

Lucy Martin Lewis

Acoma Pueblo, 1890s–1992

Jar, 1968

Ceramic and pigment

The Patricia and Peter Frechette Endowment for Art
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Lucy Lewis was an abstract artist who lived and worked in Acoma Pueblo, one of the longest continuously inhabited cities in North America. She would sculpt thin-walled vessels, fire them over an open pit, and then

paint designs using a natural white slip (liquid clay) and a thin yucca fiber. Regarded as one of the most important Native potters of all time, Lewis influences Pueblo potters to this day. The paint at the top of this perfectly proportional vessel balances the white bottom, creating a simple and elegant work of art. When viewed from above, the black points adorning the vessel's lip generate a dynamic energy.

—Jill Ahlberg Yohe

Shan Goshorn

Eastern Band Cherokee, 1957–2018

Why We Dance, 2016

Arches watercolor paper splints
printed with archival inks, acrylic paint,
artificial sinew

Detroit Institute of Arts, Museum Purchase,
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The images woven into these pieces are hand-painted interpretations from black-and-white photographs I have taken over the last four decades. The traditional basketry pattern called “Water” illustrates the flow of the dance; the stars around the top rim epitomize the hope that dance inspires, keeping our cultures alive and strong. Even though in many of our

dances the men and women join together, I separated them in this set because both female and male energy are necessary to rejuvenate the world.

—Shan Goshorn (interviewed in 2016)

Bently Spang

Northern Cheyenne, born 1960

War Shirt #1, 1998

From the series Modern War

Mixed media

Collection of Sandra P. Spang

Bently Spang's Modern War series draws upon the material traditions of his Cheyenne community. He assembled snapshots and strips of 16 mm film from his personal archives to create a modern, and metaphorical, protective object. Gathering and piecing together these images of loved ones is, in his words, "really about love and all that accompanies it: courage, respect,

honor, and community." The resulting garment is a testament to Spang's responsibility for protecting his community and a way to demonstrate his individuality.

—Casey Riley