



Indigenous Visual Sovereignty

University of Central Oklahoma
Max Chambers Library
Archives and Special Collection

Edmond, OK.

2018

Cover art by Bunky Echo-Hawk, 2018

Special Thanks

The Chambers Library celebrates Native American Heritage Month with a new exhibit *Indigenous Visual Sovereignty*. This year, the exhibition is curated by the Jonathan Byrn, Visiting Scholar, in the History and Geography Department. The displayed artworks are from the UCO Art Collection and on loan from Jonathan Byrn's private collection. A special thank you to all those who made this exhibition and artist talk possible.

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FOREWORD

2018 marks the third year the Max Chambers Library celebrates Native American Heritage Month (NAHM) with an art exhibition on the Gallery Wall on the first floor. In 2016, we invited Michael Elizondo (Southern Cheyenne/Kaw/Chumash), who is a contemporary artist and now a Cheyenne Junior Apprentice, to curate an exhibition, *Evolution of Native American Art: Traditional to Contemporary*. It was at the height of the dispute in South Dakota over the pipeline. Guest speakers, Elizondo and Mica Wesley (Muscogee Creek/Kiowa), talked about identifying as Native American in present day society. This sparked discussion with the diverse audience about the sensitive topics of white privilege and micro-aggression among others. The exhibit created a positive and open atmosphere that facilitated the frank and free discussion of these sensitive social issues of inequality.

In 2017, the Library collaborated with the UCO Laboratory of History Museum. One of the museum's student interns, James Gregory, brought newly found glass plate negatives to the UCO Archives to use the light box, and that set in motion the exhibition for NAHM 2017, *Preserving a Moment in Glass: The Cheyenne and N. E. Foster, 1911-1915*. The photos were taken by female photographer, N.E. Foster, in the early 1900s. She recorded Cheyenne students and the Cantonment Indian School in Canton, Oklahoma. Gregory reached out to the Cheyenne and Arapaho Nation, as well as a descendant of the photographer to invite them to the exhibition. Gordon Yellowman, Sr. Assistant Director of Education for the Cheyenne and Arapaho Tribes spoke at the opening. Having lived in this area for many years Chief Yellowman recalled many of the subjects in the images and was able to give fascinating insights into these newly discovered photos. Michael Elizondo, Cheyenne Junior Apprentice, also returned to share

Michael Elizondo, Cheyenne Junior Apprentice, also returned to share information about his project, Preserving the Language and Educating Younger Generations.

This year in celebration of Native American Heritage Month the Library is proud to continue the tradition with another exhibition, *Indigenous Visual Sovereignty*. In collaboration with the History and Geography Department, Visiting Scholar, Jonathan Bryn (Cherokee) graciously agreed to curate this year's exhibition and present on the topic of visual sovereignty.

During the planning process, he noted the stereotypical nature of UCO's Native American Art Collection (part of the Oklahoma Art Collection), indicating the collection lacked the contemporary artworks that narrate indigenous identity in present-day society. The Library acknowledges this limitation of our collection, which does not accurately represent the Native American people nor communities in the present social context. Bryn generously loaned pieces from his private art collection for this exhibition.

The Library continues to research and strives to experiment in pursuing and creating an atmosphere of inclusion and equality for all cultures, including ethnic, racial, and social minorities. We do not shy away from acknowledge our limitation in order to openly discuss the better representation of these cultures. The UCO Library is prepared to learn through each exhibition process and interaction with diverse cultures, ideas and methodologies.

Archives and Special Collections
Max Chambers Library
University of Central Oklahoma
Edmond, 2018

Native American Faculty & Staff Association

The Native American Faculty & Staff Association strives for the advancement of Native American faculty, staff and students, and full participation in the pursuit of the mission of the University. The mission of NAFSA, in collaboration with the UCO community, is to support the success of Native American faculty, staff and students at the University by advocating for efforts, programs, and policies that promote an understanding of Native American issues within the University. Through activities and programming both on and off campus, NAFSA promotes the Central Six tenets among Native American faculty, staff and students, using the tenets to serve the metropolitan community. NAFSA also works to establish and maintain a network of support for Native Americans at UCO, including tribal leaders and resources, healthcare resources, academic resources, and financial resources. In the first two years of existence, NAFSA members established an endowed scholarship. It is a goal of the Association to begin funding student scholarships to promote educational opportunities for our deserving scholars.

The theme of Native American Heritage Month 2018 is *Expressions of Indigenous Culture*. Although Native Americans are often recognized as a singular culture, it is important to understand that Native Americans descend from over 500 distinct indigenous tribes. From language, to food, to stories, to customs, there are a multitude of expressions among indigenous cultures in America. These unique cultural attributes are highlighted this month on our campus during Native American Heritage Month. Today, it is our hope that you may observe these expressions through modern and traditional works of art chosen by faculty member Jonathan Bryn for the exhibition entitled, "*Indigenous Visual Sovereignty*." Mvto (thank you).

Jamie Clark (Muscogee/Creek), President
University of Central Oklahoma
Native American Faculty & Staff Association,
Edmond, OK. 2018

Indigenous Visual Sovereignty

By Jonathan Byrn
Visiting Scholar

Look around you. In today's digital and visual age, we are flooded with imagery everywhere we turn. Advertisements have taken over every square inch they can in our daily lives, from the side of the road to our favorite sports team's jerseys. Imagery and representation play a major part in the way modern humans think about the world around them. Many have never been to Hawaii, but if you ask them to draw a representative picture of it, they will draw several things in common. Through Elvis Presley's *Blue Hawaii*, cartoons like Disney's *Hawaiian Holiday* or *Lilo & Stitch*, news reels, books, advertisements, and pictures, a common image emerges. All too often, this is one filled with stereotypes, like hula girls, leis, pineapples everywhere, flowered shirts, luaus every night, and surfing at a minute's notice. While these stereotypes may be rooted in observation at one time or another, they primarily come from the tourist and resort business in Hawaii, which has taken aspects of Native Hawaiian culture and used it for profit. It doesn't tell you about the colonial history of the islands and the Native Hawaiian view of the islands remaining an independent Hawaiian kingdom under forced military occupation by the United States. It doesn't tell you about the Hawaiian language resurgence that has occurred in the last 30 years, or the meanings behind the symbols appropriated in the imagery you immediately conjure when you hear the anglicized mispronunciation of the word Hawaii.

Now think of the term "American Indian." What image pops into your head? Due to the same processes, a stereotypical image will often arise, especially for individuals who are not indigenous. The term itself is a result of colonization. When Christopher Columbus got lost and found himself invading Hispaniola, the modern nations of the Dominican Republic and Haiti, he thought he was in the West Indies and incorrectly called the local Taino peoples "Indians." When he returned to Europe, and further invasions commenced, essentially every indigenous people in the Americas were subsequently "Indians."

When we think about the term American Indian, it is rooted in colonialism, as are many images relating to it. In the public mindset, the term conjures an amalgam of imagery coming together to form a collective picture of a "red man wearing feathers." This is a serious problem. Indigenous peoples from both North and South America experience stereotyping and biased imagery every day through the media, literature, and visual representations.

Sports mascots, advertisements, cartoons, film, and literature all have produced imagery of indigenous peoples which are either incorrect, a bit off, or just flat out insulting and degrading. Colonialism often directly influenced these types of biased representations. James Fennimore Cooper combines multiple indigenous groups to align with the noble and ignoble savage stereotypes prevalent in the Victorian era in *Last of the Mohicans*. He likely never met an indigenous person in his lifetime. In Disney's *Peter Pan* from 1953, the "Indians" are literally tomato red, speak broken English, give war whoops, and do things which offend many Native Americans such as dancing on a drum. The concept of orientalism used by British and American colonists to define the "other" often led to negative stereotypes being applied to Native Americans. For instance, if the British were chaste, intelligent, and dominant, the Indian had to be immoral, dumb, and submissive to complete the comparison. Through the application of these ideologies toward indigenous people over generations, stereotypes developed, placing them in a "less than" status to individuals with European ancestry. These colonial ideologies often permeate modern society and unfortunately have persisted through generations.

Indigenous peoples across the globe have dealt with this type of misrepresentation for these same generations. In the 20th century, many indigenous artists, filmmakers, and musicians decided to take on this imagery head on, attacking the stereotypes and innately colonial views still held by many in order to take back their identity. Colonial representations do not represent all indigenous people, and often don't represent any in particular, instead arising from a blend of imagery from literature, hearsay, and other sources which combine in the

artists mind. Indigenous artists began engaging these images directly through what has become known as visual sovereignty. Michelle Raheja defines visual sovereignty as a way of re-imagining Native-centered articulations of self-representation and autonomy which engages and deconstructs non-indigenous generated representations of indigenous people. Visual sovereignty intervenes in larger discussions of Native American sovereignty by locating and advocating for Indigenous cultural and political power both within and outside of Western legal jurisprudence. In more basic terms, it is a way for indigenous artists to claim visual space to create or develop their own representations, stories, identity, and culture, reclaiming these representations from the hands of non-Indians that perpetuate stereotypes, support cultural fragments, and disempower the indigenous voice. Through visual sovereignty, indigenous peoples create a space for self-definition and determination, revitalizing aspects of indigenous culture which have been stripped away through colonialism and cultural deterioration as a result of colonial practices.

Artists approach this practice in many ways. Some, like Kiowa/Comanche artist Steven Paul Judd, use popular culture and humor to bring issues to the present and front for many viewers. Others, like Ryan Feddersen of the Confederated Tribes of the Colville, use stark reality and scale to impress the significance of everyday life and threats to indigenous peoples, such as her “Black Snake Rising” and “Kill The Indian, Save The Man” installations and her “Manifest Signs IV” mural, depicting the death of the cultural hero Coyote and the industrialized harvest of the buffalo in the 1800’s. Visual sovereignty isn’t always just challenging aspects of colonialism. It can sometimes be representing native peoples in the correct light. Native cultures are ever-evolving and changing, and the static representations of George Catlin and ethnographers from the late 1800’s do not reflect the current cultures in Native America. Images like Judd’s “Make Me Smile” show cultures in the modern era, not separate from tradition, but embracing it as well as embracing technological and cultural change. Even further, some challenge the establishment like Pawnee/Yakama artist Bunky Echo-Hawk’s work, calling for a re-centering of indigenous research within indigenous

paradigms instead of colonial ones and a focus on contemporary issues within Native America. The variety and scope of visual sovereignty is ever growing and limited only by the focus of the artist.

Visual sovereignty applies to many different forms of artwork. In recent years, indigenous filmmaking has seen a surge following the popularity of films like *Smoke Signals* and *Dance Me Outside*. These films focus on presenting realities of indigenous life, abandoning the stereotypical representations from older westerns. While the film *Dances with Wolves* provided a vehicle to increase Native American presence in film following a drought since the early 1970’s, the film still utilized the “white savior” stereotype. Contemporary Native American film strives to dismantle these stereotypes, and often use them to provoke humor, as is the case with *Smoke Signals* character Victor. These films are challenging Hollywood and the film industry to dismantle stereotypes and change representations to better reflect the realities of indigenous peoples, and they are seeing more mainstream films tackle hard questions, such as the missing and murdered indigenous women focus of the recent film *Wind River*, albeit not without its own problems. In addition to filmmaking, the phenomenon of YouTube and other video sharing websites has given rise to a new type of media. Groups like the 1491’s produce short skits and videos using humor and reflection to show aspects of indigenous society that are often stereotyped by firing back at these stereotypes, exaggerating them to the point of hilarity and turning the topic on its head. This avenue of visual sovereignty is becoming a more viable approach to engaging a larger sector of the public, reaching millions every day and challenging colonial notions of indigeneity.

The static view of indigenous culture is a colonial construct which led to the development of many stereotypes. Indigenous cultures are constantly changing and have done so since time immemorial. The image of the Indian in Catlin paintings does not tell you what they will be like today. Visual sovereignty challenges the colonial notion of a disappearing culture, bringing the vibrant and diverse reality of the hundreds of indigenous societies in North America and thousands more across the globe to the front, displaying it for the world to see,

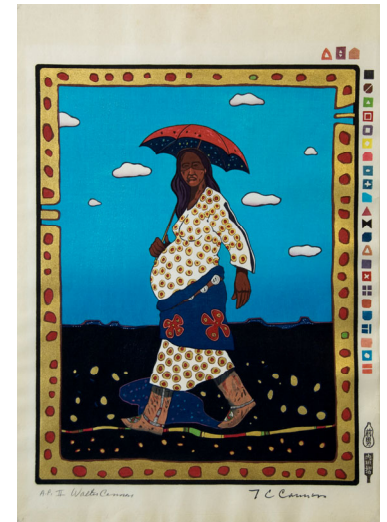
as can be seen in Judd's "We Are Still Here." Visual sovereignty is a small part of the larger indigenous decolonization movement which is occurring in many different forms, from language revitalization and indigenous education initiatives to economic development and native nation building. I hope you enjoy this small sampling of representations of indigenous visual sovereignty, and I hope that it drives you to seek out more representations of the form, delving into your own biases and breaking down cultural stereotypes and colonial ideologies.

Jonathan Byrn
 Visiting Assistant Professor
 Native American & Public history
 Department of History and Geography

Artworks

T.C. Cannon 1946-78, (Kiowa/Caddo)

Tommy Wayne Cannon "T.C. Cannon" was born in Lawton Oklahoma and raised around Gracemont near Anadarko. He attended the University of Central Oklahoma in the 1970s. Cannon developed a style uniquely his while using himself as the basis of his expression which contributed to the foundation of contemporary Native American art influencing its trajectory and inspiring the next generation of Native American Artist.



Grandmother Gestating Father

Bunky Echo-Hawk (Yakama/Pawnee)

Bunky Echo-Hawk is a contemporary Native American artist, hailing from the Pawnee Nation and the Yakama Nation. His work is wide-ranging, with focuses on everything from traditional song and dance to fine art and graphic design. He received a degree in Creative Writing from the Institute of American Indian Art in Santa Fe, New Mexico, and has since garnered an impressive career, having had major shows in Minneapolis, Chicago, New York and Greensboro, North Carolina. His work also spans into



Title Unknown

public outreach, working with the American Indian College fund and as a board member Nvision and the Denver Indian Center.



Title Unknown
 UCO Art Collection

Lee Roy Joshua (Creek/Seminole)

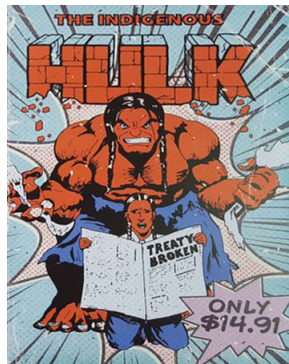
Lee Roy Joshua was a Creek and Seminole artist who was born in Holdenville, Oklahoma on October 11, 1937. He was also the cousin of world-renowned painter Jerome Tiger. In fact, after Tiger's death in 1967, Joshua was inspired to become more serious about his artwork recording Creek and Seminole culture through visual art as his cousin had done. He worked primarily in watercolor and tempera painting as well as print-making. His work has been exhibited nationally and internationally including the Philbrook Museum of Art, the Five Civilized Tribes Museum, The Heard Museum among many others. He has won numerous awards for his artwork and participated in the Franco-American Institute Exhibit in Rennes, France. Lee was honored as Artist of the Month at the Governors Gallery at the Oklahoma State Capitol. Joshua passed away on October 9, 2001.



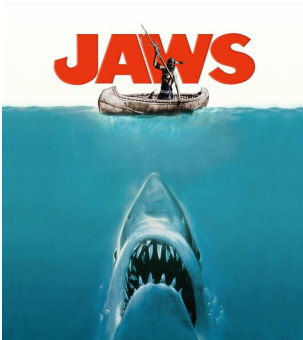
Wish I had Another Beer from the Melton Art Reference Library Collection

Steven Paul Judd (Kiowa/Choctaw)

Steven Paul Judd is a self-taught contemporary Kiowa and Choctaw artist from Oklahoma. He is a writer, filmmaker, and visual artist, and is also a member of the Writers Guild of America. In addition to his career in filmography, for which he has earned many awards, Judd is a prolific visual artist who utilizes a mash-up of indigenous and pop-culture imagery. Much of his work, which he describes as Pop Art, is often satirical, but ultimately according to Judd himself, meant to light-heartedly educate others. In addition to his own work, Judd frequently holds seminars talking to both Native and non-Native youth about being a visual artist in the digital age.



The Indigenous Hulk Private Loan



Jaws Private Loan

Bert Seabourn

Bert Seabourn (1931-present) was born in Iraan, Texas but attended high school in Purcell, Oklahoma. After graduation he joined the Navy serving in the Korean War.

After his discharge in 1955, he began night school at Oklahoma City University (OCU) graduating in 1961 with a Certificate of Art. Later OCU granted him and honorary Doctorate degree in Humane Letters.

Seabourn taught at the OKC arts center and was also an adjunct at the University of Central Oklahoma, Edmond, OK. He has taught numerous workshops for high schools, universities, and art organizations across the nation.

His works are exhibited worldwide in locations such as The White House, Washington, D.C., the Heart Museum, Phoenix, A.Z., the Vatican Museum of Modern Religious Art, Italy, China's National Palace Museum in Taipei, Taiwan and Moscow State University, Ulyanovsk, Russia.

In 1976, Seabourn was awarded the title of Master Artist by the Five Civilized Tribes Museum and in 1981, he received the Governor's Art Award from Oklahoma Governor George Nigh.

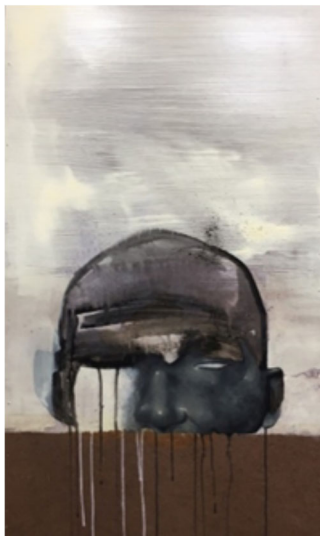


Birds and Words, Etching from the Melton Art Reference Library Collection

Micah Wesley (Muscogee Creek/Kiowa)

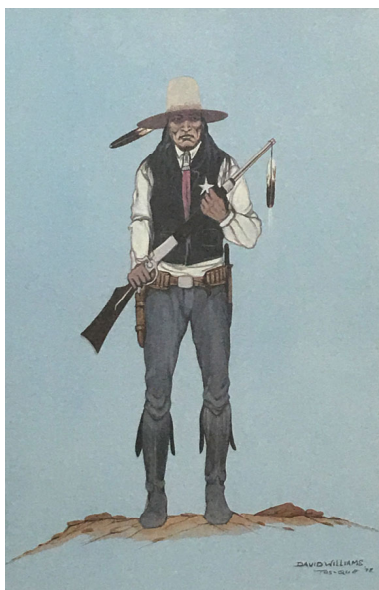
Micah Wesley is a Contemporary Kiowa/Muscogee Creek artist, as well as a DJ who performs weekly in Norman. Wesley has exhibited his artworks in Arizona, California, New Mexico, Oklahoma, and Texas. He is also an adjunct professor in the Art Department of UCO instructing Native American Art history.

*Fading Identity:
Forgive Us Our Trespass
On loan from the artist*



David Williams 1933-85, (Kiowa/Apache/Tonkawa)

David Williams attended the Bacone College, adopted the popular Kiowa style of painting, which was modified it into what became known as “Bacone Style.” Williams studied at Bacone College in Muskogee, Oklahoma under artist Dick West. (Bacone College was originally known as The Indian University, founded by Almon C. Bacone around 1880 and was located in Tahlequah until around 1884.



*Indian Police
UCO Oklahoma Art Collection
From the Melton Art Reference
Library Collection*

Artist Profiles

T.C. Cannon 1946-78

By Nicole Willard

*“my determined eye,
my resolute heart,
my singular searching soul...
all have windows from which
I watch endlessly”*

Bob Dylan, the Vietnam War, Woodstock, the Pop Art scene in NYC galleries, all radical influences during a tumultuous time in American history. These influences along with the continuous mental consumption of works from philosophers like Nietzsche and Kant, stimulated the creativity of Tommy Wayne Cannon. He developed a style uniquely his own while using himself as the bases of his expression. Cannon was a quiet, reflective man described as having Brahman like quality with a strong aura. “His presence alone was strong enough that he didn’t have to talk,” commented Lloyd New, Director of the Institute of American Indian Art (IAIA) during Cannon’s time there. Cannon didn’t care for his art being referred to as Indian art. He used the analogy, “People don’t call work by Picasso Spanish art they call it a Picasso.” Just as Picasso helped to found a new movement in modern art so did Cannon contribute to the foundation of contemporary Native American art influencing its trajectory and inspiring the next generation of Native American Artist.

Born in Lawton Oklahoma and raised around Gracemont near Anadarko, Cannon had a humble and traditional childhood. He was greatly influenced by his Kiowa father and chose to be part of that Society over the Caddo heritage of his mother. He began sketching when he was very young winning awards for his art in elementary school. Along with art he began writing and playing the guitar.

His father, Walter, speaks about an essay T.C. wrote in high school saying, “T.C. always believed he would die young.” Throughout his life T.C. shared this thought with his family and friends. Whether it was his fate or a self-fulfilling prophecy Cannon’s life was cut short by an automobile accident on May 8, 1978 at the young age of 32 near his beloved Santa Fe, NM. Perhaps it was this premonition of an early death that drove Cannon to work at such a furious pace. Commenting on his death many of his family and friends said he was always working to produce something. One of his contemporaries Manuelita Lovato said, “TC was always working to create. He always had a note pad and would be sketching or writing down a thought even when we would sit down to eat.”

Cannon left Oklahoma to study art at the newly formed Institute of American Indian Art in 1964. He would flourish there under the guidance of faculty like art instructors Fritz Scholder, and Allan Houser, guitar instructor Michael Lord and Director Lloyd New. After leaving IAIA in 1966 Cannon went to the San Francisco Art Institute. He was there less than two months before he learned he was to be drafted. He decided to enlist before being drafted so he could choose his area of service. He enlisted in the army. As a paratrooper in the 101st Airborne Division, Cannon was sent to Vietnam from 1967-68. While in Vietnam he earned two Bronze Stars for his bravery. He killed two Viet Cong while there and it never left him. The effects of war informed his art.

In 1972 while a student at the University of Central Oklahoma, Cannon got his big break. Adelyn D. Breeskin of the Smithsonian Institutes, American Museum of Art, while visiting one of Cannon’s former IAIA teachers Fritz Scholder, suggested a two-person show. She wanted Scholder to exhibit with one of his former students. Scholder chose T.C. Cannon. The show title *Two American Painters* opened at the Smithsonian Institution’s National Collection of Fine Arts in Washington D.C. to good reviews. When the show closed it traveled to London, Berlin, Romania, and Yugoslavia. This exhibition brought Cannon’s work to the world stage.

Rebelling against the Native American art tradition of what Cannon referred to as, “cartoon paintings of bambi like deer reproduced over and over,” he decidedly took a different approach. He expertly fused Native cultural heritage and contemporary issues into his art. His work represents a reverence for his tribal heritage mixed with his view of the modern world in ironic juxtaposition. This can be seen in one of his most famous works *Collector #5* in which Cannon depicts a Pawnee Chief dressed in regalia looking like a dandy, casually sitting in a Victorian wicker chair with Van Gogh’s, *Wheat Field with a Lark*, hanging prominently in the background. Making it seem as though the chief is a collector of fine European Art Cannon mingles elements of both cultures and sets it in time with the Victorian wicker rocker. This draws attention to a period in American History when Native Americans were being forced to assimilate to White values. Using bold colors he makes a statement about what was glaringly wrong with the human condition in a satirical way. Most of his work has a message told in detail through a mixing of iconic images.

There are a number of painters whose first sense of discovery was through Cannon and their admiration for him. Cannon’s clarity of vision had artists like Ishkoten Dougi describing Cannon as, “One of the gods of our time.” Dougi also commented, “He felt energy from TC’s work that made him want to be more than he could be.” Another Native artist, Ben Shorty inspired by TC’s work said, “He wanted to take TC’s work one step further.” The idea of Cannon’s importance comes from his ability to develop a process of using himself as the basis of his expression. His concern about Indian things had no particular stylistic limitations. It was a matter of evolving something to fit what he want to say.

Cannon was a self-made man, a true success story who made the most of the opportunities given to him. His place in history is cemented by the sheer amount of work he did in several different mediums during his short and prolific life.

Bert Seabourn

by Michael May

Bert Seabourn was born in Redbarn, Texas on July 9, 1931, to a half-Cherokee father and a mother who was Anglo-Irish with Chickasaw people in her ancestry. He moved around with his mother at a very young age after the divorce of his parents. They eventually settled in Purcell, Oklahoma. His father presence was very limited through his youth. Seabourn was always destined to become an artist even at a young age. When Seabourn was in the eighth grade, he sold his first piece of artwork to a publication. King Features Syndicate was a comic book publication that bought the cartoon from Seabourn and published it in 1946. After that, he began doing work for the Purcell High School student newspaper and yearbook. He even created signs for local grocery stores and shop windows in the small town. Seabourn continued to submit his work to publishers, but he received more rejection letters than acceptances.

Seabourn graduated high school in 1950 with a scholarship to a small college in Tishomingo, Oklahoma. He chose not to attend college and married Bonnie Jo Tompkins in July of the same year. In March of 1951, Seabourn enlisted in the U.S. Navy. Later that same year, Seabourn's first daughter, Connie, was born. Seabourn's wife gave birth to their second daughter, Angela, born in 1954. The third daughter for the family, Jimmie Denise, was born in 1963 and adopted by the Seabourns in 1965.

During Seabourn's time in the Navy, he was stationed in California and Hawaii. Seabourn was sent to Camp Elliot after boot camp for mess hall training. There he made friends with another artist and together they began creating a mural in the mess hall. Shortly after, Seabourn was transferred out and ended up in California. He then applied for the position as squadron artist. He received the position and began creating work for the squadron newsletter, base magazine and even brochures for the Navy. Seabourn worked on

many projects. One of his most famous among the other sailors was his column, GEDUNK.

He was discharged in 1955 and found a job with the Oklahoma Gas and Electric Company starting as a draftsman. At the same time, he entered Oklahoma City University's night program with the assistance of the G.I. bill. Seabourn was working during the day at his job than attending night school making for 16 to 18 hours days between the two. Seabourn received a certificate for art in 1962 from the Oklahoma City University. Seabourn then enrolled in the Famous Artists School which was an art correspondence course institution founded by members of the New York Society of Illustrators located in Westport, Connecticut.

In 1962, after graduation Seabourn was offered a position at Semco Color Press as the Art Director and decided to take the job. However, two days before his two-week notice was up at OG&E, they created a new position as Company Artist to entice Seabourn to stay on. Seabourn remained with OG&E for the next 23 years until 1978 when he resigned to become a full-time artist.

Seabourn has received International acclaim as an American Expressionist who paints, sculpts, does printmaking, teaches, and writes. In 1976 Seabourn was designated Master Artist at the Five Civilized Tribes Museum's Master Art Show in Muskogee, OK. Seabourn was the first Native American artist to have his work shown in the Overseas Export Fair, "Partners for Progress," in Berlin Germany in 1975. Seabourn's international recognition led him to receive more than a hundred top awards and competitions worldwide. Seabourn's work has been displayed around the world in private and public collections. His work can be seen in the Vatican Museum of Religious Art, in the State of Vatican City, Italy, the White House, Smithsonian Museum of Natural History, Washington D.C., American Embassy, London England, The National Palace Museum of Taiwan, The National Cowboy Hall of Fame and Oklahoma City Museum of Art, Oklahoma City, Oklahoma, President Ford Library Collection, Battle Creek, MI, and the President George and Barbara

Bush Collection. In 1981. Governor Nigh awarded the Governor's Art Award to Seabourn in 1981. Oklahoma City University awarded Seabourn the highest honor they offer, an Honorary Degree of Humane Letters, in 1997. In 2004 he was given the title of Oklahoma Living Treasure. Seabourn has taught extensively at high schools, universities, art organizations, and art workshops where he shares his love of printmaking and painting with acrylics, watercolors.

Seabourn success as a Native American artist hit an obstacle with the passage of the Indian Arts and Crafts Act of 1990. As a person of Native American descent with no Certificate of Indian Blood to prove his lineage from the Cherokee tribe, it became illegal for Seabourn to publish claiming to be an Indian Artist. The Act criminalizing the selling of "Indian Art" made by anyone that is not registered as Native American. One cannot call themselves an "Indian Artist" until they have documented ancestry with one of the federally recognized tribes and holds citizenship with a tribe. Anyone caught selling art without the right can face a fine up to \$250,000 or five years in prison. Any gallery caught in the act of selling nonregistered art can face a possible \$5 million fine. Seabourn's ancestral family did not see the need of registering after the relocation of their tribes. The tribal council has allowed Seabourn along with many other artists to become tribal artisans due to the lack of documentation of lineage. The program is called non-government-enrolled descendants (NGED) of the Five Big Tribes* for an artist who cannot trace back on the Dawes Commission Rolls. So I proved to be a minor set back in his career as a Native American Artist.

** The term "Five Big Tribes," used in this article was an editorial choice rather than the typical "Five Civilized Tribes." The term "Civilized" is a perspective of Indigenous cultures developed by Western narratives towards Non-Western culture. We referred to the "Five Big Tribes" from a speech by Dr. Toni Tsatoke at the Native American Heritage Month Kick-Off event on November 1, 2018, at the UCO.*

David Emmett Williams

By Olivia Reyes
Museum Studies Intern

David Emmett Williams was born in Lawton, Oklahoma, on August 20, 1933, to Jennie Sahkoodlequoie, a Kiowa, and Emmett Williams, of Tonkawa-Apache descent. His native name is Tos-Que, or *Apache Man*. Starting at the age of 2, Williams began learning and participating in the various songs, music, and dances of the Kiowa, Tonkawa, and Apache. He was particularly influenced, especially in his later paintings, by renowned war dancers such as Wilson Ware, Stephen Mopope, and Jack Hokeah.

Williams received his childhood education at Boone Public School in Apache, Oklahoma, as well as the Fort Sill Indian School, located in Fort Sill, Oklahoma. He went on to attend Bacone College in Muskogee, Oklahoma, from 1960-1962. While often encouraged by his aunt Clara Archilta, a self-taught artist and Blackfeet dancer, to paint, Williams did not pick up the practice in earnest till attending Bacone and studying under famed artist and Professor Richard 'Dick' West.

Williams worked primarily in "Flatstyle" painting, also known as the Bacone style. Much of his work was heavily inspired by his cultural heritage, dancers, and stories told to him by his grandmother. His paintings of dancers in particular are informed by Williams' own background as a dancer, which allowed him to understand the movements and specific styles of the various dancers he portrayed.

During his lifetime, Williams collected over 30 distinguished awards, including the Grand Award at the 28th Annual American Indian Artists Exhibition in 1973 at the Philbrook Art Center in Tulsa, Oklahoma. He went on to become a member of the Oklahoma Indian Arts and Crafts Cooperative. He also participated in many shows throughout the country as well as a few exhibitions

Williams eventually settled down with his wife, Norma, and his sons John and James in Tahlequah, Oklahoma. He stopped painting in the late 1970s after 21 successful years due to complications with diabetes that caused him to rapidly lose his eyesight. He died in November of 1985. His work remains a part of the Vincent Price Fine Art Collection, as well as the permanent collections of the Philbrook Museum of Art and the Gilcrease Museum.

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