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A DISSERTATION APPROVED FOR THE
DEPARTMENT OF EDUCATIONAL LEADERSHIP AND POLICY STUDIES

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Dedication

darkness is my homeland
my origin, my grave—
all the history I need.
When I braid my hair,
whole tribes recite genealogies
between the strands.

It is good
to know my place
and trace all the paths
over and over
to find my way
by echo, taste of riverscent

and breeze,
not relying on light
to find the bones of my ancestors:
every sturdy limb
close as my own shadow.

Here in the dark
nation of my body
I am never homeless.

—"Waking" from *Indian Cartography*
Deborah A. Miranda (Esselen and Chumash) 1999

This dissertation is dedicated to three of my paternal Chahta relatives: my grandmother, Ethelynn Sam Davis Quinton, 1924 –1982, and two great-aunts, Christine June Sam, 1921 – 2002, and Joy Isabel Thompson Barlow, 1919 – 1984. Although I never met my grandmother, her spirit is part of me. I am evidence of her survival and will forever honor her in all I do. Stories about Aunt Joy's compassion keep her spirit alive. Beloved Aunt Christine was a radiant example of a contemporary Choctaw woman. Despite her shy demeanor, Aunt Christine's Chahta spirit was revealed through her sweet chuckle and sparkling eyes. Their legacies are embedded in my genetic makeup, my bones, my blood, and the rhythm of my heart. Their spirits move through these pages.

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I am grateful for the Jacobson House Native Art Center, especially the late Chairman Daniel Brackett who first welcomed me. No matter where I go in life, I will always feel at home there thanks to the Native artists and visitors who gather as a unified collective and treat one another like family.

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Abstract

Recognizing historical trauma experienced by indigenous peoples as contributing to social and educational problems for contemporary Native Americans (LaDuke 1999, 2002, 2005, Mihesuah 2003), specifically Native women (Mankiller 1993, 2004, Bird and Harjo 1998), this dissertation is a philosophical inquiry that assists in reinstating Natives' authority over their aesthetic, educational, and cultural experiences. It examines Adrienne Rich's "white man's nostalgia" (Rich 1994, 140) as an erasure of marginalized groups' human experiences and considers Jane Roland Martin's concept of "education as encounter" (Martin 2011) as a method for Natives to create and reclaim control over educational experiences for themselves.

As its foundation, this study theorizes an *educative spirit-home*, a philosophical concept formulated by education as indigenous "red pedagogy" (Grande 2004), spirit (Brown 2001, Wuthnow 2001), and place (Basso 1996, Robbins 2016). It identifies critical features of an educative spirit-home as a place where: Natives have authority, aesthetic encounters improve lives, individuals feel connected, encounters and experiences are educative, *educational spirits* are transmitted, and individual and collective healing results. This dissertation claims that encounters with educational spirits located in contemporary indigenous women's visual arts transform individuals and cultures. This dissertation analyzes educational spirits in artworks created by artists, Julie Buffalohead (Ponca Tribe of Oklahoma), J. Nicole Hatfield (Comanche and Kiowa), and Norma Howard (Choctaw and Chickasaw), representatives of Oklahoma tribes. By comparisons to the contrary case of Oklahoma Memorial Stadium, a *miseducative spirit-home*, that is a product of "cultural miseducation" (Martin 2002),

and the borderline case, the Fred Jones, Jr. Museum of Art, an *educational spirit-home*, the implications of the educative spirit-home for contemporary Natives are further understood through a clear case of The Jacobson House Native Art Center, previous residence of the late Oscar Brousse Jacobson.

Introduction

"What happened to Indians was a long time ago. You all get free college and healthcare now. Isn't that enough?" was the response I received from an acquaintance that asked about my research topic. I was appalled; this person's comment incited a sprout of anger from within me, but rather than allowing my emotions to drive my response, I collected myself and very directly proclaimed, "The fact that people believe ignorant misconceptions such as that is just one more reason to add to my list as to why my pages need to be written, and furthermore, most definitely need to be read." I could not believe a person who lives in Oklahoma could feel this way. It is disturbing that so many people in the United States of America believe incorrect information about the history and current dilemmas of Native Americans. These misconceptions exist everywhere in this country. Although the state of Oklahoma is often referred to as "Indian Territory" and once donned the words, "Native America," on its license plates, it is not exempt from having citizens who do not realize the intergenerational suffering inherited by Native Americans.

Several Native American authors contribute to the demystification of Native cultures in their written works revealing inaccuracies about indigenous peoples within American history and challenge the stigmas by presenting difficult topics in written examples of non-fiction, fiction, poetry, and essays. Despite some of the texts written by Sherman Alexie (Spokane and Coeur d'Alene), Louise Erdrich (Ojibwe, Turtle Mountain Band of Chippewas), N. Scott Momaday (Kiowa), Leslie Marmom Silko (Laguna Pueblo), and Gerald Vizenor (Anishinabe, Minnesota Chippewa Tribe) being categorized as creative fiction, truth and reality of traumas experienced by Native

peoples are embedded in their content. The texts are written so both Natives and non-Natives can access them for deeper understanding of critical issues facing indigenous peoples.[1]

Additionally, there are several Native authors who directly address these issues through autobiographical and biographical non-fiction accounts experienced by both individuals and groups. Paula Gunn Allen (Laguna Pueblo and Sioux), Vine Deloria Jr. (Sioux), Joy Harjo (Mvskoke/Creek), Winona LaDuke (Ojibwe), and Devon Mihesuah (Choctaw) overtly acknowledge a variety of critical, Native issues in their writings.[2] In her work *The Sacred Hoop: Recovering the Feminine in American Indian Traditions*, Allen reviews the roles of women within indigenous groups and makes claims that despite what non-Native settlers portrayed in their interpretations of Native cultures, Native women were important, respected members of their communities. LaDuke's collection of writings, *Recovering the Sacred: The Power of Naming and Claiming,* is an exemplary form of activism; she addresses abuses against the environment through a Native perspective and analyzes detrimental effects of these abuses on Natives' social and cultural security. Another intellectual that contributes to the restructuring of American perceptions about Native communities is Charles Eastman Ohiyesa (Sioux). He was one of the first Natives to stealthily object to misconstrued depictions of indigenous peoples by subjectively describing significant spiritual and ceremonial practices. Works by these individuals reveal histories of indigenous people while challenging the stereotypes imposed on Natives by dominant society.

[1] This list does not note all authors contributing to work in this field.
[2] This list does not note all authors contributing to work in this field.

Researcher of Native American religious traditions, Joseph Epes Brown, a non-Native with great respect for Native traditions, spent his life researching and teaching about ways in which we could all learn from Natives. During his life, Brown was a friend to Lakota leaders, and he once lived with the family of legendary medicine man Black Elk (Sioux, Oglala Lakota).[3] In his representations of knowledge about Native spirits as acquired through encounters with Native peoples, Brown respectfully identifies significant aspects of Native traditional ways, and through his writings, encourages others to understand and value these traditions for Native peoples. One must be skeptical and critical when reading information presented about Natives by non-Native authors. In studying these works, despite how intellectual they appear and how knowledgeable they may seem, it is ultimately the decision of Native peoples as to which parts of this information is considered worthy of classification as Native ways of being and knowing. Because of sources included in his bibliography and the ways in which he honorably utilizes Native paradigms, I have decided to include Brown's contributions in this dissertation to support my own work as a Native American philosopher of education.

In writings and interpretations about Native peoples and cultures, some non-Native historians and ethnographers have combined Native Americans from diverse tribal groups into one category as if all Native peoples have the exact same characteristics; we do not. Oppressive margins prevent Natives from being considered as individuals. Their unique identities have been undermined. In her book *Indigenous American Women: Decolonization, Empowerment, Activism* Native historian and writer

[3] Joseph Epes Brown with Emily Cousins, *Teaching Spirits: Understanding Native American Religious Traditions* (New York: Oxford University Press, Inc., 2001).

Devon Mihesuah (Choctaw) considers, "Knowledge of these complexities of value systems and personalities is crucial to understanding the rationales behind the Native voice the scholar listens to, in addition to knowing that it is not representative of all Natives."[4] As much as I hope others will find value in this thought experiment and recognize the ways in which we can all learn from Native Americans, I urge one to know that my voice is just that, *my voice.* My thoughts, conceptualizations, and representations are *not* spoken from the perspective of all Natives. It is critical that as one reads the following pages, one refrains from thinking of Natives as having one story; we do not.

Educational philosopher John Dewey wrote extensively about the individual and his or her role within a group. He considers education within contexts that allowed him to theorize about the experiences of the individual in relation to a larger group, additionally theorizing on the educational consequences for the group as determined by individuals. In consideration of Dewey's contributions, philosopher Jane Roland Martin assesses not only the individual and group, but more thoroughly and most considerably the entire culture that encompasses individuals and groups. In her book *Cultural Miseducation,* she explains, "There is another way to look at education…Instead of concentrating on the achievements—or, in the event, the failures—of individuals or groups, one can take the standpoint of the culture."[5] I will be using this approach when evaluating education for Native peoples. When we listen to Native voices collectively, we realize the implications caused by colonization. Works by these educational theorists

[4] Devon Abbot Mihesuah, *Indigenous American Women: Decolonization, Empowerment, Activism (Contemporary Indigenous Issues)* (Nebraska: University of Nebraska Press, 2003), 7.
[5] Jane Roland Martin, *Cultural Miseducation: In Search of a Democratic Solution* (New York: Teachers College Press, 2002), 2.

will support the philosophical foundations of several claims in the following pages. I create and share largely from my Native standpoint, so it may seem contradictory and even controversial to include these non-Native sources in assertions of my Native approach. I wholeheartedly own my Native perspective in this work. When including non-Native texts, I will interlace significant parts that I have determined genuinely support the educational opportunities for Native peoples within their respective cultures and as integral parts of a larger society.

Instances of arts and aesthetics will also be critical to supporting and relaying my message. My focus will be on Native women artists' contributions, because in addition to being racially oppressed, Native women have also been victimized due to their sex and genders. Artist and activist Jaune Quick-To-See Smith (Flathead and Shoshone) prolifically works to educate viewers of her art about the trauma imposed on Native cultures by settlers. In many of her works, she illustrates political messages regarding the treatment of Natives by United States government. She educates her viewers about the moral and social dilemmas Natives have encountered and continue to encounter. I must mention how art withstands time and continues to be a fixture in society. Spirits emitting from the works provide gateways for viewers of the work to be educated about the intended content depicted by the artists. In this inquiry, I will be theorizing these spirits, as what I claim are "educational spirits," "miseducational spirits," and sometimes "miseducative spirits." Many indigenous women artists address these issues and reveal truths about mistreatment of Natives that were distorted, and some create works in an effort to reclaim stories, memories, and cultural identities for themselves and their tribal members. I will elaborate on the contributions of some of

these artists in this inquiry. I will use art created by contemporary Native women as primary sources to support and explain my thought experiment. These are artists whom I have studied for several years. I have personally met most of them and have spent much time researching and analyzing their work.

In Chapter One, I describe ways in which some Native peoples have been prevented from knowing and participating in their cultures. I specifically consider the circumstances of Oklahoma Natives and offer an account of my personal struggles with knowing my heritage as an Oklahoma Choctaw. My original concept of "Educational Spirits" is introduced in Chapter Two. I discuss these spirits and how participants in some educational settings violate these spirits, particularly focusing on the University of Oklahoma's use of the word "sooner." In this chapter, I offer curricula of educational spirits in the Jacobson House Native Art Center and the Kiowa Six artists. To improve the opportunity for understanding the curricula of educational spirits, in Chapter Three I theorize an "Educative Spirit-Home" and clarify the integral parts of the concept: education, spirit, and place. I present the Jacobson House as a clear case, the Fred Jones, Jr., Museum of Art as a borderline case, and the Oklahoma Memorial Stadium as a contrary case. In Chapter Four I examine women's encounters with educational spirits, showing how we may be able to learn from Native women and these spirits if we take the time to listen to and appreciate them. Finally, in Chapter Five, I create the opportunity to study the educational spirits evident in artworks created by contemporary Native American women artists. I provide steps through studying a particular works of art and identifying the spirits being transmitted. Artists become messengers of spirits while viewers of the artwork become the recipients of those same spirits.

In these pages I will do more than speak up, speak out, and take action. I will construct a concept that establishes a place where Native Americans are able to reclaim authority of their spirits. Not only does this place provide opportunities for Natives to have meaningful educational and aesthetic encounters, but it also gives them tools for engaging in critical conversations with other Natives and non-Natives regarding past, current, and ongoing issues faced by Native peoples. The Jacobson House Native Art Center in Norman, Oklahoma, is my example of this concept.

In this work, I will present education as happening in an educational context far removed from the idea of schooling. In the place I propose, education is experienced individually, communally, and culturally. The concept of education will be woven together with concepts of aesthetics and therapy, subsequently forming a braid that is symbolic of strength and unity and results in healing. This metaphor of braiding can also be imagined through collaborations among Native individuals from a shared group, among Native individuals from diverse groups, and among Native and non-Native individuals. Encounters and experiences of individuals, groups, and cultures will all be critical pieces in the reclaiming of an educative place for Natives by Natives. In the following Martin articulately identifies the distinctions between educative, educated, uneducated, and miseducative, "…the state or property of being educat*ive* is quite different from that of being educat*ed.* The latter is usually attributed to individual people, whereas the former is not. The relevant contrast to being educated is being *un*educated. The relevant contrast to being educative is being *mis*educative."[6] These

[6] Jane Roland Martin, *Cultural Miseducation: In Search of a Democratic Solution* (New York: Teachers College Press, 2002), 73.

distinctions will be critical in my own work as I make claims regarding educative, educational, miseducative, and miseducational concepts.

This inquiry into intergenerational issues for Natives and examination of a strategy to resist, survive, and thrive will be an example of "cultural bookkeeping," which is a concept theorized by Martin. According to Martin, cultural bookkeeping is "Providing an overview of the culture's stock—the holdings, the guardians, the transmission mechanisms, the distribution patterns, and so on—one or several bookkeeping systems would allow a realistic appraisal of the educational problem of generations and provide the database needed for responsible decision making."[7] I will describe some of the "cultural stock" of Native Americans, including an argument that Oklahoma Native women artists are examples of "cultural guardians" and that "transmission mechanisms" of my original concept of "educational spirits" occur through their artworks. This inquiry will show why the reclaiming of authority by Natives over their educational agencies is critical to their respective cultures as well as to the prosperity of our American culture as whole.

I intend for my inquiry to be a gift to my fellow Native Americans. In her collection of poems titled *Your Native Land, Your Life* feminist Adrienne Rich stresses,

> …no person, trying to take responsibility for his or her identity, should have to be so alone. There must be those among whom we can sit down and weep, and still be counted as warriors. (I make up this strange, angry packet for you, threaded with love.) I think you thought there was no such place for you, and perhaps there was none then, and perhaps there is none now; but we will have to

[7] Jane Roland Martin, *Cultural Miseducation: In Search of a Democratic Solution* (New York: Teachers College Press, 2002), 89.

> make it, we who want an end to suffering, who want to change the laws of history, if we are not to *give ourselves away.*[8]

This excerpt sincerely represents the intentions I have for my inquiry, and it is imperative for me to define what I mean by this. Native Americans should not have to continue suffering due to the oppression of our ancestors [and ourselves]. Considering the challenges faced by writers of mixed ancestry, Mihesuah stresses, "As writers we face numerous dilemmas, one of them being how we should celebrate the accomplishments of our Native and non-Native ancestors while at the same time controlling our anger at what non-Natives have done to Natives."[9] Wounds surfaced over time as a result of my sense of self being torn into two conflicting parts. I have struggled with this turmoil for decades, and I strive daily to allow the parts of my Native and non-Native spirits to unify and heal. Mihesuah also proposes, "Feeling good about one's self and adhering to traditions are first steps not only in stopping abuse but also in stopping feelings of victimization."[10] This work has been helpful in mending my identity, and I hope it will do the same for those who read it. Together, we can weep as victims of an oppressive society, and together we can also be resilient and fight as strong women for social justice. In addition to scholastic support, my dissertation is most certainly "threaded with love": love for Native American peoples and cultures, love for Oklahoma, and love for my family, for my Choctaw father and white mother.

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[8] Adrienne Rich, *Your Native Land, Your Life* (New York: W.W. Norton & Company, 1986), 25.
[9] Devon Abbot Mihesuah, *Indigenous American Women: Decolonization, Empowerment, Activism (Contemporary Indigenous Issues)* (Nebraska: University of Nebraska Press, 2003), 24.
[10] Ibid., 170.

In this work, I am making a concept of a place that has the potential to improve the lives and nourish the spirits of Native Americans everywhere.

Disclaimer: Clarifications for Understanding

Due to the variety of subjects I am connecting for the following project, I debated as to what would be the best way to present this work. I was torn between possible methodologies from a variety of areas, because they are all equally critical. This document is a thought experiment in which I utilize significant elements from educational, philosophical, aesthetic, cultural, and autobiographical areas. I bring multiple elements together, overlapping and connecting them, like strands in a braid to create one unified idea. As I lay out the concepts that provide a means for Native Americans to reassert power over their own arts and aesthetics, I will support my ideas with Native scholarship, but I will also present some autobiographical details from my own Choctaw perspective to further establish significance of individual Native encounters in formulation of an understanding of a collective of Native experiences. Little attention has been given to contemporary, aesthetic, educational works by Native people because they are generally marginalized in these conversations. As a Native woman I am going to organize an experience through which I will theorize and describe my aesthetic, educational concept. My intention is for this work to be recognized by a divergent group of people. I will also address dilemmas facing individuals who are mixed races, specifically both Native and non-Native.

I have written the following document in present tense. Despite the fact that some of these scholars are no longer walking with us in this world, their words continue

to live. Brown illuminates, "Great storytellers employ a multitude of rhetorical devices to convey [a] type of immediacy. They may use the first person, and the present rather than the past tense, thus telling the account as if they are really present, even actually engaged in dialogue with the figures of the narrative."[11] As individuals read my work, I want for them to take in the message as if we are communicating together in the moment. These words are immediate and present and should be experienced as such. Even when a person may no longer occupy a physical form, his or her spirit still exists in the remnants of the words, which will continue to remain.

[11] Joseph Epes Brown with Emily Cousins, *Teaching Spirits: Understanding Native American Religious Traditions* (New York: Oxford University Press, Inc., 2001), 55.

Prologue

As I approach the Jacobson House Native Art Center during the evening, I hear faint notes of flute music drifting from the walls of the structure.[12] Despite how carefully I step forward onto the porch's wooden planks, they creak as if awakened by my presence. Feeling as though I am intruding, I hesitate so that I do not disturb the people in this home. Do I knock? Do I just walk through the blue front door unannounced? I reach out and turn the knob. Cautiously making my way into the front room, my hesitation begins to diminish. There are at least a dozen people from diverse racial backgrounds seated on chairs in a circle. Nearly everyone smiles and waves for me to move forward into their space and take a seat. Adjusting to being in the circle, I analyze the warm faces. Several of them lift beautifully crafted wooden flutes to their lips and begin to make music. Each flute is extraordinarily crafted and looks as though it is the only one of its kind.

Educational spirits overtake me as Native American flute music fills the room. All at once, I feel the presence of thousands of my ancestors. I feel an unspoken link to my culture that I have never felt before. "Legacy educational spirits" are moving through me. Then, as a "loving educational spirit" is transmitted, I feel "my grandmother's spirit" cast a warm net around my heart.[13] She is here with me in this moment and through this "expressive educational spirit". My eyes focus on the art on the walls that surround me. Noble Native Americans come to life in these images. I imagine that they are stepping off the canvases and gracefully shifting throughout the

[12] First Friday Flute Circle Flyer, 07 December 2013, Events, The Jacobson House Native Art Center Archives, Norman, Oklahoma.
[13] Later in this dissertation, I will explain what I mean by the spirits that are featured within quotations throughout this paragraph.

room. I try to imagine what they are whispering to me. Through the music, visual art, and Native participants, "intellectual educational spirits" are teaching me to be calm and to be vulnerable to receiving education through this encounter.

Delicious Indian tacos made from great-grandmothers' treasured fry bread recipes and sweet grape dumplings saturate the airflow of the house.[14] Comforting smells of a home cooked meal participate with my other senses. As the flute music ceases and conversations take over the sound making in the room, I rise and make my way through the home. There are images of Native artworks from a variety of artists that cover the walls. It becomes quite clear that Native life, art, and culture are celebrated here, which is unlike any other place I have encountered on campus.

Stepping into the backyard, the towering trees cascade across the sky causing a fluttering of leaves' shadows to dance upon the ground. Natives and non-Natives are happily engaged in discussions with one another. Natives are acting as cultural guardians for all. By way of "intellectual", "legacy", and "expressive educational spirits", they are showing me how to embrace my Native heritage. After years of hoping to cultivate my Choctaw identity, my encounters in the Jacobson House are making me feel as though I am doing my part in the continuation of community. In this place, I am home.

[14] Taco Tuesday Menu, 07 April 2014, Events, The Jacobson House Native Art Center, Archives, Norman, Oklahoma.

Chapter 1: A Historical and Autobiographical Account

A perspective of autobiography, family history, and cultural understanding contributes significantly to my purpose of this study. In this first chapter, I will introduce problems for Native Americans with miseducative happenings at the Oklahoma Memorial Stadium and concerning educational moments at the Fred Jones, Jr. Museum of Art, but then I will offer a positive encounter at The Jacobson House Native Art Center. I will examine personal, inherited challenges of knowing and representing my own Native identity and focus on the history of Oklahoma Native Americans while describing their unique importance to this work. Moving to historical problems that affect a more expansive group of Native peoples, I will examine how Natives are separated from their legacies and how Native women have been marginalized and demeaned. I will conclude this chapter by stressing how Native aesthetics have been colonized, adding to the oppression of Native peoples.

Art has been a vital part of my life since the moment I was able to actively observe the world around me. Currently, I teach art full-time to more than five hundred pre-kindergarten through sixth grade students at a public elementary school in Oklahoma City, Oklahoma. I also work as an adjunct instructor for a local community college. When time permits, I am a practicing artist. I am an artist who embraces multiple, intersecting identities as a differently-abled, Native American (Choctaw) woman. As an artist, I seek encounters with the world that may be positively transformational. As a teacher, I act with intention to provide opportunities for enriched encounters for my students.

Unable to fully engage in creating my own visual artworks, I developed a sincere appreciation for being able to view and critically consider visual art that I encountered. I have a rare genetic syndrome that caused my upper limbs to be disfigured, and I have only four fingers on each hand.[15] Between my infancy and teenage years, I underwent eight corrective surgeries to improve hand mobility. This resulted in having to wear casts or splints for a significant part of my childhood. Pain occurred as a result of my attempts to draw or paint, so I resorted to observing others involved in these actions. Most of my initial aesthetic encounters occurred while intently watching my sister create visual art. I had a fascination with all aspects, whether it was watching her color with crayons or examining her finished products. Some of my first, treasured memories are instances where she explained processes for creating bubble letters and portraits. This paved the way for me to be engaged aesthetically. No matter the obstacle, I always found a way to be connected to creativity and art making, and if I ever were to be given the chance to draw, I was ready.

At the age of thirteen, a reconstructive hand surgeon removed tissue from my leg and embedded it between the bones in the wrist joint of my right hand, nearly eliminating all pain and empowering me with my first opportunity to create my own works of visual art.[16] Drawing became my occupational therapy, and once I started, I

[15] I embraced being "differently abled" and did not seek a diagnosis for the condition until well into my adulthood. In 2016, with curiosity and the desire to have a family of my own, I underwent genetic testing. I was diagnosed as having Holt-Oram Syndrome (HOS). This quest led to the discovery of a one-inch hole in my heart, which fortunately, was repaired through a patch device inserted by heart catheterization.
[16] When I was twelve and having severe pain in my right hand, my mother took me to an orthopedic doctor to see if there was anything that could be done to lessen the pain. He informed me there was nothing he could do to help. Coincidentally, a curious man approached our table that very afternoon in Fort Smith, Arkansas. As fate would have it, this man, James E. Kelly, was a hand reconstructive specialist who later would perform a corrective surgery that ended up changing my life.

was able to put thirteen years of close examination of art making to the test. My passion for art only intensified, and I set out on what would be a lifelong quest to be fully engrossed in arts and aesthetics.

Attending the University of Oklahoma (OU) on a full academic scholarship, I declared a major in visual arts and set out to learn everything that I could to be able to grow as an artist. OU was known for athletics; their football team had won the national championship just two years prior. Wanting to make the most of my years as an undergraduate, I transplanted myself into the position of being a "sooner."[17] I had no idea at the time just how conflicting this self-identification would become.

A Walk Across Campus

In this part of my study, I will provide descriptions of encounters on the University of Oklahoma's campus while offering glimpses of the implications these encounters may have on an individual. Making one's way across the OU campus, there are opportunities for all kinds of encounters. For a Native American person though, there are contradictions booming from one location to the next, either limiting, promoting, or confusing the aesthetic and educative potential depending on conditions. One of the main attractions for the university is the football program at Oklahoma Memorial Stadium. When approaching the stadium, there is a row of sculptures featuring Heisman trophy winners. Along with this encounter comes a sense of the sooner legacy that becomes ingrained in those who attend the games. Imagine being

[17] I am intentional when using only lower-case letters for the terms boomer and sooner throughout this document. I feel that assigning a proper noun status evidenced by use of a capitalized first letter, I would be giving power to the term that would be oppositional to efforts to gain social justice for Native Americans.

surrounded by tens of thousands of people greeting complete strangers joyfully with two words of dialogue: "boomer" answered with "sooner." Everyone is wearing crimson and cream and is lined up outside the stadium, ready to make their way inside. Walking through the gate, senses are activated with smells of hotdogs and nachos. There is a group of rowdy young men, OU Rufneks, wearing crimson button down shirts and carrying long paddles. They stand guard next to the sooner schooner that carries their Rufnek queen and is pulled by two horses.

Continuing onward, one has to walk up a ramp to find a place in the span of stadium seating. Jubilant voices sing along with the songs played by the OU marching band, the "Pride of Oklahoma." Loud, aggressive voices shout argumentatively in response to calls by the referees. In addition to the rush of excitement as the sooners take the field and make plays, the sights, smells, crowds, and noises may be a lot to take in for both newcomers and regular fans. I can see how easy it is to get caught up in the sooner spirit that seeps into every instance of encounters in this stadium.

With every proclamation of the word "sooner," I cannot help but think of its original definition. This word is heavily saturated with negative undertones for Native Americans living in Oklahoma. While it may be symbolic for sports fans and maintains the spirit of "sooner nation," it casts a historical reflection of what Natives endured as a result of displacement. It is because of this that I claim the encounters in the Oklahoma Memorial Stadium are miseducative.[18] Many Oklahomans, even some Native Americans, do not fully realize the violations against Natives' spirits with every

[18] The term "miseducative" will be explored in later pages of this dissertation.

utterance of the word sooner.[19] It perpetuates dilemmas for Natives whose experiences continue not to be recognized or valued. Throughout the university and especially in the Oklahoma Memorial Stadium, the term, sooners, is part of a cultural curriculum. It is oppressive to Native Americans, and a majority of the OU community ignores its original, intended use. This violation of spirit within a particular place will be explored in Chapter Two.

There are other locations on OU's campus where encounters for Natives may be questionable regarding whether or not they violate the spirit. West from the stadium, across the South Oval, and then north across the North Oval, there rests OU's art museum, the Fred Jones, Jr. Museum of Art (FJJMA). The FJJMA has characteristics that reach both Natives and non-Natives. Due to a 2005 addition designed by well-known architect Hugh Newell Jacobsen, the museum is now made of several small house-like structures that are connected by smaller enclosed, adjoining spaces. It is almost like a village, as if each structure is designated for individual families. The FJJMA is home to vast collections of Native American artworks that are enjoyed by diverse groups of people. Natives appear to be honored in the ways that these works are presented; however, when entering this museum, there is an academic atmosphere that keeps one from being able to feel completely at ease. The presentation of historical, Native, fine art such as beautifully handcrafted pottery is revered in a way that separates it from its intended setting.[20] For me, an encounter with art in this rigid environment

[19] This is my opinion and is based off my interactions with diverse groups of people while living in Oklahoma for more than thirty years.

[20] In this setting the characteristics of the items have changed. Although Natives may have also had artistic intention while creating, a bowl originally crafted for functional purposes is no longer a bowl. It becomes a form, a sculptural product that is only to be appreciated visually.

creates conflict for my Native spirit. I cannot help but wonder what the makers of these historical works would think. Would they be proud to have their work here? Would they be offended that their creations are not in the possession of their descendants? While the museum consults with experts on Native visual arts who strategize in making aesthetically pleasing encounters, is this a place where Natives can truly have an aesthetic encounter with the "educational spirits" (ES) of works made by indigenous peoples? ES are significant messages that move from an artwork to its viewers, linking them to a particular subject, idea, or emotion.

Another location on OU's campus that provides a completely different effect on spirit in regard to aesthetic encounters is the Jacobson House Native Art Center.[21] Directly two blocks west of the FJJMA, the Jacobson House sits on the outskirts of OU's campus. It appears to be someone's residence, and this is part of its charm.[22]

[21] As an OU student, my art has been featured in both the FJJMA and the Jacobson House. Both experiences were rewarding yet completely different from one another. In the FJJMA, there was a publicized opening for the exhibit of student work, jurors viewed the art and determined awards for participants. In the Jacobson House, the event was almost treated like a family reunion or gathering of friends. There were no rewards, just consumption of food and sharing in conversation. The environment was much more relaxed than that of the FJJMA; there was no pressure or anticipation caused by awards.
[22] Please refer to Figure 1.

Figure 1. ***The Jacobson House Native Art Center*****, March 2018, Norman, Oklahoma.**[23]

Not knowing the history and mission of the Jacobson House, one might assume it is simply recognized as a university landmark that is a university professor's former residence; however, it is much more than that. When facing the Jacobson House, one sees a modestly sized house with beige, stucco exterior, white trim, and a blue front door.[24] There is a cement sidewalk that provides a path to the front. Several beautiful, towering trees, with sturdy trunks extending to limbs like arms spreading across the sky, protectively watching over the house. The leaves move in response to the wind,

[23] *The Jacobson House Native Art Center*, Image taken March 2018, Norman, Oklahoma.
[24] Although many features within the house are influenced by Swedish culture, this blue door is most likely a contemporary representation of Southwest culture. Perhaps it is a way to invite Natives from other cultures outside of Oklahoma tribal groups. I have not been able to identify information regarding the purpose for the painting this door blue.

rejoicing in the role they serve as shade for the house and its visitors who often gather in the backyard for drum circles, singing, and other arts festivities.

Upon taking their initial steps into the house, a person would be greeted with a creaking welcome from the original solid wood floorboards. His or her eyes would most likely move around the room, scanning the paintings and drawings hanging on the walls then move over to the tables and shelves featuring sculptural works and jewelry. Occasionally, there are folded Pendleton blankets[25] resting on tabletops or hung over the backs of chairs. In the Jacobson House, there is a comforting sensation sending itself out to its visitors as an invisible blanket, providing encouragement to be still and simply exist in its quiet presence. It would be difficult for a person to turn his or her eyes away from the visual stories shared upon the walls of this house, a house that here in my work is called a home due to its characteristics of love, memories, comfort, food, family, and gatherings.

The visual stories are told within artworks that cover the walls. They are like the home's children being visited by friends of the Jacobson House. The subject matter, content, and context considered in the making of these images all contribute to their meanings and messages whether these are clear to the viewers immediately or realized at a later date upon reflection of the encounter with the work. These works of art feature Native subjects. They are symbolic reminders of legacies that honor Native heritage, remember trauma and consequences Natives inherited from ancestors, and help Natives resiliently reclaim their places in this world.

[25] Historically, a company in Pendleton, Oregon, was known for making blankets for Native Americans. The blankets featured patterns, colors, and designs that appealed to Native peoples. These blankets were often purchased and traded to Natives for a variety of Native goods. They continue to be staples in Natives' lives.

The Jacobson House is a unique place *for* Natives at OU, especially in comparison to other places such as the Oklahoma Memorial Stadium that violates the spirit, and the FJJMA that conflicts the spirit. My encounters as a Native, woman, artist, and student have varied depending on where these took place and whether or not my spirit has been violated, felt conflicted, or thrived.

Becoming Choctaw

For the first seventeen years of my life, being Native American, precisely being Choctaw, was something I acknowledged about myself when it was required [by others] or necessary [for others] for me to do so.[26] In this part I will share my story as a Native attempting to reclaim a cultural heritage that was prevented from being passed down to me due to various reasons. Being Choctaw was something I claimed in the moment, but it was not something I wholeheartedly embraced all the time. It wasn't that I didn't want to embrace my Native identity, but rather, I did not know *how* to be Choctaw. I wore my identity for others like a price tag, a way for them to estimate my worth. It was a label that they could use to attempt to define me. When someone learned that I was Choctaw, the first question they generally asked was, "Well, how much Choctaw are you?" I would answer them earnestly, declaring my one-fourth Certified Degree of

[26] In this document, I will be using the term *Choctaw*, however, it is critical to mention that EuroAmericans imposed this pronunciation on the Native American tribe. Prior to EuroAmerican contact, Choctaws identified themselves as being *Chahta.* This is still the preferred pronunciation for many tribal members today.

Indian Blood, and then offer additional information to convince them of my Native roots.[27] Now, my simple, yet complete, response to the question is, "I am enough."

During my senior year of high school, I wrote several essays for college scholarships. For those aimed at supporting underrepresented people of color, I struggled immensely to explain how being Native affected my situation in life and why being Native made me deserving of assistance with attending college. It was not something I had ever really considered. My immediate family encouraged me to pursue educational endeavors with the idea in mind that my gained knowledge would eventually serve as a vehicle to help me travel into a life of fewer social, financial, and racial difficulties. I had never connected these difficulties surrounding my family to circumstances of being Native. It was during this self-reflection that I was forced to acknowledge I needed to learn what it truly meant to be Choctaw.

Unaware of the circumstances of my own existence, I did not know the extent to which I had been afflicted as a Native person. I am both Native American and White, a mixed blood as some might say. My paternal, full-blooded Choctaw grandmother, Ethelynn Sam Davis Quinton, died just one year before my birth. Despite having a close relationship with my father, Kenneth Davis, as well as my great-aunt, Christine Sam, who was my grandmother's sister and was also a full-blooded Choctaw woman, they rarely shared stories about my grandmother, and they certainly never shared stories about being Choctaw. Amazingly, my white mother was the driving force that made me

[27] A Certificate Degree of Indian Blood is referred to as a person's CDIB, which is a form of documentation indicating the amount of Native American blood possessed by an individual. In order to obtain a CDIB, one must be able to prove he or she is a descendant of an individual who was issued Dawes Roll number. The Dawes Roll was a record of citizens who were members of the Five Civilized Tribes (Cherokee, Choctaw, Creek, Chickasaw, and Seminole) by the United States Dawes Commission. There continues to be great controversy regarding the use of the term "civilized" as it is a demeaning term suggesting that these tribes had once been uncivilized prior to encroachment of non-Natives.

appreciate my Native lineage by encouraging me to identify myself as a Native, Choctaw girl. I am not sure I ever would have found value for this part of myself without her ongoing support.

I once perceived my father's and paternal aunt's acts of silence as selfish, a lack of consideration for the sharing of our family's stories. I now realize their silence was both an action and a reaction. For Aunt Christine, silence was a learned behavior. As a child, she was forced to "become civilized," and that meant she had to speak only in English and never again in Choctaw. While attending a public school in Wister, Oklahoma, she received swats from teachers any time she spoke Choctaw. Her mother became tired of frequent reports from angry teachers and demanded that Christine never speak Choctaw again in school or at home. Silence became her reaction, her way of avoiding punishment from her parent and teachers while coping with the transition to the ways of the White man.[28] Both her and my grandmother's Choctaw voices were silenced, and as a result, their family and tribal stories and Choctaw ways of being and knowing were also silenced. My father's silence was his action, his way of protecting himself and his children from heartache and loss of tribal legacies. He did not share stories, because he only had a few to share, and the act of acknowledging this was too painful.

During my freshman year at the University of Oklahoma, I set out on a quest to become Choctaw, not just to *know* about the people and culture but rather to *feel* what it means to be a Choctaw person. Because much of my Native legacy was buried along

[28] I am using the term *White* to classify the dominant group in American society whose ancestors are Euro-Americans who originally invaded Native lands and initiated the destruction of Native lives and ways of being.

with the traumatized hearts, minds, and bodies of my paternal ancestors, I knew I would have to find alternative ways of becoming Choctaw or create my own ways beyond the traditional means of familial inheritance. While pursuing my undergraduate degree, I met the foreign language course requirements by taking Choctaw I and Choctaw II.[29] My kind-hearted Choctaw professor, Brenda Samuels, encouraged me and often praised my natural ability to capture some of the nasal sounds of the language.[30] After much practice and finally grasping some foundational words and phrases, I began to feel a shift in my soul and an awareness that my Choctaw identity was coming to life, or what I prefer to believe, is that through a shared language, the spirits of my ancestors were awakening the Choctaw part of me.

Proceeding with caution and compassion for my father and his experiences of loss and cultural deprivation, I shared with him some of my experiences of becoming Choctaw. To my surprise and delight, he listened and after some time and several instances of my sharing, he began to share his own stories. Some of his tales surfaced in pieces. It was as though we were together on an adventure of spiritual archaeology, digging through layers of historical injustices suffered by Natives who came before us to locate and put together broken shards of our fractured Choctaw culture. We visited Tvshka Homma, the Choctaw Nation Capitol Grounds, in Oklahoma, where we could actively position ourselves in a Choctaw place, and we continue to do this every year during the Labor Day Festival when Choctaws gather to celebrate and ensure the continuation of our culture.

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[29] It is mind-boggling to me that a Native language, existing in this place long before the English language arrived with the European settlers, is now considered a foreign language.

[30] I was skeptical of whether this was a natural ability due to my Choctaw lineage or a cleft palate with which I had been born.

My journey of becoming Choctaw has not happened easily. There have been moments when I have felt overwhelming sensations of guilt and inadequacy for my ignorance regarding the histories of North American indigenous peoples. Teacher of Native traditions and religion Joseph Epes Brown suggests, "Both Indian and non-Indian are engaged in a quest for the roots of lost heritages now increasingly understood to be essential if we are to reorient our cultures and lives toward values that express real human nature."[31] I am striving to be my most authentic self in regard to where and from whom I come. There have been times that my intelligence and abilities have been questioned by non-Natives who have suggested that I have only achieved certain distinctions in life because someone needed to fulfill a bureaucratic requirement for minority presence. This treatment from non-Natives is not fair. There have sometimes been occasions where interrogation has come from Natives who are speculative of how much or how little tribal knowledge I have and practice. Brown argues, "Underlying many Native Americans' renewed interest in their own traditions is their increasing disenchantment with a society that for centuries has been presented as the ultimate model of true civilization."[32] I believe that people who say they are from a democratic society or are representatives of a civilization that practices equality should not be the kinds of people who make these judgments. What was once a journey to become Choctaw has now transitioned into an ongoing journey of *being* Choctaw. It is no longer a descriptor that I claim and then refuse depending on the circumstances. I am Choctaw in every instance, and I prioritize owning this as an immeasurable part of myself.

[31] Joseph Epes Brown, *Teaching Spirits,* (New York: Oxford University Press, Inc., 2001), 3.
[32] Ibid.

Being Choctaw is significant in every moment of my life, whether I am interacting with Natives or non-Natives. Who I am as a Choctaw person goes beyond its significance for my family and discovering myself as a Native person. My actions are those of a Choctaw person; therefore, I am representing an entire group of people. I have responsibilities as a Choctaw while practicing as a Native woman artist, visual arts educator in an elementary school, instructor in a college course for art appreciation, and scholar of educational studies. I, too, am part white; therefore, factors of mixed race and intersecting identities must be considered.[33] For professional, personal, and cultural reasons, I am determined to contribute to the world in ways that will help both Natives and non-Natives to grow intellectually and spiritually.

With every discovery, encounter, and awakening of Choctaw spirits, I continue to inculcate this meaning into the fabric of my being, however, I know that in order to honorably claim being Choctaw, I have to also integrate the stories, cultural awareness, and historical trauma of my tribe. This dissertation is a tribute to Oklahoma tribes, especially my beloved Choctaws. This is my testimony that it is never too late to honor my ancestors and pronounce that I am a living, breathing symbol of their endurance and resistance. Educational psychologist, researcher, and author Rockey Robbins (Cherokee

[33] When considering myself in regard to intersecting characteristics of identity such as ability, race, sex, gender, and ethnicity, I consider how each of these affect the others. Critical race and gender theorist Kimberlé Crenshaw's concept "intersectionality" has helped me to better navigate and understand dilemmas faced as a person of color in respect to other aspects of my identity. In her article, "Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color," she explains "structural intersectionality," "political intersectionality," and "representational intersectionality." Crenshaw defines representational intersectionality as "the cultural construction of women of color" and "consider[s] how controversies over the representation of women of color in popular culture can also elide the particular location of women of color, and thus become yet another source of intersectional disempowerment." Skewed representations of Native women determined by non-Natives have created controversies for Native women as to how they are perceived in society. Kimberlé Crenshaw, "Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color," *Stanford Law Review* 43, no. 6 (Jul., 1991), 1245, http://www.jstor.org/stable/1229039.

and Choctaw) claims, "Every Native American is different."[34] He was referring to the fact that not all tribes and individuals within tribes are the same. It is not my intention for this project to encompass all experiences of Native peoples into one tribe's perspective, nor do I intend for this work to insinuate that all Choctaws have one person's perspective. We are all indeed different. I do hope my aesthetic, educational concepts inspired by common Native beliefs will encourage Native individuals and tribes to create places for collaboration between Natives and non-Natives to deconstruct systems of oppression while inspiring preservation, resiliency, and revitalization of Native American cultures.

The previous director of the Jacobson House, Tracey Satepauhoodle-Mikkanen (Kiowa and Caddo), was always present to welcome guests to the home and explain details about the featured artworks or events taking place. When I attended and sold my work at a booth during one of the arts festivals held in the backyard of the Jacobson House, Satepauhoodle-Mikkanen introduced me to the Chairman of the Board of Trustees for the Jacobson House, Daniel Brackett, who purchased several works from me. Many can attest to his gregarious personality and beautiful spirit. During several conversations with Brackett, despite a lifetime habit of self-doubt, I felt appreciated as a Choctaw artist. Brackett had a way of making artists, particularly Native artists, realize

[34] Rockey Robbins, "Challenges Faced by Native American Couples and Families and a Place-Focused Approach to Treatment," in *Diversity in Couple and Family Therapy: Ethnicities, Sexualities, and Socioeconomics*, ed. Shalonda Kelly (Santa Barbara, California: Praeger Publishers, 2016), 114.

their contributions were vital to the continuation of Native cultures regardless of their expertise or abilities.[35] All these factors contribute to a thriving of Native spirit.

Oklahoma Native Americans

Native American groups in Oklahoma have a history of being displaced and relocated. Oklahoma is often referred to as "Indian Territory" and "Native America" due to it being a destination for many Natives who were subjected to the Indian Removal Act. Today, Oklahoma continues to stand as a symbolic place, home, and land for many tribal peoples. Oklahoma Native tribes including, but not limited to, Choctaw, Cherokee, Chickasaw, Creek, and Seminole were once inhabitants of other places. The Choctaw tribe, for example, originally was a group of people who lived in the southeastern states of Mississippi, Alabama, and Florida. The first Choctaw establishment is believed to have been Nvnih Waiya, which still exists in present day Mississippi. Due to white men's desire for lands inhabited by Choctaws, there were forced removals of most Choctaws from their homelands. Today, there are now three federally recognized groups of Choctaws. One group is the Mississippi Band of Choctaw Indians. A second group is the Jena Band of Choctaw Indians, located in Louisiana. The third group is the Choctaw Nation of Oklahoma. Members of the

[35] Daniel Brackett passed away on July 21, 2017, at the age of seventy-six. Brackett made contributions to the arts in a variety of ways, and his presence is deeply missed by many people. I will be forever grateful to him for his friendship and generosity as a patron of Native arts.

Choctaw Nation of Oklahoma are descendants of Choctaws who were removed from their homes and experienced the tragedy of the Trail of Tears.[36]

Acts of Choctaw removal resulted from the signing of treaties between Choctaws and the United States.[37] Prior to invasion of EuroAmerican settlers in Choctaw territory, Choctaws were a tribe who passed knowledge and history orally.[38] The treaties created with European-American influences and perspectives were not developed to fit the Choctaw perspective or ways of knowing, which were acquired and passed orally. This difference in documentation and communication most likely contributed to Choctaw's inability to foresee potential outcomes of their removal to lands in the West, removal that would contribute to the loss and destruction of many Choctaw lives. Choctaws were physically removed from their homes and were not allowed to gather their belongings before setting out on the deadly journey. More than 2,500 Choctaws died while traveling to Oklahoma Indian Territory. Deaths occurred as a result from starvation, diseases, and bitterly cold weather during the harsh winter months. They did not have proper shelter or appropriate clothing for travel. Family

[36] The Trail of Tears involved the forced removal of Native American tribes from their southeastern homelands. The Choctaw tribe was impacted by removal as well as other groups, such as the Muscogee Creek, Seminole, Chickasaw, Ponca, and Cherokee. Cherokees are most frequently associated with the Trail of Tears due to the large number of Natives who were removed and who died. Many Natives died as a result of the removal whether it was due to weather, poor health, diseases, or environmental dangers along the path. "Trail of Tears from Mississippi Walked by Our Ancestors," Chahta Anumpa Aiikhvna School of Choctaw Language, accessed October 26, 2017, http://www.choctawschool.com/home-side-menu/history/trail-of-tears-from-mississippi-walked-by-our-ancestors.aspx.

[37] In addition to signing treaties with the United States, Choctaws also signed treaties with European countries such as France, Great Britain, and Spain.

[38] EuroAmerican is a term that I am using to signify a person who is an American citizen of the United States but has European ancestors.

members often had to leave their deceased loved ones behind as they continued the treacherous journey.[39]

Forced waves of removal of Native Americans from their homelands and consequential subjugation of Natives by the United States government are critical examples of some of the first acts of domination of White men over marginalized groups of people of color. Other examples occurred once those Native peoples arrived in what is now Oklahoma territory. Oklahoma tribal groups made efforts to adapt to the expectations of White society. They pursued American education in order to be able to better understand the individuals who asserted control over many aspects of their lives. In his dissertation titled *The History of Education in the Choctaw Nation from Precolonial Times to 1830*, educational historian Grayson Noley (Choctaw) describes the many strategies by which Choctaws educated from one generation to another.[40] This is evidence that despite what United States officials believed about Choctaws' lack of education, Choctaws were, in fact, educated; the role of education was just different from that of the dominating non-Native perspective.

Native children in Oklahoma were often sent to boarding schools or were taught by non-Native Christian missionaries who situated themselves in Native communities because they felt compelled to "save" the assumingly uncivilized peoples.[41] In his book *The Soul of the Indian,* Native and White author Charles Eastman (Santee Sioux, also known as the Dakota), whose Native-given name was Ohiyesa, explains, "The first

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[39] Andrew K. Frank, "Trail of Tears," in *The Encyclopedia of Oklahoma History and Culture*, accessed October 19, 2017, https://www.okhistory.org/publications/enc/entry.php?entry=TR003.
[40] Grayson Noley, "The History of Education in the Choctaw Nation from Precolonial Times to 1830" (PhD diss., The Pennsylvania State University, 1979).
[41] The word "save" is used in consideration of the Christian viewpoint regarding the saving of one's soul from Satan by acceptance of Jesus Christ as Lord and Savior.

missionaries, good men imbued with the narrowness of their age, branded us pagans and devil-worshipers, and demanded of us that we abjure our false gods before bowing the knee at their sacred altar. They even told us that we were eternally lost, unless we adopted a tangible symbol and professed a particular form of their hydra-headed faith."[42] Efforts of conversion affected spirituality of Native groups all across the United States.

Native Americans previously had inhabited lands as communal groups, which allowed for them to work together providing for an entire group rather than as individuals. In *The Spirit of Native America: Beauty and Mysticism in American Indian Art,* a book that presents photographic images of Native peoples and artifacts, Native American writer Anna Lee Walters (Pawnee and Otoe-Missouria of Oklahoma), debates, "Before their first contact with European 'settlers,' the native tribes had no concept of land ownership. Rather, they viewed themselves as caretakers of a realm that defied individual ownership and, more important, was beyond value."[43] Whether or not it was an intention to eliminate cohesion among individuals, the federal government created conflict in form of barriers by issuing allotments of lands to individuals. Walters further reveals, "A people who for centuries had ranged freely over their own vast country were now confined to tiny fractions of that space."[44] These allotments in Oklahoma separated Natives from one another and restricted them from being able to live communally, and furthermore, it prevented them from participating in many cultural practices.

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[42] Charles A. Eastman, *The Soul of the Indian* (Boston: Houghton Mifflin, 1911), xvi.
[43] Anna Lee Walters, *The Spirit of Native America: Beauty and Mysticism in American Indian Art* (San Francisco: Chronicle Books, 1989), 18.
[44] Ibid., 19.

Native Americans from across the United States have been fixed into the symbolism that Oklahoma holds as a homeland for Native peoples, and Oklahoma is home to several tribes; therefore, I am supporting the concepts and ideas that I formulate in the following chapters with Oklahoma tribal sources.[45] It is pertinent to include the Jacobson House because it is a site that teaches and exemplifies a "communal spirit's" inhabitancy and survival.

Separated from Legacies

Moving into unknown territory created harmful issues for Native peoples. In their previous homelands, they knew how to cultivate the land, to locate plants for medication and spiritual purposes, to identify animals, plants, and bodies of water for consumption, and to respond efficiently to human and environment factors. Along the journey and in their new locations, Natives had to familiarize themselves with everything that came with the new landscape. Many things had changed for them.

In these new lands, Native children, like my grandmother and great-aunts, were required to learn the English language and expected to simply discontinue use of their primary language. They were expected to obtain a form of education in order to be classified as "civilized" Indians.[46] Rockey Robbins (Cherokee and Choctaw) argues, "Tribal communities offered intact nurturing structures with extended family members

[45] Oklahoma is currently home to 38 federally recognized Native tribes. "Indian Country," The United States Attorney's Office Northern District of Oklahoma for United States Department of Justice, accessed April 23, 2017, http://www.justice.gov/usao-ndok/indian-country.

[46] I do not agree with the use of the term Indian due to its origin as a European describing term for classification of many different groups of people, who already had self-determined tribal, nation, pueblo, and group names, into one group, causing non-Native individuals to not consider distinct differences among these peoples. In instances where this term is used in this document, it is merely to suggest EuroAmerican dominance.

protecting, supporting, and teaching Native American children traditional values. Today many Native American children are dispersed in communities where such caring persons no longer surround them."[47] There is a disconnection between tribal youth and their elders. Without using Native languages for intergenerational communication, older Natives could no longer orally transmit knowledge to young Natives. As a result, there was very limited transmission of stories, histories, and other critical knowledge. For example, children who were taken from their homes and placed in boarding schools oftentimes were not allowed to participate in Native ceremonies such as dances celebrating various significant milestones in Natives' lives. The passing of knowledge such as ingredients for the making of certain foods, regalia, and arts were discouraged. Many Native ways of learning, being, and knowing were consequentially lost. In efforts to preserve these ways, the Jacobson House educates the Norman community and tribal young people through activities that reflect Oklahoma Native culture. Through the program "Weaving Traditions" the Jacobson House teaches Kiowa language, Caddo language and culture, and Plains, Woodland, and Pawnee artistry.[48] The Jacobson House also organizes for artists to teach Norman fourth grade students about Native art and Oklahoma history. To celebrate Oklahoma Native cultures, they partake in Native food, dancing, and art.

Robbins presents a hopeful outlook by asserting that, "In the face of systematic oppression and efforts to damage the fabric of tribal communities, many Native

[47] Rockey Robbins, "Challenges Faced by Native American Couples and Families and a Place-Focused Approach to Treatment," in *Diversity in Couple and Family Therapy: Ethnicities, Sexualities, and Socioeconomics*, ed. Shalonda Kelly (Santa Barbara, California: Praeger Publishers, 2016), 100.
[48] "The Oscar B. Jacobson Foundation," *Give Smart OKC*, February 2011, https://givesmartokc.guidestar.org/profile/1126287/jacobson-foundation.aspx.

American families have provided the security, education, material needs, and cultural tutelage that their children need."[49] This is evidence of Native Americans' resilience and efforts to survive. Brown emphasizes, "Native Americans traditions are sustained by the understanding that culture is dynamic."[50] Survival meant they would need to collect, hold fast to, memorize, and remember whatever they could about their cultures. Natives are realizing now that we must not only share our knowledge but also recreate and reinvent it to suit our needs as navigators between two cultures, that of dominant American society and that of our respective tribes. The Jacobson House embraces the ways in which artists document and share their cultures and how they contribute to Native survival.

Plight of Native American Women

Prior to colonization of indigenous peoples, there were varying structures of gender norms among the groups. Considering all Native peoples, not just those who underwent removal to Oklahoma lands, there were some Native groups that maintained a patriarchal structure where men held power and jurisdiction over the group. There were also matriarchal groups who gave women power to make decisions for the group. Additionally, there were some Native groups who gave both men and women equal

[49] Rockey Robbins, "Challenges Faced by Native American Couples and Families and a Place-Focused Approach to Treatment," in *Diversity in Couple and Family Therapy: Ethnicities, Sexualities, and Socioeconomics*, ed. Shalonda Kelly (Santa Barbara, California: Praeger Publishers, 2016), 96.
[50] Joseph Epes Brown, *Teaching Spirits,* (New York: Oxford University Press, Inc., 2001), 110.

power, whereas men and women both made decisions for the group depending on the issue or circumstance.[51]

It is critical to distinguish between terms *matriarchal* and *matrilineal.* There were some Native groups that were patriarchal in structure but also matrilineal, in such that jurisdiction of the group was in the hands of the men, while familial heritage was determined by the lineage of the mother. Some groups were both patriarchal and patrilineal. Regardless of these classifications, gender roles were often well established and maintained within groups. The Choctaws, for example, respected and empowered women within their society. They were honored as mothers and providers of life. It is cited in the Choctaw Nation newspaper, *Biskinik,* that, "We can get some idea of the sacredness in which this role [of woman] was viewed, through the Choctaw word 'hollo,' which refers to the feminine essence. From this term, stem other Choctaw words such as 'ihullo,' meaning to love, 'hullochi,' to sanctify, and 'holitopa,' beloved or holy."[52] Choctaws were matrilineal meaning they determined family lines according to the female. This was contradictory to the EuroAmerican patrilineal structure. Colonization by a patriarchal, White society who thought "women were intellectually inferior to men, undeserving of formal education, and unworthy of a formal vote in community decisions," caused many tribes to compulsorily refrain from following previous matriarchal and matrilineal practices and assume the patriarchal structure. Injustices against Native women ensued, and the need for feminism among Native

[51] Information about women's and gender issues for Native Americans may be obtained in a variety of ways. In Chapter Two I will introduce the concept "intellectual educational spirits." This concept is described as a spiritual transmitter of this information. For now, this section only anticipates the engagement with intellectual educational spirits.

[52] "Women – The givers and supporters of life," Chahta Anumpa Aiikhvna School of Choctaw Language, accessed October 26, 2017, http://www.choctawschool.com/home-side-menu/iti-fabvssa/women-—-the-givers-and-supporters-of-life.aspx.

groups emerged. Linguist and artist Rosalie Little Thunder (Lakota) demands, "Feminism is a Euro-American response to a misogynist problem created by Euro-Americans."[53] Indigenous feminists believe that struggles of feminism were cast onto them.

Due to the dismantling of women's and gender roles within Native communities, Native women have been clustered into one overarching group of indigenous women. In addition to this, women are also clustered into groups based on other races and ethnicities, their genders, ages, abilities and disabilities, sexual orientations, etc. Classifying women into one group contributes to the ignorance of significant, distinctive characteristics of individuals. While it is critical to consider women as individuals within their respective Native groups, it may also be necessary for women from diverse Native backgrounds to unify as one group for shared purposes of the advancement of Native women in American society. To better understand the impact of colonization on the roles of women, it will be necessary to consider unique identities as well as commonalities of women.

In her article "Gender as Seriality: Thinking about Women as a Social Collective," feminist philosopher Iris Marion Young provides an approach to understanding the categorization of women within feminist theory. She uses Jean-Paul Sartre's idea of "serial collectivity," to explain that groups may be formed, but individuals are not confined to stay in a group. One may situate herself into part of a collective, and then depending on circumstances, remove herself from that collective. Young describes, "Understanding gender as seriality...provides a way of thinking about

[53] Wilma Mankiller, Vine Deloria, Jr., and Gloria Steinem, *Every Day is a Good Day: Reflections by Contemporary Indigenous Women* (Golden, Colorado: Fulcrum Publishing, 2004), 95.

women as a social collective without requiring that all women have common attributes or a common situation."[54] Young's use of Sartre's serial collectivity is not only a tool for feminists to identify and discuss issues facing women, but it is also a tool with which Native women can unite for a shared purpose while still maintaining roles respective of their individual tribal identities. It is most certainly not always appropriate to categorize women from one tribe with women from another; the particularities of social existence and experiences of tribes are unique.[55] For instance, when I attend gatherings at the Jacobson House, I may interact with Native women who are members of various Native groups. For the purpose of learning about featured Native artists, poets, or traditions, we may become part of a serial collective for a particular moment or event. I am able to maintain my Choctaw identity and associate with a Choctaw serial collective, but I may also have a role within a Native serial collective inclusive of many different tribes such as what frequently occurs at the Jacobson House.

In this dissertation, there will be moments in which it will be necessary for me to consider Native individuals as part of a serial collective. One example in which I show how Native women may be considered as a serial collective is the collection of experiences of Native women in the book *Reinventing the Enemy's Language* edited by Joy Harjo (Muscogee [Creek] Nation) and Gloria Bird (Spokane Tribe of Washington). Women from different cultures have experienced trauma during moments of childbirth. In a personal, detailed narrative, Harjo described her experience as a pregnant teenager. During births of two children, in different hospitals in different states, Harjo felt harsh

[54] Iris Marion Young, "Gender as Seriality: Thinking About Women as a Social Collective," *Signs* 19, no. 2 (1994): 723.
[55] Ibid., 714.

judgment from hospital staff. After giving birth to her son in Oklahoma, he was shown to her and taken immediately to the nursery. She declares, "I fell asleep with the weight of chemicals and awoke yearning for the child I had suffered for...and when I finally got to hold him, the nurse stood guard as if I would hurt him...In that place I felt ashamed I was an Indian woman."[56] When describing the birth of her daughter in New Mexico, Harjo reveals, "...the nursery staff...deemed me unknowledgeable because I was Indian and poor."[57] This has happened to many Native women regardless of their tribal affiliations. In 2009, as an adult patient at the Choctaw Nation of Oklahoma Hospital in Talihina, Oklahoma, when visiting an ear, nose, and throat doctor regarding a growth on the inside of my nose, the doctor laughed and commented that I should stop picking my nose. Without any type of numbing ointment, he, without any warning, cut the growth from my flesh and assured me that it was no longer a concern. In addition to my physical pain, I also experienced the emotional pain of being categorized as an ignorant, nose-picking Indian despite my obtainment of bachelor's and master's degrees. As a person with ongoing health concerns, I always feel a pang of worry that I may not be taken seriously by physicians regarding my perspective of my own health. Native women, as a serial collective, must continue to demand fair treatment in medical situations as well as respect for their knowledge about their bodies. It is my opinion that today, Native groups within Oklahoma must continue striving toward equitable healthcare for and treatment of their people.

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[56] Joy Harjo, “Warrior Road,” in *Reinventing the Enemy's Language: Contemporary Native Women’s Writings of North America*, ed. Gloria Bird and Joy Harjo, (New York: W.W. Norton & Company, 1998), 57.
[57] Ibid.

Other academics have addressed issues of injustices facing Native women. In her book *Conquest: Sexual Violence and American Indian Genocide* activist Andrea Smith[58] explains a variety of kinds of violence toward against Native American women.[59] She analyzes current and historical violence, focusing on educational violence, violence against the environment, and violence against the bodies and spirits of Native women. Another source that provides a collection of moments of violence experienced by Native women is the book *Sharing Our Stories of Survival.* The editors of this book, Sarah Deer (Muscogee [Creek] Nation of Oklahoma), Bonnie Clairmont (HoChunk Nation of Wisconsin), Carrie A. Martell, and Maureen L. White Eagle, also provide messages of hope through presentation of stories of survival. I claim that in regard to accounts of violence, Native women should be considered individually and as part of a larger collective to fully understand the impact. When considering acts of endurance and survival, it is also necessary to consider the individual and group. Resistance may have a greater effect if applied by many as opposed to one.

Voices of indigenous women throughout North America were hushed as a result of colonization. In the following chapters, I will theorize a concept that I intend to serve as a tool for Native and non-Native peoples, but specifically Native women, to be able to overcome labels affixed by others and to formulate and articulate their unique identities as individuals and as members of various groups. I will be supporting my

[58] Andrea Smith has claimed having Cherokee heritage; however, there is no evidence that she has any lineal decent or enrollment in any Cherokee tribe. There have been groups of students and academia that support Smith despite her undocumented claims of Native ancestry; they maintain that she has made tremendous contributions to indigenous studies. Many Natives, however, have criticized Smith because tribal integrity is compromised, and her claims are a false representation of Cherokee people. I am choosing to include her in this work, because despite her non-Native identity, she raises critical, relevant issues facing Native women and seems to genuinely consider the traumatic realities of Native women.
[59] Andrea Smith, *Conquest: Sexual Violence and American Indian Genocide,* (Cambridge, Massachusetts: South End Press, 2006).

claims that creation, interpretation, and appreciation of Oklahoma Native women's visual arts can be strategies by which they reinvent and reclaim their roles within respective Native groups. While the Jacobson House Native Art Center is a place where Native Americans are recognized for their artistic endeavors, the director and board members are intentional with making sure to recognize specific tribal memberships of featured artists. The Jacobson House gives opportunities to women artists to have influence within several different appreciated roles: as women, as artists, as Natives, *and* as members of their respective tribes. This, unfortunately, has not always been the case, as I will explain in the next section.

Colonization of Native American Arts and Aesthetic Expression

Another way in which Native Americans have been oppressed is through the colonization of their aesthetics. Functional artifacts created by Native ancestors were most often also aesthetically pleasing in appearance. In *The Spirit of Native America* Anna Lee Walters claims, "...no word exists in the hundreds of Native American languages that comes close to our definition of art."[60] She goes on to insist that "...Indians did not set out to create art for its own sake. In traditional Indian thinking, there is no separation between art and life or between what is beautiful and what is functional."[61] This traditional representation of Native aesthetics has been altered due to expectations set forth by a dominantly White, and most certainly, non-Native society.

[60] Anna Lee Walters, *The Spirit of Native America: Beauty and Mysticism in American Indian Art* (San Francisco: Chronicle Books, 1989), 17.
[61] Ibid.

What should be created as art and what should be considered representative of a Native aesthetic has been and still is determined by patriarchal society.

Colonizers' culture classified what is or isn't art while considering only methodologies derived from a canon of White, European and American male artists. Walters explores, "Too often, this art becomes separated from the unique environment that influenced its creation and development. Taken out of the tribal context and interpreted solely in terms of the dominant society's understanding of it, the most important perspective of all is conspicuously absent."[62] Native American artists, arts, and aesthetics were subjected to extreme criticism and never were represented as art to be taken seriously, yet they contribute so much to understanding the beauty in Native cultures. Franz Boas, known as the father of American anthropology, considers, "Even the poorest tribes have produced work that gives to them esthetic pleasure, and those whom a bountiful nature or a greater wealth of inventions has granted freedom from care, devote much of their energy to the creation of works of beauty."[63] It is time we recognize the value of indigenous perspectives in the arts.

To counter the effects of colonization of Native lives, lands, and aesthetics, we must seek to identify ways in which we may be able to retrieve, assert, and preserve distinct Native identities. In this work, I will be theorizing my original concepts identified within Oklahoma Native women's visual arts as Native-inspired methodologies for taking seriously while analyzing the visual arts and other aesthetic contributions made by Native Americans. Furthermore, I will describe how Native arts

[62] Anna Lee Walters, *The Spirit of Native America: Beauty and Mysticism in American Indian Art* (San Francisco: Chronicle Books, 1989), 19.
[63] Franz Boas, *Primitive Art* (New York: Dover Publications, Inc., 1922), 9.

are powerful and significant by providing support as to why these tools must be derived and arts must be examined through a Native lens. Because of the Jacobson House's significant consideration of Native artists, a study of the happenings there will be critical to include.

In this chapter I introduced my own educational encounters as a Native American woman at the University of Oklahoma. Discussions reveal that these encounters originally motivated me to critically consider how places of education may harm, neglect, or contribute to Native American's cultures. I confronted challenges and implications that largely exist as a result of forced removal of Choctaw peoples from the eastern United States of America into what is now Oklahoma. Facing additional issues that pertain to Oklahoma Native Americans and Natives from other tribes, I considered the impact of colonization on Native women, arts, and aesthetics and then recommend how the notion of a serial collective may help them see themselves as a proactive group that is striving to help one another. In Chapter 2, I will introduce a concept of "educational spirits" that will be beneficial to Natives' efforts of reclaiming authority.

Chapter 2: Learning Educational Spirits

In this chapter, I will theorize my concept of "Educational Spirits" (ES), offer four different definitions of these spirits, and explain the relevance of each. In addition to describing positive aspects of the spirits, I will also describe violations of these. Finally, I will recommend ways to overcome violations through a concept of the "Educative Spirit-Home" where participants encounter curricula of educational spirits.

As a connection is established between a work of art and its viewer, there are what I call "educational spirits" that present themselves in the developing relationship. The foundation of my theory of an ES comes from educational philosophy and Native American studies. In the arts context, an ES is a message of educative value transmitted from the work of art to the viewer during a particular encounter. A person learns from, about, and on behalf of his or her environment through encounters with the arts and from receiving "gifts" of perspective and knowledge via the ES. Professor of women and gender studies Renae Bredin suggests, "The transmission of contextualized, experiential, sacred knowledge is intimately linked to the individual, and individuals are intimately linked through storytelling."[64] I insist that this obtainment of knowledge by the individual and the linking of individuals can be accessed by the visual arts as well.

When viewers have an aesthetic, educational encounter with a work of Native art and in that experience obtain sacred knowledge, it is very personal, very "intimately linked to the individual," and when individuals have these encounters with the same

[64] Renae Bredin, "Learning to Weave and to Dream—Native American Educational Practices," in *Women's Philosophies of Education: Thinking Through Our Mothers*," ed. Connie Titone and Karen Maloney (New Jersey: Prentice Hall, 1998), 139.

piece of art work and are vulnerable to the knowledge provided in the content, they, too become "intimately linked." This is giving Native artists the ability to transform what Natives mean to our American culture as a whole. There are a variety of degrees and types of educational spirits, and an artist has the potential to shape the content that the spirit may transmit. It is entirely up to the viewer, who may also be referred to as a participant, as to whether or not and how this spirit may be received.

There are four different predominant groups in which all ES may be categorized.[65] "Legacy ES" are those that present a connection for a person with an ancestor or ancestors representative of his or her culture; it intimately links the recipient of the spirit to a person, place, or culture. "Intellectual ES" are spirits that provide information to the recipient regarding a particular subject or subjects. This may pertain to his or her culture or something else; it links the recipient to knowledge. "Expressive ES" are spirits that evoke an emotional response from the viewer. Expressive ES link the recipient to an emotion. Finally, a "General ES" is a group for those spirits that remain unclear or do not fit into the three other categories. These distinctions are presented in Table 1. Depending its characteristics, an ES may be classified into one or more of these groups.

[65] Although these ES are theorized from Native American primary sources, it is my intention that they may also be identified in works of art that are created by non-Natives as well.

Educational Spirit	**Role**
Legacy Educational Spirits	Link recipient to person, place, or culture
Intellectual Educational Spirits	Link recipient to knowledge
Expressive Educational Spirits	Link recipient to emotion
General Educational Spirits	Link recipient to miscellaneous exceptions

Table 1. Classifications of Educational Spirits

In a mezzotint print I created titled "Ambiguous Ancestor," the face of a Native American person is presented with eyes focused on the viewer of the artwork. Created with consideration that we are connected between generations across time and space in both life and death, the featured Native is an imagined portrayal of an indigenous ancestor whose existence continues through the life of his or her descendants. Connection is established between the artist and the work, and this connection is shared momentarily with the artwork and the viewer, allowing the spirit to move between all participants, threading them together despite any distinguishing characteristics that may have otherwise prevented the connection from transpiring.

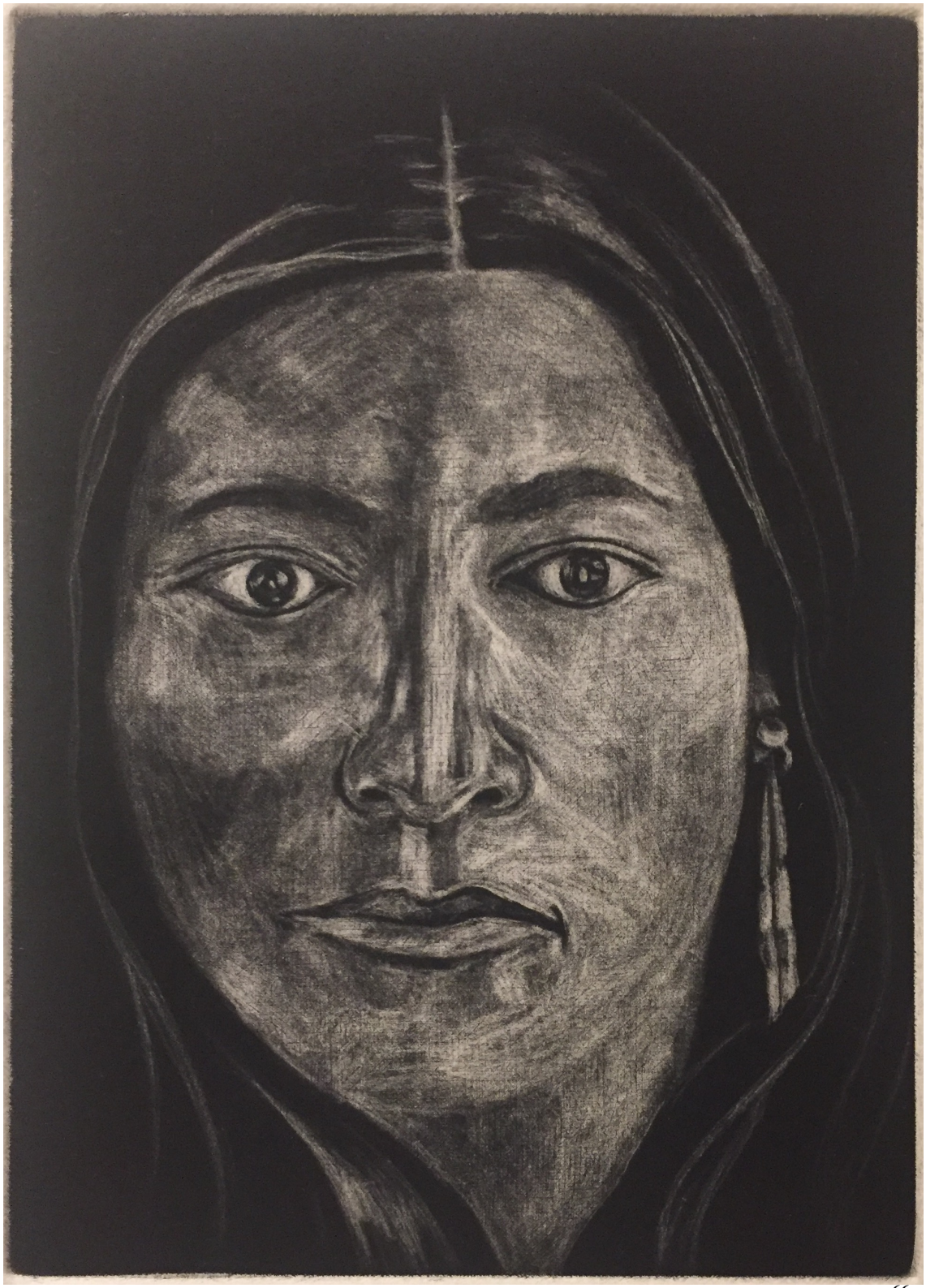

Figure 2: Kendra Abel, *Ambiguous Ancestor*, 2015, 5 x 4 inches, Mezzotint print.[66]

[66] Kendra Abel, *Ambiguous Ancestor*, 2015, Norman, Oklahoma: Personal collection.

For a Native person the legacy ES is presented through the representation of a Native person and culture. Despite the "ambiguous" status of the ancestor, one still may feel encouraged to imagine his or her own ancestors and what they may look like. For a non-Native person, the representation of a Native may not be taken in as a legacy ES but rather an intellectual ES, because it provides knowledge about physical characteristics of a particular Native or tribal group. A non-Native may not necessarily feel a responsive connection to the image, whereas a Native person may receive an expressive ES through sincere contemplation of the imagined life and hardships that were faced by his or her ancestors. Within these categories, there are further sub-categories, which may be assessed and determined by individuals on a case-by-case basis. Additional examples of these detailed spirits that fit into one or more of the four categories will be more clearly defined in Chapter Four. Some of these educational spirits have names such as "shifting ES," "opaque ES," "obvious ES" and "loving ES."

Violations of Educational Spirits

sooner Born, sooner Bred

As spectators pack into the Oklahoma Memorial Stadium, boomer and sooner are repeatedly shouted from one side of the field to the other. The band plays an upbeat tempo, and fans join in singing the redundant fight song, "boomer, sooner! boomer, sooner. boomer, sooner! boomer, sooner…" After every touchdown the horse drawn schooner is driven onto the field in a display of accomplishment. Rufneks claim triumph by shooting off muskets. Use of the term sooner and celebratory use of guns are

violations of ES. Intentional or not, there is an aggressive spirit transmitted throughout the stadium, but whom is this against? Whom does it affect? What messages are conveyed by this demonstration of violence? I strongly believe that Oklahoma Memorial Stadium presents several violations against ES. These specified violations are located in Table 2.

Violation Against Educational Spirits	**Description**
(1) Avoids Reality	Avoids taking ownership of actions by self and/or others which may have contributed to current, damaged realities of marginalized individuals; neglects to feel guilt or acknowledge ways in which self or others have affected circumstances of oppressed peoples
(2) Undermines Identities	Inadvertently or deliberately judges, restricts, or creates negative circumstances for other persons or groups of people based on biases of racial, ethnic, gender, (dis)ability, or sex characteristics
(3) Disregards Trauma	Identifies knowledge of trauma encountered by marginalized person or group but does nothing to understand or counteract
(4) Prolongs Oppression	Carelessly or purposefully participates in actions that continue to oppress persons, groups, or societies

Table 2. Violations Against Educational Spirits

"White Man's Nostalgia": A Concept for Understanding Complexities of Native Lives

If we consider that experiences, memories, languages, and stories are parts of a person, that when put together make the entirety of their existence, then imagine how devastating the elimination of one or more of these parts could be. In her essay "Resisting Amnesia: History and Personal Life," Adrienne Rich describes a "white man's nostalgia" as an erasure and denial of human experiences belonging to marginalized groups of people.[67] Native Americans have been wronged as a result of this *white man's nostalgia.* In addition to being removed from their homelands, Native Americans experienced theft of their histories through the elimination of their memories of languages, cultures, ceremonies, and traditions. Rich stresses, "It is nothing new to say that history is the version of events told by the conqueror, the dominator. Even the dominators acknowledge this."[68] Dishonest representations and removals of Native histories by non-Natives have prevented the sharing of accurate recollections of memories that were once tied to their experiences.

Occurrences as a result of *white man's nostalgia* are evidence of violations against ES. These are embedded in the institutional and fan culture within the perimeter of Oklahoma Memorial Stadium. Through dishonest representations of Natives' opinions toward circumstances surrounding the use of the term sooner, there arises a violation against ES, and *white man's nostalgia*: (2) Undermines identities because persons deliberately impose negative circumstances. The removal of Native histories by non-Natives is evidence that *white man's nostalgia* (1) avoids reality; there is an

[67] Adrienne Rich, *Blood, Bread, and Poetry: Selected Prose 1979-1985,* (New York: W.W. Norton & Company, 1994), Location 140, Kindle.
[68] Ibid.

intentional destruction of the realities for Natives, which then projects (3) disregard for trauma whether it has been imposed historically or contemporarily. Finally, the continued practice and ignorance of *white man's nostalgia* (4) prolongs oppression. If a majority of society does nothing to change the situation for oppressed groups of people, then the oppression is unfortunately prolonged.

By examining this construction of *white man's nostalgia* we may better understand how Natives have been forced to forget certain parts of Native histories, consider implications this has created for Native peoples today, and recognize a place of Native action as construction of Native-inspired concepts. Artists featured at the Jacobson House have made incredible strides in reclaiming long-forgotten histories of Native peoples. Many have generated countless artworks that stimulate ongoing action and inspiration for Native visitors. This place must be recognized for all its educative practices. It is my hope that through Native frameworks, we may be able to reclaim histories, regain memories, and re-envision and create contemporary Natives' educational worlds.

How we define ourselves as persons is influenced by a collection of experiences, big moments that serve as turning points and little moments that when complied together, teach us lessons, whether we realize in the moment what we are learning, or later discover the messages through reflections. What we learn about, how we feel during, and what we do as a result of those moments shape the humans we eventually become. Lived experiences and other factors contribute to our self-claimed identities and the identities that others perceive us to have. DNA inherited from ancestors provides links to our past and help us make sense of who we are within a larger context.

Even greater than the power of DNA are the stories we inherit from our loved ones. Family and friends who share and do not share our bloodline deeply impact how we see ourselves in relation to the rest of the world. We tie our identities to these stories, those that we make certain to remember and those that we try to forget.

Native American novelist Paula Gunn Allen (Laguna Pueblo and Sioux) claims in her book *The Sacred Hoop,* "At base, every story, every song, every ceremony tells the Indian that each creature is part of a living whole and that all parts of that whole are related to one another by virtue of their participation in the whole of the being."[69] It should be one's right to determine what should be woven into their identities, which stories to keep, to remember, and to share with others. What we choose to remember and to know become the histories and the legacies we pass on to future generations. They are cherished records that we give to our descendants as a starting point to help them make sense of where they come from so they can then determine who they are and who they may become. Although I may not have stories from my paternal grandmother, nor do I have fluency in the Choctaw language, I do have access to encounters with Native cultures, arts, and peoples. I get to choose what will become part of my Native identity. The Jacobson House gives this authority to me. It is in this place that I am a Native person, relating myself as a Choctaw to other Natives, and together we are a living whole that challenges *white man's nostalgia*.

In the establishment of racial hierarchy, it was overtly declared by EuroAmericans that Native Americans were inferior to the White race. Native lives were not valued. Native groups who attempted to fulfill restrictive requests from non-

[69] Paula Gunn Allen, *The Sacred Hoop: Recovering the Feminine in American Indian Traditions,* (Boston: Beacon Press, 1986), Location 1135, Kindle.

Natives to become "civilized" were forced to become what others wanted them to be within American culture. Allen argues,

> Image casting and image control constitute the central process that [Native Americans] must come to terms with, for on that control rests our sense of self, our claim to a past and to a future that we define and that we build. Images of Indians in media and educational materials profoundly influence how we act, how we relate to the world and to each other, and how we value ourselves.[70]

In efforts to claim statues as human beings, equal in the eyes of their oppressors, Native Americans had to learn a new language and alternative ways of being.

Many Natives had to completely separate themselves from the lives they had previously known. Their voices were silenced, and their stories were contained. Their memories became bottled up inside themselves, many of which would never reach the minds and hearts of future generations, and thus never able to become woven into the identities of Natives yet to come. *White man's nostalgia* twisted representations of Native histories and presented false memories contrary to reality. EuroAmericans controlled the legitimacy of Native experiences, destroying possibilities for Natives to have any determination over which memories, stories, and truths were valid. Currently, there are efforts among many Natives to dismantle constructions of their identities so they may analyze which memories are remnants of life their ancestors once knew as opposed to which memories imposed on them. Many contemporary Natives are reclaiming themselves piece by piece, and by doing so, are re-envisioning what it means

[70] Paula Gunn Allen, *The Sacred Hoop: Recovering the Feminine in American Indian Traditions,* (Boston: Beacon Press, 1986), Location 3697, Kindle.

to be a Native person. The Jacobson House provides a safe, comfortable space for Natives to attempt to deconstruct and reassemble their understanding of Native identities with limited interference from non-Natives.[71]

Overcoming Violations of Educational Spirits

Native people must speak up, shout out, and actively share their experiences with one another *and* the larger Native society in order to validate their existence and recover from the amnesia caused by the *white man's nostalgia,* letting their own stories determine Native identities. Non-Native educational philosopher Jane Roland Martin insists, "It is all too easy...for school to instruct children *about* their heritage without ever teaching them *to be* active and constructive participants in the world—let alone how to make it a better place for themselves and their progeny."[72] Native children who come from families that were once stripped of their cultural traditions have not necessarily been instructed about their heritage. Without knowing the significant intricacies of their heritage, it would certainly be difficult to know the importance of actively securing memories, whether new or old, to educate future descendants. In addition to teaching Native children, we must also confront other audiences, particularly those who refuse to believe the marginalization of Natives is even an issue at all. One's understanding of their own heritage may include acceptance of their White privilege and their forefathers' mistakes. In her book *Sisters in Spirit: Haudenosaunee (Iroquois)*

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[71] I write "limited interference" here because of the Jacobson House's presence on the campus of the University of Oklahoma. Interferences, such as the overwhelming use of the sooner schooner, are certainly distracting. This looming presence certainly could make it difficult for a Native to adequately deconstruct his or her identity.

[72] Jane Roland Martin, *The Schoolhome: Rethinking Schools for Changing Families* (Cambridge, MA: Harvard University Press, 1995), 86.

Influence on Early American Feminists, women's rights historian Sally Roesch Wagner explains,

> We EuroAmericans are filled with the poison of misinformation. Great gaps of knowledge accompany the lies. Omissions teach us equally, and more insidiously, than misinformation. The lesson of exclusion is clear. Groups of people *included* in the interpretation of history are respected, while *excluded* groups are outsiders and can easily be ignored. If our teachers do not tell us about a group of people, we assume they are unimportant.[73]

We will all continue to struggle to progress as human beings if we do not take responsibility for our actions and the actions of those who preceded us. Rich demands, "Breaking silences, telling our tales, is not enough...Historical responsibility has, after all, to do with action—where we place the weight of our existences on the line, cast our lot with others, move from an individual consciousness to a collective one."[74] In order to educate children "to become *consciously* historical—that is, a person who tries for memory and connectedness against amnesia and nostalgia...,"[75] we have a responsibility to take further action. We must re-envision an educational world that includes education *about* Native Americans as determined *by* Native Americans. In the reconstruction of this educational world, we must practice an ethic of care and a willingness to accept the decisions made by Natives regarding both what they choose to remember and what they choose to forget. Non-Natives can no longer determine these parts of Native life. The

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[73] Sally Roesch Wagner, *Sisters in Spirit: Haudenosaunee (Iroquois) Influence on Early American Feminists* (Summertown, Tennessee: Native Voices, 2001), 13.
[74] Adrienne Rich, *Blood, Bread, and Poetry: Selected Prose 1979-1985,* (New York: W.W. Norton & Company, 1994), Location 145, Kindle.
[75] Ibid.

Jacobson House is a place where this reconstruction is already taking place. Action for Natives and by Natives actually happens. This kind of place is what I call an "Educative Spirit-Home" (ESH), which will be theorized in Chapter Three of this study.

Native Americans are taking action through the creation and presentation of Native constructions in an environment where all contributing factors have been determined by Native peoples. For example, Native visual artists work as individuals and with one another, as part of a serial collective, helping to create a collective consciousness, documenting their own memories, recollecting memories of those who came before them through telling of remaining oral histories, and revealing memories that were once hidden by white man's nostalgia.[76] It is through these actions that we may be able, "To draw strength: Memory is nutriment, and seeds stored for centuries can still germinate."[77] Storyteller Tim Tingle (Choctaw) is dedicated to sharing Choctaw stories and preserving the legacies of Choctaw elders. By sharing these stories, orally and as written texts, he creates the space for a collective consciousness for those who hear and feel the messages. It is through the replanting of these stored seeds, despite how painful it could be to admit to their truths or the truths of them be opposed by larger society, that we may reconstruct and recreate an educational world where it is recognized that Natives' lives are valued and that they are worthy of having memories.

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[76] "2017 Festival Winners," Red Earth, accessed March 08, 2018, https://www.redearth.org/artists/festival-winners/.
For example, Native artists such as Connie Hart Yellowman (Cheyenne), Les Berryhill (Creek), and Yonavea Hawkins (Caddo and Delaware) all participated individually in the 2017 Red Earth Festival in Oklahoma City, Oklahoma. Their participation as beadwork artists is an example of a serial collective. While representing their individual tribes and creating art on behalf of their respective cultures, they also contributed to the collective consciousness as representatives of beadwork artistry. Furthermore, they also participated in a larger serial collective of artists featured at the Red Earth Festival, an organized exhibit celebrating Native American arts.

[77] Adrienne Rich, *Blood, Bread, and Poetry: Selected Prose 1979-1985,* (New York: W.W. Norton & Company, 1994), 146, Kindle.

This is the most significant reason for the Jacobson House to be considered as an educative spirit-home. It is a place where Natives are able to plant, share, and preserve indigenous legacies, so future descendants will someday have Native-infused encounters and never doubt their value as participants in this world.

Curricula of Educational Spirits

The Jacobson House Native Art Center is a clear example of a re-envisioned educational world for Native Americans. Its characteristics are opposite from the Oklahoma Memorial Stadium; instead of violating ES, it helps them flourish. Greeted at the door and welcomed inside like an old friend, every visitor at the Jacobson House is essential to the preservation and continuation of Native cultures. It provides a place where certain curricula exist that counteracts the damages to ES caused elsewhere on OU's campus.

In the ways that art contains Native subjects or specific events experienced by Natives, visitors have the potential to be linked to a legacy ES. The artwork establishes a connection for the recipient to the person, place, or culture featured in the work. An intellectual ES is evident in the interactions pertaining to making food based on family recipes, or an intellectual ES may be easily identified in moments when one receives knowledge about playing a Native flute. Finally, one way that expressive ES present themselves to participants is through participants' encounters with one another. Being able to engage in the Jacobson House environment, which is much like that of a home, seems to reduce apprehension for meeting new people. Participants are able to link

themselves through friendships and maintain these relationships through ongoing interactions.[78] These all contribute to an educative atmosphere at the Jacobson House.

The Jacobson House Native Art Center

The University of Oklahoma is known for its representation of and connection to Native American cultures. From the statues of Natives scattered across the campus to the James T. Bialac Native American Art Collection at the the University of Oklahoma Fred Jones Jr. Museum of Art, there is a strong presence of Native influences being admired and embraced across the university campus. One integral part of the university's commitment to preserving Native heritages is manifested at the Jacobson House Native Art Center located on the northwest corner of the campus.

Oscar Brousse Jacobson was born in 1882 in Sweden. Immigrating as a child to the United States, Jacobson lived in Kansas and studied at Bethany College in Lindsborg, Kansas. He received his bachelor degree from Bethany College, a master of fine arts degree from Yale University, and a doctorate of fine arts degree from Bethany College. Commencing in 1915 he worked as a professor and director of the School of Art at the University of Oklahoma.[79] The Jacobson House Native Art Center was once his home and that of his wife Jeanne d'Ucel Jacobson. The couple designed the house and included many Swedish characteristics in the details such as "the connecting door between the house and garage and the wooden scrollwork outlining the garage

[78] Please refer to Table 1.
[79] Mary Jo Watson, "Jacobson, Oscar Brousse (1882-1966)," in *The Encyclopedia of Oklahoma History and Culture*, accessed November 17, 2017, https://www.okhistory.org/publications/enc/entry.php?entry=JA003.

windows."[80] Some time after Oscar Jacobson's death in 1966, the House was sold to the University of Oklahoma. The university considered dismantling the house, but some individuals had other plans. In 1986, the Jacobson House became listed on the National Register of Historic Places and the Oklahoma Historical Society Landmarks List. This was "because of its unique architecture and role in the evolution and success of art in Oklahoma. The House stands as a living symbol of the spirit of every person."[81] The House welcomes every person to participate in gatherings and encounter the artworks residing there.

The Jacobson House as an art center began as a place where people could gather to experience art through observation and conversation. An educator and promoter of celebrated Kiowa artists, Jacobson understood, appreciated, and encouraged the arts of a group now known as the "Kiowa Six."[82] Since 1986 the House has been on the National Register of Historic Places and serves as a gathering place for the appreciation and celebration of the arts. The Jacobson House is a place where music, poetry, dance, performance, scholarly works, crafts, and visual arts are featured and traditional Native foods are often cooked and served by Native people for Native and non-Native visitors. It is a place where people feel connected to one another as well as the arts that they are encountering. Renowned Native law professor Rennard Strickland described the

[80] "About The Jacobson House Native Art Center," The Jacobson House Native Art Center, accessed March 09, 2018, https://www.jacobsonhouse.org/house/.
[81] "About The Jacobson House Native Art Center," The Jacobson House Native Art Center, accessed October, 18, 2017, https://www.jacobsonhouse.org/house/.
[82] The Kiowa Six are also sometimes referred to as "The Kiowa Five." Lois Smoky was an original member of the group of five, but after she left, James Auchiah took her place. Another label this group is called is "The Kiowa Five and Lois Smoky." I have chosen to refer to the Jacobson House Kiowa Artists as "The Kiowa Six," particularly because its inclusion of Smoky as part of the group, whereas the previously mentioned terms either exclude her or separate her from the group despite the fact she was one of the five original members.

significance of the House in a mission statement written on behalf of the Jacobson Foundation by asserting, "In an age when events are driving us apart and splintering people along ethnic, racial, and economic lines, the Jacobson House stands as a cross-cultural bridge bringing people together to celebrate their unique strengths and shared values…The Jacobson Foundation uses the power of art and the work of artists to create understanding of traditional values in our evolving, ever-changing world."[83] Legacy ES are in artworks, conversations in response to the art, and activities involving the art at the Jacobson House. Spirits are at work establishing links between their recipients and Native cultures.

The arts at the Jacobson House provide viewers access to aesthetic encounters with educational spirits; Visitors have opportunities where they may take on critical roles as participants in the "shaping" of their own educational experiences as individuals. How they feel about these encounters and whether or not they invest in actively shaping their experiences is determined by their engagement with expressive ES. Intellectual ES also take on extremely important responsibilities sharing in the transmission of knowledge from one person to the next, from one generation to the next, educating the group in the present and future, and enriching cultures.

The Kiowa Six

Part of the curricula at the Jacobson House includes learning about the Kiowa Six is an influential group of painters who were trailblazers for Native American artists in Oklahoma. Spencer Asah, James Auchiah, Jack Hokeah, Stephen Mopope, Monroe

[83] "About The Jacobson House Native Art Center," The Jacobson House Native Art Center, accessed April 13, 2017, https://www.jacobsonhouse.org/house/.

Tsatoke, and Lois Smoky came to Norman from Anadarko, Oklahoma. Prior to their arrival at the University of Oklahoma, they were taught English and were given English names at Saint Patrick's Mission School in Anadarko. Susie Peters, a United States Indian Service field teacher, organized these Kiowa artists into a group. Without authorization, she personally provided supplies for these artists and encouraged them to create images of their experiences as Kiowas. Other non-Native supporters led to the successes of the Kiowa artists, but Susie Peters was the initiator of arts education for these painters. She even marketed their works and exhibited them along with works of Pueblo artists at the Inter-Tribal Indian Ceremonials at Gallup, New Mexico.

Peters introduced the group to the director of the University of Oklahoma Art Department, Oscar Jacobson. In 1927, four artists, Spencer Asah, Jack Hokeah, Stephen Mopope, and Monroe Tsatoke, were allowed to take classes at the university. Jacobson arranged for the group to attend special noncredit courses since none of the group had the academic background to qualify for official entrance to the university.[84] Lois Smoky joined them in 1928, and James Auchiah arrived the following year. In a letter written after corresponding with Edith Mahier, her friend who was the Kiowa Six's art teacher at the University of Oklahoma, Isabel Campbell writes, "They have lived their lives among their own people; but even on the Reservation the policy of the Government has been to discourage native customs. In order to survive economically, the Indians must become like the white man."[85] During early occurrences of

[84] Laurie Eldridge, "Dorothy Dunn and the Art Education of Native Americans: Continuing the Dialogue," *Studies in Art Education* 42, no. 4, (Summer, 2001): 326, doi:10.2307/1321077.
[85] Isabel Campbell, "With Southwestern Artists: All Indians Have Six Fingers," *Southwest Review* 14, no. 3 (1928): 362, http://www.jstor.org/stable/43466014.

assimilation, Native Americans were ridiculed for any continued involvement in traditional indigenous practices and use of their primary languages. The pressure was great from all sides, including government, administration, and church, to make Natives into objects according to EuroAmerican standards imposed on them.[86]

With the support from Peters, their ongoing involvement with traditional Kiowa culture was the basis for their art.[87] Campbell writes, "Southwesterners will find something worth attention in the work of these Kiowa painters. From our own soil, our own winds, our own prairies—the factors that have shaped the Indian and will in turn shape the white man—has come their art, simple, sensuous, passionate."[88] Through artistic representations of their cultures, they were able to record some of their Native histories, which would become significant to Natives outside of the Kiowa tribe and the state of Oklahoma. This is one reason I have selected the Jacobson House as representative of the ESH. Similar to the happenings in response to these Kiowa artists' paintings, the happenings at the Jacobson House reach far beyond one tribe or one state. Art educator Laurie Eldridge stresses in her article, "Dorothy Dunn and the Art Education of Native Americans: Continuing the Dialogue," from the journal, *Studies in Art Education,* "Art educators need to teach about Native American peoples and Native arts to their students, both Native and non-Native, in ways that help students construct

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[86] Oscar Brousse Jacobson and Jeanne d'Ucel, *American Indian Painters, Volume I* (Nice, France: Editions d'Art C. Szwedzicki, 1950), 3, http://digital.libraries.uc.edu/collections/szwedzicki/07000001_English.pdf.
[87] Lydia L. Wyckoff, ed., *Visions and Voices: Native American Painting from the Philbrook Museum of Art* (Albuquerque: University of New Mexico Press, 1996), 23.
[88] Isabel Campbell, "With Southwestern Artists: All Indians Have Six Fingers," *Southwest Review* 14, no. 3 (1928): 369, http://www.jstor.org/stable/43466014.

positive, nonstereotypical ideas about Native American identity and authenticity."[89] Natives and non-Natives can be aesthetically educated and enlightened through encounters with these Kiowa artists' works of their time.

Anthropologist Lisa K. Neuman describes in her article "Painting Culture: Art and Ethnography at a School for Native Americans" how Native prisoners at Ft. Marion, Florida, "made drawings of their experiences in traders' ledger books…[they] filled the lined pages with flat, two-dimensional figures that portrayed hunting and warfare exploits, and the effects of white contact, removal, reservations, and assimilation on their respective tribes."[90] These early ledger artworks and the artists themselves largely influenced the Kiowa Six. In *Native North American Art* historians Janet Catherine Berlo and Ruth B. Phillips describe how Kiowa artist Silver Horn was the younger brother of Ft. Marion prisoner, Ohettoint. They claim, "Silverhorn was an especially prolific artist, whose legacy of hundreds of drawings, ranging from simple portrait-like images, to scenes of combat, to complex narratives…was influential upon the next generation of Southern Plains painters. This group, known as the 'Kiowa Five', included Silverhorn's nephew Stephen Mopope."[91] Having direct contact with such influential artists in their tribe, these Kiowa painters realized the significance of documenting Native life through art.

Jacobson believed that Native Americans were natural artists, self-taught, and did not need much instruction. He wanted the students to create images derived from

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[89] Laurie Eldridge, "Dorothy Dunn and the Art Education of Native Americans: Continuing the Dialogue," *Studies in Art Education* 42, no. 4, (Summer, 2001): 330, doi:10.2307/1321077.
[90] Lisa K. Neuman, "Painting Culture: Art and Ethnography at a School for Native Americans," *Ethnology* 45, no.3 (2006): 176, doi:10.2307/20456593.
[91] Janet Catherine Berlo and Ruth B. Phillips, *Native North American Art* (Oxford: Oxford University Press, 1998), 216.

memories and personal experiences without being influenced by outside sources and for their own inherent cultural identities to transcend through their imagery. This was contradictory to earlier EuroAmerican efforts of assimilation and acculturation of Native peoples. The demonstrations of culture in art made by these Kiowa artists art are examples of how legacy ES influenced their creativity.

Racism was and still is inevitable in response to Native American painters, and Jacobson did not want the non-Native students at the University of Oklahoma to have a negative effect on his Kiowa students. The artists occasionally interacted with non-Native students, but most of the time, they remained in their familiar, tight-knit group. Jacobson began marketing the work of the Kiowa Five. From 1927 until 1929, he directed sales and promotion. The artists were encouraged to embrace their heritage. They often shifted into their Kiowa roles when in view of the public. The artists would sing, dance, and participate in other Native American activities in order to package themselves with "Indian ways" for the enjoyment of spectators.[92] It is also possible they just loved being able to do these things.

These artists could have easily been clustered into categories where they were valued because their paintings served tribal documentation; however, Jacobson worked diligently to represent them and draw attention to their abilities as Native artists. Neuman proposes, "That the paintings produced by the Kiowa [Six] were considered to be art, rather than forms of tribal or ethnographic record keeping, was a distinction due in large measure to the promotion of their work by white patrons and the ties between

[92] Lydia L. Wyckoff, ed., *Visions and Voices: Native American Painting from the Philbrook Museum of Art* (Albuquerque: University of New Mexico Press, 1996), 23.

the young Kiowa artists and the University of Oklahoma."[93] While these Natives' artistic efforts could have easily been left out of Oklahoma historical records due to dominant society's usual disregard for work from minority figures, with the help of Oscar Jacobson, these artists are now very much present and celebrated in the history of Oklahoma artists and their significant contributions to Natives in Oklahoma and Natives across North America.

Characterized by empty backgrounds of negative space and areas of solid colors, the style of easel painting shared by this group of artists was classified as traditional. Interdisciplinary scholar with interests in decolonizing methodologies, Bill Anthes, author of *Native Moderns*, establishes, "This illustrational style…emphasized flat, linear patterns and unmodulated earth colors uncontaminated by Western pictorial techniques such as shading and perspective."[94] Depictions of tribal customs and activities, along with unique, Native American ways of life are portrayed in the paintings.[95] A celebration of culture is pronounced through colors and emphasized lines. Isabel Campbell describes, "Professor Jacobson, with infinite tact, set out about making them feel the importance of their heritage. He told them that only as Indians could they ever become great artists."[96] The Kiowa Six developed a hybrid style involving traditional Native American art forms and modern expression. Through works of art, which

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[93] Lisa K. Neuman, "Painting Culture: Art and Ethnography at a School for Native Americans," *Ethnology* 45, no.3 (2006): 178, doi:10.2307/20456593.
[94] Bill Anthes, *Native Moderns* (Durham, North Carolina: Duke University Press, 2006), 142. [This was noted by Anthes to have come from personal communication with Joe Herrerra (Cochiti) in New Mexico on January 10, 1987.
[95] In a letter of correspondence, Native American art historian Mary Jo Watson emphasizes that these Kiowa artists "did other things beside 'Indian art'", commenting that she observed a landscape painting by Kiowa artist Stephen Mopope that had been assigned by Oscar Jacobson.
[96] Isabel Campbell, "With Southwestern Artists: All Indians Have Six Fingers," *Southwest Review* 14, no. 3 (1928): 362, http://www.jstor.org/stable/43466014.

continue to be encountered and experienced by individuals from diverse backgrounds, these artists honor their Kiowa heritage, and by doing so, open the doors for future generations of Kiowas and other Native American artists to present themselves to the world of art. In the action of creation, the artist is likely utilizing an expressive ES by communication of this feeling of honor, yet an intellectual ES is evident in viewers' gained knowledge.

The artists' individual works are similar in many ways; they are created with the medium of tempera on paper, and the subject matter is very similar. Most of the group use simple, frontward and profile views of the figures presented. All the works do not include a background or foreground, and the spaces of figures are filled with solid, flat colors. Kiowa school paintings are stylistic; artists apply colors for decorative purposes on clothing rather than for representational values of the human figures.[97] Tribal dances, rituals, ceremonies, Kiowa-specific clothing and items communicated through the artworks further pronounce the similarities among these artists. There are legacy ES at work in these paintings, actively introducing viewers to Kiowa culture. There are, however, distinct qualities such as representations of movement, repeated individual themes, composition, and anatomical characteristics that highlight differences and the unique contributions of each artist to the Kiowa style of painting. The artists are successful in the use of simplified forms because of their abilities to incorporate colors to make the images stand out.

Jacobson supported and encouraged the Kiowa Five in many ways, both financially and academically. With compassion, he guided them toward the recognition

[97] Camille Tumolo, "Plains Indian Painting," *African Arts* 10, no. 4 (1977), 77, doi:10.2307/3335157.

they probably would have not received had they never attended the university. Some suggest that it is not the Native way to desire recognition for their merits. While this is true, it is also critical for Natives to be recognized for the ways they have been resilient, so that we may continue methods of decolonization and give Natives rightful authority over aesthetic experiences and achievements. I claim that Jacobson was responsible for establishing world-wide acceptance for Native American art by affording the Kiowa Five the opportunity to travel and showcase their work and talent. News of the artists' style, and acceptance of their paintings as a valued art form, occurred not only in the United States, but also in Paris, Prague, and London.

Contemporary artists are still being influenced by the work of the Kiowa Five. When the Kiowa artists first became successful, other Native Americans recognized these artists' accomplishments and then began investigating their own talents. Educational spirits are still being transmitted from artworks, inspiring artists today, and eventually inspiring artists yet to come. James Auchiah shares the following, "We Kiowa are old, but we dance. Ageless. Our dance is spirited. Today's twisting path is temporary; the path will be gone tomorrow, but the folk memory remains. Our forefathers' deeds touch us, shape us, like strokes of a painting. In endless procession, their deeds mark us. The elders speak knowingly of forever."[98] The Kiowa Five have certainly earned their recognition as Native artists of the West. Paintings that regard the legends and memories of tradition will continue to transform the views, appreciation, and historical significance of Native American arts and culture.

[98] Lydia Wyckoff, ed., *Visions and Voices: Native American Painting from the Philbrook Museum of Art* (Albuquerque: University of New Mexico Press, 1996), 70.

Lois Bougetah (Of the Dawn) Smoky

Natives present an additional curriculum at the Jacobson House to participants through studies of women's visual art. It is easy to get caught up in the pursuit of being inclusive of Natives and non-Natives based on racial diversity at the Jacobson House. We must also be critical and examine how sex and gender are reflected in the home. Lois Bougetah (Of the Dawn) Smoky has often been overlooked as a member of this group of Kiowa artists. Smoky's efforts to participate in the career of painting have been an influential turning point for many women, particularly those who are Native American. While the men mostly depicted the male figure, Smoky developed works that portrayed Kiowa female and children. Legacy ES, intellectual ES, and expressive ES all have the potential to be present in her artworks. Legacy ES connect the viewer to the people and heritage; intellectual ES connect the viewer to information about women and children; expressive ES are present in the ways viewers feel about the women and children in the paintings. This brought diversity to the collective imagery of the group.

As the sole woman artist, Smoky encountered adversity from the men. Jacobson commented, "While the first five Kiowas were in the university, there was noticeable, among the men, a certain resentment towards Lois for participating in such an unladylike activity [painting]."[99] These frustrations as a result of her mistreatment may have contributed to her early departure from the group.[100] Because of her short career,

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[99] Oscar Brousse Jacobson and Jeanne d'Ucel, *American Indian Painters, Volume I* (Nice, France: Editions d'Art C. Szwedzicki, 1950), 18, http://digital.libraries.uc.edu/collections/szwedzicki/07000001_English.pdf.
[100] Isabel Campbell, "With Southwestern Artists: All Indians Have Six Fingers," *Southwest Review* 14, no. 3 (1928): 365, http://www.jstor.org/stable/43466014.

her artwork is the most rare of all the members; it is now highly desired by collectors and museums.

Heather Ahtone (Chickasaw and Choctaw) is an assistant curator of Native American and Non-Western Art at the University of Oklahoma's Fred Jones Jr. Museum of Art. In an article "Lois Bougetah Smoky, Kiowa Artist Ahead Of Her Time," journalist Susan Shannon cites an interview with Ahtone about Lois Smoky whose work was featured in a 2013 exhibit at the Jacobson House. In the interview, Ahtone examines, "…these students come into an environment and we have to think about that, for them as a cultural group, as representatives of a cultural group. But also to think about that in the scope of what it was to be going to a higher education institution at that time for a young woman, whether she was Kiowa or not."[101] Oftentimes when women move to the university, they know women or know about women who have previously attended; however, this was most certainly not the case for Smoky.

To have her family's support to attend the university, Smoky's mother had to move with her. Since her mother could not live in the campus dormitories, she and her mother rented a home off-campus. Ahtone describes the unique situation, "Since she was living off campus, the other Kiowa men chose to live off campus too. In that way, they could have the treatment as Kiowa men of having a Kiowa woman prepare food and the cultural environment in this little microcosm of the Kiowa community that migrated into Norman just in that moment of time and so, Lois' mother becomes sort of

[101] Susan Shannon, "Lois Bougetah Smoky, Kiowa Artist Ahead Of Her Time," *KGOU Your NPR Source News, Information and Music for Oklahoma,* October 4, 2013, http://kgou.org/post/lois-bougetah-smoky-kiowa-artist-ahead-her-time.

a mother to all these other men as well."[102] Smoky's mother played a critical part in her daughter's and the other Kiowa artists' achievements.

In an article in *The Encyclopedia of Oklahoma History and Culture*, Native American art historian and culture preservationist Mary Jo Watson (Seminole), claims, "Smoky's participation in the Kiowa Five marked the first time in Oklahoma Indian history that a female had studied painting and composed and painted the human figure. Traditionally, women had only painted geometric figures. Because she was the first Indian woman in Oklahoma to step outside of the accepted role of women to paint subjects heretofore exclusive to Plains Indian men, she served as a model to later generations of Indian women artists who wished to do the same."[103] By sharing honoring her and sharing her story and art, legacy ES thrive and have greater potential to be communicated.

During the "Lois Smoky, the Trailblazer and Traditionalist" exhibit, the previous director of the Jacobson House, Tracy Satepauhoodle-Mikannen (Kiowa and Caddo) "put together a War Mothers Dance…to honor Smoky's place in Kiowa art history."[104] This recognition of a Native woman's contributions to arts, aesthetics, and education is significant to mention when considering the Jacobson House as place where ES thrive. Artworks created by Lois Smoky encourage aesthetic participation and influence groups of people and ultimately an entire culture. This is quite obvious in the

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[102] Susan Shannon, "Lois Bougetah Smoky, Kiowa Artist Ahead Of Her Time," *KGOU Your NPR Source News, Information and Music for Oklahoma,* October 4, 2013, http://kgou.org/post/lois-bougetah-smoky-kiowa-artist-ahead-her-time.
[103] Mary Jo Watson, "Smoky, Lois (1907-1981)," in *The Encyclopedia of Oklahoma History and Culture*, accessed October 12, 2017, https://www.okhistory.org/publications/enc/entry.php?entry=SM009.
[104] Susan Shannon, "Lois Bougetah Smoky, Kiowa Artist Ahead Of Her Time," *KGOU Your NPR Source News, Information and Music for Oklahoma,* October 4, 2013, http://kgou.org/post/lois-bougetah-smoky-kiowa-artist-ahead-her-time.

aesthetic engagement we have with. Through her accomplishments, regardless of the few we are able to access, Smoky is an integral person whose educative spirit fills the Jacobson House and reminds its visitors, particularly its women artists, that they, too, can be influential despite challenges placed before them due to race, ethnicity, sex, or gender.

This chapter provided an overview of ES along with explanations and examples and of each. Violations of these spirits came through the analyses of the Oklahoma Memorial Stadium and sooner language. One major recommendation that emerged for helping to potentially overcome the violations is my concept of the "Educative Spirit-Home", in which Natives would have encounters through curricula of educational spirits. In Chapter 3, I will theorize this concept through critical explanations of its parts.

Chapter 3: The Educative Spirit-Home

"Art, beauty, and spirituality are so firmly intertwined in the routine of living that no words are needed, or allowed, to separate them."[105]

Anna Lee Walters (Pawnee and Otoe-Missouria of Oklahoma)

In this chapter I will examine the educative spirit-home (ESH) as a place in which one can reclaim educational spirits (ES). This will require a thorough analysis of the parts of an ESH: education, place, and spirit. By closely studying the Jacobson House Native Art Center and using it as a clear example of this concept, I will establish and describe the criteria for an ESH and each criterion's descriptors. This will allow me to determine violations against ES and which ES thrive in response to ESH criteria. The contrary case of the "miseducative spirit-home" (MSH) and borderline case of the "educational spirit-home" (ELSH) will also be analyzed using those established ESH criteria. The ESH is an idea I have constructed from my observations of the Jacobson House. It is not from the study of the intentions of its founders and directors. I am putting forward a vision of what I mean by this concept, which is indebted to my observations of the Jacobson House. This is not an attempt to formulate the standing mission or founders' mission.

A Concept for Reclaiming Native Educational Spirits

Through connections between contemporary Western educational philosophy, Native educational pedagogy, and Native ideologies regarding spirit and place, I have

[105] Anna Lee Walters, *The Spirit of Native America: Beauty and Mysticism in American Indian Art* (San Francisco: Chronicle Books, 1989), 17.

created an original aesthetic, educational concept called the "Educative Spirit-Home" (ESH). An ESH is a place where "educational spirits" (ES) are thriving, and learning is a natural, ongoing process for all involved. I argue that there are ES within works of art, and the thoughts and perspectives of viewers have the potential to be stimulated by the messages of spirits in these aesthetic encounters with works of art. Within an ESH, mutual appreciation for cultures is generated, and so is appreciation for one another as individuals. It supports those who choose to take action by providing an environment where they may take in intellectual, legacy, expressive and general ES, whether they emerge through visual arts, poetry, prose, autobiography, dance, or other art forms. It promotes the revitalization of the individual in respect to tribal identities as well as the overarching community of Native Americans by serving as a space where memories can be made and woven into Natives' lives, allowing all of society to appreciate and treasure their existence. To better describe an ESH, I will describe the significance and theorizing of its parts. It is critical to mention that in an ESH, there is no separation between the educational transmissions and the individual, ES, culture, and the Spirit-Home. All parts overlap, connect, weave, merge, support, and rely on one another for the ESH to exist and function as intended.

Education, spirit, and place, as parts of the concept, the Educative Spirit-Home (ESH), complement one another, resulting in a cohesive, overarching concept in which all parts share equal importance. For an educative moment to occur, spirits must be present and engaging with the participants within a particular place. In order for the place to be considered an ESH, there must be educative potential there. Native philosophies are present, and spirits are embedded in the framework of education, spirit,

and home. These spirits carry messages between parts of an ESH, similarly to neurotransmitters in a brain, carrying messages between neurons supporting the being's abilities to function, learn, and transform.

In this chapter, I will create a thought experiment in which I will explain different kinds of Spirit-Homes. I will start by theorizing the Jacobson House Native Art Center in Norman, Oklahoma, as a clear case of an ESH. By way of this example, I will also analyze how an ESH touches individuals, societies, and cultures through a methodology that blends together encounters with aesthetics, education, and therapy. During these encounters, Intellectual ES in provide information about a particular subject that is related to or represented within the institution; legacy ES present paths to connect with a person, place, or culture; expressive ES stimulate emotional responses to a variety of subjects; and general ES may present themselves when other classifications are not established and remain unclear though learning is taking place. To better understand the distinguishing characteristics of an ESH, I will propose that Oklahoma Memorial Stadium in Norman is an example of a contrary case of an ESH while analyzing its characteristics and claiming it as a "Miseducative Spirit-Home" (MSH), which is also my original concept. Finally, I will define and distinguish characteristics of a borderline case, the Fred Jones Jr. Museum of Art, and will categorize this as my concept, "Educational Spirit-Home" (SH), furthermore, critically discriminating the museum's characteristics as related to the concept.

Parts of an Educative Spirit-Home

Education

In *Art as Experience* philosopher John Dewey describes human beings as "living creatures...taking advantage of whatever order exists about them, incorporating it into themselves."[106] In an ESH, we are in the presence of ES, taking the spirits as they come and incorporating them into the fabric of our existence. These spirits are not spiritual beings; they are messages of educative values, inspirations, and lessons that shape individuals within a culture. Education within an ESH occurs through encounters. "Education as encounter" is a term developed by educational philosopher Jane Roland Martin in *Education Reconfigured: Culture, Encounter, and Change.*[107] Martin describes "education as encounter" as an inclusive and unified form of education "because it combines the very two different standpoints from which education has historically been viewed—that of the individual and that of the culture."[108] She emphasizes that educational journeys can be culture crossings and "that culture stands alongside the individual at the very heart of the educational process."[109] This has certainly been the case for many Native people.

Several Oklahoma Native tribes provide scholarships for higher education pursuits and promote various forms of education for their people. They provide classes where Natives can learn the language of their ancestors, arts classes, and classes about traditional practices. Legacy ES become evident through interactions with language,

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[106] John Dewey, *Art as Experience* (New York: Perigree Books, 1980), 13.
[107] Jane Roland Martin, *Education Reconfigured: Culture, Encounter, and Change* (New York: Routledge, 2011), Kindle.
[108] Ibid., 2, Kindle.
[109] Ibid.

arts, and traditions as they link a recipient to his or her culture. These forms of education significantly aid in the continuation of the culture. An ESH provides a space for this education to occur. Martin clarifies that, "...the theory of education as encounter represents education as an interaction between an individual and a culture in which both parties change."[110] In other words, the individual learns *and* cultural transmission takes place. Education as encounter shapes more than individual and group identities in the process of education; a *culture* is changed as a result of the individual's encounter. This change is critical to the productivity of an ESH.

In *Experience and Education,* John Dewey describes his idea of an "experiential continuum." When considering education as part of my concept, it is necessary to envision various educational experiences on a continuum, so Natives are not restricted to sharing in one experience but rather being recognized as having many diverse experiences. Dewey clarifies, "…what I called the category of continuity, or the **experiential continuum**…is involved…in every attempt to discriminate between experiences that are worth while educationally and those that are not."[111] It is not my or any other scholar's right to determine which experiences are or are not educationally worthwhile for Native Americans. I think Dewey's experiential continuum may be used to consider differences between experiences according to where these experiences happen for the individual and spiritual implications that may result.[112]

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[110] Jane Roland Martin, *Education Reconfigured: Culture, Encounter, and Change* (New York: Routledge, 2011), 2, Kindle.
[111] John Dewey, *Experience and Education*, (New York: Simon and Schuster, 1997), 33 (his emphasis).
[112] The experiential continuum would allow for various forms of education to exist depending on how this educational experience is connected or influenced by the other parts of my concept, *home* and *spirit. Home* could be interchangeable as either a physical or abstract location, considered as a place, space, or land. *Spirit* could be either a contributor or product of the educational experience that is not tangible.

I perceive that Dewey's concept of the experiential continuum is set up as a long, horizontal line with a point on each end. There are varying degrees of experience scattered between these points. As an individual undergoes interactions and has experiences, he or she may shift back and forth along this continuum; however, it is possible that the individual may continue to move along the continuum in only one expanding linear direction, thus becoming ignorant of the location of the original center of the continuum. A professor dedicated to the study of Native spiritual traditions Joseph Epes Brown explains linear time, "A core perspective and an accompanying human problem in linear time is the reality that the straight line of time does not support the experience of a center. The linear form suggests movement from or toward indefinite ends, thus denying the human person the possibility of relating to a center of permanence."[113] I claim that is more beneficial to a Native person, and furthermore all persons, for a continuum to *not* be linear.

Brown stresses, "Without a return to the center, the experience of time can seem fragmented. For instance, people oriented toward both past and future are likely to be distracted from the human and spiritual possibilities inherent in being in the now."[114] The ESH encourages all participants in its gatherings to recognize present possibilities that are happening in the moment, not just those we realize upon reflection of the past or in dreams for the future. The ESH is situated in a continuum that is spherical, so experiences do not have to be jarred from abrupt back and forth transitions. The continuum I am proposing is made of many different circles interlaced, looped,

[113] Joseph Epes Brown, *Teaching Spirits: Understanding Native American Religious Traditions* (New York: Oxford University Press, Inc., 2001), 11.
[114] Ibid., 12.

connected, and overlapping in the three-dimensional form of a sphere, where an individual can journey back to the center for reflection and focus. As a person encounters happenings within an ESH, he or she shifts about the sphere, and always has the possibility of returning to the center.

Imagine this spherical experiential continuum as the model of an atom. A person's aesthetic, educational, and spiritual encounters with several kinds of ES, all features of an ESH, are the driving forces that shift and shape where we are on the continuum. Our identities are comprised of the neurons and protons in the nucleus, and moments where we are transformed aesthetically, emotionally, educationally, spiritually, intellectually, philosophically and so on, are the electrons in orbital spheres.

Dewey goes on to claim, "…the principle of continuity of experience means that every experience both takes up something from those which have gone before and modifies in some way the quality of those which come after."[115] He furthermore determines, "Growth, or growing as developing, not only physically but intellectually and morally, is one exemplification of the principle of continuity."[116] It should not be assumed that continuity is positive. For Native Americans, permanency of harmful experiences is now embedded into educational experiences due to repeated violations of educational spirits that have been accepted by dominant, white society. Continuity as flourishing or prosperity is not the case for Natives; however, in recent years, as Native Americans resist control by others over racial, aesthetic, social, gender, and scholarly identities and uproot what causes harm to their livelihoods, they are redirecting experiences as individuals and as cultures on the continuum. Our Native ancestors'

[115] John Dewey, *Experience and Education*, (New York: Simon and Schuster, 1997), 35.
[116] Ibid., 36.

traumatic educational experiences have deeply modified the potentialities [or lack thereof] for their descendants. Native peoples whose parents and grandparents were victims taken from their families and placed in boarding schools lost abilities to trust and believe in a White man's education, because the physical and sexual abuse often experienced by these people was not something they would want their descendants to endure; therefore, education for Natives is affected.

In her article "Aesthetics" in *A Companion to Feminist Philosophy,* philosopher of aesthetics Cornelia Klinger proposes, "It is not expected that every producer or receiver of art makes it her task to critique and analyze the sex/gender system. Instead, the available achievements of feminist aesthetics allow women the possibility to begin their own new artistic projects on the basis of a critical reflection on their historical, cultural, and social conditions."[117] By realizing their own placement as individuals on this experiential continuum, Native women artists have the potential to, through their works, shift their own Native culture and Native cultures' locations and potentialities on the continuum. They have the ability to create options for aesthetic and educational change that are positive.

The educational landscape for indigenous people has been challenging to say the least. Some non-Natives who are responsible for shaping Natives' educational opportunities have not always considered lasting impacts on Natives. This is quite evident in the actions of missionaries and boarding school educators who wanted to remove all indigenous curricula in order to assimilate Native children. Sometimes the education for Natives has increased significance for non-Natives if the act of educating

[117] Cornelia Klinger, "Aesthetics," trans. Kathleen Chapman, in *A Companion to Feminist Philosophy,* ed. Alison M. Jagger and Iris Marion Young (Carlton, Victoria, Australia: Blackwell Publishing, 2000), 352.

enhances the image of non-Natives as "saviors" considerate of those who are marginalized. In her book *Sisters in Spirit: Haudenosaunee (Iroquois) Influence on Early American Feminists,* feminist studies expert Sally Roesch Wagner provides an insightful depiction of how Haudenosaunee respected and elevated women in their society inspired early non-Native women's rights activists such as Elizabeth Cady Stanton, Matilda Joslyn Gage, and Lucretia Mott to take action for women's rights in America. Wagner addresses racial problems that have affected educational issues for Native Americans by claiming,

> The message of omissions is an educational foundation of racism. Through the silence in our education, many of us have learned *not* to listen to the histories of people of color, women, and other excluded groups. We have been trained to pay attention to what is "important" and to ignore what is not. Therefore it is not enough to be exposed to new information. We must first be able to receive it. Essentially, we must remake ourselves in order to absorb what we have been taught from childhood to ignore.[118]

The realities of Native women's statuses within their respective cultures has been left out of historical records about Native cultures written by white men. Why would these men want any woman to realize she could be something more than what is determined by patriarchy? The example of a movement toward social justice for women within dominant patriarchal society as inspired by Native cultures is significantly educative. Education in this respect is what I believe takes place in the ESH. Not only

[118] Sally Roesch Wagner, *Sisters in Spirit: Haudenosaunee (Iroquois) Influence on Early American Feminists* (Summertown, Tennessee: Native Voices, 2001), 13.

do Native women create and educate to improve lives of people in Native communities, but their contributions also inspire non-Natives to realize potentials for their own intellectual and educational transformations.

Another piece of education that contributes to the functioning of the ESH can be realized through the work of Native educational researcher Sandy Grande (Quechua [ancestors originate from Peru]) in her book *Red Pedagogy.*[119] Grande argues for the need of "American Indian intellectualism" and encourages fellow Natives to resist merely educating larger society of a Native standpoint through their own personal narratives. She insists for indigenous people to do more, to be more, and to seek more as "…perspectives not only deserve sincere engagement and analysis but also command us to confront the internalized racism, sexism, and homophobia within indigenous communities."[120] By embracing this idea, a person is embracing an intellectual ES. She presents the possibility of collective agency in establishing pedagogy of social and political thought to achieve tribal activism.

Grande describes her concept of a "Red pedagogy" as something that "compels students to question how (whitestream) knowledge is related to the processes of colonization. Furthermore, it asks how traditional indigenous knowledges can inform the project of decolonization."[121] Education in an ESH embodies Grande's concept, because people seeking to learn at the ESH are encouraged to question implications of colonization evident in subjects of artworks on display. The ESH embraces traditional

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[119] Sandy Grande, *Red Pedagogy: Native American Social and Political Thought* (Lanham, Maryland: Rowman & Littlefield Publishers, Inc., 2004).
[120] Ibid., 3.
[121] Ibid., 56.

indigenous knowledges, encouraging its inhabitants to engage in conversations about works of art that act as agents themselves in efforts to decolonize.

Grande clarifies,

> Specifically, a Red pedagogy necessitates: (1) the subjection of the processes of whitestream schooling to critical pedagogical analyses; (2) the decoupling and dethinking of education from its Western, colonialist contexts; and, (3) the institution of indigenous efforts to reground students and educators in traditional knowledge and teachings.[122]

An ESH upholds all these factors of a Red pedagogy. It is an educational agency that, despite being close in proximity to establishments that could be equated with "whitestream schooling," the ESH itself is separate from this. It is a safe space for Natives who must often travel into non-Native worlds just outside the door of the ESH. Members of an ESH determine education that is offered; however, inheritance of this education is not restricted to those members. An ESH is a place of indigenous action where students and educators teach themselves and others about Natives by honoring indigenous "traditional knowledge and teachings" that are identified as educational spirits.[123]

Spirit

Spirit [as part of ES] operates within an ESH and ESH involves definitions of spirituality from several different sources, including spirituality as determined through

[122] Sandy Grande, *Red Pedagogy: Native American Social and Political Thought* (Lanham, Maryland: Rowman & Littlefield Publishers, Inc., 2004), 56.
[123] Ibid.

Native perspectives and spirituality evidenced in the practices of artists. In this section, I will describe the significance of these sources and primarily use Native philosophies to explain what I mean by spirit in the context of being an ES in an ESH, how spirits move within our individual bodies, how spirits connect people within a culture, and how spirits connect us to our environments.

The ESH I am theorizing in these pages exists as a place where artists convey spirits through their artworks to visitors and frequent occupiers. Due to the aesthetic possibilities that can occur in this form of an ESH, I am including an understanding of spirituality as communicated through the arts. Spirit as it is used in the ESH concept will be aesthetically involved; however, spirits and the many different degrees and forms in which they exist are not limited to these aesthetic arguments. This is just the beginning of what spirit is in an ESH.

Sociologist Robert Wuthnow writes several compelling arguments that describe spirituality in his book *Creative Spirituality: The Way of the Artist.* He examines, "Although the term 'spirituality' refers to an aspect of life that is concerned with transcendence, wholeness, or ultimacy, it carries many connotations and is often used to suggest a realm of personal experience or being that cannot easily be communicated to others."[124] This understanding of spirituality suggests that it is something personal as though that one individual is the only person who can experience that particular instance of spirit. There are times in which the spirit is uniquely realized by the individual and is so sacred of an experience that he or she does not or cannot share it with others in the ESH. Wuthnow explains, "For…artists, exposure to religious

[124] Robert Wuthnow, *Creative Spirituality: The Way of the Artist* (Berkeley and Los Angeles, California: University of California Press, 2001), 23.

diversity has not resulted in an eclectic brew, combining a little bit of everything, but a sharper realization that there is more to spirituality than any individual can understand."[125] Because unique, one of a kind instances of spirituality exist, I argue that any interpretation or definition of spirituality, including my own theory of spirit, does not encompass the possibilities of what spirituality is and can be. This service to the individual spirit is only one feature of spirit in an ESH.

I do not want my definitions of spirit and spirituality to be confused with the meaning of spirit and spirituality within the context of religion.[126] Religious scriptures recirculate in religion. Followers and religious leaders interpret and share the messages they subjectively decipher in these texts. My use of spirit involves the process of creation in addition to interpretation. Wuthnow proposes, "Spirituality seems more authentic to [artists] because they have had to create their own ways of expressing it, whereas religion connotes the teachings of preachers and priests who may have never seriously questioned the tenets of their faith. In this respect, artists are the outsiders still capable of raising questions silenced by civilization."[127] In the ESH, spirituality is meant to motivate a recipient of the spirit to be critical of its presence, meaning, and implications before accepting it to mingle with his or her individual spirit. Religion encourages us to "be believers" of a faith and to trust and know without second-guessing.

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[125] Robert Wuthnow, *Creative Spirituality: The Way of the Artist* (Berkeley and Los Angeles, California: University of California Press, 2001), 101.
[126] It is vital to make this distinction of spirit and spirituality as separate from religion. Prior to European contact, Native Americans had "belief systems" rather than "religion."
[127] Robert Wuthnow, *Creative Spirituality: The Way of the Artist* (Berkeley and Los Angeles, California: University of California Press, 2001), 7.

How do spirits move from one person to another within a culture? Is this even possible? Through visual works by artists, spirits are able to surpass boundaries usually held by the individual and reach others.[128] When an artist creates an artwork, he or she often presents a subject and content within a specific context. This begins as a thought in the mind of the artist and is then translated into visual imagery[129] in concrete form. What was once a non-tangible thought, becomes a physical product. It is as though the spirit as part of the artist's being, streams through his or her consciousness, separates from its human through artistic practice, and becomes its own entity. It then occupies itself within the subject, content, and context as an ES, ready to be threaded into the thought of the viewer.

Wuthnow explains, " Although artistic work is generally done alone, just as prayer and meditation are, artists feel that it is in a small way serving others, and this is part of what gives it spiritual meaning. Creating works of beauty contributes to the lives of others."[130] Artworks need to be imagined as conveyers of spirits; they are modes of transportation for several kinds of educational spirits to move about a community of people. Individuals and groups must be willing to be moved by these spirits; vulnerability is key to the encounter.

Spirits are pushing themselves through subject matter, content, and artist statements to be received by the individual in the educational process of encounter. The

[128] My writing focuses on visual arts and aesthetics; however, it is critical to be aware that the use of arts when considering spirit and the ESH is not limited to visual art. Other areas of the arts, such as music, theater, dance, poetry, etc., may be considered as a way to experience the ESH.
[129] Visual imagery is not the only means for a concrete reflection of thought. A written text as poem or story, auditory expression as song, physical movement as dance, may also be considered as a product created from thought that houses an educational spirit.
[130] Robert Wuthnow, *Creative Spirituality: The Way of the Artist* (Berkeley and Los Angeles, California: University of California Press, 2001), 116.

individual visiting an ESH encounters Native, aesthetic spirits placed both intentionally and unintentionally in the artworks by the artists; the spirit of the individual has the potential to be moved, and thus the process of learning from the spirit may occur. As the individual learns of the spirit within self, he or she also becomes connected to the Native artist through the spirit of the work. This connectivity through the educational encounter arranges cultural transmission. The ESH by use of the sprits through encounters creates potential educative change in the respective cultures of visitors and viewers of art.

Ohiyesa, who we know as Charles Eastman (Sioux) (*The Soul of the Indian,* 1911) describes in great detail how Native philosophies own that spirits are everywhere. He expounds, "We believed that the spirit pervades all creation and that every creature possesses a soul in some degree, though not necessarily a soul conscious to itself. The tree, the waterfall, the grizzly bear, each is an embodied Force, and as such an object of reverence."[131] With this idea in mind, I further emphasize that artworks possess "a soul in some degree" and are objects of reverence. Native writer Anna Walters claims, "This realm of mystical images is entered through dreams, rituals, and ceremony or through direct contact with physical things. Dreams come with cosmic force, bringing spirits or symbols to me or leading my own spirit out of me that I might know more."[132] I argue that artworks presented in an ESH are physical things with which guests may directly contact by viewing. Symbols as content in these artworks carry spirits that contact

[131] Charles A. Eastman, *The Soul of the Indian* (Boston, New York: Houghton Mifflin Company, 1911), 4.
[132] Anna Walters, *The Spirit of Native America: Beauty and Mysticism in American Indian Art* (San Francisco: Chronicle Books, 1989), 69.

individual's spirit and help one to "know more" thus presenting itself in an educative way.

Spirit in the ESH is strongly evident of Native philosophy, and non-Native visitors may feel the spirit defined by indigenous hosts; however feeling is not the same as owning. Wuthnow assesses an accomplished writer Sharon Thomson's viewpoint as a non-Native consumer of Native spiritual practices. He articulates this realization in describing what Thomson has learned:

> I can go there and be touched and filled, but I really can't own it. I really can't have it because that expression is coming out of a complete life. These folk are having a deep spirituality that's come out of an experience of suffering. It's coming out of an experience of everyday believing in the midst of a world that would tell you that nothing matters. They have a faith that transcends a level of oppression and deprivation that I don't know about and that I can't know about…[133]

Native spirituality has frequently either been claimed or demystified by non-Natives. In the poem "Shame On" in their book *Dream On*, two-spirited[134] writer and Native activist Chrystos (Menominee) consider how non-Natives harm Native spirituality,

> America is starving to death for spiritual meaning
>
> It's the price you pay for taking everything
>
> It's the price you pay for buying everything

[133] Robert Wuthnow, *Creative Spirituality: The Way of the Artist* (Berkeley and Los Angeles, California: University of California Press, 2001), 102.

[134] Two-spirited refers to an individual who has characteristics of both masculine and feminine spirits. For some Native Americans, this term is used to claim identities according to sex, gender, or spirit. Two-spirited individuals sometimes use pronouns their and they in place of gender specific pronouns of he, she, him, and her.

It's the price you pay for loving your stuff more than life…

…The wind won't talk to you because you're always right, even when you don't know what you're talking about

We've been polite for five hundred years

& you still don't get it

Take nothing you cannot return

Give to others; give more

Walk quietly

Do what needs to be done

Give thanks for your life

Respect all beings

Simple

and it doesn't cost a penny[135]

The spirit in an ESH is determined and owned by the indigenous people who make it accessible to visitors of the Spirit-Home. Visitors should not steal this spirit from its home within the physical and spiritual boundaries of the Native ESH; it can be felt and honored but one must let it remain true to its original form. This spirit may certainly be used to inspire other spirits, especially those rooted inside Native and non-Native individuals to feel the injustices against people of color, to speak up, and to take action by educating all American citizens about the truths of historical traumas and misrepresentations of Native Americans. This is a critical step in the quest of

[135] Chrystos, "Shame On," in *Dream On* (Vancouver, British Columbia, Canada: Press Gang Publishers, 1991), 101. (I am grateful to Dr. Susan Laird for recommending this poet to me.)

establishing a truly democratic world. I insist that encounters in the ESH facilitate culturally transformative happenings. Actions by individuals to educate about, improve perceptions of, and validate Natives' experiences are educative because they restore rightful power to Native peoples over which cultural assets should become incorporated into the cultural wealth in indigenous societies. Educative actions also give Natives a place where their self-determined identities overshadow previous misconceptions that were once imposed on them from the larger American patriarchy.

Place

"How can you buy or sell the sky, the warmth of the land? The idea is strange to us. If we do not own the freshness of the air and the sparkle of the water, how can you buy them?"[136]

Chief Seathl [Seattle] (Suwamish Tribe)

When considering individuals and cultures affected by education as encounter, we must also think about places where encounters occur. These exist beyond traditional settings for education that are often the focus of educational theories. Home as situated in the concept of an ESH is a *place* where people feel connected to one another as well as the education they are receiving, where Natives and non-Natives can encounter and learn about Native cultures as determined by Native peoples. In an ESH, various tribal affiliations are present and accepted, and Native people can collaborate in the attempt to reclaim and revitalize their indigenous identities.

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[136] Chief Seathl, taken from "Letter of Chief Seathl of the Suwamish Tribe to the President of the United States of America, Franklin Pierce, 1854" as located in Ed McGaa, Eagle Man (Oglala Sioux), "Acknowledgements," in *Mother Earth Spirituality* (New York: HarperCollins Publishers, 1990), xi.

For thousands of years, Native Americans have interacted with the land in all its many different forms. Groups of Natives according to various locations have identified and valued the landscape for its ability to sustain them, and they in return have acted to sustain the land. Brown explains, "…according to most Native American traditions, land is alive."[137] Native American connections to the land have, however, been romanticized as a result of opinions by non-Natives. As I create the theoretical mapping of what I mean by home and use home synonymously with place and land, I will hopefully capture the concept without sensationalizing Natives' regard for land as a sacred place.

In addition to Brown's efforts to describe and support land as sacred in Native traditions, he also establishes, "The sense of place that roots a tribe in the earth is not only located in the land. It is also generated in the process of building homes and ceremonial structures."[138] With this thought in mind, we must consider that the ESH is one of these structures that root a tribe into a certain place. It is not just meant to root one tribe though. Due to Natives' experiences of being dislocated from sacred places of being through forced removal, some tribes struggled to unite with the spirits in uncharted lands. The ESH is a place, or better yet a *home*, where individuals from *any* tribe or group can feel the spirits connecting their senses and individual spirits to objects in the ESH. It is a place where all indigenous peoples can feel welcomed, accepted, and valued.

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[137] Joseph Epes Brown, *Teaching Spirits: Understanding Native American Religious Traditions* (New York: Oxford University Press, Inc., 2001), 24.
[138] Ibid., 36.

Individuals also root themselves into a place. Researcher of Apache's understandings of place, Keith H. Basso explains this in his book *Wisdom Sits in Places: Landscape and Language Among the Western Apache*, "…senses of place, while always informed by bodies of local knowledge, are finally the possessions of particular individuals. People, not cultures, sense places…[and] do so in various ways."[139] While I understand that individuals are the sensors of these places, they inevitably permeate the rest of the society and thus the culture with these senses of place.

In the article *Challenges Faced by Native American Couples and Families and a Place-Focused Approach to Treatment,* Native educational psychologist Rockey Robbins and fellow authors claim that,

> Scholars assertions that a focus on the land is key to understanding and engaging Native Americans have resulted in [the] development of [their] unique approach, Native American Place-Focused Therapy (NAPFT), to treat...families from this population. In addition, NAPFT deals with the displacement issues that many Native Americans experience having been separated from their original home places, and incorporated their beliefs about healing and spirituality.[140]

The construction of the concept within the framework of the ESH constitutes an understanding of *place* as interchangeable with *home,* furthermore, *home, land,* and *place* must be considered symbiotically. These terms convey spirit that bonds us to the

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[139] Keith H. Basso, *Wisdom Sits in Places: Landscape and Language Among the Western Apache* (Albuquerque: University of New Mexico Press, 1996), xvi.
[140] Rockey Robbins, "Challenges Faced by Native American Couples and Families and a Place-Focused Approach to Treatment," in *Diversity in Couple and Family Therapy: Ethnicities, Sexualities, and Socioeconomics*, ed. Shalonda Kelly (Santa Barbara, California: Prager Publishers, 2016), 103.

land and to our home; however, we must not consider these as physical things. Land, home, and place can be spiritual entities, existing in spaces of our hearts, minds, and souls. In *The Sacred Hoop* Allen clarifies these relationships,

> We are the land. To the best of my understanding, that is the fundamental idea that permeates American Indian life; the land (Mother) and the people (mothers) are the same. The earth is the source and the being of the people, and we are equally the being of the earth. The land is not really a place, separate from ourselves... The earth is not a mere source of survival, distant from the creatures it nurtures and from the spirit that breathes in us, nor is it to be considered an inert resource on which we draw in order to keep our ideological self functioning... We must not conceive of the earth as an ever-dead other that supplies us with a sense of ego identity by virtue of our contrast to its perceived nonbeing...the earth *is* being, as all creatures are also being: aware, palpable, intelligent, alive.[141]

We are entwined with the environments in which we live, and these environments are entwined with us. An ESH has spiritual life that radiates from the place to its occupants on the Oklahoma land. This place "*is* being, as all [of its visitors] are also being: aware, palpable, intelligent, alive."[142]

We are entwined with the places upon which we live and with which we interact; these places are entwined with us. While an ESH may not be an original home

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[141] Paula Gunn Allen, *The Sacred Hoop: Recovering the Feminine in American Indian Traditions,* (Boston: Beacon Press, 1986), Location 2291, Kindle.
[142] Ibid.

place for some Natives, and then it may at the same time be a place that is home for other Natives. This sharing of space and understanding of it as a home place can then be transferred from one Native to another by communal value of place and connection to land. Robbins explains that "NAPFT uses decolonizing conversations...[which] may help Native American[s] to (a) become freer to think and act from the liberated verdicts of their own hearts and minds, (b) reconnect with tribal wisdom and places, and (c) become engaged in creating social conditions that promote equality and freedom."[143] I assert that the ESH provides a place for these "decolonizing conversations" to occur. When Natives are in control of their own thoughts and wisdom within a place established solely for the purpose of revitalization of Native cultures, they gain a sense of autonomy to affirm that their histories, memories, and experiences are valid and worthwhile.

The use of education, spirit, and home as theorized on behalf of Native ideals, captures Grande's concept of Red pedagogy. By including these Native-infused forms of education, spirit, and home, I am (1) critically determining the ESH is counteractive to whitestream schooling; (2) "decoupling and dethinking…education [spirit, and home] from [their] Western, colonialist contexts; and (3) creating a way to see places influenced by Native people, arts, and aesthetics as "institution[s] of indigenous efforts to reground [participants,] students and educators in traditional knowledge and teachings. This furthermore supports that the ESH is a place for decolonization to happen.

[143] Rockey Robbins, "Challenges Faced by Native American Couples and Families and a Place-Focused Approach to Treatment," in *Diversity in Couple and Family Therapy: Ethnicities, Sexualities, and Socioeconomics*, ed. Shalonda Kelly (Santa Barbara, California: Prager Publishers, 2016), 104.

Basso illustrates how a person "fashions a place-world in which making and naming occur[s]."[144] I am providing power to the ESH by naming, conceptualizing, and sharing it, specifically claiming it as an Educative Spirit-*Home*. Activist and educator Winona LaDuke discusses, "There is power in naming, in renaming. That power is abused in the United States. Many communities struggle with the names given to them by others, and the deconstructing of categories and borders placed on identity."[145] The ESH provides Natives a space to name and claim their own knowledge while creating and teaching their own messages of Native identity. This concept gives Natives control over their aesthetic experiences and provides actual space for them to recreate and reestablish place in their lives and their spiritual connection to it.

Prior to conceptualizing the ESH, I had encounters that threw fuel to fire in my reflection of myself within a particular building. By attempting to internalize where I was in relation to fellow participants in a particular structure [that I will be theorizing as a clear case of an ESH in the next chapter], I began seeing more clearly in conversations with them, that my analysis of my self in this place and in a culture, could impact their analyses of self and in turn, their analyses could do the same for me. This led me to construct the ESH as a place to encounter as one and also as a member of a culture.

Basso describes the power of landscapes by arguing, "For landscapes are always available to their seasoned inhabitants in more than material terms. Landscapes are available in symbolic terms as well, and so, chiefly through the manifold agencies of speech, they can be 'detached' from their fixed spatial moorings and transformed into

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[144] Keith H. Basso, *Wisdom Sits in Places: Landscape and Language Among the Western Apache* (Albuquerque: University of New Mexico Press, 1996), 11.
[145] Winona LaDuke, *Recovering the Sacred: The Power of Naming and Claiming* (Cambridge, Massachusetts: South End Press, 2005), 132.

instruments of thought and vehicles of purposive behavior."[146] My concept of ESH is not restricted to being one specific place and it is not limited to the particular type of Spirit-Home. An ESH can take on many forms; it does not have to be a physical building or structure. It could be an area of land or even a vast area of tribal space. Perhaps an ESH exists digitally as a platform in an online community.

I believe that the ESH should be considered on a circular continuum, so the parts may shift with fluidity to contribute to the individual, group, and culture in an educative manner. In addition to being educat*ive* by aiding in Natives' recoveries of place, sense of belonging and relatedness, and spiritual fulfillment, the ESH will also be a place where aesthetics, education, and healing happen together.

Clear Case: Theorizing The Jacobson House as an Educative Spirit-Home

In addition to the parts [education, spirit, and place] of the ESH I analyzed previously, my personal encounters at the Jacobson House have also contributed to my claims that this place is a clear case of an ESH. My encounters as a viewer of Natives' artworks, participant in cultural activities, and validation as a Native artist, develop into educative experiences. I have learned about several different Native cultures and that we all, regardless of our tribal affiliations, or complete lack thereof, can educate others about the realities of Natives' experiences.

Through the educational encounters and experiences in the Jacobson House Native Art Center, Native and non-Native cultures are transformed. One might question, *what education is received in an encounter of aesthetic enjoyment?* Professor of Native

[146] Keith H. Basso, *Wisdom Sits in Places: Landscape and Language Among the Western Apache* (Albuquerque: University of New Mexico Press, 1996), 34.

studies and author of *Teaching Spirits* Joseph Epes Brown argues, "It is only through such intensely personal encounters that there becomes possible a quality of understanding that simply cannot be acquired through any amount of 'book learning.'"[147] He explains that Native peoples experience difficulties participating in non-Native educational structures, "There is a kind of tragedy in this…for Native Americans, certainly, but also for the non-Indians' educational structures, which would stand to gain immensely if they could incorporate certain aspects of the Native Americans' philosophy of education." There is a great need among Natives to have personal encounters with other Natives and Native philosophies, pedagogies, traditions, and arts to help them feel connected. The Jacobson House gives opportunities for all these to happen, similarly to when Jacobson welcomed Kiowa artists into the university as well as his home and encouraged them to maintain connections to their Kiowa heritage through art.

Artist and professor of art J. Craig Sheppard describes, "At [Jacobson's] urging [the Kiowa artists] stopped trying to imitate the white man's art to follow their own fine racial tradition and were happy to find someone who understood and sympathized with it instead of condemning it."[148] Due to the history of Oscar Jacobson's role in the lives of Native artists, I believe that the Jacobson House is a place where these personal encounters are able to happen, whether they occur between the person and another individual or between the person and the place itself by simply taking in its sensory offerings, such as sight [artwork], smell [foods and traditional Native items such as

[147] Joseph Epes Brown, *Teaching Spirits: Understanding Native American Religious Traditions* (New York: Oxford University Press, Inc., 2001), 49.
[148] Craig J. Sheppard, "American Indian Costumes," *Books Abroad* 30, no, 3 (1956): 287.

tobacco], sound [Native voices, flutes, and drums], touch [beadwork, blankets, and pottery], and taste [Indian tacos and grape dumplings]. Sheppard writes, "Artists from many tribes…sought the help of Dr. Jacobson, who suddenly found himself mentor, advisor, and father confessor to many Indian painters scattered from the Atlantic to the Pacific."[149] In this respect, the Jacobson House is an Educative Spirit-Home, standing as a place where Native artists are not merely allowed to continue traditions, but where they unite together to share in the transmission of Native traditions from their respective cultures so others are empowered to do the same.

In her article "Is What You See What You Get? A Postmodern Approach to Understanding Works of Art," fine arts coordinator for public schools Anne Wolcott explains, "Dewey…argued that art's value lies in its ability to enhance the viewer's experiences, to engage the human organism in meaningful ways, and thereby to enhance viewers' lives."[150] John Dewey's interpretation of a human's experience as enhanced by art, and Jane Roland Martin's sense of encounter, when the individual learns and then transmits knowledge to the rest of his or her culture regarding what has been learned, are both critical considerations to better understand the educative potential of an ESH. Through aesthetic, educational encounters with visual arts, viewers at the Jacobson House are engaged in meaningful ways with the content situated within the artwork as well as the messages relayed through the titles and artist statements. As one takes in the artwork, critically processing what is seen, what is understood cognitively, *and* what is felt spiritually, a person may be transformed by an encounter with an artwork in the

[149] Craig J. Sheppard, "American Indian Costumes," *Books Abroad* 30, no, 3 (1956): 287.
[150] Anne Wolcott, "Is What You See What You Get? A Postmodern Approach to Understanding Works of Art," *Studies in Art Education* 37, no. 2 (Winter, 1996), 70.

Jacobson House. When a person *shares* (1) his or her reflection of the initial encounter with the artwork, (2) information received and how it was received during the taking in of the spirit, or (3) information learned as a result of reflecting about the experience, all while considering how he or she is transformed in an educative way through this sense of spirit within this particular place, then the ESH is providing a place for educative transformation of both an individual and culture(s) to happen.

Wolcott considers, "For Dewey, the essence of art was not in the product or artifact, but in the act of experiencing through creation and perception. Art became the interaction of the living organism with its environment, an interaction that is characteristics of the perceiver as well as the artist."[151] In an ESH, the experience must not only consider the active roles of the artist and perceiver, but also the art itself, what is learned, and what is then transmitted to the culture or cultures of the artist and perceiver.

In her essay "Why I Make Cradles," artist Vanessa Paukeigope Jennings (Kiowa), granddaughter of Kiowa Six artist Stephen Mopope and his wife Jeannette Berry, describes the significance of lessons learned from her grandmother, "Now I understand that she was teaching me a culture that would form the foundation of my life. I understand now that culture is a conscious, consistent, deliberate passing on of knowledge taught every day by older generations to the next generation."[152] The ESH ensures that generations of artists are passing on knowledge through their artworks, not

[151] Anne Wolcott, "Is What You See What You Get? A Postmodern Approach to Understanding Works of Art," *Studies in Art Education* 37, no. 2 (Winter, 1996), 70.
[152] Vanessa Paukeigope Jennings, "Why I Make Cradles," in *Gifts of Pride and Love: Kiowa and Comanche Cradles*, ed. Barbara Hail, (Norman, Oklahoma: University of Oklahoma Press, 2001), 95.

only to current and future generations of Natives, but also to generations of non-Natives, establishing that Natives are not fixtures of the past but rather are present, alive, and thriving in our world. This example focuses on nourishing an intellectual ES through the "Actuality Criterion"[153] by revealing knowledge in response to the violation against ES that consists of "avoiding reality." With the passing of intergenerational knowledge at the Jacobson House, the intellectual ES thrives, helping individuals, groups, and entire societies thrive as well.

Creative and technical writer Anna Walters (Pawnee and Otoe-Missouria of Oklahoma) proposes, "From the earliest times, Native Americans maintained a unique aesthetic vision of the universe and never was the vision separated from the functional aspects of their culture."[154] This aesthetic vision survived and continues still today. Native cradleboard and beadwork artist Jennings (Kiowa) explains that she makes cradles for more than aesthetic and artistic reasons,

> The color, design and artistry of cradleboards impress me as a celebration of life. These cradleboards are symbols of humanity honoring our unnamed sisters and grandmothers who rose up against overwhelming odds of wars, cultural genocide, death and other monumental events to celebrate a newborn's life as only women can: to represent a promise of hope for the future… I try to represent a continuation of culture from generation to the next.[155]

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[153] Please refer to Table 3.
[154] Anna Lee Walters, *The Spirit of Native America: Beauty and Mysticism in American Indian Art,* (San Francisco: Chronicle Books, 1989), 45.
[155] Vanessa Paukeigope Jennings, "Why I Make Cradles," in *Gifts of Pride and Love: Kiowa and Comanche Cradles*, ed. Barbara Hail, (Norman, Oklahoma: University of Oklahoma Press, 2001), 100.

Whenever a perceiver of arts sees and studies Jennings' cradleboards, they are witnessing a transmission of "cultural stock" as "living legacy."[156]

It is through artwork and recorded songs from Jennings' grandmother that the artist feels connected to her ancestors. Jennings states, "Her love and concern reached toward unborn generations. Such traditional women live on through their influence on each of us and through memories of their prayers and art."[157] It is through this Native spirituality that we may identify and accept gifts transmitted from our ancestors through artworks and claim theses educative sentiments as cultural wealth. Encounters with Jennings' cradleboards confront the violation for undermining identities because it unifies the connection between descendants and their ancestors as well as mothers with their children. This "Interconnection Criterion"[158] of the ESH provides opportunities for Natives to have potential encounters with legacy ES, which link them to a particular person, place, or culture.

The claiming and naming of ESHs and arguing that the Jacobson House is a clear example of a Native-inspired, Native-determined, and Native-controlled place offers an additional means for ensuring cultural wealth. In her article "'Patriarchal Colonialism' and Indigenism: Implications for Native Feminist Spirituality and Native Womanism," Native American and Mestiza[159] author and activist M.A. Jaimes Guerrero

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[156] In *Education Reconfigured: Culture, Encounter, and Change* (2011), Jane Roland Martin describes cultural stock as the information passed down from generation to generation. Dead relics are those pieces that are determined by a culture to discontinue inheritance, whereas living legacies are those pieces of information, which are deemed as worthy to the culture. Cultural wealth is the entire collection of stock that is worthwhile and held in positive regard to the culture.

[157] Vanessa Paukeigope Jennings, "Why I Make Cradles," in *Gifts of Pride and Love: Kiowa and Comanche Cradles*, ed. Barbara Hail, (Norman, Oklahoma: University of Oklahoma Press, 2001), 101.

[158] Please refer to Table 3.

[159] In Latin America, Mestiza is a woman of mixed race. This label is especially given to a person who is a child of a Spaniard and an American Indian.

(Yaqui and Juaneño) emphasizes, "What the historical texts conveniently leave out, in terms of the impact of aggressive colonization on a disrupted people is the question of the impact and cost of this disruption on these Native peoples and their land-based cultures."[160] For Native peoples, markers of their homes are significant to their understandings of themselves and who they are within the larger context of their cultures. Guerrero declares, "…community is very important to us because that is where we found our strength and knowledge of knowing who we are and where we come from."[161] Although some connections to Native places have been lost due to removal and relocation of Native peoples, there are ways in which Natives are able to activate this philosophy and engage with current places, re-engaging their senses of themselves in relation to their communities. Cultural and linguistic anthropologist Keith H. Basso argues, "Knowledge of places is therefore closely linked to knowledge of the self, to grasping one's position in the larger scheme of things including one's own community, and to securing a confident sense of who one is as a person."[162] The Jacobson House is a place where people can become educated, finding strength and knowledge of "who we are and where we come from" while connecting with art, each other, spirituality, Native philosophies within a particular place that is vital to their cultures' continued existence.

In his descriptions of the significance of place and place-names to Apache people, Keith H. Basso writes, "…places and place-names provide Apache people with symbolic reference points for the moral imagination and its practical bearing on the

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[160] M.A. Jaimes Guerrero, "'Patriarchal Colonialism' and Indigenism: Implications for Native Feminist Spirituality and Native Womanism," *Hypatia* 18, no. 2 (Spring 2003), 62.
[161] Ibid., 64.
[162] Keith H. Basso, *Wisdom Sits in Places: Landscape and Language Among the Western Apache* (Albuquerque: University of New Mexico Press, 1996), 34.

actualities of their lives—the landscape in which the people dwell can be said to dwell in them."[163] Through memories and imagining the places in which particular events occurred, we situate ourselves in places by way of our minds. It is through these moments of situating ourselves on this "experiential continuum" that these places also become situated within us. When we remember, we give power to the memory and power to the place in which the event transpired. Basso asserts, "…and in the timeless depth of that abiding reciprocity, the people and their landscape are virtually as one."[164] This supports my claim that in an ESH, education, spirit, and place move through the individual, and the individual moves through them. All parts rest and move fluidly as one on the continuum.

Native historian Devon Mihesuah describes struggles imposed on contemporary Native women as a result of "colonial disempowerment" in her book *Indigenous American Women: Decolonization, Empowerment, Activism.* She explains, "Some of the greatest stressors that Indigenous women face have to do with their appearances and with not knowing their tribe's history and culture and, therefore, their identities as Natives. Identify conflicts among Native females are critical and ongoing psychological problems, especially for multi-heritage women."[165] I propose that the Jacobson House is an ideal place for women to receive knowledge through artworks regarding these struggles and to identify a starting point for ascertaining their identities as Natives while retrieving strategies for how to learn about their tribe's history and culture. By sharing

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[163] Keith H. Basso, *Wisdom Sits in Places: Landscape and Language Among the Western Apache* (Albuquerque: University of New Mexico Press, 1996), 102.
[164] Ibid.
[165] Devon Abbott Mihesuah, *Indigenous American Women: Decolonization, Empowerment, Activism (Contemporary Indigenous Issues)* (Nebraska: University of Nebraska Press, 2003), 81.

reflections about the art with individuals from diverse backgrounds with the common goal to appreciate the art of Native peoples, one who is considered a multi-heritage person may find peace in these shared experiences.

One might wonder how a Native woman could learn from artworks created by Natives who are members of other groups. By encountering Native works in the Jacobson House, an individual will then be able to seek further opportunities to encounter artworks made by artists from their own tribal groups. In their article "When Tribal Sovereignty Challenges Democracy: American Indian Education and the Democratic Ideal," Native American researcher K. Tsianina Lomawaima and educational anthropologist Teresa L. McCarty consider, "To flourish, individual human beings as well as social groups need room—and opportunity and resources—to develop and implement their values, philosophies, and beliefs. They need places where difference is not perceived as a threat, even as the pressures for standardization gather momentum across the United States and, indeed, across the globe."[166] The Jacobson House embodies the concept of an ESH, because it serves as a place where diversity is welcomed and appreciated. The Jacobson House allows reduces pressures on people to conform to particular standards set forth by our overarching American society; this place lets its visitors reflect upon their encounters and experiences to determine the values they wish to present to their cultures as cultural stock.

[166] K. Tsianina Lomawaima and Teresa L. McCarty, "When Tribal Sovereignty Challenges Democracy: American Indian Education and the Democratic Ideal" *American Educational Research Journal* 39, no. 2 (Summer 2002): 281.

Through my identification of the Jacobson House as an ESH, I am engaging in the "sensing of place," which was described by Basso as "a form of cultural activity."[167] The acts of engaging in the sensing, naming, and theorizing of the Jacobson House as an ESH are all most certainly cultural activities. It is through these acts that I am acting as a Native scholar to establish this place as a cultural asset to be included in the cultural wealth of Native cultures. Brown indicates, "In Native languages, to name or speak of a person, a being, or some phenomenon in Nature is to make present or call forth the spiritual essence of that which is named."[168] I am calling forth the spiritual presence of the ESH to activate the educative, aesthetic, spiritual, and therapeutic potentials for all Native peoples.

Architect and educator Rina Swentzell (Tewa-Santa Clara Pueblo) wrote an article for the National Museum of the American Indian publication *All Roads are Good* regarding the significance of the artistic process. She declares, "I think that traditional Native American art is characterized by a very strong sense of design, a strong sense of form. There is a powerful aesthetic sense that can be seen, touched, and felt in the created objects."[169] Understanding the significance of an art form and its symbolic power is essential to the educative potential of an ESH. The messages presented in the Native works in the Jacobson House are saturated with this aesthetic power. Brown argues, "For many Native American cultures, words are not the only mode of communication, for silence itself constitutes language…in silence there are profound

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[167] Keith H. Basso, *Wisdom Sitss in Places: Landscape and Language Among the Western Apache* (Albuquerque: University of New Mexico Press, 1996) 142.
[168] Joseph Epes Brown with Emily Cousins, *Teaching Spirits: Understanding Native American Traditions* (New York: Oxford University Press, Inc., 2001), 43.
[169] Rina Swentzell, "The Sense of Process," *All Roads are Good: Native Voices On Life and Culture* (Washington: Smithsonian Institution Press in association with the National Museum of the American Indian, Smithsonian Institution, 1994), 31.

modes of sacred, humanizing communication."[170] Viewers of art often take in images silently and separately from other viewers. Images of Native peoples from the past, such as in works featuring strong Native women created by J. Nicole Hatfield (Comanche and Kiowa), have silent subjects whose eyes lock into the souls through the eyes of their onlookers, demanding that they be seen, touched, and felt, not necessarily in the physical sense but rather in spiritual, emotional, mental, and philosophical ways.

Artists who create the visual arts featured at the Jacobson House do not create for selfish reasons. When describing the reason for an artist to create, sociologist Robert Wuthnow insists, "[Artists] are dedicated to challenging the rules, not in the interest of self-expression alone, but for the purpose of pushing out the frontiers of human possibility."[171] By combining art and spirituality, they envision ways in which their art may be perceived and received by viewers. Arts at the Jacobson House are not meant to hang upon the walls as objects for viewing. They are artworks with which one should interact.

When identifying, classifying, or theorizing a place as an ESH, whether it be a natural or manmade structure, outside environment, or symbolic memory of one's self in a clear or abstract place situated within the context of one's mind, there are certain conditions that must be present. For a place to be considered an ESH, it must meet the following requirements: It must (1) be a place where Native Americans have authority over their own stories, encounters, and experiences, (2) be a place that improves the lives of Natives and non-Natives through aesthetic encounters, (3) be a place that is

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[170] Joseph Epes Brown with Emily Cousins, *Teaching Spirits: Understanding Native American Traditions* (New York: Oxford University Press, Inc., 2001), 48.
[171] Robert Wuthnow, *Creative Spirituality: The Way of the Artist* (Berkeley and Los Angeles, California: University of California Press, 2001) 11.

accessible for Natives [and others] to root themselves to and feel a sense of belonging as a result of encounters and experiences had there, similar to how individuals connect themselves to a *home* or homeland (4) provide encounters and experiences that are *educative* for either a person or group of people, (5) include informational messages in form of *educational spirits* that upon reflection are considered to have transformative qualities, and (6) be a place where healing of an individual, group of people, or entire culture(s) results from interactions with arts there.

An ESH needs to maintain some sense of its parts: education, spirit, and home in consideration of Native philosophies regarding each respectively and complementary to one another. It must also provide answers to the dilemmas posed against Natives that tend to occur as a result of violations against ES such as those presented in places like the Oklahoma Memorial Stadium. Criteria for an ESH influence the rigor of the curricula. If a criterion is not met, then a curriculum may suffer. These curricula are situated alongside location or place, within women's visual artworks, and community gatherings. If criteria are met and curricula produced, ES are fueled and become linked with a person, group, or culture. Please refer to Tables 3 and 4 for more details.

Criteria for Educative Spirit-Home	Descriptor
Actuality Criterion	Reveals knowledge, confronts, and accepts situational realities for marginalized individuals and helps them understand, embrace, and overcome these
Interconnection Criterion	Unites individuals facing common struggles regarding race, ethnicity, gender, (dis)ability, and/or sex and helps them appreciate their unique identities
Hospitality Criterion	Accepts, welcomes, and comforts individuals regardless of previous history
Compassion Criterion	Tackles oppressive behaviors with sincerity and love, intentionally and purposefully to relieve burdens of oppressed persons, groups, and societies

Table 3. Criteria for Educative Spirit-Home

Violations Against Educational Spirits	Criteria for Educative Spirit-Home	Educational Spirits Thrive as a Result
Avoids Reality	Actuality Criterion	Intellectual ES or General ES
Undermines Identities	Interconnection Criterion	Legacy ES or General ES
Disregards Trauma	Hospitality Criterion	Expressive ES or General ES
Prolongs Oppression	Compassion Criterion	Expressive ES or General ES

Table 4. Matching Educative Spirit-Home Criteria to Violations for Thriving Educational Spirits

Contrary Case: Clarifying the Miseducative Spirit-Home

Just as there are benevolent ES, there are also malicious ES. I claim that there are "Miseducative Spirits (MS)" that can be detrimental to the educations of individuals and hinder educative potentials for groups and thus educative transformations for a culture. I believe that MS are what philosopher Jane Roland Martin calls "cultural liabilities."[172] When considering cultural liabilities, it is important to note the difference between a liability "as a living legacy," which continues to be passed on as cultural stock, as opposed to "dead relic," which is when a living legacy has been transformed into something that is known to be miseducative and no longer yoked to culture. MS are woven into contemporary social and educational settings. Within these settings there are miseducative capacities of language and visual imagery concerning Native Americans by non-Natives in American history.

There are places where MS are obvious, and there are places where MS are hidden by social constructions and expectations, only realized as harmful by a select few individuals and/or group(s) within a culture. These places have characteristics that are completely opposite to those of an ESH. I claim that such places are called "Miseducative Spirit-Homes (MSH)" and are in either traditional or non-traditional educational settings in which MS prolong oppressive circumstances for a marginalized group of people.

Brown contributes, "Words themselves are thought to have the power to reintegrate myth into today. While there is tremendous diversity among Native

[172] Jane Roland Martin, *Education Reconfigured: Culture, Encounter, and Change* (New York: Routledge, 2011), 1, 14, 127.

American oral traditions, most tribes believe that language has creative force. Words are not merely symbols that point to things, they call forth the reality and power of the being mentioned."[173] I am calling for power to be reclaimed for Natives by naming ESH and identifying places that embody the characteristics. Additionally, I am also calling forth the reality of disturbing power held by those in control of MSH. ES violations are presented to draw necessary attention to their existence and continued harmful domination of minority groups of people by majority, whether this in in terms of racial, sex or gender, social class, or other biases. If we do not have names for certain thoughts or witnessed happenings, we often do not engage in conversations about them, which causes us to avoid identifying critical issues and taking eventual action. I am naming MS and MSH so that we may begin to discern their qualities and damaging impact on our cultures.

Activists working on behalf of Native Americans and other marginalized groups have worked for decades to demand the discontinuation of Native American symbols and derogatory uses of Natives as mascots for teams across the levels of athletics from elementary through professional leagues. Artists such as Edgar Heap of Birds and Jaune Quick-To-See Smith have used their talents to evoke critical thought from their viewers regarding the use of Native-based mascots for sports teams. Other individuals have written, spoken out, and taken active stances on behalf of the mascot issue. Educational administration theorist Penny Pasque and student co-authors Lena Khader and Corey Still wrote an article titled, "Critical Case Study as an Imperative for Organizational Activism and Institutional Change," in *Critical Methodologies in Higher Education*

[173] Joseph Epes Brown with Emily Cousins, *Teaching Spirits: Understanding Native American Traditions* (New York: Oxford University Press, Inc., 2001), 16.

Organization Research, where they addressed "racial complexities within campus environments."[174] They describe how "the Indigenize OU student group met with President [of the university, David] Boren, to discuss his use of the word 'sooner' and to request the mascot name change."[175] Traditions run deep at the university, and people do not like changing something they have held on to for so long. President Boren publicly "claimed that the terms do not mean what they did in the past,"[176] which is contradictory to many Native groups' spiritual beliefs that are cyclical in nature and honor the spirits of all, living or deceased, as being present. These terms continue to hold their meaning, and while the majority cannot understand that, the minority's authority over experience continues to be disqualified.

To better understand what I mean by an MSH, I will discuss an example case. In consideration of MS embedded in words or language, I will first propose that the words, "boomer" and "sooner," as used by the University of Oklahoma, contain MS that could be considered cultural liabilities. As I described before, several Native American tribes were relocated to "Indian Territory" as a result of treaties. Many of these individuals did not support or agree with the treaty that caused them to be forcefully removed from their homelands. After the journey to what would become their new homelands, they were provided with land to which they would attempt to establish roots for their families and future generations.

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[174] Penny Pasque, Lena Khader, and Corey Still, "Critical Case Study as an Imperative for Organizational Activism and Institutional Change: Critical Methodologies in Higher Education Organization Research," in *Qualitative Inquiry in Higher Education Organization and Policy Research*, ed. Penny A. Pasque and Vicente M. Lechuga (New York: Routledge, 2017), 75.
[175] Ibid., 81.
[176] Ibid.

Unfortunately, just as Natives began situating themselves into their government-controlled environments, they were once again subjected to cruel manipulation. Lands that had not been declared to any particular tribe were called "Unassigned Lands." Unassigned lands were specifically described in treaties to be off-limits to non-Natives because they served as a protective barrier for Natives from the rest of the United States. Bountiful bottomlands and vast prairie land, resourceful waterways, and abundant timber were all characteristics of Unassigned Lands. These lands became the interest of some non-Natives who believed white people should settle these lands. The term boomer was assigned to those who attempted to occupy these lands because they believed that lands should be opened to non-Natives for settlement. These lands, in many ways, were better than some of the lands provided to tribal groups.

According to Oklahoma historian Bob Blackburn in an encyclopedia article for the Oklahoma Historical Society, "From 1879 to 1888 a series of highly publicized boomer raids led by adventurers such as David L. Payne and William Couch broke the quiet of the Unassigned Lands."[177] The United States government occasionally made efforts to intervene and arrest these individuals; however, the problem persisted due to little or no consequences given to boomers. The United States government finally gave into the demands of non-Natives who demanded access to these lands; they once again took actions that undermined previous treaties made with Native American tribes who lived in Indian Territory. Journalist Alysa Landry writes in an *Indian Country Today article* titled "Native History: Land Rush for Oklahoma Indian Territory Begins," that The Dawes Severalty Act of 1887 "…introduced private land ownership to Natives,

[177] Bob L. Blackburn, "Unassigned Lands," in *The Encyclopedia of Oklahoma History and Culture*," accessed February 09, 2018, http://www.okhistory.org/publications/enc/entry.php?entry=un001.

allowed the government to consolidate them on smaller tracts of land and slashed millions of acres from tribal land. After reservations were divided into allotments, any remaining land was declared surplus and opened up for white settlement."[178] These lands were advertised for anyone to be able to participate during one of several "land runs," in which settlers would race to allotments and stake their claims. Prior to the sound of the cannon for the release time of these lands, individuals hid on the land early in order to increase their chances of winning a 160-acre section of land. These people were called "sooners."

I insist that the term sooner represents unfair treatment of Native Americans by government's purposeful inconsideration and mishandling, and what some might say was theft, of Native lands. In this regard it serves a violation against expressive ES that "Disregards Trauma."[179] While some see the adoption of the sooner schooner mascot by the University of Oklahoma as a tribute to Oklahoma's history, for others it is a reminder of Oklahoma's injurious origin. It is representative of a time that Natives were subjugated to immobilized beings controlled by a dominant society, which unfortunately still happens over a century later. It is because of these issues, I insist that the term sooner is deeply ingrained with MS.

In a state where several tribal capitals are located, including the Choctaw Nation of Oklahoma, which is one of the largest tribes in the United States, the MS in sooner is a constant reminder of the domination and exploitation of tribal groups. When considering the history of the term and its original, intended meaning, as it correlates

[178] Alysa Landry, "Native History: Land Rush for Oklahoma Indian Territory Begins," in *Indian Country Today*, accessed April 22, 2017, https://indiancountrymedianetwork.com/history/events/native-history-land-rush-for-oklahoma-indian-territory-begins/.
[179] Please refer to Table 2.

with its ways in which the MS in sooner are distributed to individuals and groups at the University of Oklahoma as well as to other educational facilities, it becomes blatantly obvious how detrimental this term is as it has become engrained in day-to-day instances of Native and non-Native lives. In addition to its use at the University of Oklahoma, there are additional places in which this term's MS are alive and intended to be received. I will, for the purpose of my argument, maintain the context of the term as it pertains to declaring a contrary case for the ESH.

At the University of Oklahoma and in the city of Norman, Oklahoma, "boomer," "sooner," and "sooners" branding can be found everywhere. The most logical and obvious place in which this term is most abundant is in the Gaylord Family Oklahoma Memorial Stadium, which surrounds Owen Field. University traditions are deeply valued and engrained in not just the Norman community but also communities throughout the state of Oklahoma. Prior to starting my journey of "becoming Choctaw" and being a Native who may honorably claim indigenous inheritance, I, too, embraced the sooner traditions and proudly sang the "boomer sooner" fight song. It was only through self-guided education, support from members who work diligently to achieve social justice for unrepresented groups, and being open to the spiritual messages embedded in more accurate renderings of Native histories, philosophies, and imagery, that I realized how oblivious I had been.

I request that, due to the significance of the term as occupied with MS, Oklahoma Memorial Stadium to be considered a MSH, a place where MS are packed and taken in willingly and unknowingly by participants from diverse backgrounds. Due to my own prior ignorance regarding the "Oklahoma Land Run," "boomer," and

"sooner," I strongly doubt that Oklahomans as well as other citizens of the United States are aware of the history of the boomer and sooner terms. By vast use in athletics and student identities, the infiltration of MS historically fixed in these terms, creates a realm of miseducative influence. Through encounters within the boundaries of Oklahoma Memorial Stadium, these spirits penetrate the spirits of spectators of football games and other events.

Proclamations of boomer and sooner at these events may bring joy to some, but they are hurtful to others. Symbolic imagery is paramount in the stadium. Rufneks, members of an all-male spirit group, shoot guns after touchdowns, booming through the stadium, signal acceptance of the violence against Native peoples during Indian Territory land negotiations. The sooner schooner, which is a covered wagon, pulled by two horses is present at each and every football game. After the team scores a touchdown, the schooner makes a victory lap across one end zone of the field. The term sooner is blistering with MS that deliver false, vast representations of Oklahoma pride, which are taken in without second thought by visitors at the Oklahoma Memorial Stadium. In this situation, there is a violation against an expressive ES that "Prolongs Oppression"[180] by continuing hurtful behaviors toward Native Americans. Actual, physical representations of the schooner emphasize the critical issue in nation's history that the disenfranchisement of Native Americans is perfectly acceptable. We must be more critical of our environments and actively dismantle the social constructions that exist in places where we seek should be able to seek and find aesthetic, social, and cultural enjoyment. The ongoing acceptance of these terms and visual depictions

[180] Please refer to Table 2.

representative of them in the space of Oklahoma Memorial Stadium are living legacies of cultural liabilities that ignore injustices against Natives.

Martin clarifies, "In saying one never knows when it will come in handy, I do not mean to suggest that *every* bit of cultural stock should be preserved. So far as I am concerned, racism, poverty, terrorism…physical and psychological torture are cultural practices that should not under any circumstances be handed down as living legacies to future generations. But this is not to say that we should refrain from passing down knowledge *about* them. How else are we to keep past mistakes from being repeated?"[181] Some believe that the use of the words boomer and sooner are not racism, there are some affected by their use who claim that they are. Shouldn't we consider the viewpoints of these Native peoples?

The Oklahoma Memorial Stadium is not classifiable as an ESH. When reviewing the criteria for an ESH to determine whether or not the stadium can be considered as an aesthetic place for spectator enjoyment, it is deducible that the it fulfills the complete opposite in such that: (1) Native Americans **do not** have authority over their own stories, encounters, and experiences; non-Natives are in control of this, (2) it **does not** improve the lives of Natives and non-Natives through aesthetic encounters; some participants may enjoy their encounters; however, there are some who cannot let go of the binds that the terms have demanded on their identities; (3) **is not** a place that is accessible for Natives [and others] to root themselves to and feel a sense of belonging as a result of encounters and experiences had there, similar to how individuals connect themselves to a *home* or homeland; Natives [and non-Natives] who

[181] Jane Roland Martin, *Cultural Miseducation: In Search of a Democratic Solution*. (New York: Teachers College Press, 2002), 11.

understand the significance of the harmful symbolism are likely unable to feel comfort here, in face, they may feel discomfort, (4) **does not** provide encounters and experiences that are *educative* for either a person or group of people; prolonging the disadvantages of Native through continued acceptance of such terms is not educative, (5) **does not** include informational messages in form of educational *spirits* that upon reflection are considered to have transformative qualities; these spirits are miseducative and have negative implications for many, and (6) **does not provide access** to healing of an individual, group of people, or entire culture(s) resulting from interactions. Due to how opposite these characteristics are as compared to those of an ESH, I insist the Oklahoma Memorial Stadium must be called an MSH instead.

Native physician and writer Charles Eastman (Ohiyesa) asserts, "…beliefs in which I was reared--the secret ideals…have nourished in the American Indian a unique character among the peoples of the earth. Its simplicity, its reverence, its bravery, and uprightness must be left to make their own appeal to the American of to-day, who is the inheritor of our homes, our names, and our traditions. Since there is nothing left us but remembrance, at least let that remembrance be just!"[182] We must review the legacy we are passing on to future generations because our remembrance is not just. It is not acceptable that our inherited remembrance consists of greedily taking from disadvantaged groups of people and then situating our enjoyment in places where we honor symbols of those who unashamedly took lands that should have been reserved for Natives.

[182] Charles A. Eastman (Ohiyesa), *The Soul of the Indian*, (Boston, New York: Houghton Mifflin Company, 1911), 45.

Borderline Case: The Educational Spirit-Home

Places may exist having characteristics that fall in the middle of the two spirit-homes; perhaps they fall somewhere on a continuum of varying degrees between the two polar opposites. They may have some but not all characteristics of an ESH, but they may not consist of the detrimental qualities identified in an MSH. These places are what I call "Educatio*nal* Spirit-Homes (ELSH)." Keeping with symbolic places located on the grounds of the University of Oklahoma, I will argue that the Fred Jones Jr. Museum of Art (FJJMA) is an example of an ELSH. Although it is located just two blocks away from the Jacobson House, the museum receives many more visitors.

The Fred Jones Jr. Museum of Art is home to two sizeable collections of Native American art, the "Eugene B. Adkins Collection of art of the American Southwest and Native American art" and the "James T. Bialac Native American Art Collection."[183] In 2010 an attorney from Arizona, James T. Bialac, donated his private collection consisting of over 4,000 works of indigenous North American art. This extremely generous gift has brought the ES embedded in several Native works to the lives of the FJJMA visitors. While there are several Native and non-Native individuals who only consider Native structures for showcasing and honoring Natives represented through their artworks, there are also others who seek non-Native structures such as some educational institutions for displaying Native art. Due to the presence of overarching,

[183] "Collections," University of Oklahoma Fred Jones Jr. Museum of Art, accessed March 09, 2018, http://www.ou.edu/fjjma/collections0.html.

non-Native systems, FJJMA cannot be classified as an ESH, but rather an ELSH.[184] The museum has a variety of collections including but not limited to Asian art, European art, contemporary art, and art of the Americas. Museum leadership brings in a variety of exhibits, which give Oklahomans and visitors from nearby states the opportunity to view artworks from around the world that they may not see otherwise.

Because the museum encourages the public to connect with Native art, yet also features it along with art from a variety of other cultures, there is conflict with assigning the "Interconnection Criterion" to this museum. It is difficult for Natives to feel significant as "[united when] facing common struggles…and appreciate their unique identities."[185] This criterion is not fulfilled; therefore, the museum cannot be determined as representing characteristics of an ESH.

When considering the characteristics that qualifies whether or not a particular place is an ESH, it can be determined that the FJJMA has some but not all criteria: (1) because there are Native employees, such as Curator Heather Ahtone, and several other respectable Native consultants, such as Mary Jo Watson, I would consider that this place *often* does provide that Native Americans have authority over their own stories, encounters, and experiences within the space *to some degree*, (2) by the expansive collection of indigenous art, it is place that has the potential to improve the lives of Natives and non-Natives through aesthetic encounters, (3) because it is not focused centrally on Natives aesthetic experiences and implications, it cannot be labeled as a

[184] Consider the distinctions between ESH and ELSH previously mentioned. An ESH is educat*ive*, which results in positive transformation and growth, whereas an ELSH is education*al,* which could be an educational encounter that could result in either a positive or negative experience, or one that is both or neither.
[185] Please refer to Table 3.

place that is accessible for individuals to root themselves to and feel a sense of belonging as a result of encounters and experiences had there, similar to how individuals connect themselves to a *home* or homeland (4) it does provide encounters and experiences that are potentially *educative* for either a person or group of people, (5) it does include informational messages in form of educational *spirits* that upon reflection are considered to have transformative qualities, and (6) it is possibly a place where healing of an individual, group of people, or entire culture(s) results from interactions with arts there. This museum certainly establishes a place where individuals are able to visit and receive messages from ES within featured works. These may not necessarily be in the featured Native artworks, but ES are located throughout things with which we engage to have aesthetic experiences.

In this chapter I created a thought experiment in which I supported how an ESH encourages the thriving of various Native ES. I used Martin's theory of education as encounter to understand how an ESH provides a space for education, and I used Dewey's study of the experiential continuum to theorize the fluidity of encounters for Native peoples. Grande's red pedagogy indicated the relevance for grounding Native students in "traditional knowledge and teachings" such as those provided in the Jacobson House. Using the criteria for an ESH as arranged in Table 3, I was able to show how a person may use it to determine an ESH, MSH, or ELSH. To better understand how ES exist and function within an aesthetic experience for potential educative outcomes of its viewers, social groups, and cultures, the next chapter will provide details of ES existence as related to Native women artists.

Chapter 4: Women's Encounters with Educational Spirits

Enlightening with Loving Spirits: Embracing Native Women's Voices

"A nation is not conquered until the hearts of its women are on the ground. Then, no matter how brave its warriors nor how strong their weapons, it is done."

Cheyenne proverb

Native American women have been oppressed in many ways as a result of colonization. This chapter aims to combat this. I will identify ways in which Native women embody and are inspired by "loving educational spirits." I will look closely at how these spirits help women connect with one another and take action. In order to see how these spirits work, a person must come to know or realize ES as the following: intellectual ES as information or knowledge, legacy ES as linked to person, place, or culture, and expressive ES as emotional response. Through an analysis of art by Native woman artist, Julie Buffalohead (Ponca Tribe of Oklahoma), I aim to establish a clear understanding of the various kinds of ES so their thriving within an ESH such as the Jacobson House may be appreciated.

Before the influx of Europeans onto the lands of what is now the United States of America, the majority of indigenous groups considered women as valued, significant members of their group. While men and women inherited roles and responsibilities according to gender, whether it is male, female, or two-spirited, they were thought to be vital contributors to the wellbeing of the community. Native men attempted to acquire status as human beings after colonization, they were forced to become what others wanted them to be and follow the ways of the Euro Americans who considered women

to be inferior to men. I claim that this was the initial strike against the spirits of Native women.

Historians in regard to Native Americans have ignored gender. Native women have many times been overlooked for their contributions. Authors of Native American history and spiritualism, Judith Fitzgerald and Michael Oren Fitzgerald consider, "The problem of hearing and seeing American Indian women was monumental. As history about the life and times of American Indians comes down to our generation, their omission damages historical works and leaves us with less than half the story."[186] In this section, I will call attention to the critical need for knowing and recognizing contributions of Native American women. I will discuss Native women, Wilma Mankiller (Cherokee), late Chief of the Cherokee Nation of Oklahoma, and activist and educator Winona LaDuke (Ojibwe).[187] Both have committed their lives to the advancement and wellbeing of their people. I will argue that the actions of these exemplary Native women embody educational philosopher Jane Roland Martin's 3Cs of care, concern, and connection, and that these virtues are uniquely tied to the prosperity of Native culture and life. Additionally, I will claim that educational philosopher Susan Laird's concept *befriending girls* from her article "Befriending Girls as an Educational Life-Practice"[188] is also tied to the contributions of these Native women. Finally, I will use one of my original works of art and examine the virtue of connection as part of my theoretical concept, a "loving educational spirit." I assert that this spirit connects

[186] Judith Fitzgerald and Michael Oren Fitzgerald, *The Spirit of Indian Women* (Bloomington, Indiana: World Wisdom, Inc., 2005) xii.
[187] Winona LaDuke has served in many honorable roles. She was a high school principal and also a Vice Presidential candidate representing the Green Party.
[188] Susan Laird, "Befriending Girls as an Educational Life-Practice," Featured Essay in *Philosophy of Education 2002*, ed. Scott Fletcher (Urbana, Illinois: Philosophy of Education Society, 2003), 73-81.

individuals with one another, celebrating the indigenous belief that we as human beings are not separate from one another or the worlds in which we live. We are all together in a cycle of life and spirit.

Non-Natives have established categories and characteristics for what *they* think Native women should look like, what Native women are, and what they should be. Professor of Women's and Gender Studies Renae Bredin examines, "The desire for the Indian princess and the hatred of the Indian squaw are the racist binary oppositions in which American Indian women have been narratively and culturally trapped by non-Indian outsiders."[189] Due to the stereotyped images within the media and visual arts, Native women have not been allowed to classify for themselves what it means to be a woman and a Native simultaneously. Depictions make it difficult for Native women to even establish an understanding of self and even if they are able to determine a true self-identity, the depictions in society make it extremely difficult to convince others of the existence of the self-identified Native woman.

Despite these disheartening conditions, some Native women have been trailblazers in defining what it means to be Native woman. Wilma Mankiller, late Chief of the Cherokee Nation, was devoted in her efforts to help the Cherokees maintain sovereignty and prosper. In her efforts to increase economic growth, provide educational opportunities, and secure better healthcare for Cherokee people, Wilma Mankiller cared profoundly and in such a way that exemplifies Martin's articulation of the virtue of care. Jane Roland Martin describes, "The virtue of caring can be viewed as

[189] Renae Bredin, "Learning to Weave and to Dream—Native American Educational Practices," in *Women's Philosophies of Education: Thinking Through Our Mothers*," ed. Connie Titone and Karen Maloney (New Jersey: Prentice Hall, 1998), 142.

the midpoint between the deficiency of coldness or lack of warmth, on the one hand, and the excess of indulgence on the other."[190] It was evident that Mankiller's expression of care was in her actions, and her care was not taken for granted; it was received and reciprocated with positive outcomes such as the collaborating efforts of Cherokee citizens, who began to make visible their own actions of the virtue of care, giving to the whole of the group, creating change that demanded respect and validation from both Natives and non-Natives.

Regarding Mankiller's efforts to build programs that would give Cherokees the abilities to help themselves, she explains, "I have always known that Cherokee people—particularly those in more traditional communities—have retained a great sense of interdependence, and a willingness to pitch in and help one another. I also knew that we had the capacity to solve our own problems, given the right set of circumstances and resources."[191] Mankiller faced a great deal of sexism during her journey to becoming the first woman deputy chief of the Cherokees. She stated, "Women can help turn the world right side up. We bring a more collaborative approach to government. And if we do not participate, then decisions will be made without us."[192] One effort she made on behalf of Native women was in her editing of the book *Every Day is a Good Day* where she collected the stories, experiences, and dilemmas of Native women to unite their voices and validating their realities, letting them know they are not alone in their struggles. She remained steadfast in her efforts to achieve a

[190] Jane Roland Martin, *The Schoolhome: Rethinking Schools for Changing Families* (Cambridge, MA: Harvard University Press, 1995), 110.
[191] Wilma Mankiller, *Mankiller: A Chief and Her People* (New York: St. Martin's Press, 1993), 235.
[192] Ibid., 242.

position that would allow her to demonstrate the profound effects "a woman who truly cares" could have on the revitalization of a tribal nation.

Native American activist Winona LaDuke has similarly impacted Native people through her demands for deeper consideration of life and environment. She reveals,

> ….[the problem is] the predator/prey relationship that industrial society has developed with the Earth and, subsequently, the people of the Earth. This same relationship exists vis-à-vis women. We collectively find that we are often in the role of the prey to a predator society whether through sexual discrimination, exploitation, sterilization, absence of control over our bodies, or being the subjects of repressive laws and legislation in which we have no voice.[193]

Through her continued efforts to reveal the truths about the conquest of humans over one another and the earth, LaDuke demonstrates a balance of Martin's virtue of concern. Martin specifies, "The virtue of concern falls, in turn, between disinterest and self-sacrifice."[194] LaDuke is certainly not disinterested, for she puts forth so much time educating Natives and non-Natives about the serious implications of Natives' and non-Natives' actions against the earth and one another. She does not act in self-sacrificial manner, because that goes against everything she strives to accomplish, mainly her efforts to protect Native life and ecosystem so that it may continue to exist for generations to come.

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[193] Winona LaDuke, *The Winona LaDuke Reader: A Collection of Essential Writings* (Minneapolis, MN: Voyageur Press, 2002), 213.
[194] Jane Roland Martin, *The Schoolhome: Rethinking Schools for Changing Families* (Cambridge, MA: Harvard University Press, 1995).

Within the context of *The Schoolhome*, Martin's 3Cs are meant to be on a continuum of equilibrium. These virtues were expressed for the benefit of the whole group, not just for the success of the individual, and all members are participants in the expression and receipt of the virtue. In *Look to the Mountain: an Ecology of Indigenous Education* (1994), Gregory Cajete examines,

> Traditional American Indian education historically occurred in a holistic social context that developed the importance of each individual as a contributing member of the social group. Tribal education sustained a wholesome life process. It was an educational process that unfolded through mutual, reciprocal relationships between one's social group and the natural world. This relationship involved all dimensions of one's being, while providing both personal development and technical skills through *participation* in community life.[195]

The 3Cs are very much like the perspective of Native American thought in regard to education and culture; the ways in which Mankiller showed care and LaDuke demonstrates concern are synonymous with Martin's descriptions of these virtues.

I furthermore contend that Martin's final C, "connection," has similar purpose as that of "connection" within a Native context. Martin insists, "The virtue of connection to others [is] between total separation and a loss of all sense of self, nurturance between separation or neglect and smothering."[196] Balance is critical to maintain the connection between beings, and if done carefully, these connections can have unifying outcomes. Evidence of connections is present in many different contexts, such as the "connections" within visual art by contemporary Native women artists. Feminist and art critic Lucy R. Lippard argues, "The notion of connections is also a metaphor for the breakdown of race, class, and gender barriers, because it moves out from its center in

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[195] Gregory Cajete, *Look to the Mountain: An Ecology of Indigenous Education* (Durango, CO: Kivaki Press, 1994), 26.
[196] Jane Roland Martin, *The Schoolhome: Rethinking Schools for Changing Families* (Cambridge, MA: Harvard University Press, 1995), 110.

every direction."[197] Native art works, including that from Native women, have the potential to establish connections between the work and the viewers, whether they be Native or non-Native, providing the artist a means if communicating on behalf of Native people.

Martin's 3C's are all relevant to educational philosopher Susan Laird's concept *Befriending Girls.* When befriending, one usually makes efforts to care toward, concern for, and connect with another person. Through befriending within a certain place, such as an ESH, a girl may begin to feel connected to this place through her friendships. In her article "Befriending Girls as an Educational Life-Practice," Laird claims, "befriending girls also entails *befriending women* and learning from us about our myriad ways of loving, surviving, and thriving despite our adult difficulties."[198] Through an act of befriending, women are able to share how they love, survive, and thrive, so this may in turn help another person, who may then share that information with someone else, thus creating connectedness throughout a society, and quite possibly leading to cultural change.

Laird also contributes, "…befriending girls can be a micropolitical strategy for changing some societies closest to girls and making material, cultural, social, and spiritual resources available to them so that they can learn to love, survive, and thrive despite their difficulties within a world often hostile to them."[199] The Jacobson House is an ideal place for these connections to occur. In my own experiences, through actions

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[197] Lucy Lippard, "Sweeping Exchanges: The Contribution of Feminism to the Art of the 1970s," *Art Journal* (Fall/Winter 1980): 365.
[198] Susan Laird, "Befriending Girls as an Educational Life-Practice," Featured Essay in *Philosophy of Education 2002*, ed. Scott Fletcher (Urbana, Illinois: Philosophy of Education Society, 2003), 80.
[199] Ibid., 79.

taken by another individual to befriend me, I began learning how to identify and access "material, cultural, social, and spiritual resources available to [me]" in the Jacobson House and in conversations in which I was encouraged to embrace my Native identity. For example, when Dan Brackett spent time connecting with me about my art, it was the first time I could actually visualize myself as a "real" artist.[200] Just a few words with someone who obviously cared about Native arts and the people who make them directed me down a path in which I finally began identifying myself as a Native artist.

Laird asserts, "Befriending girls can be an individual or collective practice, a private or public practice, or both simultaneously."[201] Although Brackett acted as an individual, his befriending was done while in his role as the Chairman of the Board of Trustees for the Jacobson House, and due to this, he was acting on behalf of a larger collective. This prompted my ability to develop a connection to the Jacobson House itself, along with the arts and people who are present there. Through friendship with Dan Brackett and other leaders in the visual arts community, I have "[learned] to love, survive, and thrive" as a Choctaw woman artist as well as feel connected to a Native place.

In regard to the 3Cs Martin clarifies, "Tying the inhabitants together with invisible threads spun by shared emotions that derive from common experiences, they

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[200] I cannot go without mentioning two women who have also acted in a way of befriending me through my educational pursuits as a doctoral student. When I hesitated to speak from a Native perspective during a course on the educational thought of John Dewey, Dr. Susan Laird encouraged me to perceive myself and own my identity as a Native scholar. She helped me realize that I could reclaim this part of myself and offered tools for me to use to navigate becoming Native in my scholarly contributions. Also, Dr. Mary Jo Watson has provided information and materials to increase my indigenous knowledge, connections with other Natives who have similar research interests, and honest discussions about the challenges to expect as a Native woman in academia. Through their guidance, I have been better able to utilize resources within society.

[201] Susan Laird, "Befriending Girls as an Educational Life-Practice," Featured Essay in *Philosophy of Education 2002*, ed. Scott Fletcher (Urbana, Illinois: Philosophy of Education Society, 2003), 75.

can thus weave young people of different races, classes, ethnicities, religions, physical abilities, sexual orientations into their own web of connection."[202] While the viewers and artist may be of different races, genders, religions, etc., there is still the potential for sharing of emotions between individuals.

Some viewers may feel a "loving educational spirit" in these moments of connection, while others may not. This spirit belongs to one or more of the four categories. It may have characteristics of an intellectual ES linking the viewer to the subject of the artwork, or it may have characteristics of an expressive ES, linking the viewer to the emotions incited by the work. Loving ES are present in positive visual connections *with* art, providing the viewer with a sense of value and appreciation for the content. The subject of art and artist's statement regarding the work may also determine if an educational spirit transmitted from the work may be classified as "loving" or not. When works of art by Native women enlighten and empower or present Native women in a positive, non-confusing light, there surely must be loving ES at work acting in a manner of care, concern a, connection, promoting social justice for them, and not only the continuation but also the flourishing of Native women's lives.

Paula Gunn Allen enlightens,

> We survive war and conquest; we survive colonization, acculturation, assimilation; we survive beating, rape, starvation, mutilation, sterilization, abandonment, neglect, death of our children, our loved ones, destruction of our land, our homes, our past, and our future. We survive, and we do more than just

[202] Jane Roland Martin, *The Schoolhome: Rethinking Schools for Changing Families* (Cambridge, MA: Harvard University Press, 1995), 98.

> survive. We bond, we care, we fight, we teach, we nurse, we bear, we feed, we earn, we laugh, we love, we hang in there, no matter what.[203]

Furthermore I believe that as women, we teach, and through our teachings, we change, and we improve the conditions of our world. Contemporary Native women artists do this through their artwork; they are teaching about their cultures, providing more accurate representations of historical and contemporary Natives, and helping their cultures and the collective of Native peoples to reclaim authority over their experiences, which all contribute to the survival and thriving of Native lives.

Knowing Educational Spirits

Knowing is the manner in which a person comes to realize ES and be informed by them.[204] Native women have been restricted from possessing authority as knowers because of their sex *and* because of their Native identities. According to respected Native historian Devon Mihesuah in her book *Indigenous American Women,* prior to colonialism, "most tribes were egalitarian, that is, Native women did have religious, political, and economic power—not more than the men, but at least equal to men's."[205] Today, it may be difficult to believe that Native women were once respected, equal members of their respective groups.

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[203] Paula Gunn Allen, *The Sacred Hoop: Recovering the Feminine in American Indian Traditions,* (Boston: Beacon Press, 1986), Location 3653, Kindle.
[204] The word "knowing" is not used as an adjective here. It is a verb; a person *learns* the ES. This is distinct from an intellectual ES.
[205] Devon Abbott Mihesuah, *Indigenous American Women: Decolonization, Empowerment, Activism (Contemporary Indigenous Issues)* (Nebraska: University of Nebraska Press, 2003), 42.

Wilma Mankiller explains, "It is remarkable that indigenous women continue to value traditional knowledge and original institutions after their people have endured war, removal, loss of land, resources, and rights, and wholesale attempts at assimilation."[206] Foundations of American society are still stained with fixed undertones that Native women are not considered valuable human beings. As patriarchal colonizers took control, these women lost dignified statuses alongside their male counterparts. In her article, "When We Dead Awaken: Writing as Re-Vision," Adrienne Rich describes awakening the consciousness and the re-vision of our lives and ourselves.[207] Native women have courageously taken part in the act of re-vision through their continued reflection of Indigenous traditions, history, and culture. Native women must continue to awaken the consciousness. Several obstacles have limited women's opportunities to claim, develop, and utilize Native American "ways of knowing." In this section, I will explain how my concept of ES may be used as a "middle-ground" to contribute to the development of an intertribal Native American aesthetic epistemology, which may be critical for future ESH developments. I will use Lorraine Code's *What Can She Know?*[208] to weave elements of critical analysis of epistemology as it pertains to the situations of Native women. Finally, I will recognize Native woman artist Julie Buffalohead (Ponca) who has remained diligent in her efforts to transform perceptions about Native Americans. In her art, she revises the assumed characteristics of Native identity and attempts to change perceptions as she awakens a viewer's consciousness.

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[206] Wilma Mankiller, *Every Day is a Good Day: Reflections by Contemporary Indigenous Women*, (Golden CO: Fulcrum Publishing, 2004), 212.
[207] Adrienne Rich, "When We Dead Awaken: Writing as Re-Vision," in *College English* 34, no. 1 (1972), 18-30, doi:10.2307/375215.
[208] Lorraine Code, *What Can She Know? Feminist Theory and the Construction of Knowledge*, (Ithaca: Cornell University Press, 1991).

ES used as middle ground and as part of pedagogy focusing on visual arts can be a framework for Indigenous thought and the development of a unique Native American aesthetic epistemology. Providing *all* members of our society with sources offering a multiplicity of standpoints for individuals to perceive the world, the application and comprehension of ES will be especially significant for Native American women, for these ES make space and provide alternative perceptions so that Indigenous women may be recognized as respected knowers.

Becoming Acquainted with Educational Spirits

Although Native women continue to struggle in the presence of paramount hardships in a society that limits their function as knowers, as a Native woman and member of the Choctaw Nation of Oklahoma, I do believe there are possibilities for development of Native "ways of knowing." Some women are already stepping across lines of marginalization and reclaiming their statuses as respected, knowledgeable women in their Native communities, strategically laying foundations to avenues that value and celebrate the minds of women. Along these avenues there are ES that present themselves to potential knowers as values, inspirations, and lessons. Individuals may also seek out ES. In the establishment of "ways of knowing" for Native American women, ES can serve as positive ingredients, enhancing and transforming the aesthetic of Native women's experiences with knowledge and making of truth.

An ES is something that becomes part of us through experiences or encounters in every day life. Betty Bastien, author of *Blackfoot Ways of Knowing,* emphasizes, "In the traditional context, knowledge comes from *Ihtsipaitapiiyo'pa* [Spirit] and knowing

means connecting with *Ihtsipaitapiiyo'pa.* Knowledge has spirit. Knowledge is spirit. Knowledge grows through the ability to listen to and to hear the whispers of the wind, the teachings of the rock, the seasonal changes of the weather."[209] Inaccurate realities of spirituality, ecology, aesthetics, and knowledge originally activated by patriarchal colonizers must be dismantled. Re-vision must take place. Accurate realities must be established and set forth by Native Americans themselves in order to awaken generations of the future. As Rich determines, "We need to know the writing of the past, and know it differently than we have ever known it, not to pass on tradition but to break its hold over us."[210] We must reveal the misconceptions about Native Americans, and ES help in the processes of re-vision and transformation. Rich insists, "It's exhilarating to be alive in a time of awakening consciousness; it can also be confusing, disorienting, and painful. This awakening of dead or sleeping consciousness has already affected the lives of millions of women, even those who don't know it yet."[211] ES are in moments in which we learn something, in which we see something that we had not seen before. And very similar to what Rich described, sometimes we do not know these ES are working to awaken our hearts and minds.

How do we come to know ES? One must be aware of the experiential characteristics of these spirits to realize their potential. Native women may come to know ES when they are inspired to think beyond what they already know. These women could be wandering aimlessly or actively searching when they encounter an ES.

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[209] Betty Bastien and Jürgen W. Kremer, *Blackfoot Ways of Knowing: The Worldview of the Siksikaitsitapi*, (Calgary, Alberta, Canada: University of Calgary Press, 2004), 111.
[210] Adrienne Rich, "When We Dead Awaken: Writing as Re-Vision," in *College English* 34, no. 1 (1972), 19, doi:10.2307/375215.
[211] Ibid.

It could happen anywhere and at any time. The spirits are not restricted to formal educational settings. One does not have to be on a direct path to be affected or transformed. In Buffalohead's artwork *The Spirit Trees,*[212] there are "actions" in imagery, between the animals and the woman, in the placement of the animals in the trees, and in the way in which the woman has collapsed onto the chair. Perhaps, allowing these spirits to move us as viewers is what is necessary for an aesthetic experience. The wakefulness we have during these encounters is vital to the ways in which the ES impact us.

Figure 3. Julie Buffalohead, *The Spirit Trees*, 2010, 20 X 25 inches, mixed media on paper.[213]

[212] Please refer to Figure 3.

[213] From Julie Buffalohead, *The Spirit Trees*, 2010, Copyright 2010 by Julie Buffalohead. Reprinted with permission.

What *kinds* of knowing of ES are there? An individual may know a kind of *obvious* ES, such as a painting's overt subject matter showing the *Trail of Tears* including the harsh winter and portrayals of Natives dying. The *obvious* spirit here is telling the person to be aware of history. This kind of knowing of an ES does not present itself within hints or suggestive information; it embraces its transparent quality. The ES is sudden in its self-presentation to the awaiting, potential knower. This is an example of a spirit that would be classified as an intellectual ES.[214] It is presenting the viewer with information and is fulfilling the "Actuality Criterion" to establish its significance within an ESH.[215] Instead of analyzing places to see whether or not they fit criteria for ESH, museums and art centers could be more intentional with the work they display. They could feature works that include ES capable of emphasizing the ESH criterion. To knowingly create a space that gives Natives complete control over their aesthetic encounters and the ways in which they are observed and treated by non-Natives is something that could be transformative for all involved.

There is an ES that does reveal itself through slight bits of information slowly obtained and understood by the potential knower during experiential learning processes. An *opaque* ES is one that slowly and discreetly presents itself through multiple experiences and reflections of situations, such as when a person views the same artwork repeatedly. At first, the person may not realize what is happening in the image, but after repeated attempts and encounters with *opaque* ES, the spirits slowly reveal themselves to the person, and he or she develops an understanding either of the image or of his or

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[214] Please refer to Table 1.
[215] Please refer to Table 4.

her feelings in response to the encounter. This kind of spirit could be one of the four possibilities. Classifications of spirits rely in the content and subject matter of artworks and how the viewer received the information within.

There are times that multiple spirits present themselves to the individual. Spirits may overlap one another, or they may operate as one kind of spirit then morph into another kind of spirit depending on the conditions of the experience or encounter. This is a *shifting* ES. It originally presents itself as having characteristics that may teach a particular lesson, but during the process, it adapts itself and its pedagogical traits according to the needs of the learner. It acts similarly to an Indigenous Trickster, altering itself and taking on a variety of personas in response to surrounding stimuli that indicate what is needed from the spirit for the utmost benefit to the potential knower. These kinds of spirits may be best classified as "General ES" due to frequent changing of characteristics.

Educational Spirits Occupying the Middle Ground

How may Native American women establish a framework of knowledge that is secure in its worth, fluid in response to its knowers and builders, and available to be appreciated by all regardless of sex, gender, ethnicity, race, age, sexual orientation, etc.? ES may be used as a form of "middle-ground" to help establish acceptance of Native American women's aesthetic epistemology. Lorraine Code presents possibilities of individuals having many different standpoints or positionalities when suggesting the clearing of "an open middle ground where an inquirer can take up a position, a

standpoint, within a forest of absolutes…"[216] A person may be in the presence of others with contrasting standpoints, and all may be "right" in terms of their positionality according to their experiences with a particular topic. Each individual may also occupy more than one standpoint at a time and may accept others' standpoints as they interact with another on the middle ground. There has been skepticism that a middle ground is the "refusal to take a stand" and that positionality doesn't consider differences and specificities and that it would "presuppose an artificial unity in diversity."[217]

Code claims, "A well-mapped middle ground offers a place to take up positions of strength and maximum productivity from which exclusionary theories can be tapped critically and creatively for criticism and reconstruction."[218] Native women, who come to know ES, may take a position within the well-mapped middle ground of the spirit, learning about one's own standpoint as well as the standpoints of others through the reflected, interpreted, imagined, and communicated knowledge of the perceptions of these spirits. It is possible for one to occupy more than one epistemological position on the open middle ground of ES, depending on the kind of spirit with which one is interacting. Recognition by all Natives and non-Natives of these positional perspectives as equally possible and absolute, or deemed "rightly unlimited based on one's experiences," does allow for Native women's positions to be considered along with the positions of everyone else.

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[216] Lorraine Code, *What Can She Know? Feminist Theory and the Construction of Knowledge*, (Ithaca: Cornell University Press, 1991), 317.
[217] Ibid.
[218] Ibid., 318.

Strategy: Achieving Respect for Native Women's Ways of Knowing Spirits

When considering theoretical strategies that promote Native women's ways of knowing, I decided to focus on a strategy of visual arts used in conjunction with and comprehension of ES. Because of their persistence, refusal to no longer be controlled, compassion for Native peoples, and re-visions of Native representations, Native women artists express that Native women are knowers. An aesthetic pedagogy that utilizes ES and visual arts enriches the imagination and strengthens Native women, both artists and viewers, to see themselves as capable of acquiring and teaching valuable knowledge. As Native women artists create their artistic works, they are fueling the production of knowledge for viewers. They are not only capable of producing knowledge, but Native artists are also capable of creating and transmitting ES, containing educative possibilities for continued making of knowledge across time, space, and place. Code speculates whether or not a knower's "contributions are the results of independent endeavor,"[219] deciding that "a complex of historical and other sociocultural factors produces the conditions that make 'individual' achievement possible, and 'individuals' themselves are socially constituted."[220] The discovery of ways of knowing within an artistic work is available for individual and/or social experiences.

Women Knowing by Means of Imagery

Julie Buffalohead courageously defies a trend of conformity that can generate knowledge from the study of works of art. She has acted in Rich's process of re-vision

[219] Lorraine Code, *What Can She Know? Feminist Theory and the Construction of Knowledge*, (Ithaca: Cornell University Press, 1991), 11.
[220] Ibid.

by creating art that challenges stereotyped perceptions by non-Natives and has contributed to the act of awakening a viewer's consciousness. In *The Spirit Trees*, Buffalohead presents a seemingly Native woman collapsed in a chair with a broom resting in her arm.[221] She is positioned on a rug and featured in the presence of trees and animals. There is a *shifting* educational spirit within the art. Upon a viewer's first glance, he or she may perceive the physical presence of the animals.[222] The *shifting* spirit introduces a connection between the Native woman and the animals.

After investigating more thoroughly into the image and the Indigenous knowledge Buffalohead has provided about her work, the *shifting* educational spirit then transforms the animals into having knowledge and meaning-making abilities. There is not just a physical presence but also a spiritual significance of what they contribute to the knowledge acquired from viewing the artwork. Perhaps the woman feels the need to continue working, but by engaging with nature and welcoming the knowledge possessed by other environmental participants, she has been encouraged by the animals to rest. Finally, it is important to note the relationship between the woman and the coyote in the tree. It is known among many Native cultures that the coyote is known as a Trickster. Tricksters present themselves to human beings in a variety of ways; in this work, it is meant to be messenger of lessons and spiritual knowledge. Buffalohead's imagery hopefully causes a viewer to question that connection and ponder the educational spirit delivered by the unique portrayal of the Native woman in the midst of nature's spiritual presence. Buffalohead's mixed media works are just some of the many examples of Native women artists' works that are physical embodiments for the

[221] Please refer to Figure 3.
[222] Please refer to Figure 3.

gathering and dispensing of Native aesthetic ways of knowing. These artists grant honor and value of Indigenous women's positionalities while taking part in the reclaiming of Native epistemological authority through pedagogically artistic practice.

Buffalohead's work *The Measurement* features six animals: a coyote laying on his back playing with puppet figures, three owls wearing rabbit masks, one deer, and one rabbit.[223] The rabbit is measuring the length of the deer's antlers as if preparing to turn it into a trophy. When looking at this image, there are several topics that could be addressed; however, the rabbit measuring antlers is the focal point. Depending on the viewers' personality and individual encounters and experiences, this may be perceived in a variety of ways. When I look at this image and critically think about the message the artist is trying to convey, I am overcome with sadness and reflect on instances where wildlife have been mistreated and discarded as a result of EuroAmerican conquest. An intellectual ES *and* an expressive ES thrive as a result of meeting the "Compassion Criterion" and "Actuality Criterion." The compassion criterion "tackles oppressive behaviors…intentionally and purposefully" whereas the actuality criterion "reveals knowledge [and] confronts situational realities for marginalized individuals."[224] Considering how the ESH criteria is met by incorporation of particular works that portray ES, being critical with selections of artworks such as Buffalohead's would be vital to providing participants with quality, transformative aesthetic encounters. Discussions of the content within the educational setting would further support the ideas threaded between ES, ESH, artwork, and artist and enrich the encounter for the recipient of these ES.

[223] Please refer to Figure 4.
[224] Please refer to Table 3.

Figure 4. Julie Buffalohead, *The Measurement*, 2014, 54 X 65.5 inches, oil on canvas.[225]

There are still courageous voices striving to achieve respect for Indigenous women's knowledge. Through investigations of the situations in which Native women have been placed, Native women will hopefully realize that we are not to blame for burdens cast upon us. By awakening and truly seeing how they have been restrained and categorized by patriarchal society, Native women have come to understand themselves, especially the courage and diligence they possess and have utilized in acts of survival. Rich demands, "Re-vision—the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction—is for us more than a chapter in cultural history: it is an act of survival."[226] If Native women look at themselves and investigate how they have used Rich's process of revision, they may awaken to know what they must to in order to continue surviving. Most importantly, they may come to know themselves without being restrained by the assumptions that others place on them.

[225] Julie Buffalohead, *The Measurement*, 2014, Oil on canvas, 54 X 65.5 in. Minneapolis, MN, Bockley Gallery, Accessed November 2, 2017, http://bockleygallery.com/contact.html. From Julie Buffalohead. *The Measurement*. 2014. Copyright 2014 Julie Buffalohead. Reprinted with permission.
[226] Adrienne Rich, "When We Dead Awaken: Writing as Re-Vision," in *College English* 34, no. 1 (1972), 18, doi:10.2307/375215.

Mihesuah poses, "The journey to 'self-discovery' can be particularly arduous for Native women who desire to understand their traditions so they can utilize that knowledge personally and politically to improve their tribes."[227] We must, however, be inspired to work as a collective group of Indigenous women to change our situations and create meaningful experiences that guide women to truly know themselves and their surroundings. It is important to note that due to the diversity of Native groups, there are variations of what an indigenous epistemology looks like from the perspectives of Native people. Through visual arts and educational spirits, diverse Native Americans can establish a major, common, vastly encompassing framework of knowledge that considers the standpoints of *all*, while promoting the recognition of Native woman as respected knowers. As Rich explains, "The sleepwalkers are coming awake, and for the first time this awakening has a collective reality; it is no longer such a lonely thing to open one's eyes."[228] As Native women awaken together to face dilemmas that have haunted their cultures for centuries, we are determined and ready to creatively take action toward processes of decolonization and reclaiming rightful power over our legacies soon to be passed on to future generations.

My intention for this chapter was to embrace women's voices and recognize them for their steadfast acts of survival. Because of their history being neglected and oftentimes abused by non-Natives and Natives in American society, I approached this chapter carefully so as not to misrepresent their situations and experiences. Exceptional Native women serve as role models for others. I theorized a commonality of "loving

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[227] Devon Abbott Mihesuah, *Indigenous American Women: Decolonization, Empowerment, Activism (Contemporary Indigenous Issues)* (Nebraska: University of Nebraska Press, 2003), 82.
[228] Adrienne Rich, "When We Dead Awaken: Writing as Re-Vision," in *College English* 34, no. 1 (1972), 18, doi:10.2307/375215.

ES" that existed in them. By truly loving their people and fulfilling Martin's conceptualized tasks of care, concern, and connection, these women are revitalizing their peoples and cultures. I used Julie Buffalohead's artworks to visually introduce ES and how we can identify when they are present and be impacted by the messages they have to give. I also established that within the four overarching categories of educational spirits, there are other secondary spirits deserving of being named. In Chapter 5 I will go even further into an analysis of ES as represented in Native women's art.

Chapter 5: Educational Spirits in Native American Art

The Jacobson House Native Art Center has provided many opportunities for Natives to exhibit and potentially sell their artwork. When reflecting on my own experiences as an artist with work on display there, the main theme that existed across the entire collection in the house was that the artists were all Native Americans. From my recollection of events, family members are occasionally presented within close proximity to each other. Lois Smoky was honored at the Jacobson House in 2013 for her courageous efforts to seek higher education during a time that education was not necessarily intended for women. In celebration of women artists there were some other women whose works were featured alongside hers.[229]

While it is wonderful that the Jacobson House presents collections of artworks without categorizations based on minority characteristics such as gender or sex, in this chapter I would like to specifically consider the role of women's art. How are artworks by women exhibited in the Jacobson House? How might these works be exhibited? Would this change according to artworks' potential affects on the transmission of ES to viewers?

I will begin by focusing on a methodology in which aesthetics, education, and therapy are braided together. One is not supported within the whole without the other. These will be further investigated as evident in the Jacobson House, which is an ESH and sacred spot for braiding to occur. Artists are messengers of ES in an ESH. They

[229] The Jacobson House Honors Lois Smoky: Trailblazer and Traditionalist, The Jacobson House Native Art Center, 13 September 2013, Norman, Oklahoma.

have the potential to truly shape aesthetic and education encounters, and this shaping therapy encounters as well. I will furthermore explore artworks by women artists J. NiCole Hatfield and Norma Howard from Oklahoma tribes to theorize ES, their roles, and potential outcomes.

Braiding Aesthetics and Education with Therapy

In her article "Braiding Narrative Ethnography With Memoir and Creative Nonfiction," cultural anthropologist Barbara Tedlock (Ojibwe) ingeniously uses the model of braiding to explain how narrative ethnography and memoir combined with creative nonfiction translates into a literary expression of one's feelings toward and understanding of ethnographic interactions with a culture different from his or her own. The author explains, "Ethnography as an enterprise consists of the examination, reflection, and shaping of human experience," and narrative ethnography basically provides an organized interpretation of these events. Tedlock continues, "Creative nonfiction, like narrative ethnography is factually accurate, and written with attention to literary style: However, the story is polyphonic with the author's voice and those of other people woven together."[230] Including memoir as personal responses, feelings, and reflections into the act of braiding narrative ethnography with creative nonfiction that considers the voices of other people in addition to one's own, is in an art form. The work I present throughout this body of work, particularly in my foundation, theorization, and implications of the ESH, in many ways illustrates this particular

[230] Barbara Tedlock, "Braiding Narrative Ethnography With Memoir and Creative Nonfiction," in *The SAGE Handbook of Qualitative Research*, ed. Norman K. Denzin and Yvonna S. Lincoln (Thousand Oaks, California: SAGE Publications, Inc., 2011), 336.

method of braiding. I am braiding subjective thoughts and emotions with a somewhat narrative account of aesthetic encounters, educative possibilities, and outcomes of healing as a result of place-based therapy, combing the strands with philosophical concentrations and spiritual happenings.

Gatherings at the Jacobson House expose participants to a place filled with opportunities to be aesthetically moved, educated with purpose, and enlightened by the spirits transmitted from works of art all while being connected to past, present, and future simultaneously. When describing how mirrors in works of art "reflect other selves," Tedlock presents that seeing ourselves reflected in a canvas, "…creates an anomalous space between self and other, interior and exterior, thought and emotion, truth and illusion."[231] This space is rendered in moments of aesthetic encounters with Native arts. As Natives and non-Natives view a painting that features a Native human subject, they may think reflectively of the self as compared to the figure in the artwork. They may experience tensions as they search inwardly to place themselves within the interior and to identify parts of their identities represented in the painting, then may pull themselves away to the exterior so they may consider the work more objectively. Individuals viewing the artworks may become transfixed as messages[232], affecting both thought and emotion, saturate their individual spiritual senses. In the Jacobson House Native artists determine illusion and truth. Will these illusions drive Natives to dream?

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[231] Barbara Tedlock, "Braiding Narrative Ethnography With Memoir and Creative Nonfiction," in *The SAGE Handbook of Qualitative Research*, ed. Norman K. Denzin and Yvonna S. Lincoln (Thousand Oaks, California: SAGE Publications, Inc., 2011), 331.

[232] My original concept, "Educational Spirits (ES)," is interchangeable with messages here. I chose to use the term messages because I have not yet described the particularities of this concept.

Will the truths inspire non-Natives to participate in correcting inaccuracies about Native Americans?

In the House, Natives are exposed to a variety of artworks created by artists from diverse Native backgrounds. A Native person's degree of experience or knowledge about Native traditions is not critiqued by anyone, nor should one be critical of himself or herself as he or she peruses the art. Regardless of background, experience, or Certificate Degree of Indian Blood, all Native peoples who visit the Jacobson house are reminded of Native visions and ways of knowing and being as they "take in" the messages delivered in the works of art. These messages educate about a particular Native tradition or touch the perceiver in an unspoken, spiritual way. Walters asserts, "The spiritual realm is where power is stored. It floats freely and loosely about as swirling mystical light and fog, but it is also contained in the forms of all spiritual things. To seek power is to seek spirits. And through spirits the power comes. To seek power is to fuse our spiritual self with another and to transcend all the boundaries of the tangible world."[233] By allowing oneself to be vulnerable and to seek out these spirits, the potential for aesthetic encounters and possibilities for educational experiences are highly likely and almost always guaranteed in the Jacobson House.

With obtainment of knowledge about one's ancestors and experiences of trauma and racial injustices common to many Native groups, Native Americans visiting the Jacobson House are prompted to share their stories with one another. Many Natives include humor in their lives and artistic representations. This has been a way of coping and survival, making the most and finding joy in some of the darkest moments. The

[233] Anna Lee Walters, *The Spirit of Native America: Beauty and Mysticism in American Indian Art* (San Francisco: Chronicle Books, 1989), 70.

content of some art and stories should be received with careful consideration. Wounds, resulting from extermination of their cultures, genocide of their peoples, and destruction of traditions and languages, are still very much present. We, as an American culture, and more specifically, an Oklahoman culture, must reveal historical inaccuracies, listen to the voices of Native peoples, speak out about Native's experiences, and ensure that Natives, too, have opportunities to thrive. It is imperative that Native Americans determine all these actions.

Through aesthetic engagement, educative happenings, acceptance of Native spirits, and discourse determined *by* Natives and *for* Natives all connected to humans' experiences reflected within this particular place, *healing* in the Jacobson House, an ESH, can and does happen. Considering the Jacobson House as an ESH supporting an individual on a spherical experiential continuum, we may consider it as means for revitalizing individuals and cultures through healing. Brown explains, "Because these cyclical patterns continue to revolve, there is always an opportunity for life cycles to be renewed. Unlike linear time, which marches straight into the future, cyclical time loops around and starts again and again. Winter leads to another spring, the death of a deer leads to the continued life of a human family, a harvest renders more seeds for planting."[234] The experiences of our ancestors changed these cyclical patterns. As a result of colonization, assimilation, and acculturation, they were forced to adopt linear ways of thinking, and yet these cyclical patterns continued; however, they became revolving time loops of detrimental, inherited circumstances. By reclaiming power over

[234] Joseph Epes Brown with Emily Cousins, *Teaching Spirits: Understanding Native American Traditions* (New York: Oxford University Press, Inc., 2001), 12.

cyclical ways of thinking, we can cease the renewal of harmful cycles that perpetuate our oppression, and reclaim those that generate the prosperity of our peoples.

A non-Native participant who attends a gathering at the Jacobson House can take part in aesthetic encounters that may result in educative experiences. Describing persons who may be transformed in the third space, Tedlock suggests, "This space can accommodate multiple individuals with various cultural and ethnic identities who interact and in so doing change while maintaining certain parts of their unique qualities."[235] Although the author is referring to an ethnographer taking part in fieldwork, this same lens can be applied to non-Native individuals interacting with Native philosophies in the Jacobson House. These non-Natives have the potential to change in some degree while retaining parts of their identities.

The Jacobson House is a place, or rather a home, synonymous to Tedlock's "third space," where the moments in which the space is realized happen while encountering works of art. Tedlock clarifies, "By creating an enchanted sacred spot, we encourage interactions in which each moment becomes two moments, history and memory, suspended in our consciousness. Such double consciousness negates control of lineal history…"[236] This is reflective of situating ourselves on the spherical, experiential continuum. This sphere is our entire being; within, throughout, and across the surfaces of our spherical selves, we continuously move about according to our understandings during and as a result of these interactions.

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[235] Barbara Tedlock, "Braiding Narrative Ethnography With Memoir and Creative Nonfiction," in *The SAGE Handbook of Qualitative Research*, ed. Norman K. Denzin and Yvonna S. Lincoln (Thousand Oaks, California: SAGE Publications, Inc., 2011), 333.
[236] Ibid., 331.

Our encounters cast us into movement as we occupy this third space on the spherical experiential continuum. As Natives move from our encounters being determined by non-Native others to our encounters being determined by our own selves, we must embrace an idea of "turning around" and be able to do this for others and ourselves through our actions. Art critic and writer Lucy Lippard describes how Native women have "turned around on purpose" in her book *Mixed Blessings*, "Turning around is sometimes just that: the simple (and not so simple) reversal of an accepted image."[237] "Turning around" is something that many contemporary artists do through the subject matter and content within their works.

Transmission of Spirits Through Art

The Jacobson House serves as an ESH that promotes the transmission of "Educational Spirits" (ES) and the revitalization of culture through aesthetic encounters. The Jacobson House is a place where individuals engage with works of art by themselves and with one another. It is also a place where Natives and non-Natives can encounter and learn about Native cultures. Various tribal affiliations are present and accepted, and Native people can collaborate in the attempt to reclaim and revitalize their indigenous identities. As previously described, ES is my original concept that identifies transmitters of education moving from the artworks to recipients within the ESH. These ES are thriving within the ESH and learning is a natural, ongoing process. I believe the Jacobson House establishes a sense of place, of belonging, of home for not just one tribal group but all Native peoples. There are opportunities for non-Native guests to

[237] Lucy R. Lippard, *Mixed Blessings: New Art in a Multicultural America* (New York: Pantheon Books, 1990), 200.

have sincere encounters with Natives and Native cultures.[238] By welcoming everyone to the Jacobson House, mutual appreciation for cultures is generated, and so is appreciation for one each other as individuals. This ESH promotes the re-emergence of Native's voices and the secure space for Natives and non-Natives to appreciate the shared aesthetic encounters that often happen.

Viewing works of visual arts allow us to connect with imagery that engages our senses, stimulates our emotions, and informs our minds. When sharing a moment with a work of art, we are sharing a moment with the artist. Not only the work and creativity of the maker lies within the elements of the image, but part of the maker is also present in the image as well. It may not always be obvious, but it is there. Wuthnow speaks on behalf of artist Pauline Oliveros, "…spirituality comes to those who are aware and who consciously make themselves receptive. It requires patience and self-discipline, as well as sincere effort to understand others."[239] If we as viewers open our minds when observing works of art, we may have opportunities to encounter and embrace certain perspectives of artists that they have offered to us through their works.

As viewers we tend to move to works of art to which we like and are connected, but what if we pushed ourselves to view those works of art to which we are not instinctively pulled or for which we have certain distaste, ignorance, or discomfort? What if we allowed ourselves to have expressive, intellectual responses to diverse works of art? Art can be used as a tool for educating about social injustices. Viewing artworks such as those with subject matter depicting violence against women, may not

[238] I am appreciative for Susan Laird who helped me clarify that encounters for Natives and non-Natives may be different, but they may both have educative value.
[239] Robert Wuthnow, *Creative Spirituality: The Way of the Artist* (Berkeley and Los Angeles, California, 2001), 227.

be something that one wants to take much time viewing; however, if we allow ourselves to connect with the artist's perspective regarding domestic violence, we may have some part in ourselves become more willing to understand the experience of those subjected to the violence. Art can be used as a tool to educate society and encourage social justice.

I argue that there are ES within works of art, and the thoughts and perspectives of viewers have the potential to be stimulated by the messages of spirits in these aesthetic encounters with works of art.[240] This is where the intent of the artist has the ultimate influence. *What messages do artists want their viewers to receive?* There are a variety of "educational spirits" in the Jacobson House that are transmitting knowledge during aesthetic encounters. One may be able to feel these spirits if they listen closely to the beats of the drum circle while standing beneath a canopy of trees in the Jacobson's backyard, or if they look earnestly at a Native artist's work and attempt to understand the message, which the artist intends his or her viewers to receive.

Artworks, songs, poems, and stories contain ES within an ESH. They have energy, which transfers to their recipient and moves as needed within the individual, connecting to and fueling the individual's spirit. Some ES are kept within while some escape through cultural transmission to other individuals within the group. Swentzell argues,

> "The spiritual strength and energy of these objects go with me wherever I go. I feel that I can draw from them whenever I need to. I would like to see some of the power in these objects go back into the communities. I'm not talking about the objects themselves going back. I'm talking about the strength of what's

[240] Educational Spirits (ES) exist in other places besides visual works of art; however, due to the nature of this text, I am confining my explanation of ES to the arts, especially visual arts.

contained in them getting back into the communities in some form or another. That flow of energy has to go back again into native communities."[241]

The Jacobson House is an ESH where the strength, which Swentzell is referring to, can be transmitted to Native communities through ES presented in works of art.

When viewing works of art, some individuals navigate quickly through a museum, studio, or other visual art center. By only skimming over works of art, these individuals are not necessarily giving themselves the opportunity to be affected by the ES in the art. In order for a person to be moved by the ES in an artwork, he or she must critically engage with the art on some level, whether it is intellectual engagement, emotional engagement, or aesthetic engagement. While I continue to insist that viewers have the potential to be affected and even transformed by ES in artworks, I must also reveal that not every person will actually connect with the ES in the ESH. A person must have the intention to seek out, study, and contemplate works of art in order to be vulnerable to the ES. Because of the way in which an ESH welcomes visitors in a comforting sense of being "at home," there is greater potential for individuals to relax and move more easily throughout the space, taking longer to examine and consider the messages within the art.

In *The Arts, Popular Culture, and Social Change,* curriculum theorist Landon Beyer conisders, "…art and the aesthetic not only reflect our values, modes of thought, and structure of feeling, but can inform them and this radically change our way of life,

[241] Rina Swentzell, "The Sense of Process," *All Roads are Good: Native Voices On Life and Culture* (Washington: Smithsonian Institution Press in association with the National Museum of the American Indian, Smithsonian Institution, 1994), 31.

our very existence as human beings."[242] In the sharing of music and stories, regardless of age, skill, race or any other distinguishing characteristic, there is a unification of people, appreciating the craftsmanship of the carved flute, the delivery of particular notes shared in the place, connecting people to one another while in this shared encounter. In the expression of poetry, the educational spirits present weave themselves into our understanding of the words or guide us to reflect upon a memory awakened by in us by the poet. Spirits are woven into emotions, tying individuals to the encounter completely, so they forever hold a piece of the message within them. Beyer explains, "…artistic activities and objects within a society reflect and help form a structure of feeling that permeates the whole of that society—its institutions, communication patterns, and the lives of its people in general."[243] Natives will receive an ethical message; they will find value as the recipient of educational spirits and take strength from their power, which will motivate them to hold fast to their identities, revitalize their cultures, and educate present and future generations about Native histories, practices, and beliefs while passing on cultural assets, which Martin suggests are items or information that will benefit a group of people.

Native Women Artists as Messengers of Educational Spirits

Native American women are demonstrating how to take action against oppressive behaviors acted upon them for centuries. In her stimulating article, "The

[242] Landon E. Beyer, *The Arts, Popular Culture, and Social Change* (New York: Peter Lang Publishing, Inc., 2000), 69.
[243] Ibid.

Transformation of Silence Into Language and Action," feminist theorist, poet, and activist Audre Lorde articulately proposes,

> Each of us is here now because in one way or another we share a commitment to language and to the power of language, and to the reclaiming of that language, which has been made to work against us. In the transformation of silence into language and action, it is vitally necessary for each one of us to establish or examine her function in that transformation and to recognize her role as vital within that transformation.[244]

Contemporary Native women artists are fulfilling this through their artworks. In Oklahoma, these artists are taking action by educating their viewers through content and subject matter presented in their works. Although these women's tribal heritage is linked to Oklahoma-based indigenous groups, they are connected to individuals from tribes, pueblos, missions, clans, bands, nations and other indigenous groups from across North America through shared experiences.[245] In these first sections, I will describe the significance of artworks by Virginia Stroud (Cherokee and Creek) and J. Nicole Hatfield (Comanche and Kiowa), who have both been feature artists at the Jacobson House Native Art Center. I selected these women, because I believe that their artworks are already woven into the spirit of the home.

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[244] Audre Lorde, "The Transformation of Silence Into Language and Action," in *Sinister Wisdom* 6 (1978), 14.

[245] I will examine Oklahoma artists due to Oklahoma being a land where many tribes were relocated. It also serves as a place where some of the first establishments of tribal governments and pursuits of sovereignty occurred after colonization, assimilation, and acculturation by EuroAmericans. By utilizing the arts connected to Oklahoma, it is not my intent to demean the arts and experiences of other indigenous groups. It is my hope to show how we all must unite with our stories to continue the process of decolonization.

According to an article "Stroud 'Surrounded by Love' as She Paints," written by author Renee Fite, Stroud describes what she learned from Richard West, a teacher and mentor at the Bacone College art department, "I learned about the first techniques ever used and how all cultures tied their history through the art form. All art is to record history."[246] I would furthermore think that art is to *change* history and transform cultures. Considering how tribes have been shifted into positions of having stereotypical appearances of plains Natives, art can also be used to communicate accurate depictions and educate members of society who are not familiar with the ways in which groups are different.

Virginia Stroud (Cherokee and Creek)

As a woman, Virginia Stroud has certainly had to prove herself as a Native artist. In "Today in Oklahoma" a column from *Oklahoma Today,* author Sue Carter describes a moment Stroud observed during a 1968 art competition, "Virginia Stroud says she will never forget the moment when the judge announced 'J.Fife'—and Jimmie Carol Fife [Muscogee (Creek)] walked to the front to receive her medallion." According to Carter, Stroud recalls, "Everyone gasped, 'It's a woman!'"[247] Women during this time had to work diligently to be received seriously as artists.

Stroud an artist from Tahlequah, Oklahoma, has had several of her works featured at the Jacobson House Native Art Center. She is known as "One of America's

[246] Renee Fite, "Stroud 'Surrounded by Love' as She Paints," *Tahlequah Daily News Press,* November 4, 2014, http://www.tahlequahdailypress.com/news/features/stroud-surrounded-by-love-as-she-paints/article_d1c8183e-645b-11e4-8c49-8728e2872000.html.
[247] Sue Carter, "Today in Oklahoma," *Oklahoma Today* 35, no. 4 (July-August 1985), 4, http://digital.library.okstate.edu/oktoday/1980s/1985/oktdv35n4.pdf.

foremost female contemporary Native American painters"[248] and continues to serve as a role model for aspiring Native women artists everywhere. Stroud is Creek and Cherokee, but she also incorporates many Kiowa characteristics into her artwork due to being adopted and raised by a Kiowa family who participated in many traditional tribal practices. In an article written on behalf of the Oklahoma Arts Council in association with a 2015 exhibit of her work in the East Gallery at the Oklahoma State Capitol, it states, "She draws inspiration from ancient pictographs and historical ledger art as well as personal experiences. Her paintings tell stories of Native American women performing traditional everyday tasks while they also mirror her own modern day life."[249] Simplifying the facial characteristics so the viewers' eyes take in everything else she places into her paintings, Stroud thoughtfully incorporates details in clothing and includes functional items held by her subjects to tell stories about the people she depicts.

The Oklahoma Arts Council article states, "Stroud sees herself as a storyteller, sharing with others the oldest of Native American traditions. 'I paint for my people,' she says. 'Art is a way for our culture to survive…perhaps the only way.'"[250] Stroud's work often embodies legacy ES, which are supported by the "Interconnection Criterion" for an ESH uniting individuals across time, space, and generations.[251] In her works, she documents everyday roles held by women as nurturers caring for their tribes and as mothers caring for their children. In these instances, Stroud conveys the spiritual

[248] "Reflections by Virginia Stroud," Oklahoma Arts Council, accessed November 5, 2017, http://www.arts.ok.gov/Art_at_the_Capitol/East_Gallery/2015/Virginia_Stroud_East_Gallery_2015.html.
[249] Ibid.
[250] Ibid.
[251] Please refer to Table 3.

significance of her artwork, encouraging her viewers to see the legacy Native women have as members of their communities and as mothers in charge of teaching traditions in generations to come.

J. NiCole Nahmi-A-Piah Hatfield (Comanche and Kiowa)

Using vibrant colors to paint faces that seem to be holding emotions of indigenous ancestors for thousands of years, J. NiCole Hatfield shapes Native lives in the present through depictions of the past. Her works are frequently exhibited at the Jacobson House where they command the attention of every viewer who enters into the Educative Spirit-Home. Writer Kory Oswald states in his article for the *Oklahoma Gazette*, "Cover Story: Native American Artists Blur Lines Between Tradition, Contemporary," that, "Painting vibrant images of historical Native Americans, from Jim Thorpe to Chief White Wolf and Geronimo, [Nahmi-A-Piah] also uses American Indian mythology, as well as Native American women, who have historically been written about as an afterthought compared to their male counterparts, as inspiration."[252] Hatfield expresses the silenced voices of centuries of Native women in her depictions.

Hatfield's images allow these women to communicate their stories through ES that radiate from their emotional, captivating gazes and her symbolic color usage. She explains, "These women were warriors too. They fought right alongside the men. They endured the same things that the men did. So, I want to honor them and [tell a story that

[252] Kory Oswald, "Cover Story: Native American Artists Blur Lines Between Tradition, Contemporary," *Oklahoma Gazette,* December 17, 2014, http://okgazette.com/2014/12/17/vis-art-cover-native-art-17/.

history has left out]. Even though I don't know their names…I'm honoring them."[253] By declaring their significance and taking action through her artwork, she is shaping cultural liabilities into cultural assets to be contributed as cultural wealth. Hatfield is doing what feminist scholar Adrienne Rich called "[thinking] like a woman in a man's world," in her essay "Taking Women Students Seriously,"

> To think like a woman in a man's world means thinking critically, refusing to accept the givens, making connections between facts and ideas which men have left unconnected…It means a constant critique of language…and it means that most difficult thing of all: listening and watching in art and literature, in the social sciences, in all the descriptions we are given of the world, for the silences, the absences, the nameless, the unspoken, the encoded—for there we will find the true knowledge of women. And in breaking those silences, naming our selves, uncovering the hidden, making ourselves present, we begin to define a reality which resonates to *us,* which affirms *our* being, which allows the woman teacher and the woman student alike to take ourselves, and each other, seriously: meaning, to begin taking charge of our lives.[254]

By identifying how these women's lives have been absent from the telling of indigenous stories and giving them a presence in cultural happenings, Hatfield introduces these women to the world. She "paints the faces of her subjects in a pale gray, with deep splashes of color incorporated in and around them and heavy black lines

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[253] As cited by Kory Oswald in her article, "Cover Story: Native American Artists Blur Lines Between Tradition, Contemporary," *Oklahoma Gazette,* December 17, 2014, http://okgazette.com/2014/12/17/vis-art-cover-native-art-17/.
[254] Adrienne Rich, "Taking Women Students Seriously," *On Lies, Secrets, and Silence; Selected Prose, 1966-1978* (New York: W.W. Norton & Company, 1995), 245.

throughout the pieces. She said the colors represent her emotions and the present, while the black and gray represent the past."[255] Hatfield is sending out "loving educational spirits" that serve as guides for participants to take themselves seriously and put themselves into the history that is currently being made.

From her work "Warrior Women" there are several ES being transmitted into the world. An intellectual ES presents us with knowledge that women are significant. A legacy ES is transmitted and links us to this particular woman who is being described as a warrior and is from a specific culture. We are also recipients of an expressive ES. By her ability to capture emotions in her subject and through her use of color, Hatfield demands that this warrior woman is no longer silenced and no longer an afterthought. This woman matters. This is extremely moving for contemporary Native women to receive stories about our ancestors who have been kept from historical records. There is no doubt that ES emitting from Hatfield's works are encouraging for *all* women to begin seeing their own potential. In an ESH such as the Jacobson House, where Natives are comfortable, not threatened, in control of their own destines, and feeling *at home*, the conditions are established and criteria are met to support ES. Participants are able to contemplatively receive education from these spirits that are cherished and thus begin fulfilling the hopeful statement from Rich "making ourselves present…[defining] a reality which resonates to *us*...[affirming] *our* being, which allows the woman teacher and the woman student alike to take ourselves, and each other, seriously."[256]

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[255] Kory Oswald, "Cover Story: Native American Artists Blur Lines Between Tradition, Contemporary," *Oklahoma Gazette,* December 17, 2014, http://okgazette.com/2014/12/17/vis-art-cover-native-art-17/.
[256] Adrienne Rich, "Taking Women Students Seriously," *On Lies, Secrets, and Silence; Selected Prose, 1966-1978* (New York: W.W. Norton & Company, 1995), 245.

Figure 5. J. NiCole Nahmi-A-Piah Hatfield, *Warrior Women*, Series, 30 X 24 inches, acrylic and oil pastel on canvas.[257]

Hatfield's own spirit is embedded in her work. According to the U.S. Department of the Interior's "Indian Arts and Crafts Board" in an article about the

[257] From J. NiCole Hatfield, *Warrior Women*, Copyright 2017 by J. NiCole Hatfield. Reprinted with permission.

exhibition "J. Nicole Hatfield - "My Art Is My Voice," Hatfield "strives to embrace new perspectives while appreciating the unchanging spirit in all things, including tribal values. Nicole achieves these goals by incorporating, and transcending, the past."[258] Through her work and interpretations of indigenous peoples, in addition to symbolizing a bridge between the past and the present, she also symbolizes a bridge between her viewers and tribal histories that previously were not accessible.

Reflecting on this in relation to what Martin calls "cultural bookkeeping," the Jacobson House itself, as an ESH, provides "an overview of the culture's stock—the holdings, the guardians, the transmission mechanisms, the distribution patterns, and so on…[allowing] a realistic appraisal of the educational problem of generations [by documentation of artworks by contemporary Natives] and provide the database needed for responsible decision making [as to which parts of cultural stock should be passed on]."[259] I argue that Hatfield is a "guardian" and her works of art are "transmission mechanisms" in the successful functioning of the Jacobson House as an ESH. According to writer Paul Fairchild in his article "Inspired By Heritage," J. Nicole Hatfield says, "I've struggled with things, but the art is healing. It's medicine to me. I'm always painting, all the time. I also feel that it's important for the Native youth to carry that art tradition on. That type of storytelling is as important as the verbal stuff. We need to carry our traditions on."[260] Hatfield's subjective explanation for what art symbolizes to her further supports my claims that the Jacobson House is an Educative

[258] "J. Nicole Hatfield – 'My Art Is My Voice,'" U.S. Department of the Interior, Indian Arts and Crafts Board, November 21, 2014 – January 16, 2015, https://www.doi.gov/iacb/j-nicole-hatfield-my-art-my-voice.
[259] Jane Roland Martin, *Cultural Miseducation: In Search of a Democratic Solution* (New York: Teachers College Press, 2002) 89.
[260] Paul Fairchild, "Inspired By Heritage," *Oklahoma Magazine* (February 26, 2016), http://www.okmag.com/2016/02/26/inspired-by-heritage/.

Spirit-Home. In the Jacobson House, Hatfield has (1) complete authority over her stories, encounters, and experiences. By representing women who are missing from Native history, her art (2) improves the lives of Natives and non-Natives through aesthetic encounters. Hatfield makes her art (3) accessible for Natives [and others] to root themselves to and feel a sense of belonging as a result of encounters and experiences had with it in the Jacobson House. Through faces and stories of these women, Hatfield's artworks provoke thought and (4) provide encounters and experiences that are *educative* for either a person or group of people. These works convey messages as educational spirits that are (5) informational and upon reflection are considered to have transformative qualities. Considering the last characteristic of an Educative Spirit-Home as "a place where healing of an individual, group of people, or entire culture(s) results from interactions with arts there," the Jacobson House is spiritual place where through encounters with works of art such as those created by Hatfield, the viewer, the artist, and the culture all may feel a sense of healing.

Gender as Aesthetic Depictions in Art

As women artists and artists of color persevere and continue to situate themselves as capable, intellectual beings, they cannot be lax in their efforts. Advocacy and activism is still necessary. Education about sexism and racism within the arts must continue to be provided in formal and informal settings. While progress has been made since Linda Nochlin's 1971 article, "Why Have There Been No Great Women

Artists?"[261], there are still groups of people are not receiving well-deserved credibility for their aesthetic offerings. One group of people who is hidden from aesthetic education is Native Americans. Limited by forced, EuroAmerican classifications of Native art as determined by non-Native people, Native Americans have been fixed within a category of the arts that only accepts focus on particular content, style, and subject matter. Feminist critiques of gender and multiculturalism in aesthetics have supported Natives in their efforts to break through the restrictions placed on them by others that have hindered their aesthetic opportunities.

While the white male artist has been able to express himself freely for centuries without impositions of style, content, or media, women and people of color have been limited from full aesthetic potential due to social constructs of what their art should include. This calls for a movement of social justice on behalf of aesthetic education. Native Americans have been recognized in history for their utilitarian crafts of basketry, beadwork, and pottery; therefore, society has only been able to think of them as crafters in these fields. In the realm of painting, early Native artists have been restricted to expression of a particular style and subject. These constructions by non-Natives as to what arts by Natives should look like have situated contemporary Native artists in the past, not allowing them to develop and advance their artistic style and aesthetic experiences as other groups have been able to do.

Although many indigenous North American groups have significant relationships to nature and environmental spirits, non-Native individuals who are outside the cultures have romanticized these relationships. Through misleading

[261] Linda Nochlin, "Why Have There Been No Great Women Artists?" (1971), accessed October 13, 2017, http://deyoungfamsf.org/files/whynogreatwomenartists_4.pdf.

historical accounts, such as in depictions in visual arts and stories involving an appreciation of nature, Native Americans have also been deeply gendered and objectified in Western culture. They have been restricted from establishing and expressing their individual identities, because of these impositions. For many years, artists, activists, feminists, and educators have made great efforts to dismantle forced constructions of the deeply gendered and miseducative stereotypes of Native Americans. They work to expose the causes of these issues while trying to find ways to overcome and educate others about a more accurate understanding of what it means to be Native American.

In *Gender and Aesthetics,* Carolyn Korsmeyer examined binaries of "deep gender," such as male versus female, art versus craft, and nature versus culture, paying close attention to effects on aesthetic experiences and roles of women.[262] I will use Korsmeyer's discussions about nature and culture as a lens for investigating issues concerning the deep genderization of Native Americans. I will also include material by Winona LaDuke and Vine Deloria, Jr., to discuss the indigenous connection with nature. I will theorize examples of ES and explain ES through contexts of artworks created by Native women artists, Norma Howard (Choctaw and Chickasaw) and Julie Buffalohead (Ponca Tribe of Oklahoma) and show how these spirits can be used to contradict Western culture's imposed aesthetic values concerning the indigenous. The strategy will address how indigenous women artists may use ES within works to shape aesthetic experiences of Native Americans, transforming the Native as an objectified being into the Native as a subject in control of his or her destiny. Contemporary Native

[262] Carolyn Korsmeyer, *Gender and Aesthetics: An Introduction (Understanding Feminist Philosophy)* (New York: Routledge, 2004).

American women are capable of being exemplary educative agents who use art to identify and express the indigenous as subjects rather than objects. ES, existing in countless places in our environments, if recognized, received openly, and given educative value, can be used as tools for teaching and learning, and shaping and claiming individual identities. Individuals can use ES to educate themselves and others about what it means to be Native American.

Deep Gender

So, how does "deep gender" operate in the Native American experience? It has established many cultural liabilities for indigenous women *and* men. Similar to the practical constructions made by women, utilitarian works by indigenous people have been classified as domestic crafts, suggesting that only the non-indigenous man can make art that can be labeled as fine art. I demand that we do not allow this to be a norm in our society. Korsmeyer explains, "Fine art is contrasted with practical or applied arts, crafts, and popular entertainment. It singles out works that are produced for their *aesthetic* value alone, in contrast to works that are made also for some practical function (such as eating utensils, clothing, and cushions)."[263] Pottery making has been an artistic endeavor for many Native Americans throughout history. Although pottery can be decorated quite aesthetically, it has been associated with crafts due to the functionality of the product. Historical, functional items created by Natives have often been classified as crafts, because they were not created solely for aesthetic value. Currently, there are

[263] Carolyn Korsmeyer, *Gender and Aesthetics: An Introduction (Understanding Feminist Philosophy)* (New York: Routledge, 2004), 26.

many potters who transcend crafts into fine art.[264] I believe that functional works can also be produced for aesthetic value; we must consider these as fine arts.

Western culture has bonded indigenous people to these domestic artisan roles. This contributes to the stereotyped view of Native American artists, making it difficult for them to pursue recognition as "fine artists." Women and indigenous people have faced similar struggles in this regard because they have been clumped together by labels of femininity associated with individuals who have a close relationship to domestic crafts and nature. Similar to women, Natives have also been marginalized. When simply referring to an artist, society has been educated to automatically gender the artist as a male. If referring to an artist who is a woman, she is described as a "woman artist." These discriminations of gender have shaped consequences for other groups of people. Is an artist always assumed to be white unless described as a "Native American" artist?

When looking at issues of deep gender, perhaps the most apparent dichotomy that allows for investigation of the genderization of Native Americans is the nature, culture divide. Natives have been associated with the "feminine, nature" side of this binary, often being inferior to the "masculine, culture" side. Writer Charles Eastman Ohiyesa considers in *The Soul of the Indian,* "No one who is at all acquainted with the Indian in his home can deny that we are a polite people. As a rule, the warrior who inspired the greatest terror in the hearts of his enemies was a man of the most exemplary gentleness, and almost feminine refinement, among his family and friends."[265] Perhaps

[264] I am grateful to Mary Jo Watson who helped clarify this distinction.
[265] Charles A. Eastman (Ohiyesa), *The Soul of the Indian*, (Boston, New York: Houghton Mifflin Company, 1911), 9.

this gentleness was received as a sign weakness by non-Native cultures. Natives were often judged according to EuroAmerican standards, which were established by a culture that held their own beliefs and customs in the highest regard.

Natives have been gendered as having little power and mediocre control of how they are perceived in society. Korsmeyer claims, "Images, representations, and crafted expression of ideas are important not only for their beauty, virtuosity, or intrinsic value, but also because they are indicators of social position and power. Wherever there is power there are disparities in the ways that it is employed, and art is an enterprise where sex and sexuality, gender and social position, and cultural authority all have formidable roles."[266] In early paintings by EuroAmerican male artists who were supposedly capturing a "vanishing race," indigenous people were depicted as savage beings closely connected to nature. The artists portrayed the indigenous groups however they wanted, presenting exaggerated depictions of "noble savages" and "sexualized maidens." This led to miseducative representations about indigenous peoples. As objects, Natives had no control over the miseducative messages conveyed to viewers during aesthetic experiences of studying them. Korsmeyer asserts, "The isolation of aesthetic qualities from their social dimensions… blunts the power of art."[267] However, the previous example indicates that there are certain occasions in which the combination of aesthetic qualities with social dimensions expands the power of art to something that may be culturally miseducative.

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[266] Carolyn Korsmeyer, *Gender and Aesthetics: An Introduction (Understanding Feminist Philosophy)* (New York: Routledge, 2004), 1.
[267] Ibid., 57.

Author and environmental activist Winona LaDuke shares her concern for the abuse and loss of land. In *All Our Relations* she expresses indigenous appreciation for land and life, its mistreatment having effects on nature and human beings.[268] Native Americans recognize the powerful relationships that exist between individual, community, and the environment. In the nature, culture dichotomy of deep gender, the concern for land has not been taken as seriously as it should. For many indigenous groups, the land is valued as something sacred, something to be protected, whereas, the dominant, non-indigenous society has been concerned with ownership, control, and profit.

"Live Creatures" and Educational Spirits

ES is a concept that can be utilized for its educative value. As previously mentioned, ES are messages of educative values, inspirations, and lessons that shape individuals within a culture. If thinking of the individual as Dewey's "live creature," then an individual takes in their environment, and this includes the taking in of ES as encountered aesthetically. As a viewer considers content, process, and messages as he or she views an artwork, then that person is "taking advantage of whatever order exists about them, incorporating it into themselves."[269] Human beings as live creatures are in the presence of ES.

Both aesthetic and non-aesthetic encounters and experiences within nature and other environments provide opportunities for identifying, engaging, capturing, and

[268] Winona LaDuke, *All Our Relations: Native Struggles for Land and Life*, (Cambridge, MA: South End Press, 1999).
[269] John Dewey, *Art as Experience*, (New York: Perigree Books, 1980), 13.

making significant use of these spirits. ES are available in many different forms during encounters with human beings, nonhuman animals (dogs, cats, horses, turtles), nonhuman living creatures (butterflies, plants, bacteria, flowers), and nonhuman things (rocks, wind, dirt, artworks). LaDuke describes, "Native American teachings describe the relations all around—animals, fish, trees, and rocks—as our brothers, sisters, uncles, and grandpas. Our relations to each other…are what bind our cultures together."[270] Laduke expresses that animals such as the buffalo, wolves, and turtles "are our older relatives—the ones who came before and taught us how to live."[271] Vine Deloria, Jr., in his book *Spirit and Reason* describes the idea of all things in nature, being a relative to one another. For some American Indians, this means an inclusion of all other forms of life in their ceremonies. Deloria explains, "But this phrase [We are all relatives] is very important as a practical methodological tool for investigating the natural world and drawing conclusions about it that can serve as guides for understanding nature and living comfortably within it."[272] Could these cultural relationships between human and non-human be indicators of ES located in our environments?

Educational Spirits in Norma Howard's Watercolors

In order to communicate the concept of an ES as it pertains to the Native American aesthetic and experience of gender within visual arts, I will discuss the work of Native watercolor artist, Norma Howard (Choctaw and Chickasaw) and the ES that

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[270] Winona LaDuke, *All Our Relations: Native Struggles for Land and Life*, (Cambridge, MA: South End Press, 1999), 2.
[271] Ibid.
[272] Vine Deloria, Jr., Deloria, Barbara, Foehner, Kristen, and Scinta, Samual, *Spirit and Reason; The Vine Deloria, Jr., Reader* (Golden, CO: Fulcrum Pub., 1999), 34.

have shaped her work. I grew up just a couple miles from Howard's residence and have admired her since I was a small child. Although I have spent time with Howard and visited in great detail about her work, I will not be including information from those discussions here. Instead, I am utilizing her works to demonstrate evidence of ES that convey Choctaw culture.

In her book *Chickasaw Women Artists*, art historian Alison Fields, presents the lives and art of twenty Chickasaw women artists. She captures the Chickasaw spirit radiating from within these women artists and their respective methods. In regard to Howard Fields writes, "…Norma Howard began painting images based on the natural world and popular culture that she experienced directly in her lifelong home of Stigler, Oklahoma."[273] In her teenage years, "When she painted Indians, she did not paint Chickasaws or Choctaws, but rather the version of Indians she saw on television, with horses and tipis."[274] This world now features groups of people, inspired by her own family, in their natural surroundings.

Howard has developed a set of techniques and a unique style. Howard uses countless layers of tiny, brush strokes to produce vibrant depth of color rarely seen with watercolors. Fields declares, "Through trial and error, [Howard] developed…a 'basket weave stroke,' named in honor of Southeastern diamond-patterned baskets."[275] These diamond designs are inspired by diamondback rattlesnakes encountered in nature.[276]

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[273] Alison Fields, *Chickasaw Women Artisans,* (Ada, OK: Chickasaw Press, 2016), 10.
[274] Ibid., 89.
[275] Ibid., 90.
[276] This is information I have gathered from multiple stories told about Choctaw traditions over the years.

According to writer and Stigler resident, Sharon Johnson, in a *NewsOK* article "Family's Past has Meaning for Busy Artist," "[Howard] can still see her grandmother, who died in 1971 at 105, on the banks of the San Bois Creek gathering the river cane for the baskets she made."[277] These delicate brushstrokes are reflections of her grandmother's spirit. During pivotal moments of learning by trial and error as a self-taught artist there were *shifting* ES presenting themselves to Howard, changing throughout the process until they evolved into having educative potential. Included in her paintings, basket weave brushstrokes also act as communicators from the past, embracing the art of basketry evident in Choctaw culture and presenting it to future generations. Seeing these works, inclusive of content and process, stir ES within me as a viewer. I'm inspired to imagine my own paternal grandmothers and how they may have experienced similar happenings as Choctaw women like those painted by Howard. I have always been drawn to Howard's works. She is a role model for many young Native girls who aspire to become artists and has served this role in my life as well.

Howard's messages are saturated with spiritual significance. Fields writes, "Drawn to the night sky since childhood, [Howard] now reminds her grandchildren that though they might not travel frequently, their ancestors would have shared the exact same view of the moon and the stars."[278] Her connection to ancestors is rooted this cultural knowledge she shares with her grandchildren about the night sky, but she also presents this connection by fixing it into her artworks. This cultural information,

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[277] Sharon Johnson, "Family's Past has Meaning for Busy Artist," *NewsOK* (December 23, 2007) http://newsok.com/article/3184187.
[278] Alison Fields, *Chickasaw Women Artisans,* (Ada, OK: Chickasaw Press, 2016), 89.

considerate of ancestry and spirituality, is especially critical to the cultural wealth of Choctaws and Chickasaws.

Figure 6. Norma Howard, *Eating Watermelon*, 2000.[279]

Family and Choctaw and Chickasaw cultures have often held the thematic spotlight within this artist's work; however, there is more to her messages of watercolor than just these. In *Eating Watermelon* Howard features two women and four children seated on the ground eating watermelon. As viewers, we each view art in our own ways, but for me, this image conducts ES from at least three of the classifications. By providing a connection to Choctaw culture through this glimpse of Choctaw way of life on a dusky evening, a legacy ES is transmitted to my individual spirit. With this information comes knowledge about a Choctaw activity, thus the painting presents an

[279] Howard, Norma. *Eating Watermelon*. 2000. Watercolor on paper. From Norma Howard, *Eating Watermelon,* Copyright 2000 by Norma Howard. Reprinted with permission.

intellectual ES. This particular painting resonates with me with an expressive ES due to memories with my own family eating watermelon as the day comes to a close. I feel a spiritual link to my grandmother and imagine she also experienced something similar to what Howard has featured here.

Howard has eloquently provided viewers with noble depictions of women in aspects of every day life. These, to me, speak of the roles of women as mothers among Native peoples. I am drawn to her paintings that feature struggles, commitment, and unwavering nature of hardworking, Choctaw and Chickasaw women. Whether they are shown in the fields picking cotton, on a long walk carrying huge baskets of harvested corn to their homesteads, or sewing quilts in order to ensure warmth on cold nights, the spirits of women in Howard's art always presented as noble, selfless beings who have deep love for their families.

Philosopher of aesthetics Carolyn Korsmeyer discusses that the "idea of an accomplishment is an outgrowth of a person's basic nature actually diminishes that achievement, interpreting it more as an extension of innate disposition than an accomplishment."[280] To some critics, Howard's technique may be seen as a "natural" ability, in need of no real training, pitting her into being gendered as subordinate in the nature, culture divide. Despite this, by way of her own artistic creation and cultural decent, she transforms the Choctaws' culture and removes them from their objectified statuses in historical renderings. Howard uses her talents to claim power by depicting Choctaw men, women, and children as subjects, providing honest renderings of them in nature from a Native perspective rather than from perspectives of non-Natives.

[280] Carolyn Korsmeyer, *Gender and Aesthetics: An Introduction (Understanding Feminist Philosophy)* (New York: Routledge, 2004), 80.

Figure 7. Norma, Howard, *Gathering at the New Moon*, 2016, 11.5 X 15.5 inches, watercolor on paper.[281]

The reality of this Choctaw family is pronounced in the imagery through the way the mother holds her child close, the characteristics of Choctaw features apparent in their faces, and the wagon boards that have been weathered during use. For individuals whose Choctaw identities were silenced along with the languages of their ancestors and thus prevented from being passed on as cultural assets, Howard's paintings provide a curriculum for studying Choctaw culture that arouses spirits from long ago. For a Choctaw like myself, who has not inherited stories from relatives about ways Choctaws lived on a daily basis, these paintings provide me knowledge so I may

[281] Norma Howard, *Gathering at the New Moon*, 2016, 11.5 X 15.5 inches, watercolor on paper. From Norma Howard, *Gathering at the New Moon*, Copyright 2016 by Norma Howard, Reprinted with permission.

have peace regarding what I have lost. Through many representations of ES in her paintings, a person may be linked to people, places, culture, knowledge, and emotion. It is fascinating how she has even included aspects of her culture in the very processes she uses to create her artwork.

When the non-Native person encounters a painting of a *stereotyped* Native person, he or she may not receive a message that harms him or her as an individual or as part of a culture; however, an indigenous person may encounter the same painting and in doing so, receive a harmful message concerning the stereotyped, deeply gendered Native American as an object. My concern is not only for the Native subject-turned-object. It is not only for the indigenous human beings who receive the harmful, miseducative messages that they may only be represented as objects. My concern is also for the non-Native people and what they learn about Native cultures. Individuals must learn to be open to ES that deliver possibilities for educative value within an aesthetic experience. Visual artists can learn to serve as messengers of these ES if they consider the significance of the concept during creative process.

Aesthetic experiences for and about Natives have been loaded with turmoil. If artists, educators, and students, learn to appreciate ES as they thrive in our worlds, especially when aesthetically experiencing works of art, we may be better able to navigate dilemmas and overcome the deep gender and historical hardships of Natives' experiences. Through recognition of ES and careful consideration of their messages, Natives may be educated to value and see themselves as subjects rather than the stereotypical objectified being characterized historically by Western culture. My hope is

that ES can be used in positive ways to facilitate the teaching and learning in education and life.

Sandra Lee Bartky's explanation of 'feminist consciousness' may help women to understand disconnections. Bartky asserts, "As long as their situation is apprehended as natural, inevitable, and inescapable, women's consciousness of themselves, no matter how alive to insult and inferiority, is not yet feminist consciousness…The very *meaning* of what the feminist apprehends is illuminated by the light of *what ought to be*…"[282] Consciousness is awareness of contradictions, but feminist consciousness occurs in one that believes in the potential to change society and overcome contradictions. If Native women believe that there is nothing to be done to overcome oppression, and they settle for being subjugated in a society where something can be done, then they are not experiencing a feminist consciousness. They must not only think, they must also dream of what ought to be, and act to make it reality.

Some indigenous women express resentment toward white feminists. The obvious truth is that not all white women have contributed, nor are they currently contributing to the oppression of Native women. Many non-Native women have expressed feminist consciousness on behalf of doubly marginalized Native women, admitting faults of their colonizing forefathers *and foremothers* and acting to change historical biases. In "Every Day is a Good Day," Wilma Mankiller states, "Like women everywhere, indigenous women do not want others defining for them what it means to

[282] Sandra Lee Bartky, "Toward a Phenomenology of Feminist Consciousness," in *Feminism and Philosophy* (Totawa, New Jersey: Littlefield, Adams, & Company, 1985), 25.

be a woman."[283] They do not want non-indigenous, woman or not, shaping what it means to be a Native American woman. Native author and activist Vine Deloria, Jr., in *Custer Died for Your Sins,* declares, "Traditionally we Indians have had a 'plight.' Our foremost plight is our transparency. People can tell just by looking at us what we want, what should be done to help us, how we feel, and what a "real" Indian is really like."[284] This misconception has been believed for centuries, and no one has seemed to *want* to hear from Natives regarding *what we want, what should be done to help us, how we feel, and what we are really like.*

Curiosity and mystery of the unknown is a key element in the fascination white Americans had with indigenous cultures. Depictions of Native women through white perspectives accentuate the mysticism with exotic culture. Portrayed as having long, dark hair and dark eyes, Native women may be imagined wearing clothes made from animal hides adorned with intricate, colorful beadwork. American culture has wrapped antiquated stereotypes around these women from extremely different tribes. In American culture where individuals are encouraged to be unique, indigenous women feel restraints of a double-bind. Despite efforts to develop up-to-date, self-determined identities, they cannot escape trapping mechanisms of historical, romanticized labels forced upon them.

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[283] Wilma Mankiller, *Every Day is a Good Day: Reflections by Contemporary Indigenous Women*, (Golden CO: Fulcrum Publishing, 2004), 144.
[284] Vine Deloria, Jr., *Custer Died for Your Sins: An Indian Manifesto* (Norman, OK: University of Oklahoma Press, 1988), 9.

Loving perception as described by Warren established a distinction between the human self and the nonhuman being.[285] She suggested there is a loving perception of the nonhuman and that this demonstrates an expression of love for the other, which is recognized as something different from the human self. I believe there are additional definitions for loving perception. The previous description of loving perception explains that human loves nonhuman, because the human being recognizes the nonhuman as being *different*. An additional definition for loving perception is that the human being loves the nonhuman, because it recognizes it as being the *same*, that human and nonhuman are one with each other. This is evident in societies of pueblo potters. For example, the Santa Clara people of New Mexico do not necessarily maintain differences between self and clay. They believe the self is born of the clay.

Julie Buffalohead (Ponca Tribe of Oklahoma) has included Native tricksters in her artworks. She challenges what others perceive by using these tricksters to contemplate the roles of animals in Natives' lives. Often featuring a female figure in the presence of animals, Buffalohead usually presents these animal subjects without assignments of sex or gender. These depictions may be embedded with ES that challenge compulsory notions of gender and sex divisions, encouraging viewers to do the same, to imagine the life of her subjects, to develop appreciation for the possibility of non-gendered or even multiply gendered beings.

In this chapter, I theorized how aesthetics, education, and therapy have united through a methodology of braiding to solidify the function of the Jacobson House as a place where Native Americans may come to perceive art, learn from ES conveyed in it,

[285] Karen J. Warren, "The Power and Promise of Ecological Feminism," in *Environmental Ethics* 12, no. 2 (Summer 1990): 125-146.

and be transformed by it. Educative messages reach individuals through ES delivered in aesthetic encounters. ES are abundant in the Jacobson House and are evident in many different forms. They may show themselves in artwork, songs, and conversations. I focused on ES within Native women's visual arts so as not to be overwhelmed by the number of ES present in other aspects of our everyday lives. In this chapter, I use Native women's arts to demonstrate how to identify ES. These ES are categorized and explained as determined in works by J.NiCole Hatfield and Norma Howard.

Many issues have devastated the lives of Native women, but there is hope that as individuals, members of specific tribes, or members of a larger serial collective, Native women will reclaim what is theirs. They will reinvent the past, reestablish voices, imagine future potential, and reshape themselves into women they want and choose to be, not the women they are expected to be. Through a loving perception, the portrayal of positive, visual representations of inspiring Native women, and the power in voices and creative expressions, Native women artists shall determine what it means to be contemporary Native women.

Conclusion

As an art teacher, the ways in which I organize and introduce the art curriculum determines if, how, and when students become interested and invested in learning about, appreciating, and creating art. Early encounters with art are what will likely contribute to if not determine how students approach the world and whether they are open to all its aesthetic potential. When learning a new process, I teach my students to engage in the encounter and be receptive of whatever may come of it. They have begun to realize that outcomes in art are many times unpredictable, and they are learning to embrace this element of the unknown. Although I do not explicitly describe the concept of educational spirits to my pre-kindergarten through sixth grade students, I do prompt them with questions to stimulate *intellectual* and *expressive* thought. I also encourage them to consider *legacies* they want to contribute to the world. It is my hope that through these preliminary exercises, they will eventually become vulnerable to this process and seek their own aesthetic encounters wherever they go in their lifetimes.

This inquiry has implications that move beyond boundaries of the University of Oklahoma's campus. Educational spirits exist everywhere. Although this inquiry examines ES as deeply influenced by and rooted in Native American philosophy, pedagogy, spirituality, and visual arts, it is entirely possible for a person to transfer the practice of embracing ES to his or her own environment whatever that might be. By being vulnerable and not just projecting one's thoughts *onto* the art but rather letting the art project *into* to one's being, a person can practice being aesthetically responsive.

My theorization of the Oklahoma Memorial Stadium as a miseducative spirit-home (MSH) is just one example of how we may be engrossed in a detrimental

institution that poses violations against someone else's spirit. I implore the readers of this work to consider what miseducative influences may be underlying in educational, social, cultural, personal, and professional environments. It is imperative to think critically about what we allow to influence us and how this transfers into other aspects of our identities.

There are a variety of ways to encourage reform. Native groups such as Indigenize OU continue to speak up, speak out, and act with sincere interest to create changes that will positively impact lives of all Native Americans. OU's President David Boren accepted a violation against educational spirits for Native peoples when he "avoided reality" by embracing the term sooner, suggesting it no longer held its original meaning. Perhaps, after President Boren's upcoming retirement, Indigenize OU and other advocates for Natives, will pursue the conversation with newly appointed President of OU, James Gallogly, to reconsider the use of this term.

Violations against the MSH avoid reality, undermine identities, disregard trauma, and prolong oppression. I have provided an indigenous lens to study these violations, but they are also situated within other groups. ES exist everywhere, but criteria of actuality, interconnection, hospitality, and compassion promote these spirits so they may thrive. As the ES thrive, so do those who receive them.

In 2021 the American Indian Cultural Center and Museum will be opening in Oklahoma City. This center will provide a space for individuals to learn about indigenous perspectives, histories, cultures, and arts in the midst of Oklahoma "Indian Territory." The construction of this space is still underway, but I am eager to take part in conversations regarding what kind of educational environment it will provide.

Scholars in various fields of study continue to research, theorize, and write about ways to change the status quo. This dissertation is my contribution to the ongoing movement for Natives to reclaim authority over their arts, cultures, and lives. Educational spirits have allowed me to restore previously lost connections to my Native identity. Because of artists like Norma Howard, I have been able to feel connected to my paternal grandmother in a way that is truly remarkable. I hope that the spirits of Natives will someday be fully restored and that in some way this work will contribute to that restoration. The most precious gift I have received as a cultural bookkeeper though is a Choctaw legacy that I have been able to share with my father.

Figure 8. Norma Howard, *Untitled*, 1996, watercolor on paper.[286]

[286] Norma Howard, *Untitled*, 1996, watercolor on paper. From Norma Howard, *Untitled*, Copyright 1996 by Norma Howard, Reprinted with permission.

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