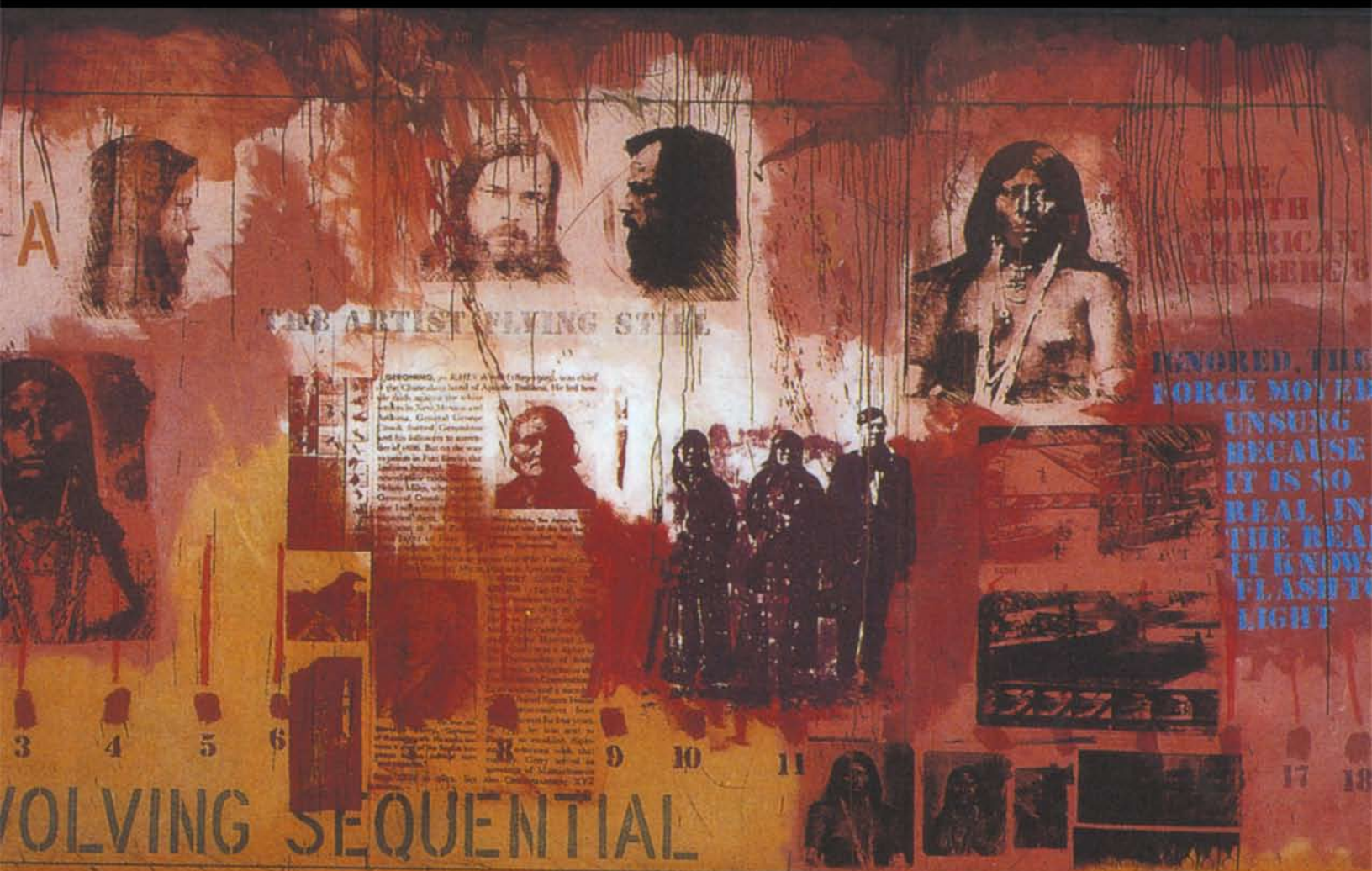


# Native American Art in the Twentieth Century

Edited by W. Jackson Rushing III



A

THE ARTIST RYING STEEL

GERONIMO, an ARAPIKON (Crow), was chief of the Cheyenne band of Arapaho Indians. He led his war bands against the white settlers in Texas, Kansas and Nebraska. General George Crook, General Sheridan and his followers in summer of 1876. But on the year 1876 in Fort Sully, the Indians fought the Battle of Little Bighorn, where General Custer and his troops were defeated. Geronimo was captured and taken to Fort Sully, where he was held for several years. He was later released and lived in peace on the reservation.

THE NORTH AMERICAN INDIAN

IGNORER, THE FORCE MOVIE

UNSUNG BECAUSE IT IS SO REAL IN THE REAL IT KNOWS FLASHLIGHT LIGHT

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EVOLVING SEQUENTIAL

# Native American Art in the Twentieth Century

makers, meanings, histories

Native American and First Nation's art has received increasing international recognition in recent years, as Native artists have earned and claimed space for themselves in prestigious galleries and museums. Celebrating the vitality of contemporary Native art, *Native American Art in the Twentieth Century* traces the political context of Native art production from the 1890s to the present, and engages with a range of concepts and issues such as the influence of spirituality in Native art, and the struggle for artistic self-determination.

With contributions from anthropologists, art historians, curators, critics and practising artists, this collection examines pottery, painting, sculpture, printmaking, photography, performance and installation art by some of the most celebrated Native American and Canadian artists of our time. With interests ranging from the Pueblo pottery revival to the invention and marketing of modern Inuit art, contributors offer new interpretative strategies based on Native culture and knowledge, stressing the significance of tradition, mythology and ceremony in the production of Native art, and conceptualising recent art in terms of home, homeland and aboriginal sovereignty. Following the continued resistance of Native artists to dominant orthodoxies of the art market and art history, *Native American Art in the Twentieth Century* argues forcefully for Native art's place in modern art history.

Contributors: Sara Bates, Bruce Bernstein, Colleen Cutschall, Margaret Dubin, Joe Feddersen, Lucy R. Lippard, Gerald R. McMaster, David W. Penney, Ruth B. Phillips, Kristin K. Potter, Lisa A. Roberts, W. Jackson Rushing III, Charlotte Townsend-Gault, Joseph Traugott, Kay WalkingStick, Elizabeth Woody.

Editor: **W. Jackson Rushing III** is Chair of the Department of Art and Art History at the University of Missouri-St. Louis, where he is also Fellow at the Center for International Studies.

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# **Native American Art in the Twentieth Century**

makers, meanings, histories

Edited by W. Jackson Rushing III



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## Acknowledgments for illustrations

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### Color illustrations

- Plate A Dan Namingha, *Passages*. Courtesy of Niman Fine Art and the Wheelwright Museum of the American Indian, Sante Fe, New Mexico. Photo by Lynn Lown.
- B Les Namingha, *Initiation*. Photo courtesy of Les Namingha and Gallery 10, Sante Fe, New Mexico.
- C Kenojuak Ashevak, *Together with Ravens*, print. Printed by Lukta Qiatsuk. Copyright and image courtesy of The West Baffin Island Eskimo Co-operative.
- D Teresa Marshall, *Elitekey*. Photography courtesy of the National Gallery of Canada, Ottawa.
- E Robert Houle, *Kanata*, National Gallery of Canada, Ottawa.
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- H Colleen Cutschall, *Sons of the Wind* from “House Made of Stars,” Winnipeg Art Gallery. Courtesy of Colleen Cutschall.
- I Lawrence Paul Yuxweluptun, *Scorched Earth, Clear-cut Logging on Native Sovereign Lands, Shaman Coming to Fix*. Courtesy of the National Gallery of Canada, Ottawa.
- J James Luna, *Artifact Piece*. Courtesy of James A. Luna. Photo by Robin Holland.
- K Carm Little Turtle, *Earthman won't dance except with other women*. Courtesy of the artist.
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- 13 Opening pages of article in *Design Magazine* 55, no. 4 (March 1959), pp. 152–3.
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- 40–44 Joe Feddersen and Elizabeth Woody, “Archives,” installation at the Tula Foundation Gallery, Atlanta, Georgia, September 1994. © Joe Feddersen/Elizabeth Woody.

## Notes on the Contributors

**Sara Bates** is a Cherokee inter-media artist who works with natural materials. She earned her MFA at the University of California, Santa Barbara and was summer Artist-in-Residence (1987–9) for the Cherokee Nation, where she taught art-making through traditional Cherokee mythology. From 1990 to 1995 Bates was Director of Exhibitions and Programs at the American Indian Contemporary Arts in San Francisco, California, where she curated more than thirty exhibitions, including “The Spirit of Native America” (1992), which traveled to eleven Latin American countries. She has also edited catalogues of the exhibitions she curated for AICA, including *Indian Humor* (1992) and *Dancing Across Time: Images of the Southwest* (1995). Bates was Artist-in-Residence at the Headlands Center for the Arts (1992) in Sausalito, California. Works from her “Honoring” series have been exhibited widely in the United States and in solo shows in France, Italy, and in New Zealand at the World Celebration of Indigenous Art and Culture (1993).

**Bruce Bernstein** is Assistant Director of Cultural Resources at the National Museum of the American Indian, Smithsonian Institution in Washington, D.C. He received his Ph.D. in anthropology at the University of New Mexico and was formerly Associate Director of the Museum of Indian Arts and Culture in Santa Fe, New Mexico. Principal organizer of a major traveling exhibition, “With a View to the Southwest: Dorothy Dunn and a Story of Native American Painting” (Museum of New Mexico, 1995), he is co-author with W. Jackson Rushing of *Modern by Tradition: American Indian Painting in the Studio Style* (Museum of New Mexico Press, 1995), which won the Southwest Book Award for 1996. Bernstein previously held positions at the Wheelwright Museum of the American Indian in Santa Fe and the Maxwell Museum of Anthropology in Albuquerque. He has written on the marketing and patronage of modern Southwestern Indian art for *American Indian Art Magazine*.

**Colleen Cutschall**, a Lakota artist, is Associate Professor and Coordinator of Visual Art at Brandon University in Brandon, Manitoba. Formerly a student of the noted Lakota painter Oscar

## NOTES ON THE CONTRIBUTORS

Howe, she is a graduate of Barat College in Illinois and Black Hills State College in South Dakota. Her paintings and installations have been seen in numerous solo exhibitions, including “Voice in the Blood” (1990), “Sister Wolf and her Moon” (1993), and “House Made of Stars” (1996). Her essays have been published in numerous journals, including the *Canadian Journal of Native Studies*, and her artist’s statement, “The Seen and Unseen form the Narrative,” was featured in *Plains Indian Drawings 1865–1935: Pages from a Visual History* (Harry N. Abrams, 1996). She is President of the Native American Art Studies Association.

**Margaret Dubin** earned her Ph.D. in social anthropology at the University of California at Berkeley in 1998. Her dissertation, “Collecting Native America: The Culture of an Art World,” explores the circulation and consumption of Native American art and was supported by a grant from the Phoebe Hearst Bannister Fund. Her essays on Native American artists and the anthropology of art have appeared in *Native North American Artists* (St James Press, 1997), *Visual Anthropology Review*, and *Museum Anthropology*. Dubin’s film, *Doors Facing East* (1994), examines the interplay of memory, architecture, and spirituality in one extended Navajo family. She has been a high-school teacher at Zuni Pueblo and has contributed to *Indian Country Today*, *Native Peoples Magazine*, and *News from Native California*. In addition to teaching at San Francisco State University she is Lecturer in Anthropology at Stanford University.

**Joe Feddersen** is an artist and educator who teaches at Evergreen State College in Olympia, Washington. He is a member of the Colville Federated Tribes. Feddersen earned his MFA in printmaking at the University of Wisconsin in Madison in 1989 and has had numerous solo exhibitions: at Sacred Circle Gallery in Seattle (1984, 1985); C. N. Gorman Museum, University of California at Davis (1986); Elizabeth Leach Gallery, Portland, Oregon (1987, 1990, 1993); and the Evergreen Galleries, Evergreen State College (1993). He has shown in dozens of group exhibitions, including “New Directions/Northwest” (Portland Art Museum, 1986), “Visions” (American Indian Contemporary Arts, San Francisco, 1994), and “Native Paper” (Gallery 210, University of Missouri-St. Louis, 1996). His work is in several important public collections, including those of the Portland, Seattle, and Tacoma Art Museums in the Pacific Northwest; the Heard Museum, Phoenix, Arizona; and the Eiteljorg Museum in Indianapolis, Indiana. He has collaborated with Elizabeth Woody on five projects, including *Archives*, a major installation at the Tula Foundation in Atlanta, Georgia (1994).

**Lucy R. Lippard** is one of America’s most distinguished and influential critics. A columnist for the *Village Voice*, *In These Times*, and *Z Magazine*, she is the author of seventeen books, including *Mixed Blessings* (Pantheon Books, 1990), *The Pink Swan* (The New Press, 1995), and *The Lure of the Local* (The New Press, 1997). Her edited volume, *Partial Recall: Photographs of Native North Americans* (The New Press, 1992), included Gerald McMaster’s essay, “Colonial alchemy: Reading the Boarding School Experience.” A noted activist, Lippard is co-founder of numerous artists’ organizations, including Printed Matter, the Heresies Collective, Political Art Documentation/Distribution, and Artists Call Against U.S. Intervention in Central America. Curator of more than fifty exhibitions, she has written extensively about contemporary Native art: “Double Vision,” in *Women of Sweetgrass, Cedar, and Sage* (Gallery of the American Indian Community House, 1985); “Shimá: The Paintings of Emmi Whitehorse,” in *Neeznáá: Emmi Whitehorse, Ten Years* (Wheelwright Museum of the American Indian, 1991); “Jimmie Durham: Postmodernist Savage,” *Art in America* 81 (1993); “Lost meanings,

Kept Secrets: Lance Belanger's *Neo Lithic Tango*", in *Tango: Lance Belanger* (Ottawa Art Gallery, 1995); and "In the Open, Under the Surface," in *Sola: Emmi Whitehorse* (Tucson Museum of Art, 1997).

**Gerald R. McMaster** (Plains Cree) is a Ph.D. candidate at the Amsterdam School of Cultural Analysis (Amsterdam, Holland) and Curator of Contemporary Indian Art at the Canadian Museum of Civilization in Hull, Quebec. He has curated or co-curated the following exhibitions: "Challenges," de Meervaart Cultural Center (Amsterdam, 1985); "In the Shadow of the Sun," CMC (Hull, 1988); "Public/Private Gatherings," CMC (Hull, 1991); "Indigena: Contemporary Native Perspectives," CMC (Hull, 1992); "Edward Poitras Canada XLVI Biennale di Venezia" (Venice, Italy, 1995); "Plains Indian Drawings 1865–1935: Pages from a Visual History," The Drawing Center (New York, 1996) and "Reservation X," CMC (Hull, 1998). His one-person exhibitions include: "Riel Remembered," Thunder Bay Art Gallery (Ontario, 1985); "The Cowboy/Indian show," McMichael Canadian Art Collection (Kleinburg, Ontario, 1991); and "Savage Graces," Museum of Anthropology at the University of British Columbia (Vancouver, 1992). He has contributed essays and chapters to numerous exhibition catalogues and to *Art Journal* and the *Canadian Journal of Native Studies*.

**David W. Penney** was awarded a Ph.D. in art history at Columbia University in New York City and is Chief Curator at the Detroit Institute of Arts. He is also an adjunct Professor at Wayne State University in Detroit, where he teaches African, Native American, and Precolumbian art history. Penney is the editor of *Ancient Art of the American Woodland Indians* (Harry N. Abrams, 1985), principal author of *Art of the American Indian Frontier: The Chandler–Pohrt Collection* (University of Washington Press, 1992), and co-author of *Images of Identity: American Indians and Photography* (1992), all of which accompanied exhibitions he organized for the DIA. He was President of the Native American Art Studies Association in 1989–93 and is now researching recent Native American art.

**Ruth B. Phillips** is Professor of Fine Arts and Anthropology and Director of the Museum of Anthropology at the University of British Columbia in Vancouver. Her publications on African and First Nations art include *Representing Woman: Sande Masquerades of the Mende of Sierra Leone* (Fowler Museum of Cultural History, Los Angeles, 1995) and *Patterns of Power: The Jasper Grant Collection and Great Lakes Indian Art of the Early Nineteenth Century* (McMichael Canadian Collection, Kleinburg, Ontario, 1984). Her most recent books are *Trading Identities: The Souvenir in Native North American Art from the Northeast, 1700–1900* (University of Washington Press, 1998) and, with Janet Catherine Berlo, *Native North American Art* (Oxford University Press, 1998). Phillips is a founding board member of the Otsego Institute for Native American Art History.

**Kristin K. Potter** is enrolled in the School of Law at the University of New Mexico in Albuquerque, where she earned her MA in Native American art history. She contributed essays on the contemporary Native artists Rick Bartow, Suzie Bevins, Dempsey Bob, Joe Feddersen, Teresa Marshall, and James Schoppert to *Native North American Artists* (St James Press, 1997). Her essay "Frederick H. Evans and G. Bernard Shaw: The United House of Faith and Reason" was published in *History of Photography* (Summer 1995). Her essay in this volume is derived from her thesis and a paper she presented to the biannual meeting of the Native American Art Studies Association in Tulsa, Oklahoma (1995).

## NOTES ON THE CONTRIBUTORS

**Lisa A. Roberts** earned her MA in art history at Wayne State University in Detroit, Michigan and she is a Ph.D. candidate at the University of Illinois. Previously she was a curatorial assistant at the Detroit Institute of Arts, where she co-authored *Images of Identity: American Indians and Photography* (1992). She published essays on Jaune Quick-to-See Smith, Kay WalkingStick, and seven other contemporary indigenous artists in *Native North American Artists* (St. James Press, 1997).

**W. Jackson Rushing III** is Chair, Department of Art and Art History at the University of Missouri-St. Louis, where he is also a Fellow at the Center for International Studies. He is author of *Native American Art and the New York Avant-Garde: A History of Cultural Primitivism* (University of Texas Press, 1995) and co-author of *Modern by Tradition: American Indian Painting in the Studio Style* (Museum of New Mexico Press, 1995). He has curated four exhibitions, including “Native Paper” at Gallery 210 (University of Missouri-St. Louis, 1996), and written catalogue essays on Edgar Heap of Birds, Joe Herrera, Allan Houser, Teresa Marshall, and Fritz Scholder. His art criticism has appeared in *Akwe:kon Journal*, *Artspace*, *New Art Examiner*, and *Third Text* and he was guest editor of *Art Journal* (Fall, 1992). Rushing was Vice President of the Native American Art Studies Association in 1995–97 and is a founding board member of the Otsego Institute for Native American Art History.

**Charlotte Townsend-Gault** received her Ph.D. in social anthropology at University College London and teaches in the Department of Art History, Art and Theory at the University of British Columbia in Vancouver. She curated “Yuxweluptun: Born to Live and Die on Your Colonialist Reservations” for the Belkin Gallery at UBC in 1995 and, in 1992, was a co-curator of “Land Spirit, Power: First Nations at the National Gallery of Canada.” The chapters “Art, Argument and Anger on the Northwest Coast,” in *Contesting Art: Politics and Identity in the Modern World*, edited by Jeremy MacClancey (Berg, 1997) and “Let X = Audience,” in the catalogue for *Reservation X*, edited by Gerald McMaster for the Canadian Museum of Civilization (1998), are preliminary stages in work for a book on contemporary extensions of First Nations visual culture in urban British Columbia. She is editing an anthology of texts, historical and contemporary, which have contributed to the construction of Northwest Coast art.

**Joseph Traugott** earned his MFA in printmaking and his Ph.D. in American Studies at the University of New Mexico in Albuquerque. He is Curator of Twentieth-century Art at the Museum of Fine Arts in Santa Fe, New Mexico. Traugott is the author of *O’Keeffe’s New Mexico* (Museum of New Mexico, 1997), the catalogue of a traveling exhibition he organized. He is co-author of *La Terra Incantata Dei Pueblo: Fotografie Di Charles F. Lummis, 1888–1905* (Vianelo Libri, 1991) and author of *Pueblo Architecture and Modern Adobes* (Museum of New Mexico, 1998), which documents his exhibition on the residential architecture of William Lumpkins. Traugott’s essays and art criticism have appeared in *Art Journal* and *Artspace*. He has curated dozens of exhibitions of contemporary art and maintains a fleet of Ramblers.

**Kay WalkingStick**, whose parents were Cherokee and Scottish-American, is an internationally-exhibited artist, whose paintings are in the permanent collections of the Albright-Knox Gallery in Buffalo, New York, the Heard Museum in Phoenix, Arizona, the Israeli Museum in Jerusalem, the Metropolitan Museum of Art in New York City, the National Gallery of Canada in Ottawa, and the San Diego Museum of Fine Arts in San Diego, California. Her work is in fifteen distinguished corporate collections and she has received a Joan Mitchell Foundation Award in Painting. She was

guest editor of *Art Journal* (Fall 1992) published by the College Art Association of America, and has contributed essays to *Artforum* and to the *Northeast Indian Quarterly*. In great demand as a lecturer, consultant, and juror, WalkingStick is Professor of Fine Art at Cornell University in Ithaca, New York.

**Elizabeth Woody** (Navajo/Warm Springs/Wasco/Yakama) is a writer, visual artist, community activist, and Program Associate at Ecotrust, a non-profit environmental organization in Portland, Oregon. From 1994 to 1996 she was a professor of creative writing at the Institute of American Indian Arts in Santa Fe, New Mexico. Her first collection of poetry, *Hand Into Stone* (Contact II, 1989) received the American Book Award. She is also the author of *Luminaries of the Humble* (University of Arizona Press, 1994) and *Seven Hands, Seven Hearts, Prose and Poetry* (Eighth Mountain Press, 1994). Her numerous awards include the William Stafford Memorial Award for Poetry (1995) and an Americans for Indian Opportunity Ambassadors Fellowship (1993). In 1997 she was an Artist-in-Residence at Intersection for the Arts in San Francisco, California. Woody has given lectures, presentations and workshops at schools and conferences all across the United States, including the Telluride Native Writer's Program. She was a founding member of the Northwest Native American Writers Association. Her visual art has been exhibited regionally and nationally in the traveling exhibition "The Submuloc Show/Columbus Wohs" (1992) and in "For the Seventh Generation: Native American Artists Counter the Quincentenary" (1992), organized by the distinguished Cherokee artist Phil Young.

## Editor's Foreword

*The state of the art, May 1998* A few weeks ago the Canadian Museum of Civilization in Hull, Quebec, opened "Reservation X," which featured eight contemporary indigenous artists from Canada and the United States. Curated by Gerald McMaster (a contributor to this volume) and described as "eight commissioned inquiries into aboriginal identity," this exhibition is the most recent in a series of critically important shows held in the museum's Indian and Inuit Art Gallery since 1989.<sup>1</sup> The Heard Museum in Phoenix, Arizona, is currently showing its Seventh Native American Fine Art Invitational, which also includes both Native American and First Nations artists working in a variety of media. According to Margaret Archuleta, Curator of Fine Art, "The Heard Museum's Invitational continues to be the only fine art invitational exclusive to Native artists that is not thematic and does not follow categories as defining distinctions."<sup>2</sup> Running simultaneously with these two exhibitions is the Oakland Museum of California's "The Discovery of Gold in California: Paintings by Harry Fonseca," which features richly tactile images that are paradoxically gorgeous (as art) and violent (as history). In 1997 the Tucson Museum of Art in Tucson, Arizona, presented "Sola: Emmi Whitehorse," the twelfth in a series of exhibitions focused on contemporary Southwest images funded by the Stonewall Foundation. "Gifts of the Spirit: Works by Nineteenth-Century and Contemporary Native American Artists" was a stunning exhibition held at the Peabody Essex Museum in Salem, Massachusetts in 1996–7, whose list of accomplished artists included Truman Lowe, George Morrison, Shelley Niro, and the brothers Diego and Mateo Romero, among numerous others. Also on view in 1996 was "Between Two Worlds: Sculpture By David Ruben Piqtoukun" (Winnipeg Art Gallery, Manitoba): sixty-two provocative objects made with materials such as African wonderstone, Greek alabaster, limestone, marble, and welded steel, by an artist whose work is in several public collections, including the Art Gallery of Ontario and the Staatliche Museum für Volkerkunde in Munich, Germany. The Aperture Foundation published a sumptuous portfolio of contemporary indigenous photography (and texts) in 1995: "Strong Hearts: Native American Visions and Voices," which constitutes a fine introduction and overview. And by the time our edited volume reaches libraries and bookstores, Teresa Marshall will have had a solo exhibition, "A Bed to

the Bones,” at the Contemporary Art Gallery in Vancouver, British Columbia, and the Winnipeg Art Gallery in Manitoba will be on the verge of its Robert Houle retrospective.<sup>3</sup> A more comprehensive overview of recent exhibitions in galleries and museums is prohibited in this context, but this *précis* hints, at least, at the widespread vitality of, and growing public interest in, twentieth-century Native American and First Nations art.

Why is it then that such art is frequently missing from the curricula of major research universities and art schools in Canada and the United States? A partial explanation lies in the fact that instructors trained in the history of “traditional” Indian art are not always conversant with the issues and paradigms of modern and contemporary art. Similarly, scholars of “mainstream” modernism and its various offspring who might be interested in democratizing, pluralizing, and indigenizing their survey courses, often do not have the requisite familiarity with Native art in the twentieth century, which is decidedly underpublished. Both groups, I believe, will find this book an especially useful addition to their reading lists, as will artists, anthropologists, and scholars of (Native) American and Canadian Studies. Written by artists, art historians, anthropologists, curators, and critics, the essays in this collection are theoretically informed and highly conscious of the moral, taxonomic, and epistemological obstacles inhering in a “post-colonial” history or criticism of Native American and First Nations art since 1900.<sup>4</sup>

Although it would be extremely difficult, I think, to produce a collection of essays on this subject that was both truly comprehensive and reasonably affordable – and this fact underscores the strength and tenacity of aboriginal American artists in this century – this book does examine a remarkable array of topics ranging from the 1890s to the present. In addition to chronological breadth, this anthology also casts a wide net over geography (from Pueblo country to the Arctic), methodology, and a plurality of artistic paradigms, including revival styles, genre painting and abstraction, and “postmodern” performance and installation.<sup>5</sup> And the issues considered in these essays are impressively diverse as well: the patronage and marketing of Indian art; institutional authority and indigenous intentionality; Native (dis)engagement with modernism; the politics of representation; aesthetic and cultural identity; and ecology, feminism, and spirituality in contemporary Native art.

Many of the writers represented here are operating in what I have described previously as the fertile interstitial zone that critical theory and cultural studies have created between art history and anthropology.<sup>6</sup> And the Native American and First Nations contributors to this volume are writing both out of and into the space of sovereignty and self-determination. I am pleased and honored to be the coordinator and editor of such a pre-eminent group of practitioners. Indeed, many of the contributors to this book have taken an active role in shaping and defining the emergent new discourse on twentieth-century Native American visual culture(s). This interdisciplinary volume will help satisfy an urgent need for poststructural texts that forge new methodologies for the study of global indigenous art in the twentieth century.

Despite the fact that the historical, intellectual, and aesthetic terrain mapped by these essays is vast, the subtitle – makers, meanings, histories – indicates a unifying structure. The intentions and motivations of specific makers, such as the early modern Hopi potter Nampeyo and the contemporary Cowichan-Okanagan artist Yuxweluptun (aka Lawrence Paul), are articulated with respectful sensitivity. The multiple meanings of Native art in various contexts is also a ubiquitous theme, as is the recognition of, and commitment to, *histories* (as opposed to a hegemonic HISTORY) of twentieth-century Indian art that value the emic authority of Native voices.

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## Notes

- 1 Gerald McMaster (ed.) *Reservation X: The Power of Place in Aboriginal Contemporary Art* (Ottawa: Canadian Museum of Civilization, 1998). On the Canadian Museum of Civilization, see Gerald R. McMaster and Lee-Ann Martin, "The Contemporary Indian Art Collection at the Canadian Museum of Civilization," *American Indian Art* 15 (Autumn 1990): 50–5, and W. Jackson Rushing, "Contingent Histories, Aesthetic Politics," *New Art Examiner* 20 (March 1993): 14–15. Following recent Native discourse, in this text the terms Native American, Indian, indigenous, aboriginal, and First Nations are used interchangeably; see Lee-Ann Martin, *The Art of Alex Janvier: His First Thirty Years, 1960–1990* (Thunder Bay, Ontario: Thunder Bay Art Gallery, 1993), p. 44.
- 2 Margaret Archuleta, "Curator Statement," in *Seventh Native American Fine Art Invitational* (Phoenix, AZ: Heard Museum, 1997), p. 2.
- 3 Robert Yassin, Tisa Rodríguez Sherman, and Lucy Lippard, *Sola: Emmi Whitehorse* (Tucson, AZ: Tucson Museum of Art, 1997); Dan L. Monroe et al., *Gifts of the Spirit: Works by Nineteenth-Century and Contemporary Native American Artists* (Salem, MA: Peabody Essex Museum, 1996); Darlene Coward Wright, *Between Two Worlds: Sculpture By David Ruben Piqtoukun* (Winnipeg, Ontario: Winnipeg Art Gallery, 1996); and W. Jackson Rushing, *Teresa Mashall: A Bed to The Bones* (Vancouver: Contemporary Art Gallery, 1998).
- 4 I have made the term "post-colonial" contingent, even though it is in use in reference to Native art and its history, because I believe that we are still working toward the post-colonial era in North America.
- 5 The applicability of the term "postmodern" to recent Native artistic practice is debatable. See, for example, Joseph Traugott, "Native American Artists and the Postmodern Divide," *Art Journal* 51 (Fall 1992): 36–43 and Loretta Todd, "What More Do They Want," in Gerald McMaster and Lee-Ann Martin (eds) *Indigena: Contemporary Native Perspectives* (Vancouver: Douglas and McIntyre, 1992), pp. 71–9.
- 6 See W. Jackson Rushing, "Critical Issues in Native American Art," *Art Journal* 51 (Fall 1992): 13.

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Although I have quoted the contributing authors in my editor's introduction to each section, my comments should be read only as my understanding of the various essays. The individual authors bear no responsibility for any interpretative errors I might have made.

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## **Part I**

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