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- 1) On August 7, the fashion event From Country to Couture featured fashion and textile design. However, there was a significant contrast between how such a march would have seemed in the 1980s or even the 1990s. Bima Wear's 50th-anniversary collection, created in cooperation with Clair Helen, commemorated the women's creative enterprise. The designs used Bima's iconic geometric motifs in daring combinations. Grace Lillian Lee, whose own creations are in significant collections such as the Museum of Applied Arts and Sciences, was this year's event's creative director. Grace also directs an initiative called First Nation Fashion + Design, which fosters ties between Indigenous artists and the fashion business. Lee says she is "empowering black women and men to have their voices in the fashion world, which doesn't necessarily have to be overtly political, and can simply be beautiful and a lot of fun." Lee collaborated with dozens of artists, the most of them were from isolated Indigenous Art Centres. Silkscreen, batik, weaving, natural dying, digital printing, and embroidery were among the textile techniques used. Some of these collaborations had the vigor of fresh studies, while others remain ongoing.
- 2) Anthropomorphic figures and other topics painted in Serra da Capivara, Piauí, in northern Brazil, 33,950-15,050 BCE. Winnemucca Lake petroglyphs, near Reno, Nevada, were engraved in abstract, geometric forms between 12,800 and 8,500 BCE. 11,000 BCE: The oldest known movable art in the Americas is a fossilized megafauna bone carved with a profile picture of a strolling mammoth found near Vero Beach, Florida. 1100-1470: The size of Pueblo Bonito in Chaco Canyon hits an all-time high of 800 rooms. Chim culture flourished in Chimor, today's northwestern Peru, from 1100 to 1470. Their art is distinguished by monochrome pottery; excellent metalworking in copper, gold, silver, bronze, and tumbago (copper and gold); and colossal dwelling construction at their capital city, Chan Chan. 1100: Hohokam. In today's world, culture has reached its pinnacle. Arizona Atsidi Sani (ca. 1830-1918) became the first known Navajo silversmith in 1853. Aron of Kangeq (1822-1869), a Kalaallit sculptor and carver, create nearly 300 watercolors of traditional Greenlandic lifeways, which are eventually published in books. Due to a lack of buffalo and forced relocation to reservations in the 1860s, Plains Indians

shifted from hidden painting to painting and drawing on cloth and paper, giving rise to Ledger Art. The Museum of New Mexico sponsored the first Santa Fe Indian Market as part of the city's Fiesta celebrations in 1922. The Southwest Indian Fair and Industrial Arts and Crafts Exhibition, held in the Palace of Governors Armory Building, featured artwork. The best-of-show prize was given to the Fort Peck Assiniboiné and Sioux Tribes of Montana for their beading presentation. Camilo Egas, Oswaldo Guayasamín, and Quechua and Mestizo painters created the Indigenist Movement in Ecuador in 1926. First Nations art was included alongside Euro-Canadian art in the Exhibition of Canadian West Coast Art at the National Gallery of Canada in Ottawa in 1927. Chile conducted its inaugural Biennial of Indigenous Art and Culture in Santiago in 2006, with over 120 artists from Chile's nine indigenous communities participating. The inaugural Bienal Intercontinental de Arte Indígena (Intercontinental Indigenous Arts Biennial) was held in Quito, Ecuador, in 2006, and it is still going on today. Ceramics by Jereldine Redcorn (Caddo/Potawatomi), who restored Caddo pottery, are shown in the White House's Oval Office in 2009. A Stake in the Ground, the inaugural edition of Art Mûr's Contemporary Native Art Biennial, took place in Montreal in 2012.

- 3) For the first time in its 25-year history, the internationally acclaimed fashion event — Australian Fashion Week — opened with a 65,000-year-old custom: a Welcome to the Country and a smoking ceremony by the Gadigal people. It was made even more special by a performance by the Muggera dance troupe and First Nations Fashion and Design (FNFD) all-Indigenous fashion showcase curated by Cairns-based Meriam Mer woman Grace Lillian Lee. Clair Helen, NGARRU MIIMI, Amber Days, AARLI, and Nungala represent Indigenous designers from around the country on the national stage. Another first, FNFD was the first Indigenous catwalk during Australian Fashion Week, led by Aboriginal and Torres Strait Islander people and featuring an all-Indigenous cast. Ms. Lee creates her creations using a traditional grasshopper weaving technique in a modern form, which she acquired from renowned artist and mentor Erub man Ken Thaiday. Ms. Lee developed a eucalyptus-inspired design for Australian Fashion Week as part of the commissioned exhibition Eucalyptus Dom of First Nations artists at Sydney's Powerhouse Museum. Lynelle Flynders has been involved in the FNFD movement since 2013 when she met Ms. Lee during a textile symposium at the Cairns Indigenous Art Fair. The materials for her collection, which debuted at Australian Fashion Week, were all hand painted, making each design one-of-a-kind. Ms. Flynders does not

consider herself a fashion designer, but she is drawn to the FNFD movement and hopes to pull as many people along with her as possible.

- 4) Lauren Good Day is an award-winning artist who enjoys fusing traditional traditions with current culture. Her work has been shown at some of the most prestigious Native American art shows, including the Santa Fe Indian Market, Heard Guild Museum Market, Autry American Indian Arts Marketplace, Eiteljorg Museum Indian Market, Cherokee Indian Market, Red Earth Fine Arts Festival, and the Northern Plains Indian Art Show. Lauren is the founder and owner of Milo Creations, descended from the Bear Clan through her mother and the Yellow Corn Clan through her father. Bethany Yellowtail graduated from the Design Institute of Design and Technology in 2009 and now manages her own fashion label, "B. Yellowtail." Bethany's work as a designer is about more than simply fashion; it is about social justice. She has developed and produced clothing to collect funds for the Native-led anti-Dakota Access Pipeline (No-DAPL) and women's rights campaigns. Bethany recognizes the cultural appropriation that Native Americans frequently encounter and aspires to be a beacon of authenticity for her culture in the fashion business. Michelle Lowden has been an Inspired Natives Collaborator since 2014 and the "Eighth Generation's Inspired Natives Project's" first arts entrepreneur. Michelle attempts to commemorate her roots via her art, which has evolved from making Acoma-inspired jewelry to selling wool blankets, silk scarves, and graphic work. She recently began working with her tribe as the Cultural Liaison at Acoma Behavioral Health Services. She presently lives in her ancestral house in the Pueblo of Acoma (Aa'ku in Keres). Amanda and Erik Ginew is the only denim line owned by Native Americans. Erik and Amanda, a married Wisconsin couple residing in Portland, Oregon, founded the company. Ginew values family tradition and frequently includes family lessons and symbols into their work. The Ginew family prepares, tanned, and hand-dyes all of their buffalo belts, and their patterns are absolutely unique, having been passed down from generation to generation.
- 5) Wars were significant, but also because of the high enlistment rate among Native Americans in the twentieth century and the impact war experiences had on Indian communities. Like Gretchen Bataille's timeline in the anthology *Nothing But the Truth* (2001), the list includes books by non-Indians, in part because these books helped to shape popular misconceptions of Indians and because Native American authors often

explicitly or implicitly responded to the stereotypes popularized by works such as *The Last of the Mohicans* (1826), *Nick of the Woods* (1837), or *Hanta Yo* (1979). Similarities and differences in war and postwar experiences as represented in novels by Momaday, Silko, and Owens and in works such as *Catch 22* (1955), *No-No Boy* (1957), and *Bless Me, Ultima* (1972)? When it is placed within the contexts of imagist and modernist poetry published between 1916 and 1922, to what degree does the collection of translations *Path on the Rainbow* (1918) represent a celebration or exploitation of Indian oral traditions? In 1902 both Alexander Posey and Finley Peter Dunne captured the spoken dialect (Muskogee-English / Irish-English) in print. In 1903 and 1911, W. E. B. DuBois and Charles Eastman (Santee Sioux) both used the word “soul(s)” in their titles.

- 6) Oral tradition, folktales, creation stories, and other myths that exist in the traditions and stories told by modern-day Native Americans compose the Native American literary tradition. The repeating of happenings in a culturally meaningful number, either four (the cardinal directions) or seven, is a recurring theme in these stories (the cardinal directions plus skyward, earthward, and center). Reverend Samson Occom, a member of the Mohegan tribe, was among the first Native Americans to publish works in English in the 1700s. Zitkála-á, a Yankton Dakota writer, musician, and activist, collected and published legends drawn from Native cultures for a largely white, English-speaking readership at the turn of the twentieth century, along with personal stories that explored her struggles with cultural identity and the tension between traditional and assimilation. Charles Eastman, considered the first to write American history from the perspective of Native Americans, was another prominent writer of the early twentieth century.
- 7) William Apess (Pequot, 1798-1839) wrote the first full-length Native American autobiography, *A Son of the Forest: The Experience of William Apess, a Native of the Forest* (1829). Apess portrays his escape from a terrible and abusive background through conversion to Christianity, namely his connection with the Methodist Church, in this essay. “I was sure that Christ died for all mankind—that age, sect, color, nation, or condition made no difference,” Apess says of Christianity (p. 19). However, his experience as a preacher reminds him that this ideal is not being achieved, as he faces prejudice even inside his church. Apess disproves stereotypes about Indians by recording his accomplishments in white-society-valued activities (such as reading, writing, and preaching), yet he does not merely support assimilation. *The Life, History,*

and Travels of Kah-ge-ga-gahbowh (1847) by George Copway (Ojibwe, 1818-1869) describes Copway's life from birth in Upper Canada (now Ontario) through his conversion to Christianity and membership with a Methodist missionary group in the United States. His autobiography depicts these occurrences as part of a spiritual narrative in which conversion marks the shift from his traditional Indian identity to his new Christian one. Black Hawk's autobiography (Sauk, c.1767-1838) deviates significantly from the Christian Indian norm. Elias Boudinot was one of the earliest authors to write protest literature (Cherokee, c. 1804–1839). Boudinot was born Gallegina (or Buck) Watie but changed his name to honor the president of the American Bible Society. While name change was common within Cherokee culture, Boudinot's choice reflects his allegiance to both Christianity and white society Boudinot was taken to a mission school at the age of six, where he was urged to abandon his culture's "savage" traditions in favor of white "civilized" behaviors. Boudinot was a prize student who later returned to his people as a missionary to spread this knowledge. In 1826, Boudinot became a Cherokee Nation spokesman, making a speech titled "An Address to the Whites" across the United States in an attempt to gather funds for a Cherokee newspaper and school. Boudinot's speech displays the Cherokee people's ability to be "civilized" by lauding their accomplishments while indirectly differentiating them from other Native American tribes.

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