

# BETWEEN TWO CULTURES

Kiowa Art From Fort Marion



MOIRA F. HARRIS

# Between Two Cultures Kiowa Art From Fort Marion

**Jason Baird Jackson**



## **Between Two Cultures Kiowa Art From Fort Marion:**

**War Dance at Fort Marion** Brad D. Lookingbill, 2006 War Dance at Fort Marion tells the powerful story of Kiowa Cheyenne Comanche and Arapaho chiefs and warriors detained as prisoners of war by the U S Army Held from 1875 until 1878 at Fort Marion in Saint Augustine Florida they participated in an educational experiment initiated by Captain Richard Henry Pratt as an alternative to standard imprisonment This book the first complete account of a unique cohort of Native peoples brings their collective story to life and pays tribute to their individual talents and achievements Throughout their incarceration the Plains Indian leaders followed Pratt s rules and met his educational demands even as they remained true to their own identities Their actions spoke volumes about the sophistication of their cultural traditions as they continued to practice Native dances and ceremonies and also illustrated their history and experiences in the now famous ledger drawing books Brad D Lookingbill s War Dance at Fort Marion draws on numerous primary documents especially Native American accounts to reconstruct the war prisoners story The author shows that what began as Pratt s effort to end the Indians resistance to their imposed exile transformed into a new vision to mold them into model citizens in mainstream American society though this came at the cost of intense personal suffering and loss for the Indians Between Two Cultures Moira F. Harris, Wo-Haw, 1989 Art historian Moira F Harris analyzes the known Fort Marion drawings attributed to Wo Haw Kiowa warrior and artist 1855 1924 in relationship to then contemporary events Her work shows how Kiowa Indian painting developed from its traditional beginnings to the present day **Art from Fort Marion** Joyce M. Szabo, 2007 During the 1870s Cheyenne and Kiowa prisoners of war at Fort Marion Florida graphically recorded their responses to incarceration in drawings that conveyed both the present reality of imprisonment and nostalgic memories of home The Silberman Collection is an unusually complete group of images that illustrate the artists fascination with the world outside the southern plains their living conditions and survival strategies as prisoners and their reminiscences of pre reservation life **Material Vernaculars** Jason Baird Jackson, 2016-10-03 The role of objects and images in everyday life are illuminated incisively in Material Vernaculars which combines historical ethnographic and object based methods across a diverse range of material and visual cultural forms The contributors to this volume offer revealing insights into the significance of such practices as scrapbooking folk art produced by the elderly the wedding coat in Osage ceremonial exchanges temporary huts built during the Jewish festival of Sukkot and Kiowa women s traditional roles in raiding and warfare While emphasizing local vernacular culture the contributors point to the ways that culture is put to social ends within larger social networks and within the stream of history While attending to the material world these case studies explicate the manner in which the tangible and intangible the material and the meaningful are constantly entwined and co constituted *Kiowa, Apache, & Comanche Military Societies* William C. Meadows, 2009-03-06 For many Plains Indians being a warrior and veteran has long been the traditional pathway to male honor and status Men and boys formed military societies to celebrate victories in war to perform

community service and to prepare young men for their role as warriors and hunters By preserving cultural forms contained in song dance ritual language kinship economics naming and other semireligious ceremonies these societies have played an important role in maintaining Plains Indian culture from the pre reservation era until today In this book Williams C Meadows presents an in depth ethnohistorical survey of Kiowa Apache and Comanche military societies drawn from extensive interviews with tribal elders and military society members unpublished archival sources and linguistic data He examines their structure functions rituals and martial symbols showing how they fit within larger tribal organizations And he explores how military societies like powwows have become a distinct public format for cultural and ethnic continuity *Kiowa Military Societies* William C. Meadows, 2012-11-08 Warrior culture has long been an important facet of Plains Indian life For Kiowa Indians military societies have special significance They serve not only to honor veterans and celebrate and publicize martial achievements but also to foster strong role models for younger tribal members To this day these societies serve to maintain traditional Kiowa values culture and ethnic identity Previous scholarship has offered only glimpses of Kiowa military societies William C Meadows now provides a detailed account of the ritual structures ceremonial composition and historical development of each society Rabbits Mountain Sheep Horses Headdresses Black Legs Skunkberry Unafraid of Death Scout Dogs Kiowa Bone Strikers and Omaha as well as past and present women s groups Two dozen illustrations depict personages and ceremonies and an appendix provides membership rosters from the late 1800s The most comprehensive description ever published on Kiowa military societies this work is unmatched by previous studies in its level of detail and depth of scholarship It demonstrates the evolution of these groups within the larger context of American Indian history and anthropology while documenting and preserving tribal traditions **Kiowa Humanity and the Invasion of the State** Jacki Thompson Rand, 2008-01-01 Kiowa Humanity and the Invasion of the State illuminates the ways in which Kiowas on the southern plains dealt with the U S government s efforts to control them after they were forced onto a reservation by an 1867 treaty The overarching effects of colonial domination resembled those suffered by other Native groups at the time a considerable loss of land and population decline as well as a continual erosion of the Kiowas political cultural economic and religious sovereignty and traditions Although readily acknowledging these far reaching consequences Jacki Thompson Rand sees the root impact of colonialism and the concomitant Kiowa responses as centered less on policy disputes than on the disruptions to their daily life and to their humanity Colonialism attacked the Kiowas on the most human everyday level through starvation outbreaks of smallpox emotional disorientation and continual difficulties in securing clothing and shelter and the Kiowas responses and counterassertions of sovereignty thus tended to focus on efforts to feed their people sustain the physical community and preserve psychic equilibrium Offering a fresh original view of Native responses to colonialism this study demonstrates amply that Native struggles against the encroachment of the state go well beyond armed resistance and political strategizing Rand shows that the Native response was born of everyday survival and the yearning for well being

and community      **The Cambridge Companion to Native American Literature** Joy Porter, Kenneth M.

Roemer, 2005-07-21 An informative and wide ranging overview of Native American literature from the 1770s to present day

Kiowa Ethnogeography William C. Meadows, 2010-01-01 Examining the place names geographical knowledge and cultural associations of the Kiowa from the earliest recorded sources to the present Kiowa Ethnogeography is the most in depth study of its kind in the realm of Plains Indian tribal analysis Linking geography to political and social changes William Meadows applies a chronological approach that demonstrates a cultural evolution within the Kiowa community Preserved in both linguistic and cartographic forms the concepts of place homeland intertribal sharing of land religious practice and other aspects of Kiowa life are clarified in detail Native religious relationships to land termed geosacred by the author are carefully documented as well Meadows also provides analysis of the only known extant Kiowa map of Black Goose its unique pictographic place labels and its relationship to reservation era land policies Additional coverage of rivers lakes and military forts makes this a remarkably comprehensive and illuminating guide      *The Grove Encyclopedia of American Art* Joan M.

Marter, 2011 Arranged in alphabetical order these 5 volumes encompass the history of the cultural development of America with over 2300 entries      *White Man's Club* Jacqueline Fear-Segal, 2007-01-01 Asking the reader to consider the legacy of nineteenth century acculturation policies White Man's Club incorporates the life stories and voices of Native students and traces the schools powerful impact into the twenty first century BOOK JACKET

**Guide to Native American Ledger Drawings and Pictographs in United States Museums, Libraries, and Archives** John Lovett, Donald L.

DeWitt, 1998-11-30 Whether painted by artist warriors depicting their feats in battle or by other Native American artists 19th and 20th century ledger drawings drawn on blank sheets of ledger books obtained from U S soldiers traders missionaries and reservation employees provide an excellent visual source of information on the Great Plains Native Americans An art form representing a transition from drawing on buffalo hide to a paper medium ledger drawings range in style content and quality from primitive and artistically poor to bold and sharp with lavish use of color Although interest in ledger drawings has increased in the last 20 years there has never been a guide to holdings of these drawings By bringing together the diverse and scattered institutions that hold them this book will make finding the drawings quicker and easier Illustrated with examples of ledger drawings the guide identifies the libraries archives historical societies and museums that hold ledger drawings The institutions listed range from those with large collections such as the Smithsonian Yale and Oklahoma museums to institutions with only a few drawings The book also includes a bibliography of books and articles about Indian pictographic art The index will enable researchers to locate art by individual artists and tribes      Silver Horn Candace S. Greene, 2001 Plains Indians were artists as well as warriors and Silver Horn 1860 1940 a Kiowa artist from the early reservation period may well have been the most prolific Plains Indian artist of all time Known also as Haungooah his Kiowa name Silver Horn was a man of remarkable skill and talent Working in graphite colored pencil crayon pen and ink and

watercolor on hide muslin and paper he produced more than one thousand illustrations between 1870 and 1920 Silver Horn created an unparalleled visual record of Kiowa culture from traditional images of warfare and coup counting to sensitive depictions of the sun dance early Peyote religion and domestic daily life At the turn of the century he helped translate nearly the entire corpus of Kiowa shield designs into miniaturized forms on buckskin models for Smithsonian ethnologist James Mooney Born in 1860 when huge bison herds still roamed the southern plains Silver Horn grew up in southwestern Oklahoma Son of a chief and member of an artistically gifted family he witnessed traumatic changes as his people went from a free roaming buffalo hunting culture to reservation life and ultimately to forced assimilation into white society Although perceived as a troublemaker in midlife because of his staunch resistance to the forces of civilization Silver Horn became to many a romantic example of the real old time Indian In this presentation of Silver Horn s work showcasing 43 color and 116 black and white illustrations Candace S Greene provides a thorough biographical portrait of the artist and through his work assesses the concepts and roles of artists in Kiowa culture *The Great Confusion in Indian Affairs* Tom Holm,2009-08-17

The United States government thought it could make Indians vanish After the Indian Wars ended in the 1880s the government gave allotments of land to individual Native Americans in order to turn them into farmers and sent their children to boarding schools for indoctrination into the English language Christianity and the ways of white people Federal officials believed that these policies would assimilate Native Americans into white society within a generation or two But even after decades of governmental efforts to obliterate Indian culture Native Americans refused to vanish into the mainstream and tribal identities remained intact This revisionist history reveals how Native Americans sense of identity and peoplehood helped them resist and eventually defeat the U S government s attempts to assimilate them into white society during the Progressive Era 1890s 1920s Tom Holm discusses how Native Americans though effectively colonial subjects without political power nonetheless maintained their group identity through their native languages religious practices works of art and sense of homeland and sacred history He also describes how Euro Americans became increasingly fascinated by and supportive of Native American culture spirituality and environmental consciousness In the face of such Native resiliency and non Native advocacy the government s assimilation policy became irrelevant and inevitably collapsed The great confusion in Indian affairs during the Progressive Era Holm concludes ultimately paved the way for Native American tribes to be recognized as nations with certain sovereign rights *Women and Ledger Art* Richard Pearce,2013-06-13 Ledger art has traditionally been created by men to recount the lives of male warriors on the Plains During the past forty years this form has been adopted by Native female artists who are turning previously untold stories of women s lifestyles and achievements into ledger style pictures While there has been a resurgence of interest in ledger art little has been written about these women ledger artists *Women and Ledger Art* calls attention to the extraordinary achievements of these strong women who have chosen to express themselves through ledger art Author Richard Pearce foregrounds these contributions by focusing on four

contemporary women ledger artists Sharron Ahtone Harjo Kiowa Colleen Cutschall Oglala Lakota Linda Haukaas Sicangu Lakota and Dolores Purdy Corcoran Caddo Pearce spent six years in continual communication with the women learning about their work and their lives Women and Ledger Art examines the artists and explains how they expanded Plains Indian history With 46 stunning images of works in various mediums from traditional forms on recovered ledger pages to simulated quillwork and sculpture Women in Ledger Art reflects the new life these women have brought to an important transcultural form of expression

*Ledger Narratives* Michael Paul Jordan, 2017-09-05 The largest known collection of ledger art ever acquired by one individual is Mark Lansburgh's diverse assemblage of more than 140 drawings now held by the Hood Museum of Art at Dartmouth College and catalogued in this important book The Cheyennes Crows Kiowas Lakotas and other Plains peoples created the genre known as ledger art in the mid nineteenth century Before that time these Indians had chronicled the heroic achievements of their warriors and chiefs on rock buffalo robes and tipi covers As they came into increasing contact with American traders the artists recorded their experiences in pencil and crayon drawings on paper bound in ledger or account books The drawings became known as ledger art This volume presents in full color the Lansburgh collection in its entirety The drawings are narratives depicting Plains lifeways through Plains eyes They include landscapes and scenes of battle hunting courting ceremony incarceration and travel by foot horse train and boat Ledger art also served to prompt memories of horse raids and heroic exploits in battle In addition to showcasing the Lansburgh collection *Ledger Narratives* augments the growing literature on this art form by providing seven new essays that suggest some of the many stories the drawings contain and that look at them from innovative perspectives The authors scholars of art history anthropology history and Native American studies touch on such themes as gender social status sovereignty tribal and intertribal politics economic exchange and confinement and space in a changing world The Lansburgh collection includes some of the most arresting examples of Plains Indian art and the essays in this volume help us see and hear the multiple narratives these drawings relate

**Painters, Patrons, and Identity** J. J. Brody, 2001 This broad and lively anthology reveals the breadth of his influence and the vitality of the field of Native American art history

[A Western Legacy](#) National Cowboy and Western Heritage Museum, 2005 Celebrates the fiftieth anniversary of this premier museum in Oklahoma City offering both an institutional history and a captivating collection of photographs representing its extensive holdings

Simultaneous

[Double Desire](#) Ian McLean, 2014-11-19 *Double Desire* challenges the tendency by critics to perpetuate an aesthetic apartheid between Indigenous and Western art The double desire explored in this book is that of the divided but also amplified attractions that occur between cultural traditions in places where both indigenous and colonial legacies are strong The result it is argued produces imaginative transcultural practices that resist the assimilation or acculturation of Indigenous perspectives into the dominant Western mod

**Small Press Record of Books in Print** Len Fulton, 1994

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