

NATIVE NORTH AMERICAN ART



Map of North America
showing the regions of
Native American cultures



Terms and Issues in Native American Art

Stereotypes

Repartriation

identity



- George Catlin, *Máh-to-tóh-pa, Four Bears, Second Chief, in Full Dress*, 1832, oil on canvas (Smithsonian American Art Museum, Washington, D.C.)



Sioux or Cheyenne Artist, Feathered War Bonnet (Pawhuska, Oklahoma), late 19th-early 20th c., feathers, beads, pigment, hide, dyed horsehair, 174 x 21.5 cm (The Brooklyn Museum)

Only important
chiefs and
warriors could
wear a war
bonnet



Left: Sioux or Cheyenne Artist, Feathered War Bonnet (Pawhuska, Oklahoma), late 19th-early 20th c., feathers, beads, pigment, hide, dyed horsehair **Right:** Portrait of Deloria or Ceca Hinna or Delaurier in Native Dress with Headdress and Holding Pipe Tomahawk



Sioux or Cheyenne Artist, Feathered War Bonnet (Pawhuska, Oklahoma), late 19th-early 20th c., feathers, beads, pigment, hide, dyed horsehair, 174 x 21.5cm (The Brooklyn Museum)

**Lakota War Shirt,
associated with
Tashuncautoco (Crazy
Horse, Ogala Lakota) c.
1870s, hide, human and
horsehair, quill, pigment,
woodpecker feathers,
arrowhead, cocoon**



Global trade and
an 18th-century
Anishinaabe outfit



Key Characteristics of Transformation masks

- **Transformation:** usually an animal changing into a mythical being or one animal becoming another
- worn by dancers during ceremonies, they pull strings to open and move the mask
- the mask reveals the face of an ancestor
- Animals and myths relate moments of transformation involving trickster (a god, goddess, spirit, man, woman, or anthropomorphic animal) who showcases a great deal of intellect
- colored surfaces with complex forms
- Used in ceremonies and potlatches

The Kwakwaka'wakw



Kwakwaka'wakw artist, *Eagle Mask closed*, late 19th c., from Alert Bay, Vancouver Island, British Columbia, Canada, cedar wood, feathers, sinew, cord, bird skin, hide, plant fibers, cotton, iron, pigments, 37 x 57 x 49 cm (American Museum of Natural History)

Kwakwaka'wakw artist, *Eagle Mask open*, late 19th c., from Alert Bay, Vancouver Island, British Columbia, Canada, cedar wood, feathers, sinewcord, bird skin, hide, plant fibers, cotton, iron, pigments, 37 x 57 x 49 cm (American Museum of Natural History)





'Namgis artist (of the Kwakwaka'wakw), *Thunderbird Mask open*, 19th c., from Alert Bay, Vancouver Island, British Columbia, Canada, cedar, pigment, leather, nails, metal plate, 78.7 x 114.3 x 119.4 cm open; 52.1 x 43.2 x 74.9 cm closed (Brooklyn Museum)



Kwakwaka'wakw artist, *Whale Mask*, 19th c., from Alert Bay, Vancouver Island, British Columbia, Canada, cedar wood, cord, metal, leather, denim, pigments, 58 x 36.5 x 161.3 cm (The Metropolitan Museum of Art)



formline style



Photo 358



The Kappasat Masked Dance, Etah

Photographed by Robert S. Peary

MASKED DANCERS - QÁUVUŦĪ