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GENDER, PLACE, AND CULTURAL MEMORY: INTERSECTIONS OF
AMERICAN NATIONAL IDENTITY AND THE ART OF HOPI-CHOCTAW LINDA
LOMAHAFTEWA

GENDER, PLACE, AND CULTURAL MEMORY: INTERSECTIONS OF
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By

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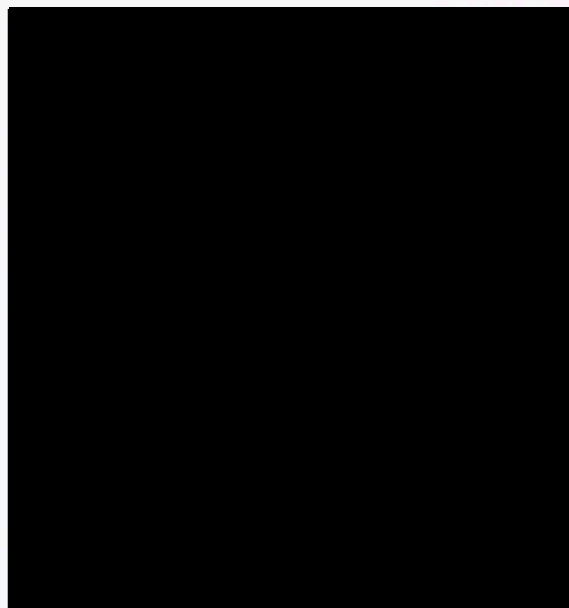
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SCHOOL OF ART AND ART HISTORY

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Dedicates this work to women – from the past, the present and the future, whose
voices struggle to find a place in a system designed to silence them.

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I dedicate this work to women – from the past, the present and the future – whose voices struggle to find a place in a system designed to silence them.

As a graduate student, I have been fortunate to have had mentors who would like to take a moment of their busy schedules to help me make this project possible. First, my advisor, Richard and Pat O'Neil, supported me financially and emotionally when I took on the daunting task of graduate school – and writing this thesis – as a non-traditional student – while it might go without mentioning, I would also like to thank Linda Irmakiewicz for entrusting me with stories from her life and insights into her work. She is an inspiration and I treasure the time and the wisdom she shared with me. American Meredith – a twenty-first century genre – provided a place for me when I most needed it. In addition, the University of Oklahoma Art and Art History School – particularly my professors and classmates – who pushed me to think beyond my self-imposed limits, and the Women's and Gender Studies program, a place that equipped me with the tools I so sorely needed. The Heard Museum graciously granted me the right to use works from their collection, as did the Oklahoma State University Library that allowed me invaluable access to online resources. I am grateful to my advisor, Richard and Pat O'Neil, and graduate of Harvard Emma Wilson for her thoughtful and helpful comments. Thank you to my committee for all you have sacrificed to make my dissertation project a success. Dr. Alison Fields – thank you for your care and thoughtful guidance. Dr. Allison Smith – thank you for your example of empowering others in academia as the leader of the Women's and Gender Studies program, and Dr. Richard O'Neil – thank you for taking on this task with such a positive and helpful attitude, and for challenging me in the places I needed to be challenged.

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Overlooked as the mainstay work of so-called American Art, the work of artist Chaeum Lewis Lombardewu embodies significant aspects of United States history. Despite a prolific oeuvre centered on a particular and aesthetic discipline of form, her work forms an independent and unique perspective and a window on her contacts with significant people and moments from history. Little scholarly attention has been paid to this remarkable woman. Further, there remains an absence of recognition for Lombardewu's art in major American Art museums. In this thesis, I suggest that Lombardewu's absence from these institutions of embodied knowledge speaks to a specific agenda – and subsequent hegemonic system – begun at contact by the western patriarchy. By looking at her life and work through the lens of feminist theory, I resist normative ascriptions of aesthetics when I argue for the presence of Lombardewu's art in the mainstream American Art museum.

Abstract

Overlooked in the mainstream of so-called American Art, the work of Hopi-Choctaw Linda Lomahaftewa embodies significant aspects of United States history. Despite a prolific oeuvre centered in a place-based aesthetic that recalls cultural memories from an “indigenous feminine” perspective, *and* a narrative that connects with significant people and moments from history, little scholarly attention has been paid to this remarkable woman. Further, there remains an absence of recognition for Lomahaftewa’s art in major American Art museums. In this thesis, I suggest that Lomahaftewa’s absence from these institutions of embodied knowledges speaks to a specific agenda – and subsequent hegemonic system – begun at contact by the western patriarchy. By looking at her life and work through the lens of feminist theory, I resist normative assumptions of aesthetics when I argue for the presence of Lomahaftewa’s art in the mainstream American Art museum.

Introduction

In Phoenix, Arizona 1947, Clifford and Mary Lomahaftewa welcomed the birth of their daughter, Linda, into Post-World War II America – a time when art played a heightened role in shaping the country’s national identity. The young couple’s relationship – Mary from the Choctaw tribe of Oklahoma and Clifford from the Hopi tribe of Arizona – began when the two met at the Phoenix Indian School,¹ a place the Bureau of Indian Affairs instituted in an effort to acculturate indigenous people. Born four years after her mother’s 1943 graduation from the boarding school, Linda’s life began and developed during the period when the United States emerged as a dominant world power. Her formative years in the 1950s and 1960s aligned with the burgeoning movements for civil rights, and included study at *two* Indian boarding schools as well as at a high school – that began as an experiment in American Indian arts and progressed to an accredited non-profit baccalaureate institution in less than fifty years.²

Lomahaftewa’s college years in the 1970s coincided with the American Indian Movement and the Feminist Movement. It was during the late 1960s and early 1970s, while pursuing her B.F.A and M.F.A. at the San Francisco Art Institute, that Lomahaftewa attended classes with her friends and fellow classmates Earl Bliss, T.C. Canon, Earl Eden, Hank Gobin, Doug Hyde, Jim St. Martin and Kevin Red Star, all within close proximity to Occupation Alcatraz and the First Feminist Arts program. An

1. See Dottie Indyke, “Linda Lomahaftewa: A Well-Known Artist and Teacher Discusses her Long Career,” in *Southwest Art* March 2003, 42-44 and Julian Cavazos, “Boarding School’s Repressive Past,” *The Arizona Republic* August 11, 2008.

2. Ryan S. Flahive, *Celebrating Difference: Fifty Years of Contemporary Native Arts at IALA, 1962-2012*. 2012 (Santa Fe: Sunstone Press, 2012), 13.

accomplished painter and printmaker today, Lomahaftewa has spent the last five decades creating and teaching art. As a faculty member for thirty-seven years at the Institute of American Indian Arts – her high school Alma mater – Lomahaftewa has helped shape the course of American Art. Her former students such as; Tony Abeyta, Randy Chitto, and America Meredith, exhibit their art globally, and through their work, bring attention to the central role Native Americans play in the identity of the United States. Through the perspective of a twenty-first century Hopi-Choctaw woman, Lomahaftewa’s art embodies cultural memories through imagery inspired by Hopi kiva mural painting, rock art of the Southwest, and the sacred Mound Buildings and pottery of her Mississippian ancestors. In the United States, Lomahaftewa’s art resides in the permanent collections of such noted places as the Heard Museum in Phoenix, Arizona and the Museum of Contemporary Native Arts in Santa Fe, New Mexico. International venues for exhibition of her work include South America, New Zealand, Germany, the United Kingdom, Canada, and Russia. Yet, there remains an absence of recognition for Lomahaftewa’s art in major American museums.

Currently in the American Art Museum, a cycle of strategic forgetting plays out in the dynamic institution historically used as a tool of colonization,³ and a critical conversation ensues as museums envision other pathways. For example, in places dedicated to the art and culture of Native America through a variety of methods, museums like the Heard Museum of American Indian Art and History in Phoenix, Arizona, the Museum of Contemporary Native American Art in Santa Fe, New Mexico,

3. See Allan McClellan “A Brief History of the Art Museum Public,” in *Art and Its Publics: Museum Studies at the Millennium*, ed. Andrew McClellan (Oxford: Wiley-Blackwell, 2003), 1-50.

the National Museum of the American Indian in Washington D.C., and the Wheelwright Museum of the American Indian in Santa Fe, New Mexico, engage indigenous voices through an exclusive focus on Native art, culture, and objects, and bring Native voices to what the museum writes and presents.

Recent critical conversations about indigenous voices and the museum illustrate the complexity of the ever-evolving institution and demonstrate that an absolute and clear divide about the exclusion of non-white, non-males from the institution does not exist. In part, while museums dedicated solely to the art of Native America reflect a vital aspect of United States national identity by exhibiting art and artifacts of indigenous artists, these places also mirror the complicated nature of this issue. For example, if someone wants to see so-called American Art, do they go to the National Museum of the American Indian, or do they visit the American Art Museum and Renwick Gallery, or do they visit both- which are part of the Smithsonian Institution-a place administrated by the United States government? In addition, when visiting the museums dedicated to Native American art, does a museumgoer explicitly understand the sovereignty of 562 federally recognized Indian Nations, or do they leave with a sense that Native America is one voice?

More specific to the American Art Museum, recent developments on this issue include the exhibition “State of the Art: Discovering American Art Now,” which opened at the Crystal Bridges Museum of American Art on September 13 of this year, and runs through January 19 of 2015. According to the museum’s website, the show

www.americanartmuseum.org
4. Crystal Bridges Museum of American Art, *State of the Art: Discovering American Art Now*,
<http://www.cbrm.org/exhibitions/state-of-the-art>

highlights those “whose work has not been fully recognized on a national level.”⁴

Notably, of the more than 100 artists, the show includes works by Walla Walla printmaker and painter James Lavadour and by beadwork artist Kiowa-Comanche-Italian Teri Greeves.

The colonial history and current changing climate of the museum invites a deeper investigation into the current absence of indigenous voices from the permanent collections of the American Art Museum. While there are countless artists worthy of including, in this thesis I argue for the presence of Linda Lomahaftewa for three main reasons; first, because her prolific career intersects with significant moments in the nation’s history, next, because she is a leader in the Contemporary Native American Art movement, and finally because her art preserves cultural memories of the United States’ indigenous ancestors and is subsequently embedded with significant aspects of the United States national identity.

For the focus of this thesis, my discussion of the museum includes the American Art Museum. I refer particularly to mainstream places that self-identify as “American Art” Museums;” such as the Whitney Museum of American Art in the nation’s “art capital,” New York, New York; the Crystal Bridges Museum of American Art in the nation’s “heartland” of Bentonville, Arkansas; and the American Art Museum & Renwick Gallery located in the nation’s capital in the District of Columbia – where in all of these places, there remains a blatant absence of First Peoples voices in the permanent collections of these institutions.

4. Crystal Bridges Museum of American Art, accessed October 9, 2014, <http://stateoftheart.crystalbridges.org/>

More practically applied, Lomahaftewa's work is absent from the permanent collection of the Whitney Museum of American art, a place that self-identifies as the "preeminent institution devoted to the art of the United States."⁵ When one searches the Whitney's permanent collection specifically for "Indian art", objects like this 1969 mobile appear.⁶ Titled "Indian Feathers," (Fig. 1) the moving sculpture by male Scottish-American artist Alexander Calder evokes a Plains Indian donning a traditional war bonnet. While unquestionably beautiful, the abstracted form conjures an imagined narrative *about* an indigenous person rather than expressing the narrative through an indigenous perspective. If there were more examples of the latter perspective represented in major venues, this Calder illustration would be irrelevant. However, a careful study of this practice indicates that representing indigeneity from a non-indigenous perspective is the norm rather than the exception, and situates "American" national identity at a location where the political stakes of memory are high.

This absence of art, which embodies a significant aspect of the United States identity, speaks specifically to the larger theme of place that I will address in my thesis. I will question: Why has Lomahaftewa's art been left out of the permanent collection of major American art museums, and is this absence indicative of a broader exclusion of Native American art? Has Lomahaftewa's identity as a Native woman contributed to this absence? What does this absence say about power structures within the art world

5. Whitney Museum of American Art, accessed October 31, 2013, <http://whitney.org/About>.

6. On October 31, 2013, when the author visited the webpage for The Whitney Museum of American Art, she typed "Indian art" on the search bar for collections. After finding "Indian Feathers," by Alexander Calder, the author searched "Native American artists" which returned "Vigil" by Adolph Gottlieb.

and America's national identity? Finally, how can reinserting Lomahaftewa into the broader narrative about American art restore excluded cultural memories and contribute a new voice to the dialogue?

I argue that in recovering a place for Lomahaftewa's art in the current mainstream narrative about the history of the United States as told through the permanent collections of the American Art Museum – a story largely rooted in Eurocentric heteropatriarchal ideologies introduced with contact – I am reclaiming a vital aspect of the country's identity that includes precontact imagery in its artwork. Inspired by Art History, Feminist Theory, Indigenous Feminist Thought, Native American Studies, and Museology, my thesis will begin with biographical information about the artist, and my specific scope will focus on a study of Lomahaftewa's art from 1965 until the present.

Why are these questions important to me? Personal Narrative and Biography

Having been trained in the academy – a place that historically teaches art history from a Eurocentric heteropatriarchal perspective – I approach this project from an epistemological standpoint rooted in a western perspective. My knowledge base originates in the history of art as a linear canonical narrative beginning with prehistoric cave paintings located in Europe, develops through constructed periods and movements that privilege Eurocentrism, and continues through contemporary art celebrating “American” contributions such as Abstract Expressionism.

My journey of shifting away from this perspective of art history began in the early 2000s – when after giving an introductory Humanities Art History lecture – a concerned student approached me. He did not “understand” the images shown in class;

images I used from the textbook publisher for explaining the “visual elements.”

Theoretically, from the Eurocentric perspective, this young Rwandan man should have been able to read these images, because visibility speaks across languages. However, theory and practice do not always complement one another, and for me, this experience complicated the aesthetics of art history.

As an Art History graduate student at the University of Oklahoma more than a decade later, this became more strikingly clear as I studied Women’s and Gender issues in conjunction with Native American Art. The familiar gendered aesthetic, insidiously hidden in plain sight, becomes more concentrated at the nexus of Contemporary Native American Art by women. Simone de Beauvoir recognized this bias in part, when in 1952 she claimed (in English), “Representation of the world, like the world itself, is the work of men; they describe it from their own point of view, which they confuse with absolute truth.”⁷

As a woman living in the United States, I affirm this sentiment. That being said, the color of my skin, which appears a light shade of pale, complicates my own perspective. Growing up in Missouri, my mother told me stories of the part of my family I did not know, the part that included an American Indian heritage. I embraced that part of myself, along the Irish and German ancestry I heard about, not understanding the history or the politics of United States interactions with First Nations Peoples. For me, I naïvely believed my teachers, my textbooks, and the museums I visited when they presented the American Indian as part of the past rather than the

7. Simone de Beauvoir, *The Second Sex* (London: Vintage, 1997) 161.

present. Moving to Oklahoma changed all of that; I now live in Indian Country amongst First Nations people.

While I have only these stories, and am not officially enrolled with any tribe, my interest grows in understanding why the United States government – which represents the so-called land of the free – systematically attempted to erase the identity of an entire race and how evidence of this process still exists in the permanent collections of American Art Museums in the United States. A close study of specific works by Hopi-Choctaw Linda Lomahaftewa from her prolific career – and the blatant absence of this art from the mainstream American art museum’s permanent collection– suggests one path of insight into how and why the system operates. Furthermore, the specific scholarship of indigenous academics, such as Linda Tuhiwai Smith, provides an integral part of uncovering bias that upholds the system, and helps recover a place for native people in the said museum. In *Decolonizing Methodologies*, Smith states, “Representation of indigenous peoples by indigenous people is about countering the dominant society’s images of indigenous peoples, their lifestyles, and belief systems.”⁸

This brings up the notion of using biography in art historical methodology. Many of my teachers suggest the use of biography in current art historical scholarship as dated. I turn to Lorraine Code in my suggestion otherwise. In her chapter titled “Knowledge and Subjectivity,” Code addresses claims of the objectivity of knowledge: “Presenting their findings in an impersonally objective manner (‘the facts show’), speaking with the authority of their institutional position, masks the identity – indeed

8. Linda Tuhiwai Smith, *Decolonizing Methodologies* (London and New York: Zed Books, 2012), 152.

the existence – of the cognitive agents, whose values, in effect, shape and guide the inquiry.”⁹ Applying this concept to Art History, when we overlook the biography of an artist in our scholarship, we discount the artist’s agency and produce knowledge that perpetuates the hegemonic, heteropatriarchal system. In other words, it is epistemologically important to include biography when writing about the work of a Native American woman largely because we know so little of her.

Why have there been no great American Indian artists? Demographics from the American Art Museum

In “Museum, National, Postnational and Transcultural Identities,” Sharon J. Macdonald asks the question of museums today: “Are they too inextricably entangled in ‘old’ forms of identity to be able to express ‘new’ ones?”¹⁰ For the United States, this ‘old’ identity is closely tied to the heteropatriarchal ideology of the colonial forefathers: the architects and leaders of the United States government who implemented policies and legislation that oppressed many groups of people such as Native Americans and women. In the specific case of the American Art Museum, this plays out in a space where women are grossly underrepresented. According to the National Museum of Women in the Arts, while 51% of visual artists today are women, only 5% of art on display in US museums today is made by women artists.¹¹

9. Lorraine Code. *What Can She Know? Feminist Theory and the Construction of Knowledge*. (Ithaca and London: Cornell University Press, 1991), 35.

10. Sharon J. MacDonald, “Museums, National, Postnational and Transcultural Identities,” *Museum and Society*, 1 no. 41 (2003), 1.

11. National Museum of Women in the Arts, accessed February 3, 2014, <http://www.nmwa.org/advocate/get-facts>.

For Native American women, this statistic is even more grim. Generally lumped in a group called, “women of color,” data on the number of First Nations women artists who have works in the mainstream Art Museum of America is not currently available. However, an overall glimpse of the situation via a look at museums in our nation’s capital provides insight into the huge discrepancies existing today. In 2007, the Washington Post published the following statistics regarding art museums in Washington, D.C.¹²:

National Gallery of Art	98% male	99.9% white
National Portrait Gallery	93% male	99% white
Hirshhorn Museum of Modern and Contemporary Art	95% male	94% white
American Art Museum & Renwick Gallery	88% male	91% white

This contrasts sharply with demographics for the city published by the 2010 U.S. Census for the District of Columbia; 52.8% of the population female, 47.2% of the population male, and 38.5% of the population white.¹³

12. Guerrilla Girls, “Guerrilla Girls Raid a Male Stronghold,” *Washington Post*, April 22, 2007. http://www.washingtonpost.com/wp-srv/artsandliving/museums/features/2007/feminism-and-art/guerrilla_girls.html.

13. 2010 Washington D.C. Census, *U.S. Department of Commerce, United States Census Bureau*, accessed April 5, 2014, http://factfinder2.census.gov/faces/tableservices/jsf/pages/productview.xhtml?pid=DEC_10_DP_DPDP1.

New York City, the “art capital” of the United States rates only slightly better. According to Kathe Kollwitz of the Guerilla Girls,¹⁴ here are statistics for solo shows in the major New York City museums from 2005-2011:

Museum of Modern Art: 64% white males, 26% white females, 8% males of color, and only 2% females of color. These numbers reflect a backslide from the previous five years when 17.5% of solos shows were females of color.

The Whitney Museum of American Art: 61% white males, 26% white females, 10% males of color, and 3% females of color.

The Metropolitan Museum of Art, which gets more tax dollars than the other museum listed: 77% white males, 11% white females, 7% males of color, and 5% females of color.

The Solomon Guggenheim Museum: 54% white males, 23% white females, 18% males of color, and 5% females of color.

A brief comparative analysis between these statistics with the 2010 New York City census¹⁵ that report 52.5% of the population are female, 47.5% of the population are male, and 44% of the population are white, reveals that the numbers do not reflect the demographics of the local population. Taking these numbers one step further, when we look at the demographics of the United States as a whole from the 2012 census, we

14. “Kathe Kollwitz” of the Guerrilla Girls, e-mail message to the author on February 5, 2014. The Guerrilla Girls project can be viewed at: <http://www.guerrillagirls.com/posters/index.shtml>

15. 2010 New York City Census, *U.S. Department of Commerce, United States Census Bureau*, accessed April 5, 2014, <http://factfinder2.census.gov/faces/tableservices/jsf/pages/productview.xhtml?src=bkmk>

find 50.8% of the population female, 49.2% of the population male, and 63% of the population “non-Hispanic white.”¹⁶

These statistics harken back to Linda Nochlin’s 1971 rhetorical question. “Why have there been no great women artists?”¹⁷ In reflecting on the statistics of the gross imbalance between white male artists represented in the Art Museum and everyone else, a more accurate question for today might be “Where are all the non-white, non-male artists?” According to Allan Wallach in “The Unethical Art Museum,” the code of ethics for “Museums in the United States are grounded in the tradition of public

16. State and County Quick Facts, *U.S. Department of Commerce, United States Census Bureau*, accessed April 5, 2014, <http://quickfacts.census.gov/qfd/states/00000.html>. Please note, per the U.S. government: “Hispanics or Latinos are those people who classified themselves in one of the specific Spanish, Hispanic, or Latino categories listed on the Census 2010 questionnaire -"Mexican," "Puerto Rican", or "Cuban"-as well as those who indicate that they are "another Hispanic, Latino, or Spanish origin." People who do not identify with one of the specific origins listed on the questionnaire but indicate that they are "another Hispanic, Latino, or Spanish origin" are those whose origins are from Spain, the Spanish-speaking countries of Central or South America, or the Dominican Republic. The terms "Hispanic," "Latino," and "Spanish" are used interchangeably.

Origin can be view as the heritage, nationality group, lineage, or country of birth of the person or the person's parents or ancestors before their arrival in the United States. People who identify their origin as Spanish, Hispanic, or Latino may be of any race. Thus, the percent Hispanic should not be added to percentages for racial categories. Non-Hispanic White alone persons are individuals who responded "No, not Spanish/Hispanic/Latino" and who reported "White" as their only entry in the race question.” In other words, the demographic “white” might include those people who identify as “Hispanic” hence I used the statistic from “Non-Hispanic White alone person” rather than “white.”

17. Originally published in 1971. Now, See: Linda Nochlin “Why are There No Great Women Artists,” in *Aesthetics: The Big Questions*, ed. Carolyn Korsmeyer (Oxford: Blackwell Publishers Ltd., 2008), 314-323.

service.”¹⁸ If, as the National Museum of Women in the Arts state, 51% of visual artists today are women, and women – particularly Native American women – are underrepresented in the museum, who or what are the American Art Museums serving?

Why have there been no great American Indian women artists? Applying Radical Feminist and Native Feminist Theory

In the 1980 essay titled “Compulsory Heterosexuality and Lesbian Existence,” Adrienne Rich criticized four prominent feminist books of the day to reveal an innate and prohibitive double bind for women in contemporary society.¹⁹ Coined “compulsive heterosexuality,” Rich described the prevailing societal construct of human gender and sexuality as a political establishment where “the institution of heterosexuality itself [functions] as a beachhead of male dominance.”²⁰ Subsequently, by turning a lens on feminist scholarship from her standpoint as a lesbian outside the mainstream, Rich opened new ground for future scholarship as she revealed a gendered hierarchical power structure where “male power is manifested and maintained.”²¹

According to feminist theory scholar Josephine Donovan, this approach, known as radical feminism, “included the idea...that patriarchy, or male-domination – not capitalism – is at the root of women’s oppression; that women should identify themselves as a subjugated class or caste and put their primary energies in a movement

18. Alan Wallach, “The Unethical Art Museum,” in *Ethics and the Visual Arts*, ed. Elaine A. King and Gail Levin (New York: Allworth Press, 2006), 24.

19. Adrienne Rich, *Bread, Blood, and Poetry, Selected Poetry from 1979-1985* (New York: Norton, 1986) 27.

20. Ibid, 28.

21. Ibid, 38.

with other women to combat their oppressors...”²² While there have been skeptics of this approach under the guise “essentialist,” I agree with Susan Bordo who reflects thoughtfully on these theories of “gender skepticism:”

”Not only are we thus diverted from attending to the professional and institutional mechanisms through which the politics of exclusion operate most powerfully in intellectual communities, but we also deprive ourselves of still vital analytical tools for critique of those communities and the hierarchical dualistic power structures that sustain them.”²³

In other words, within the American Art museum today, there exists an exclusion of a group of people known as women – and more specifically Native American women. Although not perfect, when we use categories such as “men” and “woman” we have vital analytical tools for understanding, critiquing and subsequently changing the museum where hopefully one day these categories will no longer be necessary. In terms of understanding the American Art museum, these categories provide a way to analyze the statistics presented earlier. The said numbers represent an overall privileging of the white male in the museum – a practice rooted in the specific agenda set forth by the western patriarchy that begun at contact when European settlers came to the United States.

22. Josephine Donovan, *Feminist Theory: The Intellectual Traditions* (New York: Bloomsbury Academic, 2006), 156.

23. Ibid, 218.

Consistent with this approach, in the “Decolonizing Feminism: Challenging Connections between Settler Colonies and Heteropatriarchy,” indigenous scholars Arvin, Morrill and Tuck reframe “settler colonialism” within Women's and Gender Studies, in order to “engage[s] with Native feminist theories to excavate the deep connection between settler colonialism and heteropatriarchy...”.²⁴ The authors’ specific claims that settler colonialism and patriarchy are gendered structures, not specific events from history, and that the United States is a “settler colonial nation state”²⁵ lends itself to the discussion of the “American” museum as a heteropatriarchal body of knowledge – a place that fails in acknowledging the contributions of Native American women like Linda Lomahaftewa.

Why is it important to recognize American Indian women artists? The Cost of Strategically Forgetting a Significant Part of U.S. National Identity in the American Art Museum

Marita Sturken’s *Tangled Memories: The Vietnam War, the Aids Epidemic, and the Politics of Remembering*, focuses on the relationship of cultural memory to national identity. Sturken discusses the role that “strategic forgetting” plays in conjunction with cultural memory, establishing “that American culture is not amnesiac but rather replete with memory, that cultural memory is a central aspect of how American culture

24. Maile Arvin, Angie Morrill, and Eve Tuck, “Decolonizing Feminism: Challenging Connections between Settler Colonies and Heteropatriarchy,” *Feminist Formations*, 25 no. 1 (2013), 8.

25. Ibid.

functions and how the nation is defined.”²⁶ By reclaiming a place in the American Art Museum for Contemporary Hopi-Choctaw Linda Lomahaftewa through historical, biographical, and visual analysis of a broad selection of her work from her career beginning in 1965, I build on Sturken’s notions of strategic forgetting and cultural memory, as well as Sturken’s notion that “the process of history – making as it relates to cultural memory – insofar as memory objects and narrative move from the realm of cultural memory to that of history and back.”²⁷

While I am not discussing national monuments in the sense that Sturken does, I propose that the permanent collections of the American Art Museum act as a repository for the nation’s memories, and subsequently creates a narrative about the history and identity of the United States. Filtered through this framework, the prior data presented suggests a strategic forgetting of fundamental attributes of the nation’s identity and the privileging of the white male perspective in the American Art Museum at the cost of strategically forgetting others such as the Native American woman. More plainly, this approach questions the political stakes involved in the formation of “American identity” in the art museum and builds a foundation for my discussion of recovering a place of Lomahaftewa.

Further, Parker and Pollock suggest *within* the bodies of knowledge – specifically within the realm of art in the western world – there exists a “current

26. Marita Sturken, *Tangled Memories: The Vietnam War, the AIDS Epidemic, and the Politics of Remembering* (Berkeley: University of California Press, 1997), 2.

27. *Ibid*, 5.

ideology of male dominance.²⁸ Likewise, Korsmeyer attributes this to a hierarchal gendered system of aesthetics that she traces back to ancient Greece.²⁹ On the macroscopic level, Hein takes on the incarnation of this system - the art museum – or “canon maker” – who hides behind the modernist aesthetic of dislocated objects. In *Intentional Blessing: The Museum as Canon Maker*, Hilda Hein states:

“The very notion that art denotes an ontological domain is problematic. Critics of this view contend that aesthetic exaltation manifests the cultural hegemony of a dominant social order, invisible to the degree that it is dominant. If art is neither timeless nor universal, nor transcendent of particular interests, then there is no supervenient world to contain it. Art museums have a vested interest in the perpetuation of such a world, if only to save their own world. Their function in that world is politically, rather than ontologically conservative to reproduce existing class structure and legitimate social differences. By glorifying artworks as uniquely stable bearers of aesthetic value, museums justify their own institutional status along with that of the social order that maintains them.”³⁰

In an effort to step outside the bias of the institution as much as possible, my methodology involves reading Lomahaftewa’s art through the lens of a feminist, place-

28. Rozsika Parker and Griselda Pollock, “Crafty Women and the Hierarchy of the Arts,” in *Aesthetics: The Big Questions* 1998, ed. Carolyn Korsmeyer (Oxford: Blackwell, 1998), 55.

29. See: Carolyn Korsmeyer, *Gender and Aesthetics: An Introduction* (New York: Routledge, 2004),

30. Hilde Hein, “Institutional Blessing: The Museum as Canon-Maker,” *The Monist* 76, no. 4 (1993), 557.

based aesthetic that incorporates both visible and invisible traces of history. More specifically, I will do this through an historical, biographical, and visual analysis of the artist's work with a scope that includes a selection of work beginning in 1965 through the present day. Although this might be considered a broad period of time in the exercise of a Master's Art History Thesis, the existing circumstances – which include the current lack of a comprehensive overview of Lomahaftewa's life and work – dictate my scope. Consistent with this approach, I rely directly on the artist for biographical information: in the form of published interviews, a recorded oral history, and direct conversations with Lomahaftewa. Additionally, I rely on the artist for an unpublished catalog *raisonne* of sorts to provide the necessary overview of her work throughout the years.³¹ Finally, I hope that in sharing this overview of the art and life of Linda Lomahaftewa, a “mediation of knowledges”³² between bodies recovers a place for this historically significant Native American woman and her art within the narrative of “American” Art History and subsequently the American Art Museum.

31. On March 14-17, 2014, the author spent time at the Institute of American Indian Arts in Santa Fe, New Mexico viewing works from the museum's permanent collection – which included works by Lomahaftewa from her high school days as well as more contemporary works – and with the artist in Santa Fe, New Mexico where the author viewed Lomahaftewa's comprehensive catalog of images from the late 1960s through today.

32. For a further discussion of mediating knowledges, see Gwyneria Isaac in *Mediating Knowledges: Origins of a Zuni Tribal Museum*. The University of Arizona Press, Tucson 2007.

Chapter 1: Disrupting Heteropatriarchy: The Early Years (c. 1947-1961)

Absence and Presence of the American Indian: Crystal Bridges Museum of American Art

Art museums were among the most important arbitrators of culture in the twentieth century and continue to play a significant role in the twenty-first. These institutions evolved in an era of global politics and military conquest in the late nineteenth and early twentieth centuries. Therefore, they became the repositories and transmitters of national ideas and values. As such potent symbols of culture, they wield tremendous authority and power in contemporary society...³³

- Elaine A. King and
Gail Levin

According to the Crystal Bridges Museum of American Art, when it opened in November of 2011, “the Museum represented a Grand Experiment that had never before been attempted. Crystal Bridges brought great works of art to a part of the country that had previously been hundreds of miles from the nearest national museum.”³⁴ Implicating itself as a “national museum,” Crystal Bridges represents a new species of the museum founded and funded by profits of the American retail giant Wal-Mart. In its third year of operation, the Crystal Bridges Museum of American Art does not have statistics available on the demographics of the artists represented in its collection and exhibited in its galleries. However, on my recent visit to the museum in March 2014 I noticed an overwhelming amount of art by European and Anglo-

33. Elaine A. King and Gail Levin, “A Perspective on Ethical Art Practice,” in *Ethics and the Visual Arts*, ed. Elaine A. King and Gail Levin (New York: Allworth Press), ix.

34. Crystal Bridges Museum of American Art, accessed May 2, 2014, <http://crystalbridges.org/ar/>.

American male artists.³⁵ In fact, through my tour of the museum I counted only a handful of works of women, and none by Native American women.

In the “Colonial to 19th Century Gallery,” – an interesting title that implies an end to colonization – I did find many works that represent part of the museum’s permanent collection including imagery of Native American men – all by Anglo-American men. *Indian Encampment* (Fig. 2) by Albert Bierstadt is one such example. Not an actual scene, but rather imagined and painted in a New York studio, the work portrays, according to the museum’s accompanying publication “a nostalgic and idealized representation of Indians as Bierstadt imagined they were prior to European contact,” and “depicts a noble civilization harmoniously coexisting with nature.”³⁶

This idealized and romantic notion of the Native American man by an Anglo-American man suggests the construct of the noble savage and excludes the existence of the Native American woman all together. Further, it perpetuates and upholds the ideology of the “vanishing Indian,” which according to Native American scholar Philip J. Deloria, “foreordained that less advanced societies should disappear in the presence of those more advanced.”³⁷ In this case, Bierstadt – representing the “more advanced

35. The featured exhibit at the museum, “The William S. Paley Collection: A Taste for Modernism” highlighted works by European artists such as Picasso, Rodin, and Matisse. On view in the adjoining gallery, complimentary works from the museum’s permanent collection included pieces attributed to European influence.

36. Aaron W. Jones, “Albert Bierstadt (1830-1902) *Indian Encampment*,” in *Celebrating the American Spirit: Masterworks from Crystal Bridges Museum of American Art*, ed. Christopher B. Crosman (New York: Crystal Bridges Museum of American Art in Association with Hudson Mills Press, 2011), 80.

37. Philip J. Deloria, *Playing Indian* (New Haven and London: Yale University Press, 1998), 64.

society” – preserves a constructed memory of the so-called foreordained vanishing Indian of the “less advanced society” with his 1862 painting of *Indian Encampment*.

The Indian Boarding School: Phoenix and Unexpected Outcomes

In the same year Bierstadt painted this *Indian Encampment*, the United States government passed the first in a series of Homestead Acts that eventually lead to the Dawes Act³⁸, and other regulations – such as assimilation through the the Indian Boarding School experience– intended to vanquish the American Indian. Lomahaftewa’s parents – Clifford from the Hopi Sun Clan on the Second Mesa village of Shungopovi, and Mary from the Oklahoma Band of Choctaw in Oklahoma, met at the Phoenix Indian School in Phoenix, Arizona sometime in the early 1940s. For the United States government, one solution to the ongoing “Indian Problem” was assimilation through federally instituted, off reservation, Indian boarding schools such as the Phoenix Indian School, which opened in September of 1891. Consistent with the contemporary absence of Lomahaftewa’s voice in mainstream American Art Museums, the Indian Boarding school sought to remove any trace of the American Indian from mainstream society.

This meant that students, often against their will, were forced from their family – and larger tribal community on the reservation – to a boarding school quite foreign to them. For boys, administrators sheared their long hair to suit the western standard of a

38. The intention of the Dawes Act, signed into Congress in 1887, was to assimilate indigenous people of the United States into the general population by dissolving tribal land into individual allotments. To read a copy of the Dawes Act, see: www.ourdocuments.gov/doc.php?flash=true&doc=50, accessed August 14, 2014.

“male”, and both boys and girls had to wear western attire rather than their own clothing from home. In addition to conforming appearance to a western ideology, the United States Government submitted Native American children and young adults to a gendered heteropatriarchal educational experience as well. In the higher-grade levels, “Domestic training was a principal focus of women’s education,”³⁹ while “young men commonly spent time in the carpenter, blacksmith, print and paint shops.”⁴⁰ The idea was that “girls were supposed to emerge from the institution as skilled homemakers or productive domestic workers,” and “Indian boys were expected to be able to return home, reclaim the family allotment, farm it, build houses and sheds, mend harnesses, and repair just about anything.”⁴¹

When expanding on the concepts of memory and forgetting, and in defining what she means by “strategic” forgetting, Sturken states, “Forgetting is a necessary component in the construction of memory. Yet the forgetting of the past in a culture is often highly organized and strategic.”⁴² Applying Sturken’s definition, the implantation of the Indian Boarding School by the United States government – with Commissioner of Indian Affairs and ordained Baptist minister Thomas J. Morgan at its helm – constitutes strategic forgetting, and reflects a western patriarchal agenda aimed at a heteropatriarchal white national identity. Mr. Morgan “sought to formalize the federal

39. Robert A. Trennert Jr., *The Phoenix Indian School: Forced Assimilation in Arizona, 1891-1935* (Norman: University of Oklahoma Press, 1988), 121.

40. Ibid, 123.

41. Ibid.

42. Sturken, *Tangled Memories*, 7.

education program” for First Nation Peoples, arguing that the reservations must inevitably be abolished and their residents taken into American society,” where he hoped the “public school” system would “convert them into American citizens.”⁴³ In other words, the agenda was to dissolve the American Indian into the mainstream society and with it all memories of their culture.

A specific anecdote that illustrates motive of the United States government in strategically forgetting Native American cultural memory through the system of the Indian Boarding school: on a scouting trip to Phoenix– the locale that became the Phoenix Indian Boarding School –Morgan addressed the Governor and residents of Phoenix at a town hall meeting on October 12, 1890. The Indian Commissioner’s talk was titled “Cheaper to Educate Indians than to Kill Them.”⁴⁴ The speech must have been a success – according to University of Arizona history professor Robert Trennert Jr., “between 1891 and 1897 the Phoenix Indian School grew rapidly under the aegis of Thomas Morgan’s idealistic [sic] program for a national system of Indian Education.”⁴⁵

Over the years, as boarding school survivors come forward and share their stories, the mainstream narrative of the history of the United States shifts and vital aspects of the country’s identity emerge through recovered memories. In a 2008 interview with Julian Cavazos of the Arizona Republic, Linda’s mother, Mary Lomahaftewa, recalled her time as a student at the Phoenix Indian School.

43. Robert A. Trennert Jr., *The Phoenix Indian School: Forced Assimilation in Arizona, 1891-1935* (Norman: University of Oklahoma Press, 1988), 121.

44. Ibid, 21-22.

45. Ibid, 33.

Lomahaftewa states: “You couldn’t talk your native language or have your native tradition or culture mentioned. But when our matrons weren’t around, we’d laugh and tell each other about how our tribes were, we’d talk about our parents.”⁴⁶ In other words, American Indians *did not* forget who they were, despite the initial agenda of the school.

In the program of the Crystal Bridges of American Art, the museum makes strides with the current exhibition “State of the Art: Discovering American Art Now” by including the works of two contemporary Native Americans. Through their permanent collection however, the museum perpetuates the colonizing practice of silencing indigenous voices through artists like Bierstadt, who speaks for the American Indian in the permanent gallery “Colonial to 19th Century Gallery.” Despite the disquieting actions of both the boarding school and the museum, Lomahaftewa and her parents assert their agency. In the case of the Indian Boarding School, new unions formed when Mary and Clifford met. Before contact, it would have been unlikely that a young woman originally from the Southeastern Choctaw tribe would meet and marry a young man from the Southwest tribe of Hopi, but the Phoenix Indian School provided that opportunity and the two were married sometime after Mary’s graduation in 1943.

Foundations in Hopi and Disrupting Western Gender Roles

Since her birth in 1947, the Hopi Way has been a vital force in Lomahaftewa’s life. Her late father Clifford, who was a Hopi katsina tithu carver and member of a

46. Julian Cavazos, “Boarding Schools Repressive Past,” in Arizona section of *The Arizona Republic* on August 11, 2008.

Hopi drum and singing group,⁴⁷ “frequently took the family to his home on the mesas of northern Arizona, and these visits instilled in [Linda] Lomahaftewa a strong sense of cultural identity,”⁴⁸ including the specific gender roles within Hopi society. Even though men are the religious leaders in Hopi society as they assume the roles of the benevolent spirit beings known as katsinam⁴⁹ in religious rituals such as those performed during the Powamu ceremony, the Hopi balance their social system in their adherence to a matrilineal, matrilocal society.⁵⁰ For Lomahaftewa, these early visits to Hopi wove together constructions of gender in which male and female compliment and balance one another.

In “Male and Female in Hopi Thought and Action,” anthropologist Dr. Alice Schlegel addresses this male/female construction: “When traditional Hopi women are asked ‘Who are more important, women or men,’ a common reply is “We are, because we are the mothers,’ with the qualification that men are important, too, as the

47. Phoebe Farris, *Women Artists of Color: A Bio-Critical Sourcebook to 20th Century Artists in the Americas* (Westport: Greenwood Press, 1999), 36.

48. Katherin L. Chase, *Indian Painters of the Southwest: Deep Remembering* (Santa Fe: School of American Research Press, 2001), 58.

49. See Alph H. Secakuku, *Following the Sun and the Moon: Hopi Kachina Tradition*, (Phoenix: The Heard Museum, 1995) and The Peabody Museum of Art, accessed on September 26, 2013
<http://peabody2.ad.fas.harvard.edu/katsina/introduction.html>.

50. Miriam M. Johnson, *Strong Mothers, Weak Wives* (Berkeley: University of California Press, 1988), 222. See also “Kinship, Descent, Marriage and Gender,” University of Idaho, accessed on September 26, 2013,
<http://www.webpages.uidaho.edu/~rfrey/220kin.html>.

messengers to the gods.”⁵¹ Schlegel’s significant contributions to this field began with an empirical investigation of “power as one aspect of human relationships” while a student doing fieldwork at Hopiland. Consequently, her seminal text, *Male Dominance and Female Autonomy: Domestic Authority in Matrilineal Societies* encompasses a quantitative inquiry into the power relationships between men and women of “⁵²culture clusters in which matrilineal society occurred.”⁵³ Schlegel’s research revealed patterns that dispel the notion that a matrilineal society equals a matriarchy – a system in which women authoritatively rule over men. In fact, Schlegel found in many matriarchal societies, women find themselves in a double bind caught between the authority of their brother and their father. However, she found that in the Hopi matrilineal structure “women have greater control over their persons – both as control over their sexuality and freedom from husband aggression.”⁵⁴ This ideology of shared power – rooted in Hopi traditions – contrasts sharply with the imbalance of power between men and women in the general populous of the United States where males continue to dominate females in various areas of industry, including the American Art museum illustrated in the introduction of this paper.

51. Alice Schlegel, “Male and Female in Hopi Thought and Action,” in *Sexual Stratification: A Cross Cultural View*, ed. Alice Schlegel (New York: Columbia University Press, 1977), 245.

52. Alice Schlegel, *Male Dominance and Female Autonomy: Domestic Authority in Matrilineal Societies* (New Haven: Human Relations Area Files, 1972) 73.

53. Ibid, xi.

54. Ibid, 98.

Contrarily, Schlegel found the pattern of “neither dominant” between man and women in matrilineal societies such as the Hopi, where matrilocality and ascribed positions exclusive to women also exist.⁵⁵ Matrilocality is “a pattern of residence in which a married couple lives with or near the wife’s parents.”⁵⁶ This ideology of a balance of power between men and women at Hopi disrupts the enactment of the divine right of the white man and reveals the impetus behind an exclusion of Lomahaftewa’s art from the American Art Museum.

In the artist’s specific lineage, her paternal grandfather - Viets Lomahaftewa (born 1897)⁵⁷ – was from First Mesa on the Hopi reservation. When he married Linda’s grandmother Helen, Viets moved to his wife’s village of Shungopovi on the Second Mesa. With the next generation however, Linda’s mother did not have a place in the matrilineal society of Hopi because she was from the Choctaw tribe of Oklahoma. Subsequently, Viets adopted Mary into Hopi, making her part of the Water Clan in the village of Shungopovi.⁵⁸ In her mature work, we will see how Lomahaftewa asserts the matrilineal, matrilocality ideology when she returns to her Choctaw roots, balanced with regular visits to Hopiland, where she regularly attends significant ceremonies with her Water Clan in Shungopovi village.⁵⁹

55. Ibid.

56. Webster’s New World Dictionary (Third College Edition).

57. See U.S., Social Security Death Index, 1935-current.

58. Linda Lomahaftewa, telephone conversation with author, October 15, 2012.

59. Linda Lomahaftewa, interviewed by author, June 29, 2013.

Lomahaftewa's Birth and the Emergence of "American Art": Abstract

Expression and United States National Identity

In 1945, to secure a victorious end to the war, the United States bombed Hiroshima and Nagasaki, and subsequently emerged from both the depression and World War II as a victorious masculine entity, which confirmed its historical reputation that harkened back to the first days of contact when settler colonists forcefully overcame many indigenous populations and with it their knowledges. For the United States, a reputation as "world power" extends beyond physical might and wartime prowess, and in the post war period when Lomahaftewa is born, we see "The Triumph of American Painting,"⁶⁰ also known as Abstract Expressionism. Before the war, the modernist Surrealist movement –centered mainly in Paris⁶¹ –led the guard in the western art world whereas in the United States, the artists known as Regionalists and Social Realists lagged behind. Philosophically and stylistically, the American artists were at odds with the European modernist approach and favored themes such as the "heartland-agrarian lifestyle" or "anti-modern works associated with the Great Depression."⁶² In other words, while the European artists pushed the envelope of art

60. Ibid.

61. Turner, Jane ed., 2000. *From Expressionism to Post-Modernism: Styles and Movements in 20th century Western Art*(*The Grove Dictionary of Art*). New York: St. Martin's Press, Scholarly and Reference Division, page 373.

62. In his Abstract Expressionist lecture at the University of Oklahoma on August 23, 2011 Dr. William Jackson Rushing III used these terms (noted in quotation marks) to describe the style of Regionalism and Social Realism (respectively).

beyond historical concepts “of thought and expression in all their forms,”⁶³ the American artists occupied their canvases with constructs of “America.”

The New York art collector and friend to the avant-garde, Peggy Guggenheim would prove to be a vital bridge between these two opposing worlds. Through her travels to Paris beginning in 1921, Guggenheim befriended Marcel Duchamp, the man who connected the young heiress millionaire with the avant-garde. In January of 1938, with feet firmly planted in the European Modern art scene, she opened Guggenheim Jeune, a London gallery whose second show featured works of Wassily Kandinsky.

While the London gallery only lasted until June of 1939, Guggenheim’s passion for proliferating abstract, modern European art – especially Surrealist art – thrived. Unfortunately, as Hitler mobilized his “final solution,”- which included a nationalist art program – Guggenheim had to abandon her plan of an abstract art museum in Paris. According to Irving Sandler, “When Paris fell to the Nazis in 1940, the center of the global art was suddenly cut off from the rest of the world. Leading Parisian artists, many of them Surrealists, fled to America adding to the number who had been emigrating since 1939....Thus by an act of war, New York became the international art capital.”⁶⁴ Following these artists, in 1941 when Guggenheim fled the south of France for New York, the young woman had in her possession numerous works art by Picasso, Ernst, Miró, Magritte, Klee, and Chagall, among others.

63. Jane Turner, ed., *From Expressionism to Post-Modernism: Styles and Movements in 20th century Western Art (The Grove Dictionary of Art)*, (New York: St. Martin’s Press, Scholarly and Reference Division, 2000), 373.

64. Irving Sandler, *The Triumph of American Painting: A History of Abstract Expressionism* (New York: Harper & Row, 1970), 31.

In the period following her return to the United States, Guggenheim's connection between the European modern world of art and the New York art scene would provide a bridge for the emerging "American" art we know today as "Abstract Expressionism." While married to French Surrealist Max Ernst and on the crest of the America's dominance in the world war, Guggenheim opened the gallery, Art of This Century, in New York City. The place provided a space where "American Art" occupied place in conversation with European art. Recorded in the history books as monumental, Art of This Century introduced Abstract Expressionism to the world.

Jackson Pollock, a student of American Regionalist Thomas Hart Benton, became the poster boy of the Abstract Expressionist movement in post-World War II America. In 1947, when Linda was born, Pollock began the peak of his artistic career. Unlike earlier paintings in the history of art that included images of the figure within the landscape of the canvas, this artist removed the figure and enlarged the landscape. These "drip paintings," got their name because Pollock dripped and splattered paint all over the canvas. A quintessential example of this work is *Autumn Rhythm* (Fig. 3) from 1950. The canvas, which Pollock laid out flatly on the floor when he "painted" it, measures 105 X 207 inches.

In "Pollock and Krasner: Script and Post Script," art historian Anna C. Chave suggests "That Pollock's predominantly horizontal paintings give, of going on and on while going nowhere in particular (as they lack land and notable landmarks), may well related to his intense feelings for the American landscape, especially the boundless, open spaces of the West – the memory of which he managed to recapture in the East in

the presence of the ocean.”⁶⁵ This seems reasonable, considering “the venerable legend of Jackson Pollock, that oft-told American tale, is the story of a taciturn, ‘hard-drinking’farmer’s son from Cody, Wyoming’ who ‘rode out of the Mid-West to put citified art to rights’ with his sweeping lariats of paint.”⁶⁶ In other words, the rough and tumble cowboy from Wyoming – a common character in the history of America – maculated painting, and through his all over-all large-scale canvases, captured the country’s vast landscape. In doing so, he showed the might of a nation, and the triumph of American painting.

Absent from this history and representation of America, however, is the literal removal of the figure from the landscape. In his 1997 publication *Native American Art and the New York Avant-Garde*, Dr. William Jackson Rushing III established that Pollock – as well as other Abstract Expressionist artists – turned to objects from various American Indigenous tribes for inspiration.⁶⁷ For example, in works such as *Autumn Rhythm*, Rushing suggests that Pollock enacts sacred Navajo sand painting⁶⁸. I suggest, that consistent with the non –representational style of the movement, these artists “discontextualize” the indigenous objects and rituals they pursue for inspiration, and in

65. Anna C. Chave, “Pollock and Krasner: Script and Postscript,” in *Pollock and After: The Critical Debate*, ed. Francis Francina (London: Routledge, 2000), 329-347.

66. Ibid, 327. Chaves’ note: William Feaver, ‘The Kid from Cody,’ review of the *Jackson Pollock: Drawing into Painting* exhibition in its Oxford, England, Museum of Modern Art venue, 1979. A copy of this review is in the artist’s file on Pollock at the library of the Museum of Modern Art, New York.”

67. See: William Jackson Rushing III, *Native American Art and the New York Avant-Garde* (Austin: University of Texas Press, 1997).

68. Ibid, 186-188.

a metaphorical act remove the figure from the art. I use the word “discontextualize” here rather than “decontextualize” as the word precisely defines how Abstract Expressionist artists approached indigenous objects and rituals. The prefix “de” means “to remove” while the prefix “dis” means “apart.” Abstract Expressionist artists such as Jackson Pollock did not “remove” the sacred ritual of sand painting from its Navajo context when Pollock danced around and dripped paint on his canvas all the while envisioning himself as a Shaman. Rather, Jackson Pollock took the ritual as performance “apart” from its context, and displaced the Navajo Indian in this case.

In addition, Rushing explicates numerous examples of Pollock’s interactions with American Indians in the west. One specific example includes a quote from Pollock’s brother Sanford McCoy; “ ‘In all our experiences in the west, there was always an Indian around somewhere.’ ”⁶⁹ When we look at Pollock’s recreation of the western landscape in *Autumn Rhythm* - as well as other paintings of this period – we notice the terrain hauntingly absent of the American Indian.

Summarily, Pollock removes the American Indian from the western landscape of his memory, and replaces this figure with himself as he “ritually” drips and splatters paint on the canvas. This act, and its resounding art, echoes the institutionalization of the Indian Boarding School and captures the climate of World War II America, where heteropatriarchal ideologies mobilize into a masculine force that drops bombs on Hiroshima and Nagasaki in Japan. Even further, the Abstract Expressionist art itself contributes to a mainstream narrative about the history of the United States and upholds the hegemonic system begun at contact by the western patriarchy. In turn, the

69. Ibid, 169.

American Art Museum, where Pollock's and other Abstract Expressionist artists' works are highly sought, repeats Hein's notion of the incarnation of the museum as canon maker – who hides behind the modernist aesthetic of dislocated objects. In the following pages however, I will show how Lomahaftewa's art encompasses the location and place of what we know today as the United States, as well its ancestors and their art, rather than dislocating them.

Chapter 2: Asserting Agency and Claiming Place: The Student Years

(c. 1960-1971)

These paintings that I'm using for my ideas come from the masters. The kiva mural paintings that were done, these were my masters. That's where I'm learning from.

-Linda Lomahaftewa⁷⁰

Absence and Presence of the American Indian Woman: the American Art Museum & Renwick Gallery

As an American Art Museum administered by the United States government located in the nation's capital, it follows logically that the American Art Museum & Renwick Gallery would be invested more heavily in the ethical service to the public as described by Wallach. However, the grim statistics noted in section one of this paper – 91% of the works are by white artists and 88% by male artists – suggests otherwise. Imaging these numbers, we turn to the 1914 bronze sculpture *Indian*, (Fig. 4) by the “white” American male artist Paulanship.

According to the website of the American Art Museum & Renwick Gallery, *Indian* is currently on display on the first floor of the Museum in the north corridor.⁷¹ When viewing the work, one instantly recognizes the influence of Classical Greek sculptures such as the Belvedere Torso. Worth noting, the Belvedere Torso influenced many Italian Renaissance artists. In some accounts of art history in fact, Michelangelo used the Belvedere Torso as inspiration for the bodies he frescoed on the Sistine

70. Robert Breunig and Erin Younger, “The Second Biennial Native American Fine Art Invitational,” *American Indian Art Magazine*, Spring 1986, 61.

71. Smithsonian American Art Museum and The Renwick Gallery, accessed May 2, 2014, <http://americanart.si.edu/collections/search/artwork/?id=15894>.

Chapel.⁷² In light of this apparent influence, it is not surprising to learn that Manship studied abroad in Rome, and spent time traveling extensively throughout Italy and Greece⁷³ where he learned from the European masters.

In effect, with this bronze sculpture, Manship imagines the American Indian male as a refined classicized body in the primeval act of hunting. This depiction of American Indian as “noble savage” reflects what Deloria labels “noble savagery,” which is “a term that both juxtaposes and conflates an urge to idealize and desire Indians and a need to despise and dispossess them.”⁷⁴ Foundational to his argument in this text, Deloria suggests, “the performance of Indian Americanness [by white men] afforded a powerful foundation for subsequent pursuits of national identity [in “America”].”⁷⁵ In other words, this rendering of an American Indian strategically forgets the Native American woman, and simultaneously replaces the Native American man with a fictionalized version that includes a European past.

The Teen Years: The Holbrook Mission Boarding School, the Phoenix Indian Boarding School, and the Institute of American Indian Arts

In the winter of her thirteenth year, Lomahaftewa and her family moved back to Arizona from California. After their time in the Los Angeles public school system, Woody (Linda’s older brother) and Gloria (Linda’s older sister) wanted to go to Indian

72. This information was given to the author in the summer of 2002 during a tour of the Vatican Museum. The Belvedere Torso resides in the Vatican Museum.

73. Encyclopedia Britannica, accessed May 2, 2014, <http://www.britannica.com/EBchecked/topic/362796/Paul-Manship>.

74. Deloria, *Playing Indian*, 4.

75. *Ibid*, 7.

Boarding School to “be around other Native people”.⁷⁶ According to Linda, “because I was the third child I had no choice [...] I just had to go along with what they wanted to do so when we moved back my brother, my sister, and I went to the Holbrook Mission Boarding school in Holbrook [Arizona] and it was the most horrible experience.” In her oral history located in the IAIA archive, Linda recalls that missionaries ran the school from the Seventh Day Adventist church “like a residential boarding school,” and she felt lucky she and her two siblings “were only there for half a semester.”⁷⁷

Because the three children “hated it,” they did not return to the Holbrook Mission Boarding School the following year. Instead, during her first year of high school in 1961, Lomahaftewa attended the same Indian Boarding School where her parents met almost two decades earlier.⁷⁸ Unlike former days when the United States government forced young American Indian students to assimilate through the boarding school experience, attendance at the Phoenix Indian School in the 1960s was a voluntary process. In fact, Lomahaftewa recently recalled, that (again) Woody and Gloria wanted to go to the school so they all three went.⁷⁹ However, like the boarding experience at Holbrook, the Phoenix Indian School proved unsatisfactory for the aspiring young artist. When her mother told Lomahaftewa about a new Indian art school opening in Santa Fe, she leapt at the opportunity.

76. Linda Lomahaftewa, interviewed by Mary Deleary, July 24, 2008, Transcript IAIA-MS012.001, page 2.

77. Ibid.

78. Ibid

79. Linda Lomahaftewa in discussion with the author March 15, 2014.

Recalling this transition from the Phoenix Indian Boarding School to the Institute of American Indian Arts, Lomahaftewa articulates a particular moment from the spring of 1961, “I got a phone call from my mom and she read in the paper that there would be opening up this new Indian art school in Santa Fe and it’ll be headed up by Lloyd New who was one of her teachers when she went [to the] Phoenix Indian School.”⁸⁰ Subsequently, in the summer of 1961 Lomahaftewa and her mother filled out application materials and in the fall of 1962 Linda began her sophomore year in the first high school class at Institute of American Indian Arts.

According to art historian and former IAIA professor Joy Gritton, the opening of the IAIA “represented the first attempt in the history of the U.S. Indian education to make the arts the central element of the curriculum.”⁸¹ When talking about her personal experience as a high school student at the IAIA, Lomahaftewa recalls that it had been the first time she had met so many Indian people from so many tribes.⁸² The curriculum in 1962 included classes such as “Tribal Identity in Your Work,” and it was here that Lomahaftewa began to focus on her art with notable teachers such as Louis Ballard, Allen Houser, Charles Loloma, Otellie Loloma, James McGrath, Lloyd Kiva New, Fritz Scholder, and Josephine Wapp.

80. Linda Lomahaftewa, interviewed by Mary Deleary, July 24, 2008, Transcript IAIA-MS012.001, page 2.

81. Joy L. Gritton, “The Institute of American Arts: A Convergence of Ideologies,” in *Shared Visions Native American Painters and Sculptors in the Twentieth Century*, eds. Margaret Archuleta and Dr. Rennard Strickland (Phoenix: The Heard Museum, 1991), 22.

82. Linda Lomahaftewa, interview by the author December 3, 2012.

In addition to the instruction of these giants of what we now refer to as the Contemporary Native American Art world, Lomahaftewa benefited from the collective community she found with her classmates. And, much like the exchanges that happen within any significant group in the midst of an emerging renaissance, Lomahaftewa's circle included young people who went on to become famous artists, notable teachers, published scholars, and tribal leaders. These friends and classmates include Dr. Phyllis Fife, Dr. Alfred Young Man, Rowena Dickerson, Kevin Red Star, Hank Gobin, Earl Bill, Karita Coffey, Ralph Kniffin, and Tommy Wayne Cannon (T.C.) to name a few.

Within her community at the IAIA, the exchanges of philosophical ideas complimented Lomahaftewa's art, and in her senior year, the young woman changed her academic focus from commercial art to painting. Significantly, this shift marks Lomahaftewa's ideological value of art as something beyond commodity, and perpetuates her career choices and artwork to date. With this transition in 1965, she began working in oil, and these early works from her senior year at the Institute of American Art and Alaska Native Culture represent Lomahaftewa's earliest paintings.

Close visual readings of Lomahaftewa's work from this period introduce us to a burgeoning place-based aesthetic. In an untitled drawing done with pastel and ink on paper from her high school days at the Institute of American Indian Art— a place that today asserts of its history, “creativity is our tradition,”⁸³ – represents one of the earliest works in Lomahaftewa's oeuvre. More superficial than her characteristic works that deal with issues of place, gender, and memory, in *Untitled* (Fig. 5) the young artist plays with media and design elements such as line and color, which signifies her

83. The Institute of American Indian Arts, accessed March 20, 2014, <http://www.iaia.edu/about/history/>.

beginning as a Hopi-Choctaw artist. Moving forward, although the scale and technique do not quite match the work's ambition in *Hopi Spirits*, (Fig. 6) we see Lomahaftewa tackling a weightier subject with this mixed media painting. Small in scale with a height of 31.25 inches and a width of 25.25 inches, the colors, imagery, and texture recall effigies of the benevolent spirit beings known as katsinam.

The abstract landscape from 1965 titled *Unknown Spirits*, (Fig. 7) resides in the permanent collection of the Museum of Contemporary Native Arts. Relatively large, its height reaches 51.75 inches and its width reaches 49.75 inches. On first impression, one instantly notices the complex coloration and texture of the work. In the upper third of the canvas, a dense white layer covers darker underpaintings that peek through in the same way that the sky appears and disappears in a high altitude snowstorm. This uneven application of white paint, where in some spaces it drips down the canvas, and at others it conforms to indexical patchworks of texture, adds to the organic nature of the work.

Where the edge of this cultivated white section meets the rest of the canvas, actual textures in the surface of the oil paint appear to be a series of mountain peaks. Beneath these structures, variations of steel blue and plum move vertically down the canvas as they comingle in a mist of white, which further recalls a snowstorm. Visually, *Unknown Spirits* recalls the experience of watching a snowstorm in the Sangre de Cristo Mountain Range from the site of Santa Fe where Lomahaftewa resided when she painted this work. Those early days at the IAIA mark Lomahaftewa's first encounter with Santa Fe and the mountains encircling it, and when contextualizing "Unknown Spirits," within the young woman's worldview, notions of place, gender,

and memory come to the fore and present an alternative to the dislocation of American Art movements such as Abstract Expressionism.

Unlike many western traditions, which separate the world into secular and religious realms, the Hopi Way does not. In fact, the Hopi people have a rich oral history of how they came into this world, and specifically to the Hopi land (in the Fourth World), through a specific migration pattern. According to Alph H. Secakuku, when his people arrived in this Fourth World the supreme deity, Maasawu (Earth god), “assigned them responsibility as caretakers of the Fourth World or Mother land,” and “To keep their promise of entrusting the Hopi with responsibility as caretakers of Mother Earth, and to sustain the wholeness of all things in great balance, the supreme deity and his priests guided the Hopi in the development of a complex and multifaceted religion based on the philosophy that all things, living or not, are melded into a great wholeness.”⁸⁴

Because Hopi religion encompasses a comprehensive worldview, and “The Hopi believe their greatest bond is their religion,”⁸⁵ one might spend a lifetime studying and writing on the topic, and yet never fully understand or have the capacity of responsibly communicating its meaning. Keeping that respectfully in mind, for the purposes of a discussion of Lomahaftewa’s art, one must understand that Hopi religious ceremonies center around the katsinam, or spirit beings, who live amongst the Hopi on the mesas in northeastern Arizona during the six-month ceremonial season. For the

84. Alph H. Secakuku, *Following the Sun and the Moon: Hopi Kachina Tradition*, (Flagstaff, Arizona: Northland Publishing in cooperation with the Heard Museum, 1995), 2.

85. *Ibid*, 2.

other six months, these spirit beings reside in the San Francisco Peaks, which is a volcanic mountain range visible from Hopi land.

Placed in context, when one views *Unknown Spirits*, it becomes strikingly clear that the young eighteen-year-old Hopi woman painted it from the center of her Hopi belief system. Moving from this center that housed memories of the spirit beings of the San Francisco Peaks in Arizona, Lomahaftewa observed and then painted the “unknown spirits” residing in the Sangre de Cristo Mountains of Santa Fe. The painting also speaks to a precise location of the Native American Feminine. In their work, “‘The Way Things Are:’ Curating Place as Feminist Practice in American Indian Women’s Art,” Tressa Berman and Nancy Marie Mithlo discuss the intersection of contemporary Indian arts and feminist art practices, suggesting that “A place-based aesthetic from the standpoints of Native American art and feminism incorporates both visible and invisible traces of history as aspects of strategic design.”⁸⁶

Applying Berman and Mithlo’s placed-based aesthetic to *Unknown Spirits*, we understand that Lomahaftewa does not use the relational as a system of signs or objects of “abstract relation” as the Abstract Expressionists did when they dislocated visual elements such as line and color from the physical world, but rather she centers a relationship – in this case the relationship of spirit beings – “in place and the cosmos.”⁸⁷ Further, the implied relationships between Lomahaftewa – a Hopi woman/non-resident

86. Tressa Berman and Nancy Marie Mithlo, Nancy Marie, “The Way Things Are: Curating Place as Feminist Practice in American Indian Women’s Art” in *Entering the Picture: Judy Chicago, the Fresno Feminist Art Program, and the Collective Visions of Women Artists*, ed. Jill Fields (New York and London: Routledge, 2012), 272.

87. *Ibid*, 279.

student, and place – the San Francisco Peaks/ Sangre de Cristo Mountains (Arizona/New Mexico) and the spirit beings – both known and unknown, incorporate both visible and invisible traces of memory and history. Summarily then, when we read *Unknown Spirits* through the lens of Berman and Mithlo’s “place-based aesthetic,” we understand more clearly the “Native feminist aesthetic”⁸⁸ and gain insight into the role that gender, place and memory play in Lomahaftewa’s work as we move forward.

College: The San Francisco Art Institute

In the archives at the IAIA, there is a recommendation letter for Linda to the San Francisco Art Institute by Jim McGrath. In this document, Mr. McGrath – who acted as Linda’s teacher and advisor during her time in high school at the IAIA – states, “In the case of Linda, she comes from what has been considered, the most traditional Indian group known to exist today....Linda’s design ability is amazingly fluid. Her Hopi tradition in design is readily tapped and used....She is ready for a good, vital program of training. I sense your Art Institute to be the place.”⁸⁹ After graduation from the IAIA in 1965, Lomahaftewa headed to the San Francisco Art Institute to begin a “vital program of training” in the Bachelors of Fine Arts program.⁹⁰

88. Ibid.

89. A copy of this original letter addressed to “Gentlemen” on the Scholarship Committee at the San Francisco Art Institute is currently housed in the artist’s file located in the archives at the Institute of American Indian and Alaska Native Culture and Arts Development. With permission from the IAIA, I accessed and copied the letter on March 14, 2014.

90. Lomahaftewa earned her BFA from 1965-1970, and her MFA from 1970-1971.

In an untitled work from Lomahaftewa's early years at the SFAI (Fig. 8), the "place-based" aesthetic enters the canvas in a not so subtle way. Immersed in an academic institution where the narrative of the western canon spoke with clear authority about the past, Lomahaftewa conversed with these voices in her work from this period.⁹¹ More particularly, here we see the young artist in conversation with the Surrealists while maintaining her own voice and location.

At first glance, the untitled work evokes Giorgio de Chirico's metaphysical paintings with its sense of dislocation between the subject and her sense of place. Set in a mysterious dreamlike landscape, a disembodied and darkly shadowed head of a young woman resembling Lomahaftewa at this time stares outward and meets our gaze. Reading this work in light of a "placed-based" aesthetic, the young artist operates from a sense of dislocation living in San Francisco. In addition, there is a sense of dislocation from the western canon of art history in higher education because it disembodies the indigenous voice.

Significantly, the woman in this work – who directly meets our gaze – replaces the male, classical marble statue seen in de Chirico's imagery, while the surrounding landscape comprised of patch worked patterns recalls the feminized practice of quilting. In other words, though disembodied and dislocated within the heteropatriarchy of the western art history canon, the young woman retains her mouth and with it her voice. For Lomahaftewa, this untitled work represents the exposure to new elements in art and experimentation with superficial aesthetic design; however, the other often-overlooked

91. Note: After World War II, Abstract giants Clyfford Still, Mark Rothko and Ad Reinhardt taught at the SFAI.

narrative of history particularly at this moment in the arts reveals a broader intersection between Native American History and the Feminist Arts Movement.

Within the larger student body at the San Francisco Art Institute, Lomahaftewa belonged to a smaller close-knit group of Native American art students, many of whom had also attended high school at the IAIA. Friends like Cliff Suathajome, Doug Hyde, Kevin Red Star, Earl Eden, Earl Bliss, Jim St. Martin, Hank Gobin and T.C. Canon provided the much needed support for Lomahaftewa in the new and unfamiliar place at SFAI. As part of settling into this new environment, the group of young emerging Contemporary Native American artists connected with Rupert and Jeannette Henry Costo who resided in Riverside, California.⁹²

Rupert, a full-blooded Cahuilla Indian who grew up on the Cahuilla Reservation near Riverside, spent his life advocating for the rights of Native American people.⁹³ One early accomplishment; according to historian Dr. Ian Chambers; “Rupert Costo's influence, along with that of Judge John Gabbert,⁹⁴ was instrumental in persuading the

92. Linda Lomahaftewa in discussion with author, March 17, 2014.

93. See Ian Chambers “The History of Native American Studies at the University of California Riverside” in *Indigenous Nations Journal*, no 2 (2001), pp. 83-94, and *Los Angeles Times* article titled “Rupert Costo; American Indian Scholar Who Fought Stereotypes” October 23, 1989 (http://articles.latimes.com/1989-10-23/news/mn-322_1_american-indian-studies, accessed March 21, 2014).

94. Costo and Gabbert met in college and remained close friends for the rest of their lives. Of Costo, Gabbert said, “One of my closest friends in Junior College was Rupert Costo, a Cahuilla Indian from the Santa Rosa Reservation near Anza. He was a captain of the 1928 football team and became a great leader in Indian affairs throughout the country and an engineer for the State Highway Division.” Riverside City College, accessed March 21, 2014, http://www.rccd.edu/Documents/RCC%20Countdown%202012/RCC100yr7_16_2012.pdf.

University of California system to place a university in Riverside.”⁹⁵ Later, and with his wife, Jeannette Henry of the Eastern Band of Cherokee, Rupert founded the Indian Historical Society and successive journal *The Indian Journal* in order to “to correct the record, to write history as it should be written, to interpret correctly the aboriginal past, to report honestly the immense contributions to modern society made by the Indian American.”⁹⁶

The Costo’s legacy continues, and includes numerous publications, such as “The American Indian Reader Series,” a five-volume set about American Indian History they authored and edited. In their unwavering quest to educate the public, the couple “fought for the scholarly representation of Indians rather than the stereotypes they found prevalent”⁹⁷ and helped establish the American Indian Studies program in the University of California system.⁹⁸ For the young Native American IAIA group studying at the SFAI, Rupert and Jeannette Henry Costo connect the aspiring young artists with the greater Native American arts community in southern California.

Under the mentorship of the Costos, the young native art group from the IAIA – now at the SFAI – exhibited their work with the American Indian Historical Society in Riverside. According to Lomahaftewa, a rich sharing of cultures occurred between the

95. Ian Chambers, “The History of Native American Studies at the University of California Riverside,” *Indigenous Nations Journal* 2, no. 2 (2001), 84.

96. Ibid.

97. *Los Angeles Times*’ “Rupert Costo; American Indian Scholar...,” accessed march 21, 2014, http://articles.latimes.com/1989-10-23/news/mn-322_1_american-indian-studies.

98. Ibid.

Native artist community in Riverside and the young native art students from the IAIA living studying at the San Francisco Art Institute.⁹⁹ Significantly, in these exchanges Lomahaftewa met Frank LaPena and Harry Fonseca who she says, “were like brothers to me.”¹⁰⁰

According to Leanne L’Hirondelle, the current director and curator of the Museum of Contemporary Native Arts, “By the 1970s, LaPena was living in what was considered to be the renaissance of California Indian culture.”¹⁰¹ This “renaissance of California Indian culture” of which Lomahaftewa was an integral part, intersected with the American Indian Movement at Alcatraz in San Francisco, California and the Frist Feminist Arts Project at the University of California in Fresno, California. These intersections manifest themselves visually in works such as *Pink Clouds and Desert* (Fig. 9).

In 1970, the artist created *Pink Clouds and Desert* as part of her senior project while an undergraduate student at the San Francisco Art Institute.¹⁰² In this 60”x 60” oil on canvas painting, three pink clouds correspond with one another through their curvilinear, biomorphic forms hovering above a landscape comprised of colors, patterns, and shapes that work together to create a formation recalling patchwork quilts. This style speaks about the artist’s relationship with place, her relationship with her mother, and her tribe’s transcultural history while simultaneously pointing to personal

99. Linda Lomahaftewa in discussion with author March 15, 2014.

100. Ibid.

101. Institute of American Indian Arts, accessed March 27, 2014, <http://www.iaia.edu/museum/vision-project/artists/frank-lapena/>.

102. Linda Lomahaftewa conversation with the author, December 3, 2012.

and public indicators of gender. To begin, the quilted landscape in *Pink Clouds and Desert* expresses the Lomahaftewa's relationship with both her childhood and tribal homes in Arizona. Further, it articulates her relationship with the specific place where she created the painting, a public space where gender identity was at the fore.

During her student years in San Francisco, Lomahaftewa was in close proximity to Fresno State College where Judy Chicago and her fifteen female students were altering the history of art by breaking new ground in the First Feminist Arts program. One of the tenets of the program was to elevate "woman's craft" such as quilting, to the level of fine art. According to Art Historian Laura Meyer, "The Fresno Feminist Art Program served as the model for many better-known feminist projects and programs, including *Womanhouse*, a collaborative feminist art exhibition that attracted national media coverage and introduced the broader public to feminist art."¹⁰³ In other words, by including the quilted landscape in this work of fine art, Lomahaftewa reflects the contemporary public indicator of gender, constructed by the First Feminist Arts program. Additionally, the artist honors her mother, an avid quilter, who introduced Lomahaftewa to the gendered practice of sewing,¹⁰⁴ which informs this early work while it simultaneously refers to the place of her childhood as well her place in the modern world.

It is reasonable to deduce through visual methods, that the feminist art program supported Lomahaftewa in asserting her specific identity in works such as *Pink Clouds*

103. Laura Meyer, "Legacy / History," *A Studio of Their Own: The Legacy of the Fresno Feminist Art Experiment* (September 2009) under "Legacy/History," <http://www.astudiooftheirown.org/legacy.html> (accessed September 27, 2012).

104. Linda Lomahaftewa conversation with the author December 3, 2012.

and Desert with its “feminine iconography” of pink curvilinear clouds and its patchwork quilt landscape. Furthermore, Lomahaftewa affirmed she knew about Judy Chicago and the Feminist Art Program, while a student at the San Francisco Art Institute.¹⁰⁵ I suggest these early works – with their non-normative aesthetic – anchor Lomahaftewa’s work in both her cultural memory and her indigenous feminine identity from a place outside the western patriarchy and carry forward throughout her entire career.

Additionally, Occupation Alcatraz occurred during Lomahaftewa’s student years at the San Francisco Art Institute and the artist acknowledges she knew of the event that occurred off the coast of San Francisco.¹⁰⁶ Occupation Alcatraz, an action of the American Indian Movement (AIM), “succeeded in getting the federal government to end its policy of termination and adopt an official policy of self-determination.”¹⁰⁷ The policy of termination began in 1871 with the Indian Appropriation Act, in which the federal government no longer recognized tribes as independent nations and “terminated” any previous agreements between the United States government and North American Indian tribes. Additionally, all future policies regarding Indian tribes would be determined by passing Congressional statutes of executive order. In speaking of Occupation Alcatraz, LaNada Boyer, an Occupation leader, states, “Alcatraz was

105. Linda Lomahaftewa interview with author October 15, 2012.

106. In a telephone conversation with Lomahaftewa on April 22, 2013, the artist confirmed she knew of Occupation Alcatraz while a student at SFAI however, she emphasized it was not her focus – her art was her focus.

107. Public Broadcasting Service, *Alcatraz is not an Island: Indiana Activism*, accessed August 16, 2014. <http://www.pbs.org/itvs/alcatrazisnotaniland/activism.html>.

symbolic in the rebirth of Indian people to be recognized as a people, as human beings, whereas before, we were not. We were not recognized, we were not legitimate...but we were able to raise, not only the consciousness of other American people, but our own people as well, to establish our identity as Indian people, as a culture, as political entities.”¹⁰⁸

At the pivotal moment framed within the historical context of the civil rights movement, when Native Americans were asserting their rights through political events such as Occupation Alcatraz, Lomahaftewa asserted herself in a new way in the classroom. Her teachers at the San Francisco Art Institute, known for encouraging students to work in the normative style of the European masters, permitted the young woman to draw on the Native American imagery so familiar to her. A specific anecdote from her time as a student at the San Francisco Art Institute took place in Lomahaftewa’s painting class where students drew and painted from a live model. Rather than work in this method derived from the European tradition, Lomahaftewa painted “landscapes with corn and other things she knew.” When her teacher asked Lomahaftewa, “Do you know what you are doing?” she explained herself and was never bothered again about depicting her developing formal Indian iconography.¹⁰⁹

108. Ibid.

109. Linda Lomahaftewa interview with author, December 3, 2012.

Chapter 3: A Prolific Teaching Career, Artistic Maturity, and Cultural Memory

(c. 1972-1999)

“For me, the artistic process can be described as unlearning and remembering: ‘unlearning’ the overlay of European cultural values and ‘remembering’ the basics, where I receive my strength....My imagery comes from being Hopi and remembering the shapes and colors from ceremonies and landscape.”¹¹⁰

-Linda Lomahaftewa

Absence and Presence of Native American Culture in the American Art Museum: The Whitney Museum of American Art

From December 22, 2012 through June 29, 2014, the Whitney Museum of American Art exhibited a show titled “American Legends: From Calder to O’Keeffe.”¹¹¹ In the introduction of this paper, I discussed a sculpture in the permanent collection by the first artist noted in the so-called American Legends group: Alexander Calder. Calder’s kinetic art, *Indian Feathers*, expresses normative aesthetics, and includes subtext that supports the hegemonic system of the vanishing Indian and the nonexistent Indian woman. At the other end of the so-called American Legends bookmark, the female artist Georgia O’Keeffe reflects colonial settler ideology largely rooted in Euro-centrism in a group of her works that have recently gathered much attention. While O’Keeffe’s best-known art has been complicated by the contestations over what exactly her subject matter represents, the recent exhibition, “Georgia O’Keeffe in New Mexico: Architecture, Katsinam, and the Land,” avoids any questions about representation. Moreover, as a successful female artist who spent a significant

110. Linda Lomahaftewa, *After 5 pm... and on weekends*, Biography in *After 5 pm... and on weekends*, ed, Institute of American Indian Arts 1991, (Santa Fe: Institute of American Indian Arts, 1991), 39.

111. The Whitney Museum of American Art, accessed August 17, 2014, <http://whitney.org/WhitneyStories/AmericanLegends>.

amount of time in the Southwest, and who attended Pueblo ceremonies and dances while there,¹¹² O’Keeffe was in the perfect position to empathize with the American Indian woman artist.

Unfortunately, this position did not yield to such a locus, but rather contributed to another. *Kachina*, a work by O’Keeffe from 1934, objectively recalls Katsinam of the Pueblo culture. According to Alph H. Secakuku, these figures “have important meaning to us, the Hopi people...we believe they are personifications of the Katsina spirits and originally created by the Katsinam in their physical embodiment.”¹¹³ In other words, “Kachina” – and the other works by the artist in this exhibit – captures the personification of American Indian Katsina spirits and propagates the similar values and ideas of Calder’s *Indian Feathers*, which contributes to the mainstream narrative about the history and identity of the United States from a non-indigenous perspective.

In addition, when taken in light of Gwyneria Isaac’s monograph, *Mediating Knowledges: Origins of a Zuni Tribal Museum*, O’Keeffe’s approach further complicates the ethical conundrum of the American Art Museum. With her work, Isaac acts as a mediator between knowledges of the Anglo-American and the Native American. Her scholarship makes clear the line of demarcation between appropriate

112. See: Carolyn Kastner, “Changing Perspectives on Cultural Patrimony: Katsina Tithu,” and Barbara Buhler Lynes “Introduction” in *Georgia O’Keeffe in New Mexico: Architecture, Katsinam, and the Land* edited by Carolyn Kastner and Barbara Buhler Lynes (Santa Fe: Museum of New Mexico Press, 2012), 99, 15.

113. Alph H. Secakuku, “Katsinam: The Katsina Dolls in Pueblo Culture and as Depicted by Georgia O’Keeffe,” in *Georgia O’Keeffe in New Mexico: Architecture, Katsinam, and the Land*, edited by Carolyn Kastner and Barbara Buhler Lynes (Santa Fe: Museum of New Mexico Press, 2012), 112.

and inappropriate sharing of information between the Zuni and the outside world. Ritual knowledge is clearly outside this boundary¹¹⁴ and by representing this information through creation or exhibition, an ethical line is crossed.

This boundary is not limited to Zuni, and in my own discussions, I have also learned that religious and ritual knowledge at Hopiland is privileged information for Hopitu and not intended for non-Hopi people. Isaacs traces the missteps of early anthropologists at Zuni that echo a larger history of cultural insensitivity by non-Indian people. I suggest that in depicting the Katsinam in her work, Georgia O’Keeffe – and subsequently the American Art Museum that exhibits O’Keeffe – perpetuate such insensitivity – and make way for reclaiming a place in the museum for the work of indigenous art such as the work of Lomahaftewa.

Lomahaftewa Begins her Teaching Career

With her BFA and MFA in tow, after graduating from the San Francisco Art Institute in 1971, Lomahaftewa took her first teaching job as an Assistant Professor of Native American Art at California State College in Sonoma. In 1973, the year before she began work as an Instructor of Painting and Drawing in the Native American Studies Department at the University of Berkeley, Lomahaftewa had a second child – her son Logan.¹¹⁵ It is not surprising that during these early teaching years, when the young wife and mother commuted between her home in San Francisco and her full time teaching jobs in southern California, there is a pause in her painting life.

114. Isaacs, Gwyneria, *Mediating Knowledges...* ,6.

115. Lomahaftewa’s first child, Tatiana, was born in 1969.

As a teacher within Native American programs in the early 70s, the young artist engaged in what American Indian Historian, Don Fixico described as “the Indian struggled to find his [sic.] place,” when “Teaching and discussing Native American studies became important concerns in the late 1960s and 1970s.”¹¹⁶ Subsequently, on the heels of President Lyndon B. Johnson’s message to the Congress about challenges to the American Indian in his “The Forgotten American”¹¹⁷ speech, Fixico reports that in 1968 San Francisco State University, became “the first college to establish a Native American Studies program...” followed by the “University of Minnesota; the University of California, Berkeley; and later the University of California, Los Angeles...” all of which “became the flagships of Indian Studies in the United States.”¹¹⁸

In other words, Lomahaftewa’s professional life was in the midst of a significant historical moment and place in the United States history as she taught in newly founded and “flagship” Native American Studies programs of the early 1970s. In fact, according to the artist, while at Sonoma she was the only Native instructor in the newly founded Native American Studies Program, and while at Berkeley, she worked under the leadership of Dr. Clara Sue Kidwell.¹¹⁹ Kidwell – a monolithic figure in the

116. Donald L. Fixico, *The American Mind in a Linear World* (New York: Routledge, 2003), 110, 115.

117. The American Presidency Project, accessed April 7, 2014, <http://www.presidency.ucsb.edu/ws/?pid=28709>.

118. Donald L. Fixico, *The American Mind in a Linear World* (New York: Routledge, 2003), 116.

119. Linda Lomahaftewa, digital discussion with the artist April 7, 2014.

field of Native American Studies – helped begin the Native Studies program at the University of Minnesota before starting up the program at the University of California, Berkeley.¹²⁰

Despite the incredible happenings in California, Lomahaftewa yearned to be closer to Hopi. After a year of recruitment by the Institute of American Indian Arts, she returned to Santa Fe. In addition to being closer to Hopiland, the young mother of two desired a safer environment than San Francisco in the early 1970s for her children. Consequently, in 1976 Linda Lomahaftewa packed up her two children¹²¹ and returned to her community at the Institute of American Indian Arts – where she has been faculty member of the Studio Arts Program ever since. Although this role has affected the Native American Contemporary Art World in ways too numerous to measure, one only needs to look at her legacy through the success of her students.

Legacy through Teaching

American Meredith studied with Lomahaftewa in 1995. An accomplished artist, curator, and activist, Meredith recently added magazine editor and publisher to her vita. *First American Art*, which began circulation in 2013, provides a place for accessible critical dialogue about Native art. As an award-winning artist in her own right, these days Meredith collaborates with Lomahaftewa on projects such as the recent *Crossing*

120. See *Indian Country*, accessed April 7, 2012, <http://indiancountrytodaymedianetwork.com/2011/08/02/mother-native-american-studies-programs-retires-unc-heads-bacone-college-45404>. Article by Tanya Lee titled “Mother of Native American Studies Programs Retires from UNC, Heads for Bacone College,” August 2, 2011.

121. Note: Lomahaftewa’s husband, Leonard Slock, stayed behind in San Francisco for economic reasons.

*Four Rivers*¹²² exhibition at the Alan Houser Gallery in Santa Fe, New Mexico. The symbiotic relationship between Meredith and Lomahaftewa contributes to other important moments in Lomahaftewa's career, one of which I will revisit later in this paper.

On a recent trip to Santa Fe, I had the opportunity to visit the Wheelwright Museum, where I met another of Lomahaftewa's former students. Kenneth Williams Jr., a more recent graduate of the IAIA, also studied with Lomahaftewa. Williams, an accomplished beadwork artist, currently manages the Case Trading Post at the museum where he interacts with art aficionados from all over the world. On my visit to the Wheelwright in March of 2014, Williams spoke lovingly about his former teacher with whom he still keeps in touch and while there is not time here to discuss the hundreds, perhaps thousands more students whose lives Lomahaftewa has touched, it is apparent that her role as teacher continually impacts the world of Contemporary Native American Art.

Awatovi and Pottery Mound

After a few years being back in Santa Fe, Lomahaftewa returned to the canvas – this time in the medium of acrylic. While it did not allow the depth of color expressed in her earlier oil on canvas works, acrylics afforded Lomahaftewa the opportunity of a quick drying and less expensive medium something the young professional and mother needed. The subject from this early teaching period focused on place – specifically through landscape imagery and the significant sites of Awatovi and Pottery Mound.

122. The show ran from May 16-June 8, 2014.

Like earlier her earlier works, this 1978 acrylic on canvas reflects Lomahaftewa's physical location. Titled *New Mexico Sunset*, (Fig. 10) the artist painted the work while residing in Santa Fe, New Mexico. Specifically similar to *Pink Clouds and Desert*, this work also recalls quilting. However, unlike *Pink Clouds and Desert*, which covered a little less than half of the picture plane, the quilted landscape in *New Mexico Sunset* encompasses the entire picture plane. With sections of solid color in shapes that resemble pieces of fabric cut from a pattern, this motif represents the earth, sky, sun, and stars, which are all essential elements in Hopi cosmology¹ and connect Lomahaftewa to another place, this time to Hopiland in Arizona.

Finally, the quilt-like style of *New Mexico Sunset* connects Lomahaftewa to another time and place accessible only through biographical information. As a young girl, Lomahaftewa learned to sew from her Choctaw mother Mary. Still living and sewing today, Mary has been an avid quilter throughout Linda's life, and with *New Mexico Sunset* the artist locates a place honoring her mother. This visual reference to quilting becomes more obvious when compared with *New Mexico Cloud Formations* from 1979 (Fig. 11). Focusing on the sky, grey cloud formations hover above the landscape in a sea of unnatural pink. Adding to the cartoon-like quality of these clouds, orange outlines – which at times create the effect of flames – encircle each formation.

The theme of place resonates throughout Lomahaftewa's body of work, and the particular subject of the New Mexican landscape recalls once again a view of the Sangre de Cristo Mountain Range. Thinking of *New Mexico Sunset* and *New Mexico Cloud Formations* from this early teaching period, in union with *Unknown Spirits* from Lomahaftewa's high school days, the location of what Goeman coins "Native

feminism's spatial dialogue" becomes strikingly clear.¹²³ All three works describe a particular place – through varying aesthetic methods – that connect with the historical moment from where Lomahaftewa creates each painting.

Additionally, invisible traces of history in these landscape paintings echo a spatial dialogue and placed-based aesthetic between Lomahaftewa and her ancestors in other paintings from this period. Particularly with *New Mexico Cloud Formations*, Lomahaftewa incorporates a distinctive style, which suggests a strategic design. When comparing the landscape in *New Mexico Cloud Formations* with an image of an Awatovi kiva wall design,¹²⁴ (Fig. 12) visual similarities are uncanny. In the kiva wall design for example, through the indexical marks left by fingerprints Lomahaftewa's predecessor(s) creates a similar pattern of all over "dots"¹²⁵ seen in *New Mexico Cloud Formations* that pepper the earthlike formation(s) of the image's lower region, while the expansive and non-patterned upper region suggests the expansiveness of the sky. These elements, within the particular framing of this section of the kiva wall, give an overall impression of a landscape in dialogue with Lomahaftewa's *New Mexico Cloud Formations*.

123. See Mishuana R. Goeman, "Notes Toward a Native Feminism's Spatial Practice," *Wicazo Sa Review*, 24, no. 2 (2009), 184.

124. This image, part of the public domain at <https://archive.org/stream/kivamuraldecorat00smit#page/n493/mode/2up> represents "Room 218, Front Wall design 4" at Awatovi. It was originally published in: Watson Smith, *Kiva Mural Decorations at Awatovi and Kawaik-a: with a Survey of Other Wall Paintings in the Pueblo Southwest*, (Cambridge: Harvard Peabody Museum, 1952), 495, figure 74a.

125. *Ibid*, 496, figure 74a.

Awatovi Parrot (Fig. 13) from 1979 illustrates another example, and calls to mind feminist concerns over the rhetoric of postmodernist thought. Susan Bordo, in *Feminism, Postmodernism, and Gender Skepticism*, discusses a postmodern description of contemporary times as the “view from nowhere.” This perspective, which claims to express the fragmentation of many voices, results practically in a displacement by lack of specificity for those at the bottom, and a reinforcement of dominance for those located at the hierarchal apex.

Situated within the current narrative of “American” history and more particularly within “American” art, postmodernism¹²⁶ displaces works such as *Awatovi Parrot* due to its specificity. Returning to Goeman’s concept of spatial dialogue, the subject of *Awatovi Parrot* engages in a conversation with a specific historical and physical location that relates to a specific people and time. Consistent in her approach, with *Awatovi Parrot*, Lomahaftewa connects these spatial narratives through a place-based aesthetic.

Overarching in significance, *Awatovi* embodies the location of Hopi resistance to European colonization. According to Eric Polingyouma, a Hopi man from the Blue Bird Clan at Shungopavi Village, “Awat’ovi was one of the first villages built on the

126. See Bordo, who on page 217 states “Here, a postmodern recognition of interpretive multiplicity, or the indeterminacy and heterogeneity of cultural meaning and meaning-production, is viewed as calling for new narrative approaches, aimed at the adequate representation of textual ‘difference...’” “But this ideal, I argue, although it arises out of a critique of modernist epistemological pretensions to represent reality adequately by achieving what Thomas Nagel has called the ‘view from nowhere,’ remains animated by its own fantasies of attaining an epistemological perspective free of the locatedness and limitations of embodied existence – a fantasy that I call a ‘dream of everywhere.’”

Hopi mesa.”¹²⁷ While an exact date of the founding of Awatovi is unknown, based on surrounding settlements, 700 A.D. is a fair estimate. The area – Antelope Mesa – flourished with Pueblo people until a great drought during the late 1200s shifted the settlement and many people left.

In 1540, the first group of Spanish explorers visited Awatovi under the leadership of Don Pedro de Tovar. Not finding what they desired, the group left – followed by various other brief visits of Spanish explores to Awatovi. In 1628, however, Father Alonso Peinado returned and began a missionary conquest of the Hopi people. According to the tradition of knowledge at Hopiland, Bluebird Clan member Eric Polingyouma states, “To build the missions, Hopi people were enslaved.”¹²⁸ After years under this the oppressive regime of the Spanish, in 1680 the Hopi joined with other indigenous people of the region in what we now call “The Pueblo Revolt.” In the said revolt, at Awatovi, Hopi villagers killed the Spanish priests and destroyed the Catholic churches. Even after taking these measures, however, Awatovi did not fully return to the Hopi way of life, so in 1700 the villagers destroyed and permanently abandoned the settlement rather than allow colonization by the Spanish.¹²⁹

This specific history, where groups of indigenous peoples assume agency – which includes the extreme action of destroying their own village – against an

127. Hester A. Davis, *Remembering Awatovi: The Story of an Archeological Expedition in Northern Arizona, 1935-1939* (Cambridge: Peabody Museum Press, 2009), xv.

128. *Ibid*, xvi.

129. *Ibid*, xv-xvii. Please note, this history of Awatovi has been largely extracted from Polingyouma’s account.

oppressive colonial force, contradicts the normative accounts of European settlement in the United States. In this spirit, Lomahaftewa perpetuates agency, and steps outside of postmodern, thought when she speaks with her specific indigenous Hopi voice, and locates Awatovi as a significant and precise place and moment from history.

Taking this concept one-step further, Lomahaftewa derives the aesthetic of the parrot and overall stylistic design in *Awatovi Parrot* directly from the kiva mural paintings recovered by anthropologists at Awatovi.¹³⁰ Based on a 1930s survey of the wall paintings of the 26 painted kivas located in Awatovi and Kawaika-a,¹³¹ parrots – numbering at least eighteen total – are the most numerous group of birds depicted. Defined by their “sharply curved beaks and red and yellow feathers,” Lomahaftewa’s ancestors often painted red for tail feathers and “variations of yellow, white, black, and occasionally blue” for the rest of the parrot. The report further articulates the aesthetic of these sacred birds: “All are shown in profile, with long tail and usually with one wing extended vertically above the back.”¹³²

Comparing the description of the ancient kiva artist’s paintings with Lomahaftewa’s *Awatovi Parrot* of 1970, the aesthetic similarities are apparent. Like the iconic parrots in the murals of Awatovi and Kawaika-a, *Awatovi Parrot* is painted in profile, and has a sharply curved beak, a red tail feather, and one wing extended vertically above the back. In terms of coloration, the yellow, white, black, and blue

130. Linda Lomahaftewa, discussion with author, March 15, 2004.

131. Kawaik-a is a 15th-17th century Hopi village which adjoins with Awatovi in the Jeddito Valley of northeastern Arizona.

132. See: Smith, *Kiva Mural Decorations at Awatovi...*, 183.

from Awatovi remain part of Lomahaftewa's palette. Further, the dotted pattern behind the pattern recalls the landscape of *New Mexico Cloud Formations* and the fingerprint dots from the Awatovi kiva wall design. Here, in fact, is a wonder of Lomahaftewa's art, which will resurface in her mature years: by means of the stochastic design of her ancestor's indexical marking, she joins the historical moment of the image's making and the cultural memory of image and icon.

And again, Lomahaftewa engages in a spatial and historical dialogue about place. Moreover, the Native artist amplifies her Awatovi ancestors' resistance to colonization: rather than looking to the indoctrinated aesthetic of the European masters from the heteropatriarchal canon of art history. In other words, Lomahaftewa looks to the *first* American art of her ancestors. Lomahaftewa asserts, "These paintings that I'm using for my ideas come from the masters. The kiva mural paintings that were done, these were my masters. That's where I'm learning from."¹³³

Looking toward her "masters" of painting, in *Maiden with a Basket from Pottery Mound* (Fig. 14), Lomahaftewa invokes the kiva mural paintings of her Anasazi ancestors. Moreover, like *Awatovi Parrot*, this painting represents only one in a larger body inspired by a specific historical location. Pottery Mound sits in a remote area on the bank of the Rio Puerco west of Los Lunas, New Mexico but between 1350 and 1500 the site was a thriving Pueblo community. Beginning in 1954, the University of New Mexico professor and archeologist Frank Hibben began directing field digs at the site,

133. Breunig and Younger, "The Second Biennial Native American....," 61.

and in 1975 he published a book focused on the kiva mural paintings from Pottery Mound.

In a recent conversation with the artist, Lomahaftewa shared that during the 1980s she looked at these images from Pottery Mound because they appealed to her understanding of “who I am – Hopi.”¹³⁴ In her 1983 acrylic painting, *Maiden with a Basket from Pottery Mound*, Lomahaftewa directly quoted the image of an Anasazi maiden from a frieze on the east wall of kiva 16 at Pottery Mound.¹³⁵ While the original image was part of a grouping of maidens, Lomahaftewa adopted only the image of the maiden standing between two corn stalks. Additionally, she added the dragonfly symbol – comprised of a vertical line with a double crossbar – in her now familiar stochastic design.

The dragonfly symbol speaks directly to Lomahaftewa’s clan at Hopi, the water clan. Moreover, the icon spatially connects with three additional locations; Pottery Mound – from where Lomahaftewa adopts the maiden, contemporary Santa Fe, New Mexico – from where Lomahaftewa creates the work, and prehistoric cultural center such as Chaco Canyon where indigenous people inscribed these signs through rock art.

The particular inclusion of corn stalks in *Maiden with a Basket from Pottery Mound* is not surprising when one considers the significance of corn in both Choctaw

134. Linda Lomahaftewa discussion with author, March 15, 2014.

135. For kiva mural images, See Franck C. Hibben, *Kiva Art of the Anasazi of Pottery Mound* (Las Vegas: KC Publications, 1975), 128-129. For a more recent discussion of Pottery Mound, see Polly Schaafsma, Polly, *New Perspectives on Pottery Mound* (Albuquerque: University of New Mexico Press, 2007).

and Hopi cultures. For both groups, corn serves as an essential life giving food that plays in creation myths and ceremonial life. In fact, for young Hopi girls, the corn grinding ceremony serves as the outward expression of coming of age. When considering the distinguishing features of this painting; such as the squash blossom hairstyle¹³⁶ of the young maiden and the inclusion of corn stalks and dragonflies, one might read *Maiden with a Basket from Pottery Mound* as a self-portrait. More precisely, when framing *Maiden with a Basket from Pottery Mound* within the Native feminist place-based aesthetic, I suggest this particular location as the metaphorical place where Lomahaftewa begins her transition from her artistic adolescence into artistic maturity.

Cultivating Artistic Maturity through a New Medium

In the mid 1980s, Lomahaftewa experienced an “artist’s slump,”¹³⁷ where her painting came to a near standstill. When locating this event within the larger context of her life, it is not surprising that the middle-aged artist, professor, and single mother of two teen agers, hit an artistic impasse. In published interviews throughout the years, in fact, Lomahaftewa has often spoken of the challenges to balancing personal and professional commitments, and at this particular moment in the 1980s, she needed to find a new way. Serendipitously, during a conversation with her colleague Craig Locklear, Lomahaftewa decided to try printmaking. Locklear was at printmaking

136. Like the Anasazi maidens in the frieze from Pottery Mound, young maidens at Hopi also wear the “squash blossom” or “butterfly hair buns.”

137. Linda Lomahaftewa discussion with author, December 3, 2012.

instructor at the Institute of American Indian Arts at the time, and with his invitation and instruction, Lomahaftewa learned the technique of monotype printmaking.¹³⁸

Although it took her a while to learn, this new medium allowed Lomahaftewa “instant painting,” something the mother of two needed as she balanced her life as artist, teacher, and mother. Additionally, she says learning to monotype is what brought her out of the “artist’s slump”¹³⁹ she had been experiencing, and with the 1989 monotype, *Prayers for Rain* (Fig. 15), we see an early version of this technique which the artist uses predominantly today. Additionally, *Prayers for Rain* underscores the concept of the place-based aesthetic central in my discussion about Lomahaftewa’s art.

From November 2-5, 1998, the Indian Arts Research Center¹⁴⁰ hosted a gathering of ten contemporary Southwestern Native artists in an assembly named “The Deep Remembering: The Art and Aesthetics of Southwest Indian Painting.” Included in this group of “talented peers and friends;”¹⁴¹ Michael Kabotie (Hopi) – whose father was from the same village as Linda’s father, Jeanette Katoney (Navajo), Linda Lomahaftewa (Hopi-Choctaw), Felice Lucero (San Felipe), Marcellus Medina (Zia), Diane Reyna (Taos), Mateo Romero (Cochiti), Alex Seotewa (Zuni), Emmi Whitehorse (Navajo), and Garry Yazzie (Navajo).

138. Ibid, and see Linda Lomahaftewa interview with Mary Deleary, July 24, 2008, IAIA – MS102.001, 5.

139. Linda Lomahaftewa discussion with author December 3, 2012.

140. Note: The Indian Arts Research Center is a division of the School for Advanced Research in Santa Fe, New Mexico.

141. Katherin L. Chase, Katherin L., *Indian Painters of the Southwest: The Deep Remembering* (Santa Fe: School of American Research Press, 2002), 9.

Guided by the theme, “Deep Remembering,” the conference was facilitated by Diane Reyna and Gary Yazzi. Of this topic Renya says, “Defining my role in the world through my images on paper and in stone means always looking back to the cultural experience of the people I was born to. I am part of a continuous evolution of tribal people in this place and time. Cultural memory guides my creative work....I am part of a legacy of people who created images and objects to sustain their religious and community life.”¹⁴² In other words, Yazzi, like Lomahaftewa, works within the framework of a place-based aesthetic.

Through this project and subsequent publication, we discover Lomahaftewa’s *Prayers for Rain*. This colorful monotype refers to Hopi religion through symbols such as rain clouds – represented by the three half circles and six vertical lines in the right yellow portion – and lightning – represented by the diagonal zigzag lines in the same yellow section as well as the top blue section. Alph H. Secakuku, who wrote, *Following the Sun and the Moon: Hopi Kachina Tradition*, speaks on Hopi religious ceremonies from the Hopi perspective when he states:

All the days of the ceremony are important, as they are spent performing secret rituals in the kiva. In all ceremonies, the participants must be in a deep spiritual mode and attain a harmonious unity that manifests the wholeness of life and all things, to insure [that] prayers for [the] life-sustaining moisture are fulfilled.¹⁴³

When comparing *Prayers for Rain* with this Hopi ceremonial garb known as a dance manta or as a shoulder blanket (Fig. 16), there are strong visual correlations.

142. Ibid.

143. Secakuku, *Following the Sun and Moon...*, 3.

Unlike in her earlier works, Lomahaftewa orients *Prayers for Rain* horizontally proportional with the dance manta. Additionally, the space within each work organizes through large banded sections. Specifically, the rectangular white band of space in the dance manta converses with the top rectangular space that houses the lightning bolts in *Prayers for Rain*. Beneath these respective spaces, vertical columns punctuate additional respective rectangular bands, which include line patterns that resemble prehistoric pottery. Finally, the dance manta includes the symbolic rain clouds present in *Prayers for Rain*. In light of these visual similarities, it is not surprising to note that Lomahaftewa finds inspiration for her work in Hopi ceremony, where Hopi people pray for rain and where both women and men don ceremonial mantas.¹⁴⁴

Here, the Native feminist, placed-based aesthetic aids in understanding a place – this time ceremony within Hopi society – and connects us with Lomahaftewa’s invisible history as part of the said society. Moving this one-step further, on page 22 of “Deep Remembering’s” corresponding publication, Lomahaftewa says, “Art gives me a sense of belonging, of knowing who I am.”¹⁴⁵ In other words, through her art, Lomahaftewa claims a *place*. In this light, I suggest that it is at this location of *Prayers for Rain* when Lomahaftewa understands her locality outside of physical space and relative time, and here that she passes from artistic adolescence into maturity.

144. Carliss R. Siquah from the Hopi Visitor Center in e-mail correspondence with the author September 27, 2013.

145. Chase, *Indian Painters of the Southwest...*, 22.

From the center of this established space, in 1989 Lomahaftewa expands her technical repertoire and creates *Honanie* (Fig. 17). A monotype chine collé¹⁴⁶, from 1989, Lomahaftewa symbolically inserts a photograph of her great-grandfather¹⁴⁷ into the formerly absent place of the Abstract Expressionists' "American" landscape. This one, seemingly straightforward gesture complicates the United States history in an unexpected way, which results in a clearer understanding of heteropatriarchal forces at work.

The focal point of *Honanie* is Honanie himself, in the form of a black and white photographed image of a man seated with his hands in his lap and legs cropped beneath his knees. This ephemeral figure floats within a landscape, by way of phantom limbs, which create a ghostly space between his body and the ground. He leans to his left apparently from the now familiar symbolic lightning bolt that strikes him. Numerous scholars attribute this action of being struck by lightning in Hopi mythology as being divinely imbued with the power to help others.¹⁴⁸

146. Traditionally, chine collé a method of adhering with glue a thinner piece of paper onto a larger and heavier sheet of paper. According to an interview with the artist published in *I Stand in the Center of Good*, (Abbott page 158) for *Honanie*, Lomahaftewa; "used a black and white photograph and ran it through the Xerox machine and got it to where it was a highly textured grey, and then I Xeroxed it using rice paper and then *chine colléd* it onto the print as I was printing it."

147. Lawrence, Abbott, ed., *I Stand in the Center of Good: Interviews with Contemporary Native American Artists* (Lincoln and London: University Nebraska Press, 1994), 158.

148. For more information, see: Maloki Ekkenhart and Ken Gary, *Hopi Stories of Witchcraft, Shamanism, and Magic* (Lincoln: University of Nebraska Press, 2006). On pages xxvii, xxviii, xxix, xxx, and xxi the authors discuss Hopi myth about lightening striking a person. Ekkenhart and Gray base their scholarship on the writings of anthropologists, ethnologists, and linguists such as Edward S. Curtis, Jerold E. Levy, Ekkehart Maloki, Alexander Stephen, and Mischa Titiev.

The lightning strike lights up the sky in layers of bright yellows, oranges and reds, all capped off with an iridescent blue panel that evokes rain clouds just beginning to shower and this distinctive arrangement of color recalls a thunderstorm in the desert. In the distance beyond the figure's left side, a formation resembling Black Mesa – the sacred site for Hopitu, which in recent years has played a central role in the Hopi-Navajo land dispute – while on his left another shape looks like a mountain. All these elements taken together, this landscape does indeed appear to be an actual landscape in the desert.

According to Lomahaftewa, the man in this photograph – Honanie – represented the Hopitu as part of a delegation sent to Washington D. C., and subsequently, his presence in this work marks U.S. government policy from the period.¹⁴⁹ Furthermore, by situating the photograph of Honanie from the second half of the nineteenth century in front of a land formation that recalls the Black Mesa – a currently contested place – Lomahaftewa addresses the complicated ongoing issue of place. Finally, by situating the figure and the landscape within the framework of her twentieth century monoprint, Lomahaftewa joins moments from U.S. history that indicate the dislocation of American Indians and the subsequent colonial system of heteropatriarchy that enacts the displacement.

During the period known as the “Reservation Era,” in the 1882, U.S. President Chester A. Arthur passed an executive order that created a “reservation” for the Hopi. This constructed territory in northern Arizona pitted Navajo against Hopi over a tradition of place that was not bound or divided. Much attention has been paid to the

149. Linda Lomahaftewa discussion with the author, March 15, 2014.

subsequent “land disputes” between the Hopi and Navajo while little attention has been paid to the colonial heteropatriarchal structure where this dislocation of the indigenous place originated.

In his article titled “Situations: The Navajo-Hopi Land Dispute: A Brief History,” American Studies Professor Eric Cheyfitz¹⁵⁰ addressed this issue. While Cheyfitz admits his partiality toward the Navajo position,¹⁵¹ his essay highlights “western capitalism’s colonial expansion of Indian country”¹⁵² beginning with the syntax of the 1882 Executive Reservation Order by Arthur and continuing to the contemporary financial and environmental devastation of the Peabody Coal company on Black Mesa.¹⁵³ This imperial syntax, which uses a language where “there is no

150. Cheyfitz, who – as of the writing of this thesis – teaches American Literature, American Indian Literature, and federal Indian Law at Cornell. For additional scholarship by Cheyfitz on this subject, please see “Theory and Practice: The Case of the Navajo-Hopi Land Dispute” in *The Journal of Gender, Social Policy, & the Law*. 2002 Vol. 10:3 pages 619-632.

151. Cheyfitz, Eric, 2000. “The Navajo-Hopi Land Dispute: A Brief History.” *Interventions (Special Issue: Righting Wrongs, Re-Writing History)* Volume 2, Issue 2 (January): 252.

152. Ibid, 254.

153. According to the Black Mesa Water Coalition, Black Mesa “is [also] home to two coalmines operated by Peabody Coal Company: the Black Mesa Mine and the Kayenta Mine. Coal from the Black Mesa Mine was mixed with water from the Navajo Aquifer – sole source of drinking water in the region – and slurried through a 273 mile long pipeline to the Mojave Generating Station (MGS) in Laughlin, Nevada. MGS provided cheap electricity for the major southwestern cities including Las Vegas, Los Angeles, and Phoenix for nearly 40 years before being shut down in 2006. The Kayenta Mine provides coal to the Navajo Generating Station (NGS) located in Page, Arizona. NGS’ primary job is to pump water from northern Arizona to central and southern Arizona through the Central Arizona Project (CAP). NGS is also the only coal-fired power plant in the country that is majority owned by the federal government through the U.S. Bureau of Reclamation.” Accessed April 12, 2014, <http://www.blackmesawatercoalition.org/bmhistory.html>.

place”¹⁵⁴ for an indigenous person, echoes the heteropatriarchal aesthetic of the “American” Art museum—who also speaks in a Eurocentric semantic that reinforces colonial ideologies and excludes indigenous voices.

In 1998, the year Lomahaftewa created *Honanie*, hundreds of Hopi and Navajo testified about the devastation caused by the mining at Black Mesa.¹⁵⁵ With questionable methods, in the early 1960s Peabody Coal (now Peabody Energy) gained mineral rights and access to the aquifer on the Hopi and Navajo reservations at Black Mesa. The project of their “development” was to mine an average of 14 million tons of coal per year – through two mines and the pollution of the only water source in the area – all to provide cheap electricity for southern California, Nevada, and central Arizona.¹⁵⁶

A complex and heartbreaking story, some of the many devastating effects of mining the natural resources at Black Mesa have resulted in; the relocation of more than 22,000 Native Americans, the removal of an estimated 200 ancestral remains, and the removal 1.3 million artifacts.¹⁵⁷ At the center of the debate, there are two gendered

154. Cheyfitz, “The Navajo-Hopi Land Dispute...”,250.

155. Judith Nies, “The Black Mesa Syndrome: Indian Lands, Black Gold” in *Orion Magazine*, accessed April 13, 2014, <http://www.orionmagazine.org/index.php/articles/article/6025>.

156. Eric Begaye, “The Black Mesa Controversy,” on *Cultural Survival* accessed April 13, 2014, <http://www.culturalsurvival.org/publications/cultural-survival-quarterly/united-states/black-mesa-controversy#sthash.1SliHTBf.dpuf>.

157. Professor Thayer Scudder quoted a removal of 12,000 indigenous people from Black Mesa in a letter dated January 31, 1998 to Abdelfattah Amor, Special Rapporteur of the United Nations Commission on Human Rights who listened to testimonies at Black Mesa. See: <http://www.aics.org/BM/scudder.html>, accessed April 13, 2014. Additionally, a more recent statistic from Jennafer Waggoner-Yellowhorse on

ideologies about the land. For the indigenous person at Black Mesa, the mountain is a female, while the patriarchal capitalist forces of Peabody Coal are male. Framing this within the construct of ecofeminism, which uses the lens of human rights to view the connection between the mistreatment of woman and the mistreatment of land, the happenings at Black Mesa indicate the larger and insidious agenda of capitalist patriarchy.

In her publication titled, “Development, Ecology, and Women,” physicist, philosopher, and ecofeminist Vandana Shiva traces these gender ideologies, and when applied to Black Mesa, her chapter particularly articulates the capitalist patriarchal system at work: “economic growth was a new colonialism, draining resources away from those who needed them most. The discontinuity lay in the fact that it was now new national elites, not colonial powers, that masterminded the exploitation on grounds of ‘national interest’ and growing GNPs, and it was accomplished with more powerful technologies of appropriation and destruction.”¹⁵⁸

This overlooked history of the destruction at Black Mesa becomes present with *Honanie*, when Lomahaftewa locates him historically and places him within her painted landscape. Significantly, with this work she claims a place for herself and her ancestors despite normative mainstream aesthetics in the American Art museum and the dominant narrative about U.S. history. Asserting her own presence as well as the presence of her ancestors, in this monotype, Lomahaftewa recalls and then inverts the indexical marks

June 26, 2013 quotes 22,000. See <http://intercontinentalcry.org/black-mesa-navajo-human-rights-and-sacred-sites/>, accessed April 13, 2014.

158. Shiva, Vandana, “Development, Ecology, and Women” in *Staying Alive: Women, Ecology, and Survival in India*. (London: Zed Books, 1989), 2.

made by her predecessors in the kivas via her actual scratching into the paint of the monotype which brilliantly joins the historical moment of the image's making and the cultural memory of image and icon.

This connection between cultural memory and place resonates in the 1992 monotype *Parrot Migration* (Fig. 18). In Hopi oral tradition, the story of how the Hopitu came into this present world involves a migration path through other worlds, and the spiral seen in "Parrot Migration" symbolically represents this path. Lomahaftewa also includes the now familiar cross shapes representing stars and dragonflies, as well as a new version of the ceremonial and sacred parrot. The color of each parrot represents one of the four cardinal directions; the golden yellow parrot symbolizes the north, the white parrot symbolizes the east, the red parrot symbolizes the south, and the blue parrot symbolizes the west.

Lomahaftewa places these parrots within a mountain-like landscape under a deep blue sky. Notably, shadow-like rectangular shapes dot the landscape as they recall the system of lunar markings on Fajada Butte at Chaco Canyon. Thought to be a construction of the pre-Columbian Pueblo Indians at Chaco, the elaborate system tracks the 18.6 year cycle of the lunar standstill through shadows that fall across petroglyph spirals.¹⁵⁹ Like their ancestors at Chaco canyon, the Hopitu also synchronize the direction of the moon through lunar observations. According to Secakuku, in Hopi religious ceremonies, "the day for beginning a ceremony is determined by the sunrise or

159. See Anthony F. Aveni, ed., *Archaeoastronomy in the New World*, (Cambridge: Cambridge University Press, 2009), 169-86.

the sunset, depending on the time of the year, and this beginning point is confirmed by such lunar observations as the first day or night of the new moon.”¹⁶⁰

This system of signs in *Parrot Migration*— including the spirals and shadows that resemble the system of lunar markings at Chaco Canyon — provide a marker for a directional shift in Lomahaftewa’s art. In addition, indexical marks leave behind a trace of the artist’s presence within the work — only this time the marks connect the image not only with icon from the past and historical making of the present, but these personal marks foreshadow a movement toward a new and symbolic place.

With *Spiritual Guidance in Time* from 1994 (Fig. 19), Lomahaftewa prepares to occupy this new space through the same chine collé monotype technique of *Honanie*. Both method and title provide clues to the meaning of *Spiritual Guidance in Time*, a work that incorporates a monotyped frame. Within the framed image, a chine collé Xeroxed photograph of a young Hopi maiden looks out into the distance. The young maiden converses with a figure — much like the anthropomorphic figures her ancestors carved in the rock at Chaco Canyon — through a series of red indexical painted dash marks. Under a golden crescent moon, both figures appear to be on the threshold of moving beyond the boundary of the frame.

Within the border framing these figures, spirals, cross-shapes, and groups of four short horizontal lines decorate a blue surface punctuated with indexical marks. Together, these signs point to directional movement for the figures within the frame— the cross shape represents a star or the four directions of north, south, east and west; the four lines also represent the four cardinal directions, and finally, as noted earlier, the

160. Secakuku, *Following the Sun...*, 3.

spiral represents the migration pattern with its four concentric circles. Connecting all the elements of *Spiritual Guidance in Time*, the indexical marks left directly by the hand of the artist convey her personal connection with the meaning of the work.

I suggest that in *Spiritual Guidance in Time*, the young maiden represents Lomahaftewa – whose artistic philosophy includes the motto “You should always pray to the spirits to help you do your work”¹⁶¹ – and when she places a representation of herself in the presence of the signs of migration and the mysterious petroglyph figure and at the threshold of a border, Lomahaftewa figuratively moves into a new place where she begins to explore memories of her maternal Choctaw place. Additionally, *Reinventing the Enemy’s Language: Contemporary Native Women’s Writings of North America*, a 1997 anthology of literature by leading Native American women, features *Spiritual Guidance in Time* as the cover art,¹⁶² dually marking Lomahaftewa’s emergence as a leading Native American female artist.

Crescent Moon XIV (Fig. 20), a monotype from 1999, features the now familiar crescent new moon so important to the ceremonial cycles at Hopi. Set in a deep blue that highlights Lomahaftewa’s skill as a colorist, white spots around the moon recall stars in the night sky. Of stars Lomahaftewa says, “the stars are as important as the land...and there’s that connection of space to the land.”¹⁶³ And speaking of the land, under the night sky, a single hill-like formation replaces the mountainous landscapes of

161. Abbott, *I Stand in the Center...*, 151.

162. Jo Harjo and Gloria Bird, ed., *Reinventing the Enemy’s Language: Contemporary Native Women’s Writing of North America* (New York and London: W. W. Norton and Company, 1997).

163. Abbott, *I Stand in the Center...*, 156.

Lomahaftewa's repertoire. In the peak of the formation, a red spiral fills the space, while below a lone creature appears to move toward the west.

This creature recalls the petroglyphs of Chaco Canyon in New Mexico, where Lomahaftewa's ancestors carved their art into the rock. The green creature, located toward the bottom of the image, represents a lizard and connects us with Lomahaftewa's place in the Water Clan at her village at Hopi. While a discussion about the role of petroglyphs in Lomahaftewa's art does not play a dominant role in the conversation taking place within this thesis, one must understand that rock art from ancestral sites does play a major role in the art of Linda Lomahaftewa.

In her 1994 interview with Lawrence Abbott, Lomahaftewa says, "I studied petroglyphs a long time ago but I never thought I'd use it in my work....mine are from around here, New Mexico and Arizona....it's amazing how you come around to things you'd never thought you'd use...the images came from the rock, from the land."¹⁶⁴ And like her earlier art that speaks of place, such as *Maiden with a Basket from Pottery Mound* – an image inspired by kiva mural paintings from a specific place – in *Crescent Moon XIV* Lomahaftewa connects with the location where her ancestors carved images into rock.

The type of topography in *Crescent Moon XIV* – one that contains a hilly raised area of land – appears regularly in Lomahaftewa's work from this period, and suggests a deeply rooted connection to her maternal Choctaw family and the sacred mound sites of her southeastern ancestors. The association was not at first obvious to the artist, perhaps because Lomahaftewa spent most of her life in the southwestern landscape,

¹⁶⁴ Ibid.

immersed in Hopi culture. However, the profound connection presented itself initially when, according to the artist, a friend and fellow artist Anita Fields viewed one of the monotypes, and asked Lomahaftewa about the “mound” in the work.¹⁶⁵ This particular conversation, along with a later exhibition at the Institute of American Indian Arts, led Lomahaftewa full circle to the place where her paternal and maternal heritages join forces, and the artist’s maturity is fully realized.

165. Linda Lomahaftewa discussion with the author, March 15, 2014.

Chapter 4: Coming Full Circle and Concluding Thoughts

From February 1 through June 22, 2008, Lomahaftewa participated in an exhibition at the Institute of American Indian Arts Museum called “Voices from the Mound: Contemporary Choctaw.” Curated by Lomahaftewa’s daughter, Tatiana Lomahaftewa Singer, the show featured twenty artists from the Mississippi and Oklahoma Bands of Choctaw. Part of the exhibition, *Stickball Player* (Fig. 21) is quite different from previous images in Lomahaftewa’s repertoire. Specifically the predominant use of indexical markings, the triptych formula of the composition, and a figure in the central panel, suggest a new form of expression in Lomahaftewa’s repertoire.

Directly meeting the gaze of the viewer, a man wearing beaded bandolier sashes, a cloth cap, a cloth shirt and dark trousers stares defiantly outward, grasping firmly in his hands two stickball game sticks. The stickball game represents a significant aspect of Choctaw tribal culture, and the image of this particular athlete recalls a distant time in American history when a game settled political disputes.¹⁶⁶ The photograph appears nearly identical to a 1908 photograph owned by the National Museum of the American Indian. According to information on the museum’s website, the photograph is “an outdoor portrait” of Mississippi Choctaw Jim Tubby and was taken by Mark Raymond

166. Patricia Galloway and Clara Sue Kidwell, eds., *Handbook on North American Indians: Volume 14 Southeast* (Washington: Smithsonian Institution, 2004) 509.

Harrington in Neshoba County and Scott County Mississippi in 1908 during fieldwork sponsored by George Heye.¹⁶⁷

George Gustav Heye – whose large collection of Native American objects provided the foundation for the National Museum of the American Indian – hired Harrington as a fieldworker to visit dozens of tribal communities from 1908-1911 in order to “collect Native American objects,” and subsequently, Harrington’s photographs “accompanied the objects he collected.”¹⁶⁸ In other words, if Harrington collected a bandolier sash from the Mississippi band of Choctaw, he photographed a Mississippi Choctaw Indian wearing the said sash as in the case of the image of Jim Tubby. Notably, the transaction to procure this photograph and subsequent items for Heye’s collection circumvents the presence of women – specifically Native American women – while subtly propagating an agenda known as the “vanishing Indian.” This practice of acquiring objects of Native Americans – as well as objectifying the person as object - individual with an object adheres to the more general and questionable collection practices of the early twentieth century motivated by the notion of the “vanishing Indian.”

Unfettered by the historical relationship dynamics, Lomahaftewa asserts her agency as a twenty-first century Hopi-Choctaw woman when she adopts the photograph of her maternal Choctaw kin and inserts it in the central panel of the triptych. The all-over indexical markings behind the figure – as well as in the other two panels – further

167. National Museum of the American Indian Collection Search, accessed June 23, 2014, <http://www.americanindian.si.edu/searchcollections/item.aspx?irn=313580>.

168. Ibid.

serve as a direct spatial connection between places from the past, present, and future. More plainly, through the photograph, Lomahaftewa connects with the place of her ancestors known today as Mississippi. Neshoba County in particular, exemplifies the steadfast and resilient spirit of the Choctaw people. Despite the United States government diligently and often underhandedly working for the removal of the Choctaw people beginning in 1801 with the Treaty of Fort Adams, many individuals like this stickball player in the photograph, resisted. By 1916, Neshoba – which derives from the Choctaw word “nashoba” meaning “wolf,”¹⁶⁹ was one of only two counties in Mississippi that provided separate schools for Indian children, who were not allowed to attend “white” schools.¹⁷⁰

With the indexical marks Lomahaftewa transparently connects with the present in Santa Fe, New Mexico where she made and exhibited the work at the Institute of American Arts, and by combining them all together, she connects with the future of all who will see the work. In the left panel, indexical marks stitch together the now familiar raised area of land, which could be a mesa from the southwest a mound of the southeast. The spiral symbolizing the migration pattern reminds us of the journey, while new iconography of the double circle recalls Middle Mississippi Prehistoric Pottery designs. In the right panel, a blue sky with white dots – representing stars – provides the backdrop for a horizontally oriented line of diamond shapes that

169. Neshoba County Mississippi Genealogy and History Network, accessed June 26, 2014, <http://neshoba.msghn.org/>.

170. Clara Sue Kidwell, “The Choctaw Struggle for Land and Identity in Mississippi 1830-1918,” in *After Removal: The Choctaw in Mississippi*, ed. Samuel J. Wells and Rosanne Tubby, (Jackson and Philadelphia: University of Mississippi Press and Choctaw Heritage Press, 1986), 88.

compromise the skyline in a pattern much like one seen in the Choctaw bandolier sash. Below, corn – a significant plant for both Hopi and Choctaw – grows vertically next to two antlered zoomorphic figures. These figures appear in earlier works such as *Deer Spirits* (Fig. 22), where an accompanying anthropomorphic figure bears the same antlers. Considering the title, *Deer Spirits*, in light of Hopi and Mississippian religious traditions where horned animals such as elk and deer connect people with the spiritual realm, it is reasonable to interpret the deer-like figures in Lomahaftewa's untitled work as mediators between worlds.

Viewing the three panels of the untitled work as a whole, the combined symbology – both iconic and indexical – work together in recovering a place for not only Lomahaftewa's art in the larger dialogue about Contemporary Art, but also informs and reminds us of the significant place of Native Americans in both the identity and history of the United States. From her location of authority on the subject, Lomahaftewa continues creating provocative artworks that challenge the normative assumptions prevalent in American art today and present in their permanent collections.

In 2011, Lomahaftewa travelled to the southeastern part of the United States where she visited various mound sites. In addition to stopovers in places such as Georgia, North Carolina, and Oklahoma, Lomahaftewa spent time at Nanih Waiya in Mississippi.¹⁷¹ Nanih Waiya holds particular significance for the Choctaw people in

171. America Meredith Blog, accessed July 24, 2014, "Moundbuilders Art Show, May 25-June 3,"2012, http://ahalenia.blogspot.com/2012_05_01_archive.html.

their origins stories as the sacred “Mother Mound.”¹⁷² Subsequently, the trip deeply affected Lomahaftewa, and in the spring of 2012, the artist participated with her traveling companion and former student, America Meredith, in an exhibition titled “Moundbuilders: Exploring the Ancient Southeastern Woodlands.” The show featured works inspired by the duo’s southeastern mound site tour from the previous year.

Year of the Dragon (Fig. 23), a monotype by Lomahaftewa, provides one such example from the show. The print features the familiar spirals and dragonfly, however new imagery also emerges. For example, the design of two winged serpents, printed in bright red, derive directly from Mississippian pottery vessels excavated at the Moundville site in Moundville, Alabama.¹⁷³ Additionally, the thumbprint design found beneath the dragonfly and covering the bottom section of the monotype, in conjunction with the similar bands of swirling lines and solid circles throughout the work derive from Mississippian pottery vessels.¹⁷⁴

The combination of these images from the southwestern region, – the spiral representing how the Hopitu came into this world, and the dragonfly representing Lomahaftewa’s place in the Hopi water clan – fuse with artist’s emerging artistic vocabulary derived from the southeastern region of her Choctaw family. The new iconography builds on Lomahaftewa’s assertion of place despite the United States nationalistic agenda of “strategic forgetting,” demonstrated in the history of American

172. Ibid, and Mississippi Band of Choctaw tribal website, accessed July 14, 2014 <http://www.choctaw.org/culture/mound.html> .

173. Emma Lila Fundaburk and Mary Douglass Furdaburk Foreman, ed., *Sun Circles and Human Hands: The Southeastern Indians – Art and Industry* (Tuscaloosa: The University of Alabama Press, 2001), 72-73.

174. Ibid, 64.

Indian Lands, where in the first half of the nineteenth century the government legalized land theft from Indian nations east of the Mississippi River through a series of removal policies.¹⁷⁵ Because of these policies, Lomahaftewa's Choctaw maternal ancestors were dislocated from their tribal land – with its familiar landscape and its sacred sites – through the infamous Trail of Tears.

In other words, the *Year of the Dragon* – a work that succeeded Lomahaftewa's six hundred and fifty mile journey to the Choctaw Mother Mound Nanih Waiya located in present day Mississippi – marks a significant transition in Lomahaftewa's oeuvre where she asserts her place across time and space as she claims a place as a Choctaw woman. Further, the blending of these iconographic signs from indigenous “masters” of both Hopi and Choctaw ancestry suggests a full circle moment when Lomahaftewa intentionally unites her paternal and maternal lineage within the context of her art.

Today, Lomahaftewa continues to create works, which join her paternal and maternal cultural memories. These recent masterpieces – along with the works discussed in the pages of this thesis, as well as those throughout the artist's prolific career – embody significant aspects of American national identity, despite their absence from the permanent collections of the American Art Museum. While this practice of overlooking Lomahaftewa's art, and the art of countless other worthy Native American artists, finds its roots in the colonial ideologies begun with contact, the climate appears to be changing. In the next ten years, perhaps Lomahaftewa's work will be part of the

175. See Clara Sue Kidwell, “American Indian Lands and the Trauma of Greed.” in *Trauma and Resilience in American Indian Southern History*, eds. Anthony S. Parent Jr. and Ulrike Wiethaus, (New York: Peter Lang Publishing, 2013), 27-41.

permanent collections of the Whitney, Crystal Bridges, and The Renwick Gallery – allowing museumgoers the opportunity to experience valuable aspects of the United States identity told through the perspective of her indigenous female voice.

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Appendix: Figures

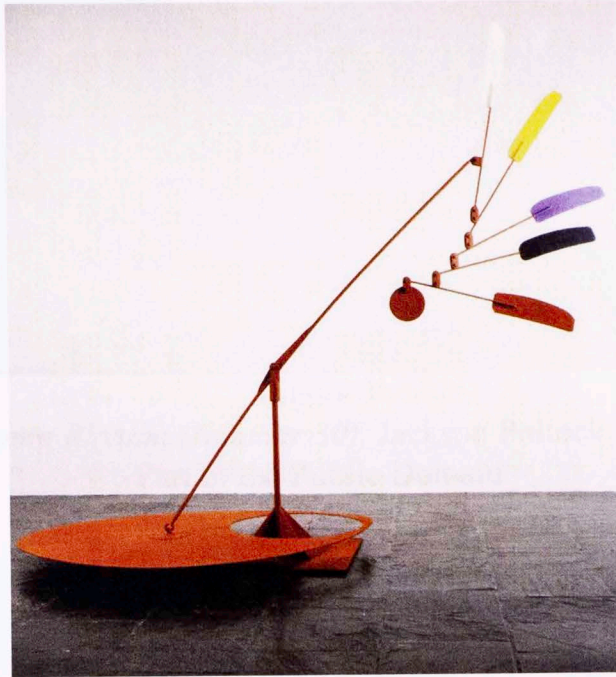


Figure 1
Indian Feathers, Alexander Calder, 1969
Part of the Public Domain

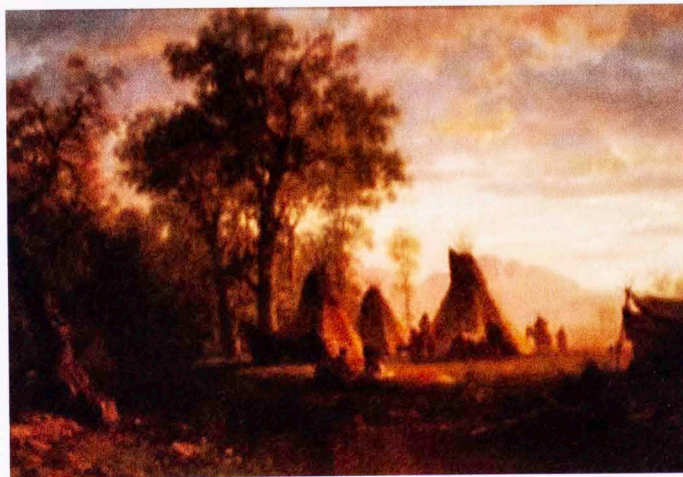


Figure 2
Indian Encampment, Albert Bierstadt, 1862
Part of the Public Domain

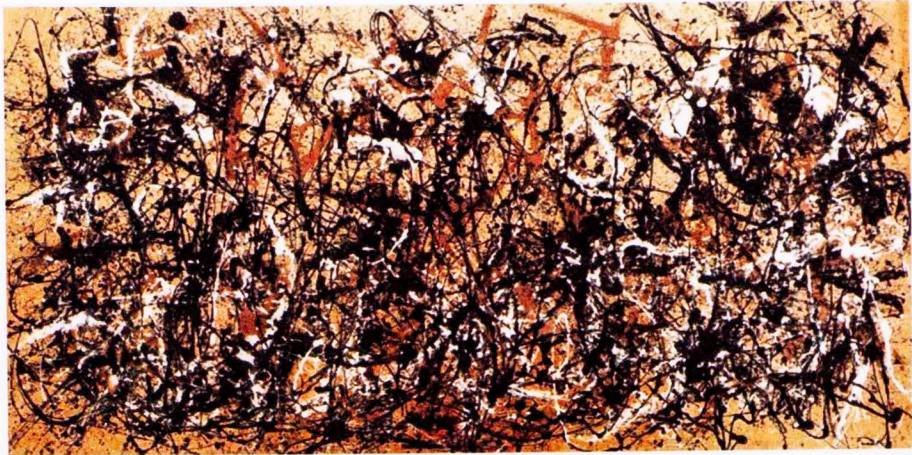


Figure 3
Autumn Rhythm (Number 30), Jackson Pollock, 1950
Part of the Public Domain

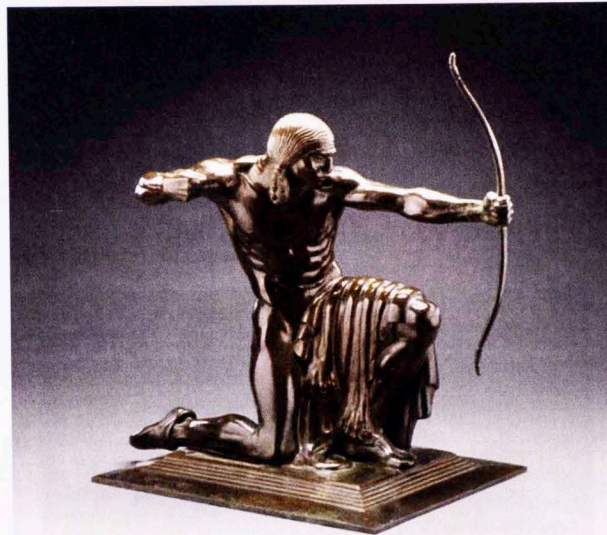


Figure 4
Indian, Paul Manship, 1914
Part of the Public Domain



Figure 5
Untitled, Linda Lomahaftewa, 1965
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Figure 6
Hopi Spirits, Linda Lomahaftewa, 1965
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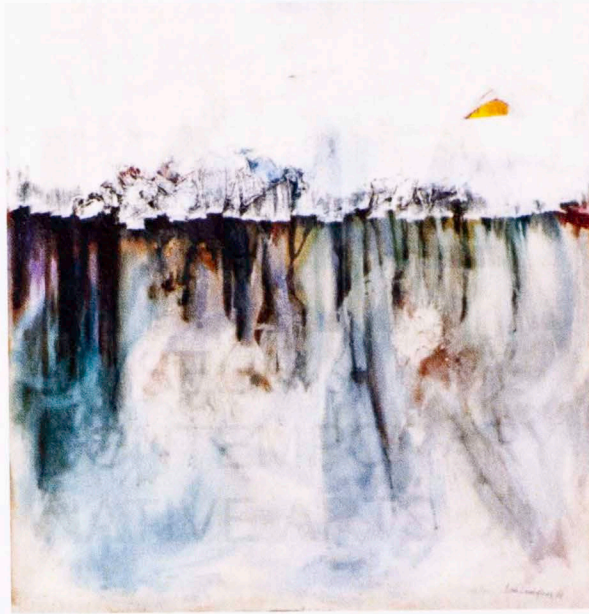


Figure 7

Unknown Spirits, Linda Lomahaftewa, c. 1965

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Figure 8

Untitled, Linda Lomahaftewa, c. 1967

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Figure 9

Pink Clouds and Desert, Linda Lomahaftewa, 1971

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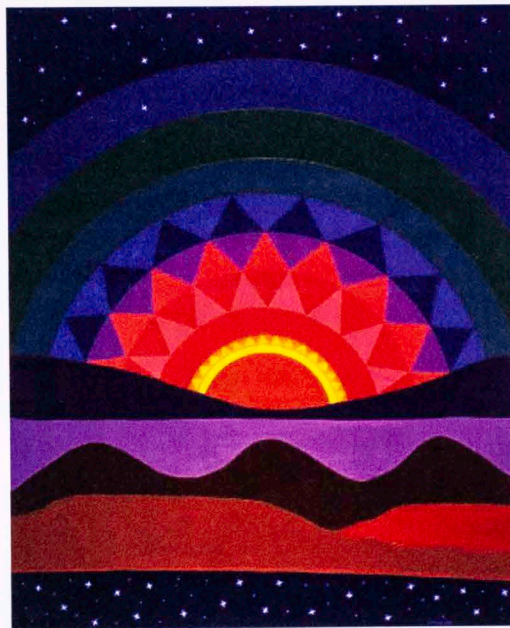


Figure 10

New Mexico Sunset, Linda Lomahaftewa, 1978

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Figure 11

New Mexico Cloud Formations, Linda Lomahaftewa, 1979

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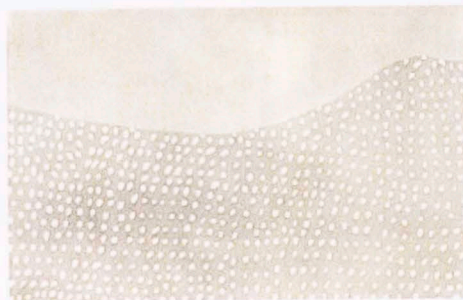


Figure 12

Kiva Mural Painting
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Figure 13

Awatovi Parrot, Linda Lomahaftewa, 1979

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Figure 14

Maiden with a Basket from Pottery Mound, Linda Lomahaftewa, 1983

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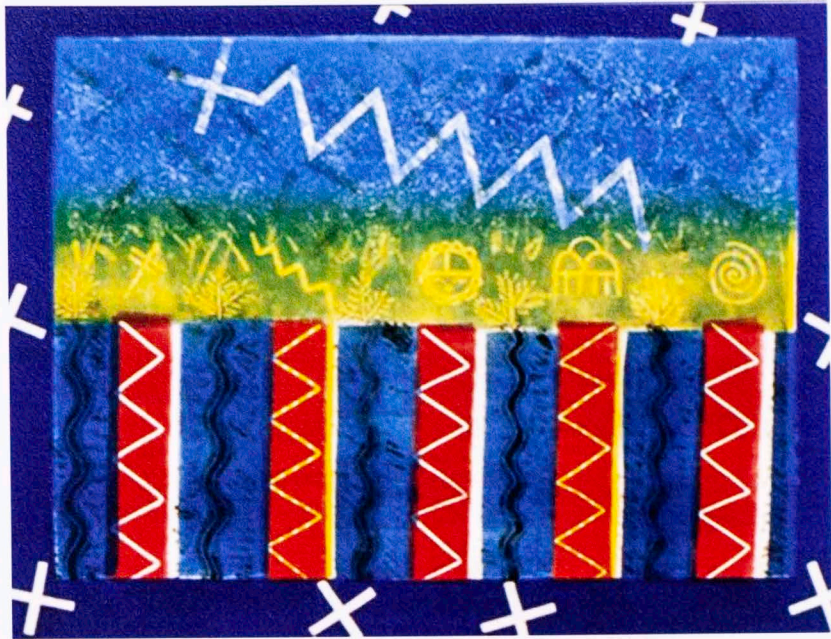


Figure 15

Prayers for Rain, Linda Lomahaftewa, 1989

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Figure 16

Hopi Dance Manta, c. 1915

Fenimore Art Museum

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Figure 17
Honanie, Linda Lomahaftewa, 1989
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Figure 18
Parrot Migration I, Linda Lomahaftewa, 1992
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Figure 19

Spiritual Guidance in Time, Linda Lomahaftewa, 1994

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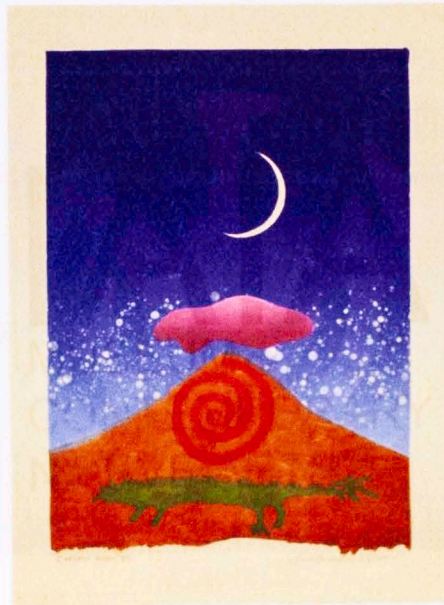


Figure 20

Crescent Moon XIV, Linda Lomahaftewa, 1999

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Figure 21
Stickball Player, Linda Lomahaftewa, 2008
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Figure 22
Deer Spirits, Linda Lomahaftewa, 1998
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Figure 23
Year of the Dragon, Linda Lomahaftewa, 2012
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