

SIoux ARTS INNOVATIONS





Cover: Oscar Howe. **WHITE BUFFALO CALF WOMAN**. 1967. Casein on watercolor paper; 21 x 26 3/4".

1. Arthur Amiotte. **MEDICINE BUNDLE**. 1969. Knitted wool yarns, raffia, metal bells, feathers, tree branches; 60 x 50".
2. Marilyn Wounded Head. **UNTITLED**. 1984. Alabaster; 11" high. *Copyright 1984 Marilyn Wounded Head.*
3. Randall Blaze. **JAR: WHIRLWIND AND LIZARDS**. 1989. Stoneware, with black and gold glazes; 16 1/2" high. *Copyright 1989 Randall Blaze.*

4. *left to right:*
Cecilia Fire Thunder. **JINGLE DRESS DANCER**. 1988. Satin and other fabrics, silver rick-rack with aluminum cones, beads, leather, yarn, feathers, on fabric body; 13" long. *Copyright 1988 Cecilia Fire Thunder.*

Tim Lammers. **MAN AND WOMAN IN BUCKSKIN CLOTHING**.

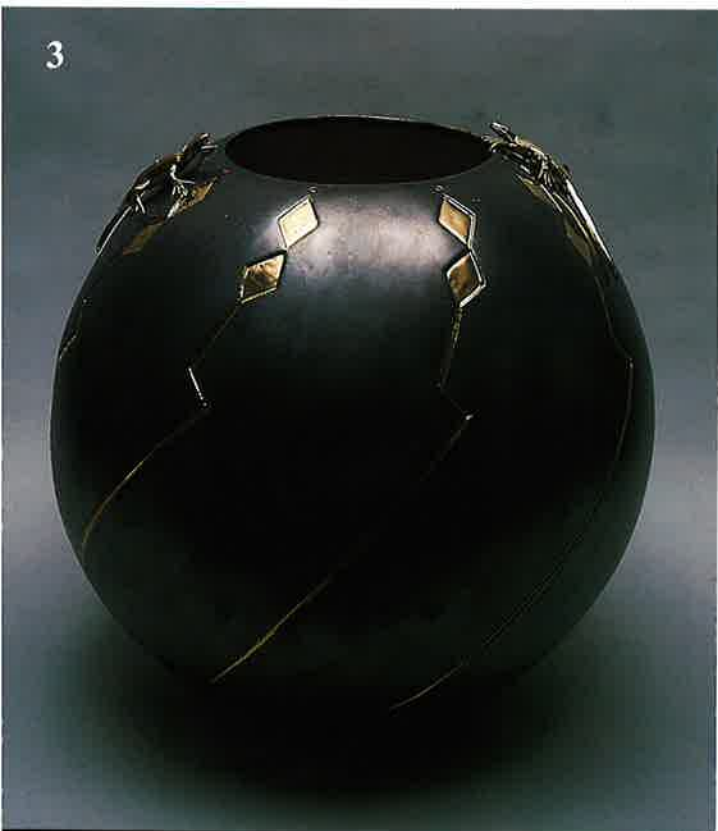
1988. Porcupine quillwork on buckskin, man's shirt and leggings partially painted, human hair, on leather bodies; 8" and 7" long. *Copyright 1988 Tim Lammers.*

Don Tenoso. BOBCAT WARRIOR. 1985. Fur headdress and quiver, painted and beaded leggings, painted shield, beaded armbands, moccasins, and pipe bag, silver bladed hatchet, on leather body; 20 1/2" long. *Copyright 1985 Don Tenoso.*

5. Mitchell Zephier (with design assistance by Webster Two Hawk and Lorenzo Black Lance). **CONCHO BELT: A TRIBUTE TO GREAT CHIEFS** (*left to right: Sitting Bull, Swift Bird, Hump, Crazy Horse, Hollow Horn Bear, No Heart, Red Cloud, Thunder Horse, Gall, Spotted Elk*). 1989. Brass, sterling silver, jewelers gold, nickel silver, and copper, with inlays of red and black pipestone; 41 1/2" long. *Copyright 1989 Mitchell Zehier.*

6. Donald Montileaux. **UNTITLED**. 1968. Oil on canvas; 57 x 32".

7. Geraldine Sherman. **CAPE**. 1989. Black wool shell with multi-colored satin patchwork lining; 44" long. *Copyright 1989 Geraldine Sherman.*



Photography: Bill Groethe - *illus. 1, 2, 3, 7.*

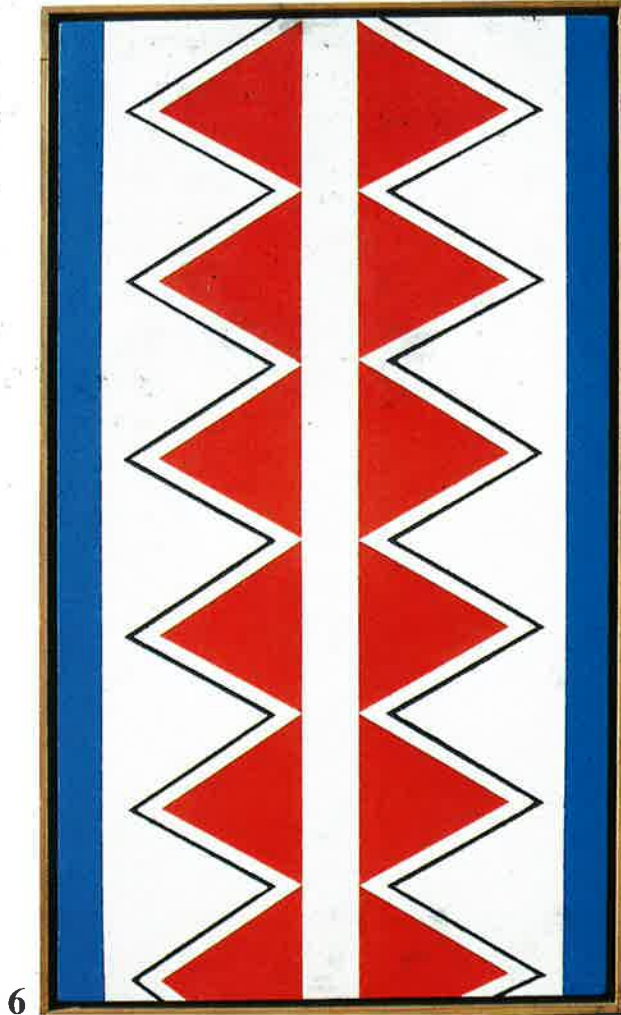
Charles Phillips - *cover illus. and illus. 4, 5.*



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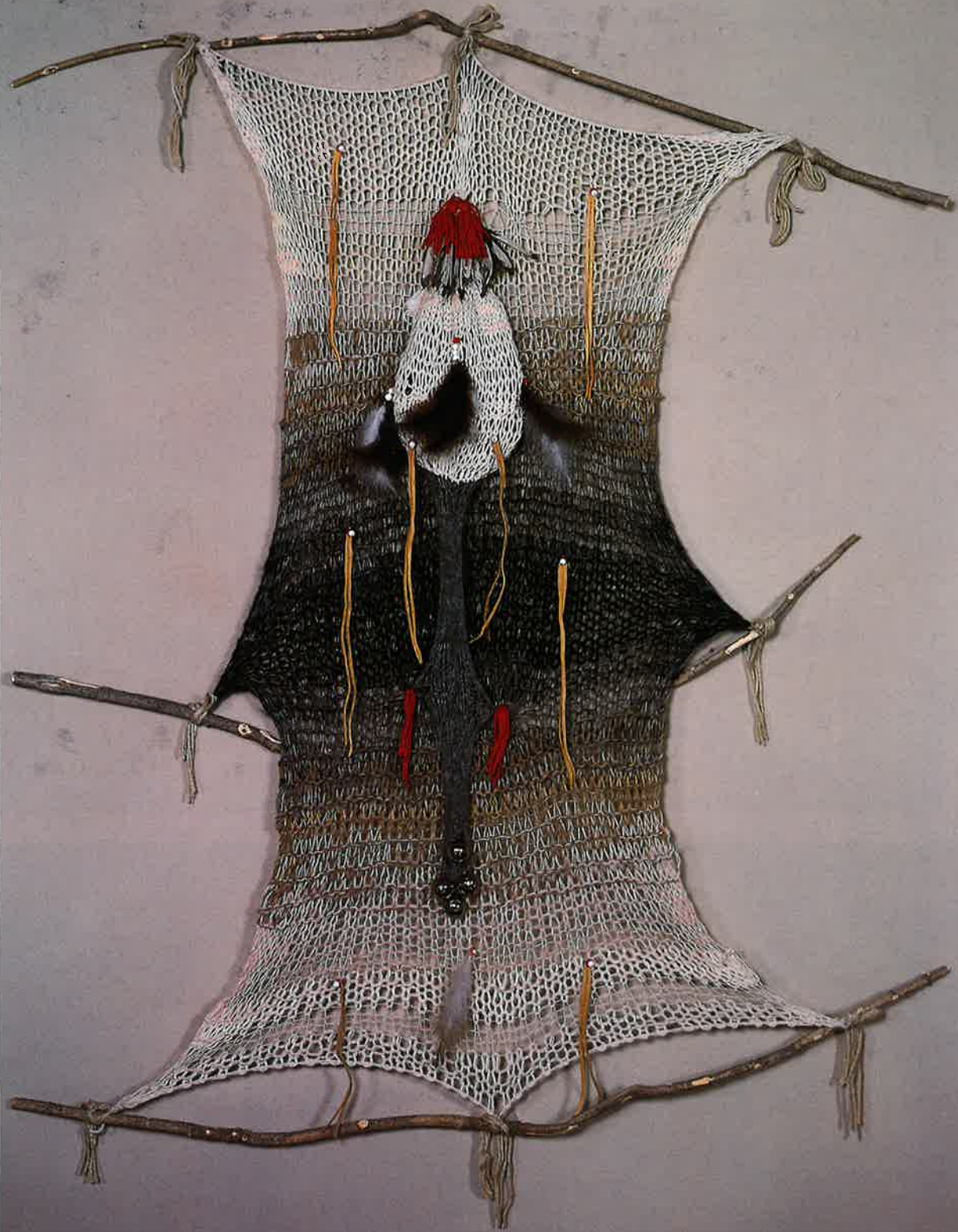
**U.S. DEPARTMENT OF THE INTERIOR—INDIAN ARTS AND CRAFTS BOARD
SIOUX INDIAN MUSEUM AND CRAFTS CENTER.**

Box 1504, Rapid City, South Dakota 57709 Tel: (605) 348-0557



Exhibition and Brochure Funded by the American Indian Art Museum Incorporated

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This exhibition, presented November 5 to December 29, 1989, is the third in a series of three annual exhibitions that have been organized by the Sioux Indian Museum, each exploring important aspects of contemporary Sioux arts. The exhibition series has been created in celebration of both the South Dakota Statehood Centennial, 1889-1989, and the 50th anniversary of the founding of the Sioux Indian Museum and Crafts Center, 1939-1989. The 1989 exhibition and brochure have been funded by the American Indian Art Museum Incorporated, a non-profit American Indian corporation in Rapid City working in support of the Sioux Indian Museum and its programs.

SIOUX ARTS — INNOVATIONS

During the present century an increasing number of Sioux artists and craftsmen have explored highly individualistic concepts of artistic self expression, seeking innovative means of documenting various aspects of Sioux life, native religion, and culture. In their quest for innovative, contemporary expressive means, they have adapted native art concepts to a wide range of non-native art forms. In the process, their varied creative achievements have greatly enriched the contemporary arts of states such as South Dakota, where the most populous Sioux reservations are located, and have greatly enhanced the diversity of contemporary arts produced in the United States.

PAINTING

During the early decades of the present century Sioux artists were among the first contemporary tribal artists in the United States to take up easel painting as a means of depicting native themes and subjects. Many began their careers as the result of art training provided by federal government sponsored Indian schools. Moses Stranger Horse, who began his training in 1911 at the U.S. Indian School in Carlisle, Pennsylvania, was among the first to work in oils. During the 1930s various U.S. Indian Schools located on Indian reservations encouraged the careers of other Sioux artists, such as Calvin Larvie (Rosebud Reservation) and Andrew Standing Soldier (Pine Ridge Reservation). However, Oscar Howe was the first Sioux artist to gain an international reputation for his innovative work. Howe began his career as one of the few Sioux students to attend influential art classes initiated in 1934 at the U.S. Indian School in Santa Fe, New Mexico. Although Howe first gained recognition for work done in the illustrational styles encouraged by The Studio, during the 1950s, after further fine art training at Dakota Wesleyan University and the University of Oklahoma, he developed a more abstract style comprising figures depicted in highly faceted, complex compositions executed in vibrant color. An example is *WHITE BUFFALO CALF WOMAN* (cover *illus.*), a strikingly dramatic interpretation of a subject drawn from tribal myth.

For the past several decades a number of Sioux artists have followed Howe's example of seeking highly personal, innovative modes of work. As this exhibition documents, their works represent diversified creative approaches, ranging from Roscoe White Eagle's realistic interpretations of historic events or Tom Claymore's deliberately naive depictions of quaint subject matter, to Arthur Amiotte's bold projections of images drawn from native rock art, or Robert Penn's abstract works executed with vigorous, expressive brush work.

The diversification of painting by Sioux artists also was spurred by the heritage-centered fine art programs offered by the Institute of American Indian Arts,¹ founded in 1962 at Santa Fe, New Mexico. Sioux graduates of this institution also have created works in a variety of styles, such as Donald Montileaux's hard edge abstract, *UNTITLED* (*illus. 6*), based on geometrics drawn from traditional parfleche designs.

In addition to pursuing stylistic diversity, contemporary Sioux artists also have creatively explored a broad range of media, as well as specialized art forms.

SCULPTURE

Several contemporary Sioux artists have turned to the fine art of sculpture as their chief creative medium. These artists include Marilyn Wounded Head who has created a series of expressive Indian heads of sculpted stone (*illus. 2*), the self-taught Alfred Ziegler whose cast bronzes of Indian and ranching subjects have gained him wide renown, Cecil Apple who creates bold, stylized heads of sculpted wood or stone, as well as Robert Packard, a young and highly skilled sculptor working in stone.

WALL HANGINGS

During the 1960s artist-educator Arthur Amiotte directed his versatile talents to creative exploration of various forms of wall hangings. Among his works is an important and unique series of knitted and mixed media creations based on native ritual themes, but conceived and executed in inventive, boldly contemporary form (*illus. 1*). Inspired by Amiotte's impressive accomplishments, other Sioux artists, such as Donald Montileaux, also have created wall hangings based on native cultural themes.

DOLLS

Numerous contemporary Sioux artists also have adapted their impressive talents to creating dolls as a fine and expressive art form, including Cecilia Fire Thunder, Tim Lammers, and Don Tenoso (*illus. 4*). Doll artists lavish a broad spectrum of specialized craft skills on their creations, including beadworking, quillworking, skinsewing, metalworking and painting, as well as a keen knowledge of the tailoring of diverse types of historic and contemporary garments.

JEWELRY

An important revival of metalworking by Sioux artist-craftsmen was begun during the 1970s, primarily through the work of Mitchell Zephier. This artist has created a variety of high-fashion jewelry designs incorporating culture-based themes (*illus. 5*), executed in innovative combinations of diverse metals and inlays. Zephier has encouraged expansion of the art by apprenticing other young Sioux metalsmiths, now working on their own, such as Reed Haskell and Dave Claymore.

CERAMICS

In their search for new means of expressing culture-based themes, several Sioux artists, such as Roger Broer and Randall Blaze, have taken up an expressive use of clay, producing visual statements, such as Blaze's *WHIRLWIND AND LIZARDS* (*illus. 3*).

CUSTOM FASHION

Several highly skilled Sioux designer-craftsmen have directed their multiple talents to the design and creation of contemporary fashions, employing modern fabrics and tailoring, but incorporating concepts and motifs drawn from historic Sioux arts. A striking example is Geraldine Sherman's award winning woolen cape with a lining of brilliantly-colored satin fabrics, echoing patchwork quilting techniques adopted by the Sioux during the late 19th century.

The works of art presented in this exhibition represent not only the artists' success in meeting the challenge of broadening their personal creative horizons while adapting to the changing sociological experiences of the present, but also their success, through the innovative accomplishment of their creative work, in assuring the continuity of their distinctive cultural identity.

¹This school, previously administered by the Bureau of Indian Affairs, is now a part of the Institute of American Indian and Alaska Native Culture and Arts Development, federally chartered by the U.S. Congress in 1986.