

# POINTS WEST

JOURNAL OF THE BUFFALO BILL HISTORICAL CENTER ■ CODY, WY ■ SUMMER 2002





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## POINTS WEST

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The Buffalo Bill Historical Center is a private, non-profit educational institution dedicated to preserving and interpreting the cultural history of the American West. Founded in 1917, the Historical Center is home to the Buffalo Bill Museum, Cody Firearms Museum, Plains Indian Museum, Whitney Gallery of Western Art, Draper Museum of Natural History and McCracken Research Library.

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Cover: Cradle, Ute, Southern Colorado or Utah, late 1800s. Tanned deer hide, wood, willow, glass beads, pigments, brass, cowrie shells. Buffalo Bill Historical Center. Gift of Corliss C. and Audrienne H. Moseley. Chris Gimmeson photo.



Man's shirt, Ute, Southern Ute Reservation, Colorado, ca. 1880-1900. Tanned hide, glass beads. Museum of Indian Arts and Culture/Laboratory of Anthropology, Museum of New Mexico.



# Calendar

## OF UPCOMING EVENTS

### JULY

- 8-31 Summer Youth Adventures
- 8-31 Artist, Scientist, Historian, Traditional Artists-in-residence programs, demonstrations and presentations held throughout the Center.
- 9 Natural History Lunchtime Expeditions. 12:15 p.m. Free event.
- 14 *Arapaho and Shoshone of Wind River* exhibition closes.
- 28 *Mountain-Family-Spirit: The Arts and Culture of the Ute Indians* exhibition closes.

### AUGUST

- 1-31 Artist, Scientist, Historian, Traditional Artists-in-residence programs, demonstrations and presentations held throughout the Center.
- 1-23 Summer Youth Adventures
- 13 Natural History Lunchtime Expeditions. 12:15 p.m. Free event.
- 15-17 9th Annual Buffalo Bill Shootout.
- 16 *The Arthur Amiotte Retrospective: Continuity and Diversity*. Patrons Preview. 5-7 p.m. Lecture by Arthur Amiotte, 7 p.m.
- 17 *The Arthur Amiotte Retrospective: Continuity and Diversity* exhibition opens. Through December 31.
- 22 BBHC Members Only tour and talk by Bob Richard. Reception following. Free to members of BBHC.
- 31 *The Full Circle: Panoramic Photographs of the American West* by Gus Foster closes.

### SEPTEMBER

- 9-21 *Rendezvous Royale* begins with opening of the Buffalo Bill Art Show. 5 p.m.
- 10 Natural History Lunchtime Expeditions. 12:15 p.m. Free event.
- 18 Western Design Conference Fashion Show. Cody Auditorium, 6 p.m.
- 18-19 Western Design Conference Symposium at BBHC, Coe Auditorium.
- 18-21 Western Design Conference Exhibit. Riley Ice Arena.
- 20 Buffalo Bill Art Show and Sale, 5 p.m.
- 21 Quick Draw and Brunch, 10 a.m.
- 21 26th Annual Patrons Ball, 6:30 p.m.
- 26-29 Plains Indian Seminar: *Adversity and Renewal: Early Reservation Life on the Plains, 1880-1930*.







# Mountain—Family—Spirit

## The Arts and Culture of the Ute Indians

Emma I. Hansen  
Curator, Plains Indian Museum

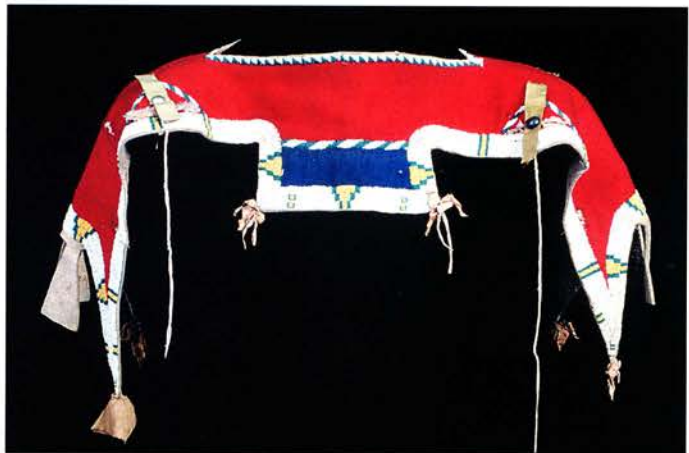
*We don't have a migration myth because we have always been here.*  
— Eastern Ute elder<sup>1</sup>

From time immemorial the Eastern Ute people of present day Colorado and Utah have considered the Rocky Mountains their traditional homelands. The Ute origin story and tribal memory recognize this region — stretching north and south through central and western Colorado and into Utah and northern New Mexico — as the place where their tribal identity and most important elements of cultural life were formed.

Ute people are intimately connected to the mountains and the surrounding area as both the physical and spiritual center of their existence. According to tribal traditions, Sinaway, the Creator, provided this sacred land for the Ute people although his helper Coyote foolishly scattered people from other tribes who spoke different languages in surrounding areas. Their environment shaped the Ute people as they developed creative ways of exploiting its diverse altitudes, ranges, plants, and animals on a seasonal basis. Over time the Utes have also served as spiritual caretakers of the land and its resources according to a belief system of cultural values, ideals, and ceremonies that delineated their roles as hunters and plant gatherers in this mountainous region.

*Mountain—Family—Spirit: The Arts and Culture of the Ute Indians* is the first national touring exhibition focusing on the Eastern Ute people. This exhibition, assembled by the Taylor Museum of the Colorado Springs Fine Arts Center with added material from the Buffalo Bill

Historical Center remains in the Center's Special Exhibition Gallery through July 28, 2002. The exhibition title embodies the most important elements of Ute life — the mountains in which they originated and lived, the family in which individuals are born and work together to build their lives, and the spirit that connects the Utes to their land and to each other. The exhibition explores these themes in relation to the history of the Ute bands and tribes through the interpretation of many rare and important collection objects from major North American museums.



Left: Basketry water jar, Ute, Southern Colorado, late 1800s. Sumac or willow, pine pitch, leather. Colorado Springs Fine Arts Museum.

Above: Woman's dress yoke, Ute, Southern Colorado or Utah, ca. 1870-1880. Tanned hide, trade cloth, glass beads. Fort Lewis College, Center of Southwest Studies.

The Utes call themselves “Nuche” meaning “the people.” They call their language “Nuu-a-pagia.” The word “Ute” is apparently a corruption of the Spanish word Yutas, which is possibly derived from the term “Guaputu.” According to Spanish documents, people of Jemez Pueblo identified the Utes as Guaputu, a term that refers to people who live in shelters covered with straw — a likely description of the domed shaped brush lodges in which the Utes lived. Today, the Eastern Utes live on three reservations in Colorado and Utah: the Southern Ute tribe with headquarters at Ignacio, Colorado; the Ute Mountain Ute tribe with headquarters at Towaoc, Colorado, and the Northern Ute tribe on the Uintah and Ouray reservation, with headquarters at Fort Duchesne, Utah.

In addition to the mountain environment, other factors contributed to the development of the distinctive Ute culture including their shared cultural heritage with Western Ute people of the Great Basin and their geographic location with Navajo, Apache, and Anasazi or Rio Grande Pueblos to the southwest, the Plains tribes to the east, and the Shoshone to the north and west. They were also later influenced by the arrival of the Spaniards who established colonies in the southwest in the 16th century and Anglo-Americans who achieved political dominance in the region in the mid-19th century.

Although there are linguistic and historical differences between the Eastern Utes and the Western Utes, a Great Basin people living in present day central and Western Utah, there are also many similarities. As hunters and plant gatherers, Eastern Ute people followed a seasonal round of economic activities during which they traveled into the mountains, east into the Plains, and to the Colorado Plateau west of the Rocky Mountains. The land and resources of the Colorado Plateau were similar to that of the Great Basin region inhabited by their Western Ute relatives.

Ute lodges built of brush over a domed framework of poles are reminiscent of the homes of Western Ute people. The lodges were practical in terms of the frequent movements of the Utes as they traveled through diverse regions in search of game and plant resources. Ute families and small groups sometimes moved over several hundred square miles as they traveled from north to south and east to west as well as from the mountains in the summer to the lower lands of the valleys and plains in the winter.

As Ute families moved throughout these environments, they became aware of changes in resources that might occur from year to year. Their survival depended upon noticing factors that indicated abundance or dwindling of particular plant foods or game and planning the timing and destination of their next move. Anthropologist James A. Goss has characterized Ute knowledge of their environment in the following way: “If you stop and think about it, they were excellent ecologists because it wasn’t just academic to them, it was important to their survival to know their environment.”<sup>2</sup>

Ceremonial life closely followed the economic seasonal round of activities. The Bear Dance (also known as the “woman-step dance”) is a spring renewal ceremony still performed today that emphasizes the relationship of the Ute people to the mountains and the bears as the guardians of the mountain resources. It took place in early spring when groups came together to visit and make alliances and courtship took place between young men and women. During this time, people who did not survive the winter were commemorated.

Many of the plant foods used by Eastern Utes were similar to those available to their Western relatives — pine nuts, acorns, and small seeds collected in the Colorado Plateau and processed through roasting or parching over hot coals and either stored for later use or





Southern Ute Chief Severo and Family. Photographer unknown, published by the Detroit Photographic Company, 1899. Courtesy of William Wroth.

ground into a flour that could be used for mushes or stews; berries, including chokecherries, buffalo berries, service berries, elderberries, currants and strawberries collected in the Rocky Mountains and Colorado Plateau; and, roots collected in the spring using a digging stick and eaten raw or dried for later use as food or medicines.

The tools used to process these foods also were similar to that of the Western Utes — basketry made for collection of berries and other foods, winnowing trays, and water jugs lined with pine pitch; spoons and ladles made from the horns of bighorn sheep, wooden dishes and ladles, and pottery cooking vessels.

As mountain people, the Eastern Utes emphasize their heritage as hunters of large game including elk, bighorn sheep, deer, and pronghorn. They also traveled to the Plains to hunt buffalo and, like the Western Utes, supplemented their food resources by hunting small mammals such as rabbits and squirrels. With the availability of horses from the Spanish colonies in the Southwest through capture or trade by the early 1700s, the Utes became increasingly involved in buffalo hunting. Plains style hide (and, later, canvas) tipis, which were much easier to transport with horses, became more prevalent, although people continued to build their brush lodges for summer use.





Moccasins, Southern Ute, Colorado, 1890-1920. Tanned hide, rawhide, glass beads. Denver Museum of Natural History.

Ute people were also influenced by Plains traditions and artistic styles. In the late 1800s, the Utes adopted the Plains ceremony, the Sun Dance and, after a visit to the Cheyenne, Arapaho, and Kiowa in Oklahoma in the 1890s, tribal members became active in the Native American Church.

Their array of clothing included Southern Plains (Cheyenne and Arapaho) hide shirts, dresses, and leggings, Sioux-style dresses with fully beaded yokes, Cheyenne moccasins, and German silver hair plates and belt drops. As cloth became more readily available through trade, it was added to hide shirts, dress yokes, and other articles of clothing. The Utes added elements of the Southwest to this clothing including Navajo concho belts and silver and turquoise bracelets and rings,

One tribally distinctive element of Ute material culture is the cradle, which provided a safe haven for babies when families traveled and when mothers and other female family members were involved in their daily activities. The cradles were made from cottonwood or pine boards covered with tanned hide. Sunshades, formed of willow and wild cherry shoots, protected babies' faces from the intense sun of the mountains and plains. Exquisitely painted in white or yellow pigments and decorated with beadwork and other ornaments, the cradle exemplified the importance of children and families to the Ute people.

Beginning in 1859 with a series of public campaigns to remove the Ute from their homelands and resultant treaties and land cessions, they lost the greater part of their lands. The slogan in newspapers and posters was "The Utes Must Go!" for the miners, cattlemen, and politicians who wanted Ute homelands. By 1895 with the assignment of individual allotments and opening of remaining lands to settlers, the Utes were left with small reservations in southwest Colorado and eastern Utah.

Prior to the arrival of Euro-Americans the Utes learned how to survive the harsh conditions of their mountain environment. Similarly, Ute people have survived the losses of their lands and concurrent threats to their culture. This survival is embodied in the enduring tribal ceremonies and traditional and innovative arts — the songs and dances, beautiful clothing, cradles, baskets, pottery, and paintings, that remind Ute people today of their shared cultural heritage and identity. ■

1. Quoted in William Wroth, *Ute Indian Arts and Culture From Prehistory to the New Millenium*. (Colorado Springs: Colorado Springs Fine Art Center, 2000), p. 53.

2. James A. Goss, "Traditional Cosmology, Ecology and Language of the Ute Indians," *Ute Indian Arts and Culture From Prehistory to the New Millenium*, p. 34.



*The  
cradle  
exemplified  
the  
importance  
of  
children  
and  
families  
to the  
Ute people.*



Doll cradle, Ute, Colorado or Utah,  
ca. 1875-1889. Willow, tanned  
hide, wood, glass beads. Colorado  
Historical Society.



# Remington

## Among the Ute Indians



Frederic Remington Collection. P.23.1

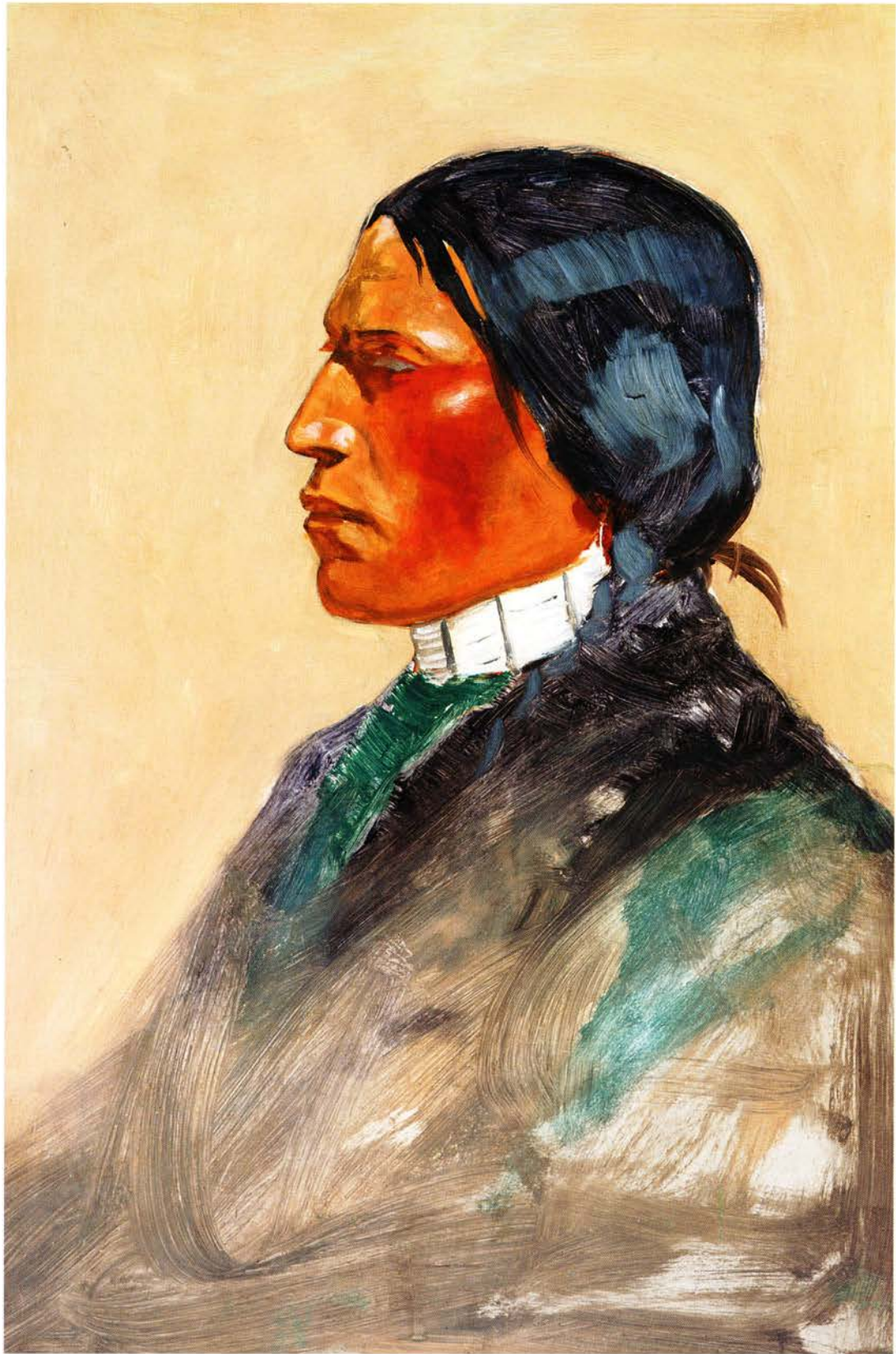
Peter H. Hassrick  
Founding Director Emeritus  
Charles M. Russell Center for the Study of the American West  
University of Oklahoma

Frederic Remington was nothing if not peripatetic and especially that was true in his life-long romance with the American West. From his late teens, Remington relished opportunities to travel to the frontier. Later, as an artist and illustrator, he sought first-hand connection with his muse by visiting the West numerous times each year, often for several weeks at a stint. One trip, however, a swing through Colorado in 1900 where he enjoyed a stop-over among the Ute Indians near the town of Ignacio, proved to be especially significant for the artist. His sojourn among the Utes represented not just his usual quest for pictorial inspiration and story material (although he collected both). It was a journey of self-discovery, one that proved transformative and revelatory in its result.

In the late autumn of 1900 Remington negotiated with Shadrach K. Hooper, the general passenger agent for the Denver and Rio Grande Railroad, for a free ticket from Denver to Santa Fe. Remington had never been to Colorado before, was unacquainted with its magnificent scenery, its spectacular ranches and its native people. He was searching for fresh material for stories he wished to write and illustrate but more than that, he wished for a chance to walk some novel ground.

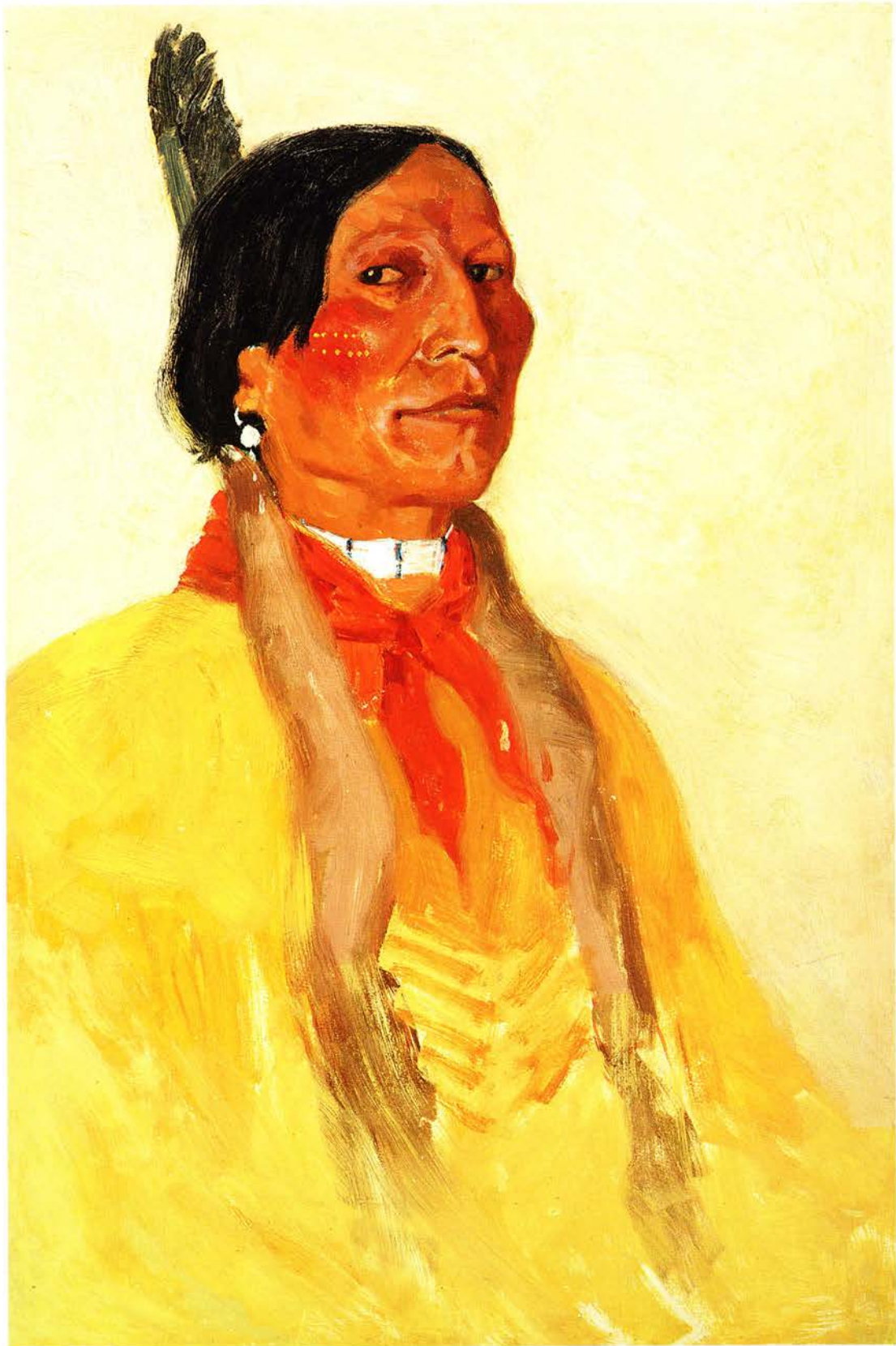
Remington granted an interview with the *Denver Republican* two days after he arrived at the foot of the Rocky Mountains. He told the paper's reporter that the West contained myriad objects for the artist and that he was there to explore some new ones. Among those subjects he mentioned the Utes of Southern Colorado. Utes, he commented, "are Indians with whom I am not at all familiar. I am going to study them." He concluded his interview with a prophetic remark, "My present trip is sort of a finishing touch to my Western education . . . ."





Frederic Remington (1861-1909), *Untitled (Ute Indian, study for A Monte Game at the Southern Ute Agency)*, 1900. Oil on board, 18<sup>3</sup>/<sub>4</sub> x 12<sup>1</sup>/<sub>4</sub> in. Buffalo Bill Historical Center; Gift of The Coe Foundation. 26.67





Frederic Remington (1861-1909), *Untitled* (Indian Man with one eagle feather). Oil on board, 18 $\frac{1}{2}$  x 12 $\frac{1}{4}$  in. Buffalo Bill Historical Center; Gift of The Coe Foundation. 70.67



Remington departed Denver on October 22 and traveled by rail west to Grand Junction and then south to Silverton and Ouray. From the latter town he wrote home to his wife that he had enjoyed, "magnificent scenery — particularly the Marshall Pass." On the 26th of October Remington's travels brought him to Durango. The *Durango Democrat* announced his arrival and noted that the artist's celebrated reputation preceded him.

Mr. Frederic Remington the noted artist of world-wide fame arrived in Durango last night via Ouray and Silverton and will visit Ignacio today to study the Utes in their native not adopted home. Mr. Remington is possibly the best known of American artists through his work on *Harper's Weekly* and other illustrated publications. He is without a peer in his line and he can rest assured of a pleasant and courteous visit to Ignacio, from agent, employees and Indians. This is really Mr. Remington's first visit to Colorado and he finds much.

The next day, and for the nine subsequent days, Remington painted in and around Ignacio and the Southern Utes who called that region their home. It was cold there, and the sky hung heavy with snow clouds. Nonetheless, he painted about a dozen landscapes, three or four portraits, one of a chief, and purchased a number of artifacts for his prized studio collection, including what he called "1 Ute baby blanket very fine." He shipped a crateload of Indian objects home, telling his wife, Eva, to keep an eye out for it as it was indisputably "the best stuff you ever saw."

As inspiring as the Ignacio experience was for Remington, only one large, finished painting resulted. Titled *A Monte Game at the Southern Ute Agency*, the oil was illustrated with an extended cutline by Remington in *Collier's Weekly* for April 20, 1901. Some of the figures were adapted from photographs Remington took and others resulted from painted studies he made at Ignacio. Remington described the scene with a hint of tongue-in-cheek moralizing.



Frederic Remington (1861-1909), *A Monte Game at the Southern Ute Agency*, 1900. Oil on canvas, 27 x 40 in. Private Collection.



As the Indians gather about the trader's store at Ignacio, Colorado, some one of them before long spreads his blanket on the sand and begins to deal monte. He soon has patrons. A dozen or more games may be in progress, and they do not attract the interest of the outsider after three days. They are so open, so all in the sunlight, that one almost forgets that gambling is a vice. If an attempt were made to suppress the thing, the players would simply go over the first hill or into the first brush, neither of which is far. The Indian has always gambled, the Cuban has always fought chickens and various races have drank strong water through the ages. If all the military bodies of the earth, all the law-making bodies and all the police were to combine to stop one of these things by force they could not do it. The moral is clear — if one wants to be a social reformer he shouldn't begin by being a fool.

In a letter home to Eva dated November 4, 1900, Remington suggested that he had mixed emotions about his time at Ignacio. In one comment he says that "the Utes are too far on the road to civilization to be distinctive." In another, he counters with the remark, "I am dead on to this color and trip will pay on that account alone." Several conclusions could now be drawn. First of all, his artifact collecting suggests that his interest in Indian people resided in the past and not the present. Secondly, this feeling that the Utes were too settled to be interesting also confirms that his image of "Indian-ness" languished in history. He manifested only token interest in their real and present condition. And finally, his focus on landscape and color studies indicates that what he really wanted to take home was a taste of Western light and topography onto which he could later paint scenes from his imagination rather than his experience.

On November 6, 1900, a day after leaving Ignacio, Remington wrote home again. His mood was one of disillusionment. "Shall never come west again. It is all brick buildings — derby hats and blue overhauls — it spoils my early illusions — and they are my capital."

Following this trip, although he traveled West many more times in future years, he gradually abandoned his life as an illustrator and a recorder of contemporary Western life. More and more he turned to ideational pieces that romanticized a halcyon past for Indians and other people of the American frontier. Remington's future journeys would be more cerebral than real. While he had been a pictorial witness to the Utes, they would be the last native peoples Remington would document. ■

*Editor's Note:* Peter H. Hassrick served as Director of the Buffalo Bill Historical Center from 1976–1996.





Frederic Remington (1861-1909), *Untitled*, (Ute Woman, study for *A Monte Game at the Southern Ute Agency*). Oil on board, 12 $\frac{1}{4}$  x 9 $\frac{1}{8}$  in. Buffalo Bill Historical Center; Gift of The Coe Foundation. 72.67



# CONTINUITY a



Arthur Amiotte while on an Arts International Lila Wallace Reader's Digest Artists at Giverny Fellowship in 1997.  
Photography by John Moler.



# nd DIVERSITY

## THE ART OF ARTHUR AMIOTTE

Emma I. Hansen

Curator of the Plains Indian Museum

The *Arthur Amiotte Retrospective: Continuity and Diversity*, on view at the Buffalo Bill Historical Center from August 17 until December 31, 2002, is the most comprehensive exhibition to date of the work of this internationally noted Lakota artist. Beginning with his early work as a young student of the Yanktonai Dakota painter Oscar Howe, and following his personal journey as an artist, scholar, writer, and educator, the exhibition includes paintings, textile and fiber art, and collages produced from 1965 to 1999. The exhibition is a joint project of the Akta Lakota Museum at St. Joseph's Indian School, The Heritage Center at Red Cloud Indian School, the Journey Museum, Northern Galleries at Northern State University, The University Art Galleries at the University of South Dakota, and The Visual Arts Center at the Washington Pavilion.

Born in 1942 on the Pine Ridge Indian Reservation in South Dakota, Amiotte earned a Bachelor of Science degree in art education and a Master's of Interdisciplinary Studies in Anthropology, Religion, and Art. He has also received three honorary doctorates. As an educator, he has taught all aspects of Native traditional and contemporary studio fine arts. As a scholar, he has numerous publications on Native art and culture and has lectured throughout the United States and Europe. He has earned numerous awards including an Arts International Lila Wallace Readers Digest Artists at Giverny Fellowship, a Getty Foundation Grant, a Bush Leadership Fellowship, the South Dakota Governor's Award for Outstanding Creative Achievement in the Arts, and the Lifetime Achievement Award as Artist and Scholar from the Native American Art Studies Association. As a Lakota traditionalist, he was mentored by his grandmother Christina Standing Bear and respected Oglala spiritual leader, Pete Catches, Sr. in artistic techniques, traditional arts and sacred ceremonies.

Arthur Amiotte is a founding member of the Plains Indian Museum Advisory Board, which guided the design and first exhibitions of the Museum opened in 1979. In 2000 as a member of the Advisory Board, he again was involved in the planning and creation of the reinterpretation of the Plains Indian Museum. The Lakota log house in the *Adversity and Renewal* Gallery is based on Amiotte's in-depth research of such reservation houses, in particular the home of his great-grandfather Standing Bear. The house represents continuity, adaptation,



Arthur Amiotte, *Shaman*, acrylic on canvas, 1972, 14 x 18 in. Dennis and Joyce Scott.





Arthur Amiotte, *Three Standing Bears: All of Them My Own*, acrylic collage on canvas, 1992, 20 x 24 in. Akta Lakota Museum, St. Joseph's Indian School, Chamberlain, South Dakota.

and innovation that occurred in the lives of Lakota people during the early reservation period of 1880 to 1930. As Amiotte describes in his Artist's Statement, his recent collage work has focused on this period of great change for Lakota people as they struggled to preserve their cultural identity in the new environment of the reservation.

## Artist's Statement of Arthur Amiotte

"In the past (1964-1985), I had always sustained my art production career by teaching in both public schools and universities. Even while teaching, however, it was most important for me to keep producing and exhibiting. I left university teaching in 1985, at age forty-three, to devote my full time to making art and have freelanced since then, having established my studio in 1986. I have continued to make art, to research as an art historian, lecturer, consultant, and arts judge based on my academic scholarship.

The most recent works from my thirty-five year career were inspired in 1988 when I completed the section-chapters on Sioux art for the centennial book, *An Illustrated History of the Arts in South Dakota*. I discovered contemporary Sioux artists were still romanticizing nineteenth century Sioux life and ideals in pretty, stylized forms; in reproductions of hide paintings; and, in Russell and Remington style paintings and forms influenced by southwest Indian art.



"I purposefully decided to treat Sioux life from the periods of approximately 1880 to 1930, a period when culture change and adaptation were drastically taking place in the areas of technology; printed media and language; fashion; social and sacred traditions; education; and, for Sioux people, an entirely different world view.

In collage and over-painting, I utilize old family photographs — photographs I have personally taken; photographs from historical collections; laser copies of photographs of original paintings I have done in my past career; text and advertisements from antique magazines and books; pages from antique ledger books; and, copies of my hand-drawn copies or reproductions of original drawings by my great-grandfather, Standing Bear (1859-1933) who illustrated the well-known book, *Black Elk Speaks*, by J. Neihardt.

Handwritten text on the compositions is reminiscent of that found in old ledger books of drawings done in the aboriginal style by Sioux and other Northern and Southern Plains tribal men from the 1870s to the 1930s. The voice of the written texts is sometimes that of my great-grandfather, grandfather, grandmother, or an anonymous male or female of their generation, all reflecting on the newness of living in a white world and adapting to these strange and new ways. By synthesizing all these components and media into compositions, I feel I have created a combination of works on paper, which culminates as a work on canvas and as a painting once the over-painting, including original painted images, is completed.



Arthur Amiotte, *Wounded Knee*, acrylic collage on canvas, 1988, 20 x 24 in. The Heritage Center, Red Cloud Indian School, Pine Ridge, South Dakota.



"I began this series in 1988 but took two years off to work on an entire room with three-dimensional collage treatments for the inaugural exhibit of the new National Museum of the American Indian, Smithsonian Institution, New York City Branch, and I employed the same principles as my two-dimensional works. In retrospect, all of this is also an exercise in recycling, an older practice of my people, and one all people are in need of doing at this time.

In 1997, I received a Lila Wallace Reader's Digest/Arts International Fellowship, one of five awarded from more than one thousand applicants. The beginning of this artist's statement was part of that application. I spent from July 1 to October 27, 1997, residing and working at the last residence of Claude Monet at Giverny, France — the location of the famous gardens.

My intention was to continue with the collage series I began in 1988. In this instance, I intended to deal explicitly with the presence of Plains Indians in Europe while performing with the Buffalo Bill and other western life shows from 1887 to 1906. I researched and found images in old bookstores, in stalls on the Left Bank in Paris, and in some historical archives. I combined these images with photos and pictographic images from ledger books and muslin paintings done by my great-grandfather, the Oglala Sioux, Standing Bear, who had traveled with Buffalo Bill from 1887 to 1891 and several times later.

Great-grandfather and other local Sioux people from the Pine Ridge



Arthur Amiotte, *Saddle Bag*, 1973, mixed media/fabric, 51 x29 in. Joseph and Elenita Brown.



reservation in South Dakota who had performed in Europe told many stories of having been guests of Europeans who saw the Wild West show performances and invited Indians to their homes. Sometimes, they traveled long distances from major cities where performances took place. Indian people were thus able to experience European cities and countrysides while traveling by carriage and by train. These tribal elders (by the time my generation would hear these accounts) told of the wonders they saw — palaces, castles, cathedrals, gardens, villages, rivers, and bridges — and of the spectacle of performing before royalty, including Queen Victoria in London.

In the collages I did that summer are composites of materials I used previously and photographs I took in Paris and in the countryside near Giverny, Vernon, and other parts of France. I imagined what my forebearers would have thought and experienced. I have also lived on the reservation and practiced the traditions, and now, one hundred years later, I was experiencing and wondering about this foreign land. Certain landscapes and architectural sites have remained the same over hundreds of years.

On several occasions while driving or hiking in the countryside, I would come upon a scene — a field with a barbed wire fence, a dusty narrow dirt road with muddy ruts, crops of corn or sunflowers, and even an occasional cow that had escaped its fenced-in meadow. These scenes struck me with nostalgia and a sense of *déjà vu* since they reminded me so much of home on the reservation and certain parts of the West. Even the sounds and smells were the same. I imagined since this was happening to me, it may well have happened to my forebearers when they, too, were a little lonely in a foreign land thousands of miles away from their reservation farms, ranches, and homesteads.

Reflecting on all of this, I remembered that the old fashioned automobile that appears in so many of my collages, sometimes anachronistically, is really a symbol of modernity — both technological and social — into which my people have been thrust and expected to master as modern citizens of the United States. The automobile is the symbolic vehicle of social and cultural change my people have had to ride in order to survive in a world order driven by change and progress. Since our white contact, it is impossible to be Noble Redmen or any other stereotypical American Indian.

One purpose of allowing Indians to leave the reservation and to travel throughout the United States and Europe with the Wild West shows was to expose them to the larger world and its powers and wonders to convince them that their indigenous ways were useless in the face of the changes wrought by the culture of the non-Indian, those who would soon overtake everything in the West. We struggle as modern Indian peoples to maintain as many vestiges of our tradition that we can.”<sup>1</sup> ■



Arthur Amiotte, *Lakota Old Man*, acrylic on paper, 1986, 21 x 16½ in. Sam Corrigan.

1. John A. Day, Editor, Arthur Amiotte in *Arthur Amiotte Retrospective Exhibition: Continuity and Diversity*. (Pine Ridge, South Dakota: The Heritage Center, Inc. Red Cloud Indian School), p. 5-6.







# POWWOW

## A PHOTO GALLERY

*The Plains Indian Powwow takes place annually during the third weekend in June at the Robbie Powwow Grounds at the Buffalo Bill Historical Center in Cody.*



Chris Gimmeson photos

Rooster Top Sky, Ojibway, Fancy Dancer from Rocky Boy, Montana. Boy's Traditional Dance competitor. Plains Indian Museum Powwow, June 2001.

*“The Indian Advisory Board of the Plains Indian Museum initially conceived, arranged, and staged the Powwow as a visible outreach of the museum whereby the non-Indian people would actually see Indian culture in living action.”*

Joe Medicine Crow  
Founding Plains Indian Museum Advisory Board Member,  
March 14, 2002





Boy's Traditional Dancer at the  
2001 Plains Indian Powwow.

Right: Luke DuBray, Oglala  
Lakota, Fancy Dancer from  
Allen, South Dakota. Plains  
Indian Museum Powwow, June  
2001. Chris Gimmeson photos.





*“The powwow has taken the place of the old warrior societies. The competitive spirit between tribes now exists here.”*

*Tony Brown,  
Oneida-Sioux-Salish, 1992*





*“It's important because we come together in a circle . . . Dancing is a way to keep all the old ways alive.”*

*Curly Bear Wagner, Blackfeet  
Plains Indian Museum Advisory Board Member, 2001*





Above: Jingle Dress dancers practicing for Team Dancing Contest. Plains Indian Museum Powwow, June 2001.



Right: Karis Jackson, Crow/Hidatsa, Traditional Dancer from Crow Agency, Montana. Plains Indian Museum Powwow, June 2001. Chris Gimmeson photos.







*“We go clockwise with the drum because that is the way of life, the way the moon goes, the way the sun goes, the way our directional spirits go, the winds, the way of our teachings.”*

*Abe Conklin, Ponca, 1992*



*Left: Lex Big Knife, Cree, from Ethete, Wyoming, with a Tiny Tot Grass Dancer. Plains Indian Museum Powwow, June 2001.*

*Above (from left): Keri Myers, Comanche, Oklahoma City, Oklahoma; Marsha Blacksmith, Crow/Lakota; Leanne Bear, Colville Confederate Tribe, Roosevelt, Utah; Pearl Sammaripa, Colville Confederate Tribe. Plains Indian Museum Powwow, June 2001. Chris Gimmeson photos.*



*Drum Group performing a song. Plains Indian Museum Powwow, June 2001. Chris Gimmeson photo.*





Above: Women's Fancy Dance Contest, Lacey Abrahamson, Shoshone-Bannock from Fort Hall, ID. Plains Indian Museum Powwow, June 2001.

Right: Fabian Fontenelle, Zuni/Omaha, Traditional Dancer from Arapaho, WY. Plains Indian Museum Powwow, June 2001.



Nicole Goggles (far right), Northern Arapaho from Ethete, WY, and Raven Limpy (background), Northern Arapaho from Riverton, Wyoming, during Plains Indian Museum Powwow Grand Entry, June 2001. Sean Campbell photos.

*“I believe dancing is a form of prayer; and through our dances we can share this gift with others.”*

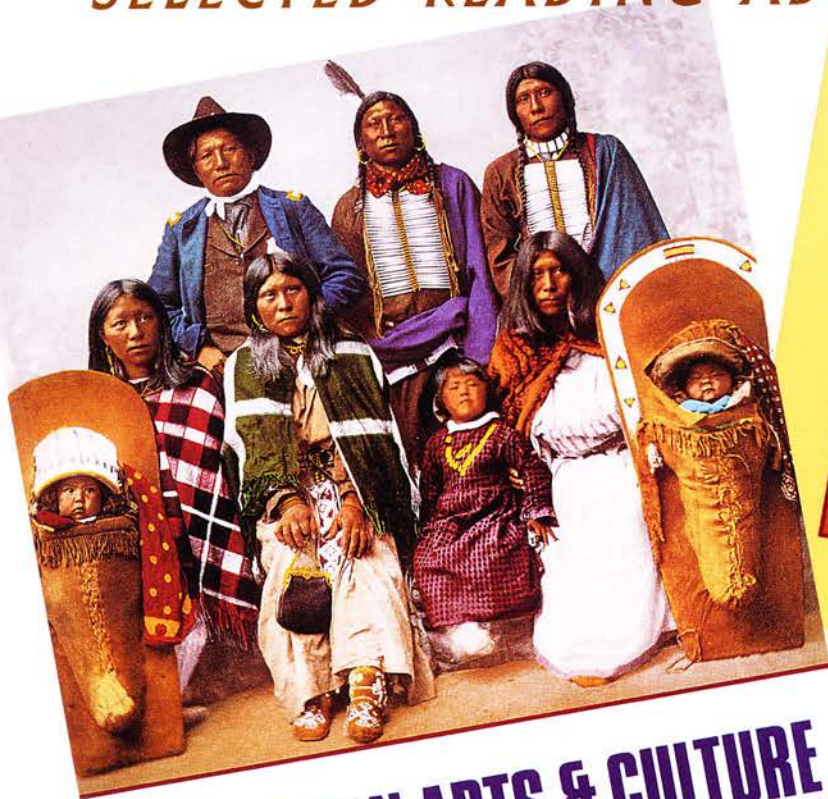
*George Abeyta,  
Shoshone, 2001*







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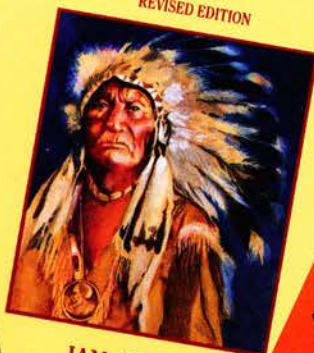
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