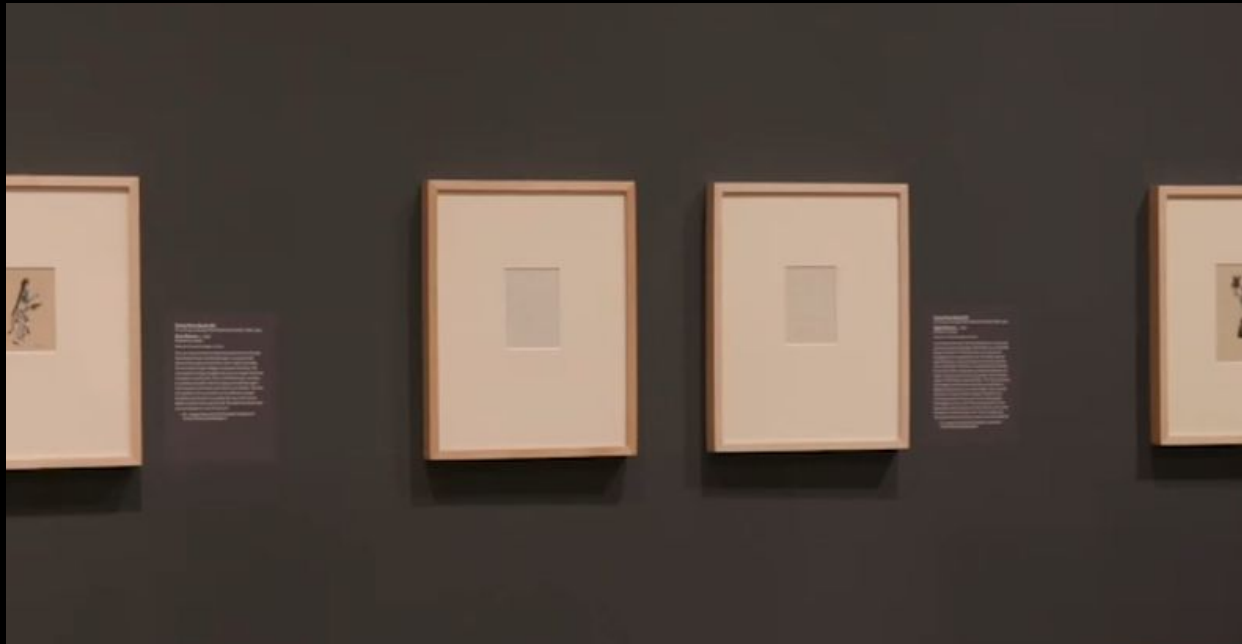


# Small Group Discussion

- Share one or two key points you wish to include in your own land acknowledgment and welcome statement.
- What would you want or need to learn more about in order to write your statement?



Some knowledge is not meant to be shared with those outside the community.



Tonita Pena, United States, Po-woh-ge-oweenge (San Ildefonso Pueblo), Corn Dance, 20th century, Tempera, 91.108.13

**Tonita Peña (Quah Ah)**

Po-woh-ge-oweenge (San Ildefonso Pueblo), 1895–1949

**Eagle Dancers, c. 1930**

Tempera

Bequest of Virginia Doneghy 91.108.11,12

In the dominant world, one only needs time, money, and desire to acquire knowledge. Information is a commodity bought and sold. In Pueblo culture, core values and language are two essentials for all. Thereafter, specialized information is acquired based on maturity, gender, and commitment. Members must demonstrate maturity to use information responsibly and keep from those not ready. Women and men also use gender-specific knowledge to fulfill Pueblo responsibilities. The most restricted knowledge is held by those who have committed to a lifetime of spiritual service to the Pueblo. This is strictly off limits to ordinary Pueblo citizens. Members who hold it have earned it and use it to serve the people. Knowledge is power, and in the wrong hands it can be devastating. Some dances are done and seen only when the proper context has been met. Any recording and showing of these out of that context is strictly prohibited.

—Dr. Joseph Suina (Cochiti Pueblo), husband of  
Tonita Peña's granddaughter

Any questions for our speakers?



# Homework

To prepare for next week's session, review these resources:

[An Empathetic Museum is an Antiracist Museum](#)

[What Is Critical Race Theory, and Why Is It Under Attack?](#)

[10 Principles for Talking About Race in School](#)

We will also be sending some reflection questions to consider for small group discussion.

November 18, 1 to 3 pm, virtual (combined session for all guides)



Naomi Schindler, Boy Reading, 2nd half of the 20th century, Woodcut, 2018.125.5, © Estate of Naomi Schindler

# Other Questions?

Question on feedback form: “I have concerns about the use of cell phones on tours. It could be distracting and I anticipate situations that may be disrespectful to the art.”

A question for you: What do you see when you look at this picture?

