Native American Art at Dartmouth: Highlights from the Hood Museum of Art

October 8, 2011, through March 11, 2012
The Hood Museum of Art's Native American collection is strong in pottery, baskets, beadwork, clothing, and personal accoutrements dating primarily from the second half of the nineteenth century through the early twentieth century.

In recent years the Hood has begun to collect works by contemporary Native American artists working in a wide range of traditional and new media.
Begun in 1929, Dartmouth's Artist-in-Residence program has been an important part of the college's studio art department.

Beginning with Dartmouth's renewed commitment to the education of Native Americans in 1970, a number of Native artists were invited to campus as Artists-in-Residence. Their work will be featured in this exhibition.
Fritz Scholder - 1973

Fritz Scholder, Luiseño (Luiseno), 1937-2005
Dartmouth Portrait #17, 1973
Oil on canvas, acrylic background
T. C. Cannon, Gaigwa (Kiowa) / Caddo / Choctaw, 1946–1978
Cloud Madonna, 1975
Acrylic on canvas
Promised gift
Allan Houser, Chiricahua Apache (Fort Sill Apache)
*Taza*, 1991
Bronze
Bob Haozous - 1989

Bob Haozous, Chiricahua Apache/Dine (Navajo)
Apache Pull-Toy, 1988
Painted steel
Overview of the Exhibition

Native American Art at Dartmouth presents over 160 historic and contemporary works of indigenous art from North America.

This is the largest exhibition of Native American art that has ever been on view at the Hood Museum of Art.

It includes the work of former Dartmouth Artists-in-Residence Allan Houser, Fritz Scholder, T. C. Cannon, and Bob Haozous.

Both the exhibition and the catalogue represent a diverse group of native voices.

This exhibition was organized by the Hood Museum of Art and was generously supported by Mary Alice Kean Raynolds and David R.W. Raynolds, Class of 1949, Susan Ferris, the William B. Jaffee and Evelyn A. Hall Fund, and the Eleanor Smith Fund.
The Guest Curators

There are three guest curators, George Horse Capture, Joe Horse Capture, and Joseph Sanchez.

George Horse Capture was curator of the Plains Indian Museum in Cody, Wyoming, and a consultant to the National Museum of the American Indian in Washington, DC.

Joe Horse Capture is Associate Curator of Native American Art at the Minneapolis Institute of Arts.

George and Joe Horse Capture are father and son, and members of the A'aninin (Gros Ventre) tribe from Fort Belknap Indian reservation in Montana.

Joseph Sanchez grew up on the White Mountain Apache reservation and served as chief curator and museum director at the Institute of American Indian Arts in Santa Fe, New Mexico.
Eight different specialists in Native American art and culture of different regions of the country are contributing essays to the catalogue.

The words of sixteen contemporary artists are also featured.

Videos of current Dartmouth students, Dartmouth alumni, and curators sharing their experience with the collections will be included in the galleries.

The words of scholars and artists will be represented in the exhibition panels and labels.
The exhibition is organized geographically by culture groups and will fill the entire second floor of the museum.
Mateo Romero, Dartmouth class of 1989, was commissioned to create a suite of ten paintings.

Romero traveled to Hanover in 2009 to photograph current Native students dancing at the Dartmouth Pow Wow in their tribal regalia.

His almost life-size portraits will be on view in the Harrington Gallery in fall 2011.
Artist unknown, Central Yup’ik, St. Michael, Alaska
Nepcetaq mask, about 1930
Wood, paint, rawhide, nails, swan feathers, and seagull (replacement) feathers
Artist unknown, Northern Athapaskan (Slavey Dene), Hay River, Northwest Territories, Canada
Mukluks, about 1940
Tanned and smoked moose hide, duffle, embroidery thread, wolf fur (added at a later date), yarn, and thread
Unknown artist, Haida Gwaii
Queen Charlotte Islands, British Columbia, Canada
Hat, about 1860
Spruce root, paint, cotton cloth, thread

Preston Singletary, Tlingit, born 1963
Tlingit Crest Hat, 2006
Etched blue glass
Elizabeth Conrad Hickox, Karuk (Karok) / Wiyot or Louise Hickox, Karuk (Karok)
Basket, about 1925
Wild grape root, myrtle sticks, hazel, maidenhair fern, yellow-dyed porcupine quills, and stag horn lichen
Harry Fonseca, Southern Maidu (Nisenan) / Hawaiian / Portuguese, 1946-2006
Coyote Woman in the City, 1979
Acrylic, glitter, and foil on canvas
Artist unknown, Yokuts, Kern County, California
Treasure basket, about 1890
Deer grass, bracken fern root, redbud, California valley quail crests, and wool yarn
Nampeyo, Hopi (Hano Pueblo)
Seed jar in Sikyatki Revival Style, about 1900–1910
Earthenware, painted with colored slips and burnished
Sierra Teller Ornelas, Diné (Navajo), born 1981
Forbidden Love (two-weaving set)
January–July 2009
Wool and vegetable dye

Barbara Teller Ornelas, Diné (Navajo), born 1954
Chief Blankets: Phase One; Phase Two; Phase Three, 2010
Wool and vegetable dye
Artist unknown, Northern Inunaina (Arapaho) or Northern Tsistsistas / Suhtai (Cheyenne)
Tobacco bag, about 1860
Native-tanned hide, glass beads, sinew
Artist unknown, Dakota (Eastern Sioux)
Vest, about 1880
Native-tanned hide, cotton fabric, porcupine quills, ribbon, glass beads, aniline dye, ink, sinew, thread
Unknown artist, Lakota
(Teton/Western Sioux)
Pictorial Buffalo Robe, about 1870
Buffalo hide, paint, ink, sinew
Kevin Pourier, Oglala Lakota (Teton / Western Sioux),
born 1959
Monarch Buffalo Horn Cup, 2009
Buffalo horn, sandstone, and mother of pearl
Artist unknown, Lakota (Teton / Western Sioux) (Standing Rock)
Tipi liner, about 1910
Muslin, paint, porcupine quills, rawhide, Native-tanned hide, cotton cloth, tin cones, dye, wool yarn, ink, string, and thread
Dwayne Wilcox, Oglala Lakota (Teton/Western Sioux), born 1957
Best Two Outa Three, 2008
Crayon, graphite, colored pencil, and felt-tipped pen on ledger paper
Artist unknown, Nakota (Yankton Sioux)
Winter count, recording the years 1823–1917
About 1917
Colored pencil and crayon on muslin
T.C. Cannon, Caddo/ Gaigwa (Kiowa)/Choctaw, 1946-1978
Kentaro Maeda (woodblock carver) and Matashiro Uchekawa (printer)
Collector #5, about 1977
Color woodblock print
Unknown artist, Gaigwa (Kiowa)
Woman’s Boots, about 1880
Native-tanned hide, rawhide, glass beads, tin, ochre, thread
Unknown artist, Tsistsistas (Cheyenne)
Girl's Dress, about 1930
Native-tanned hide, glass beads, bone,
string, sinew, thread
Unknown artist, Tsistsistas/Suhtai (Cheyenne)
Toy Cradle, about 1870
Wood, glass beads, hide, brass, cotton cloth, paint, sinew, thread
Unknown artist, Anishnaabeg (Chippewa/Ojibwa), White Earth Reservation, Minnesota
Bandolier Bag, about 1900
Glass beads, cotton cloth, wool yarn, wool binding, thread
Artist unknown, Woodlands, Great Lakes, Wisconsin area
Container depicting the cosmological universe and, on the underside, two Thunderbirds, about 1800
Birch bark, wood, spruce root, and twine (added later)
Rebecca Belmore, Anishinaabeg (Chippewa / Ojibwa),
born 1960
Fringe, 2007
Digital print on archival paper
Artist unknown, Lenape (Delaware)  
(Collected in Oklahoma)  
Bandolier bag, about 1850  
Glass beads, cotton cloth, ribbon, wool cloth, buttons, and thread
Artist unknown, Mi’kmaq (Micmac) (Wabanaki) or Haudenosaunee (Iroquois), Nova Scotia or New Brunswick
Man’s cap, about 1860
Velvet, cotton cloth, glass beads, sequins, ivory, and thread
Jeremy Frey, Passamaquoddy (Wabanaki)
Green urchin basket, 2008
Brown ash, sweetgrass, dye
Artist unknown, Seminole
Man’s shirt tunic, about 1900
Cotton cloth, dye, buttons, and thread
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A wide range of public programs and events as well as programs and resources for Dartmouth College faculty and students and regional schools will be offered. Free tours will be available for school and public groups.

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