

VOICES | of the West

February 4 –
December 23, 2020



MARIANNA KISTLER
BEACH
MUSEUM OF ART

MARIANNA KISTLER
BEACH
MUSEUM OF ART

VOICES | of the West | February 4 – December 23, 2020

Americans' understanding of the history of the American West, including that of the Great Plains, has been significantly shaped by novels, movies, and television Westerns. These narratives often leave out the voices of the region's Indigenous inhabitants, women, and other groups.

This selection of works from the museum's collection presents alternative perspectives on the historic and modern American West. Images by American Indian artists, for example, address the displacement of Native peoples and the challenge of maintaining cultural traditions. Other artworks highlight the idealization of the Western landscape as well as its overdevelopment. Still other works reassess the iconic status of historical Western figures.

—Elizabeth G. Seaton, Curator

Source for tribal names:

Aaron Carapella, *Map of Our Tribal Nations: Our Own Names and Original Locations* (2015)

and tribal websites.

VOICES

of the
West

February 4 –
July 25, 2020

Americans' understanding of the history of the American West, including that of the Great Plains, has been significantly shaped by novels, movies, and television Westerns. These narratives often leave out the voices of the region's Indigenous inhabitants and other groups, including women.

This selection of works from the museum's permanent collection presents alternative perspectives on the historic and modern American West. The images by American Indian artists, for example, address the displacement of Native peoples and the challenge of maintaining cultural traditions.

Other artworks highlight the idealization of the Western landscape as well as its overdevelopment. Still other works reassess the iconic status of historical Western figures.

—Liz Seaton, Curator

SMARTIFY



EDWARD MORAN

born 1829, Bolton, United Kingdom

died 1901, New York, New York

***Western Landscape*, 1866**

Oil on canvas

Gift of Charles V. Kincaid, 1963.6

Moran presents a majestic mountain valley, pristine and devoid of humans, except for perhaps its imagined viewer. Similar mid-nineteenth-century works, as curator William Truetter has written, cast the Western landscape “as a new Eden, announcing its scenic wonders and publicizing its staggering resources.”

Moran was an acclaimed painter of marine subjects, “fisherman at their toil, and water scenes and vessels,” as a biographer described. His brother Thomas, who accompanied several expeditions west, would become even better known for grand views of the continental interior. An 1880 art critic noted that all of Edward’s artist siblings were talented and versatile: “The public knows Thomas Moran as a landscapist, Edward Moran as a marine painter, Peter Moran as an animal-painter, although each of the brothers is excellent often outside of his distinctive sphere.”

Edward Moran's *Western Landscape* suffers problems that have until now prevented its display. The museum seeks help from the public to bring this canvas back to life.

A conservator's description of the damage:

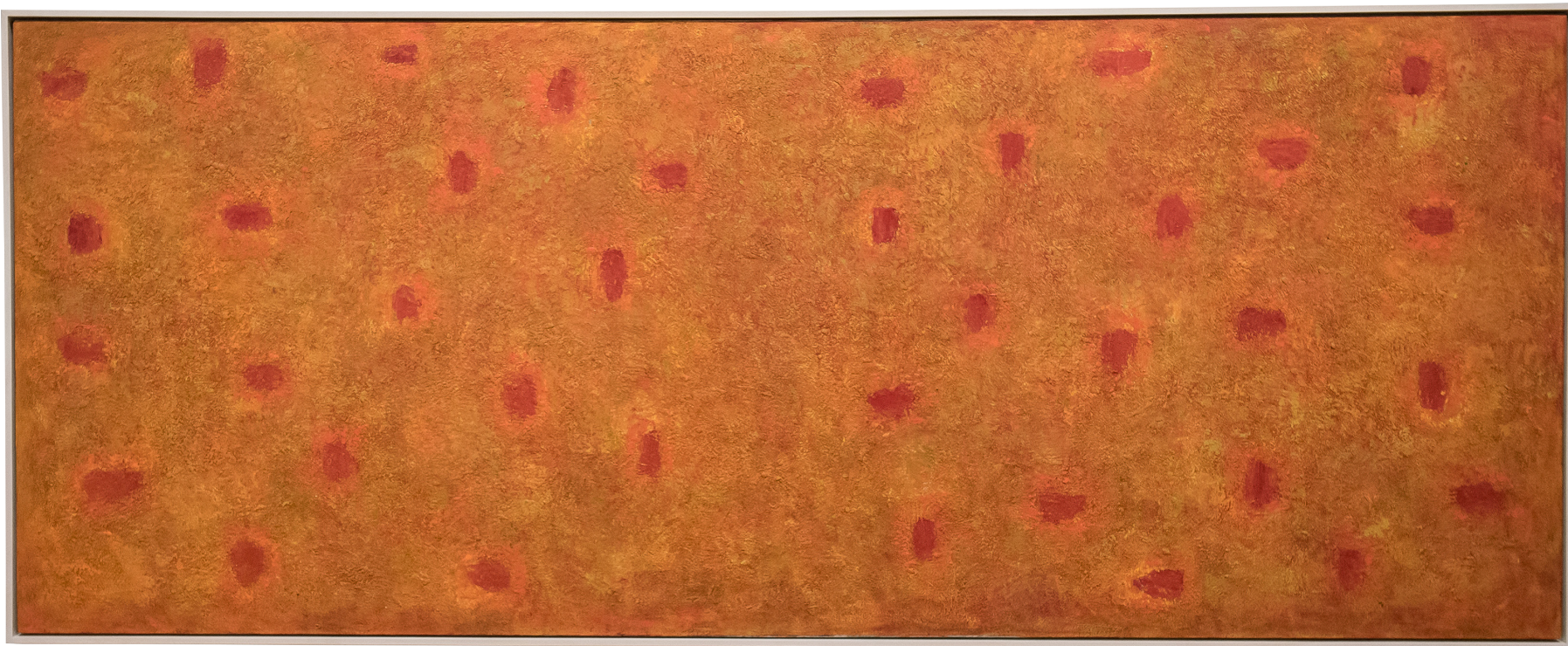
The varnish is discolored from oxidation and there are several areas of distracting overpaint applied around small paint damages. Cleaning the painting would include removing both the color-mismatched retouchings and the old varnish. In addition there are some spots of flaking and lifting paint which need to be stabilized. Revarnishing the painting and restoring the small areas of paint damage will reveal brighter original colors, especially in the sky.

Conservation of the canvas is estimated to cost \$2500. If enough funds are raised, the painting will be sent to the Gerald R. Ford Conservation Center of the Nebraska History Museum for treatment.

Please make the conservation of *Western Landscape* possible by donating today.

Contributions of any amount are welcome! beachart@ksu.edu





KEN BUHLER

born 1955, Newton, Kansas

Western Lights, 1990

Oil on canvas

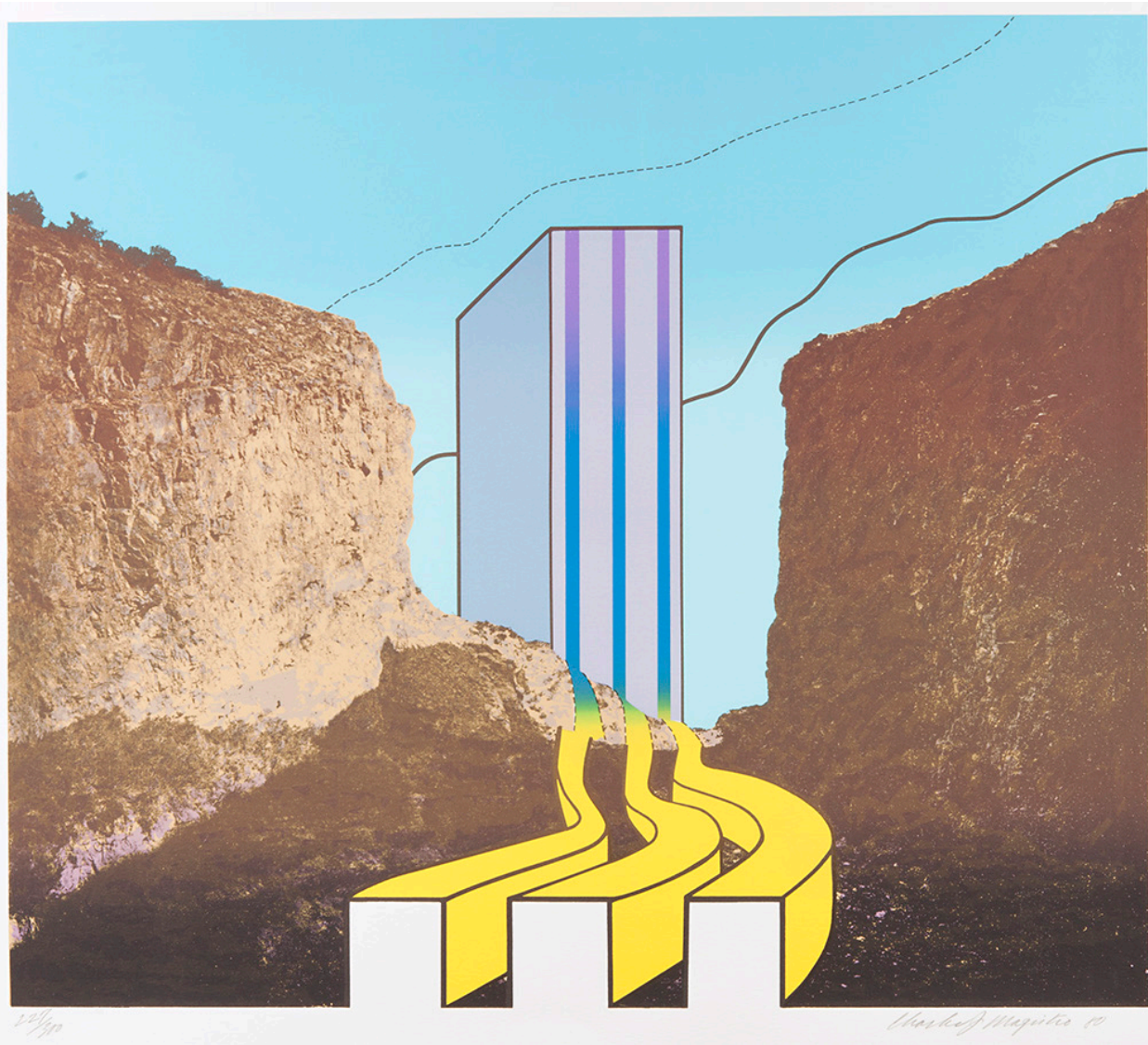
Gift of John and Judith Hannan, 2010.136

Buhler has said about the significance of Western history in his art:

The expansiveness, rugged beauty, and history of the western landscape has a hypnotic effect on me. As a child, my family lived near the Chisholm Trail on the very edge of Wichita, Kansas, where the paved roads gave way to open fields. When storms were moving across the plains, I liked to ride my bike to the end of the block, where I would lie down on my back, and all I could see were the tops of the swaying grass around me and the darkening sky with its odd greenish hue.

If you look at my paintings over the years, you will find titles such as Great Plains, Bison, Queen of the Prairie, and Badlands. The light and color of landscapes of the West and Midwest has a way of getting inside me, and then filters through my own life experience, finding its way back into the world through my paintings.

Buhler is an artist-in-residence in the Studio Arts Program at Bard College, where he has taught since 2000. He lives and works in Brooklyn and in Masonville, New York.



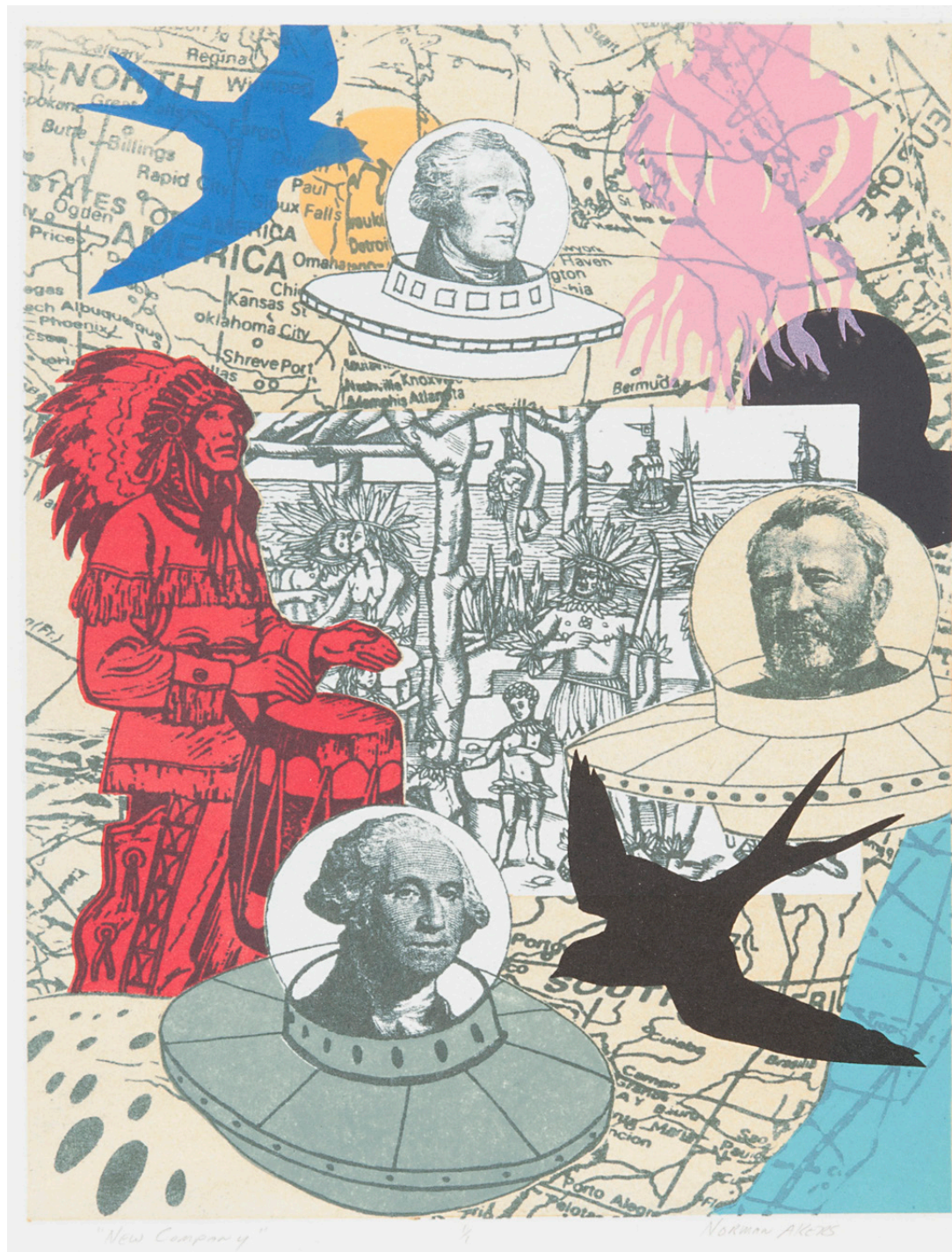
CHARLES J. MAGISTRO

born 1942

***Great American Canyon*, 1980**

Lithograph

Gift of Donald J. Mrozek and R. Scott Dorman, 2011.16



"New Company"

1/4

NORMAN AKERS

NORMAN AKERS

Wah-Zha-Zhi (Osage Nation)/ Chaticks si Chaticks (Pawnee)
born 1958, Fairfax, Oklahoma

***New Company*, 2011**

Monoprint with gum Arabic transfer and stencil on paper

Publisher Zanatta Editions, printer Mitchell Marti, Interbang Press

Friends Kansas Art Fund, 2012.149

Akers has said about this series of works:

Recently, the concepts of borders, boundaries, and the migration of peoples have been in my thoughts. Current issues in the news about immigration laws and talk in public media about strengthening national borders is leading my work into a new direction. Questions about who is the 'other' and terms such as indigenous, immigrant, and illegal alien have entered my vocabulary. ... I see the content of my art expanding from an interest in personal expression to a higher awareness of social issues.

He has said about the use of maps in his art:

As a child, maps fascinated me because they were complex symbols for places I had yet to know. Maps, through symbolic representation, define boundaries and landmarks of the place we identify as home. Maps instantly broaden my point of view, from a strictly personal recognition of place to embrace cultural context and history. Maps also have been used deceptively to create false borders and they work to re-write history.

about **NORMAN AKERS**

Landscape is a central theme in Akers' art. His work addresses a variety of related issues, including boundaries and ownership, mythical and spiritual meanings attached to place, and environmental stewardship.

Akers' Osage and Pawnee heritage is a significant lens through which he sees the American landscape and its history. The artist has said: "Through color, line, and visual form, I express deeply felt concerns regarding [American Indian] removal, disturbance, and the struggle to reclaim cultural context."

He describes further: "Sense of place ... can be interpreted in many ways. Place of origin describes the physical landscape where one lives or originates. Mythological place transcends physical place and describes the timeless spiritual or mythic origin where stories begin and civilizations emerge. History has left its mark on the land, creating a place where political and cultural boundaries define our identities."

Akers earned a bachelor's of fine arts in painting from the Kansas City Art Institute in 1982, and a certificate in museum studies from the Institute of American Indian Arts in 1983, where he also served as an instructor. In 1991 Akers received a master's of fine arts from the University of Illinois, Urbana-Champaign.

Akers is currently an associate professor of art at the University of Kansas.

Artist's Website: <https://normanakers.com/home.html>

Photo credit: https://art.state.gov/personnel/norman_akers/







SIH-CHIDA & MAHCHSI-KAREHDE.
Mandan Indians *Indians Mandans*
MANDAN INDIANS

JOHANN HÜRLIMANN

born 1793, near Uster, Switzerland
died 1850, Paris, France

after **KARL BODMER**

born 1809, Zürich, Switzerland
died 1893, Paris, France

Sih-Chidä & Mahchsi-Karehde, Mandan Indians, 1841, from
Alexander Philipp Maximilian, Prince of Wied, ***Travels in the Interior of
North America, 1832-1834*** (London: Ackermann & Co., 1841)
Engraving, etching, aquatint, and mezzotint with hand coloring on paper

Gift of Patricia O'Brien, 2019.206

In 1832, Swiss artist Bodmer joined German nobleman and naturalist Prince Maximilian ("Prince Max") (1782–1867) on a scientific expedition across North America. Bodmer drew and painted the people they encountered along the Upper Missouri River (in what would become North Dakota), including these two Nueta (Mandan) men. According to accounts:

Síh-Chidä (Yellow Feather) and Máhchsi-Karéhde (Flying War Eagle) were frequent visitors to Maximilian and Bodmer's cabin at Fort Clark. Síh-Chidä was fascinated by Bodmer's portrait of him, completed in December 1833, and asked for art supplies to produce his own pictures. Described by Maximilian as the tallest Mandan (about six feet), Máhchsi-Karéhde often brought his friends to see Bodmer's work.

Bodmer rendered some 400 watercolors after the expedition, many of which were adapted by printmaker Johann Hürlimann for an 1841 edition of Prince Max's book about the expedition, *Travels in the Interior of America*. Bodmer's depictions of American Indians and those of other nineteenth-century artists such as George Catlin are often interpreted as records of "a vanishing race." The Nueta population was indeed hit hard by a smallpox epidemic a few years after Bodmer's visit, but several thousand Nueta still live in North Dakota and throughout the United States and Canada. Many members are enrolled in the Three Affiliated Tribes of the Fort Berthold Reservation.



Chief American Horse, 1898, Frank A. Rinehart photographer (Wikimedia Commons)

LEONARD BASKIN

born 1922, New Brunswick, New Jersey
died 2000, Northampton, Massachusetts

***Chief American Horse*, 1973**

Lithograph on paper

Gift of Ward H. and Sheila B. White, 2007.143

Baskin began to focus on portraits of American Indians during the late 1960s, when he was asked to illustrate a handbook for the Little Bighorn Battlefield in Montana. He described the experience of researching the 1876 conflict as revelatory. The artist said he “came to an almost instant hatred of Custer and deep admiration for the Indians who destroyed him.”

Frank A. Rinehart’s 1898 photograph of Chief American Horse was the likely source for Baskin’s portrait of the Oglala Lakota (Sioux) leader from the Black Hills of South Dakota. In both images, American Horse looks away from the viewer with an expression of grim certainty. He was among those Native leaders who elected to make peace with the US government in the face of what they felt were overwhelming odds against their people. American Horse attended several peace conferences in Washington DC and sent a daughter to a federally operated Indian industrial school. According to genealogist Robera Estes, American Horse “was known for his eloquence which was typically conciliatory, but he also had some very sharp words for the whites and their duplicity.”





LOUIS SHIPSHEE

Bodéwadmik (Potawatomi)

born 1896, Prairie Band Potawatomi
Reservation, near Mayetta, Kansas
died 1975, Topeka, Kansas

Custer, mid-20th century

Oil on canvas

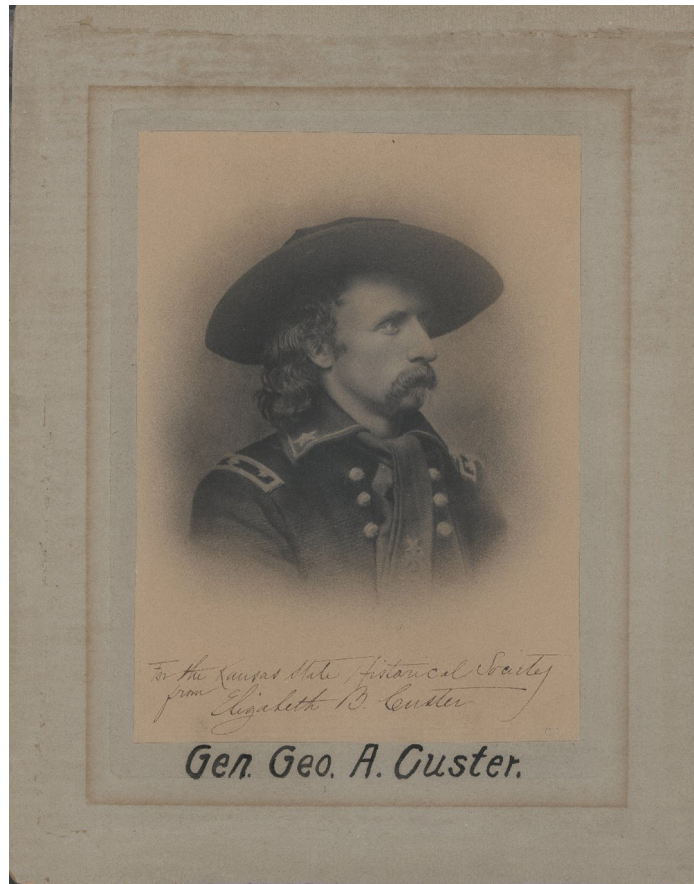
Gift in memory of James W. Schmidt, 2019.202

As a self-taught painter, ShipShee gained admirers for his portraits of celebrated Native American figures, especially those who fought against the US Army during the late nineteenth century. Here ShipShee depicts one of the non-Native protagonists of these conflicts, Maj. Gen. George Armstrong Custer, who was killed by a defensive coalition of Lakota (Western Sioux), Ohmésêhese (Northern Cheyenne), and Hinonoeino (Arapaho) during the 1876 Battle of Little Bighorn.

ShipShee's portrait of the general is based on an 1865 photograph by Mathew B. Brady. Custer's wife Libby wrote:

The photograph of Major General George A. Custer at twenty five years of age, is a copy of one taken by Brady of Washington, the war photographer, the last year of the civil war. General Custer is in undress uniform. The wide felt hat was captured from a Confederate officer. The shirt of blue flannel was purchased from a Government gun boat in the Potomac river. The necktie was scarlet.

ShipShee's depiction hews to the costume worn by the general with one exception. He intriguingly omits the "Custer badge" shown pinned to the general's tie, a medal Custer had designed as an award for valor for his troops. The artist's decision might be interpreted as a method of stripping Custer of heroic recognition.



Left: Mathew B. Brady (1822–1896), General George Armstrong Custer, ca. 1865. Kansas Historical Society, Topeka, 41523

Right: Elizabeth "Libby" Bacon Custer's personal "Custer" badge, gold, enamel, pearls, and ribbon, Tiffany & Co., New York, Spinks USA Inc. "Tuebor" is Latin for "I will defend."



ANDY WARHOL

born 1928, Pittsburgh, Pennsylvania

died 1987, New York, New York

Cowboys and Indians (Sitting Bull) (proof), 1986

Screenprint

Gift of the Andy Warhol Foundation, 2013.223

Warhol's interest in the American West has been a less examined aspect of his career until recently. Like many boys, he formed his first impressions of the West at the movies. As an adult, his relationship with the territory and its history grew more nuanced. At the same time that Warhol created portraits of movie icons such as Gene Autry and John Wayne he also formed relationships with and developed portraits of prominent Native Americans such as American Indian Movement activist Russell Means, Oglala Lakota (Sioux), and artist Fritz Scholder, Payómkowichum (Luiseño). Through his work, Scholder sought to pull the veil away from mass media stereotypes of American Indians. (He is also represented in this exhibition).

Warhol's *Cowboys and Indians*, a series of portraits of Western icons, in a way satirizes the country's focus on defining the West through battles. This image of Lakota (Western Sioux) Chief Sitting Bull, who fought against Custer and his cavalry at the 1876 Battle of Little Bighorn, was created for the series but not included for unknown reasons. It is based on an 1881 photograph by Orlando S. Goff. A portrait of Nde (Apache) leader Geronimo made the final cut, as did Custer and Sitting Bull's "adopted" daughter, sharpshooter Annie Oakley.



LOUIS SHIPSHEE

Bodéwadmik (Potawatomi)

born 1896, Prairie Band Potawatomi Reservation, near Mayetta, Kansas

died 1975, Topeka, Kansas

The Captured Flag, mid-20th century

Oil on canvas

Gift in memory of James W. Schmidt, 2019.201

ShipShee shows a Native American leader waving an American flag, apparently captured in battle. The conflict is unidentified, but the composition of the flag (concentric circle) and number of stars suggest that the image depicts an event from the late 1870s, perhaps a skirmish during the 1876 Battle of Little Bighorn.

The flag carried many associations for American Indians during and after the Revolutionary War. In its early history, the US government often presented the flag as a gift and symbol of protection. During the nineteenth century the American flag became a mark of honor for warriors who retrieved it during conflicts with the US military. Curator Sherry Brydon has written, "Indian warriors understood [the American flag] was a power symbol, and if they could attain or capture the flag, therefore they could have access to that power."



ELIZABETH LAYTON

born 1909, Wellsville, Kansas

died 1993, Olathe, Kansas

***Genocide of the American Indian*, 1986**

Colored pencil on paper

Gift of the Lawrence Arts Center, 2014.449





TGHLK/Teahs/Ghost Dancer

VIII/XXV

05/10/78

JOHN L. DOYLE

born 1939

died 2010

Ghost Dancer, from the series ***Great Human Race***,
1978

Lithograph

Publisher Fishy Whale Press, printer Roland Poska

Gift of Phillip and Linda Enegren, 2017.3aa

Anton Treuer, Anishinaabe (Ojibwe), and executive director of the American Indian Resource Center at Bemidji State University in Minnesota, introduces the Ghost Dance movement in this way:

Few ceremonies spread so quickly among the Plains tribes or caused such a vehement reaction from the US government as the Ghost Dance. A Northern Paiute medicine man named Wovoka envisioned and shared the Ghost Dance with many tribes in the Rocky Mountains and northern Plains in 1889 and 1890. The Ghost Dance invited participants to dance in circular fashion to special songs while praying.

Tracey Armstrong of the Prairie Edge and Sioux Trading Post in North Dakota continues:

It was believed the dance would incite a great apocalypse and ultimately lead to a peaceful end of the white American expansion, the preservation of the Native American culture, and the return of the buffalo.

Those Lakota [Western Sioux] who practiced the Ghost Dance began to make sacred shirts that were believed to be bullet-proof. Made of animal hide adorned with fringe and feathers, the paintings decorating a Ghost Dance dress or shirt ranged from the very simple to the complex with elaborate designs that represented their mythology, such as the sun, moon, stars, as well as trance-like visions. This sacred clothing was worn by all believers – man, woman, or child – as an outside garment during the sacred dance, but it was also thought to have been worn at other times under ordinary dress.

Treuer has said about the US government response to the Ghost Dance Movement:

Although the Ghost Dance was entirely peaceful and even preached the importance of harmony and peace between races, many US government officials and citizens feared the zeal of the dancers and the efficacy with which the ceremony seemed to unite tribal people in common purpose (even if that purpose was peace). Consequently, the Ghost Dance was outlawed by the US government in spite of the country's constitutional protections of religious freedom. The dance was brutally suppressed by the US Army, culminating in the infamous Wounded Knee Massacre of 1890.

The Ghost Dance Movement and Wounded Knee Massacre (8 min.)

<https://www.youtube.com/watch?v=c8mEa3Vo5W0>

about **JOHN L. DOYLE**

Drawings Doyle made during a lifelong study of ethnology and anthropology culminated in a major artistic project to celebrate human contributions to the fields of medicine, law, architecture, and business. Known as *The Great Human Race*, the 1970s-1980s series comprised several print portfolios, including *The Medicine Men*, *The Builders*, *The Counselors*, and *The Merchants and Traders*.

Scotland-born artist Roland Poska printed the series at Fishy Whale Press in Rockford, Illinois, which he established in 1961.

Doyle earned degrees at the Art Institute of Chicago in 1962 and Northern Illinois University in DeKalb in 1967.

Photo courtesy family of the artist.





DANIEL LONG SOLDIER

Oglala Lakota (Sioux)

born 1949, Potato Creek, South Dakota, Pine Ridge Indian Reservation

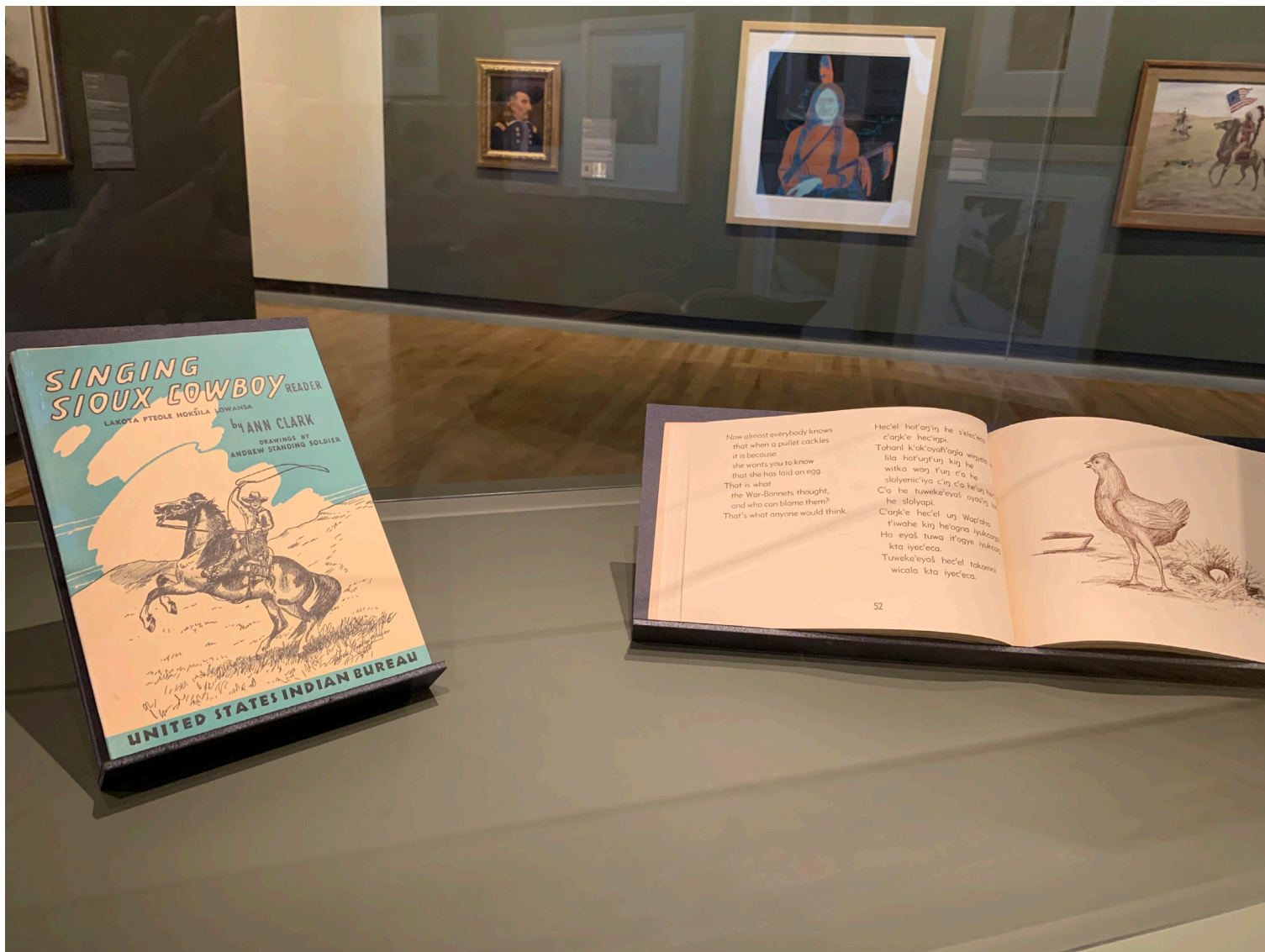
Title unknown (couple embracing), 2011

Gouache on illustration board

Gift of Patricia O'Brien, 2019.207

In 1986 Long Soldier told a Lincoln, Nebraska, newspaper reporter:

In all my paintings, I try to put a little mystery, so people will have their own version. I want people to feel it. I want to capture two spirits of the viewer—one is to feel the warmth or the sadness of the scene; the other is to get the viewers right in there, to feel like they're standing next to those Indians.

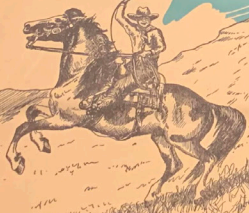


SINGING SIOUX COWBOY READER

LAKOTA PTEOLE HOKSILA LOWANSA

by ANN CLARK

DRAWINGS BY ANDREW STANDING SOLDIER

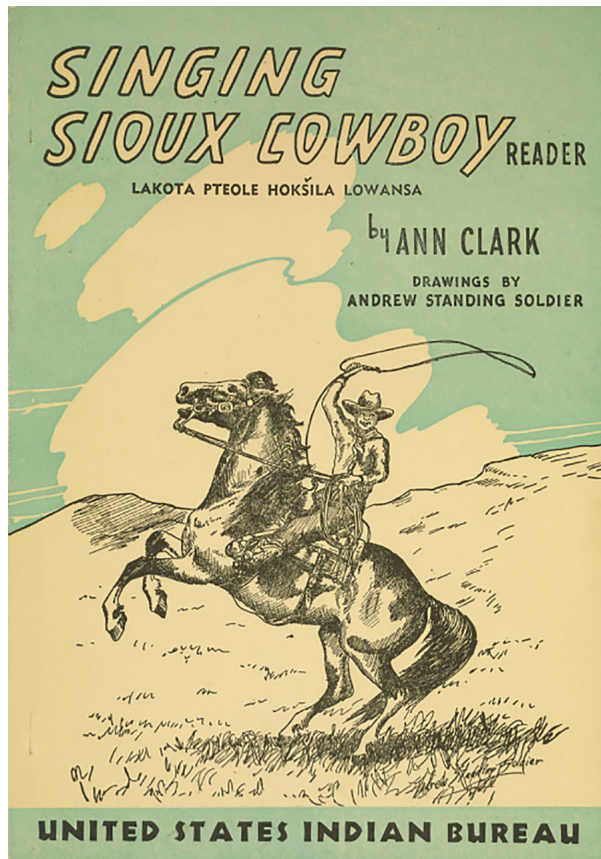


UNITED STATES INDIAN BUREAU

Now almost everybody knows
that when a pullet cackles
it is because
she wants you to know
that she has laid an egg.
That is what
the Wan-Bonnets thought,
and who can blame them?
That's what anyone would think.

He'el he'ar'ni he' e'el'ee'ee
c'ar'ke he'ee'ee
Tohant k'ak'ay'ee'ee
lila hot'ut'ug kir he'
wikka wag i'un c'a he'
solyenichya c'ig c'a he'ee'ee
C'a he' tuweke'ee'ee ay'ee'ee
he' soloyapi.
C'ar'ke he'el ug Wap'ee'ee
fiwahe kir he'ee'ee
Ha' ee'ee tuwa i'ee'ee
kta iye'ee'ee
Tuweke'ee'ee he'el takomna
wicala kta iye'ee'ee.





Singing Sioux Cowboy Reader. Lak'ota pte'ole hokšila lowansa. Lawrence, Kans.: United States Indian Bureau, 1947

CM244.2019

ANDREW STANDING SOLDIER, illustrator

Oglala Lakota (Sioux)

born 1917, Pine Ridge Indian Reservation, South Dakota

died 1967, possibly Gordon, Nebraska

ANN NOLAN CLARK, author

born 1896, Las Vegas, New Mexico

died 1995

The Hen of Wahpeton. Unjincila Wahpet'un etanhan kin he.

Lawrence, Kans.: Education Division, United States Office of Indian Affairs, ca. 1943

CM243.2019

ANDREW STANDING SOLDIER, illustrator

Oglala Lakota (Sioux)

born 1917, Pine Ridge Indian Reservation, South Dakota

died 1967, possibly Gordon, Nebraska

ANN NOLAN CLARK, author

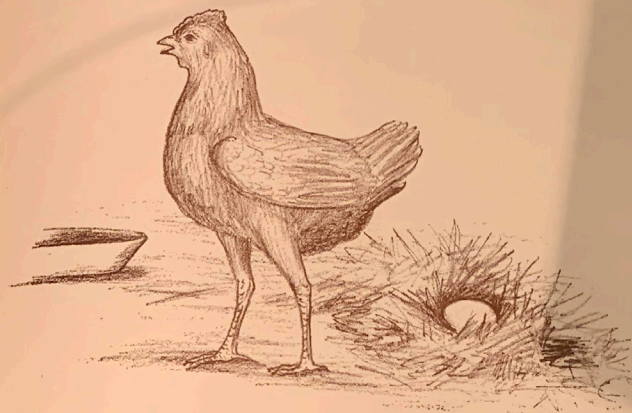
born 1896, Las Vegas, New Mexico

died 1995

Now almost everybody knows
that when a pullet cackles
it is because
she wants you to know
that she has laid an egg.
That is what
the War-Bonnets thought,
and who can blame them?
That's what anyone would think.

52

Hec'el hot'ang'in he s'elec'eca
c'angk'e hec'inpi.
Tohanl k'ok'oyañ'angla wingela we
lila hot'ung'ung kin he
witka wan t'ung c'a he
slolyenic'iya c'in c'a he'ung hec'ung
C'a he tuweke'eyaš oyas'in kinil
he slolyapi.
C'angk'e hec'el un Wap'aha
t'iwahe kin he'ogna iyukcanpi.
Ho eyaš tuwa it'ogyey iyukcan
kta iyec'eca.
Tuweke'eyaš hec'el takomni
wicala kta iyec'eca.



about **ANDREW STANDING SOLDIER**

Andrew Standing Soldier (uncle of Daniel Long Soldier, whose work is also displayed in this exhibition) was a graduate of the Pine Ridge [Reservation] Boarding School in South Dakota, where he worked with Olle Nordmark, a Swede hired as a federal artist-in-residence. Standing Soldier went on to study with Nordmark at the Indian Art Center in Fort Sill Oklahoma during the late 1930s, along with other muralists, including Woody Crumbo, whose work is also featured in this exhibition. Standing Soldier earned a commission to paint the mural in the Blackfoot, Idaho, Post Office during the New Deal.

The government later hired Standing Soldier to illustrate a series of primers in English and Lakota (Sioux) for use on reservations and in non-Native schools. The appearance of these volumes coincided with a reversal of government policies prohibiting the use of Native languages in federal schools. Author Ann Clark was an educator in New Mexican Indian schools who had noticed that her Diné (Navajo) students benefited from primers that were more connected with Native stories and experiences. Some of her tales for Lakota children, such as these examples, were published by the Haskell Foundation and Haskell Indian Nations University in Lawrence, Kansas. The biography of the books' Lakota translator, Emil Afraid-of-Hawk, is unknown.

Full view Singing Sioux Cowboy Reader

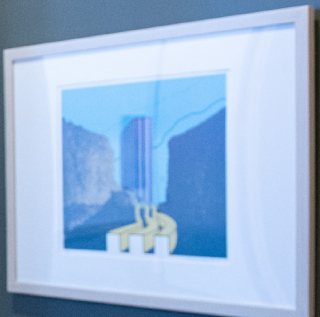
<https://babel.hathitrust.org/cgi/pt?id=uc1.b5119410&view=1up&seq=9>

Full view The Hen of Wahpeton

<https://babel.hathitrust.org/cgi/pt?id=uc1.b5120466&view=1up&seq=10>



Photo credit: <https://www.loc.gov/resource/fsa.8a32678/>

[illegible]



"Humming Bird Dancer" original silk screen

Crumbo
Woody Crumbo

WOODROW “WOODY” CRUMBO

Bodéwadmik (Citizen Band Potawatomi)

born 1912, Lexington, Oklahoma

died 1989, Cimarron, New Mexico

Humming Bird Dancer, ca. 1948

Screenprint

2019.166

During the 1930s Crumbo led a team of dancers on a national tour of Indian reservations as part of a government-sponsored program. The artist collected songs and dances while sharing his own knowledge about Native music and performance. Crumbo later produced a series of prints showing figures in ritual dance positions and regalia as part of an effort to preserve knowledge about Indigenous ceremonies. (See his description of “The Humming Bird Dance” below.)

The artist said, “Half of my life passed in striving to complete the pictorial record of Indian history, religion, rituals, customs, way of life, and philosophies ... a graphic record that a million words could not begin to tell.”

Crumbo’s career included contributions as an artist, dancer, concert musician, art educator, and museum administrator. During the late 1940s, he was hired to assemble the American Indian art collection for the Thomas Gilcrease Institute in Tulsa. He later became director of the El Paso Museum of Arts in Texas.

The Humming Bird Dance

By
WOODY CRUMBO

Indian dances have little in common with the dances of modern society, for they are fundamentally a religious expression,

The Humming Bird Dance is one of bravado and gloating over success in battle. The triumphant warrior clutches enemy scalps as he performs magnificent body rhythms against a background of songs and drums. Costume, war paint and trappings have changed little through the years, except for the addition of more feathers in roach and larger arm and tail rosettes.

Since warring days are over, the Humming Bird Dance is performed for its sheer beauty and to display the dazzling flow of many-hued costumes. It recalls, to the older generations, profound memories of glorious long-past days, and allows the younger men to strut and posture in baffling convolutions.

The roach, or head ornament worn by fighting men, is a symbol of defiance from the old battle days when braves sheared off their side hair, leaving a roach or scalp lock down the middle. In effect, it meant, "Here's my scalp. Take it if you can!" It afforded a handhold for the enemy scalper—if he was lucky enough.

The lower ruff of the roach is made of the tail hairs of the white-tailed deer, dyed. The upper ruff is hair from the porcupine, preferred because it stands up stiff and waves as the performer dances.

The tasseled hair ornament attached to the roach is a talisman which protects the brave from losing his scalp.

The feather protruding above the eyes means that the wearer has participated in the Humming Bird Dance and is ready to do so again if occasion demands. This beautiful dance, in which the above costume is worn, imitates the humming bird's flight from flower to flower in search of nectar.

Rosettes worn on arms reveal that the dancer has some affinity with the birds. Many Indian dances employ bird symbolism.

Tail rosettes are significant of the Sun Dance religion, and are evidence that the wearer has performed this extremely beautiful ritual. The tail rosette in most instances symbolizes the nest of the thunder bird (explained in another print), and means that death is always at a dancer's heels.

Pouch suspended from belt contains personal medicine fetishes, individual and peculiar to each owner. The articles in this pouch are acquired when the young man goes out to fast during his manhood trials. He must wait for them to appear in dreams and visions.

Ankle bells these days are of modern manufacture, but in early times they were made of dried deer hoofs. They provide sound and assist with the rhythm, much as gourds and rattles give a flourish to some other dances.

Moccasin adornment identifies the wearer. In the Humming Bird Dance the brave's moccasins have markings indicating mountains, valleys, bunch grass and buffalo tracks. These reveal that he is a hunter. A runner's moccasin's are plain, whereas those worn in various ceremonies bear adornments appropriate to the ritual.





PATRICIA DUBOSE DUNCAN

born 1932, Nashville, Tennessee

***Chebon White Cloud*, 1978**

Chromogenic print

Gift of the artist, 1998.130

Duncan interviewed Chebon White Cloud, Waghtochtatta–Bah-Koh-je (Otoe-Iowa), during a powwow at Haskell Indian Nations University in Lawrence in 1978. White Cloud outlined his family lineage going back to Iowa Chief White Cloud (1784–1834). The powwow participant spoke about the challenge of passing on family and tribal traditions to a younger generation:

Very few of the young people know how to put on a powwow. They are just like the white people. They are just there to look on. I have a culture; I have a heritage. I have chieftain's blood. Nowadays we have no more chiefs. A lot of people depend on grandma and grandpa to tell them the old ways. One day they'll wake up and grandma and grandpa will no longer be there, and they'll be lost. They're truly lost. They're still Indian, but they will have nothing.



NEAL AMBROSE-SMITH

Salish/Ksanka (Kootenai)

born 1966

Big City Indian, 2009

Color inverse intaglio with hand-drawn additions on paper

Publisher Zanatta Editions

Gift of Joe and Barb Zanatta, Zanatta Editions, 2009.72



H.C. 2/88

John Doe

FRITZ SCHOLDER

Payómkowichum (Luiseño)

born 1937, Breckenridge, Minnesota

died 2005, Scottsdale, Arizona

***Monster Love—Dream C*, 1982**

Lithograph

Gift of Donald J. Mrozek and R. Scott Dorman, 2010.21

During the 1980s Scholder produced a series of abstract prints and paintings he called *Monster Love*. All show a couple embracing including this example in which a dark, headless man towers over a diminutive and colorful woman.

Most of the images in the series also make prominent Scholder's scoliosis, which caused one of his shoulders to be higher than the other. The condition, according to the artist's second wife, sometimes made him feel less than desirable, a sentiment in keeping with a prominent theme in his art: the sense of self-deprecation he perceived to affect many American Indians.

Scholder described himself as an "Indian Not Indian," frequently mentioning that he was only one-quarter Payómkowichum (Luiseño). He shied away from acting as a spokesperson for Indigenous peoples, but nonetheless, in 1973, wrote:

People don't really like Indians. Oh, they like their own conceptions of the Indian—usually the Plains Indian, romantic and noble and handsome and somehow the embodiment of wisdom and patience. But Indians in America are usually poor, sometimes derelicts outside the value system, living in uncomfortable surroundings. We have really been viewed as something other than human beings by the larger society. The Indian of reality is a paradox—a monster to himself and a non-person to society.



Indian Grass Lodge

Margaret Whittemore

MARGARET EVELYN WHITEMORE

born 1897, Topeka, Kansas
died 1983, Sarasota, Florida

Indian Grass Lodge, ca. 1954

Crayon on paper

Publisher Fishy Whale Press, printer Roland Poska

G. E. Johnson Art Acquisition Fund, 2006.200

Whittemore documented the history of Kansas as a Western territory and state through its architecture. She inscribed on the back of this work: "A Grass Lodge, such as Quivira Indians had, erected on Mead Island in the Arkansas River near Wichita by Kitikiti'sh (Wichita) Indians [f]rom Anadarks, Okla." The drawing is likely a study for an image of a group of Kitikiti'sh building a grass lodge included in Whittemore's 1954 book, *Historic Kansas: A Centenary Sketchbook*.

The artist designed and distributed hundreds of prints, drawings, and watercolors of Kansas monuments, native birds and flowers, some of which circulated the state as part of New Deal arts programs.



JAUNE QUICK-TO-SEE SMITH

Salish/Ksanka (Kootenai)

born 1940, Flathead Reservation, Montana

Untitled, 1999

Mixed media on paper

Gift of Joe and Barb Zanatta, Zanatta Editions, 2009.138

Artist, author, poet, and educator Gail Tremblay, Onondagaono/Lnu'k (Onondaga/Micmac), has written about Quick-to-See Smith:

[She] plays with images of Indians locked by the American imagination in some permanent 19th Century moment. Real tribal people live in the same 20th Century world as everyone else and move with ease between the Indian outfits they use for pow wows and ceremonies and modern dress they use every day. ... [Quick-to-See Smith] creates complex juxtapositions that recontextualize the way viewers understand not only relationships between Euro-American and indigenous American culture, but how she, as an artist of Flathead descent, views issues in both these cultures. Her works are thoughtful and thought provoking and can raise questions that explode stereotypes and myths about indigenous people.

Quick-to-See Smith, based in Corrales, New Mexico, is a painter, printmaker, art curator, and producer of public works. She often collaborates with son Neal Ambrose Smith, who is also represented in this exhibition.



MARIANNA KISTLER
BEACH
MUSEUM OF ART

For more information, contact Beach Museum of Art Curator
Elizabeth Seaton, lseaton@k-state.edu, 785-532-7718

To learn more about the museum's collection,
download the Smartify app for free.

Visit *beach.k-state.edu/explore/collection/*

