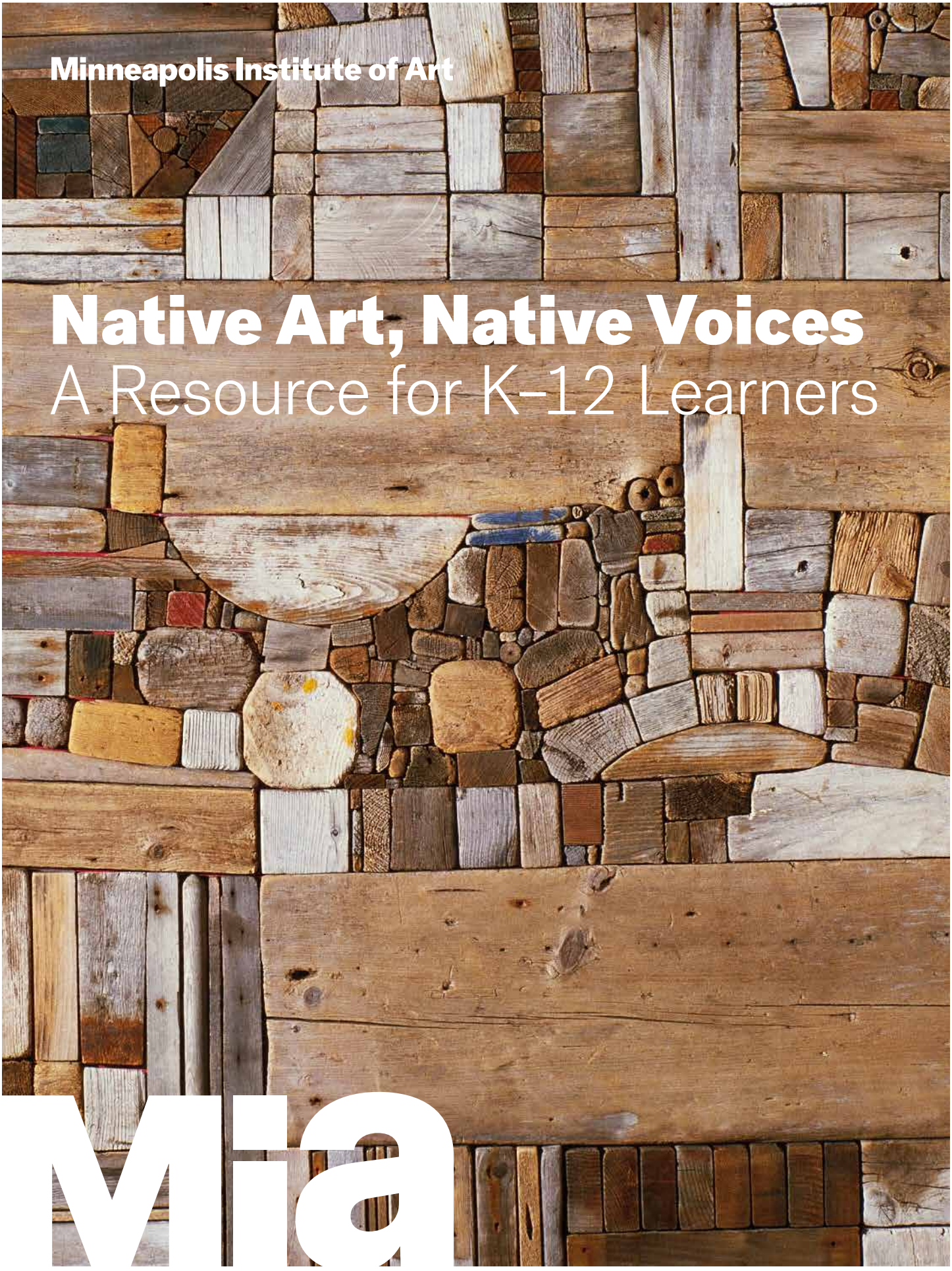
Minneapolis Institute of Art

Native Art, Native Voices

A Resource for K–12 Learners



Mia

Dear Educator:

Native Art, Native Voices: A Resource for K–12 Learners is designed to support the integration of Native voices and art into your curriculum. The resource includes four types of content:

1. **Artist interviews**
2. **Essays about artworks in Mia's collection and questions to support deep looking, critical thinking, and discussion**
3. **Art lessons developed by and with Minnesota Native artists**
4. **Reading selections for students to help provide environmental context for the artworks.**

This resource includes information about Native cultures both past and present and supports Minnesota state standards for visual arts and social studies/U.S. history.

Essays & Discussion Questions

Marlena Myles (Spirit Lake Dakota, Mohegan, Muscogee), a Native American artist and educator in Saint Paul, researched and wrote the essays. Myles uses her art and writing to celebrate her Indigenous culture and language, as well as to educate the public about the significance of Native oral traditions and their representation through Native art. In these essays, Myles invites you and your students to learn about artworks from the ancient past to the present by looking closely, exploring techniques, and understanding context. Discussion questions designed by Mia educators to encourage close looking, critical thinking, and making connections to individuals' lives follow each essay.

Art Lessons

All of the art lessons have been designed by and/or with Native artists for use in your classroom to teach about Native art and culture while avoiding appropriation. Rather than asking students to replicate or directly imitate Native American objects, these art activities engage students in creative thinking and problem solving as they create unique works of art. Designed for learners in grades K–12, the lessons originate from James Autio (Ojibwe); Gordon Coons (Lac Courte Oreilles Band of Lake Superior Chippewa Indians of Wisconsin, Chippewa/Ojibwa, Ottawa); Dyani White Hawk (Sičháŋğu Lakȟóta [Brulé]); Marlena Myles (Spirit Lake Dakota, Mohegan, Muscogee); and Margaret Swenson, a visual arts educator and collaborator with Heid Erdrich (Ojibwe enrolled at Turtle Mountain) in the creation of a Native artist residency program at Kenwood Elementary School in Minneapolis.

Video Interviews

Video interviews with eight Native artists allow your students to learn about the artists' lives in their own words and to view their art and other artworks in Mia's Native art galleries. View multiple segments by individual artists, or mix and match to consider different artists' responses to similar questions. Each video is less than 8 minutes. Discussion questions follow the videos to guide your students' exploration of the rich interview content.

North American Regions & Environments

Art is often influenced by culture, current events, experiences, the environment, and region. Many of these influences are present in the video segments, essays, and art lessons contained in this learning resource. Additional context about the region and environment comes from informational essays by Amanda Norman (Minnesota Chippewa), originally written for another Mia resource. This content can be assigned as reading to students in grades 4–6 or incorporated into lessons by educators. Students are prompted to think critically, make connections, and compare and contrast art by diverse Native nations across environments, both similar and different. Following each reading, prompts and resources provide a starting place for further exploration and discussion.

Cover: George Morrison, (Grand Portage Anishinaabe, 1919–2000), *Collage IX: Landscape* (detail), 1974, wood, The Francis E. Andrews Fund 75.24

Native American vs. American Indian

Mia refers to the original inhabitants of this hemisphere as "Native Americans" or Indigenous because those terms encompass objects in the museum's collection from North, Central, and South America. This learning resource focuses on art made largely by artists living on lands now called the United States of America. The names of Native American nations have complex and interesting histories. Indigenous names were translated (often phonetically) into English, Spanish, and French. Sometimes Europeans adopted enemies' names for other Native nations, rather than the names those people called themselves. Mia uses the name that is indigenous to the people, adding the often historically more familiar European or other alternate name in parenthesis; for example: Anishinaabe (Ojibwe). If artists refer to their own nations by names other than these, their preference is retained.

Acknowledgments

Native Arts/Native Voices: A Resource for K–12 Learners is the product of a collaboration of many. This learning resource would not be possible without the spectacular research, writing, historical knowledge, and insights of Marlena Myles. Thank you to all of the other contributors, listed here in alphabetical order: Jill Ahlberg Yohe, James Autio, Jill Blumer, Jeffrey Chapman, Gordon Coons, Elizabeth Day, Jim Denomie, Heid Erdrich, Bridget Gallagher-Larkin, Carla Hemlock, Dakota Hoska, Tobie Miller, Nora Naranjo-Morse, Diane Richard, Margaret Swenson, Xiaolu Wang, Gwen Westerman, Dyani White Hawk, and Sihai Zhu. Special thanks to everyone in the Division of Learning Innovation; in one way or another you contributed to this project.

Sheila McGuire
Head of Student and Teacher Learning

Dakhóta Thamákhoče kiŋ

Mnísota hé Dakhóta wičhóie héčha. Mnísota hé wičhóie kiŋ wašíču iá, "land where the water reflects the sky," eyápi. Minneapolis Institute of Arts - Minneapolis Wókaǧe Omnáye Thípi kiŋ Dakhóta Thamákhoče éd yaŋké. Ómakha 1600 wahéhaŋyáŋ Wašíčupi kiŋ hípi. Wašíčupi kiŋ hípi šni ečhéd Dakhóta Oyáte kiŋ makhóče kiŋ déčhiya thípi. Ómakha 1820 k'eháŋ Isáŋ Tháŋka Akíčhita kiŋ Čhuŋkáške thípi kiŋ káǧapi. Čhuŋkáške thípi kiŋ Wašíču iá Fort Snelling eyápi. Čhuŋkáške thípi kiŋ Bdóte ikhíyedaŋ káǧapi. Dakhóta Oyáte kiŋ Bdóte hé wakháŋdapi k'a makhóče kiŋ hé etáŋhaŋpi wičádapi. Bdóte wašíču iá, "where the waters come together," eyápi. Mnísota wakpá k'a Wakpá Tháŋka okhížata kiŋ hé éd makhóče hé Bdóte ečíyapi.

The Dakhóta Homeland

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 Makhóče, 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.

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by Marlena Myles

Hohokam artist
Bowl, c. 900–1200
Clay and pigments
6⅜ × 18¾ × 18¾ in. (16.19 × 47.63 × 47.63 cm)
The Director's Discretionary Fund 2004.71

Bowl, c. 900–1200

Hohokam, which means "Ancient Ones," refers to an ancient Southwest Native culture that existed from about 1 to 1450 CE. The term comes from their descendants, the O'odham (Oh Oh DOM) people, who live in the lands once inhabited by the Hohokam in the center of present-day Arizona. The Hohokam were sophisticated people known for their massive complex irrigation system, which watered up to 110,000 acres by 1300 CE. This system made possible large-scale agriculture in an otherwise arid environment.

To escape the heat of the sun, the Hohokam lived primarily in naturally cooled pit houses, built partially underground from clay, stone, wood, and straw. When they were not farming, the Hohokam held large community gatherings at ball courts and temple mounds. Because the ball courts drew crowds from great distances to watch the competitions, the courts were often surrounded by markets where the Hohokam would sell their goods, including produce and ceramics of all shapes and sizes.

Believed to be the work mostly, if not exclusively, of women, Hohokam ceramics are primarily made from clay mixed with ground-up stone called temper, which is added to make the clay durable and resistant to cracking while firing. The temper allows present-day archaeologists to source pottery back to specific sites based upon the makeup of its mineral contents. Because pottery from certain regions has been found far from the temper sources, archaeologists now are able to research the complex economy of the Hohokam people and trace their extensive trade routes. The study of Hohokam pottery has helped present-day people better understand this ancient civilization.

Coloring Ceramics

Diverse groups of ancient people from the southwestern United States created pottery using particular colors of paint and clay, with characteristics unique to the community that made them. To create the paints, they used various native plants, minerals such as pounded hematite, and manganese and limonite stones. The earth gave color to the clay, much of it tinted with iron oxide, yielding yellows to oranges to deep reds. Rare white and gray clays originated deep underground; today, they are sourced from the same secret locations.

This bowl is a form of pottery unique to the Hohokam known as Red-on-Buff. The clay gets its tan coloring from iron oxide. The artists applied the paint, made from ground hematite, freehand with brushes sourced from yucca plants.

Shapes created by the Hohokam artists are also unique to their communities. Their main method for making pottery was paddle and anvil, rather than the coiling method used by most of the Ancient Pueblo people in surrounding regions. Starting with a mass of properly mixed and tempered clay, the potter pressed and shaped it by hand to form the vessel. Then she used a stone or other smooth object on the inside of the vessel as an anvil, and applied pressure with a wooden paddle to the outside to shape the clay.

Ceramic Designs & Technique

Ceramic painters created complex designs with patterns placed harmoniously to complement the form of each vessel. Hohokam artists were also very practical when deciding where to place designs. They seldom painted the parts of a vessel less likely to be seen or the base that would be worn off through use.

For this bowl, an exterior decoration would have been difficult to see, so the Hohokam artist applied pigment to the inside instead. To create symmetrical designs that balanced the shape of the finished bowl, Hohokam artists would have divided the circular layout of the bowls into thirds, quarters, or halves using boundary and dividing lines. For example, an artist might divide the bowl into even quarters using a cross as a border or, as in this bowl, an offset quartering banding. These bold perpendicular borders organized the design components painted on afterwards. Using simple mathematical devices like mirroring, rotation around a point, and repetition along a line, the artist created a balanced, symmetrical pattern incorporating freehand brushstrokes of smaller motifs. These include hatched borders and echoing waves using counterclockwise interlocked scrolls.

Basketry

Designs on the earliest Hohokam pottery were inspired by their basket weaving. Today the O'odham, descendants of the Hohokam, create baskets with the same design techniques in mind. With an almost mathematical precision, they weave similarly exuberant works of art that demonstrate a sensitivity for layout, balance, symmetry, and use of negative space. Using locally sourced materials in their art, the O'odham carry on their ancestors' tradition of honoring gifts of the earth.

Questions

Look closely at the picture of the whole bowl. Where do you see decoration? What parts of the bowl are undecorated? Why do you suppose the artist made these design decisions? Think about how it might feel to hold the bowl (it is about a foot-and-a-half wide at the top). Think about how it would look placed on the ground. What parts would you see?

Look closely at the designs (pictures) painted on the inside a long, long time ago (about 1,000 years ago). What do they remind you of? What might you compare them to in nature?

How has the artist visually divided the design into four parts? In what ways are the designs in each part alike? In what ways do they differ? Think about the artist painting these designs with a brush made from a yucca plant. What "tools" could you make from your natural environment and use to make art?

Compare the designs on the Hohokam bowl with the Pima basket designs. What do they have in common? How are they different?

Akimel O'odham (Pima) artist
Basket, 19th–20th century
Natural plant fibers
3¼ × 16½ in. (8.26 × 41.91 cm)
The Ethel Morrison Van Derlip Fund
90.69.4

Ancestral Pueblo artist
Pot (Olla), c. 1000–1300
Clay, pigments
14½ × 18 in. (36.83 × 45.72 cm)
The Putnam Dana McMillan Fund 90.106

Pot, c. 1000–1300

Pottery has been one of the most important traditions in Native American societies throughout many generations, especially in the Pueblo region. The ancestral Pueblo people lived over a region that spanned the present-day Four Corners region of the United States, including Utah, Arizona, New Mexico, and Colorado. Many current-day Pueblo, such as the Acoma, Zuni, and Hopi, are their descendants. The traditions and methods used to create this ancient Puebloan pot, called an olla (oy-yah), are still in use today.

The ancient Pueblo considered the surrounding landscape of mountains, lakes, and mesas sacred. Every Pueblo depended on the rain to nourish their fields, and the people had ceremonies and dances to ensure adequate rainfall.

The term olla refers to a vessel for water, and the design of olla pottery offers an innovative way of protecting this valuable resource. In the arid deserts of the Southwest, potters often shaped these water vessels with narrow necks to prevent evaporation in the dry heat. In an unglazed olla, water seeps through the walls slowly; this process irrigates the roots of a plant without wasteful runoff or evaporation.

Characteristics of Natural Clay

Traditionally, women have created pottery, though gathering the clay is often a family affair. Because families might have to travel long distances to find their specific sources of clay, which can be heavy, men will frequently join the mothers and daughters to collect clay.

Natural clays vary in color and texture and can be associated with specific sites. The clay generally fires as gray, buff, red, and shades of brown. If clay is found on the earth's surface, it might need to be passed through a sieve to remove debris like sticks and rocks. This olla is created from a rare white clay that is more difficult to work with than other types. It is said that the secret source of this white clay, in the Acoma region in New Mexico, is mined as a hard rock from deep in the earth, then ground into a fine powder for use.

Because it is from the earth, the clay is a sacred gift, and potters make an offering and ask permission before gathering it. It is considered so precious, any scraps of clay that remain from making a pot are saved and reused in the next pot.

Process: From Clay to Pottery

Potters often begin their pots with a flat slab of clay. If it is a large pot, a mold might be used to help support it. Using a hand-built coiling method, the potter stacks coils of moist clay around the rim of the base, making sure to knead out any air bubbles that could ruin the pot once it is fired. As the pot grows, the potter uses a scraping tool made from a potsherd or gourd rind to shape its form and thin the walls. The process can take several days or even weeks depending on the size and complexity of the shape. When the form of the pot is finished, the potter lets it dry before sanding it using corn cobs, lava rocks, or sandstone. Pueblo families often pass down such objects used in making pottery.

Traditionally, Pueblo potters have desired a smooth exterior on which to paint their designs. The final shape of a pot heavily influences the design added later. Present-day potters maintain that it is impossible to force the clay to behave in ways it does not want to; the same goes for the freehand design painted on the surface. Pigments for pot designs vary; they include plant materials, rocks containing metallic-oxide, and other colors of clay that is ground to a fine powder, then mixed with water.

Firing techniques vary with every group, but precision is required in temperature and the choice of kindling used, as different combinations will affect the pottery in the kiln. Potters use wood from various types of trees or dried animal dung. Sometimes a potter will travel many miles to collect kindling. Compared to most European firing of earthenware, Pueblo pottery fires for a very short time, ranging from 45 minutes to a few hours.

Pueblo Design & Meaning

The geometric design on this pot reveals a refined sense of order and balance. Rain and agriculture were important facets of ancient Puebloan life. Upon this pot created from earth and fire, the potter painted a freehand design that shows the interconnectedness of water and life: the square and dot design evokes rows of maize (like corn) kernels; and the interlocked lines of small white squares with a dot in the middle represent a traditional three-step cloud motif and also refer to lightning, which heralds the summer rainstorms.

Clay is the only material on earth that, when properly fired, lasts forever. This longevity has allowed clay to be repurposed by the descendants of the ancient Pueblo. One Acoma artist, Lucy Lewis, was often inspired by the black-on-white line drawings she saw on the shards of pottery created by her ancestors. She did not speak English, though records show that ancient Pueblo pots were among her earlier influences. Acoma potters will sometimes add ground shards from ancient pots to their clay, believing they are adding something of their ancestors to the new pots.

Lucy Martin Lewis (Acoma, 1898–1992)
Jar, 1968
Ceramic, pigment
The Patricia and Peter Frechette Endowment for Art Acquisition and Gift of Funds from Constance Kunin 2018.5

Summary

For thousands of years, women have made pottery using three basic elements: earth, water, and fire. Working in harmony with the earth is a tradition that continues today, with women carrying on the traditions of their ancestors—choosing to excavate the clay in the same ceremonial manner, making the pots, and firing them using age-old practices in preference to modern methods.

Questions

Look closely at this pot, called an olla. Describe the pot.

How has the potter made this pot appear balanced? How is the shape balanced? How has the artist also made the pot seem dynamic? What words would you use to describe the designs on the surface?

Look for designs that show how life is connected to water. The small white squares with dots in the middle recall rows of maize (like corn) kernels. The lines they form represent a three-step design that refers to clouds and lightning. Why might artists want to include designs about water on vessels like this one? What designs would you use today as symbols of the importance of water to life?

Pueblo artists today frequently look to vessels like this one from 1,000 years ago for inspiration. Why do you think they might do this? What from the past inspires you today? Some artists still include parts of ancient vessels in their contemporary pots. Why do you suppose they might do this?

Compare Lucy Martin Lewis's pot with this olla. What do they have in common? How do they differ?

Working in clay keeps artists connected to and in harmony with the earth. What creative processes do you use today to stay connected to the earth? Many vessels were made to store water for families and communities. What do you do today to help conserve water?

Probably Anishinaabe (Ojibwe) artist
Club, c. 1750–1800
Wood
24 15/16 × 3⅞ × 7 in. (63.34 × 9.84 × 17.78 cm)
The Driscoll Art Accessions Endowment Fund
2004.103.2

Club, c. 1750–1800

Ball-headed war clubs were one of the principal weapons used by Woodlands tribes. Artists designed the clubs to crush when swung. They also designed decorated clubs for presentation or ceremonial use. This early and rare club features incised images that provide a glimpse into important aspects of traditional Anishinaabe spirituality. The shaft features three supernatural beings: the Thunder Being, the Underwater Serpent (also known as Underwater Panther), and Maymaygwayshi (Memegwasi in Ojibwe) [pronunciation varies by dialect: May-may-gway-see, May-mane-gway-see, or Uh-may-mane-gway-shee]. The club illustrates the common Great Lakes/ Woodlands story of the eternal conflict between the Underwater Serpents and Thunder Beings.

Potawatomi spiritual leader James Kagmega, a keeper of the Underwater Serpent bundle*, said:

> We are taught that there is continual warfare between the Powers Above (Thunderbirds and their bird allies) and the Powers Below (Underwater Panthers and their snake and fish allies). Their conflicts affect the lives of the different Indian tribes here on the earth. When they are quiet and at peace, the Indians are peaceful too. When there is battle in the heavens and at the bottom of the waters, then there is warfare among mankind too. (*Southwestern Journal of Anthropology*, Vol. 16, No. 2)

To understand the significance of the images carved into this club, one must understand the stories and ideas linked to it, revealing the philosophies of this artist's culture.

Carvings & Meaning

Thanks to its strength and availability, maplewood was commonly used for clubs. The finest examples were carved from trees growing out and upward from riverbanks where erosion and water had directed the trunk's shape. The root ball would be used as the head because the wood grain, being intergrown, was stronger than straight wood grain. The wood grain would follow the flow of the handle into the ball head, making a very sturdy weapon, one unlikely to break at the upper end when used in battle.

Carved at the top of this club is a horned human figure named Maymaygwayshi, who has long been respected by the Woodlands people. Paintings or pictographs of him can be found on rock surfaces throughout the ancestral lands of the Anishinaabe; many of these pictographs are hundreds of years old. Because the most desired trees used for clubs had their roots shaped by rivers, it is possible the artist carved Maymaygwayshi into the club in homage to the river-dwelling spirit, who is often portrayed as a trickster in Anishinaabe stories. He would do good deeds for those who paid him proper respect, and he would play tricks, such as stealing one's canoe, for those who did not.

Woodlands Beings

Maymaygwayshi is carved on the same side as the Underwater Serpent, who is known as Mishipeshu in Ojibwe, a language of the Anishinaabe. Underwater Serpents are described as having the head and paws of a giant lynx, but they are covered in scales and have dagger-like spikes running along their back and tail. Though some traditions believed them to be helpful and protective, the Woodlands people most often viewed them as malevolent creatures that brought death and misfortune to those who did not placate them for safe passage on the waterways. While feared, the Underwater Serpents were also respected for their power in battle.

The Underwater Serpent is eternally at war with the Thunder Beings, known as Animikii (Ah-Nee-Mee-Key) in Ojibwe. On the other side of the club is a carved image of a Thunder Being, along with images of medicinal plants. For the Ojibwe people, their four sacred medicinal plants—Kinnikinnick (a mixture of plants including tobacco), white sage, white cedar, and sweet grass—are often placed on the ground as an offering or burned so the smoke can lift the prayers to the spirits. The Thunder Being is represented as a carved bird figure; its beating wings were the sound of thunder to the Anishinaabe people. In many traditions, the Thunder Beings protect humankind from the evil

acts of Underwater Serpents. (On other examples of war clubs, a Thunder Being and Underwater Serpent will sometimes be at war with a human male figure in the middle).

Storytelling in Art

The stories of the Thunder Beings, Underwater Serpents, and Maymaygwayshi still inspire Anishinaabe artists to this day. One such artist, George Morrison from the Grand Portage Reservation in northern Minnesota, collected wood from the shores of Lake Superior to sculpt "wood paintings." (See page 30.) With much of his artwork, he interlaced ideas of modern art with oral traditions, believing the origin of Native art begins with spiritual meaning. When speaking about his work, Morrison said:

> "The so-called Underwater Serpent . . . I would like to believe it myself, I see this mythical monster or animal in my paintings . . . in the foreground of the paintings that are halfway hidden in the water, I might catch a shape that resembles the spirit figure." (*Art and Life of George Morrison*, Public Broadcasting Service, 2015)

For people without a written language, the creation of art is the creation of culture. The symbols on the war club tell the stories of the Anishinaabe people. Their meaningful relationship with the land is transmitted throughout the generations. Though the carver's name is unknown, the stories of his people continue to be passed on and remembered thanks to his club.

*The bundle is part of a ceremony the Potawami use to honor the spirit of Lake Michigan and the underwater serpent that lives in it because the tribe depended on the lake for many things.

Questions

Look closely at the form of this club. How do you suppose a club like this could be used to hurt an opponent? What do you see that makes you say that?

Look closely at the designs on both sides. What do you see? Describe the features of each image. Once students have described in detail what they see, explain who the different characters are and their relationship to one another.

Artists made some clubs in the shape of war clubs as presentation pieces or for use in ceremonies that honored the spirits and stories of their people. In what ways do you learn the stories of your people, culture, or family today? What kinds of objects help you remember and tell stories?

Anishinaabe (Ojibwe) or Dakhóta artists
Dance Blanket, c. 1840–50
Anishinaabe (Ojibwe) or Dakhóta artists
Wool, silk, beads; needlework
53 × 62 × ⅞ inch (134.622 × 157.48 × 2.22 cm)
The Robert J. Ulrich Works of Art Purchase Fund 2007.1

Dance Blanket, c. 1840–50

This dance blanket was created by and passed down through the descendants of Iháŋkthuŋwaŋna (Yanktonai) Dakhóta leader Wakíŋyaŋdúta (Red Thunder) and the prominent Dickson and LaFramboise fur trader families of early Minnesota history. All materials used in its creation came through the fur trade industry. Family lore states that this blanket was made in 1845 in celebration of the first owners' marriage. Both Jane Dickson (b. 1820) and fur trader Joseph LaFramboise (b. 1805) were of mixed European and Native American heritages, which was commonplace for families involved in the fur trade.

Historical Context

A steady source of income, the fur trade provided much political power to many Native American tribes involved in it. Jane Dickson's mother was of Anishinaabe-European descent, and her Dakhóta-European father was William Dickson, the grandson of Wakíŋyaŋdúta. Her grandfather Robert Dickson was a fur trader who fought in the War of 1812 in an attempt to establish Minnesota as a British colony. She lived among her Dakhóta family in South Dakota, where she met her husband, Joseph LaFramboise, who also came from generations of fur traders. He was a descendant of Kewinoquot, leader of the Ottawa tribe, and his mother was one of the most successful traders in history, Madeline LaFramboise.

Prior to the arrival of Europeans, Dakhóta villages consisted of many large extended families (thiyóšpaye). Rules of kinship bonds regulated the economy, production, and trade of goods. The thiyóšpaye refused to trade only for economic reasons, illuminating how personal relationships were pivotal for the success of the fur trade. For European-Americans to trade with the Dakhóta, they had to create social bonds. The most successful traders married into the Dakhóta kinship society, which also raised the status of the family of the Dakhóta woman through access to European goods. Similar kinship-marriage relationships were established between various tribes and European traders in the Great Lakes and Plains regions; women served as cultural liaisons between European and Indigenous traders. For many decades, the fur trade peacefully contributed to many economies and created new ethnic groups consisting of mixed-heritage people.

Dakhóta Beadwork

Created at the end of the fur trade era, this rare blanket combines ribbonwork with beadwork, two very important and innovative decorative forms to Native Americans. Dakhóta designs frequently featured floral motifs, and it is possible that the designs in this blanket represent stylized Native plant species used for cooking or as medicine. It is not known if Jane Dickson created the beadwork herself, but based on the style, it was likely made by a Dakhóta woman. The ribbon appliqué work is unattributed to a tribe, as many in the region were capable of doing such fine work. It is possible more than one woman worked on the blanket.

Indeed, much of the fur trade was women's work. While Dakhóta men would hunt for the furs, it was the women who cleaned and prepared the hides for trade. Only properly tanned hides had value, and that value was enhanced by the quillwork or beadwork added by women.

By the time this blanket was made, beads had become an integral part of Plains art. Prior to the acquisition of beads, brought by European traders, women embroidered plant-dyed porcupine quills on bison hides using bone awls. Quillwork was thought to add special powers linked to the symbols or colors incorporated in the design. Beadwork was an innovative method for Native artists who adapted the European-made materials to their traditions. When the fur trade expanded to the Plains, the introduction of cloth, thread, and glass beads hastened the decline in use of earlier bone tools, replaced by metal awls and needles more suitable to beadwork.

Dakhóta Ribbonwork

After the French Revolution in 1789, ribbons became unfashionable in Europe and were exported to North America for use in the fur trade. Woodlands and Plains artists quickly adapted the silk and satin ribbons to

create a form of appliqué decoration using traditional designs not seen before in Europe. With the ribbons, women created geometric patterns in a reverse-appliqué technique of sewing cut-out ribbon patterns onto a background of a contrasting color ribbon. The more complex the design, the more desirable and valued the object was to own and wear.

Summary

This blanket embodies the history of generations of both Indigenous and European fur traders. Many tribes today continue to use similar beadwork and ribbon appliqué to create dancing regalia for powwows. This dance blanket represents the powerful roles of women in the economy of their tribe as both artists and providers for their people. A representation of the blending of Minnesota history, cultures, and ways of life, it is a symbol of the beauty that can come from the meeting of people.

Questions

What part of this dance blanket did you notice first? What about that part drew your attention?

Describe the blanket. Describe the designs. Which designs are organic? Which are geometric? What images do you recognize? What images do you wonder about? Why might these types of designs appeal to the Dakhóta? What kinds of things do you use plants for today? What kinds of things in your environment (outside and inside) inspire you?

Look at details of the designs. What materials do the artists use to make them? What do you see that makes you say that? Artists valued the materials for their unique qualities. Today, what might you value most about the glass beads? The silk ribbons?

Think about stitching all of these beads and sewing all of these ribbons to the wool blanket, which measures about 4½ by 5 feet. What activities are important to you even though they are time-consuming and require a lot of patience?

Possibly Meskwaki (Sac and Fox) artist
Cape, c. 1850
Feathers, cotton
33 × 79 in. (83.82 × 200.66 cm) (flat, approx.)
The Jane and James Emison Endowment for Native American Art
2008.64

Cape, c. 1850

When it comes to new materials, Native American fashion has always been innovative. Prior to the arrival of Europeans, vast trade networks allowed materials from different regions of North and South America to travel among the tribes. Much of these materials were used to make tools or to embellish clothing. This cape is both an example of Native Americans adapting to the new American economy as well as using trading networks to obtain and share new materials.

Historical Context

Europeans have documented feather capes by Native Americans of the Northeast tribes dating to the 1600s, including the Lenape of Delaware, who created capes from turkey and goose feathers. John Heckewelder wrote in 1780 in his book, *History Manners and Customs*:

> They were the work of the women, particularly of the old, who delight in such work. It requires great patience, being the most tedious kind of work I have ever seen them perform, yet they do it in a most ingenious manner. The feathers, generally those of the turkey and goose, are so curiously arranged and interwoven together with thread or twine, which they prepare from the rind or bark of the wild hemp and nettle, that ingenuity and skill cannot be denied them.
>
> (Heckewelder, John. "*History, manners, and customs of the Indian nations who once inhabited Pennsylvania and the neighboring states*", pg 203. Philadelphia: Historical Society of Pennsylvania, 1881.)

The artist of this cape created it in the style of an English lady's garment known as a pelerine, popular from 1830 to 1860 in Europe and the United States. She created this fashionable cape intentionally to please Western tastes, while still maintaining a design-quality reflective of Native cultures. It is such a hybrid between cultures, however, scholars have long speculated about which culture—Native Americans or Europeans—originated this cape style. A 1848 painting by Junius Brutus Stearns called *Washington and the Indian Council* features an Iroquois woman in a very similar feather cape. In preparation for his painting, Stearns apparently visited Canada and western New York state to study the local tribes. A very similar cape at the University of Iowa bears documentation of its creation by the youngest daughter of Meskwaki leader Poweshiek as a gift to Dr. Henry Murray for treating her people during a smallpox epidemic in 1839.

Based upon that information, scholars have speculated that these styles of capes were first made by Iroquois and other East Coast tribes, combining their traditional methods with European taste preferences. The skills and style were then diffused to the Great Lakes tribes, including the Potawatomi tribe of Michigan, via trade routes. After signing an 1833 treaty, the majority of the Potawatomi tribe was relocated to Iowa, near the Meskwaki villages. It is possible the daughter of Meskwaki leader Poweshiek learned this skill from the Potawatomi.

Research about Feathers

A search by anthropologists Nancy Oestreich Lurie and Duane Anderson has turned up more than 50 feather capes, all created in a similar style. They are cut from a foundation of fine-woven cotton muslin or canvas: the cape and lining were created separately and then sewn together. The small feathers are attached, proximal end up, in imbricated (overlapping) rows in crescents and inverted triangles following the contour of the cape. The feathers are from a variety of native and non-native birds, including peacock, guinea fowl, prairie chicken, owl, turkey, grouse, duck, and occasionally parrot, pigeon, and pheasant.

Because of the use of peacock feathers, which were not thought to have been available through trade in the early 1800s, some scholars doubted the Native attribution. Further research, however, has shown that peacock feathers were in fact available to the Mesquakie in the 1830s; they were sold for 25 cents each, which shows how expensive this cape was for the Native artist to create as well as for the customer to buy.

Present-Day Connection

Despite the vast changes to Native American ways of life, women have always adapted the means at hand to innovate traditions. Today, numerous Native women designers continue to break the boundaries of fashion, blending European fashion with Indigenous thinking to create one-of-a-kind pieces.

Questions

Before looking at the full image of this artwork, take a close look at just a portion. What colors do you see? How many different greens? Blues? Gold? What material does it appear to be made of? What do you see that makes you say that? Why do you suppose the artist wanted to use the feathers of so many different birds instead of making the cape from just one or two types? What do you wonder about when you look at this picture?

Looking at the picture of the whole artwork, explain that this cape is designed to be worn wrapped over and around a woman's shoulder. Imagine wearing a garment like this. What might it feel like? What makes you think so? What do you wonder about the cape?

The artist of this cape attached each and every feather to a cotton backing. Think about all of the steps that needed to be taken before she could even begin to construct the cape. What might some of these steps have been? (Catching the birds, removing, cleaning, and cutting the feathers, making and cutting the cotton cloth, imagining the design, securing the sewing materials, etc.)

Maȟpíya Boǧá wiŋ (Nellie Two Bear Gates)
(Yanktonia Lakȟóta, Standing Rock Reservation, born 1854)
Suitcase, 1880–1910
Beads, hide, metal, oilcloth, thread
12½ × 17¹¹⁄₁₆ × 10¼ in. (31.75 × 44.93 × 26.04 cm) (closed)
The Robert J. Ulrich Works of Art Purchase Fund 2010.19

Suitcase, 1880–1910

Artist's Background

Maȟpíya Boǧá wiŋ (Gathering of Stormclouds Woman), later known as Nellie Two Bear Gates, was an Iháŋkt̆huŋwaŋna (Yanktonai) Dakhóta artist from the Standing Rock Reservation in South Dakota. Born in 1854, she was the daughter of Iháŋkt̆huŋwaŋna parents Huŋká Káǧe Wiŋ (Makes Relatives Woman) and tribal leader Mat̆hó Núŋpa (Two Bears).

At age 7, Maȟpíya Boǧá wiŋ (Mah PEE ya Bo HAH ween) was sent to a boarding school in Missouri, where her Native language and culture were supplanted by English and Christian teachings. While at boarding school, she excelled at many topics and learned French and English. When she was 17, her father passed away, and she returned home. At first, she was reluctant to return, but soon she became accustomed to her traditional ways of life. Upon her return home, she never spoke English or French again, even to her descendants, for whom English was a first language.

Despite the negative aspects of boarding schools, many students stubbornly held onto their tribal identities. Studies have shown that many students went back to their reservations and became leaders in tribal politics. That includes Maȟpíya Boǧá wiŋ's daughter, Josephine Gates, who was the first Native woman from Standing Rock to graduate from the Carlisle Indian School in Pennsylvania and later, in 1946, to become the first female elected leader of a modern tribal nation. Continuing the generations of strong leadership abilities, Susan Kelly Power, daughter of Josephine and granddaughter of Maȟpíya Boǧá wiŋ, established the first urban Native American center (in Chicago).

Historical Context

In the absence of a written language, art held an important place in the tribe's oral traditions. Maȟpíya Boǧá wiŋ was perhaps the first woman of her tribe to break the gender barrier and create artwork using figurative images. Historically, men created figurative drawings on tipi covers and clothing that illustrated the war accomplishments of both individuals and the tribe.

Maȟpíya Boǧá wiŋ used the same style of figures and incorporated the women's traditional art form of abstract geometric designs along the borders of this suitcase.

Prior to the acquisition of beads, ribbons, and other materials from Europe, women used organic pigments to paint geometric abstract artwork on animal hide bags, known as wókpȟaŋ (commonly referred to as parfleche bags in English). For nomadic people, these bags held all their possessions as they followed the movement of the bison, the most important animal to Plains tribes' ways of life. The early geometric forms on wókpȟaŋ inspired later forms of artwork, including quillwork and beadwork.

Maȟpíya Boǧá wiŋ began beading at an early age; she had such talent, her nickname as a child was Little Thimble. On this suitcase, she applied beads to deer or bison hide using a style called lane stitch, which then was applied to a commercially produced suitcase. She created her scenes using a traditional Plains art style, in which humans and animals are drawn with flat color and without shading, shadows, or background.

Description of Scenes

Maȟpíya Boǧá wiŋ used her beadwork to illustrate the changing times and adaptation of her people while maintaining ties to their traditional ways of life. This beaded suitcase was created between 1880 and 1909, a time of dramatic change as her people were confined to the Standing Rock Reservation. The Dakhóta could no longer hunt bison, which historically provided almost everything the people needed to thrive: food, clothing, housing, tools.

Side One: Marriage Scene

One side features a traditional marriage scene in two parts. Because of the inscription of Ida Claymore's name on the suitcase, it is believed Maȟpíya Boǧá wiŋ created this suitcase for her friend, a prominent member of Standing Rock society, in honor of her marriage. Both women owned cattle ranches; Claymore's descendants still own a large ranch on the Standing Rock Reservation.

The scene shows the bride and her parents amid the feast celebration, displaying all the gifts they received. Along the top-left corner, 11 horses surround two figures, possibly Claymore's parents, who flank a row of kettles; as a common marriage proposal, a suitor would offer horses to the woman's parents to show his value and worth as a potential husband and provider. At the bottom is the bride next to her tipi surrounded by her new gifts: (left to right) beaded pipe bags; two full, beaded bison robes; a trade cloth with beaded bison strip; and a robe with an animal figure.

Side Two: Roping Cattle

The scene with the cowboys roping cattle illustrates how her family adapted and continued their traditions of bison hunting after the populations of bison dwindled to a few hundred. Maȟpíya Boğá wiŋ's husband, Frank Gates, participated in the last bison hunt on the Standing Rock Reservation, which took place in September, 1883. Because people of her tribe were familiar with raising horses and hunting, they adapted to cattle ranching relatively easily compared to farming. The U.S. government supplied cattle and encouraged ranching on the Standing Rock Reservation. The traditional communal bison hunt was called Wanáuŋsapi in Dakhóta, the same word for the rations of beef promised by the government. The Dakhóta applied the methods of hunting bison to cattle, demanding it be issued to them "on the hoof" so that they could hunt and make use of the entire animal just as they had with bison.

Importance of the Artwork

The artist captures the history of her people prior to European arrival in the wedding scene, as well as the changing times in which she lived in the ranching scene. Though to outsiders cattle may seem to intrude upon Dakhóta traditions, ranching allowed their methods and techniques of harvesting bison to survive. The Standing Rock Reservation currently has four community-owned bison herds and hosts small hunts during which children are able to reclaim the traditional methods.

Little thorough documentation of Maȟpíya Boğá wiŋ's work exists, and only a handful of her artworks are explicitly catalogued. She made most of them as gifts for her family and friends. Indeed, only a few beaded suitcases remain, and this suitcase is considered to be one of the finest. A perfect illustration of resiliency and creativity, this suitcase beautifully blends tradition and innovation.

Questions

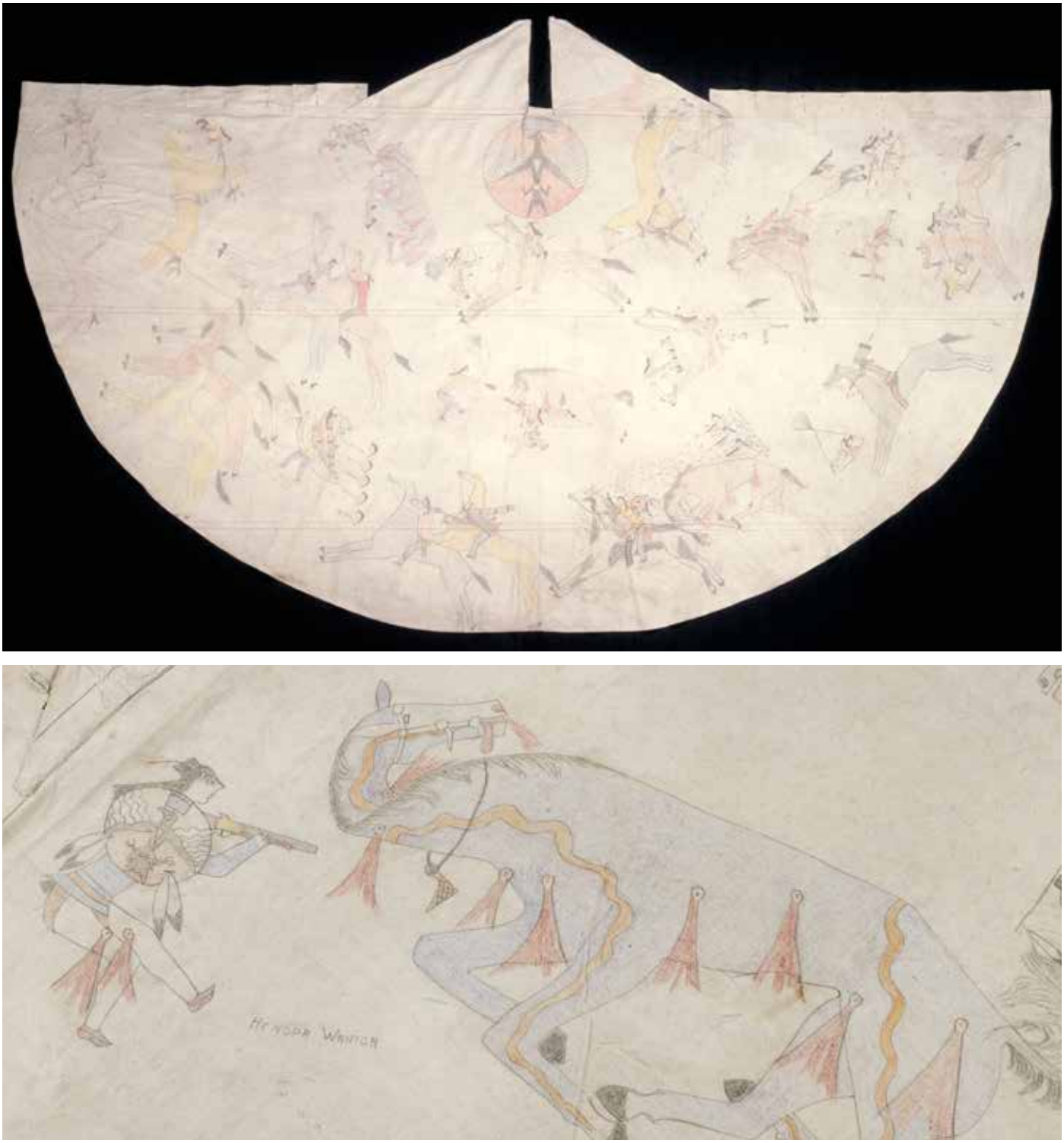
Each side of the suitcase features a different theme. One side shows scenes of cattle ranching on Standing Rock Reservation. What do you see? What appears to be going on? What do you see that makes you say that? What do you wonder about when you look at this ranching scene?

The other side shows two scenes from a traditional marriage, one of the bride with gifts, and the other of her parents. Describe the two different scenes. What do you see? What do you wonder about these scenes?

The artist created artworks that include elements of traditional and contemporary life. Think about some things in your life that rely on both traditional and newer ideas. Where in your surroundings do you see traditional designs used on contemporary objects?

Compare and contrast this suitcase with the tipi cover. What do they have in common? How do they differ? Consider images, materials, and artistic purpose.

If you were to decorate a suitcase or backpack with images that told stories about your life and identity, what would you include?



Hé Núŋpa Waníča (No Two Horns)
(Hunkpapa Lakȟóta, 1852–1942)
Tipi Cover, c. 1915
Pigment on canvas
102¾ × 170 in. (260.99 × 431.8 cm) (flat)
The Christina N. and Swan J. Turnblad
Memorial Fund 94.47.4

Tipi Cover, c. 1915

Artist's Background

Hé Núŋpa Waníča, later known as Joseph No Two Horns, was a Húnkpapȟa Lakȟóta warrior and artist from the Standing Rock Reservation in North Dakota and South Dakota. He proudly fought for his people as a young warrior and spent the latter part of his long life chronicling their military history in figurative and pictographic art.

The 1934 census at Standing Rock shows that Hé Núŋpa Waníča was born in 1852, though other sources claim he was born a decade earlier. He died on September 28, 1942. He was also known as Kimímila Ská (White Butterfly), and his parents were Otȟaŋiŋwiŋ (Woman in Sight) and Wasú Lúta (Red Hail). He was an important warrior for his tribe; he reportedly had his first war raid against a neighboring tribe at age 14.

To protect the tribal communities and their hunting territories, villages of the Lakȟóta and Dakhóta (known collectively as the Očhéthi Šakówiŋ, or Seven Council Fires) required military power that depended upon the skills and bravery of men. To chronicle their accomplishments in battle, men used pictographic figurative art. Originally they carved into rock faces or painted on animal hides. Pictographic artwork helps tell the histories of their communities by aiding in the oral traditions of their people, who did not have a written language.

Historical Context

When the Reservation era began, it became impossible for men of the Očhéthi Šakówiŋ to continue their former way of life. In 1875, the government ordered the Lakȟóta onto the Great Sioux Reservation, and those who did not comply with the orders were deemed hostile by the U.S. government and were subjected to military force. This forced compliance caused numerous hostile engagements, including the Battle of Little Bighorn, in which Hé Núŋpa Waníča participated. Afterward, he fled with Tȟatȟáŋka Íyotake's (Sitting Bull) band to Canada. It is not known when Hé Núŋpa Waníča returned to the United States and settled at Standing Rock.

Because of the harsh economic conditions during the Reservation period, Hé Núŋpa Waníča adapted to the changing ways of life and began to create art to sell to non-Natives. The majority of his artworks were created between 1890 and 1920, and they include carvings and weaponry as well as paintings on hide, cloth, and ledger paper.

Animal Imagery

Traditionally, Lakȟóta lived harmoniously and interconnected with animals, and this complex relationship is often shown in their artwork. Hé Núŋpa Waníča was one of the most prolific artists of horse imagery among Lakȟóta artists. Some of his artworks include carvings known as "horse effigies" or memorial sticks (in Lakȟóta: Šuŋkthάŋka wókiksuye čhaŋwóuŋye). When a warrior's favorite horse was killed underneath him during battle, he would create memorial artworks to honor the animal's bravery and spirit. Hé Núŋpa Waníča often depicted the same blue-colored roan horse in his art, a possible reference to his horse, which was reportedly killed during the Battle of Little Bighorn in 1876. On the tipi cover, the top-left illustration is the sorrowful death of his beloved horse, with red blood stains spilling from the horse's many gunshot wounds (see detail, page 25). Even as an elder, he continued to honor his horse's spirit during dances, always carrying a horse memorial stick with him.

Significance of Shields

One of the most important objects a warrior might carry into battle was his shield. To maintain the warriors' mobility while on horseback, the small shields were worn on the back and could deflect arrows or glancing blows. However, the greatest protection these shields offered were from the vision-inspired paintings, which came from the haŋblečeya (vision-quest) ceremonies. These ceremonies gave spiritual knowledge to the seeker that would help him in times of need throughout his life.

Hé Núŋpa Waníča often painted his shield design as an artist signature, to help identify himself in his illustrations and to signify the importance of the shield design in his life. Hé Núŋpa Waníča's shield features a central figure of a bird. Sitting above the vision-inspired bird is

a blue rectangle (representing a medicine pouch) that contrasts against the predominantly red background. Dividing the background are undulating lines radiating from the top of the bird wings.

Meaning of Tipi Cover

In traditional Lakȟóta/Dakhóta society, women owned the bison hide tipi and most of the materials inside. When she married, her husband joined her family, and one of his duties was to gain war accomplishments. He would paint on the outside of the family tipi to illustrate his achievements. This canvas tipi cover is of a much smaller size than one that would be used for housing, suggesting it was created purely as a commissioned piece. It is drawn in traditional Plains art style, in which humans and animals are portrayed in profile, with flat color and without shading, shadows, or background.

Rather than draw herds of horses, hoofprints are used as representative symbols; human and horse footprints at the top-right center indicate a scene where a man without a horse and a horse-mounted warrior fought (see detail on page 26, upper image). Great attention is paid to the individuals who would have been easily identifiable by fellow tribal members. But because this was for sale to a non-Native person, Hé Núŋpa Waníča labeled each warrior (see detail on page 26, lower image).

For men of the Očhéthi Šakówiŋ, high value was placed on obtaining honor and prestige through war deeds. Raiding the camp of another tribe for horses and the giving away of those captured horses were sanctioned ways of gaining honor. Thus, horse raids were one of Hé Núŋpa Waníča's favorite topics to illustrate. On this tipi cover, he also celebrates their abilities to fight the enemy tribe, Crow (Apsaalooke), who are depicted with piled-up and long hair. Some of the Lakȟóta warriors include the personal family histories of his father, Wasú Lúta (Red Hail), and his cousin, the great Húnkpapȟa Lakȟóta leader Tȟatȟáŋka Íyotake (Sitting Bull), on the far left of the tipi.

On this tipi cover, created in 1915, Hé Núŋpa Waníča illustrates 14 individual accomplishments by warriors he personally knew. It is one of only two known Hé Núŋpa Waníča tipi covers that show an unfriendly encounter with European Americans. That scene, located in the middle center, illustrates Itázipa Dúta (Red Bow) being captured by U.S. General Alfred Sully at the Battle of Whitestone in 1863, a tragic point in Dakhóta and Minnesota history. Another warrior drawn by Hé Núŋpa Waníča from the Battle of Whitestone is Iháŋktȟuŋwaŋna Dakhóta (Yanktonai) leader Matȟó Núŋpa (Two Bears). Matȟó Núŋpa is the father of Nellie Two Bear Gates (Maȟpíya Boǧá wiŋ, Gathering Stormclouds Woman), who was one of the first Lakȟóta/Dakhóta women to use the male pictographic forms of art in her beadwork to illustrate tribal and personal histories. (See pp. 21–23.)

The artistic merit of the tipi cover is excellent, and it is also a very important historical document that illustrates traditional lifeways, ceremonies, and cultural practices. Lakȟóta artists like Hé Núŋpa Waníča chronicled a unique indigenous way of life as it transitioned into a new era for his people.

Pronunciation Guide

Pronunciations are approximate; also, pronunciation varies among Dakhóta, Lakȟóta, and Nakȟóta.

Hé Núŋpa Waníča: Hay NUN pah wan EE cha

Kimímila Ská: Gee MEEM la SKA

Otȟaŋiŋwiŋ: Oh TAH Ee Ween

Wasú Lúta: Wah SOO LOO Tah

Tȟatȟáŋka Íyotake: Tah TAHN ka EE wo tah kay

Itázipa Dúta: Ee TAH zee pa DOO tah

Matȟó Núŋpa: Mah TOE NOON pa

Maȟpíya Boǧá wiŋ: Mah PEE ya Boh HAN ween

Očhéthi Šakówiŋ: Oh CHE tee Sha KOH ween

Lakȟóta: La KOH ta

Dakhóta: Da KOH ta

Húnkpapȟa: HOONK pah pah

Iháŋktȟuŋwaŋna: Ee HANK too wan na

Haŋblečeya: Han BLAY chee yah

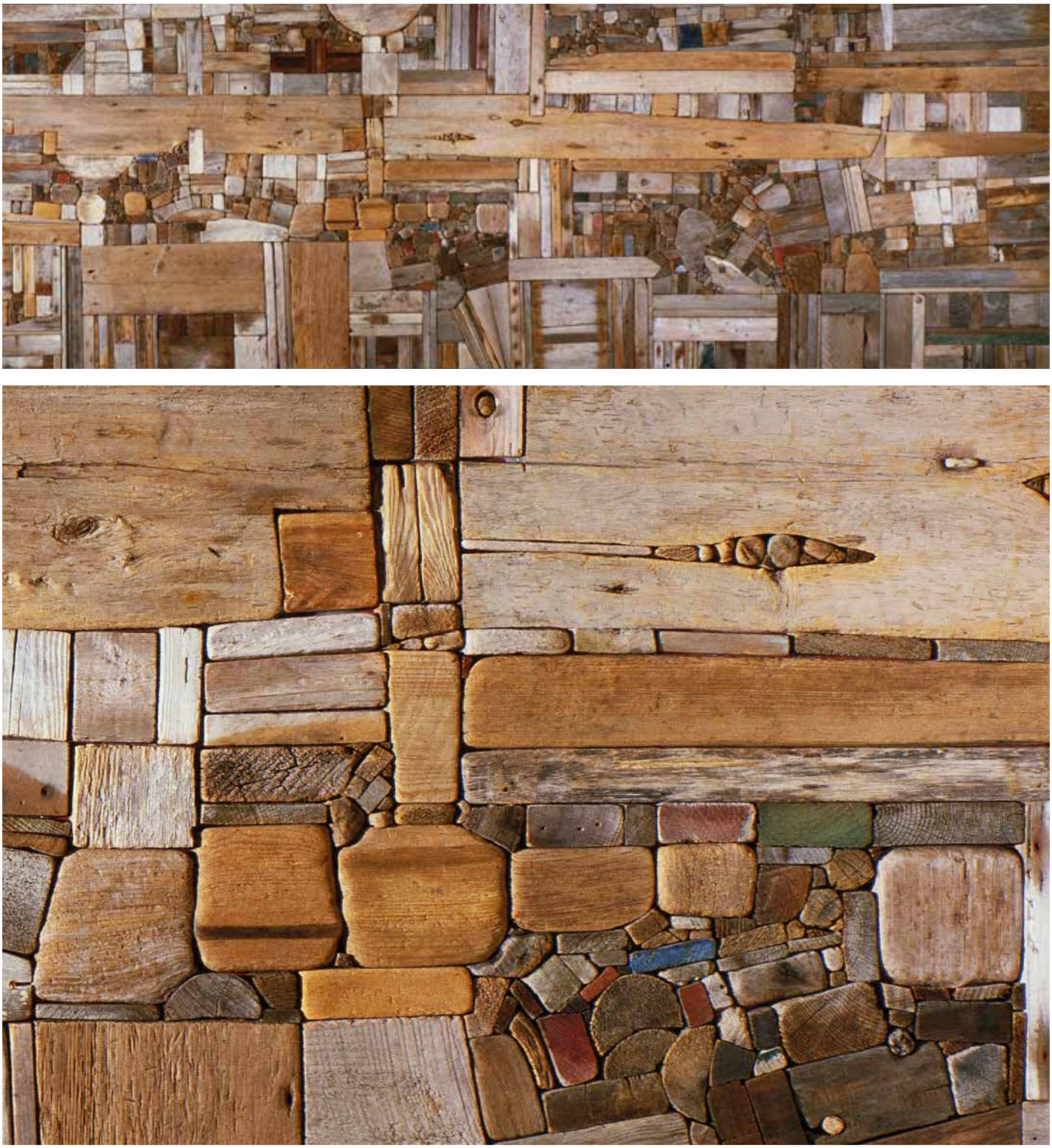
Šuŋkthánka wókiksuye čhaŋwóuŋye: Shoon TAHN kah WO keek soo yay chahn WOH oon yay

Questions

This artwork is made in the shape of a tipi cover. Look at this illustration and think about how this would be wrapped around poles to be viewed upright. Imagine walking around the artwork and seeing the many scenes appear as you moved.

This tipi cover shows many different battles. How does the artist tell stories? What kinds of things does he show to tell about specific events within these battle scenes? Pick two battle scenes and compare and contrast them. How are they alike? How do they differ? Compare your observations with a small group of other students while looking at the image.

This tipi cover was likely made as a commission, meaning someone would have asked Hé Núŋpa Waníča to make it. Why do you suppose someone would want a tipi cover that was not actually big enough for a tipi? What kinds of things have you seen that replicate or copy original objects on a different scale (in a different size)?



George Morrison (Grand Portage Anishinaabe, 1919–2000)
Collage IX: Landscape, 1974
Wood
60⅛ × 168½ × 3 in. (152.72 × 427.99 × 7.62 cm)
The Francis E. Andrews Fund 75.24

Collage IX: Landscape, 1974

Artist's Background

George Morrison (1919–April 17, 2000) was an Anishinaabe artist from the Grand Portage Reservation in northern Minnesota. He created landscape paintings and wood collages in a unique style that drew on elements of Cubism, Surrealism, and Abstract Expressionism. He is one of Minnesota's best known artists, and as his career progressed, he was recognized as one of the first contemporary Native artists to explore new forms of modern art not traditionally associated with Native American art.

Morrison grew up impoverished, one of 12 children in Chippewa City, near the shores of Lake Superior. He spoke only Anishinaabemowin until he was about 6 years old, when he was sent to a boarding school in Wisconsin, where he learned English. Through his early years, his teachers recognized and nurtured his talents. Eventually he achieved an art scholarship to the Minneapolis School of Art (now the Minneapolis College of Art and Design), which he attended from 1938 to 1943. That year, he received a prestigious Van Derlip Traveling Scholarship that enabled him to travel to New York City, where he studied at the Art Students League. In 1952, he was awarded a Fulbright Scholarship to travel and study art in Europe. He studied at the École des Beaux-Arts, Paris, and at University of Aix-Marseilles, Aix-en-Provence, France.

In 1954, he returned to New York and developed friendships with influential American expressionist artists such as Willem de Kooning, Jackson Pollack, and Franz Kline. Throughout the 1950s and 1960s, Morrison lived in cities in the Midwest and on the East Coast, including New York, Providence, R.I., and the Cape Cod art community of Provincetown, Mass. In Provincetown, Morrison first began to gather driftwood along the beaches for the creation of horizontal mosaic wood paintings. These collage "wood paintings," which he continued to make for decades, became highly sought after by museums and art collectors.

Throughout his career, Morrison taught art at various colleges, including Cornell, Dayton Art Institute, Rhode Island School of Design, and Pennsylvania State University. However, in 1970 he decided he wanted to return to Minnesota. He took a position at the University of Minnesota, in Minneapolis, where he taught Native American studies and art.

Environmental Influences

Place was incredibly important to Morrison. No matter where he was in the world, when he created new artworks, he would sometimes include the location along with his signature. However, one place—his homeland—held in his mind, body, and spirit a power that never left no matter how far he traveled:

> The horizon of Lake Superior is like the edge of the world. Artistically, it's the dividing line between water and sky, color and texture. It has an extensity that relates it to the broader range of the universe. I like the range of color that's constantly changing, that's never the same. I've heard other people say they don't see the lake all the time, but they're aware of it and when they go on vacation, they miss the lake. (John Camp, *St. Paul Pioneer Press and Dispatch*, "Artist Confronts Life, Death," September 7, 1986, p. w11A)

While in Minnesota, Morrison built a home with an art studio on the Grand Portage Reservation on Lake Superior; he named it Red Rock for the jasper in the nearby bluffs. This period marks a shift back in Morrison's art to his Ojibwe roots and the nature surrounding him at Lake Superior, as is seen in many of his horizon-line landscape paintings. In a naming ceremony in the 1960s, an Ojibwe elder gave him two names he had dreamed of for Morrison. Both had unexpected resonance to the artist's career, even though the elder claimed to know nothing of his life. One of the names, Wah Wah Teh Go Nay Ga Bo (Standing in the Northern Lights), was the title of one of his important 1950s paintings. Gway Ke ga Nay Bo (Turning the Feather Around) is the title of his huge wooden mosaic mural decorating the Minneapolis American Indian Center on Franklin Avenue.

Collage IX: Landscape

Collage IX: Landscape is the first wood collage Morrison made while in Saint Paul, using driftwood he gathered along the shores of Lake Superior. Throughout his life, the lake's horizon line inspired how

he fitted together the wood pieces he collected. The patterns of the wood grain reminded him of patterns he saw at the lake—clouds in the sky, ripples in water, colorful patches on rocks.

Collage IX: Landscape is an abstract structure, without identifiable subject matter; yet, with its horizon line it intentionally evokes a landscape in nature. Above the horizon line, the wood pieces are similarly shaped, with straight angles prevailing. They are systematically aligned, suggesting the calm order of an expansive, cloud-filled sky. Below the horizon line, the shapes of the wood pieces are irregular in size and shape, with curved edges more evident, and their gathering is chaotic, suggesting the arbitrary shapes and movements of the waves, rocks, and land.

Summary

George Morrison's works occupy both Native galleries as well as modern art galleries. He was one of the first Native American artists to break away from cultural stereotypes to create artworks that speak on a universal level, while also maintaining a connection to his roots along Lake Superior.

Questions

Look closely at this artwork made out of many pieces of wood. Artist George Morrison calls this a landscape, a word used to describe an artwork showing a place. What about this reminds you of a place? Look for a line (called a horizon line) that shows where the sky meets the land or water.

The shapes are made of old pieces of wood the artist found, particularly along the shore of Lake Superior. He used the colors and textures of the driftwood to "paint" a picture of the patterns he would see at the lake. What patterns do you see here that remind you of nature? (Think about sky, rocks, water, trees, and light.)

Morrison also sometimes caught glimpses of shapes that reminded him of the Underwater Serpent spirit in the foregrounds of his landscapes (see page 14 in the essay on the Anishinaabe Club). What shapes here might suggest the powerful spirit?

People see so many different things in this "painting." What do you see in it?

Compare and contrast *Collage IX: Landscape* with Dyani White Hawk's painting *Untitled* (*Quiet Strength I*) (pages 30 and 42). Both artists use abstraction to express ideas that are important to them. What do these artworks have in common? In what ways do they differ?

Allan Houser (Nde Indé [Chiricahua Apache], 1914–1994)
Rendezvous, 1981
Indiana limestone
69 × 23⅝ × 24⅞ in. (175.26 × 60.01 × 62.07 cm)
Gift of Richard and Maryan Schall 2000.28

Rendezvous, 1981

Artist's Background

Born in Oklahoma, Allan Capron Houser (June 30, 1914–August 22, 1994) was a Chiricahua Apache teacher, sculptor, and painter. He is one of the most renowned Native American painters and Modernist sculptors of the 20th century, known for both honoring Apache tradition and his pure artistic exploration and realization. Houser was the first Native American to receive the nation's highest honor for artists, the National Medal of Arts, in 1992.

Fluent in the Apache language, Houser's father, Sam Haozous, served as a translator for his cousin, the great Apache leader Geronimo. The Chiricahua Apache were exiled from Arizona in 1886 and held as prisoners of war by the U.S. government until 1913–14, when they were released from Fort Sill, Oklahoma. According to family history, Houser was the first Chiricahua Apache baby born after the tribe was freed from 27 years as prisoners of war.

Growing up on a farm, Houser was surrounded by nature. Using many of the stories and songs he learned from his parents, Sam and Blossom Haozous, he created flowing, lyrical sculptures that captured the daily lives, rituals, and spirit of his Apache people: ceremonies, historical events, and their traditional way of life in paint, stone, wood, and metal. Many times he was inspired by the closeness of family, including the bond between mother and child. He often depicted the female form in sinuous lines, simplifying the curves with a graceful elegance that captured the quiet power of womanhood.

Houser recalled his interest in art this way:

> "I was twenty years old when I finally decided that I really wanted to paint. I had learned a great deal about my tribal customs from my father and my mother, and the more I learned the more I wanted to put it down on canvas. That's pretty much how it started." (Allan Houser official website, February 2018)

Houser's father expected him to take over the family farm one day. However, he happened to see a flyer for a painting class at the Santa Fe Indian School. In 1934, at age 20, he enrolled there, but he was frustrated by his teacher Dorothy Dunn's belief that students should paint what they know from their particular tribes and communities, and that they should paint such scenes in a flat style that omitted background, foreground, perspective, and shading.

This lack of diversity in methods clashed with Houser's natural instinct of always experimenting with mediums. For example, during World War II he turned to three-dimensional work, an art form he returned to many times during his career. His first large sculpture, *Comrades in Mourning*, in 1947, set him on a path toward worldwide recognition. The seven-foot-tall marble monument at the Haskell Institute, in Lawrence, Kansas, honored the Native Americans lost in World War II.

While continuing to sculpt and paint, he taught at the Inter-Mountain Indian School in Brigham City, Utah, where he remained for 11 years. In 1962, he joined the faculty of the new Institute of American Indian Arts in Santa Fe; as the only sculptor, Houser set up its sculpture department. He combined modernistic styles with his own themes, leading to a recognizable, influential style he passed on to hundreds of students, helping to inspire and launch the careers of a generation of Native artists.

Houser's teaching career spanned 24 years. In 1975, at age 61, he began the most prolific period of his artistic career. For the next 19 years, he maintained a rigorous schedule making art, exhibiting in museums, and earning prestigious commissions and numerous national and international awards. In his final year of life, 1994, he completed over 40 sculptural works, including the 12-foot-tall monumental bronze *Unconquered*, as well as hundreds of drawings and sketches.

Rendezvous

This sculpture was created during that retirement period, in 1981, using Indiana limestone. Houser often picked out his stones for carving in person and let the stone inspire what would come from it. *Rendezvous* tells the story of a young Native woman setting off to meet someone. She wears a shawl clasped around her and holds a fringed bag in hand, with the movement of her footsteps implied through the flow of her dress. Her face captures the anticipation and quiet excitement one feels when waiting to meet a loved one.

The exaggerated proportions and broad, sweeping organic forms of *Rendezvous* proclaim the subject's modernism. Her clothing, accessories, and features communicate her Native heritage. Because her clothing lacks details that place her in a specific time or place, however, she is timeless.

Summary

Allan Houser took modernism to new heights, infusing his pieces with the power of his people's traditions, while breaking away from accepted forms of Native art to create his own style, techniques, and use of materials.

Questions

Describe this sculpture. What do you see? Allan Houser wanted his modern art to tell the stories of Native people. What's going on in the sculpture? What do you see that suggests this to you? How has Houser suggested a sense of movement? What mood does the sculpture suggest to you?

What do you wonder about this woman?

What about this sculpture makes this figure appear real? Which aspects appear less real? Why do you suppose Houser omitted extra details in this sculpture? How would it change if he had included all kinds of details?

Explore your outdoor environment. Look for stones of various sizes and imagine what you might carve from them. What kinds of stones most inspired you?

Richard Hunt (Canadian, Kwakwa̲ka̲'wakw [Kwagiulth]), born 1951
Transformation Mask, 1993
Cedar, pigment, cloth, string, wood
13 × 1¼ × 20½ in. (33.0 × 31.1 × 52.1 cm)
The Anne and Hadlai Hull Fund 93.42

Transformation Mask, 1993

Artist's Background

Richard Hunt, a Kwakwaka'wakw (pronounced: kwak-wak-ya-wak) carver from British Columbia, Canada, is one of the most celebrated contemporary artists of the Northwest Coast. Hunt began carving at 13 years old, and in 1973, he became an apprentice to his father, Henry Hunt, the master carver at the Royal British Columbia Museum. Eventually, he would take over his father's role and use that time to study the museum's collections, teach about the art, and perfect his skills. As a master carver, he created over 100 artworks for the museum's "Potlatch Collection," which families that owned the right to host potlatches were able to borrow in place of fragile antique versions. In 1991, he was the region's first artist to be elected to the Order of British Columbia, and in 1994, he was elected to the Order of Canada, the most prestigious national honor for service to the country. In 2004, he received Canada's highest arts award when he was elected into the Royal Academy of Arts.

Kwakwaka'wakw Background

Kwakwaka'wakw art forms are passed down from elder to youth. Hunt comes from generations of master carvers, including his father, Henry Hunt, and his grandfather Mungo Martin. Their art form has endured over generations in spite of attempts by the Canadian government to assimilate the Northwest Coast peoples into the predominant white culture. Even though from 1884 to 1951 the government banned their potlatch ceremony—a traditional multi-day feast of Native people of the Northwest Coast marked by the host's lavish distribution of gifts—many Kwagiulth (Kwakwaka'wakw) artists, like Hunt's grandfather, continued to make traditional ceremonial items in secret, keeping these art forms alive for future generations.

Today, Kwakwaka'wakw art is undergoing a great revival, and Richard Hunt is a part of it:

> My work is always cultural and I have a responsibility to follow a tradition. I am not trying to invent something new: my path has been set out for me. First, I don't call what I do art. I call it cultural property, meaning it comes from my culture and it is my property. Every time I carve a piece, I ask myself if it would be accepted in the Big House. If not, there is no point in me carving it. Every piece of work I do, I feel I am reclaiming culturally what belongs to me. I am a Kwagiulth, so I only carve in that style and it is the style that my father, Henry Hunt, taught me. (*Personal communication with M. Myles,* September 9, 2017)

Symbolism & Meaning

The historical society of the Kwakwaka'wakw people was based on wealth—the families with the most wealth had the most power, yet they were only powerful because they gave the most away. This tradition continues today. Art has always had an important function to the societies of the Northwest Coast, and much of the art produced, and the associated ceremonial activities, were and are intended to proclaim the wealth and status of these important families.

Wealthy families give away their material goods in elaborate, important ceremonies called potlatches, which are held in winter to celebrate special events, such as the naming of children, marriage, transferring rights and privileges, and mourning the dead. Guests witnessing the event are given gifts—and the more gifts given, the higher the status achieved by the potlatch host.

Central to these ceremonies, traditionally and today, are the many distinctive art objects adorned with images of animal symbols, sometimes referred to as crests. Emblems of wealthy families, these animal symbols serve as reminders of their history and ancestors. Kwakwaka'wakw oral history holds that their ancestors came in animal form by way of land, sea, or underground. When one of these ancestral animals arrived at a given spot, it discarded its animal appearance and became human. A family's crest sometimes represents the animal or spirit from which it is believed to have descended.

Storytelling through the Mask

During potlatches, performances of family dances and stories include the wearing of transformation masks. Not considered to be entertainment, those stories are the cultural property of the clan or individual from which they originate and should not be told by another clan, especially if they do not live in the same area. Transformation masks tell the origin story of their animal ancestry to show ownership of the crests and to reveal the interconnectedness of humans and animal spirits. When dancers wear these masks, they are believed to transform into the spirits represented. Art makes the supernatural world visible.

This transformation mask is a sculptural form constructed with moveable parts that open and close. Hunt carved and painted Raven on the exterior. When it opens, it reveals the image of Sisiutl (See-see-yoot), a two-headed serpent often associated with the protection of warriors. These two images are personally significant to Hunt, as the Raven is the crest of his father's family and the Sisiutl is the crest of his mother's clan.

Raven is a central character in Northwest Coast stories. He is known as the creator of the physical world and the bringer of light. He has supernatural powers and sometimes uses his powers to play tricks on others. Sisiutl, an invincible two-headed serpent whose glance alone can kill, is believed to eat those who see him, which may explain why Sisiutl is represented here as a human head between two profile snake heads. The images on the mask represent the back and forth transformations of human to Raven and Sisiutl to human.

Description of Mask

Hunt carved and painted *Transformation Mask* using traditional techniques. He carved it from red cedar, a soft wood favored by Kwakwaka'wakw artists for its clear, even grain. Traditional artists used natural earth pigments, such as red ochre, charcoal, and blue-green clay, to paint. In a contemporary adaptation, Hunt used acrylic versions of those traditional colors, which he applied to emphasize important features such as eyes, nostrils, hands, and teeth.

Distinctive to the tribes of the Northwest Coast, Kwakwaka'wakw art features two basic design forms: the ovoid and U-form. These shapes are integral to their artistic traditions and are found throughout this mask in a variety of formations. Examples of the ovoid are seen in the serpent eyes and nose, the palms of the human hands, and the man's forehead. The U-form is repeated in many segments of the serpent's body as well as on the chin of the human face.

Summary

Richard Hunt's Kwagiulth name is Gwe-la-gwe-la-gyas-les, which means "a man who travels around the world giving," which he has lived up to as an artist and a reclaimer of his culture. Hunt is a dancer and performer of his people's stories at winter potlatches, including wearing a similar version of this Raven-Human-Sisiutl transformation mask. Kwakwaka'wakw dance to celebrate life and their history, which continues to be passed on through the generations in their cultural property of art, songs, and dances.

Questions

Describe *Transformation Mask*. What do you see? What colors do you see? What kinds of shapes? What do you wonder about?

How do you think the mask is worn? What clues do you see that make you say that? How do you think the wearer opens the mask? How can you tell? Look at the open mask. How do you think the wearer sees and breathes?

Look at the mask when it is closed. What features does Raven have that help identify him?

What kinds of lines and shapes did Hunt use to represent the features of Raven? How do the colors help emphasize the bird's features? Look at the open mask. Where do you see a human? How has Hunt showed us the double-headed serpent?

What kinds of special attire are worn for celebrations in your culture or community? What, if any, special meanings do these communicate?

Jamie Okuma (Shoshone-Bannock, Luiseno, Okinawan and Hawaiian), b. 1977
Shoes designed by Christian Louboutin
Adaptation II, 2012
Leather, glass beads, porcupine quills, sterling silver cones, brass sequins, chicken feathers, cloth, deer rawhide, buckskin
8⅝ × 9³⁄₁₆ × 3¼ in. (21.91 × 23.34 × 8.26 cm) (each)
Bequest of Virginia Doneghy, by exchange 2012.68.1a,b

Adaptation II, 2012

Artist's Background

Jamie Okuma's heritage is Shoshone-Bannock, Luiseno, Okinawan, and Hawaiian. She was born in Southern California, raised on the Shoshone-Bannock Reservation in Fort Hall, Ohio, and lives on the La Jolla reservation in Pauma Valley, California. In 2000, at age 22, she became the youngest "Best in Show" winner of the Santa Fe Indian Art Market. She went on to win "Best of Show" twice more for her mixed-media miniature beaded and quilled dolls.

Okuma began working with beads as a child, creating her own powwow regalia under the tutelage of her mother and grandmother. She continued learning beadwork and, in high school, created her first of many beaded miniature dolls. Okuma considers her miniature dolls "soft-sculptures." Each doll meticulously captures authentic, accurate traditional Native fashion using the finest materials.

After 15 years of creating miniature dolls, Okuma opened her own fashion label and began making high-end articles of clothing using beadwork and quillwork. She considers her fashion a self-portrait, reflective of her exquisite taste. Since her youth, she has been attracted to the finest quality materials, from the pre-World War II antique beads she chooses to brain-tanned buckskin and Italian leather. Responding to the fact that many Native Americans live in the modern world while honoring the past, she combines her Native heritage with contemporary fashion tastes.

Historical Background

In historical Native American societies, women typically created the clothing for the tribe. Important and influential tribal members sought to commission those women who were exceptional in a specialized skill, such as quillwork. Elegant clothes help define a distinguished person; even today, ceremonial clothes are made by women with specialized skills. Native fashion designers continue the tradition of fine craftsmanship to express their personal, social, and cultural experiences.

Historically among Plains tribes, tools were an important symbol of a person's ability to carry out critical roles in the tribe's survival. When a girl reached puberty, she received a set of bone tools for preparing hides. These tools, especially her awl, were symbols of her accomplishments. They helped her create clothing and housing for her family, representing the woman's creative power and industriousness.

Today, this symbolism of women's tools persists in the regalia of women at powwows. For example, many women wear an awl case to show their industriousness, a strike-a-light bag to show their hospitality, and a knife case to show their generosity.

Creative Process

In 2012, Okuma began beading a pair of $900 Christian Louboutin shoes, starting with its signature red-soled heel. She looked at the shape of each shoe to decide the designs that would flow with the curves, just like Southwestern Native potters look at the shapes of their clay vessels to decide what designs will harmonize with those forms.

Shoes became her art medium. Okuma invented her own techniques for beading shoes. Like Native women in the past who adapted their techniques to new materials, she created her own curved needles to bead onto the curved surfaces. Another innovation was to coat her sewing fingers with liquid latex and setting powder to better grip her needles.

She begins each design as patterns on paper and then traces them onto brain-tanned buckskin, the gold standard in Native materials, which comes from her grandmother's reservation, Fort Hall. Then she sews on antique Venetian beads, some as small as a grain of salt. For *Adaptation II*, Okuma used size 15 and 13 beads, sewn three or four beads at a time onto the buckskin. She lined the ankle tongue with antique brass sequins, dyed porcupine quills, and dyed chicken feathers within sterling silver cones. The abstract designs are reminiscent of those she learned as a child creating her powwow regalia.

Sometimes, Okuma will spend up to a year beading a pair of designer shoes. Though they are meant to be worn, because of their rarity, exemplary workmanship,

and unique beauty, many are instead collected. Designers like Okuma represent an authentic Native American voice—not someone else's idea of what Native art and fashion should be. International fashion houses tend to have many people involved to create handmade items to a designer's specifications; however, with Native American fashion designers like Okuma, the work can only be done by the artist, who is guided by sacred symbols and visions unique to their Indigenous heritage.

Summary

It is a widely held belief that Native fashion is static and unchanging; yet, Native women have always embraced new ideas, techniques, and materials, incorporating them into existing Indigenous aesthetic forms. Okuma, like Native women artists of the past, continues this tradition of innovation by displaying creativity in her meticulously beaded dolls and high-end fashion, while also honoring and respecting traditional cultural values in response to changing times and conditions of Native people.

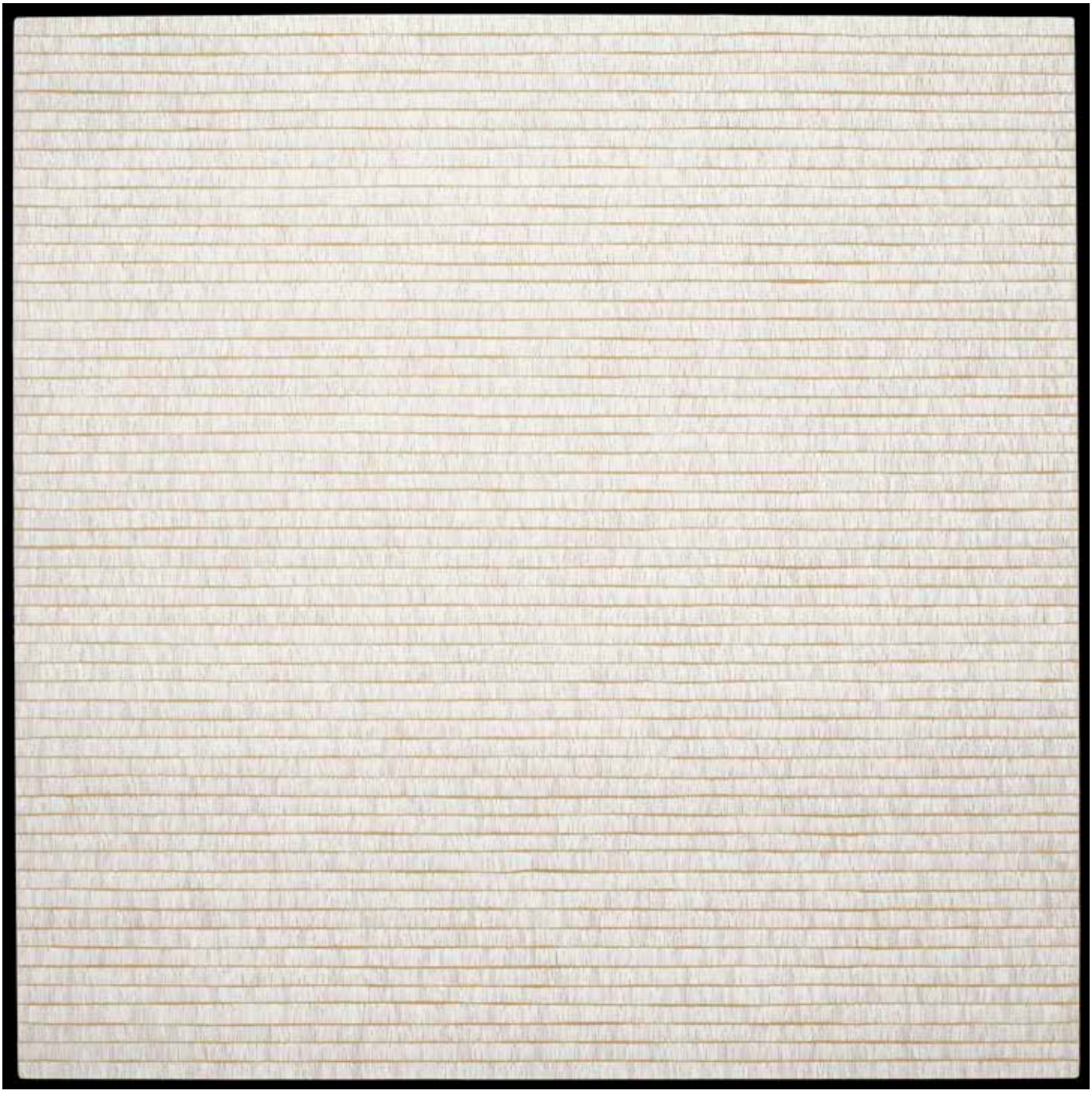
Questions

What do you notice first about these shoes? What drew your attention to that part first? As a class, explore the different parts of the shoes. What words describe the heels? What designs or patterns do you see there? What words describe the designs on the platforms? The tongue flaps? The sides?

To make these special shoes, Jamie Okuma uses traditional Native techniques she learned as a young girl when she first made her own powwow regalia. What materials do you see? (Dyed porcupine quills, dyed feathers, silver cones, sequins, beads.) What, if anything, in your own life do these materials remind you of?

In the process of transforming the shoes, Okuma had to invent new tools and strategies (i.e,. curved needle, coating her fingers with liquid latex and setting powder). Think of a time when you had to innovate to do something that was important to you? What was your innovation? How did it help you accomplish your goals?

Okuma intentionally purchased these designer shoes to remake or adapt them using Native techniques and materials. What kinds of projects have you done that required you to transform something into something totally new?



Dyani White Hawk (Sičháŋğu Lakȟóta [Brulé]), b. 1976
Untitled (*Quiet Strength I*), 2016
Acrylic on canvas
42 × 42 × 2¼ in. (106.68 × 106.68 × 5.72 cm)
Gift of funds from Nivin MacMillan 2016.74

Untitled (*Quiet Strength I*), 2016

Artist's Background

Dyani White Hawk is of Sičháŋğu Lakȟóta, German, and Welsh ancestry. She is a contemporary award-winning artist who lives in Minnesota. During the 2011 Santa Fe Indian Art Market, White Hawk won "Best of Classification"; in 2012 and 2013, she won "Best of Division" and first-place prizes. She graduated from Haskell Indian Nations University in 2003. In 2008, she earned a BFA in two-dimensional studio arts from the Institute of American Indian Arts (IAIA). In 2011, she graduated from University of Wisconsin-Madison with an MFA in Studio Arts.

White Hawk's mother, who is from the Rosebud Indian Reservation, was adopted by non-Native parents. Growing up in Madison, Wisconsin, White Hawk said she did not connect with her Lakȟóta ancestry until her teenage years:

> As a woman of Lakota and European ancestry, my life experiences have been a combination of both Western and indigenous educations, causing a continual negotiation of value systems and worldviews. Through the amalgamation of abstract symbols and motifs derivative of both Lakota and Western abstraction, my artwork examines, dissects, and patches back together pieces of each in a means to provide an honest representation of self and culture. (*Cowboy and Indians* magazine, January 2016 issue)

Her work combines her two loves: modern abstract painting and traditional Lakȟóta arts. As she studied her favorite non-Native modern artists, she discovered an underlying familiarity and connection within their work. Art movements such as Modernism and its associated artists, including Mark Rothko and Marsden Hartley, drew influences from Native American arts.

White Hawk reconciles her life experiences to create her modern abstract artwork. Her Lakȟóta heritage is organically and visually reflected in her work through her use of Indigenous materials and techniques, such as quillwork and beadwork. In other artworks, as in *Untitled* (*Quiet Strength I*), she paints abstractions that reference these techniques.

Quillwork

Porcupine quillwork is one of the oldest forms of Native American art. Prior to the introduction of glass beads, quillwork was a popular art form among North American tribes of the Plains and Woodlands regions. Compared to beadwork of later years, quillwork is considered more sacred because quills come from the porcupine, a living being. To collect the loose quills, women throw a blanket over the porcupine. They then boil the quills to soften them. Traditionally, women dyed the quills with plant pigments; today, synthetic pigments may be used instead. Later, the women dry and rub the quills with animal oils to prevent them from becoming brittle.

Quilling has sacred significance for the Lakȟóta people. Dreaming is a noble way to gain sacred knowledge, and the art of quillwork came to the Lakȟóta through dreams. In a religious sense, quillwork represents the virtues for which all Lakȟóta women should aspire, including generosity, persistence, and industriousness. In almost all Plains and Woodlands tribes, a woman's creativity was highly valued; for many tribes of the region, women had their own societies where they taught certain skills. In quillwork societies, the number of hides dressed and decorated contributed to a woman's social status, and a record was kept for each woman's achievements. Sometimes a special belt was given to show how industrious a woman was; it was an honor to wear one, as it could not be obtained otherwise. A woman's creative accomplishments were celebrated just as man's war accomplishments were celebrated.

Lakȟóta women worked together to pass along knowledge to the younger generations. For White Hawk, passing along knowledge is also very important. In 2017, she was awarded the NACF Mentor Artist Fellowship, reflecting her commitment to share her knowledge of both her traditional and contemporary artistic techniques and art practice with an apprentice. By teaching beadwork and quillwork to her apprentice, White Hawk continues this tradition of Native women.

The Painting, *Untitled* (*Quiet Strength I*)

Dyani White Hawk strongly desires to expose new audiences to Native history through her art. In *Untitled* (*Quiet Strength I*), White Hawk uses thousands of vertical lines to refer subtly to traditional quillwork. This required weeks of meticulous, repetitive brush-work. Traditionally, Lakȟóta women told complex stories through their abstract geometric art, and White Hawk continues this tradition by transforming complex ideas into visual statements made as graceful and poignant as possible.

Summary

Dyani White Hawk hopes Native viewers will see their own personal stories reflected in her painting, *Untitled* (*Quiet Strength I*). As a platform for conversation, she draws the viewer into seeing the intersectionality of Native and non-Native cultures: each line represents the respect and value she sees in the traditional skills of her ancestors. Yet, as a contemporary artwork, it also highlights the need to reflect on how Native history is taught. She believes that at the heart of contemporary art is the practice of engaging in difficult conversations, and that the greatest growth and gains come from understanding one another's stories.

Questions

Look closely at this painting. Describe what you see. What, if anything, does it remind you of? What about it reminds you of that?

At first glance, what about this painting seems abstract? What about it appears naturalistic? What did White Hawk do to make the image appear realistic? Sometimes artists paint to create the illusion of real texture. What do you think the texture here would feel like? How might the actual surface of the painted canvas feel?

Compare this painting to the quillwork designs on Jamie Okuma's shoes. What do they have in common? How do they differ?

See Dyani White Hawk's lesson on abstraction (pp. 75–78). Compare and contrast *Untitled* (*Quiet Strength I*) with the painting, *Self-Reflection*, reproduced in the lesson.

Art Lesson Plans

All of the art lessons have been designed by and/or with Native artists for use in your classroom to teach about Native art and culture while avoiding appropriation. Rather than asking students to replicate or directly imitate Native American objects, these art activities engage students in creative thinking and problem solving as they create unique works of art. Designed for learners in grades K–12, the lessons originate from James Autio (Ojibwe); Gordon Coons (Lac Courte Oreilles Band of Lake Superior Chippewa Indians of Wisconsin, Chippewa/Ojibwa, Ottawa); Dyani White Hawk (Sičháŋğu Lakȟóta [Brulé]); Marlena Myles (Spirit Lake Dakota, Mohegan, Muscogee); and Margaret Swenson, a visual arts educator and collaborator with Heid Erdrich (Ojibwe enrolled at Turtle Mountain) in the creation of a Native artist residency program at Kenwood Elementary School in Minneapolis.

Painting Animals

Inspired by the work of Minnesota artist James D. Autio

Grade Level: Kindergarten to third grade

Time Required: Two to three 55-minute class periods

Lesson Overview: Students will explore the art of Minnesota artist James D. Autio (Ojibwe) and create paintings of animals that are important to the Ojibwe.

This lesson was presented by James Autio to first-grade students in Minneapolis. You can adapt the ideas to suit your classroom needs.

Lesson Objectives

Students will be able to observe, identify, and describe characteristics of various artworks created by Minnesota Ojibwe artist James D. Autio.

Students will be able to create unique paintings using prepared outline drawings of Ojibwe doodem (family clan) or spiritual symbols, or create their own painted depiction of a family symbol, such as a representative animal.

Students will become familiar with the idea that certain animals are important to Ojibwe people.

Materials

Images of art by James D. Autio at the end of this lesson

Promethean Board or projector to project images or printed reproductions of Autio's work

Outline drawings of Ojibwe animal clan or spiritual symbols copied onto art surface: canvas paper, card-stock, thin plywood, cardboard, etc.

Water-based paints

Paintbrushes

Optional literature resource for teacher or students: Jacobson, Mark Anthony. *Ojibway Clans (Animal Totems and Spirits)*, Birchbark Books, 2012. (ISBN: 9781554762903)

Have a variety of artworks on hand for students to feel and touch, such as woodcut prints, painting on stretched canvas, charcoal drawings, etc.

Visual Art Standards

K-3: 0.1.1.5.1

Benchmark: Identify the elements of visual art including color, line, shape, texture, and space.

K-3: 0.1.3.5.1

Benchmark: Identify the characteristics of visual artworks from a variety of cultures including the contributions of Minnesota American Indian tribes and communities.

K-3: 0.2.1.5.1

Benchmark: Create original two- and three-dimensional artworks to express ideas, experiences, or stories.

Lesson Steps

Introduce the lesson by telling students a little bit about the artist. An Ojibwe of the Owaazisii (Bullhead) clan who lives in Minneapolis, James Autio is a poet and visual artist. He uses a lot of different media to make art: acrylic paints, charcoal and pencil, print-making, digital video, and photography. He also makes Ojibwe art, including pipes.

Explain that you will be looking at pictures of animals that are important to Autio's Ojibwe culture. Invite students to share something important about their family background and culture.

1. Discuss images by Autio.

Select two or three pictures of animals by Autio (included at the end of lesson) that will best inspire your students to look and talk. Project images and facilitate a discussion about each image by encouraging students to look closely and describe what they see. *What do you see? What else? Name the facial features of the animal or animals. What kind of ears does it have? What makes this animal special?* For images with humans and animals, ask the students to describe the relationship between the human and animal.

2. Explain Ojibwe doodem system (family clan with animal symbol).

As in many Native cultures, the Ojibwe have a clan system (doodem). A long time ago, this system provided a fair way to help the people govern. Every clan was named after an important animal or animal family. The clan animal had a role that related to decision making and the greater good of the whole community. The original seven clans were the Crane, Loon, Bear, Deer, Bird, Marten, and Bullhead (Fish). Show the painting on page 63 to illustrate your discussion of the original clan animals. Over time and depending on the geography of nations, differences evolved in clan names, and sub-clans with other animals developed.

Consider introducing students to the Ojibwe names for the original doodem clans. (These pronunciations are approximate; pronunciation varies among Ojibwe speakers):

Ajijaak: Ah jee jahk = Crane

Maang: Mahng k = Loon

Awaazisii: Ah WAH si see = Bullhead

Bineshiinh: Bee NAY shee = Bird

Makwa: Muh kwuh = Bear

Waabizheshi: WAH bee shay shi = Marten

Waawaashkeshi: Wah wash kay shi = Deer

You could also make a literature connection by showing your students *Ojibway Clans (Animal Totems and Spirits)* by Mark Anthony Jacobson (Birchbark Books, 2012).

3. Select animal to paint.

At the end of the first class, have students look at the different clan animal sketches by Autio included with this lesson. Explain that they will be painting an animal inspired by Autio's art. Invite K–1 students to choose one of the prepared outlined drawings of clan animals that seems special to them. Students in grades 2–3 could draw one of the clan animals or another family symbol. Time permitting, encourage students to discuss their choices.

4. Paint animal symbol.

Provide students with water-based paints and paintbrushes. Demonstrate how to take care of the paintbrush bristles, how to load paint on the brush, and a few techniques for applying the paint dry or with water. Painting might take more than one class period.

Remember to allow time for cleanup!

5. Discussion

Invite students to share their paintings and talk about the animal, colors, or the symbol they chose for their own family.

James D. Autio artworks

Ganawaabi / She Watches, 2017, ink and gesso on paper

You Are Not Alone, 2017, ink and charcoal on Cub Foods bags

Andaigweos, 2005, woodcut print

Medicine Pouch, 2005, leather and acrylic paint

The Hunt, 2014, acrylic on canvas

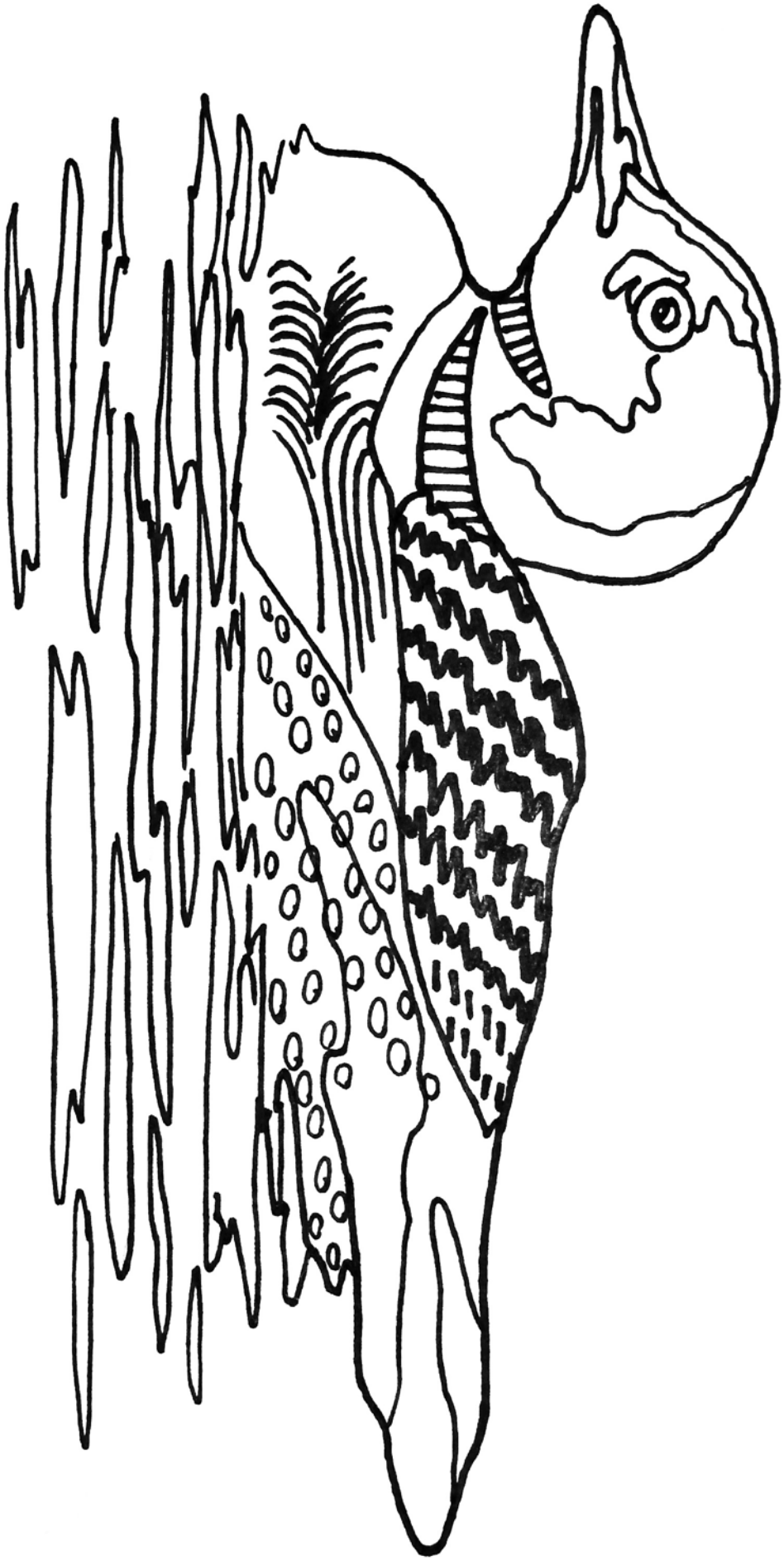
We Killdeer, 2015, charcoal on paper

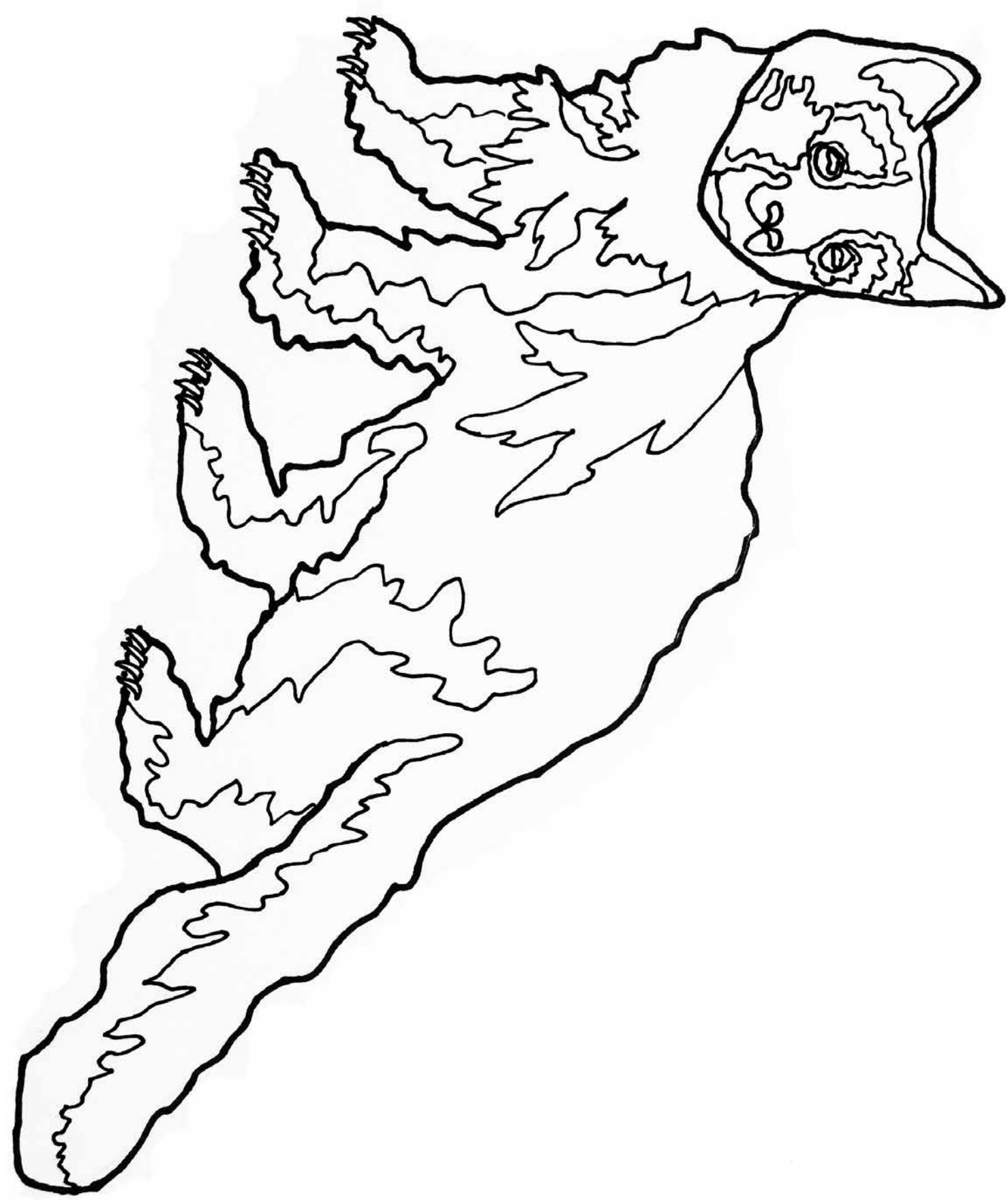
Disturbed Animal Series: Two Crows, 2013, charcoal and conté on Cub Foods bags

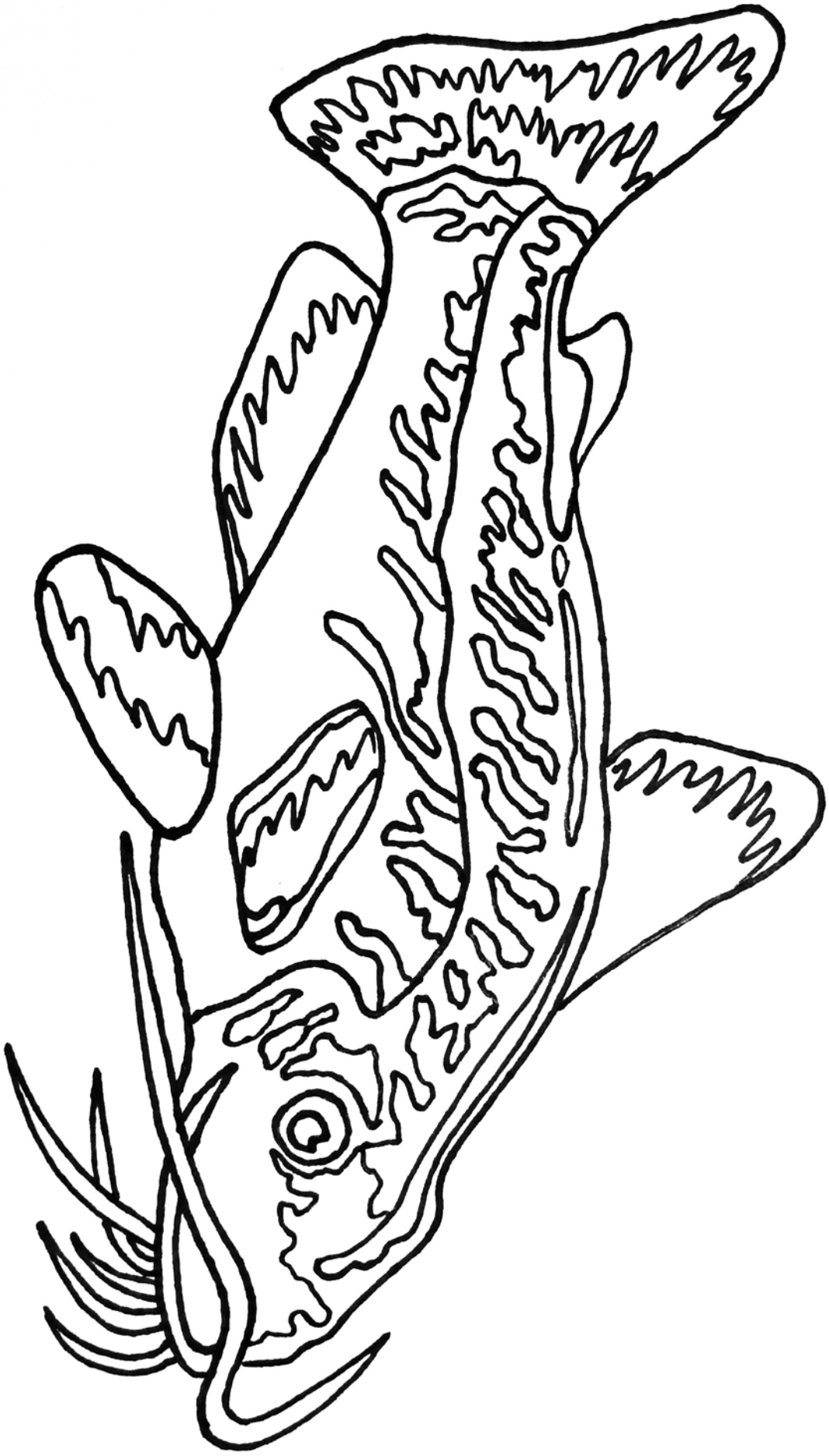
Disturbed Animal Series: Waabooz, 2013, charcoal and gesso on Cub Foods bags

Beshwaji'awesiinh, 2017, acrylic on particle board

Line drawings for younger painters







James D. Autio artworks

Ganawaabi / She Watches, 2017, ink and gesso on paper

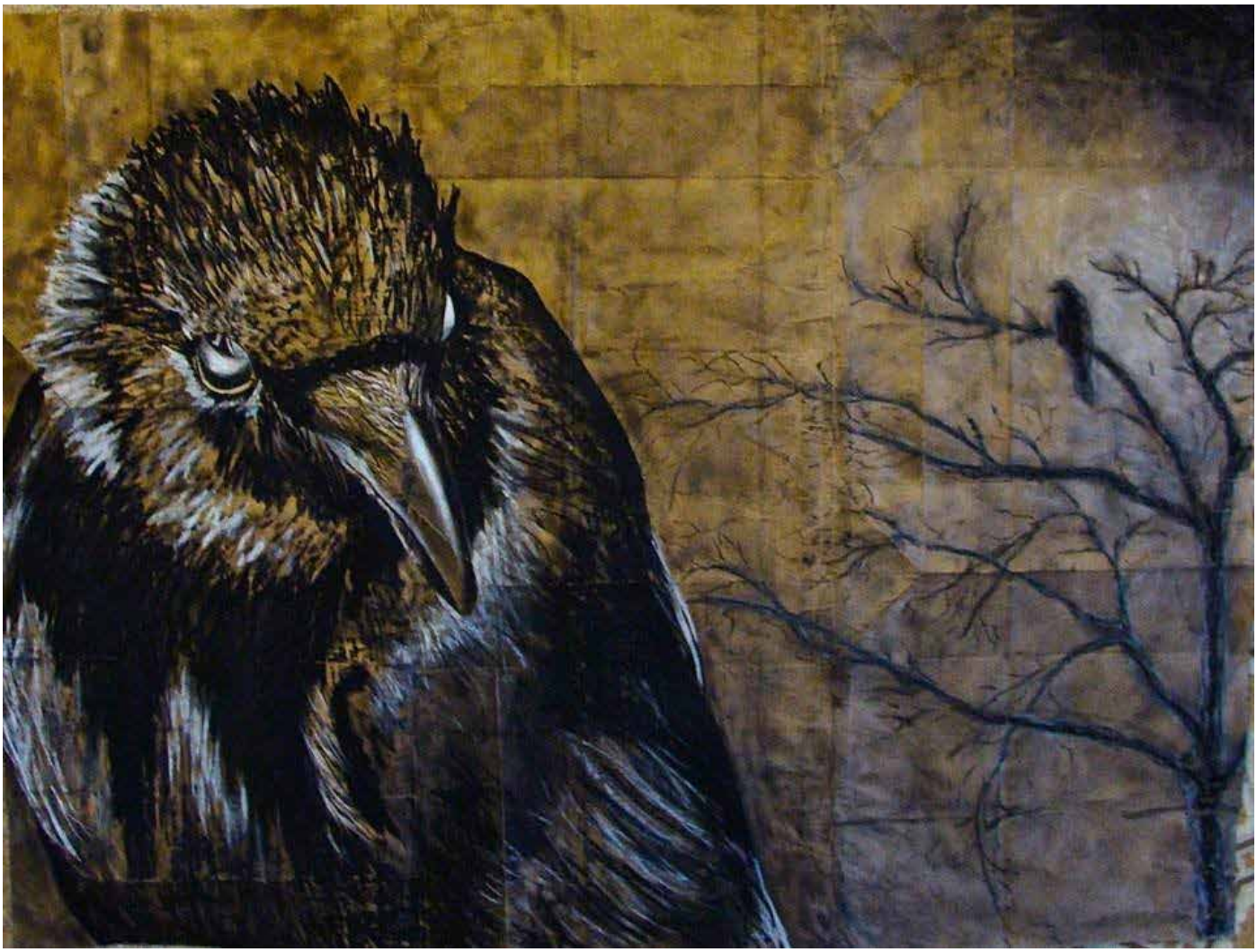
You Are Not Alone, 2017, ink and charcoal on Cub Foods bags

Andaigweos, 2005, woodcut print

Medicine Pouch, 2005, leather and acrylic paint

The Hunt, 2014, acrylic on canvas

We Killdeer, 2015, charcoal on paper



Disturbed Animal Series: Two Crows, 2013, charcoal and conté on Cub Foods bags

Disturbed Animal Series: Waabooz, 2013, charcoal and gesso on Cub Foods bags

Beshwaji'awesiinh, 2017, acrylic on particle board

Clan Animals & the Woodland Style

Inspired by the art of Gordon M. Coons

Grade Level: Second grade and older

Time Required: Two 55-minute class periods

Lesson Overview: Students will explore the meaning of clan animals in Ojibwe culture and Woodlands art and create an artwork inspired by the art of Gordon M. Coons.

This lesson is based on a presentation by Gordon Coons to second-grade students in Minneapolis. You can adapt the ideas to suit your classroom needs.

Lesson Objectives

Students will be able to describe the Woodland art style as it relates to the Ojibwe clan system.

Students will produce a Woodland-style drawing influenced by their study of Ojibwe clan animals and the art of Gordon M. Coons using web resources and stencils designed by Coons.

Note to Educator: Gordon Coons is available to be an artist-in-residence in the Twin Cities schools. For more information and to request a residency, visit the artist's website: http://gordoncoons.com/contact

Materials

Drawing paper (preferably 11" × 17")

Colored pencils, crayons, or markers

Stencils made from templates included in this lesson.

Images of artwork by Gordon M. Coons featured on his website: http://gordoncoons.com/

Visual Art Standards

K-3: 0.1.1.5.1

Benchmark: Identify the elements of visual art including color, line, shape, texture, and space.

K-3: 0.1.3.5.1

Benchmark: Identify the characteristics of visual artworks from a variety of cultures, including the contributions of Minnesota American Indian tribes and communities.

K-3: 0.2.1.5.1

Benchmark: Create original two- and three-dimensional artworks to express ideas, experiences, or stories.

4-5: 4.1.1.5.2

Benchmark: Describe how the principles of visual art such as repetition, pattern, emphasis, contrast, and balance are used in the creation, presentation, or response to visual artworks.

4-5: 4.1.3.5.1

Benchmark: Describe the personal, social, cultural, or historical contexts that influence the creation of visual artworks, including the contributions of Minnesota American Indian tribes and communities.

4-5: 4.2.1.5.1

Benchmark: Create original two- and three-dimensional artworks to express specific artistic ideas.

6-8: 6.2.1.5.1

Benchmark: Create original two- and three-dimensional artworks in a variety of artistic contexts.

6-8: 6.1.3.5.1

Benchmark: Compare and contrast the connections among visual artworks, their purposes, and their personal, social, cultural, and historical contexts, including the contributions of Minnesota American Indian tribes and communities.

9-12: 9.1.1.5.1

Benchmark: Analyze how the elements of visual art—including color, line, shape, value, form, texture, and space—and principles such as repetition, pattern, emphasis, contrast, and balance are combined to communicate meaning in the creation of, presentation of, or response to visual artworks.

9-12: 9.1.1.5.2

Benchmark: Evaluate how the principles of visual art, such as repetition, pattern, emphasis, contrast, and balance, are used in the creation of, presentation of, or response to visual artworks.

9-12: 9.1.3.5.1

Benchmark: Analyze how visual artworks influence and are influenced by personal, social, cultural, or historical contexts, including the contributions of Minnesota American Indian tribes and communities.

9-12: 9.2.1.5.1

Benchmark: Create a single, complex artwork or multiple artworks to express ideas.

Lesson Steps

Begin the lesson with an introduction to the artist Gordon Coons, who designed this lesson for second graders in Minneapolis.

Gordon Coons's heritage is Ojibwe from Lake Superior Chippewa Band of Wisconsin (from his father) and Ottawa from Michigan (from his mother). He is an enrolled member of the Lac Courte Oreilles Tribe of northern Wisconsin. Originally from Wisconsin, Coons now lives in Minneapolis.

A self-taught artist, Coons creates works in a variety of mediums, including linoleum-block prints, paintings, pen and ink, creations in stone and wood, and assembled sculptures. Though his artwork is contemporary, each piece portrays a unique view of traditional Native stories. He often paints in the Woodlands art style, introduced by Norval Morrisseau (1931–2007), a Canadian Ojibwe artist. The Woodlands art style builds on the Ojibwe traditions of petroglyphs (drawings or carvings on rocks) and images made on birchbark scrolls. Key features of this style are heavy black outlines and the inclusion of images within images, which are sometimes called x-ray views.

Inspired by Ojibwe clans and stories, as was Morrisseau, Coons paints what is felt or perceived inside animals or people, representing different kinds of spirit or power sources.

1. Discuss images by Gordon Coons.

Select two or three pictures of clan animals from the artist's website [http://gordoncoons.com/] to share with students. Project images and facilitate a discussion about each image by encouraging students to look closely and describe what they see. Ask: *What do you see? What else? Look closely at the insides of the animals—what do you see there?*

Explain that sometimes these types of images are called x-ray views because, like a medical x-ray, they show what is going on inside animals or people. In Coons's art, these inside animals refer to spirit powers. Also, encourage students to notice the many ways the animals are connected to each other and how the artist overlaps the figures to compose his pictures.

Ask students to describe the colors of Coons's images.

Ask them what kinds of feelings or emotions the colors make them think about.

The artist explains: "My color palette is important to me when expressing nature and humanity. My preference is to use bright colors to visually welcome viewers into my world of expression." (Gordon Coons website)

Colors convey specific meanings in the artist's work.

The four directions are:

North (White)
East (Yellow)
South (Red)
West (Black)

The above and below realms are:

Blue is above (Sky)
Green is below (Earth)
Purple is Self

Following a discussion of two or three images, explain the concept of Ojibwe clan animals.

2. Explain Ojibwe clan animals.

The Ojibwe clan system, as in many Native cultures, was traditionally a way to help the people govern. Named after an important animal or animal family, every clan had a role that related to decision making and the greater good of the whole community. The original seven clans were the Crane, Loon, Bear, Deer, Bird, Marten, and Bullhead (Fish). Over time and depending on the geography of nations, differences evolved in clan names, and sub-clans developed.

When Coons presents this lesson to students, he explains how clans provide support to the village. In this region, students who have Ojibwe heritage may even know their clan. Please invite Ojibwe students to share about their clans. Coons focuses the discussion for non-Ojibwe and non-Native students on ways they can incorporate support from their family, friends, and

even pets into their creations. The discussion point is to incorporate their stories of supportive relationships.

3. Review characteristics of Coons's Woodlands art style.

In preparation for having students create unique artworks inspired by Coons's art, review the characteristics of his Woodlands-art style paintings: *thick black lines, x-ray images, bright colors, and figures connected by shapes and lines*. These lines, known as "spirit lines," connect clans and people.

4. Art making

Explain to students that Coons's paintings are inspired by Ojibwe images and a tradition of artists painting in the Woodlands art style.

The goal of their artwork is not to make or copy Native American art, but rather to show an understanding of Coons's art and the Woodlands art style and to show supportive relationships in their lives by creating unique drawings.

For older students, discuss the concept of cultural appropriation: "the act of taking or using things from a culture that is not your own, especially without showing that you understand or respect this culture." (Cambridge English Dictionary) It is important that students understand that they are not making Native American art or taking on Ojibwe clan identities.

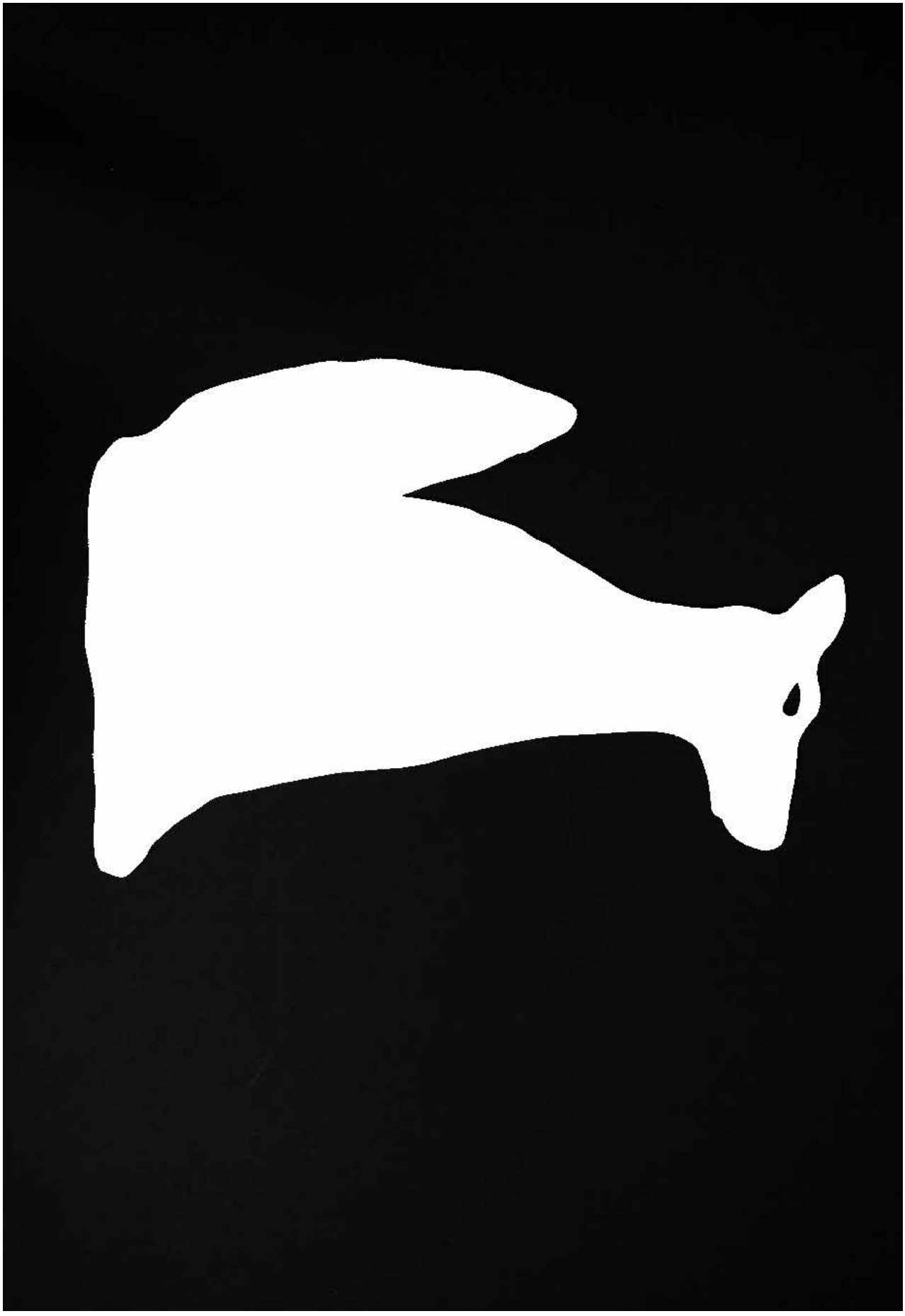
Provide students with stencils of clan animals designed by Coons. Invite each student to select an animal or two that appeals to them and inspires them to make a picture. Model how they can also use the stencils to draw animals in front of each other to create overlapping. Overlapping clans represents communication between the clans.

Keeping in mind the pictures they saw by Gordon Coons, instruct students to create drawings that fill the page and include:

- At least two clan animals
- At least one animal with an image of another animal or person inside of it
- Lines that connect the animals
- Dark outlines
- Bright colors
- Overlapping

When the students have completed their drawings, invite them to discuss one or two of the artistic choices they made and share their stories of relationships they have created in their drawing.

To learn more about Norval Morrisseau visit www.aci-iac.ca/art-books/norval-morrisseau/biography



Indigenous Corn Drawing

Grade Level: Third grade and older

Time Required: Four 55-minute class periods

Lesson Overview: Students will learn about the importance of corn to Native people in the past and today and use observational drawing skills to draw an ear of Native American/indigenous corn.

This lesson was presented by Margaret Swenson to third graders in Minneapolis following a discussion with Heid and Angie Erdrich about the importance of corn and other natural resources to Native people. You can adapt the ideas to suit your classroom needs.

Lesson Objectives

Students will be able to understand that corn was important to early Native peoples, and remains important today.

Students will be able to understand that there are efforts today to preserve indigenous corn varieties.

Students will be able to draw unique pictures of corn based on their observations.

Materials

Several ears of Native American **corn** with the standard size kernels (not the mini ones). Choose ears with a lot of beautiful color variation within the kernels. Up to four students sitting at a table together can share one ear. Have a few extra ears so students have a choice.

Drawing paper in colors that match some of the kernels and/or husks. Pre-cut the paper to approximately 5"x13". This size is close to the size of the corn, and it divides the larger drawing sheets (19"x25") into eight pieces.

Pencils and erasers

Black felt-tip pens (permanent markers aren't necessary)

Colored pencils

Visual Art Standards

K-3: 0.1.1.5.1

Benchmark: Identify the elements of visual art including color, line, shape, texture, and space.

K-3: 0.1.3.5.1

Benchmark: Identify the characteristics of visual artworks from a variety of cultures, including the contributions of Minnesota American Indian tribes and communities.

K-3: 0.2.1.5.1

Benchmark: Create original two- and three-dimensional artworks to express ideas, experiences, or stories.

4-5: 4.1.1.5.2

Benchmark: Describe how the principles of visual art such as repetition, pattern, emphasis, contrast, and balance are used in the creation, presentation, or response to visual artworks.

4-5: 4.1.3.5.1

Benchmark: Describe the personal, social, cultural, or historical contexts that influence the creation of visual artworks, including the contributions of Minnesota American Indian tribes and communities.

4-5: 4.2.1.5.1

Benchmark: Create original two- and three-dimensional artworks to express specific artistic ideas.

6-8: 6.2.1.5.1

Benchmark: Create original two- and three-dimensional artworks in a variety of artistic contexts.

6-8: 6.1.3.5.1

Benchmark: Compare and contrast the connections among visual artworks, their purposes, and their personal, social, cultural, and historical contexts, including the contributions of Minnesota American Indian tribes and communities.

9-12: 9.1.1.5.1

Benchmark: Analyze how the elements of visual art—including color, line, shape, value, form, texture, and space—and principles such as repetition, pattern, emphasis, contrast, and balance are combined to communicate meaning in the creation of, presentation of, or response to visual artworks.

9-12: 9.1.1.5.2

Benchmark: Evaluate how the principles of visual art, such as repetition, pattern, emphasis, contrast, and balance, are used in the creation of, presentation of, or response to visual artworks.

9-12: 9.1.3.5.1

Benchmark: Analyze how visual artworks influence and are influenced by personal, social, cultural, or historical contexts, including the contributions of Minnesota American Indian tribes and communities.

9-12: 9.2.1.5.1

Benchmark: Create a single, complex artwork or multiple artworks to express ideas.

Lesson Steps

Explain that this lesson is designed to capture the beauty of indigenous varieties of corn in unique drawings, which will inspire conversations about the special qualities of this corn and the importance of preserving it in its original form.

1. Introduce the lesson with an exploration of the importance of corn in Native cultures.

Share or paraphrase this passage about corn from Heid E. Erdrich's book, *Original Local: Indigenous Foods, Stories, and Recipes from the Upper Midwest* (Minnesota Historical Society Press, 2013), p. 13:

> Think of the Three Sisters: corn, beans, and squash. These staples of indigenous North American eating have fed the world, especially in terms of corn and beans, now dominant food species across the globe. These foods have been grown or carefully stewarded by the first peoples of our region, my ancestors included, for a very long time. Of course, we did not engineer genetic modifications, but we did cultivate many of these foods. We did not just pick them here and there when we stumbled across them in the wilds, as the term *hunter-gatherer* suggests. We grew in relationship to the foods and they to us. We continue to protect the Three Sisters in their early (and non GMO) forms, and we hope a little advice will encourage you to do so, too.

Many Native communities today are working to save endangered indigenous species of corn. Locally, the Indigenous Corn Restoration Project, run through the White Earth Land Recovery Project and North Dakota State University, has begun the process of reestablishing traditional corn varieties in Minnesota, Wisconsin, North Dakota, and beyond.

Optional

To learn more, visit:
https://gardenwarriorsgoodseeds.com/2015/01/01/white-earth-land-recovery-project-minnesota/

https://foodtank.com/news/2014/02/indigenous-peoples-stand-up-to-save-native-corn/

Optional

This article highlights additional efforts to save indigenous varieties of corn:
https://foodtank.com/news/2014/02/indigenous-peoples-stand-up-to-save-native-corn/

Continue to share or paraphrase this passage. In *Original Local: Indigenous Foods, Stories, and Recipes from the Upper Midwest* (p. 168), Heid E. Erdrich writes:

> One of the wonderful things about talking with indigenous people about corn is hearing people refer to the corn as "our relative." From an Anishinaabe perspective, this makes sense. Corn is a gift from the creator, given through a half-human spirit who pulled it from his own body, or so it goes in the story I have heard. Other indigenous cultures tell of corn falling from the sky world in the pockets of the first woman. Indigenous cultures from Mexico and Central America, where corn was first domesticated thousands of years ago, speak of the interrelatedness of corn and humans.

2. Choose one person per table of four to choose an ear of corn. Students should then select a sheet of colored drawing paper based on the ear chosen. They may select their sheet for any reason.

3. Students begin by orienting the cob lengthwise across the paper. The edge of the cob that's parallel to the long edge of the paper is the "top." Begin in pencil by lightly drawing the cob using a modified cone shape drawn to the exact length. This will mean that the husks are slightly shorter in their drawing than their actual length. The students can measure and mark their paper using the cob. The tapered end of the cob should be near the edge of their paper to leave room to draw the husks. Some students have drawn their ears diagonally on the paper. This works well, too. Draw the width of the cob slightly wider than the actual ear because the kernels will become smaller after being outlined with a black felt-tip pen.

4. Students should take turns holding and looking at the corn. They are to notice that the top row of kernels and the bottom row of kernels are individually defined. Also, point out how the kernels are shaped liked rounded rectangles standing vertically, not horizontally. The cob does not appear like a straight line, when viewed from the side. Often students will draw the kernels within the modified cone shape if this isn't pointed out. Ask them to start drawing their top row first. As they do, they should overlap the original long line of the modified cone shape drawn earlier. The students should draw the second row next, making sure to draw their kernels touching the first row. The kernels should be drawn life-sized or slightly bigger since they will be outlined later.

Make sure students don't draw kernels top to bottom or in a spiral fashion. These are two common mistakes.

5. When the students have successfully drawn at least two rows of kernels, have them **draw some of the husk**. Most corn that is sold is bound together by the husks, which becomes stiff and straight when the ears are separated. Encourage the students to draw it more freely than it might appear. They should imagine what the husks would look like if they had just been pulled back. Have the students draw the ridges they see within each husk as well.

6. Once the students have a good start and feel confident in drawing the rest, have them **finish their work with the black felt-tip pen**. This includes drawing the remaining rows of kernels and any additional husks. This saves a lot of time and prevents drawing everything twice. They should also trace over with the marker everything previously drawn in pencil.

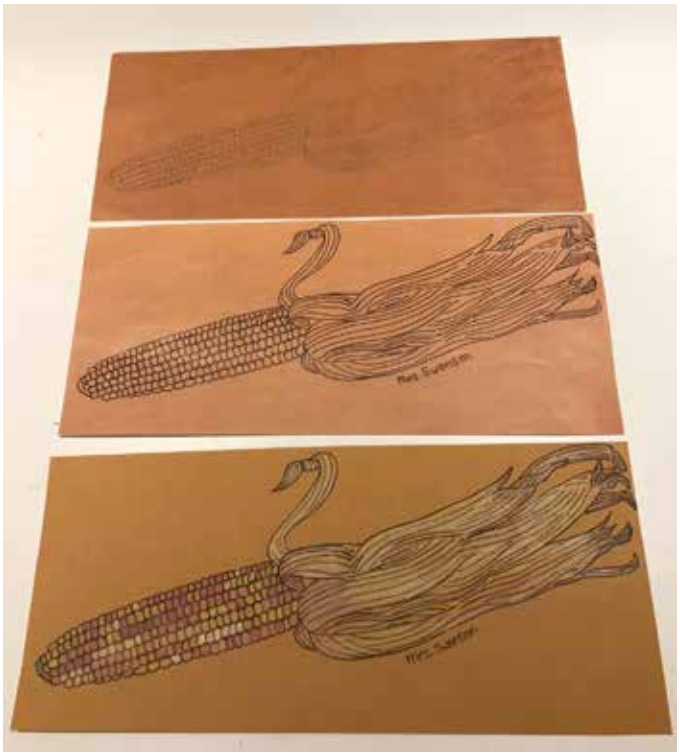
7. Students then **sign their names** on the front of the drawings in black felt-tip pen near the corn (for example: below the cob or along a curve of the husks).

8. Erase any visible pencil marks.

9. As a table, students should **choose colored pencils that match the kernel colors.** These pencils should be available to and used by everyone drawing the same cob. Press hard with the colored pencils when coloring the kernels. This will help them stand out well, and it will cover the paper's color underneath. Choose one colored pencil. Color quite a few kernels with it in different areas on the cob. This saves time.

Also, look for color patterns within the cobs. For example, certain colors will be used more, others less. It isn't necessary to match exactly where the colors appear in their drawings with the actual cob.

10. Layer and blend colors to make husks. Choose colored pencils that match the husks. Don't press hard when coloring in the husks. Instead, colors should overlap and blend into each other. Layer colors to match the colors in the husks and to cover the paper color underneath.



Abstraction

Influenced by the art of Dyani White Hawk

Grade Level: Fourth grade and older

Time Required: Two 55–minute class periods

Lesson Overview: Students will be able to explore and create an abstract artwork by drawing and manipulating materials.

This lesson was presented by Dyani White Hawk to fourth–grade students. You can adapt the ideas to suit your classroom needs.

Lesson Objectives

Students will be able to combine materials and drawing to create unique abstract artworks influenced by Dyani White Hawk's art.

Students will be able to demonstrate an understanding of abstract art.

Materials

Drawing paper

Pencils

Variety of materials (depending on what you have available) such as toothpicks, straws, cards, tape, ribbon, buttons, and colored paper

Images (preferably laminated) of abstract art by White Hawk and others (your choice)

Examples of abstraction by artists such as: Joan Mitchell, Brenda Mallory, Julie Mehretu, Joan Miro, Mark Rothko, Odili Donald Odita, Agnes Martin, Emmi Whitehorse, Hisaho Domoto, Sean Scully, Frank Stella, Alma Thompson, Banduk Marika, Annie Mae Young

Visit White Hawk's website for information about the artist and images of her work in a variety of media: http://www.dyaniwhitehawk.com/

For additional information, see the entry about Dyani White Hawk's painting, *Untitled (Quiet Strength I)*, 2016, on pages 42–44 (essay by Marlena Myles).

Visual Art Standards

4-5: 4.1.1.5.2

Benchmark: Describe how the principles of visual art such as repetition, pattern, emphasis, contrast, and balance are used in the creation, presentation, or response to visual artworks.

4-5: 4.1.3.5.1

Benchmark: Describe the personal, social, cultural, or historical contexts that influence the creation of visual artworks, including the contributions of Minnesota American Indian tribes and communities.

4-5: 4.2.1.5.1

Benchmark: Create original two- and three-dimensional artworks to express specific artistic ideas.

6-8: 6.2.1.5.1

Benchmark: Create original two- and three-dimensional artworks in a variety of artistic contexts.

6-8: 6.1.3.5.1

Benchmark: Compare and contrast the connections among visual artworks, their purposes, and their personal, social, cultural, and historical contexts, including the contributions of Minnesota American Indian tribes and communities.

9-12: 9.1.1.5.1

Benchmark: Analyze how the elements of visual art—including color, line, shape, value, form, texture, and space—and principles such as repetition, pattern, emphasis, contrast, and balance are combined to communicate meaning in the creation of, presentation of, or response to visual artworks.

9-12: 9.1.1.5.2

Benchmark: Evaluate how the principles of visual art, such as repetition, pattern, emphasis, contrast, and balance, are used in the creation of, presentation of, or response to visual artworks.

9-12: 9.1.3.5.1

Benchmark: Analyze how visual artworks influence and are influenced by personal, social, cultural, or historical contexts, including the contributions of Minnesota American Indian tribes and communities.

9-12: 9.2.1.5.1

Benchmark: Create a single, complex artwork or multiple artworks to express ideas.

Lesson Steps

Begin the lesson with an introduction to the artist, Dyani White Hawk, who designed this lesson for fourth graders in Minneapolis. She taught students that her Lakȟóta and European ancestry, as well as her growing up in an urban environment, have influenced her artwork. She uses these life experiences and her Lakȟóta culture to inspire her modern abstract paintings. She draws on her imagination to represent these ideas in an abstract way. She often incorporates traditional Lakȟóta art materials into her work, such as beads and porcupine quills.

Explain that together you will explore the idea of abstract art and then create unique abstract artworks. Check in by asking what they think about when you say the word "abstract."

1. Symbols and Ideas

Begin by drawing a wavy line where everyone can see it.

Invite students to share what the lines look like to them. Ask students to explain their responses so that everyone hears their thought process.

Following discussion, explain that the lines and circles made the students think about something specific because we share a common visual language.

Next, think about something with lots of lines and circles. Write the word Dog. Ask: *What do these lines represent?* (Discuss that lines make letters and letters make words.) Ask several students, *What does the dog in your head look like?* They are all different. Follow up. For example, *So, do you think the dogs in your imagination are all doing the same things? Or are they the same size?* They are all probably different—in color, breed, size, personality. But we all have decided these marks mean Dog, and symbols are one way to represent something.

Invite students to think about the idea that you could also draw a picture of a big fluffy-eared dog, and that these marks are another way to represent Dog. We can use images to represent ideas.

2. Feelings

Invite students to close their eyes and ears. Draw an image like this one. Use fast, big, erratic motions and gestures.

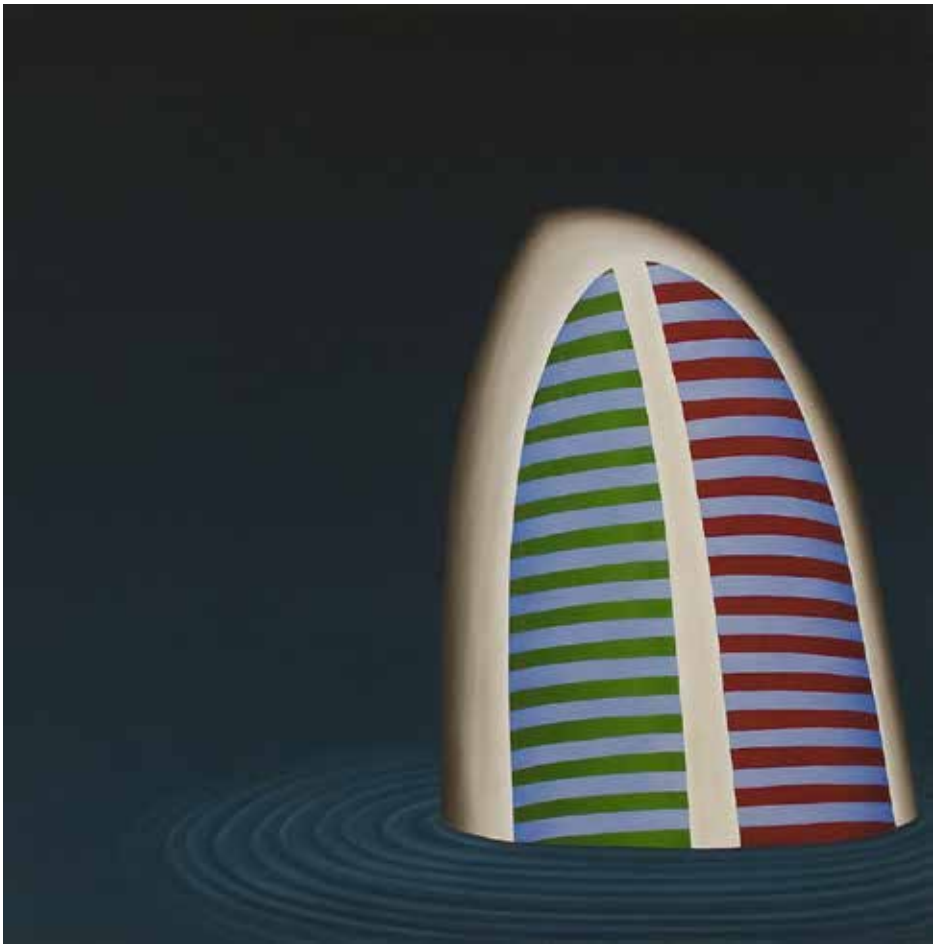
Then, invite students to open their eyes. Ask students: *What do you see or feel? What does this express to you? A thing? An emotion? A feeling?* Discuss words it brings to mind.

Invite students to close their eyes and ears again until you have drawn three line-like scribbles. Use slow, gentle, calm motions and gestures.

Ask: *How do these marks make you feel?* Share an emotion or feeling.

It is hard to say in words exactly what we look at when we look at these marks. Still, they evoke emotions and feelings in us. No matter what language you speak, you can feel feelings. So even if you and another student do not speak the same language, you could look at artwork by each other and feel some of the same things.

Artwork is a form a communication. It is a way to express something from one person to the next about our life experience.



Dyani White Hawk
Self Reflection, 2001, oil on canvas

3. Abstraction

Show the image of Dyani White Hawk's *Self Reflection* without telling students the title or anything about it.

Ask students: *Does anyone know 100% what this thing is?* Discuss responses.

Ask: *How does it make you feel?*

Discuss that no one (or one person, if this happens) knew what this was, but you all knew how it made you feel. That's abstract art.

Explain that White Hawk was thinking about a moccasin when she made this shape. Viewers are not necessarily supposed to know that. She did not draw it in a way they could precisely identify it. But what she wanted to do was convey a feeling—one of quiet, calm, isolation. The painting is titled *Self Reflection*. For White Hawk, it was about a quiet moment spent by herself. Sometimes that time felt lonely. Sometimes it felt sad. But it was a time when she was coming to peace with herself. She was learning to love who she is. And that time was supposed to feel very quiet and isolated.

Discuss how abstraction does not have to represent something like a dog; rather, it can convey universal emotions understood by everybody. The beauty of abstraction is it doesn't have to offer any one answer. Depending on who you are, you might feel different things.

Search White Hawk's website for additional examples of her artwork to show your students. Explore those and then share examples of other abstract art to demonstrate the infinite ways to make abstract art. There are no rules.

White Hawk is a painter who also incorporates other materials in her paintings. Sometimes she use beads, porcupine quills, or paper. Other times, she includes sequins, fabrics, and assorted items. She uses these materials to convey an idea or a feeling, instead of representing something we can name.

When you look at her work, notice and think about the materials, sizes, and designs. If possible, show a painting with beadwork that also contains an abstraction of a form, like a moccasin.

4. Brainstorming

Before inviting students to create abstract artworks, give them time to think about abstraction and explore it with pencil on paper. Encourage them to think about their feelings.

Helpful prompts for students: *How would they express these feelings with lines and forms on their paper?*

Also, have them think about ideas: *How might they use abstract forms and lines to show this idea? What kinds of different marks can you make with your pencil? What if you made a mark over and over again? What if you filled the whole page? Think about how different lines—diagonal, vertical, horizontal, zigzag, curved—might help express your feelings and idea. What colors might you use to also express these feelings and ideas? What kinds of materials might you add to an abstraction to help communicate the message?*

5. Making Abstract Art

Review the key ideas introduced above. Then remind your students how abstract artists like White Hawk use line, color, and shape to create an artwork that is open to interpretation and meaning. Remind students that there are no rules for abstract art. This is the fun part—no rules!

Provide students with color pencils, paper, glue, and a variety of materials (e.g., toothpicks, straws, cards, ribbons, buttons, rubber bands, dot stickers, colored paper) to manipulate as part of their abstractions.

Have them think about what ideas or feelings they want to express. Encourage them to think about how they might change existing items (e.g., cut a playing card or cut straws into small pieces) or draw, glue, fold, build, and color to create an abstract artwork. Encourage them to experiment, explore, and try varying approaches to making their work. Fill the page, try different techniques, and have fun.

Watercolor Paintings of Fish Found in Red Lake

Grade Level: Fifth grade and older

Time Required: Four 55–minute class periods

Lesson Overview: Students will paint a fish native to Red Lake on the Red Lake Reservation in northwestern Minnesota.

This lesson was prepared by Margaret Swenson for fifth–grade students in Minneapolis. You can adapt the ideas to suit your classroom needs.

Lesson Objectives

Students will be able to use observational drawing skills to capture the unique shapes and details of the specific fish they choose to paint.

Students will be able to layer watercolor to portray the most accurate colors of the body of the fish. Then they will add the unique markings, designs, and/or scales on their fish.

Optional: Students will learn about Patrick DesJarlait (1921–1972), an Ojibwe artist who painted images of daily experiences on Red Lake Reservation in Minnesota.

Materials

High-quality **watercolor paper**, ideally with a noticeable texture. Before class, tear the paper either:

By hand into pieces, approximately 5 inches by 11 inches. Crease the pieces first before tearing.

By using a **metal ruler**. Hold the ruler along the crease line. Hold the paper with the other hand and carefully tear it along the ruler's edge. This will give your paper deckled edges. The paper will have a slightly organic shape, which may enhance the fish painted on it later.

Watercolor pencils

Watercolor brushes

Pencils and erasers

Laminated, colored pictures of the fish in Red Lake: walleye pike, bass, crappies, perch, and northern pike. Searching the internet will yield many images. Choose pictures in which the fish fills the majority of the paper when oriented in the landscape direction. This will help students draw a fish similar in size to their paper. Choose pictures with clear details, excellent color, and very little or nothing else in the background. Photographs or life-like drawings work well. Laminating the pictures first will protect them when students refer to them while watercoloring.

Visual Art Standards

4-5: 4.1.1.5.2

Benchmark: Describe how the principles of visual art such as repetition, pattern, emphasis, contrast, and balance are used in the creation, presentation, or response to visual artworks.

4-5: 4.1.3.5.1

Benchmark: Describe the personal, social, cultural, or historical contexts that influence the creation of visual artworks, including the contributions of Minnesota American Indian tribes and communities.

4-5: 4.2.1.5.1

Benchmark: Create original two- and three-dimensional artworks to express specific artistic ideas.

6-8: 6.2.1.5.1

Benchmark: Create original two- and three-dimensional artworks in a variety of artistic contexts.

6-8: 6.1.3.5.1

Benchmark: Compare and contrast the connections among visual artworks, their purposes, and their personal, social, cultural, and historical contexts, including the contributions of Minnesota American Indian tribes and communities.

9-12: 9.1.1.5.1

Benchmark: Analyze how the elements of visual art—including color, line, shape, value, form, texture, and space—and principles such as repetition, pattern, emphasis, contrast, and balance are combined to communicate meaning in the creation of, presentation of, or response to visual artworks.

9-12: 9.1.1.5.2

Benchmark: Evaluate how the principles of visual art, such as repetition, pattern, emphasis, contrast, and balance, are used in the creation of, presentation of, or response to visual artworks.

9-12: 9.1.3.5.1

Benchmark: Analyze how visual artworks influence and are influenced by personal, social, cultural, or historical contexts, including the contributions of Minnesota American Indian tribes and communities.

9-12: 9.2.1.5.1

Benchmark: Create a single, complex artwork or multiple artworks to express ideas.

Lesson Steps

Geographical background: Begin the lesson by showing students a map of Red Lake Reservation in northwestern Minnesota.

Visit the Red Lake Nation website to learn more about the Chippewa/Ojibwe who live there. http://www.redlakenation.org/

In the spring and summer, Ojibwe families fish on Red Lake for walleye, bass, crappies, perch, and northern pike. Selling and shipping fish outside Red Lake help to support the tribal economy. The Ojibwe know and understand the habits of fish through generational teaching, an indigenous way of passing along knowledge.

The Ojibwe have a partnership with the Department of Natural Resources (DNR) to protect and conserve the fishing at Red Lake. Together, they support balanced and sustainable fishing so that future generations have resources available .

For further information please visit: redlakenation.org/tribal-programs/infrastructure/dnr

Artist background: Introduce students to the art and life of Patrick DesJarlait, an Ojibwe artist who painted scenes of life on Red Lake Reservation. His artwork inspired this lesson. To learn about his life in his own words, see *Patrick DesJarlait: Conversations with a Native American Artist*, as recorded by Neva Williams (Runestone Press, Minneapolis, 1995). For a slide-show of his paintings, including two scenes of Ojibwe fishing, visit: https://www.patrickdesjarlait.com/

After looking together at images of the fish found in Red Lake, have your students follow these steps to create unique watercolor paintings.

1. Choose a picture of a fish to paint. Students may choose any fish for any reason.

2. Use watercolor pencils to lightly sketch the head, body, and tail of the fish. Students should look at their picture often as they draw to capture the unique shape and proportion. This part should not be rushed.

3. Add fins, gills, eye, and bones within the tail. Students should take their time drawing what they see in the picture. Each fish variety is unique.

4. Add the first layer of color. Students should paint the colors closest to those of the body of the fish. At first they should ignore the markings, designs, and scales. It is best to start by lightly applying colors. *Tell students that painting with watercolor takes patience.* More color can always be added. Also, mixing colors will produce a more life-like appearance. Students should stroke the pencils in the direction of what they are coloring. For example, stroke color horizontally across the fish stomach.

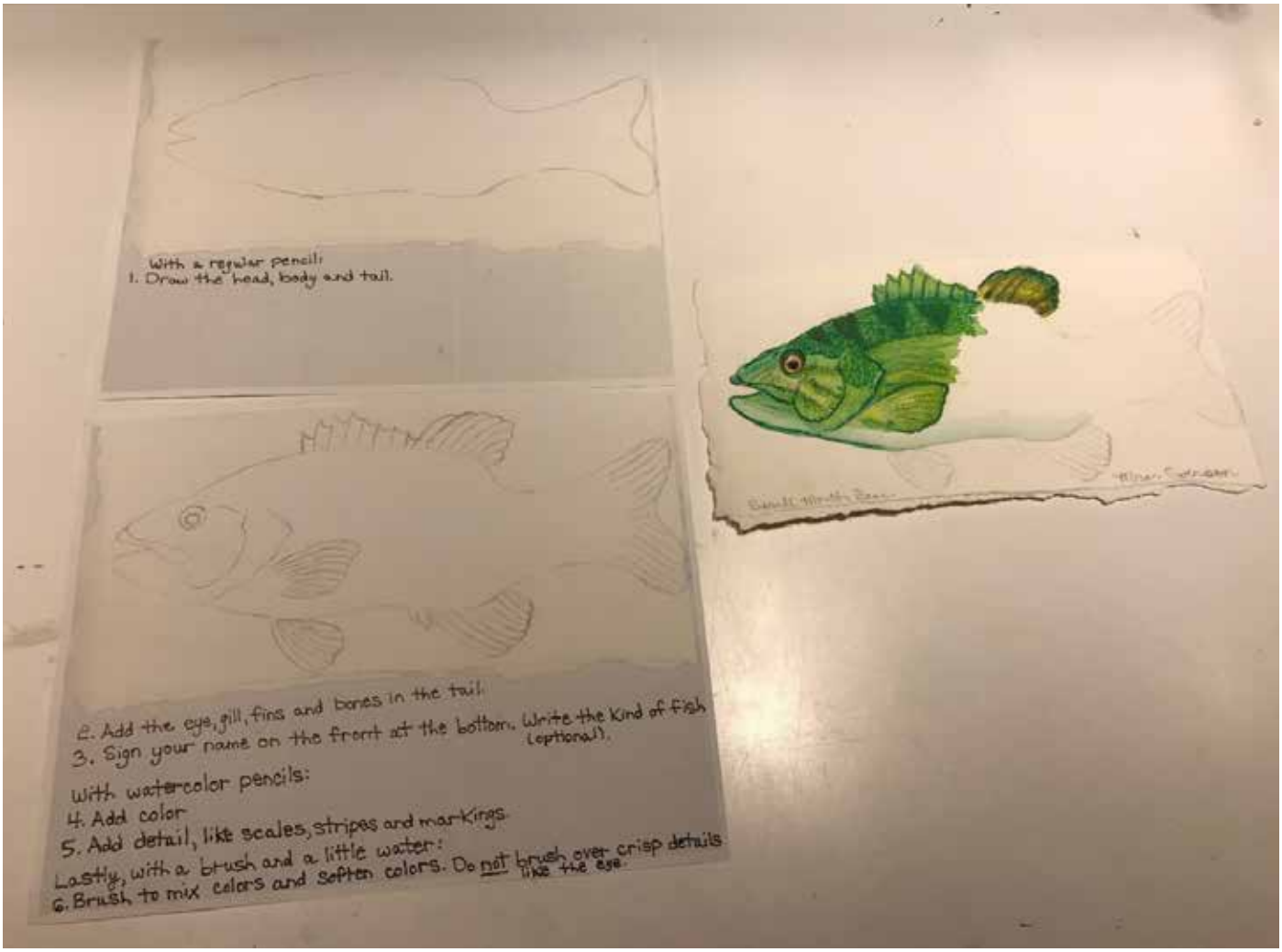
5. Brush the watercolor strokes with water to soften and blend them—except for the eye. Original pencil lines should still show through to help with detail later.

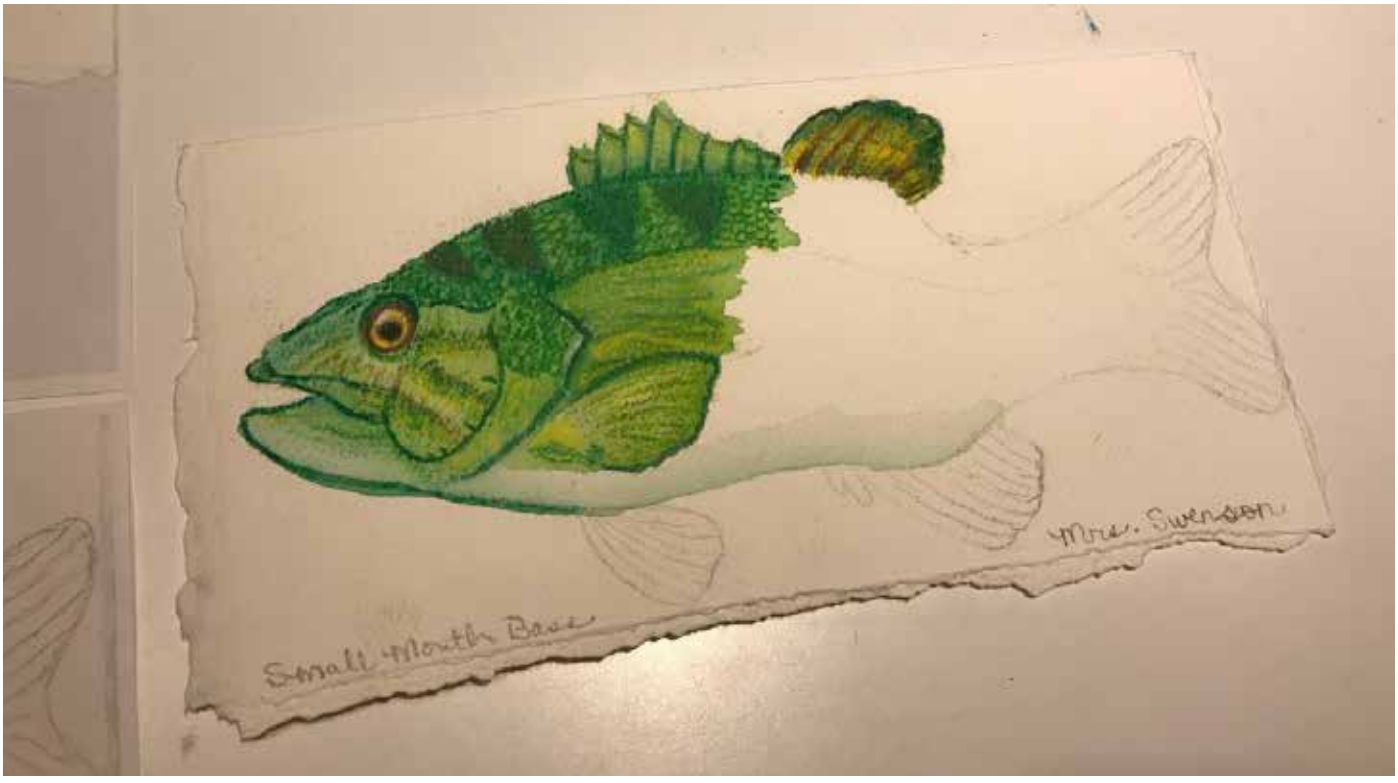
6. Once the first colors dry, add details. Continue to mix colors and layer them. Some of these areas can be brushed to soften their appearance.

7. Continue to consult the fish picture. One common mistake is the use of black to define details, for example on the gills or bones within a fin. Often, though, another color, like green or blue-gray, is more accurate than black.

8. Don't worry about drawing each individual scale. Instead, either **capture the unique markings' shapes and colors,** or use the paper's texture to represent the scales. Blending numerous colors works well, too.

9. With a pencil, have students **sign their names and identify the type of fish** on the front near an edge.


With a regular pencil:
1. Draw the head, body and tail.
2. Add the eye, gill, fins and bones in the tail.
3. Sign your name on the front at the bottom. Write the kind of fish (optional).
With watercolor pencils:
4. Add color
5. Add detail, like scales, stripes and markings
Lastly, with a brush and a little water:
6. Brush to mix colors and soften colors. Do not brush over crisp details like the eye.
Small Mouth Bass
Mrs. Swenson


Small Mouth Bass
Mrs. Swenson

Charcoal Drawings

Inspired by the work of Minnesota artist James D. Autio

Grade Level: Grades 6–8

Time Required: Two to four 55-minute class periods

Lesson Overview: Students will explore the art of Minnesota Ojibwe artist James D. Autio and create unique charcoal drawings of animals on repurposed grocery bags.

This lesson was designed by James D. Autio for middle-school students. You can adapt the ideas to suit your classroom needs.

Lesson Objectives

Students will be able to observe, identify, and describe characteristics of various artworks created by James D. Autio, a Minnesota Ojibwe artist.

Students will be able to create unique charcoal drawings of animals on repurposed grocery bags inspired by Autio's art and Ojibwe doodem (family clan) or spiritual symbols.

Students will become familiar with the idea that certain animals are important to Ojibwe people.

Students will become familiar with ledger art.

Materials

Images of art by James D. Autio at end of this lesson

Promethean Board or projector to project images or printed reproductions of Autio's work included in this lesson

Examples of **Ojibwe animal clan or spiritual symbols** (student can research online or use print resources)

Charcoal or similar dry medium

Gesso or acrylic paint

Grocery bags (Autio uses mostly Cub Foods bags)

Non-acidic tape or bookbinder glue

Optional literature resource for teacher or students: Jacobson, *Mark Anthony. Ojibway Clans (Animal Totems and Spirits)*, Birchbark Books, 2012. (ISBN: 9781554762903)

Visual Art Standards

6-8: 6.1.1.5.1

Benchmark: Analyze how the elements of visual art, including color, line, shape, value, form, texture, and space, are used in the creation of, presentation of, or response to visual artworks.

6-8: 6.1.1.5.2

Benchmark: Analyze how the principles of visual art, such as repetition, pattern, emphasis, contrast, and balance, are used in the creation, presentation of, or response to visual artworks.

6-8: 6.2.1.5.1

Benchmark: Create original two- and three-dimensional artworks in a variety of artistic contexts.

6-8: 6.1.3.5.1

Benchmark: Compare and contrast the connections among visual artworks, their purposes, and their personal, social, cultural, and historical contexts, including the contributions of Minnesota American Indian tribes and communities.

9-12: 9.1.1.5.1

Benchmark: Analyze how the elements of visual art—including color, line, shape, value, form, texture, and space—and principles such as repetition, pattern, emphasis, contrast, and balance are combined to communicate meaning in the creation of, presentation of, or response to visual artworks.

9-12: 9.1.1.5.2

Benchmark: Evaluate how the principles of visual art, such as repetition, pattern, emphasis, contrast, and balance, are used in the creation of, presentation of, or response to visual artworks.

9-12: 9.1.3.5.1

Benchmark: Analyze how visual artworks influence and are influenced by personal, social, cultural, or historical contexts, including the contributions of Minnesota American Indian tribes and communities.

9-12: 9.2.1.5.1

Benchmark: Create a single, complex artwork or multiple artworks to express ideas.

Lesson Steps

Introduce the lesson by telling students a little bit about the artist. An Ojibwe of the Owaazisii (Bullhead) clan who lives in Minneapolis, James Autio is a poet and visual artist. He uses a lot of different media to make art: acrylic paints, charcoal and pencil, print-making, digital video, and photography. He also makes Ojibwe art, including pipes.

1. Explain Ojibwe doodem system (family clan with animal symbol) and discuss students' family backgrounds and cultures. (30 minutes)

Before or during the first lesson, ask students to research Ojibwe clan animals. Discuss their findings.

Project Autio's 2017 acrylic on particle board painting, *Beshwaji'awesiinh*, while discussing Ojibwe clan animals (p. 63).

As in many Native cultures, the Ojibwe have a clan system (doodem). A long time ago, this system provided a fair way to help the people govern. Every clan was named after an important animal or animal family. The clan animal had a role that related to decision making and the greater good of the whole community. The original seven clans were the Crane, Loon, Bear, Deer, Bird, Marten, and Bullhead (Fish) clans. Over time and depending on the geography of nations, differences evolved in clan names, and sub-clans with other animals developed.

Introduce students to the Ojibwe names for the original doodem clans:

Ajijaak: Ah jee jahk = Crane

Maang: Mahng k = Loon

Awaazisii: Ah WAH si see = Bullhead

Bineshiinh: Bee NAY shee = Bird

Makwa: Muh kwuh = Bear

Waabizheshi: WAH bee shay shi = Marten

Waawaashkeshi: Wah wash kay shi = Deer

Tell students that these and other animals are important to Autio's Ojibwe culture and art. Ask students to share something important about their family background and culture.

2. Discuss images by Autio. (20–30 minutes)

Explain to students that they will be making drawings (with painted additions) on grocery bags of an animal that is important to them, their families, or cultures, and is inspired by Autio's artworks. Encourage them to think about what aspects of Autio's work will inspire their animal drawings. How will their own backgrounds and cultures inform their artwork?

Select two to four images of animals on grocery bags by Autio that will prompt your students to look and talk. The images also include a portrait; this example is useful to include if you would like students to consider drawing humans. Project and facilitate a discussion about each image by encouraging students to look closely and describe what they see. Ask: *What do you see? What else? What do you notice about the way Autio drew and/or painted this artwork? What about this artwork might inspire the drawing you will be making? What do you wonder about this image?*

At the end of the discussion invite students to look at the other images by Autio included with this lesson. Ask them to come to the next class with an animal in mind for their drawing.

3. Discuss the Native art tradition of repurposing ledger papers and the ledger's connection to Autio's reuse of Cub Foods bags.

Ledger art refers to narrative drawings made by Plains Native artists with pencil, ink, and watercolor on pages of old ledger or account books, primarily from the 1860s to the 1920s. Traditionally, artists had painted on bison hides. However, as the U.S. federal government largely eradicated bison and destroyed traditional ways of life for Native people, artists began painting and drawing on paper, canvas, and muslin. Autio considers repurposed grocery bags to be a modern manifestation of these practices.

4. Art making

Sketch ideas for Ojibwe doodem, or spiritual symbols, or create a family symbol based on an animal or the natural environment. (20 minutes)

Cut open grocery bags, remove bottom portions, and clean up edges. Decide how large a final sheet is needed, and tape or glue sheets together to make a large work surface. (40 minutes)

Transfer sketch loosely onto the larger grocery bag sheet. (10 minutes)

Work large drawing into a final form using charcoal, supplemented with chalk, pastels, gesso, etc., mostly for highlights or small touches. (30–60 minutes)

Cleanup (10 minutes)

5. Discussion

Invite students to share their drawings and talk about the animals (or other images) they depicted and other artistic choices they made.

James D. Autio artworks

Beshwaji'awesiinh, 2017, acrylic on particle board (example of Ojibwe doodem—animal clan symbols)

Ganawaabi / She Watches, 2017, ink and gesso on paper

You Are Not Alone, 2017, ink and charcoal on Cub Foods bags

Disturbed Animal Series: Two Crows, 2013, charcoal and conté on Cub Foods bags

Disturbed Animal Series: Waabooz, 2013, charcoal and gesso on Cub Foods bags

Juicy Fruit, 2015, charcoal and gesso on Cub Foods bags

Disturbed Animal Series: Waabooz Ikwe, 2016, charcoal and gesso on Cub Foods bags

Disturbed Animal Series: The Shmioux, 2014, charcoal and pastel on Cub Foods bags

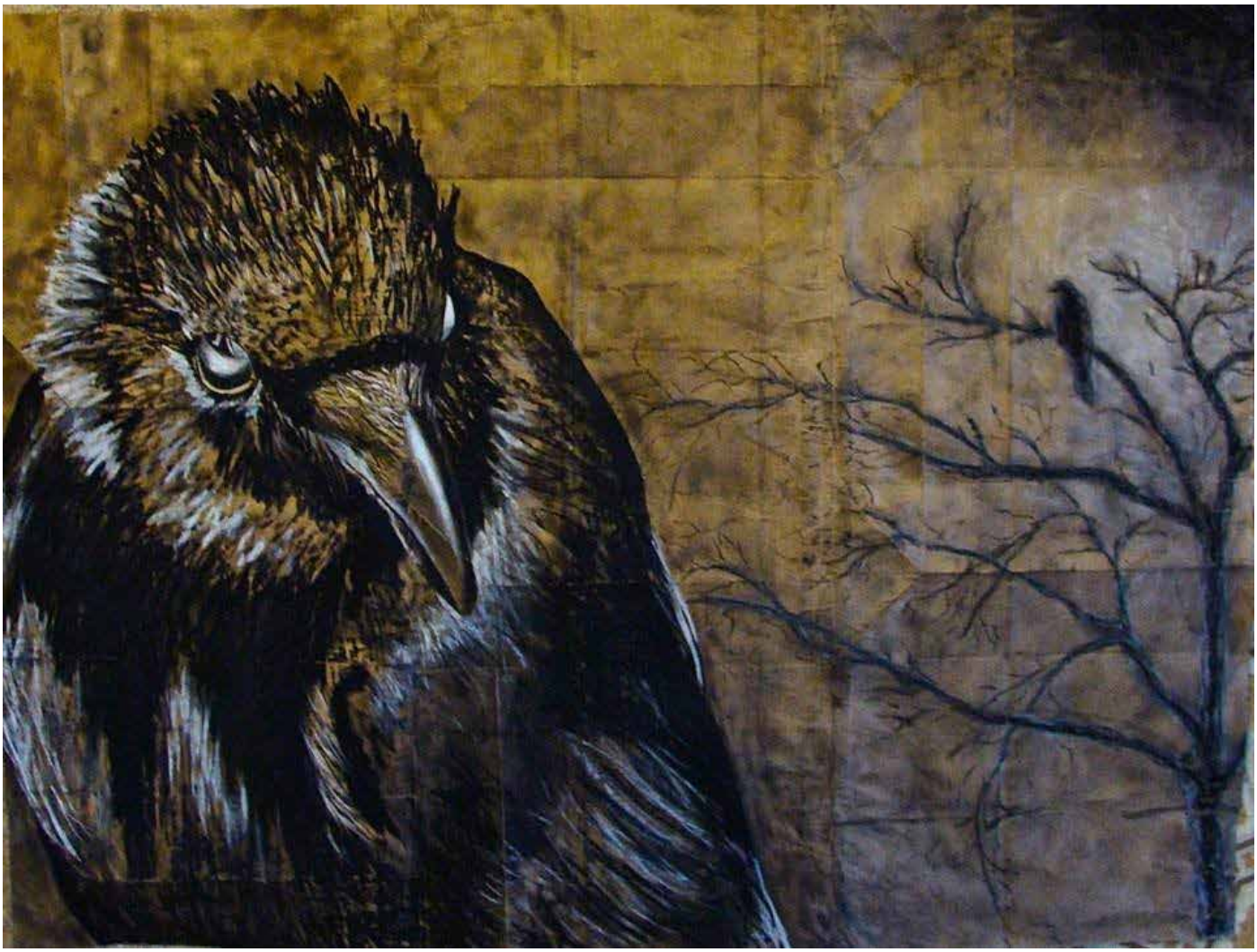
Disturbed Animal Series: Ma'iingan, 2013, charcoal, chalk, acrylic, and gesso on Cub Foods bags

James D. Autio artworks

Beshwaji'awesiinh, 2017, acrylic on particle board

Ganawaabi / She Watches, 2017, ink and gesso on paper

You Are Not Alone, 2017, ink and charcoal on Cub Foods bags



Disturbed Animal Series: Two Crows, 2013, charcoal and conté on Cub Foods bags

Disturbed Animal Series: Waabooz, 2013, charcoal and gesso on Cub Foods bags

Juicy Fruit, 2015, charcoal and gesso on Cub Foods bags

Disturbed Animal Series: Waabooz Ikwe, 2016, charcoal and gesso on Cub Foods bags

Disturbed Animal Series: The Shmioux, 2014, charcoal and pastel on Cub Foods bags

Disturbed Animal Series: Ma'iingan, 2013, charcoal, chalk, acrylic, and gesso on Cub Foods bags

Water is Life: Organic Watercolors

Grade Level: Grades 6–12

Time Required: 90 minutes

Lesson Overview: Students will explore the importance of the Water is Life concept in its relationship to Dakhóta and Lakȟóta people fighting for water rights on their lands, explore the impact of their actions on water, and create unique watercolor paintings using organic pigments.

This lesson was created by Spirit Lake Dakota artist Marlena Myles and presented to students at the Minneapolis Institute of Art; it may be adapted to suit your classroom needs.

Lesson Objectives

Students will gain understanding of the concept: *Water is Life*.

Students will reflect on the importance of water to all life.

Students will gain experience using red cabbage to test the health of water.

Students will learn how to create organic pigments for watercolor painting.

Students will be able to create their own watercolor paintings using organic pigments they make.

Materials

Red cabbage

Watercolor paper

Paintbrushes

Small cups for holding cabbage water

Lemon juice

Baking soda

Water

Visual Art Standards

6-8: 6.1.1.5.1

Benchmark: Analyze how the elements of visual art, including color, line, shape, value, form, texture, and space, are used in the creation of, presentation of, or response to visual artworks.

6-8: 6.1.1.5.2

Benchmark: Analyze how the principles of visual art, such as repetition, pattern, emphasis, contrast, and balance, are used in the creation, presentation of, or response to visual artworks.

6-8: 6.2.1.5.1

Benchmark: Create original two- and three-dimensional artworks in a variety of artistic contexts.

6-8: 6.1.3.5.1

Benchmark: Compare and contrast the connections among visual artworks, their purposes, and their personal, social, cultural, and historical contexts, including the contributions of Minnesota American Indian tribes and communities.

9-12: 9.1.1.5.1

Benchmark: Analyze how the elements of visual art—including color, line, shape, value, form, texture, and space—and principles such as repetition, pattern, emphasis, contrast, and balance are combined to communicate meaning in the creation of, presentation of, or response to visual artworks.

9-12: 9.1.1.5.2

Benchmark: Evaluate how the principles of visual art, such as repetition, pattern, emphasis, contrast, and balance, are used in the creation of, presentation of, or response to visual artworks.

9-12: 9.1.3.5.1

Benchmark: Analyze how visual artworks influence and are influenced by personal, social, cultural, or historical contexts, including the contributions of Minnesota American Indian tribes and communities.

9-12: 9.2.1.5.1

Benchmark: Create a single, complex artwork or multiple artworks to express ideas.

Lesson Steps

Introduce the lesson by using content and prompts below to talk about the concept of *Water is Life*. "Water is Life" (Dakhóta: Mni Wiconi, pronounced 'Mini Wee-cho-nee) is a slogan recently used by Dakhóta and Lakȟóta people fighting for their water rights amid the building of an oil pipeline on their land on the Standing Rock Reservation in South Dakota and North Dakota. The Dakota Access Pipeline protest has raised awareness across the country about our responsibility to keep water clean and healthy for all forms of life that rely on it.

1. Discuss the importance of *Water is Life*.

Use information and prompts shared by Myles to discuss the importance of the *Water is Life* concept.

To many Native American tribes, including the Dakhóta tribes of this region, water is more than life; water is a sacred medicine. Waterways have been important to the Dakhóta as a means of travel, sustenance, fishing, and swimming; people have always gathered near water. The state of Minnesota is named after the Mnisota Wakpa (Minnesota River), where many Dakhóta villages were located and continue to exist today as reservations. In Dakhóta, the name "Minnesota" translates to "Clear waters reflecting the sky," and, true to its name, Minnesota is known for its 10,000 lakes.

Dakhóta people did not shape the land; they lived in harmony with nature. Today, Dakhóta people still understand this concept, leaving a gift, often tobacco and a prayer, when taking from the land and acknowledging that relationships, including one with the land and waters, should be handled with reciprocity. Dakhóta people, along with those of many tribes, give thanks and love to water—because, without it, there is no life. Ask yourself, "Have I cared enough about the water?"

Discussion questions to ask students:

What makes Earth different than all the planets in the solar system? (water)

Why is life present only on our planet?

What relationships exist between water and life?

In what ways do human waste and garbage impact water?

In what ways have you cared for and about water?

How can we test the healthful properties of water?

Explain that students will be mixing pigments made from red cabbage to create unique watercolor paintings. Through the process, they will learn about how things they use in their daily lives can affect water quality.

2. Prepare for the watercolor lesson the day before.

Dice one head of red cabbage. Add cabbage to a pot and cover it with water. Boil for one hour. (Boiling with less water will speed up the process.) Remove the cabbage. Boil the cabbage water longer if you wish to concentrate the color. Test the color concentration by placing strips of watercolor paper in it. Store the cabbage in a closed container in the fridge for up to a week.

3. Make pigments.

If you are unable to boil the cabbage in the classroom, show students a cabbage like the one you boiled to emphasize the fact that the watercolor pigment they are using is completely organic and could be made by them.

Show students the cabbage water you created for the watercolor painting activity, and explain how you determined the color depth of the pigment.

Place a little bit of the cabbage water in three glass jars to demonstrate to students how the color changes when mixed with other substances. When the cabbage is in its neutral state, it is purple. When an acid, such as lemon juice, is added, it turns a red pink. When a base, such as baking soda, is added, it changes to a blue-green. Mix one color and substance at a time, but before doing so, ask the students what they think will happen when the clear lemon juice or white powder of the baking soda mixes with the purple cabbage water.

After showing the students how the color changes the water, invite them to mix their own pigments. Then, reflect on the chemistry of these color changes using the information below.

pH Levels and Water is Life

Acids and bases are chemicals that are part of everyday encounters. Citric juices, such as orange juice and lemonade, contain citric acid. Bases taste

bitter and can make good cleaning products because they dissolve oils and grease. Even your toothpaste can contain a base, such as baking soda. When they are mixed together, they neutralize each other.

Scientists use the pH scale to measure whether something is more acidic or basic. Acids and bases are opposites on a scale of 0–14—acids have a low pH; bases have a high pH. For example, water (a neutral) has a 7 pH. Scientists can tell if a substance is an acid or a base by means of an indicator. An indicator is typically a chemical that changes color if it comes in contact with an acid or a base.

If the pH of water is too high or too low, aquatic lifeforms will begin to die. As the levels move away from the preferred rage of 6.5–9.0, the water ecosystems become stressed, which over time will result in reduced hatching and survival rates. Extreme pH levels also increase the solubility of elements and compounds, making toxic chemicals more mobile and increasing the risk of absorption by aquatic life.

The purple cabbage juice turns red when it mixes with something acidic and turns green when it mixes with a base. Red cabbage juice is considered to be an indicator because it shows us something about the chemical composition of other substances.

Red cabbage contains a water-soluble pigment, called anthocyanin, that changes color when it is mixed with an acid or a base. The pigment turns red in acidic environments with a pH less than 7, and the pigment turns bluish-green in alkaline (basic) environments with a pH greater than 7.

4. Art Making

Begin by having students sketch out an aquatic scene of their choice.

Because of the chemical reaction of the lemon juice and baking soda on the cabbage, each student can use only one type of cabbage-watercolor to create their project. Otherwise, a chemical reaction will occur. Ask students what color they want to use for their painting. You can divide the classroom into team purple, team pink, and team green to organize students by preferred color combination.

Cabbage + water (neutral) = purple

Cabbage + lemon juice (acidic) = pink

Cabbage + baking soda (alkaline/basic) = green

Instruct students to paint a background wash of the color. They can then build up their color in layers to create a monotone piece with a range of dark and light tones.

An alternative method is to create a background wash with the purple (neutral) color, and then paint on top using the lemon juice and baking soda mixed with water. Any areas touched by the lemon juice will change to pink, and areas touched by the baking soda will change to green.

5. Discussion

Invite students to share their watercolor paintings, and talk about the choices they made related to their aquatic scenes and application of the red-cabbage pigments.

Resources

https://www.fondriest.com/environmental-measurements/parameters/water-quality/ph/

Video Interviews

Video interviews with eight Native artists allow your students to learn about the artists' lives in their own words and to view their art and other artworks in Mia's Native art galleries. View multiple segments by individual artists, or mix and match to consider different artists' responses to similar questions. Each video is less than 8 minutes. Discussion questions follow the videos to guide your students' exploration of the rich interview content.

Jeffrey Chapman

Jeffrey Chapman has been a teacher of Native American art history for over 20 years. In addition, he is an artist, painter, sculptor, traditional flute maker, and traditional craft maker.

Video Clips

Introduction
https://vimeo.com/301508690/33f368e272

Prehistories Importance
https://vimeo.com/301509063/52610bf123

Native American: Past, Present, Future
https://vimeo.com/301509643/cf4afae052

Process and Artist: Maria Martinez
https://vimeo.com/301511010/52796a9ba1

Artists: Kevin Pourier and Marcus Amerman
https://vimeo.com/301511794/31cad2a10b

Jim Denomie

Jim Denomie, Anishinaabe (Ojibwe), is a painter and multimedia artist. He received his BFA from the University of Minnesota and has received numerous fellowship awards, including a Bush Foundation Artist Fellowship and a Joan Mitchell Foundation Award.

Video Clips

Background
https://vimeo.com/302898509/a1d2d1e594

Inspiration and Influences
https://vimeo.com/303293988/84cd1d366b

Artist: Bob Thompson
https://vimeo.com/303301374/dfa761da00

Artists: Grace Hartigan and Philip Guston
https://vimeo.com/303301860/c4538431b6

Modern and Contemporary Art
https://vimeo.com/303302179/1d194228ec

Heid Erdrich

Heid Erdrich is Turtle Mountain Ojibwe. She lives in Minnesota and works as a writer, teacher, and collaborator in the arts. She has published several collections of poetry. Many of her writing and collaborative poem films have won numerous awards.
http://heiderdrich.com/

Video Clips

Introduction
https://vimeo.com/303104545/351e17b16b

Storytelling through Art
https://vimeo.com/303106618/27323a68c5

Artist, George Morrison
https://vimeo.com/301504001/455cf807d8

Ojibwe Beadwork
https://vimeo.com/301505497/5b71e94067

Carla Hemlock

Carla Hemlock is Mohawk from Kahnawake, part of the Mohawk Nation along the south shore of the St. Lawrence River in Quebec, Canada, across from Montreal. Her art draws upon traditional Mohawk culture.

Video Clips

Background and Motivations
https://vimeo.com/301481908/5f1c4b0242

"Booming Out" Quilt
https://vimeo.com/301482329/31992ab9e8

Memory of Art
https://vimeo.com/301482873/2cc04679e6

Creation and Process
https://vimeo.com/301904294/078128107d

Dakota Hoska

Dakota Hoska was born and raised in South Dakota. Her Lakȟóta heritage, family, and community play an important role in her life and art. Currently, she is a research assistant of Native American art at the Minneapolis Institute of Art and a painter whose studio is in Saint Paul.
https://www.dakotahoska.com/

Video Clips

Introduction and Motivations
https://vimeo.com/302882227/dcd8cf08e7

Art Process and Inspirations
https://vimeo.com/301947029/6f63a08e6e

Patterns in Native American Art
https://vimeo.com/301489411/1f61f08278

Dakhóta Cape and Cree Bag
https://vimeo.com/301945290/6cdf0bda08

Artist: Chholing Taha
https://vimeo.com/301488613/73d8d90722

Lakota Pipe Bags
https://vimeo.com/303110714/a424b95059

Artist: Fritz Scholder
https://vimeo.com/301485178/cd5cd8124c

Artist: Stanley Couch
https://vimeo.com/301944546/2c180a322a

Marlena Myles

Marlena Myles is a Native American (Spirit Lake Dakota, Mohegan, Muscokee Creek) graphic designer and fine artist in Saint Paul. She specializes in vector illustrations and portrait art.
https://marlenamyl.es/

Video Clips

Introduction and Background
https://vimeo.com/303107002/51873d980c

Art and History Connections
https://vimeo.com/303107176/5ad9a85579

Marlena and Her Art
https://vimeo.com/303107405/49fa365a75

Anpétu Wí
https://vimeo.com/301519615/7b6bfdb32d

Nora Naranjo Morse

Nora Naranjo Morse is Tewa from Santa Clara Pueblo, New Mexico. Though she is known for her ceramics, her most recent body of work is made from recycled materials.
http://noranaranjomorse.squarespace.com/

Video Clips

Memory and Inspirations
https://vimeo.com/302884964/5dfe36d358

Motivations
https://vimeo.com/302887738/93f59c091e

Art Process
https://vimeo.com/302888978/9ee4d32384

Our Homes, Ourselves
https://vimeo.com/301524970/0f2a2d8d78

Gwen Westerman

Gwen Westerman is Dakhóta from the Sisseton Wahpeton Oyate. She is a visual artist and poet, holds a BA, MA, and PhD in English, and teaches at Minnesota State University, Mankato. Since 2005, she has created quilts that have won awards at the juried shows and are held in permanent collections. In addition, she has published a poetry collection in Dakhóta and English.
https://www.gwenwesterman.com/

Video Clips

Background
https://vimeo.com/302891628/2d65652ea3

Dakhóta Artwork
https://vimeo.com/302894620/ffd303cc6f

Dakhóta Beadwork
https://vimeo.com/301499917/8026180704

Techniques
https://vimeo.com/301500917/2fc2f24a0e

Dakhóta Cape
https://vimeo.com/301501673/23113c3e78

University and Connections
https://vimeo.com/301502760/4733280e06

Video Discussion Questions

Teachers: Adapt this section to fit your management style and schedule.

Independent activity or centers: Students will write their thoughts, new findings, and questions on paper or on a white board in sentence form.

Small group or class: Students will turn-and-talk and share their thoughts, new findings, and questions with the class.

Questions

What did you find interesting? Why?

What were two new findings you learned?

What are you still wondering about?

Imagine you were to interview one of the artists. Whom would you interview? Why? What would you ask them?

Think of an artwork you created. What inspired you to create it?

Is there an important item or tradition in your family? Think about items like furniture, books, dishes, or jewelry. Why is that important to your family? Why do you think people hold onto important items like that?

Only for a video with art displayed: Write down in sentence form or tell your partner, group, or class about the artwork shown. Think about the size, color, texture, designs, or figures.

What did you like about it?

How does it compare to other artworks you have seen?

What caught your eye?

Was your reaction and opinion of the art similar or different to the speaker in the video? What was the same? What was different?

Challenge

After you watch and listen to the video, create a question or two. This question can be for a partner, group, or class. **Remember to write what artist video you watched next to the question.** Have fun and be creative!

A few examples:

What motivates Nora? (Video: *Nora, Motivations*)

What are characteristics of Dakhóta beadwork? (Video: *Gwen, Dakhóta Beadwork*)

What inspires Dakota? (Video: *Dakota, Art Process & Motivations*)

American Regions & Environments

By Amanda Norman

Arctic and Sub-Arctic Region

Nations represented within Mia's collection:
Alutiig, Innu (Naskapi), Inuit, Inupiaq, Yup'ik

The Arctic cultural area encompasses 5,000 miles along the shoreline of northern Alaska, Canada, and Greenland. Beyond the northern tree line is a land of rolling tundra with a few mountain peaks. Winters are long and severe, and the subsoil remains frozen even during the short summers. The western Sub-Arctic includes both the tundra and the northern evergreen forest. It is a land of freshwater lakes, bogs, and rivers. Even today, people depend on fishing and hunting for sustenance.

Lesson Starters

Ask: *What natural resources (such as forests for wood, mines for minerals, or metals) in your area might provide materials for creating an artwork or object for some special use? Are the resources plentiful or scarce? How might you acquire these materials?*

In many cultures, including among the Yup'ik, masks are used in performances to teach, tell stories, and express beliefs. Plan and perform a skit, song, or dance that communicates the values of your school (e.g., community, learning, respect) or expectations for good behavior in your school.

Art Search

Visit https://collections.artsmia.org/

Use key words like Arctic or any of the nation names listed to search the collection. Ask: *What artworks did you find? What purpose were they made to serve? Pick your favorite artwork and describe it. If there is additional information about it, what is something you found interesting?* Compare and contrast your favorite Arctic/Sub-Arctic artwork to one from another region or nation.

Additional Resources

The Alaska Native Website:
http://www.alaskanative.net/

The Yup'ik peoples and their lifestyle:
http://www.yupikscience.org/index.html

Fowler, Allen. *Living in the Arctic (Rookie Read-About Geography)*, Children's Press, 2001.

Miller, Debbie, and Jon Van Zyle. *Arctic Lights, Arctic Nights*, Walker Publishing Company, Inc., 2003.

Video of male Yup'ik finger masks being danced;
http://www.mnh.si.edu/arctic/features/yupik/av.html

Great Basin and California Region

Nations represented within Mia's collection: Chemehuevi, Paiute, Pima, Pomo, Shoshone, Ute, and Washoe

The neighboring Great Basin and California regions could not be more different from each other. The Great Basin is a harsh desert expanse encompassing Nevada, Utah, eastern California, and northern Arizona, and New Mexico. The California cultural area, lush with vegetation and teeming with wildlife, spans the present-day state of California and the northern area of Mexico's Baja Peninsula. While Native peoples have lived in the Great Basin region for millennia, life in that hard climate has always depended upon an intimate understanding of natural rhythms. Survival in the California region, with its ample fruits, nuts, fish, and game, was much easier—so easy that farming did not develop in California until after European contact. The region has been home to the densest Native population on the continent, speaking over 100 languages.

In both the arid Great Basin and lush California, basketry has been among the most distinctive artistic creations. Baskets were necessary for gathering, storing, and preparing food, and were used in games and ceremonies. They were light and portable, unlike the heavy ceramic vessels produced by less-mobile cultures of the Southwest. So important were baskets to life, they played major roles in the traditional stories of these regions' peoples. In one widely shared creation story, the ancestors emerge from womblike baskets. Basket weavers developed countless different basketry forms and techniques, using materials as varied as bark, twigs, grasses, ferns, and feathers.

Traditional ways of life were shattered by the rapid changes that came with European contact. The brutality of the Spanish mission period at the end of the 1700s, the rush of fortune seekers following the discovery of gold in 1849, the rise of industrial agriculture, mining, and timbering, and especially United States government-sponsored programs to eliminate Native people all served to upend Native people's relationship with their land and traditional culture. By the late 1800s, baskets were needed far less for the practical purposes they once served. Basketry artists began to also apply their skills to a new purpose—producing collectible items to sell to the miners, explorers, and tourists flooding the region.

Lesson Starters

Many baskets beautifully illustrate symmetry and balance. Use keywords like Great Basin, California, or any of the tribe names listed to find examples of symmetrical and asymmetrical designs and patterns in the collection: https://collections.artsmia.org/

Ask students to document bilateral and radial symmetry and asymmetry in the school using cameras or by making sketches.

Art Search

Visit https://collections.artsmia.org/

Use key words like Great Basin, California, or any of the nation names listed to search the collection. Ask: *What artworks did you find? What purpose were they made to serve? Pick your favorite artwork and describe it. How does it compare to artworks from other regions or nations? If there is additional information about it, what is something you found interesting?*

Additional Resources

Fulkerson, Mary Lee, and Kathleen Curtis. *Weavers of Tradition and Beauty: Basketmakers Of The Great Basin*, University of Nevada Press, 1995.

The Language of Native American Baskets from the Weavers View, National Museum of the American Indian
http://www.nmai.si.edu/exhibitions/baskets/subpage.cfm?subpage=intro

Northwest Coast Region

Nations represented within Mia's collection: Haida, Klikitat, Kwakwa̲ka̲'wakw (Kwakiutl), Nuu-chah-nulth (Nootka), Nuxalk (Bella Coola), Nuxbaaga (Hidatsa), Tsimshian, Tlingit, and Qwiqwidicciat (Makah)

The Northwest Coast region, which stretches along the Pacific Ocean from the Alaskan Panhandle to northern California, is one of the world's richest natural environments. More than 500,000 Native people reside in this region of dense forests, majestic snow-capped mountains, and rocky ocean inlets punctuated with islands. While the cultures of this region have much in common, there is an astonishing diversity of dialects, some as unalike as English and Chinese. These language groups are represented by nations such as the Haida, Tlingit, Tsimshian, Kwakwaka'wakw (Kwakiutl), and Aqokúlo (Chimakum).

The rich coastal areas, rivers, and streams provided the Native people of the Northwest with abundant fish, nuts, berries, and other plants in the summer months. They were able to preserve and store enough food to last through the winter, freeing them to spend the dark winter months preparing for or taking part in elaborate ceremonial clan gatherings known as potlatches.

A potlatch was an occasion for the lavish bestowal of gifts upon guests by the family group hosting the gathering. By giving away his wealth in the form of blankets, carved cedar boxes, food and fish, canoes, decorated coppers, and even enslaved people, a family leader shared with the community, strengthened his leadership, and gained the respect of others. A potlatch might be prompted by a variety of occasions, including births, deaths, weddings, or the naming of a new chief, but the central purpose was to reinforce the social order. Gift-giving demonstrated the chiefly rank and reputation of the clan to others. A potlatch could last for days, and featured ceremonial dances and theatrical performances reenacting stories of the clan's origins.

Kwakwaka'wakw (Kwakiutl) artists produced many kinds of decorative artworks for these potlatches, including doorposts and totems for the house, clothing and other textiles, carved boxes and figures to be presented as gifts, eating utensils, and countless masks and outfits for the theatrical performances and sacred ceremonies. Adorned with images of animal symbols or crests representing each clan, these artworks called attention to the ancestry and wealth of the family group.

Canada outlawed potlatches in 1884, followed by the United States in the late 19th century. Though potlatches became legal again in 1934 in the United States and 1951 in Canada, the interruption of a tradition of such importance caused great harm to Native cultural continuity. Modern potlatches still occur, although transformed. Gifts include textiles, traditional carvings, and contemporary goods such as cash, jewelry, and appliances.

Lesson Starters

Choose a symbol to represent your family. Ask: *Why did you choose this symbol? What do you think it communicates to others?* Design a family crest that incorporates the symbol you selected.

Potlatch is a Northwest Coast tradition of clans redistributing or sharing their resources with others. Design a class or school project to gather and redistribute surplus food, clothing, or other items within your community.

Art Search

Visit https://collections.artsmia.org/

Use key words like Northwest or any of the nation names listed to search the collection.

Ask: *What artworks did you find? What purpose were they made to serve? Pick your favorite artwork and describe it. How does it compare to artworks from other regions or nations? If there is additional information about it, what is something you found interesting?*

Additional Resources

U'mista Cultural Society, dedicated to the survival of Kwakwaka'wakw cultural traditions
http://www.umista.ca/

Plains, Prairie, and Plateau Region

Nations represented within Mia's collection: A'aninin (Gros Ventre), Apsaalooké (Crow), Chahiksichahiks (Pawnee), Dakhóta, Inuna-ina (Arapaho), Ka'igwu (Kiowa), Lahkóta, Nakoda (Assiniboine), Nēhiyawak (Cree), Neuida (Mandan), Nuxbaaga (Hidatsa),Otoe-Missouria, Pikuni (Blackfeet), Sahnish (Arikara), Tsistsistas (Cheyenne), Ugahxpa (Quapaw), and Wazhazhe (Osage)

The Plains, Prairie, and Plateau region is an area of more than one million square miles. It is defined by the Mississippi Valley to the east, the Rocky Mountains to the west, Manitoba and Saskatchewan to the north, and the Mexican border of Texas to the south. The Plains are vast grasslands with occasional hills and forested enclaves in the river valleys.

From the 1200s to 1600s, the Plains acted as a multi-national network with most trade, hunting, and other travels conducted on foot. Life was semi-nomadic for some and more settled for those who lived in villages of earthen-covered lodges that dotted the riverbanks. Unique materials and supplies were traded throughout the vast region, initially among Native peoples and later also with European traders. Plains peoples farmed and hunted in and around their villages until Europeans displaced them from their ancestral lands beginning in the 1600s.

With this displacement and the introduction of horses by the Spanish, Plains peoples entered into a brief nomadic period that lasted from about 1750 to 1880. The bison hunt was of central importance during this time. In the arts, the nomadic period led to a flourishing of richly decorated clothing and other everyday objects, such as tipi bags, pipe bags, and baby cradles, that could be easily transported from camp to camp along with the family tipi, horses, and other belongings.

By the 1870s on the Plains, the U.S. government had begun to forcibly confine Native Americans to reservations, internment camps, and boarding schools. The reservation period was marked by social and economic hardship for Plains and other Native peoples. Artistically, many forms and designs from the nomadic period continued, and artists experimented with new materials, images, and ideas.

Lesson Starters

From ancient times until the reservation period, Native Americans followed long trade and social networks, traveling great distances to hold ceremonies and to come to the marketplace. Research or explore the topography and climate of one or more of the six regions included in this learning resource. Ask: *How do traditional modes of transportation used by the Native peoples of the region(s) respond to the environmental needs of the people? What sort of adaptations might you add to the traditional modes of transportation to suit the needs of today?* Draw and/or construct a scale model of an updated version of these modes of transportation.

Art Search

Visit https://collections.artsmia.org/

Use key words like Plains, prairie, plateau, or any of the nation names listed to search the collection. Ask: *What artworks did you find? What purpose were they made to serve? Pick your favorite artwork and describe it. How does it compare to artworks from other regions or nations? If there is additional information about it, what is something you found interesting?*

Additional Resources

History of Beads and Trade Beads, Illinois State Museum
http://www.museum.state.il.us/ismdepts/anthro/beads/beads_trade.html

Southwest Region

Nations represented within Mia's collection: A'shiwi (Zuni), Cochiti Pueblo, Diné (Navajo), Haak'u (Acoma Pueblo), Hopituh Shinumu (Hopi), Hohokam, Indé (Apache), Isleta Pueblo, Jemez Pueblo, Kha'p'oo (Santa Clara Pueblo), O'odham (Papago), O'othom (Pima), Po-who-ge-oweenge (San Ildefanso Pueblo), Pueblo, Santo Domingo Pueblo, San Felioe Pueblo, and Zia Pueblo

"Greet your Mother Earth, when you pass us on the road of life. Then you give her food and cornmeal, and then in return, she gives you her flesh, the pieces of clay as her flesh, in order for you to reproduce something of use, a blessing."
—Josephine Nahohai, A'Shiwi (Zuni), recounting a prayer that her aunt taught her for gathering clay, 1990s

The Southwest cultural region incorporates the lower parts of Utah and Colorado, all of Arizona and New Mexico, and the northern deserts of Mexico. The land is a semi-arid mix of deserts, canyons, mesas, and mountains.

Today's Pueblo (pw-EH-blow) potters descend from ancestors who, more than 2,000 years ago, invented ceramics and went on to create styles that still provide inspiration today. Their ancient Puebloan ancestors built high-rise homes adjacent to cliffs, which required long ladders to reach them. Pueblo, the Spanish word for town, is often used to describe this style of house and the people who live in them (Puebloan).

The Pueblo peoples have successfully maintained spiritual, cultural, linguistic, and artistic traditions over many generations. Today, about 25 pueblos continue to thrive in New Mexico, Arizona, Texas, and Colorado, each with a distinct cultural heritage, language, and/or dialect.

The Pueblo peoples' strong ties to traditional culture are evident in their extensive, rich pottery traditions. The oldest Southwest pottery in the United States dates to 2500 BCE. Ancestral Puebloans made pottery for use in two primary ways: to be buried with the dead and for daily uses such as cooking and storing grains and water. When the Spanish settled in the Southwest beginning in the 1600s, church authorities prevented the Puebloans from burying their dead in the traditional fashion, instead insisting on Christian burial practices. As a result, Pueblo people were forced to concentrate on making utilitarian pottery, only creating a small number of ceremonial vessels in secret.

When the transcontinental railroad reached New Mexico in 1880, Pueblo potters again adapted their production and styles, this time to meet the demands of a new marketplace. Pottery and other traditional art forms were made for commercial sale in addition to local use. Ethnologists, zoologists, archeologists, and anthropologists who came to the Southwest to study its peoples came to believe the traditional way of life would become extinct with time. This belief further fueled the commoditization of Pueblo artwork. Ethnologists traveled to the Southwest to document annual ceremonies and to collect objects for future study. Many pueblos became centers for study and cultural tourism. In some instances, scholars and artists collaborated. For example, potters at the Hano Hopi community and San Ildefonso Pueblos took inspiration for their own work from the fragments of ancient pots uncovered and documented by outside scholars.

Lesson Starters

Interview family members about a tradition or special item(s) passed down in your own family. Share what you learned with others. Ask: *How long has the tradition or item been in the family? How has it changed over time? What does it mean to you and your family?*

Research the impacts the Santa Fe Railroad had on the art, culture, environment, and economy of Native peoples of the Southwest. Write or present about an impact you find compelling.

Create an artwork inspired by another artist's style, medium, and/or subject matter. Discuss with students the difference between copying a work of art and being inspired or influenced by another artist.

Art Search

Visit https://collections.artsmia.org/

Use key words like Southwest or any of the nation names listed to search the collection. Ask: *What artworks did you find? What purpose were they made to serve? Pick your favorite artwork and describe it. How does it compare to artworks from other regions or nations? If there is additional information about it, what is something you found interesting?*

Additional Resources

Kramer, Barbara. *Nampeyo and Her Pottery*, The University of Arizona Press, Tucson, 1996.

Woodlands Region

Nations represented within Mia's collection: Anishinaabe (Ojibwe), Cherokee, Haudenosaunee (Iroquois Confederacy), Kahnawake (Mohawk), Meskwaki (Sac and Fox), Mi'kmaq, Seminole, Seneca Haudenosaunee (Iroquois), Wendat (Huron)

The Woodlands cultural area stretches along the Atlantic seaboard, from the polar coast of Canada in the north to the tropical swamps of Florida in the south, and sprawls westward through the Great Lakes region to the Mississippi Valley. The great deciduous forests of eastern North America have long inspired the exceptional creations of the Woodlands people, both in the materials they provided and the imagery they suggested.

Centuries before Europeans arrived in North America, Native cultures developed thriving societies, complete with traders, warriors, artists (including textile makers, beaders, potters, carvers, painters), athletes, and political and religious figures. Hunting, gathering, and fishing were major activities for those who inhabited the region as long as 15,000 years ago. The first towns and ceremonial centers developed sometime after 6000 BCE, and with them came the earliest known artistic creations. For thousands of years, nations throughout the Americas—North and South—exchanged ideas and techniques that led to the development of diverse art forms.

Beginning in the 1500s, Woodlands peoples came into contact with European explorers, traders, and missionaries. European encroachment on Native lands and resources pressed Native peoples of the Woodlands to migrate north, south, and westward. The tremendous upheavals and migration caused by disease and warfare in this period transformed ways of life for Woodlands people.

Contact with Europeans also had an impact on artistic expression. Woodlands cultures incorporated highly valued and sought-after trade goods, such as glass beads, silk ribbons, and cloth, into traditional clothing and objects.

Lesson Starters

The featured Woodlands objects served as personal symbols of identity and prestige. They reflect aspects that were important to the individual and/or the culture. Design your own personal logo. Include symbols that represent the most important and unique aspects of your personal identity.

As a class, research the westward migration of the Anishinaabe people. Ask: *When did the migration take place? What were the factors that led to this migration? Where do large groups of Anishinaabe people live today? What similarities or differences are there between the natural environments of the ancestral Anishinaabe lands in the Northeast and the current Upper Midwest Anishinaabe heartland today?*

Art Search

Visit https://collections.artsmia.org/

Use key words like Woodlands or any of the nation names listed to search the collection. Ask: *What artworks did you find? What purpose were they made to serve? Pick your favorite artwork and describe it. How does it compare to artworks from other regions or nations? If there is additional information about it, what is something you found interesting?*

Additional Resources

Hero, Hawk and Open Hand: American Indian Art of the Ancient Midwest and South, Art Institute of Chicago, 2004
http://archive.artic.edu/herohawk/works.html

Treuer, Anton. *Ojibwe in Minnesota (People in Minnesota)*, Minnesota Historical Society Press, 2010.

Treuer, Anton. *Living Our Language: Ojibwe Tales & Oral Histories*, Minnesota Historical Society Press, 2001.

Minnesota State Social Studies Standards

Kindergarten

0.3.2.3.1

Benchmark: Identify the physical and human characteristics of places, including real and imagined places.

0.4.1.1.1

Benchmark: Use a variety of words to reference time in the past, present, and future; identify the beginning, middle and end of historical stories.

0.4.1.2.1

Benchmark: Describe ways people learn about the past.

0.4.2.4.1

Benchmark: Compare and contrast traditions in a family with those of other families, including those from diverse backgrounds.

First Grade

1.4.1.2.1

Benchmark: Ask basic historical questions about a past event in one's family, school, or local community.

1.4.1.2.2

Benchmark: Describe how people lived at a particular time in the past, based on information found in historical records and artifacts.

1.4.2.4.1

Benchmark: Compare and contrast family life from earlier times and today.

Second Grade

2.3.4.9.1

Benchmark: Identify causes and consequences of human impact on the environment and ways that the environment influences people.

2.4.2.4.1

Benchmark: Use historical records and artifacts to describe how people's lives have changed over time.

2.4.2.4.2

Benchmark: Describe how the culture of a community reflects the history, daily life, or beliefs of its people.

Third Grade

3.4.1.2.1

Benchmark: Examine historical records, maps, and artifacts to answer basic questions about times and events in history, both ancient and more recent.

3.4.2.5.1

Benchmark: Identify examples of individuals or groups who have had an impact on world history; explain how their actions helped shape the world around them.

Fourth Grade

4.3.4.9.1

Benchmark: Explain how humans adapt to and/or modify the physical environment and how they are in turn affected by these adaptations and modifications.

4.4.2.4.1

Benchmark: Identify and locate on a map or globe the origins of peoples in the local community and state; create a timeline of when different groups arrived; describe why and how they came.

Fifth Grade

5.4.4.15.1

Benchmark: Describe complex urban societies that existed in Mesoamerica and North America before 1500. (Before European Contact)

Sixth Grade

6.4.4.15.1

Benchmark: Compare and contrast the Dakota and Anishinaabe nations prior to 1800; describe their interactions with each other and other indigenous peoples. (Before European Contact)

6.4.4.16.1

Benchmark: Describe European exploration, competition and trade in the upper Mississippi River region; describe varied interactions between Minnesota's indigenous peoples and Europeans in the seventeenth and eighteenth centuries. (Colonization and Settlement: 1585–1763)

6.4.4.18.1

Benchmark: Describe how and why the United States claimed and settled the upper Mississippi River region in the early nineteenth century; explain the impact of steamboat transportation and settlement on the physical, social, and cultural landscapes. (Expansion and Reform: 1792–1861)

6.4.4.19.3

Benchmark: Explain reasons for the United States-Dakota War of 1862; compare and contrast the perspectives of settlers and Dakota people before, during, and after the war. (Civil War and Reconstruction: 1850–1877)

6.4.4.20.4

Benchmark: Describe Minnesota and federal American Indian policy of the late nineteenth and twentieth centuries and its impact on Anishinaabe and Dakota people, especially in the areas of education, land ownership, and citizenship. (Development of an industrial United States: 1870–1920)

Seventh Grade

7.4.2.4.1

Benchmark: Compare and contrast the distribution and political status of indigenous populations in the United States and Canada; describe how their status has evolved throughout the nineteenth and twentieth centuries.

Eighth Grade

8.3.2.3.1

Benchmark: Use appropriate geographic tools to analyze and explain the distribution of physical and human characteristics of places.

High School (9-12)

9.4.4.15.1

Benchmark: Compare and contrast selected examples of diverse societies that existed in North America prior to contact with Europeans; analyze their life ways, social organizations, political institutions, and the effect of their religious beliefs on environmental adaptations. (Before European Contact)

9.4.4.15.2

Benchmark: Describe change over time in selected indigenous nations, including migration, trade and conflict. (Before European Contact)

9.4.4.16.3

Benchmark: Identify the varied economic, political and religious motives of free and indentured European immigrants who settled in North America. (Colonization and Settlement: 1585–1763)

Minnesota State Visual Art Standards

Kindergarten–Second Grade

K-3: 0.1.1.5.1

Benchmark: Identify the elements of visual art, including color, line, shape, texture, and space.

K-3: 0.1.3.5.1

Benchmark: Identify the characteristics of visual artworks from a variety of cultures, including the contributions of Minnesota American Indian tribes and communities.

K-3: 0.2.1.5.1

Benchmark: Create original two- and three-dimensional artworks to express ideas, experiences, or stories.

Fourth–Fifth Grade

4-5: 4.1.1.5.2

Benchmark: Describe how the principles of visual art, such as repetition, pattern, emphasis, contrast, and balance, are used in the creation, presentation, or response to visual artworks.

4-5: 4.1.3.5.1

Benchmark: Describe the personal, social, cultural, or historical contexts that influence the creation of visual artworks, including the contributions of Minnesota American Indian tribes and communities.

4-5: 4.2.1.5.1

Benchmark: Create original two- and three-dimensional artworks to express specific artistic ideas.

Sixth–Eighth Grade

6-8: 6.2.1.5.1

Benchmark: Create original two- and three-dimensional artworks in a variety of artistic contexts.

6-8: 6.1.3.5.1

Benchmark: Compare and contrast the connections among visual artworks, their purposes, and their personal, social, cultural, and historical contexts, including the contributions of Minnesota American Indian tribes and communities.

High School (9–12)

9-12: 9.1.1.5.1

Benchmark: Analyze how the elements of visual art—including color, line, shape, value, form, texture, and space—and principles such as repetition, pattern, emphasis, contrast, and balance are combined to communicate meaning in the creation of, presentation of, or response to visual artworks.

9-12: 9.1.1.5.2

Benchmark: Evaluate how the principles of visual art, such as repetition, pattern, emphasis, contrast, and balance, are used in the creation of, presentation of, or response to visual artworks.

9-12: 9.1.3.5.1

Benchmark: Analyze how visual artworks influence and are influenced by personal, social, cultural, or historical contexts, including the contributions of Minnesota American Indian tribes and communities.

9-12: 9.2.1.5.1

Benchmark: Create a single, complex artwork or multiple artworks to express ideas.