

HERITAGE OF INDIAN ART



HERITAGE OF INDIAN ART

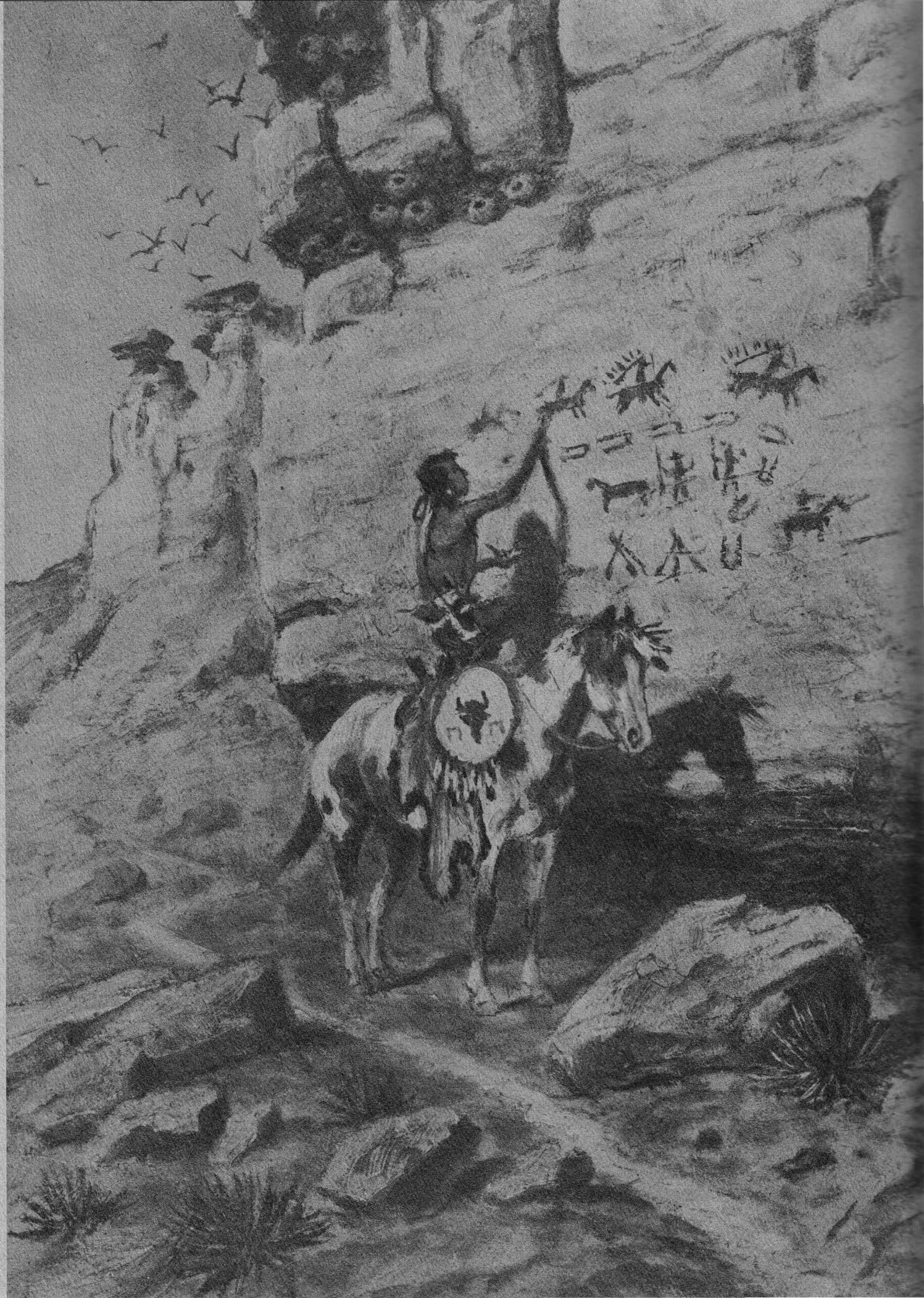
A general survey based upon primary and secondary source materials contained in the library and art collections of the Gilcrease Institute of American History and Art

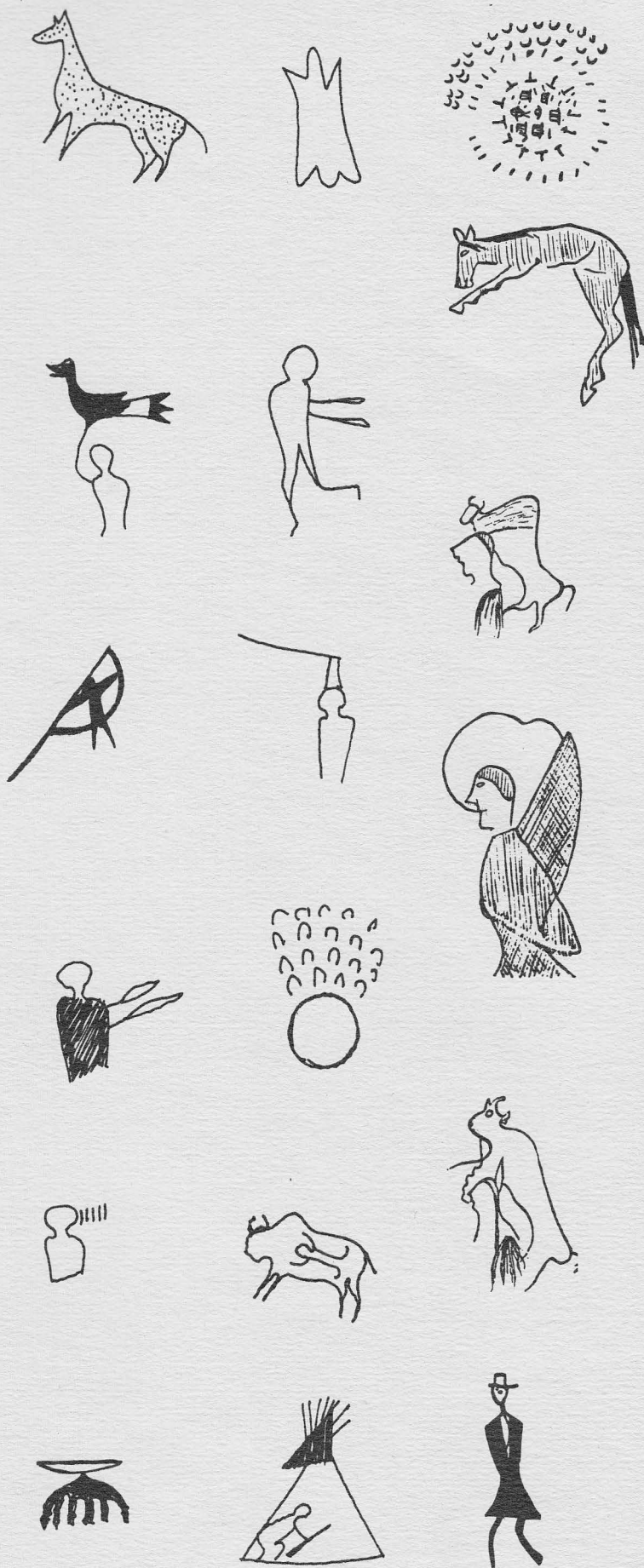
Article written and prepared by
Daniel M. McPike and David C. Hunt

AMERICAN SCENE MAGAZINE

*published by the
Gilcrease Institute of
American History and Art
Tulsa, Oklahoma*







AMERICAN SCENE®

GILCREASE INSTITUTE
Founded by the late Thomas Gilcrease
Owned and operated by the City of Tulsa

JAMES L. MAXWELL
Mayor

GORDON T. HICKS
Chairman, Parks & Recreation Board

EXECUTIVE COMMITTEE OF THE BOARD OF DIRECTORS

ALFRED E. AARONSON	Past Chairman
WILLIAM S. BAILEY, JR.	Past Chairman
E. FRED JOHNSON	Past Chairman
OTHA H. GRIMES	Chairman
GEORGE H. BOWEN	President
MORTON R. HARRISON	Vice-President
DAVID R. MILSTEN	Vice-President
JAMES C. LEAKE	Vice-President
JOSEPH F. GLASS	Secretary
WILLIAM S. BAILEY, JR.	Treasurer
PAUL A. ROSSI	Director of the Institute

AMERICAN SCENE COMMITTEE

JAMES C. LEAKE	Chairman
OTHA H. GRIMES	Member
MORTON R. HARRISON	Member

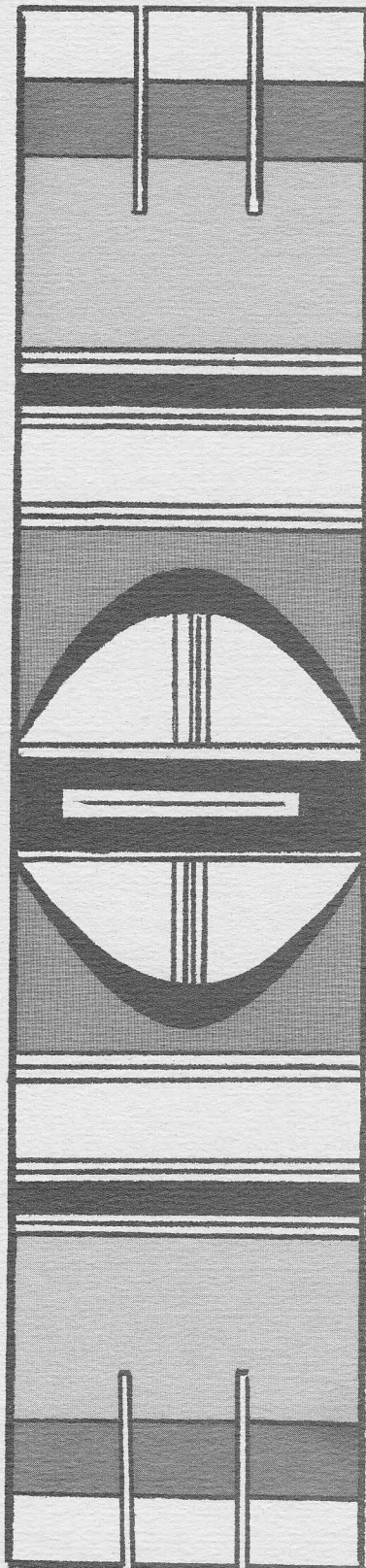
Editorial Staff

PAUL A. ROSSI	Editor
DANIEL M. McPIKE	Managing Editor
DAVID C. HUNT	Associate Editor
WILLIAM PATTERSON	Art Editor
MARIE KEENE	Editorial Assistant
EDWARD MUNO	Photography

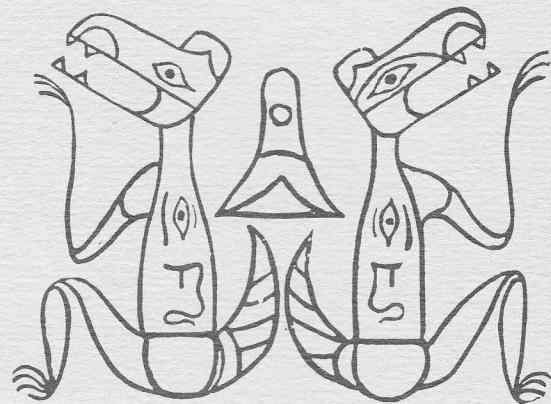
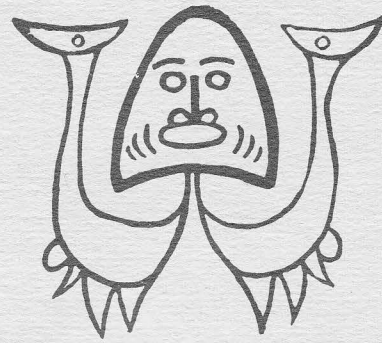
Design, Layout by David Hunt

Litho by Rodgers Litho Company, Tulsa

Volume VI, No. 3 of the American Scene, is published and copyrighted by the Thomas Gilcrease Institute of American History and Art, an Oklahoma corporation. A \$10.00 membership in the Institute entitles the holder to four issues of the American Scene, along with membership privileges. Single issues, \$1.25. (Address: Rural Route #6, Tulsa, Oklahoma).

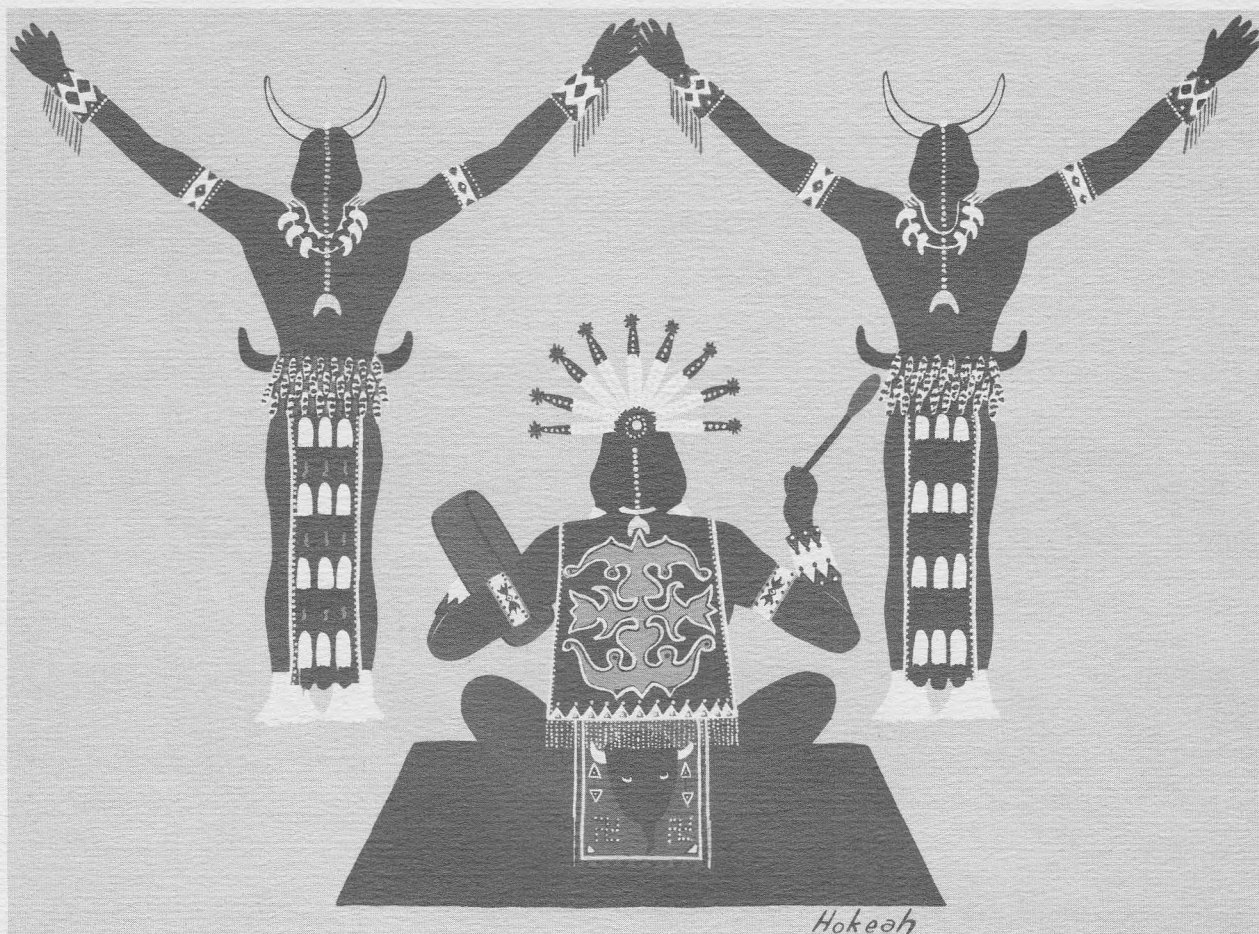


Hopi pottery design, Gilcrease collection



Concerning the variety of artistic expressions representative of the prehistoric American, no single article can hope to do the subject justice. The sources of the several art styles are difficult to determine, at best, and outside influences have been a contributing or decisive factor throughout most of his history. Nevertheless the cultural inheritance of the Indian deserves a place in America's present account of itself comparable to that of any other of the varied traditions which constitute our collective national heritage; and it is to the credit of the late Thomas Gilcrease that he founded a museum originally devoted to the preservation of the historical records of the American Indian, and that from this initial purpose has resulted one of the finest collections of its kind to be found in the United States today.

Our picture of the past is necessarily dependent upon the attitude we take or the evidence we employ in the reconstruction of it. Since we are in most cases restricted to the use of archeological evidence dealing primarily with material



products of a culture, our viewpoint is naturally a materialistic one, and we are thus obliged to piece together our picture of the over-all cultural, intellectual and technological advancement of a primitive society from only such remains as pots and fragments of pottery, tools, weapons and ornaments. Except in such instances where we can enlarge our view through tenuous comparisons with possibly related or more recent cultures, our view can be only an incomplete one.

Much of our knowledge of the prehistoric or non-literate past is impersonal and deals with anonymous peoples without reference to specific names of persons or places, other than those which archeologists and historians have devised to enable them to identify or to distinguish certain peoples or periods. However, such terms as "paleolithic" or such labels as "the early Bronze Age" should not be considered in a strict chronological sense, as they can be misleading when used in any but a local way to apply to the stage of development of a par-

ticular people of a particular region. The term "prehistoric," for example, can apply to any one of several differing periods of time; when used with reference to developments in the Near East or in Europe any time before about the year 3000 B.C. is considered to be prehistoric, while used in connection with similar progress on the North American continent the same term refers to any period prior to the coming of the Europeans in the 16th century, A.D.

Within the limits of its inquiry archeology has recovered a good deal of the prehistory of man and, surprisingly enough, added an outstanding contribution to the field of art in bringing to light the expressions of the ancient peoples. For not only is such expression a useful indication of the collective personality or level of general advancement of the people responsible for it, but the varied forms of artistic production in themselves have added very considerably to our modern aesthetic sensitivity, advancing our own non-material appreciation far beyond that of the romantic standards of the past century.

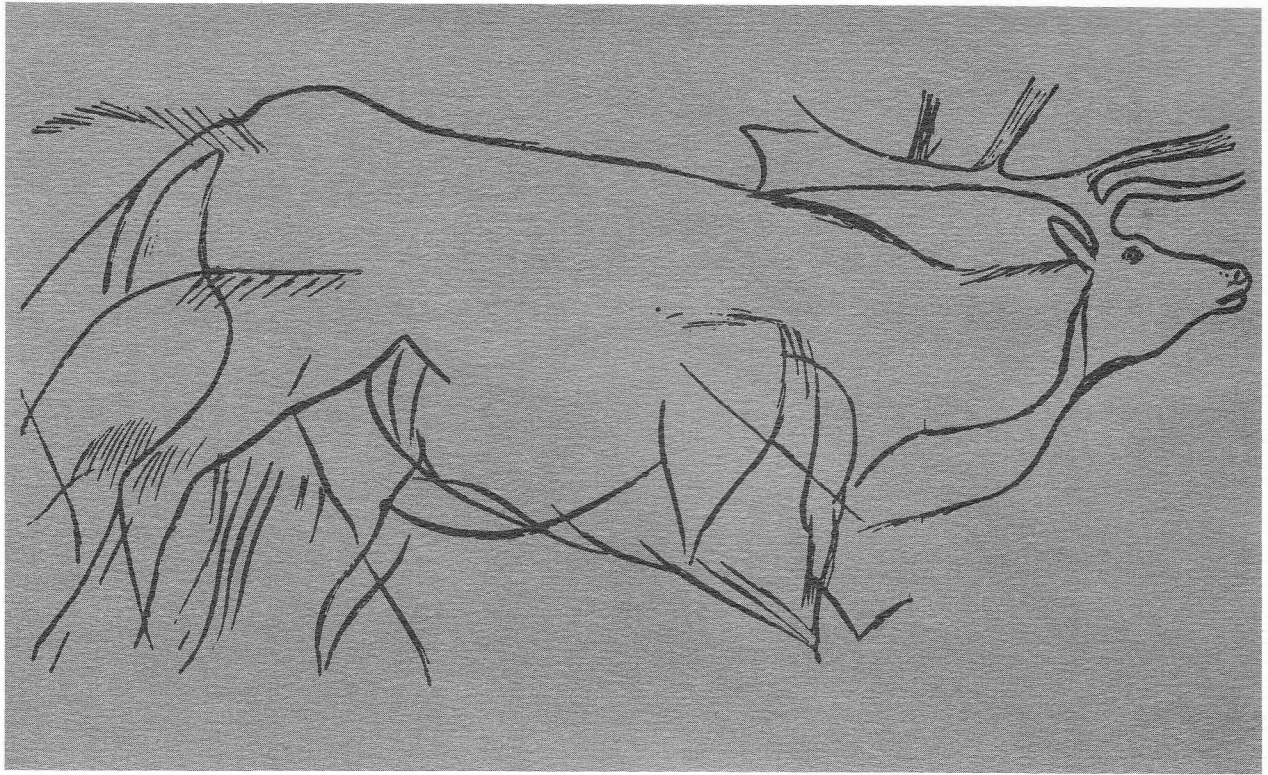


From folio *American Indian Painters*, O. B. Jacobson collection, Gilcrease Institute

It may be that design concepts evident in American Indian art manifest a continuing attitude unconsciously shared in common with that of the Orient, for the decorative motifs of the native American are much nearer in form and feeling to that of the East than to that of the West despite the past 300 years of Anglo-European influence. The pottery of the Neolithic Yang-shao cultures scattered along the Yellow River Valley of China and as typified by the Hopei and Shantung earthenware of north-eastern coastal areas and parts of Manchuria are remarkably suggestive of the pottery of the Indians of the American Southwest, while the fantastic animal motifs which decorate bronze vessels dating from the Shang period (1523-1028 B.C.) could, in many instances, be easily confused with the intricate sculptural and ceramic relief-decoration typical of the Mayan civilization in Central America. Effigy figures taken from late Stone Age and early Bronze Age tombs in China and Korea bear a noticeable resemblance to those uncovered in Mexico, and the animistic representations from this same period are surprisingly like the animal-monster designs

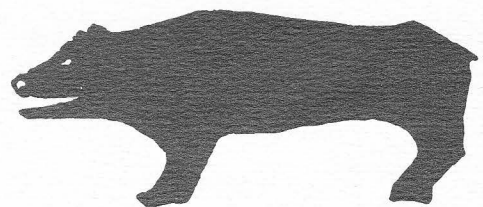
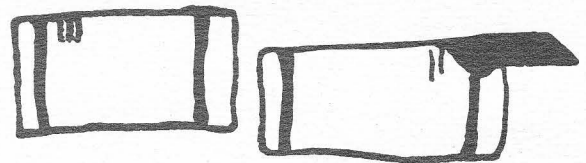
of a much later Pacific Coast art style in North America. But it is possible that these apparent similarities on both sides of the Pacific are merely coincidental, or that they may perhaps derive from an even earlier, common expression, from the uncertain ascendancy of the animal-centered art of the nomadic tribes of the central steppes of Asia who have exerted a recurring influence upon the history and the cultures of China, India, Persia and Eastern Europe since Paleolithic, or Stone Age, times. In any case, there is certainly a marked similarity to be seen in the aboriginal, material cultures of primitive peoples the world over.

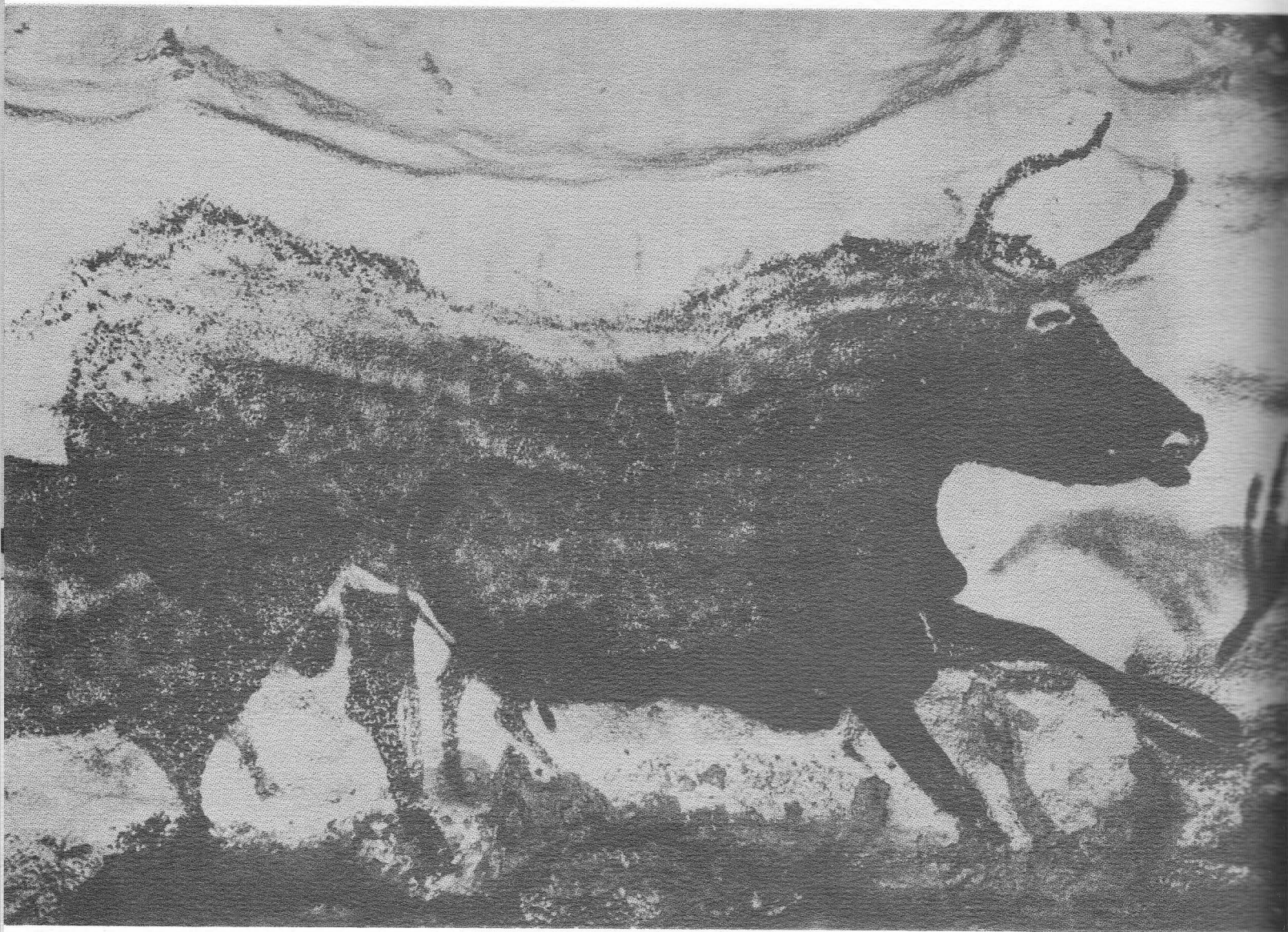
Few of the prehistoric societies regarded art to be so important an aspect of their development as many later cultures and civilizations; nevertheless the desire to fashion articles which might be considered ornamental as well as useful, to create objects valued for their beauty, alone, or to objectify traditions or religious ideas in song and story has been a characteristic of human nature since the advent of mankind into the history of the world.



Ten thousand years ago the Indian was well into South America and had probably reached the tip of that continent. Allowing him an arbitrary five thousand years or so to wend his way from his Asiatic homeland, in small groups and at a leisurely pace, the beginnings of his wanderings would fairly well coincide with the third phase of the Upper Paleolithic Age known in Europe as the Gravettian Period, which is dated as beginning about 16,000 years ago.

The Upper Paleolithic Age is a significant period in the earth's history, for it is from this period that are found the oldest known examples of human artistic handiwork. This is the period that gives further evidence of a new type of being in Europe, and elsewhere, a type classified "Cro-Magnon," and identified as a fully developed human being; and although the seeming abruptness of his appearance and the correspondingly abrupt disappearance of the preceding Neanderthal type has never been satisfactorily explained, it will suffice to say that the development of art attended the development of modern man.





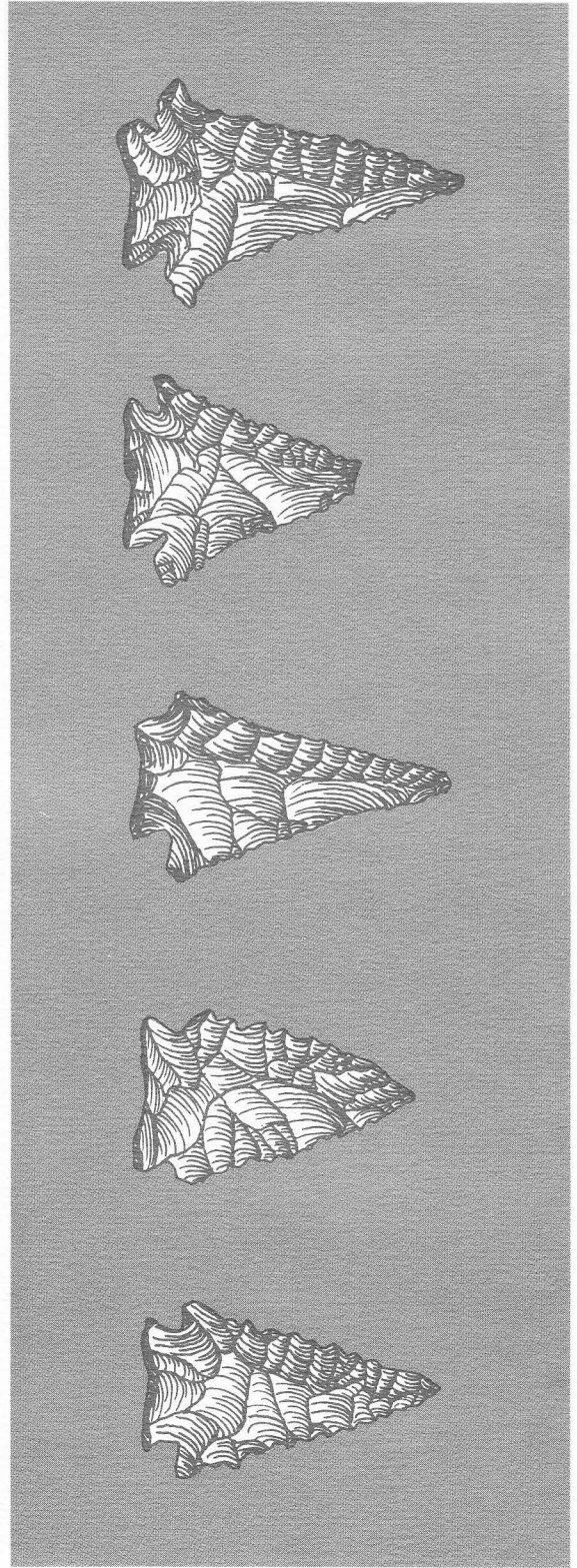
The high point in prehistoric painting was reached in Europe during the Magdalenian Period, but the ancestors of the American Indian were not directly influenced by this magnificent art; the Paleo Indian in America confined artistic expression to the ornamentation of objects made from bone.

The few art relics from this earliest period consist for the most part of, small female figures carved from bone or ivory which, it is thought, may have been associated in some way to a fertility cult aimed at the increase of animals now largely extinct, which the Gravettian man hunted. There are also some crudely-scratched drawings of animals to be found on the rocks and in caves which probably date from this period, as well as fine flint weapons dating from the following Solutrian Period, implements exhibiting a handiwork indicative of the worker's success in the control of a difficult medium.

But it is the period beginning about 12,000 years ago, called the Magdalenian, that evidences the high-water mark in the evolution of prehistoric art in Europe—if not the world—as represented by the groups of animals painted on the chambered walls and ceilings of the now-famous caves in southern France and Spain. Indicating the prehistoric artist's sensitivity of observation, these colorful drawings demonstrate, as well, a marvelous ability to suggest the essence of this observation with a skillful economy of line, form being indicated and coloring achieved in some instances through the use of natural earth pigments blown through hollow bone blow-pipes. However, the American Indian's ancestors were not in an area directly influenced by this artistic development, nor is there any material evidence to suggest that the prehistoric Indians of a contemporary period in North America produced any sort of art or decorative embellishment other than a very rudimentary ornamentation of objects made from bone.

The American Indian, in fact, has left a far skimpier record of his past than have his contemporaries in Europe, the bulk of such material as is available for examination being collected from random spots such as "kill-sites," where the hunter brought an animal to earth. There are very few stratified sites in North America dating from Paleolithic times, and even fewer cave sites; and almost the only evidence that has been left of his handiwork consists of stone objects or worked bone implements. It may be assumed, however, that the material culture of the Paleo Indian was very probably confined to the hunt, to products of the hunt, perhaps also to some wooden weapons, long since decayed, and to tools, such as scrapers or awls. There is no trace of a developed or developing "fine" art, as such, and little implement embellishment, with the outstanding exception of some finely-finished projectile points.

From Guide to the Identification of American Indian Projectile Points, Special Bulletin No. 2, Oklahoma Anthropological Society.



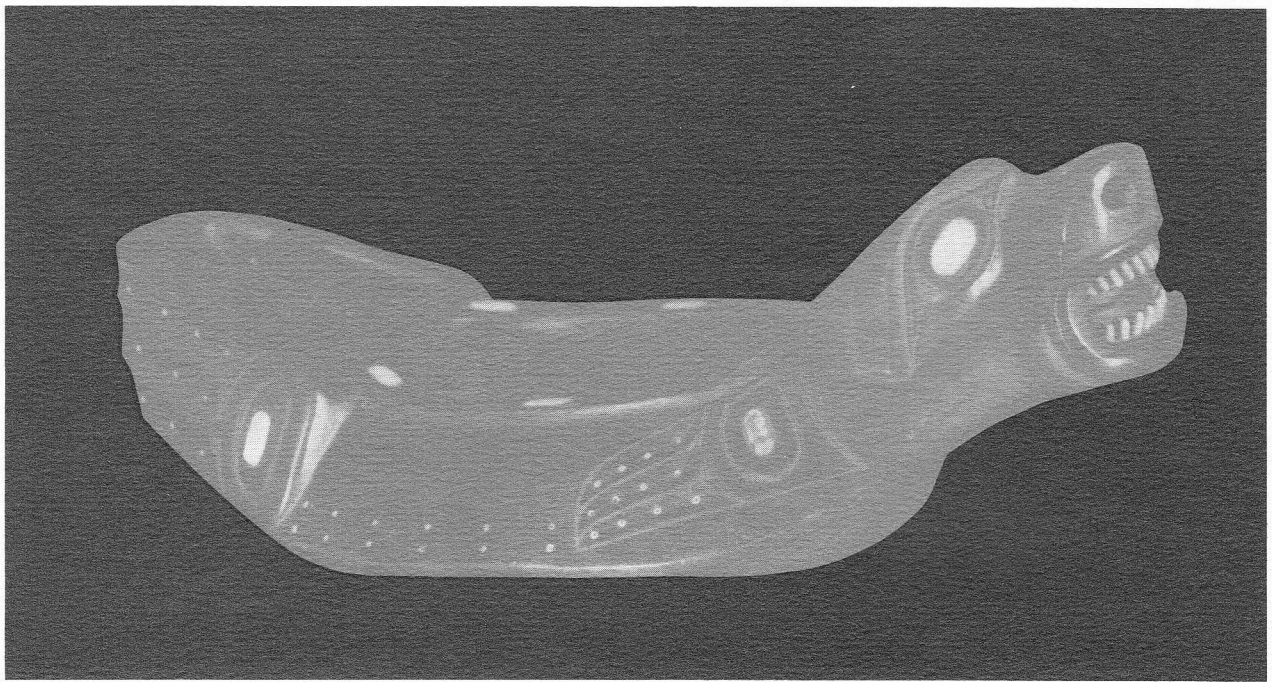
At the Lindenmeir Site in Colorado has been found a small stone disk with radial tick-marks incised upon it, and in Mexico was discovered a piece of bone on which may be the engraving of a wolf's head; but such finds are very meager, indeed, when compared to the cave paintings in Europe, and the art activity in North America at no time seems to have developed to such a highly representational degree. Some of the petroglyphs located on rocks and sheltered cliff walls about the American continent seem to suggest an approach which, given time, might have progressed along European lines; but all such examples in this hemisphere date from a relatively late period, and in no instance has there ever been found in North America representations of now-extinct animal species similar to those discovered in the cave-halls of southern Europe.

The pictographic record of the American Indian, as represented by the figure-histories and "counts" drawn on buffalo or elk hides dating, so far as we know, no earlier than the 19th century may follow a tradition as old as the history of the Indian himself; but because of the perishable nature of such material in any except the driest of climates nothing from an earlier period remains from which to determine the certainty of this speculation. And even petroglyphs, the crude, linear engravings pecked into the surface of stone about which so much descriptive and so little explanatory information has been written, are next-to-impossible to date. This is, of course, a large study field in itself, and in the majority of cases the meanings of most of the symbolism of petroglyphic figures is forever lost to modern scholars.

But whether pecked into rock or painted on the underside of a cured animal hide, pictographic representation is almost invariably of an informative nature, and is the sort of attempt at communication which is generally regarded to be the first step for primitive peoples in the development of a written language. Among the Plains Indians who made extensive use of pictographic documentation, the hide paintings of the Kiowa and the Sioux have been more closely examined. The Kiowa calendar received the attention of James Mooney late in the 19th century and constituted material for a very important work in Kiowa and Kiowa-Apache history printed in the *17th Annual Report of the Bureau of American Ethnology*.







Artifact from the Gilcrease Institute's extensive collection of Eskimo and Pacific Coast Indian materials.

However, aside from graphic material, there are art forms which developed on the continent of North America which can be dated, such as the sometimes elaborate, usually stylized art forms uncovered in Middle America and the American Southwest, or represented by artifacts taken from the Mississippi Valley, the Northeast and the Southeast, and in the Arctic areas occupied by the Eskimos.

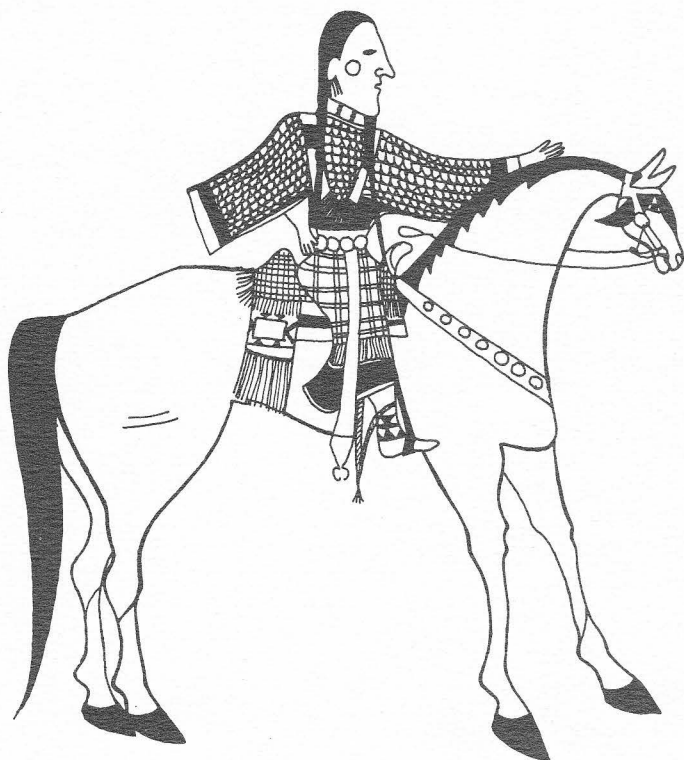
The land-bridge across the Bering Straits was reclaimed by the waters of the North Pacific long before the highly-specialized culture of the Eskimos, stretching from Siberia to Greenland, was in evidence throughout the coastal regions by about 1000 B.C. And it is probably due as much to the high degree of material specialization required for survival in the Arctic, as to the effect of the climate itself in preserving much of the material remains, that many more datable artifacts have survived in this area than in any other from this period.

It is doubtful that the cultures which developed southward from the Arctic regions were directly influenced by the Eskimo peoples' way of life, for most of the tribes of North America were al-

ready scattered across the continent before the Eskimo culture developed to any distinctive degree; and it is therefore safe to assume that, for the most part, the art forms peculiar to the several, identifiable Indian family-groups in North America probably developed independently in the areas where each was eventually discovered, although at a date considerably later than similar developments in either Europe or Asia.

The early Eskimos, like the early Indians, seem to have confined artistic skill to the embellishment of weapons or utensils, although as time passed this skill grew and was applied to a wider range of objects. The design elements changed from simple geometric to more complex combinations of geometric and curvilinear designs which frequently took advantage of the natural shape of the material object on which they were incised. Eventually, a noticeably-developed steatite and ivory sculpture was added to the Eskimo art forms, represented by skillfully depicted human and animal figures. Southward, along the Alaskan coast, Eskimo art of the later periods tends to blend to some degree with the highly stylized art forms of the northwest Pacific coast.



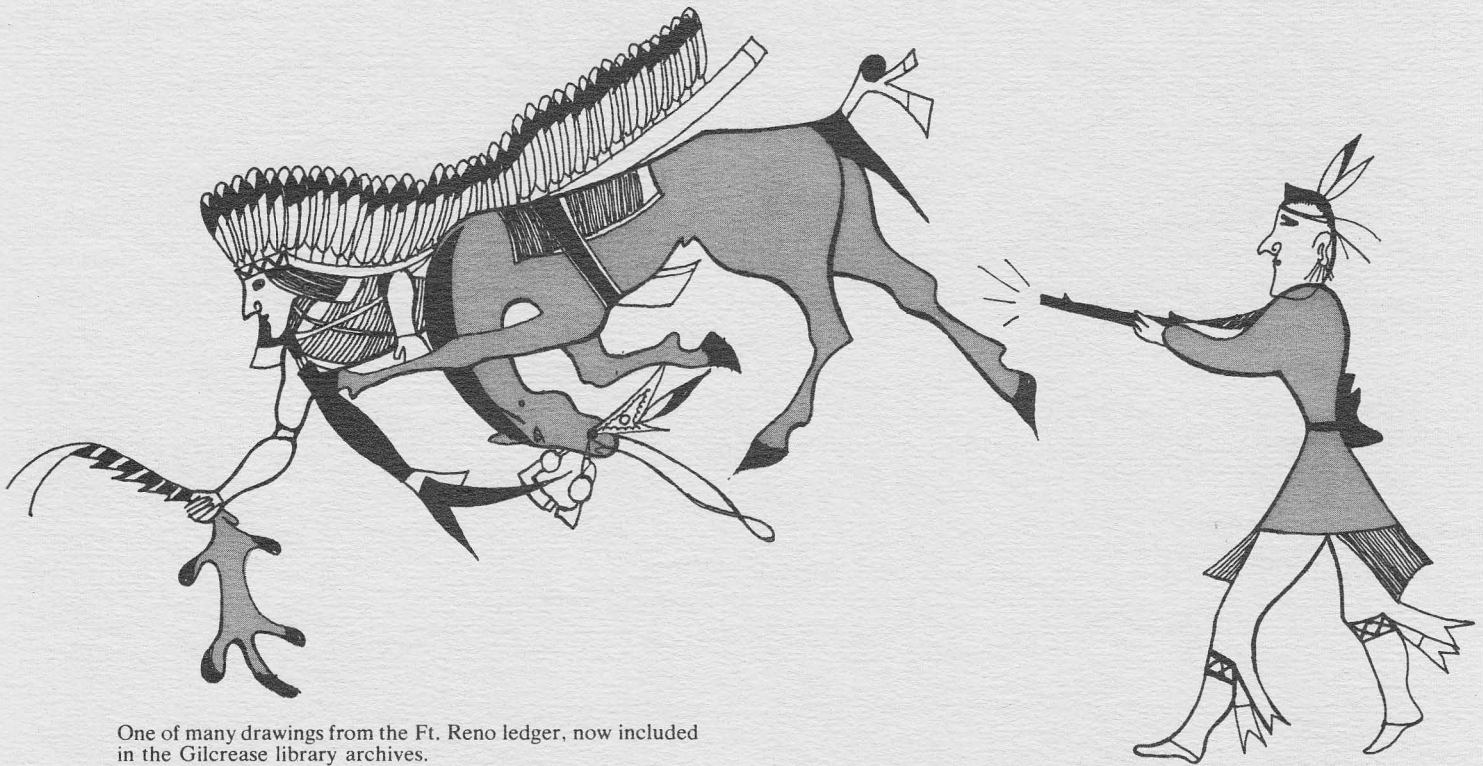


Cheyenne illustrations out of government ledgerbook
from Ft. Reno, I.T., 1887

There are no very old examples of Northwest Coast art, but the fact that in prehistoric times the Indians of that region carved in wood is evident from the woodworking tools which have been excavated in this area. More recent examples of art objects found in this area are remarkably suggestive in design to types associated with parts of Asia and, in particular, the islands which comprise Oceania, but this striking similarity is probably fortuitous.

Similar activity among tribes occupying the Great Basin and Plateau country of the North American continent seems to have been confined to basket-weaving and sandal-making, while in California some very fine relics in the form of animal sculpture have been discovered. In the Southwest can be seen a few murals painted on the walls of the ancient kivas, or ceremonial chambers, which might be, at most, a few hundred years old; but all the cited examples of primitive American art which have remained available for study are within the contemporary period of recorded European history.

From about 4500 B.C. to 2500 B.C. the plains of North America were subjected to the extreme heat of the so-called "altithermal" period, bringing about the eventual extermination of the great herds of giant bison which the primitive Indians hunted, thus bringing to an end the way of life of the Paleo Indian of the plains. However, the prairie margins and woodlands to the east seem not to have been so severely affected, and the Indians survived there throughout this period. Eventually they again drifted back onto the plains, but at this later time many important aspects had been added to their material culture, the most significant of these being the practice of agriculture and the art of pottery making. These later Indians who eventually reoccupied the northern and central plains came out of the east, bringing with them elements from the woodlands cultures located there, the Sioux coming from the southeast, the Algonquins from the northeast, and the Caddoan tribes from the southern Mississippi drainage area. There were some, such as the Comanches, who came from the mountains to the west, as well as others who migrated from western Canada, as did the Athabaskan (Apache) peoples who were on the plains when Coronado first explored that region, mentioned as the "Querechos" in his accounts. The Kiowa may also have been on the plains at that time, and the people of the woodland margins such as the Osage, of Siouan stock, the Caddoan-Pawnee and the Caddoan-Wichita, probably made occasional hunting excursions into the region, although essentially an agricultural people.



One of many drawings from the Ft. Reno ledger, now included in the Gilcrease library archives.

There is a tradition among the present-day Kiowas of Oklahoma that they were originally a mountain people who lived along the headwaters of the Missouri and Colorado Rivers. Following the buffalo southward down the plains, they finally allied themselves with the Crows, and invaded the territory of the Cheyenne and the Sioux, successfully establishing themselves first in the Bad Lands of Dakota, and later along the Arkansas River.

The Cheyennes were also woodland agriculturists who, by choice or from necessity, migrated from Minnesota to the Cheyenne River country of North Dakota sometime in the 17th century. During their movement west and south into the Black Hills region they were constantly at war with the Siouan-speaking northern Dakotas and Assiniboines, and west of the Black Hills they encountered the Crow and Shoshone tribes. They also contested for hunting grounds with the Kiowa all during the 18th century before both tribes eventually migrated south.

The Cheyenne were close relatives of the Arapaho, who in turn were related to the Gros Ventres and Blackfoot tribes of the northwest plains, all of whom belonged to the Algonquin language-family originating out of the north-

eastern woodlands regions. The Blackfeet lived on the plains before the coming of the Europeans, probably preceding the Cheyenne-Arapaho onto the plains by a few hundred years; and although sharing many cultural traits with and being related to the Cheyennes, considered them to be their natural enemies.

In the latter part of the 16th century the accidental introduction of the horse by the first Spanish explorers to the plains of North America precipitated a revolution in the habits and society of the Indians of that region equal to the change which the discovery of agriculture and the smelting of metals had effected upon the cultures of European and Near-eastern peoples thousands of years earlier. Abandoning for the most part their former agricultural pursuits the Indians became, in time, superb horsemen and hunters of the buffalo. Some, as the Dakotas, came to depend almost entirely upon the buffalo for their means of existence. Buffalo-hide containers soon substituted for the more fragile pottery of former times and products of the hunt eventually came to provide the material basis for their entire culture, as all aspects of their former habits adapted to fit the needs of the greatly expanded nomadic life typical of those who followed the vast, migrating herds.



Chasing Buffalo, George Catlin, from the Gilcrease Catlin collection

The majority of these Indians in the 16th century followed the artistic traditions of the people of the eastern woodlands regions as skillfully objectified in stone sculpture, shell engravings and imaginatively carved and painted wooden masks. They were also familiar with the use of copper, which they often worked into decorative objects such as hairpins and ear spools, and sometimes covered other wooden utensils with it, ornamenting weapons and ceremonial objects, to some extent. Some design elements apparent from a later period and found particularly in connection with certain artifacts uncovered in the southern Mississippi Valley area seem to have been influenced by styles originating in Mexico.

As with most primitive peoples, they were chiefly concerned with the production of utilitarian or ceremonial objects, and their artistic activity might well be said to have been generally confined to two main categories: one, stemming

from pride in manufacture and resulting in the decoration of weapons and ornaments, and the other, evolving out of a need to transmit or formalize ideas, finding expression in such recognized art forms as music, dance and oral (dramatic) tradition. Such forms eventually developed conventional patterns, or a "style," and, whether oriented around religious concepts or related to the perpetuation of tradition, were usually realized in a symbolic manner often requiring the interpretation of a member of the society trained in the meanings of symbolism.

The plains tribes were not homogeneous in language or customs, but their natural tendency to borrow desirable traits or to adopt traditions from each other led to some remarkable similarities. The Kiowa of the South held a Sun Dance similar to that of the Cheyenne and Arapaho in the North, while tobacco ceremonies of religious nature and belief in shamanistic magic were common throughout the plains region.

The Anglo-American expansion westward following the completion of the Union Pacific Railroad by 1870 connected for the first time the United States with the Pacific Ocean, uniting the continent east and west, but splitting the continent north and south, at least insofar as the Indians and the buffalo were concerned or affected. Many of the tribes, such as the Cheyenne, were effectively separated into northern and southern groups and gradually confined to smaller and smaller areas. The vast numbers of buffalo steadily declined, and in their own desire for trade goods the Indians, themselves, had no small part in the decimation of the herds. In time, however, the tribal leaders began to realize the significance of the contest at hand and fought the white invaders in earnest.

Not all the Plains Indians were involved in the frontier wars of the 19th century, however, and not all those groups which did participate in the conflict became involved as an entire tribe or nation. Many Indians, such as young men from the Crow Nation, served U. S. military installations as scouts, while others, such as the group of Cheyennes stationed at Fort Reno in Indian Territory in the 1880's, were useful in keeping tabs on their still-unfriendly kinsmen in the area.

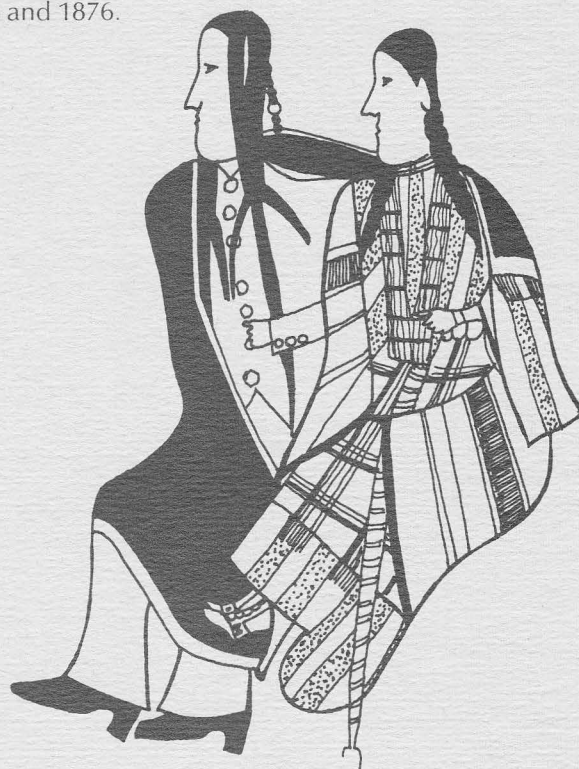
By 1880 a government-enforced peace was established in all the western territories; the numberless millions of buffalo had disappeared from the plains, and the life which the Indian had enjoyed for the preceeding 200 years was at an end. Hard-pressed to discard their traditional habits and social structure and forcefully persuaded to adopt the new culture, most of the tribes reluctantly adapted to the changes required of them, retaining whatever they might of the old ways, integrating them to some extent into their new and unwelcome, sedentary existence.

The artistic traditions of the American Indian were radically altered as the result of the Anglo-European conquest of the continent. The introduction of metals and other new materials in the 18th and 19th centuries effected changes in the designs and techniques of the aboriginal artists as surely as the advent of western civilization affected their cultural habits.

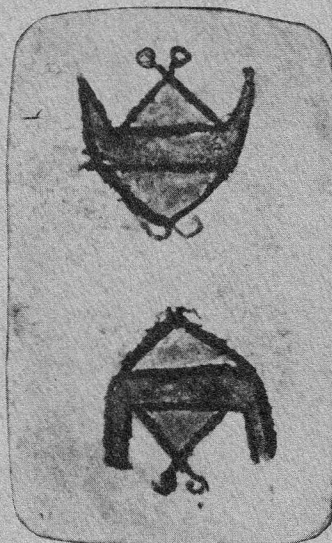
The use of iron enabled the Indian artist to work with traditional materials such as wood much more easily and efficiently, and steel needles provided Indian women with the means by which to manufacture better textiles. Glass beads virtually replaced porcupine quills as a decorative medium, expanding design ideas and allowing for the enrichment of costumes and ornaments which would have been impractical, if not im-

possible, before. Commerical dyes replaced the older vegetable dyes, resulting in a spectrum of brighter colors available for use, as well as a wider variety of color combinations unlike anything the pre-Columbian peoples had ever imagined. Yet, on the other hand, stone sculpture almost disappeared during this historic period, and the introduction of metal containers effectively put the basketmakers out of business. The white man's inability to make use of certain Indian articles as trade items caused the gradual decline of some forms of handiwork, while his enthusiasm for other articles encouraged the continued production and eventual commercialization of other items.

As a method of recording events the hide-painting tradition dwindled steadily away in the 1880's with the corresponding reduction in the supply of available hides, although it survived for a time in the form of a continuing narrative illustrated in government ledgers. There is in the Gilcrease library such a ledger book dating from this period, from Fort Reno, which is filled with pictographic illustrations done in colored inks by a Cheyenne scout, depicting both current and recent historical events. Some of these drawings have been found useful in illustrating this article, and a notation in the ledger by the Indian artist remarks to the effect that many of the events depicted took place in the "old days" of 1874 and 1876.







From a deck of Apache playing cards, Gilcrease collection

During this same period many officers and men stationed on the frontier collected and brought back a considerable amount of Indian material for study and identification, a practice from which grew many of the finer, early collections of Indian articles and apparel presently to be seen in museums around the nation. Interest in Indian manufacture, however, was not then an interest in Indian art, as such, and much of the material surviving from this late period demonstrates this lack of interest.

Following the period of the Indian wars, the Indian Bureau was removed from the supervision of the War Department and placed under the direction of the Department of the Interior, but the continuing effort remained one of imposing the "American" culture on the Indian people. Commissioners of Indian Affairs generally discouraged or prohibited any and all cultural expression, and so conditions remained until the middle of the 1920's when the Federal Government's relations with the Indians took a turn for the better.

In 1928 a group of young Kiowa artists living in western Oklahoma came to the attention of Mr. O. B. Jacobson, then director of the art school attached to the University of Oklahoma at Norman. The young artists, when discovered, were working at manual labor and painting in their spare time, but upon Mr. Jacobson's recommendation a member of the Oklahoma Legislature succeeded in interesting Lew Wentz of Ponca City, Oklahoma, in providing the boys with sufficient funds to enable them for a short time to devote their attention to painting, free from economic worries. Further encouraged by Professor Edith Mahier and the efforts of Miss Susan Peters, the Indians' field matron, a number

of exhibitions of the young Kiowas' paintings were arranged in many parts of the country, and their work soon received national attention.

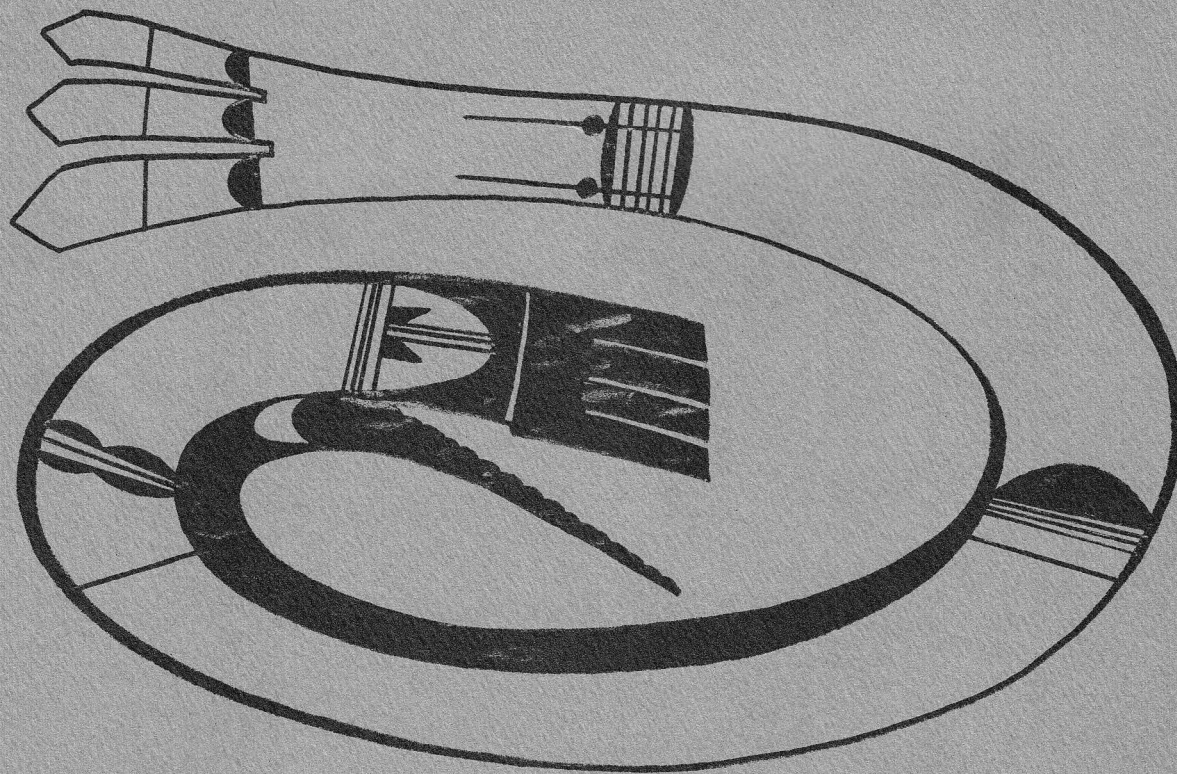
In 1934 the Indian Arts and Crafts Board was established under the auspices of the Indian Reorganization Act, which proposed to revive the almost-forgotten aboriginal culture of the American Indian and given him an opportunity to revive or to continue to develop his own way of life. When the board was set up its primary function was to encourage the development of better Indian arts and crafts, to promote public interest in the same, and to help the Indians to better themselves economically by aiding in the marketing of native manufactures. But because the former pressures of assimilation had already gone far towards eradicating the traditional cultures, many of the younger generation hesitated to revive the tribal arts, regarding it to be a backward step in their progressive desire to identify with the modern world. With the increase in the production of curios and "tourist" items, most serious art efforts were overlooked.

In recent times a factor that has worked against any noticeable improvement in traditional expression has been the commercial necessity to produce in quantity. This pressure has discouraged much of the leisurely approach to art enjoyed by earlier artists, while the relegating of all Indian artistic expression to the category of "primitive" has understandably excluded many of the Indian artists from a significant place in the contemporary art world. Finding their work classified as something ethnic or "quaint" disappoints many such artists working with traditional materials and techniques, making it difficult for them to compete on an equal footing with

other artists. Nevertheless there are a few widely scattered areas which are noted for their productivity along these lines, the more important being in specific areas of the Southwest where the Pueblos and Navajos continue, for the most part, the former traditions of their ancestors. The neighboring Zuni and Apache peoples also retain a lively connection with their past, and there are other, smaller areas in parts of Canada and Alaska where Eskimo artists produce native manufactures to a limited extent. A few Plains Indians groups continue to produce items aimed primarily at the tourist trade, and there is a local interest to be found in the articles made by the Seminoles in Florida. Centers in South Carolina and a recently-revived arts and crafts center located at Tahlequah, Oklahoma, continue the artistic traditions of the Cherokees; but whether newer, creative art forms will come from any of the pres-

ent commercialized centers remains to be seen.

There are of course, artists of Indian descent working in the United States at the present time who, although they do not repeat traditional styles, nevertheless maintain the colorful sense of design in their respective works that distinguishes native American art in all periods. The influence of a once-powerful sculptural heritage is still active among certain of the Cherokee artists living in South Carolina, and is to be seen continuing today in the individual and dramatic wood sculptures of the Oklahoma artist, Willard Stone. Paintings by other well-known Oklahomans as Acee Blue Eagle, Woody Crumbo, Steve Mopope and Tsa Toke illustrate the strong decorative and narrative traditions of the former plains people, and the Gilcrease Institute includes in its collection the works of these and many other American Indian artists.



Pottery design, Gilcrease collection

