


Artworks
as an expression
of the Identity
of Native Americans
in the USA
(selected aspects).



Reservations 1990

There are now 376 Indian reservations in the United States, covering 170 million acres of land. This is a significant increase from the 190 reservations that existed in 1900. The map shows the locations of these reservations across the United States.

Tribes

There are 564 distinct Native American tribes in the United States. Each tribe has its own unique culture, language, and history. The map shows the traditional territories of many of these tribes.

Historical Perspective

The history of Native Americans in the United States is a complex one, involving centuries of interaction with European settlers. This section provides a historical perspective on the challenges and resilience of Native American communities.

Indians Today

Today, Native Americans continue to play a significant role in American society. This section discusses the current status of Native American communities, their contributions to the arts and sciences, and the challenges they face.

Indian Future

As the United States moves into the 21st century, the future of Native American communities is a topic of increasing importance. This section explores the hopes and challenges for the future of Native American life.



1492
Arrival of Columbus



1790
Indians Forced Inland



1830
"Indian Country"



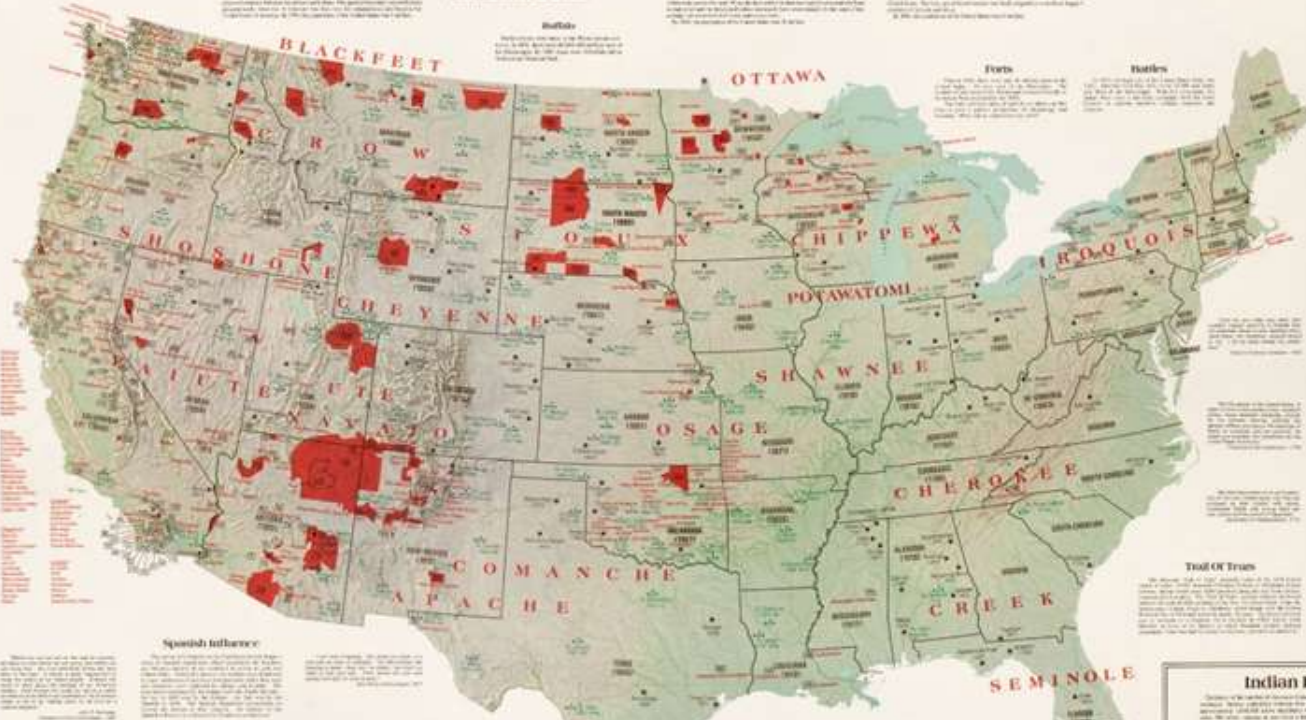
1860
Immigrant Stampede



1890
The Vanquished Indian



2000
Indian Land?



Chronology

- 1492 Columbus arrives in the Americas
- 1790 Indians forced inland
- 1830 "Indian Country" established
- 1860 Immigrant Stampede
- 1890 The Vanquished Indian
- 2000 Indian Land?

Clash of Cultures

The clash of cultures between Native Americans and European settlers was a defining feature of American history. This section discusses the cultural differences and the resulting conflicts.

Indian Legacy

The legacy of Native Americans is a complex one, involving centuries of interaction and the lasting impact of their cultures on American society.

Broken Treaties

The history of broken treaties is a dark chapter in American history, reflecting the failure of the government to honor its commitments to Native American nations.

Trail Of Tears

The Trail of Tears is a tragic event in American history, marking the forced relocation of Native American tribes from their ancestral lands to Indian Territory.

Indian Population



A Quincentennial Map Of AMERICAN INDIAN HISTORY

THE NORTHERN OVERSEAS PRESS
PO BOX 1111
LEWISVILLE, TX 75041
1-800-451-1111

Synopsis

This map provides a comprehensive overview of American Indian history, from the arrival of Columbus to the present day. It highlights the challenges and resilience of Native American communities.

"War Of The Indian"

The "War of the Indian" refers to the period of conflict between Native American tribes and European settlers in the late 18th and early 19th centuries.

Oklahoma Indian Lands

The Oklahoma Indian Lands were established in 1890 as a reservation for Native American tribes who were relocated from their ancestral lands.

Welcome

Welcome to Native America

Just outside the Native America begins here— you will learn about the value of our living earth, our strong community ties, the historical encounters that changed our lives, and the ways in which we express ourselves.

Today, there are more than 560 Native nations within the United States and approximately 2,000 Native communities within the Western Hemisphere. Ancestral beliefs, stories, and objects like those you will find in the museum connect us to our cultures.

Siyeh Híshóó ááw
Crowd Híshóó ááw
Apsálon Híshóó ááw
Shikópé Híshóó ááw
Shinóopé Híshóó ááw
Sónáá Híshóó ááw
Ségh Naasháá
Báá'áá Híshóó Níshíí ááw
Híshóó Náásháá
Híshóó Náásháá
Híshóó Náásháá
Híshóó Náásháá
Híshóó Náásháá
Like a Star (Design project)

Beauty Before Me
Beauty Behind Me
Beauty Below Me
Beauty Above Me
Beauty Around Me
With Beauty I Speak
I am in Peace
and Harmony
Beauty It Is
Beauty It Is
Beauty It Is
Beauty It Is



Why these stories?

The stories and events featured in this exhibition are both important and familiar. The three episodes—the life of Pocahontas, the Trail of Tears, and the Battle of Little Bighorn—remain an active part of national life and conversations. They have unique staying power.

Each generation of Americans decides all over again what the events mean. George Armstrong Custer was a hero until he wasn't. Andrew Jackson and Pocahontas are not the same people our parents and grandparents remember. History keeps changing because Americans keep changing it.

Removal: a new vision for the country

President Andrew Jackson signed the Indian Removal Act into law on May 30, 1830.

Carrying out removal tested the new nation's capacity, infrastructure, and political will. It took decades and came at devastating human cost. It also transformed the country. When the project began, America was a fledgling labor nation. When it was complete, the United States was a globe economic power.

Ultimately, removal presented a moral test. Could the United States stay true to its ideals? Could it bring prosperity to the South and also treat American Indians with dignity and respect?

The nation tried to accomplish both goals. It succeeded at only one.

"The government was launched without compass or rudder into the uncharted sea of Indian removal. It was bound to collect and feed them, transport them across the great Mississippi River, build roads and bridges, cut banks down to the streams, and finally locate these expatriates, men and women, the aged and decrepit, little children, and babes in arms, in their new country."

Grant Foreman, *Indian Removal*, 1953



School photo of Native American students at the Carlisle Indian Industrial School, Pennsylvania, 1897 (Wikimedia Commons)



2005

Left to right: Dutch Deering, Lida Brown, Thomas Mawell, and Jonathan Proulx of the Santa Ana Band of the Pomo and Indians of California examining artifacts in a display with a Native American (far right)

The Museum collaborates with Native American communities to identify, document, preserve and create access, and cultural artifacts in the collection are used as the foundation for research, a new wave of public



Baha Baha and Baha Cooks community group, Miller, 2012

Our mission is to use collections to foster innovative research and collaboration with Indigenous communities to revitalize endangered languages and traditional knowledge.



9-Mile Canyon, Utah. Photo: Peter Faris, Aug. 1993.



Monticello, Utah, USA. Newspaper Rock, northwest of Monticello, The Navajo call this rock Tse Hane - rock that tells a story.





33 Languages
32 Films
6 Continents
5 Days



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<http://kevinlocke.com/about.html>





Lloyd Kiva New, Cherokee Syllabary, ca. 1945–1960. Dye on cotton, 36 x 49 inches (91.44 x 124.46 cm). PROP-27, BIA Collection Property Transfer, Courtesy of the IAIA Museum of Contemporary Native Arts, Santa Fe, NM. Photo © Estate of Lloyd H. Kiva and Aysen New.

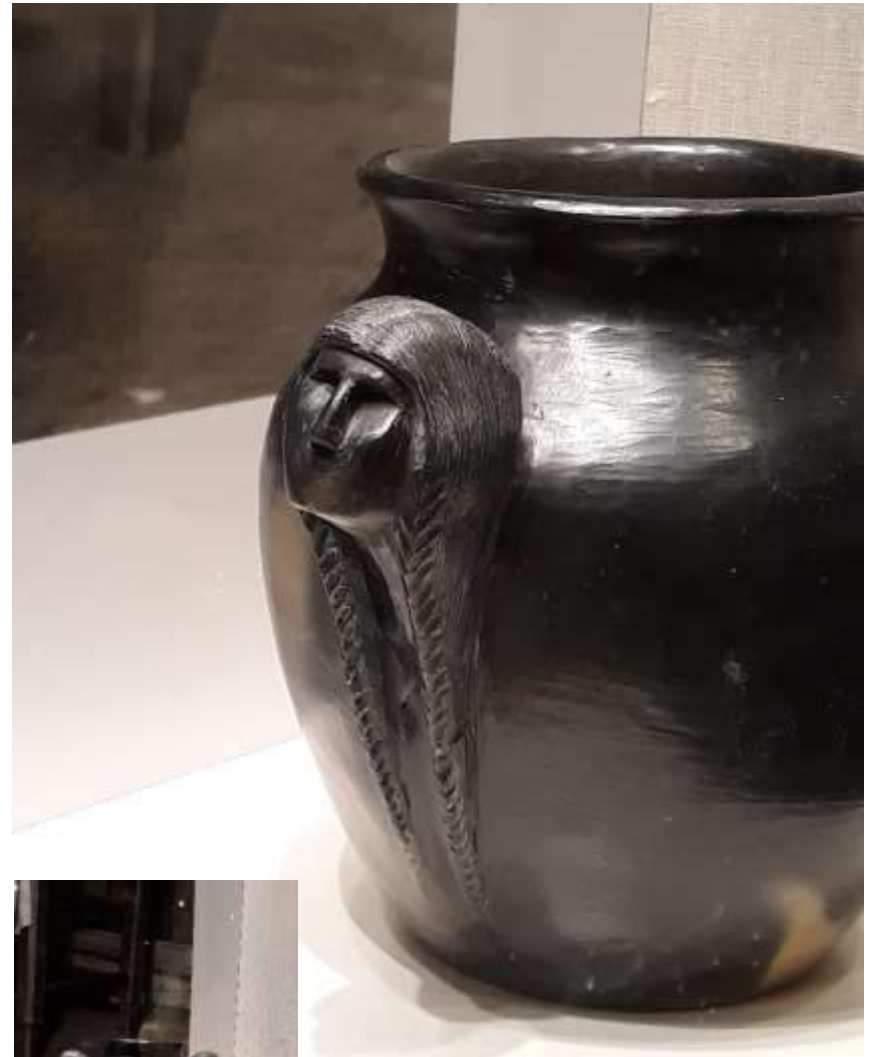


Jane Ann "Chapoose" Taylor, (Uintah tribe, Utah), NA flag 130, 910 glass beads.



*"I am a Cherokee potter.
With my hands I create.
With my mind I create.
With soft clay I create...
The art of pottery had
never left my mind.
What I learned as a
child I never forgot."*

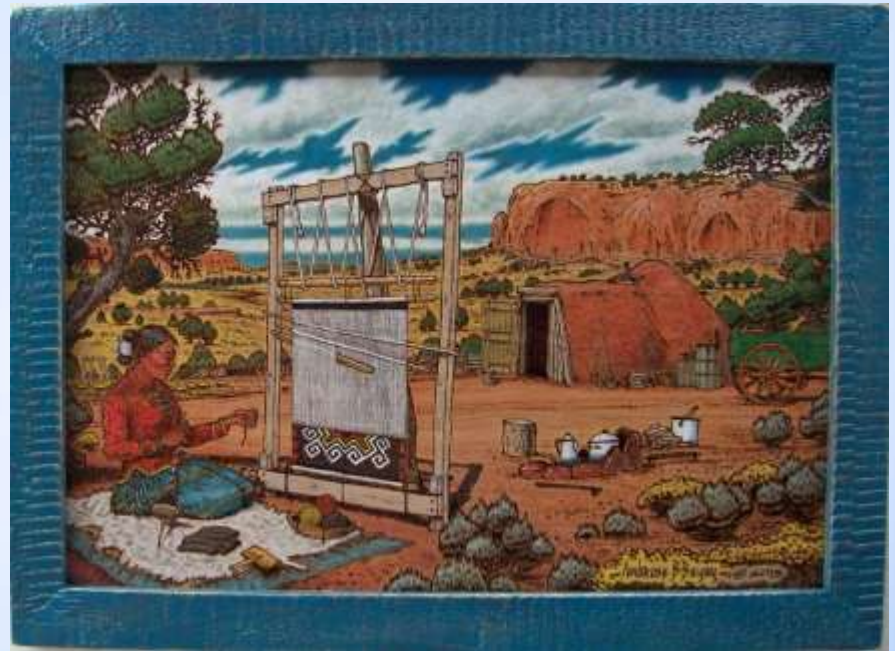
-Louise Bigmeat Maney



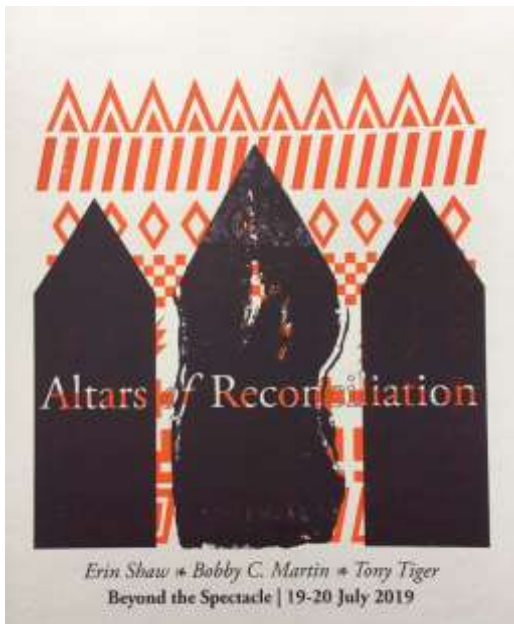
Indian







Ambrose B Begay (Navajo)



CALL FOR ART
MASKED HEROES:
 Facial Coverings
 by Native Artists



Online art exhibition celebrating the vision and resilience of Indigenous artists of the Americas

Deadline: **TUESDAY, APRIL 21**. No entry fee or age limit. Prizes in ad space + cash. Winners announced: **FRIDAY, APRIL 24**

FIRSTAMERICANARTMAGAZINE.COM/MASKS

A project of **FirstAmericanArt**

Red Earth Art Center and Seminole Nation Museum
 proudly present

MVSKOKE VOICES

Leslie A. Deer Enoch Kelly Haney Benjamin Harjo, Jr. Bobby C. Martin Dana Tiger Tony Tiger Tiller Wesley

CONTEMPORARY NATIVE AMERICAN ART

April 6 - June 13, 2020
 SEMINOLE NATION MUSEUM ♦ WEWOKA, OK



MVSKOKE VOICES Contemporary Native American Art features beautiful examples of both Seminole and Muscogee (Creek) painting, screen printing, textile and sculpture pieces.



I am a racist white girl using sacred objects from cultures for which I am privileged over.

I am presenting a hypersexualized image of Native and Indigenous women, with the additional use of Eurocentric, ultra-thin beauty ideals.

I am disrespecting cultures whose genocide I benefit from.

**I am
the face
of white
female privilege**

I am Paris Hilton

I went to a Halloween party at the Playboy Mansion dressed as a RACIST!!



<http://nativeappropriations.com/nativesagainstredskins>



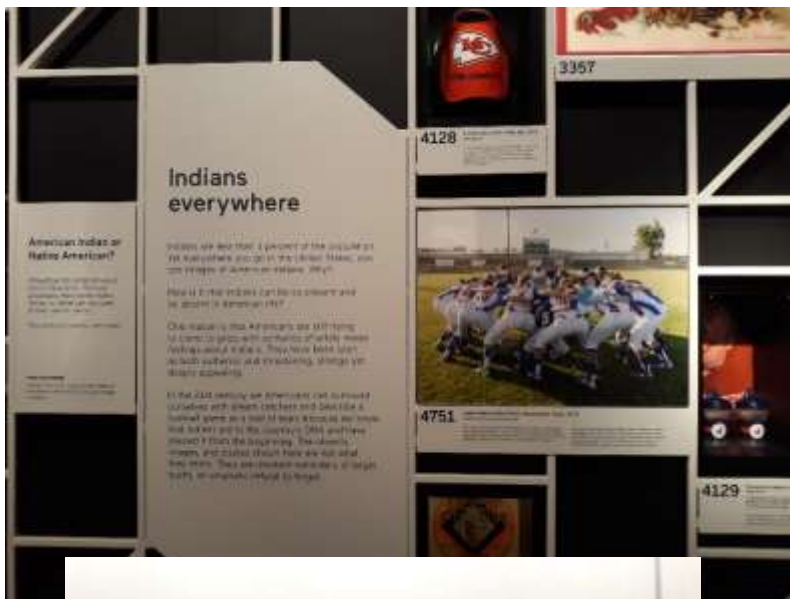


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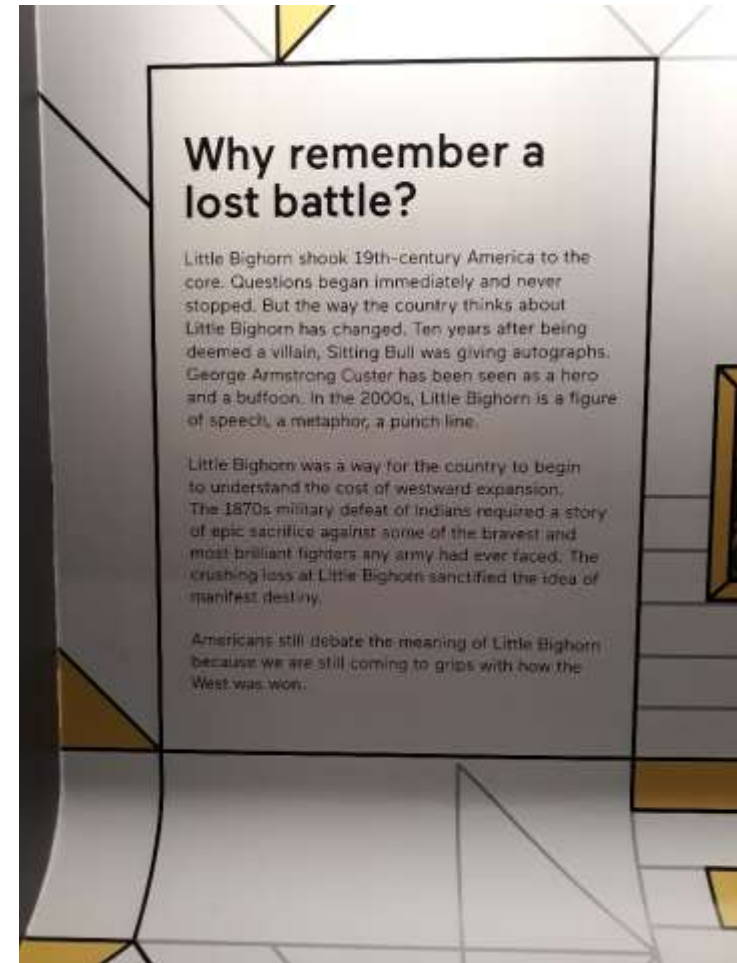


Troy Jackson, *Return from Exile: From East to West*
ceramic and steel, 53" x 19" x 12"



Army uses Native American names to 'suggest an aggressive spirit, and confidence'

2011 Oglala Sioux leaders honor the delivery of Lakota helicopters to the South Dakota National Guard. A 1969 Pentagon directive states that army aircraft were to carry "Native American terms and names of Native American tribes and chiefs," and that names should "suggest an aggressive spirit, and confidence."





"Fallen Angel" (2009) by Diego Romero |
USA. Earthenware, 5 x 13 3/4 x 13 3/4 in.

'Am I this white kid who grew up in Berkeley [California],' Romero asks, 'or am I this Johnny-come-lately back to the village born-again Indian? And I really think I'm neither and both.' He sees his wok as a postmodern take on the tradition of native pottery, which he says 'was primarily used for the spiritual needs of the people'. His fallen angel reached back to this sacred past while lamenting the present, in which alcoholism is prevalent in indigenous communities.





Diego Romero. *Girl in the Anthropocene*, Santa Fe, 2017. Lithograph 19" x 24 1/2 " Edition 30.

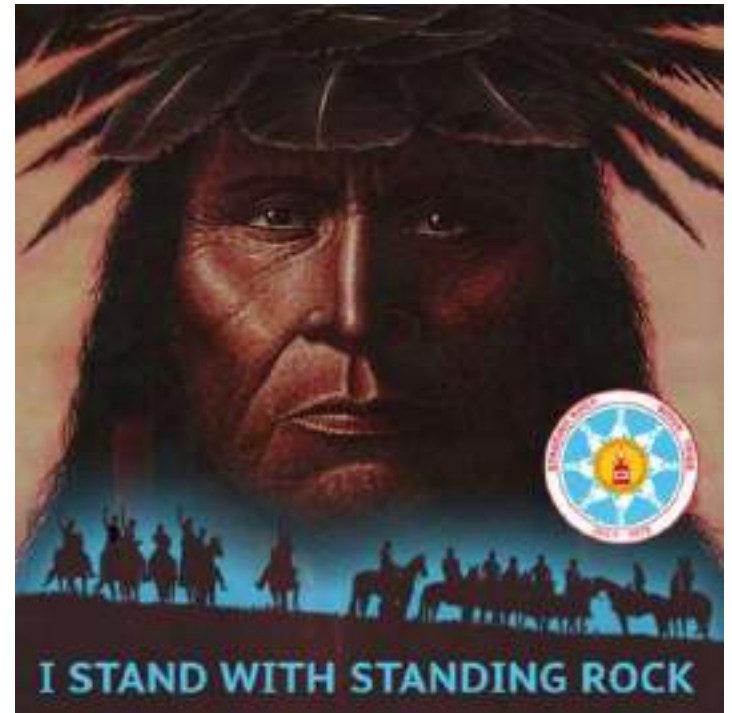
<https://www.nytimes.com/2020/03/25/climate/dakota-access-pipeline-sioux.html?fbclid=IwAR3MImEcQ-P1TQIDnboelxp5E3ofKrJ8NaL16zd2QkBPeod1ZO7ueyK9xgk>

Cara Romero's photographs of tribal communities challenge viewers to rethink the history—and future—of Native photography.



Cara Romero. *Oil Boom*.





Ambrose B Begay

Ambrose B Begay, 2016. Pyro.Art. BIG SNOW.





Mateo Romero, *Route 66*. 2002. Paper and ink, 23 1/2 x 16. in. Oil and acrylic on aluminum flashing on panel, 48 x 60 in. Courtesy of the Poeh Museum, Pojoaque, New Mexico. Exhibition: *1-MIAC-2019 Native Treasures*. Photograph by Phil Karshis.

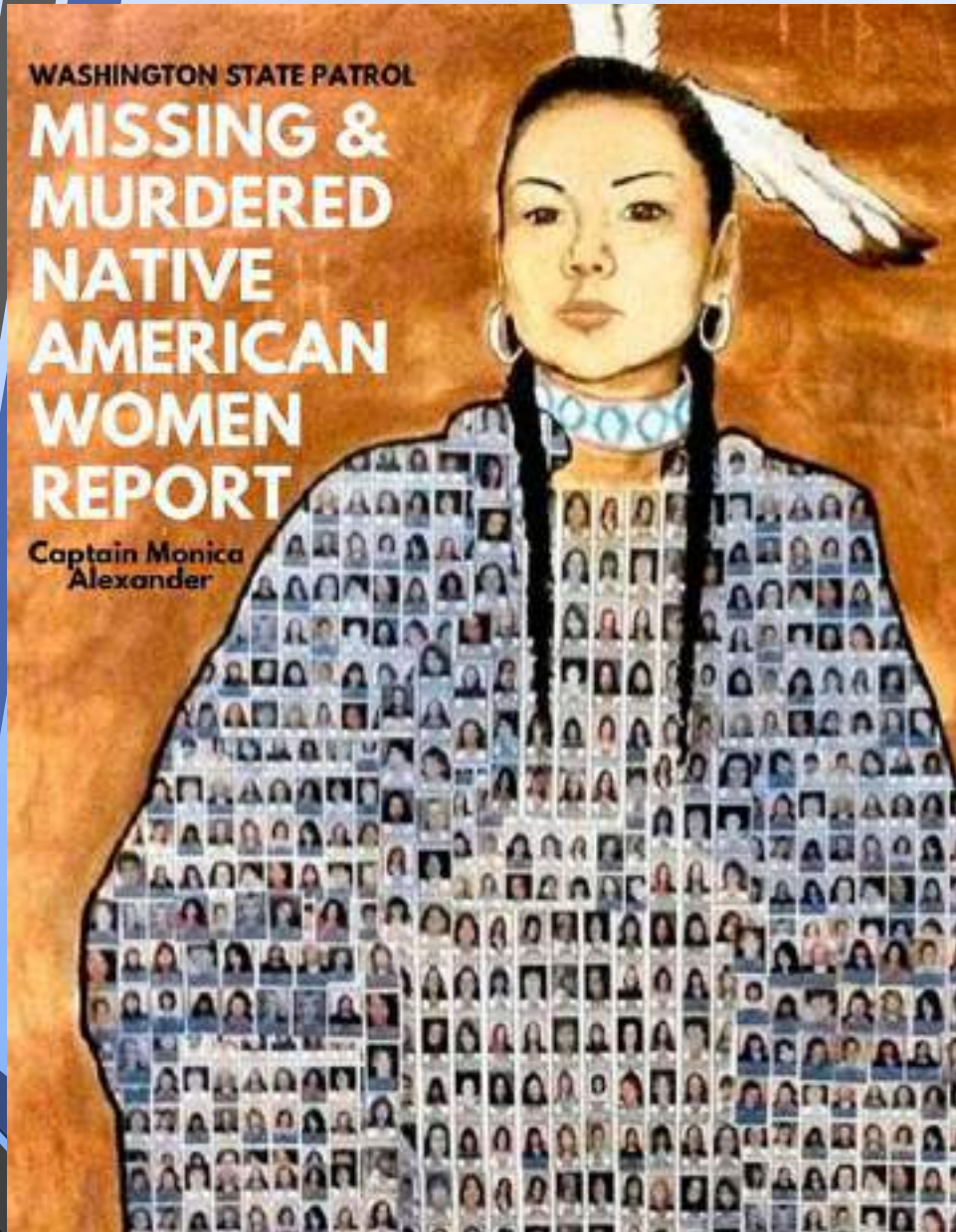




Craig George. Navajo.
COVID. " KEEP ME SAFE "
Mix media on canvas 9 x 9 x 1.5



Craig George
STAY HOME.
Mix media on surgical mask
11 x 5







Native American Names and Origins

NAME	MEANING	ORIGIN
Wheeling	"place of the skull"	Delaware tribe
Ohio	"great river"	Seneca tribe
Seneca	"place of the stone"	Mohegan tribe
Kanawha	"water way"	Delaware tribe
Monongahela	"river with sliding banks"	Seneca tribe

Wild, Wandering
West Virginia

SOURCES: "PLACE OF THE SKULL" BY ALAN FITZPATRICK, "THE WILDNESS TRAIL" BY DANIELA J. HAWK, ACCESS SENECADO, GENTACODY TRAIL'S HISTORY GROUP, UPPER MONONGAHELA RIVER ASSOCIATION



Dziękuję za uwagę!

Dr. Kunnej Takaahaj
CRPCC UW - 2020