NATIVE AMERICANS AS CREATIVE ADAPTORS

APRIL - MAY 1989

THE STATE BOTANICAL GARDEN OF GEORGIA

THE MADISON/MORGAN CULTURAL CENTER
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Special Thanks To
Mr. and Mrs. Clarence Rogers, Marietta, Georgia

This project literally would not have been possible without the generous and loving assistance of two like-minded individuals: Margaret and Clarence Rogers. They not only provided a substantial portion of their collection for the show, but gave it much of its initial impetus. Their collection is probably the finest sampling of contemporary American Indian art in the Southeast. Drawn largely from Oklahoma artists, the Rogers' collection presents a significant cross section of both traditional and modern schools of painting. The collection has developed as a work of love. The Rogers, both retired from careers of community service, have committed themselves to promoting a greater understanding and appreciation of American Indian art and the people who produce it. We thank them for their help.

Works from their collection illustrated in this catalog are followed by an asterisk - *.

FRONT COVER - "Sky Walker" by Bert Seabourn
BACK COVER - "Cricket" by Retha Garnbaro
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PROJECT DIRECTORS:
Anne Shenk - The State Botanical Garden of Georgia
Mark Williams - The LAMAR Institute
Humans are creative beings. From the earliest moments of existence, they have preened and decorated themselves and their surroundings with colors and shapes and images. Creativity seems almost a primal urge. Certainly, the pervasiveness of artistic effort in all societies belies the notion that art is a frill of little consequence. Art reflects the most deeply held values, beliefs, and ideas, not only of individual artists, but also of the societies which produce artists. Art sometimes stretches beyond reality to touch expectations, aspirations, and fantasies, but it never really wrenches free of its cultural roots. Amazingly, then, while art is an individual pursuit which relies upon the creative genius of the artist, it never loses its societal context, so that, at once, art provides both a personal vision and a cultural perspective.

The collection of Native American paintings presented here testifies to the richness and diversity of contemporary American Indian art and underscores an essential unity which extends beyond their obvious Indian themes. These are not merely pictures of Indians - nor simply pictures of Indians by Indians. Contemporary Indian art celebrates the native spirit with perceptions that are uniquely Indian, with a way of seeing that is different from the perceptions of European civilization, while paradoxically using art forms that are essentially alien to traditional Indian cultures. Indian art is nothing less than a contemporary interpretation of native ways by modern Indian artists whose views are refracted through the experience of living in interaction with a non-Indian culture.

Indian artists work in both traditional and modern styles. Traditional Indian painting, which emerged during the early years of the twentieth century, is characterized by flat, two-dimensional images that utilize pure color and line drawing. Originally, it was documentary (with great emphasis on authenticity of detail) and nostalgic. The canons of traditional art derived from the artistic inheritance of the tribes of the Great Plains and the desert Southwest as formalized by art programs in Oklahoma and New Mexico were imposed even on Native American art students whose cultural roots were different. Artists accepted for forms because they were uniquely "Indian" in conception and adapted them to their own traditions. Over time, artists dared to experiment with the canons, adding background figures, softening the colors, loosening the demands for authentic recreation of every detail, and giving freshness to a genre stifling under demands for orthodoxy from white patrons.

Even with these changes, some native artists felt restricted by the narrow definition of Indian art, and sought new forms of expression. In the 1960s, traditional painting was attacked as "Bambi art" and Indian critics called for both new artistic expression and more social commentary. Young Indian painters embraced the full range of mainstream art forms from realism to abstractionism. The modernists not only deviated in style and media, but also they tended to present a generic "Indian" viewpoint rather than a Creek or a Kiowa or a Navajo point of view. Their vision was contemporary both in form and purpose, and many traditionalists criticized the departure as non-Indian.

Today the debate over definitions has given way to a new freedom of expression. Traditionalists and modernists accept the diversity of forms as a symbol of the variety of the native experience itself. But American Indian art remains unified in its emphasis on essences. Elemental, natural, mystical, it is introspective, nostalgic, even self-conscious, but at its center is a sensitive attention to life forces and an underlying faith in the continuity of life and the oneness of all things. The power lies there, in ancient, instinctive themes which speak to the human soul.
Blue Trail To Hope

Jeanne Walker Rorex, Cherokee
Acrylic on canvas - SBGG
Giving Mother

Connie Seabourn Ragan, Cherokee
Serigraph - SBGG
Untitled*

Virginia Stroud, Cherokee
Gouache - SBGG
Tribal Strength

Connie Ragan Seabourn, Cherokee
Serigraph - SBGG
Plains Madonna

Jane McCarthiy Mauldin, Choctaw
Oil on canvas - SBGG
Choctaw Friendship Dance*

Cathy Gates, Choctaw
Pastel - SBGG
Oklahoma Cheyenne

Bert Seabourn, Cherokee
Acrylic - MMCC
Council with Hawks

Bert Seabourn, Cherokee
Watercolor - MMCC
Eve of the Big Game

Lee Joshua, Creek
Tempera - MMCC
Woman Emerging

William Rabbit, Cherokee
Watercolor - MMCC
Baskets

Mavis Doering, Cherokee
MMCC
One With Nature*

William Rabbit, Cherokee
Watercolor - MMCC
Indian Medicine

Lloyd C. Owle, Cherokee
Pipestone Sculpture - MMCC
Town Meeting*

Fred Beaver, Creek/Seminole
Gouache - MMCC
There is Always Hope

Johnson Scott, Creek/Seminole
Watercolor - MMCC
Elders at Ceremonial Ground*

Solomon McCombs, Creek
Casein on Illustration Board - MMCC
Ceremonial Drinking Cup

Dan Townsend, Creek/Cherokee
Carved Conch Shell - MMCC
L. to R. — Under World - Snake
Upper World - Sun
This World - Man, plants & balanced order

Connie Palmer, Creek/Cherokee
Pine Needle Baskets - MMCC
Sorrow Isn't Always

Johnson Scott, Creek/Seminole
Oil on Canvas - MMCC
Corn Woman

Retha Walden Gambaro, Creek/Cherokee
Bronze - MMCC
How I Do It Everyday The Indian Way
Bert D. Seabourn

I first did it when I was five years old. I've been doing it ever since. I've done it standing up, sitting down, laying down, on a train, and in a plane. I did it once up in Marietta, Georgia. Margaret Rogers saw me do it and then wanted me to teach Clarence how to do it. I've done it for clubs, church groups, grade schools, high schools, and universities, but the place I enjoy doing it the most is in my studio. I still do it over 300 times a year. In the last 17 years I have done it over 5000 times.

The way to my studio from the front door leads through the entry, into the hallway, and up the stairs. I spend most of my time doing watercolors, but I also enjoy doing oils and working with print-making medium. With my art I feel free. I take liberties and I have fun. I have no rules and no guidelines. The discovery and the finding of new things tried, tend to come out fresher on the paper or canvas. The more I know about my subject, the more I can design my painting. I sometimes work from drawings and sketches which are manipulated to fit the desired area.

One of the excitements of painting is that only rarely does my finished painting look the way I envisioned it. I like the challenge to find successful alternatives to my original idea when an accident or an unforeseen direction happens. Painting is a challenging way for me to express myself in a spontaneous way. At the same time, it presents a means of discipline, because I have to both plan before starting the painting and remain flexible within the framework I have created, once I have begun.

My first desire to be an artist was in the field of cartooning. I was five years old, but I knew I would be an artist. My first cartoon sale was to the King Feature Syndicate, and was published in 1946, while I was in the eighth grade. Five years followed before I sold my next cartoon. I was then in the Navy doing art work and selling my cartoons on a free lance basis.

I was discharged from the Navy in 1955 and started working as a commercial artist doing advertising art, illustrations, billboard layouts, and working as an art director for a magazine. That same year, in the fall of 1955, I enrolled at Oklahoma City University night school to begin my education, with a major in art. In addition to my commercial art classes, I was taking watercolor, oil painting, design, and figure drawing classes. I completed my night classes at OCU in 1963. During this time, I also completed a commercial art and illustration correspondence course offered by the Famous Artists Schools of Westport, Connecticut, some night classes at Oklahoma University, and some night classes at Central State University. Ten years of night school and painting every night, while holding down a full time day job, started paying off. Galleries who wanted to handle my work were calling and I was winning a lot of awards. This day and night schedule continued for 23 years.

During the last two years I worked as a commercial artist, I set a goal for myself to average one painting a day, at night, in addition to the forty hours a week on my regular job. I knew if I was to succeed as a fine artist, I needed to paint days, as well as nights. In February, 1978, I left my commercial art job at Oklahoma Gas and Electric Company after 23 years. It was a big decision, but one I have never regretted.

Having been a professional artist for over thirty years, my career goals have changed with the different periods in my life. My subject matter in fine art has changed also. I started out doing non-objective abstract paintings and still lean sometimes in this direction. Painting sea gulls in an impressionistic style followed. I painted flying fulls, standing gulls, fat gulls, and skinny gulls. Vacations were taken at Padre Island, sketching and painting gulls.

In the early sixties, I started experimenting with the Indian subject. I tried traditional Indian art for about a year and a half. I won several awards during this time, but I felt uncomfortable with the style. I would classify my Indian paintings today, as spiritual/impressionistic. Their subject matter ranges from legend tellers, men of medicine, potters, lovers, birds of prey, to the totems of which
our grandfathers spoke. Within the framework of each painting, I am interested in the design elements and the relation of colors that create different moods.

In 1986 I spent several months working in Santa Fe on a piece of sculpture. It was a combination of cast bronze and fabricated welding, depicting a Red Tail Hawk and the face of a Medicine Man. The sculpture stands 23 feet tall, with one of the wings being 12 feet long. A five foot long feather adorns the hair of the medicine man. The sculpture, titled "Wind Walker," is an outdoor piece at Southwestern Bell Telephone State Headquarters in Oklahoma City.

One of the hardest things in art is to keep growing. Once you have found a formula that is comfortable and sells well, it's difficult to walk away and try new unproven things. Quite often I feel that I am taking one step forward and then two steps backward. Creativity and learning, I have found, do not travel in a continuous line. Furthermore, a few days of not painting could mean weeks of frustration, which can easily turn into months. I return to making mistakes in paintings that should have been overcome long ago. It's amazing how one forgets to see after a short period of not painting.

I tell young art students that art is not easy. There are very few people that make their living as an artist. The talent needed and the love of art is a gift, a piece of good luck, something extra in your life that makes it the kind of hard work more rewarding than any other kind of work. For those with the talent and the desire... GO FOR IT. It's the kind of work you can't not do.

Art and magic are greatly needed in today's world. The themes I paint for the viewer to grasp are true to the history of the American Indian, but they are often universal. There is a sense of being one with nature that the Native American feels. It's part of my heritage and it's at the root of all my work. Certainly, I am trying to make a statement with my work. I am trying to show feelings and compassion for a life that was, but will never be again.

The things that are important to me, and for different reasons, serve as a basis for my art. These include people who touch my life and the very world in which we exist. It's a personal thing which you cannot explain. It's a sharing of ideas, experiences, moods, caring, and love, with whoever looks at a finished piece of work. If these experiences and feelings, cause a reaction to the viewer, it tells me I'm moving in the right direction.

The Development of Southeastern Native American Societies
Mark Williams

As we move closer to the year 1992, many people are making preparations for the 500th anniversary of Columbus' first voyage of discovery to the New World. The common notion that he discovered America is strange, however, in view of the fact that several million people already knew it was here and had done quite well by themselves for over 13,000 years when Columbus landed here! These people, of course, were the Native Americans. The story of their 13,000 years in the Southeast United States and in the rest of the New World is one of the most exciting and interesting stories of all humanity.

Homo sapiens evolved in Africa, probably east-central Africa. At a period greater than a million years ago some of our ancestors spread north and east out of Africa and into Asia and Europe. By 13,000 years ago some people were living as hunters and gatherers in extreme northeast Siberia. This was at the height of the last Ice Age and the oceans were over 300 feet lower than at the present. These hunters wandered over the then dry Bering Strait, which connected Siberia with Alaska, and slowly proceeded to populate all of the New World. There were people living at the tip of South
America by at least 10,000 years ago. At that time, people in the Old World of Africa, Europe, and Asia were living in much the same manner as were these First Americans.

In Georgia, these people hunted and gathered food in our rich environment until about 3000 years ago. At that time they began slowly to domesticate a few native plants, such as sunflower and chenopodium, for food. They began living in small communities as their societies became larger and more complicated. By 1000 years ago they began growing corn, a plant domesticated in Mexico, and were developing large towns under the leadership of god-chiefs. Warfare flourished; populations continued to increase. As many as 20,000 people may have been living in the Piedmont portion of the Oconee River valley in A.D. 1500. The population of the entire area that was eventually to be called Georgia may have been over 100,000 at the same time.

Columbus and the other Spanish who followed him during the next century brought about the downfall of these societies, however. But it was not guns nor steel swords that brought about their fall. It was diseases such as smallpox and measles. These were devastating to the Indians, because they had no resistance to them. If the Indians had had some resistance to these diseases, their culture would have never come under the yoke of European oppression and eventual become almost completely destroyed. By the year 1989 an indigenous state-level civilization likely would have developed in Georgia and the entire course of modern history on our planet would have been radically altered. But the Indians that do survive today and the archaeologists who study their fascinating 13,000 year story have much to tell us about these, the true first people of Georgia and America and about a vital part of our collective humanity.

Old and New World Art Style Interaction and Exchange
Susan C. Power

Few events have changed cultural continuity as did the sixteenth century encounter of the Old and New Worlds, an encounter which was equally strange and mystifying to both worlds. European explorers thought they were in India, and mistakenly called the Native Americans "Los Indios." Equally mystified, the Native Americans thought an explorer on horseback was a single creature, hairy and smelly, who came to shore on a floating island rather than a ship. Neither World had words nor images to explain or understand the other.

As the explorers returned to the Old World, they carried with them vivid and often fanciful descriptions of the New World inhabitants, its flora and fauna. A flood of new images appeared. Maps were drawn with the artist's vision of what these New World people looked like, fanciful creatures abounded. Writing also included these new images, books included these new ideas and themes and an entire new area of creative description evolved. New plants and foods were also taken from the New World to the Old, even these were ultimately to find their way into new images in art works.

The impact of Old and New World art style interaction and exchange was significant. Pre-contact art was a very important and integral part of the Indian's life. The religious rites were necessary to perpetuate the life cycle and the art was necessary in the ritual garments, adornments, and objects for religious rites.

Symbolism in Southeastern Indian art was a very complex and highly developed set of motifs which were used deliberately and seriously in connection with complex rites within a belief system. Colors and numbers had specific and sometimes sacred meanings in the spiritual belief system, and
the Indians maintained a close, integral relationship with the environment, the flora and fauna, as is evidenced by their art. In addition, art forms were also determined by utilitarian need and availability of materials, as well as economic needs in trade.

The impact of exploration changed the utilitarian and religious art of the Southeastern Indians. Their belief system was influenced by Western theology, and, consequently, religious Southeastern Indian art was no longer needed or produced in the same manner. New materials were brought into the Southeast from the Old World, and this too had an influence on artistic form and production. While theology and the influx of new materials was significant, a major devastating impact was the spread of disease. Probably no other factor was as influential as new diseases which swept through the Southeast, sometimes killing entire tribes who had no immunological defense to these new germs.

Even though, according to early explorers, some Southeastern Indians had begun a decline in artistic quality by the time of major contact, the major disjunction in Indian art was due to European contact. Through a steady progression of treaties, evictions, battles, and wars, the Indians of the Southeast came into contact with other Indian tribes, as well as the English, Spanish, and French. While new technology, tools, and materials greatly affected all Native American cultures, not all groups reacted to the changes in the same manner. The later progression of removal and repression by religious and government groups caused many Indian people to withdraw both physically and psychologically, events which created an artistic vacuum. True to Panofsky's "Principle of Disjunction," artists working within the Southeastern cultural vacuum drew upon the past images of their own as well as other tribes, combined and assimilated these images, forms, and designs, to produce a new synthesis of Southeastern Indian art.

The influence of Southeastern Indian art on the European artistic expressions is evident and can be traced since the return of the early explorers. Unfortunately, some of the early, fanciful images continue and in some instances have become stereotypical. Many collections of Southeastern Indian art works are housed in museums and personal collections in Europe. In fact, several organizations exist to continue study and appreciation of Indian art and culture.

In summary, while the European interest and mystification regarding the New World and its inhabitants was significant, the resulting artistic expressions were additions to existing art forms and modes of expression. Whereas, in the New World the interaction and exchange from the Old World changed forever the culture and resulting art of the Southeastern Indians.

**Cane Talk**

Hampton Rowland, Jr.

Whenever I talk about Southeastern Indians I try to get people to think about other material than just stone tools and pottery. These two materials certainly make up the major portion of what we recover archaeologically, but form only a small part of the items used by the early Southeastern Indians. This is one reason I have spent much time studying the use of cane in the Southeast and will try to pass on some of this information.

The first thing to understand about cane in the Southeast was its abundance. Almost every early traveler had some remark about cane. Benjamin Hawkins made a survey of most of the Indian villages in Georgia and west Alabama in 1799 and he remarked on cane being readily available in over half of the locations he described. Most of the living sites were along streams or rivers where cane grows abundantly. Perhaps you may wonder why we no longer see the huge cane brakes that are described by the early writers. The tender shoots of new cane have been described as excellent cattle fodder and the cane can be destroyed by over grazing and by hogs rooting-out the roots. Cattle and hogs came in with the Europeans and were not native to the Southeast. D'Iberville and others state
that the cane brakes could be easily cleared and provided rich bottom land for cultivation. When dry, during the winter, cane burns readily and, even when green, can be cleared far easier than a stand of timber. Thus most large cane breaks disappeared due to animals eating it and to an increased need for rich agricultural land.

We need to consider some of the characteristics of cane to understand why John Swanton considered it one of the most important of all raw materials used by the Southeastern Indians. There were two native canes. The largest is Arun, dinaria gigantea - giant cane - which can grow to over 25 feet tall and with a common diameter of up to two inches, although D'Iberville describes some cane along the Mississippi River as large as six inches in diameter. The other native cane species, Arundinaria tecta - switch cane or river cane - grows only up to 10 feet high and no larger than \( \frac{3}{4} \) of an inch in diameter. In a given grow of either variety, there will be tremendous size variation depending on spacing, available light, and soil fertility.

On the scale of individual pieces, the differences in cane include variations in diameter, distance between the joints, straightness, and the degree of taper. In addition, the internal structure of cane provides opportunities for variation in usage. It is these variations that permitted cane to be used in so many different ways by the Southeastern Indians. The larger sections can be very stiff and strong. Cane has flexibility with this strength, even to the extreme tip of a fish pole, for example. Individual joints of cane provide various size containers or, with the joints removed, tubing in various lengths and diameters.

One characteristic of cane that is often unrecognized is the availability of uniform or nearly identical pieces. We are used to having uniform manufactured materials, such as two by four inch lumber, for construction purposes. Finding trees of consistently the same size was a problem for the Indians. But in a cane patch, with a little selection, they could find two, a dozen, or perhaps fifty almost identical pieces.

Another important characteristic of cane is the ease and accuracy with which it can be shaped with stone tools. For example, cane can be split readily into strips of various widths to prepare materials for baskets or mats. Another common basket material, white oak, requires cutting trees into logs and then splitting the logs into strips - a very difficult process using only stone tools.

A final characteristic is the effect of heat and dryness on cane. Green cane can be straightened or bent by applying heat and bending pressure. It will retain the new shape, straight or bent as desired, when cooled. Strips can be soaked for flexibility during weaving and then will become rigid again when dry. Green cane does not readily burn and can be used to make a grill over a fire for the smoking of meat. Although not yet documented historically for the Southeastern Indians, the cooking of food by stuffing it into sections of green cane and placing the sections over a fire is a common practice with people in the Far East and may have been practiced here. Finally, dry cane burns well as a fuel and gives off good light.

Some important specific uses of cane in the Southeast include:

**Weapons**  Cane was probably the most common material for arrows in the areas where it was available. Garcilaso de la Vega gives some dramatic examples of penetration and wounds from cane arrows. Cane was also used for spear shafts.

**Food Collecting**  Cane was used for fishing poles, of course, but was also used as set-poles where the fish would struggle against the spring of the pole. Cane was used for spring-style snares and traps of all descriptions, using the ability to split-out the cane for funnel-shaped entrances. While not described in detail in historic documents, it would have been the best available material for fish weirs and other types of fish traps. There is an interesting historical reference to using circles of cane around rawhide to prevent trapped animals from gnawing through snares.
**Baskets**  
Baskets were a very important use for cane. They play a major role in food collecting and storage. The construction of mounds required the use of baskets and it is quite likely that these were made of cane. The Southeast Indians excelled in basket making during the historic period and their crafts are still collected today. Early Virginia settlers refer to households needing sets of Indian baskets so tightly woven they could hold water. I know of no references to cooking in baskets with hot rocks among Southeast Indians, although this practice was used by California Indians. We might assume, however, that baskets were used long before pottery was invented and were used for cooking.

**Construction**  
Palisades of cane were constructed in Mississippi around villages for protection. Fences were also constructed of cane during the historic period to confine cattle. Cane was woven horizontally between vertical supports for wattle and daub house construction. There are also references to cane mats for the support of the clay on the walls of houses. The De Soto accounts of 1539-1542 refer to houses and temples covered with cane mats. A very interesting description of cane used for roofing in the same fashion as ceramic tile is recorded by D'Iberville in the early 1700s.

**Household**  
Cane mats were used in many different ways by Southeast Indians. Several early authors refer to the placing of mats on the ground for covering the floors in some houses. Beds were constructed of parallel canes tied together placed on supports and covered with cane mats. Cane mats were used to wrap the dead and one reference mentioned a cane tent or roof placed over the body. Cane was used in cooking for stirring, cutting, and dipping. Ritual drinks were blown into using cane. I have observed the Black Drink being prepared by a medicine man blowing into the drink which caused it to froth up before serving. A hollow length of cane would be especially valuable with an open fire. It would be used to blow upon the embers to get the fire started up and to create a hot fire for cooking. In Asia, a blow pipe was an essential tool of the country women cooking over charcoal fires. Joints of cane provide some of the best small containers for spices. In many areas of the world bamboo is the principle container for carrying water.

**Fire**  
Cane has been used as torches since prehistoric times. In the Salt River Cave of Kentucky the remains of cane torches were found that were carbon dated 2000 ± B. P. One of my students conducted an experiment and found that he could make cane torches that would burn for at least 45 minutes and provide light that he could read a newspaper at 10 feet. D'Iberville describes a torch made of a bundle of cane 15 feet tall with a diameter of two feet which provided light for a festivity. The Creeks commonly used a star of logs but for certain ceremonies and would construct a spiral of cane that would bum for some time and place a time limit to the conference.

**Miscellaneous**  
Cane was used in many other ways by Southeast Indians. Blow guns were made of cane in historic times, but may be of African or South American origin. Canes were used as shuttles for net making and for loom weaving, which also may be a post-contact use. Stems for clay pipes were mentioned as the first references to the use of tobacco. Punctuation on pottery by cane is a common design element. Cane was used to bore holes for stone pipes with water and sand. Cane was, and is, used for making musical instruments.

**Baskets: Art From the Earth**  
Mavis Doering
Basket weaving offers many things to me and, as a third generation weaver, I strive to do the best job I can so that my people would be proud. Knowing that I am continuing the heritage of my people gives me a feeling of closeness and a sense of belonging.

The first important step in making a basket is to identify the proper materials in nature to use, to gather them, and to process them as necessary. The second step is to identify the dye materials in nature I need and to gather and prepare them. As I collect the vines, reed, and other materials which I use in my work, I think of our Father who created them and our Earth Mother who produced them. Seeing a world of beauty around me, I have a great desire to weave these treasures available to me into an article that accurately reflects their simple beauty. Truly, baskets are art from the earth.

Double-wall baskets are one of my favorites and I will weave one of these during my lecture. I will also discuss the techniques for producing a splint basket and will describe how many different basket forms and shapes can be produced.

Black Drink of the Southeastern Indians
Charles Hudson

How would it be to see the world of plants through the eyes of the Southeastern Indians? The average person on our society sees the world of plants as a green blur, as if from the window of an automobile going down the interstate at 65 miles per hour, or even faster. For the Southeastern Indians the world was much smaller, much slower, and more particularistic. The Southeastern Indians were intimately acquainted with the world of plants. Unlike animals, whom they offended spiritually by killing and eating them, plants were believed to be friendly. The Indians "killed" and used plants for all sorts of things, but plants did not take offence as animals did. They were friends of humankind.

Some plants were more important to the Indians than others were. Certain plants were important sources of wild food - e.g., the hickory nut tree, the persimmon, and smilax were outstandingly important. Others were important for use as building materials and for making implements - cane, cedar, hickory, cypress, and oak, to name a few. Many plants were used as medicines, e.g., willow root, button snake-root, and so on.

I am sure that the Indians invested all of these plants with symbolic meaning. These plants were so important in their lives it could not have been otherwise. But too little of their mythologies survived for us to know much about what this meaning was. The important thing is that when they saw a smilax vine, a persimmon tree, or a patch of cane, it was through the lenses of a world view that was both more religious and more poetic than our own.

This can be illustrated by using one of their plants on which we do have some information. It is the plant Ilex vomitoria, a plant that is popularly called yaupon holly, cassina holly, Christmas berry bush, and by other names in various parts of the Southeast. It grows naturally along the Atlantic Coast, in a band reaching far inland for about a hundred miles, from Virginia down through northern Florida and around the Gulf Coast to eastern Texas. The Indians transplanted it further into the interior and so do we. You may have some of it growing as an ornamental shrub in your front yard.

The Indians used the toasted leaves of the yaupon holly to make a hot beverage - a tea. The eighteenth century English traders who saw this tea being drunk by the Indian (and by themselves) called it "black drink," because of its dark color. But the Indians referred to it as "white drink," and to explain why this was so one must grasp some of the elementary notions and assumptions of their belief system. With these understandings, it makes it possible for one to have some notion of what a Southeastern Indian thought when he or she saw a spring of yaupon holly. If one can then mentally magnify this many times, one can then imagine how a Southeastern Indian saw the world of plants.
About the Artists

Troy Anderson, of Cherokee descent and a native of Arkansas received his formal training at West Texas State University. Anderson is a Master Artist of the Five Civilized Tribes. He has received several awards for his work including the Grand Heritage Award of 1978 and first place at the Five Civilized Tribes Museum in 1979. The essence of his paintings is sensitivity, created through traditional techniques in a style of contemporary realism.

Robert Annesley was born in Norman, Oklahoma and is of Cherokee, Irish, and English descent. He combines accuracy, authenticity, aesthetic excellence, and mastery of many media to create his historical art. Annesley carves his own feather quills for his pen-ink work, uses a very old method of silverpoint, and refuses to use an eraser when working in pencil. He summarizes his efforts as a desire to "complete the sciences of anthropology, ethnology, sociology, and history with my own experiences, heritage, and observation to preserve a nostalgic innocence and beauty from loss through time."

Fred Beaver is a self-taught artist from Eufala, Oklahoma. He is a full-blooded Creek Indian and aspires to bridge the gap of understanding between the Indians and the non-Indians. Beaver works in gouache and English tempera paints, paying careful attention to detailed authentic costume in his painting. His work is unique in its portrayal of Creek and Seminole daily life.

Retha Walden Gambaro discovered she was a talented artist late in life. The daughter of a full blood Creek Indian mother and a Cherokee-English father, she inherited the Indian's reverence for nature, the belief that Man and Animal and Mother Earth are inseparable. She states, "I know that every animal has a soul, as much as you and I. I believe that very deeply. I try my best to show the spirit of the animal in the sculpture; just as when I do a portrait of a human being, I like to show the internal person.

Cathy Gates is of Choctaw-Cherokee descent and now lives in Oklahoma. She paints in a realistic style and uses primarily oils and pastels, but has been known to work in a wide variety of media. She faithfully portrays the activities, attitudes, and traditions of today's Indian people. Gates also concentrates her efforts on tribal portaiture and paintings of children.

Enoch Kelly Haney is a Master Artist with a commitment to the native spirit of the American Indian. He is a practitioner of the traditional Indian painting style, making use of outline, pure color, and two-dimensional figures. Haney captures the traditions, values, and history of the Indian in his works. He produces not only painting, but also woodcuts and sculptures.

Benjamin Harjo, Jr. was born in New Mexico and is of Seminole-Shawnee descent. He specializes in painting spiritual images, thus creating a connection between Indians of the past and the spirit of the present and future. Harjo works in several media including pen-and-ink, oil, clay, woodblock, and charcoal. His art tells the story of the first American and of his own heritage.

Mary Adair Horsechief, a Cherokee from Oklahoma, uses her maiden name, Adair, to distinguish herself from other Horsechiefs in the field. She particularly enjoys painting Indian people engaged in everyday activities or traditional ceremonies.

Scott Johnson, of Creek-Seminole descent, is one of Oklahoma's leading Indian artists. He is
self-taught and paints instinctively, relying on his feel for color and form. Among his favorite subjects are the Trail of Tears and the fellowship of dance. He uses the feather as a symbol of the unique relationship between the Indian and messengers to the Great Spirit. The hallmarks of Johnson's paintings are the comments he often includes as part of the finished works.

**Ruth Blalock Jones** is of Delaware-Shawnee descent. She works in oils, acrylics, and watercolors, as well as serigraphy and lithography, she paints in both the traditional, twodimensional style of the American Indian and a very realistic style based on contemporary Indian themes. Jones specializes in portraying Indian women, Oklahoma dance costumes, and Peyote customs. She feels that discipline is the artists' most important tool.

**Lee Joshua** is a full-blooded Creek-Seminole from Oklahoma. He works mostly in watercolor and tempera, recording the ways of the old life of his people. Joshua is carrying on for his late well-known artist cousin, Jerome Tiger.

**Jane McCarty Mauldin**, of Choctaw descent, works in many styles and techniques including watercolor, oil, acrylic, ink, pencil, and collage. Mauldin prefers to paint at night when it is peaceful, sometimes working all through the night. She concentrates on the subjects of women and children.

**Solomon McCombs** was a Creek Indian artist, and was one of the first three outstanding artists selected as a Museum Master Artist. At the time of his death, he was serving as vice-chief of the Creek Indian Nation. McCombs worked with casein, a water-based paint, to create an authentic portrayal of Indian life and customs.

**Gary Montgomery** is a full-blooded Seminole from Oklahoma. He paints realistically, working primarily with oils. Montgomery has a deep sensitivity for the Indian way, and integrates the emotions of excitement, sorrow, and solemn dignity into his work. He pays close attention to tribal markings because they "were important to the warrior on his horse and weapons so he could be recognized from a distance in battle."

**Lloyd C. Owle's** art is not entirely preoccupied with tribal history and legends, as people often expect from Cherokee artists. "I don't claim to be just mountain or just Cherokee, I like to create because it is a way of expressing what I see and believe. In this way, I can share the beauty, the sadness, and my love of living with others."

**Connie Palmer** continues the traditions of her Creek-Cherokee ancestors as she designs and creates pine needle baskets. Reflecting on continuity and change, Connie has expanded the original unadorned basket by using patterns which are both traditional and non-traditional. Her creative work incorporates Native American patterns and colors.

**William Rabbit** grew up in Casper, Wyoming, and is half Cherokee, half "all-American combination." He specializes as a painter and silversmith, describing his style as "new traditional." Rabbit's experiences in Vietnam taught him that "everything is temporary," thus causing him to appreciate each day. His favorite subjects are native men and women, the outdoors, and the everyday activities of the Cherokee people. He is known for his fine line styling and careful attention to detail.

**Connie Seabourn Ragan**, a native of Oklahoma, is the daughter of noted Cherokee artist Bert Seabourn. She creates both delicate watercolors and bold serigraphs, describing her
style as a combination of traditional and abstract. Ragan pursues the themes of motherly love and living in peace with the earth.

**Jeanne Walker Rorex,** has developed a type of fine art that spans the gap between different cultures and time periods. Her colors are contemporary and her basic style, traditional. The legacy of generations of strong Cherokee woman endures in the acrylic paintings of this Oklahoma artist.

**Bert Seabourn,** of Cherokee-Chickasaw descent is a painter whose works are described as windows to the Indian soul. Seabourn concentrates on watercolors, calling their fluid style "dreamlike and visionary." He often blends proud Indian faces with those of eagles, hawks, or deer to suggest strong emotion and spiritual power. His paintings have the unique ability to toughen the spirit and loosen the imagination, thus enabling the viewer to form his own vision.

**Johnson Scott,** a self-taught Creek-Seminole is one of Oklahoma's leading Indian artists. The Trail of Tears is the subject of much of his work. Paintings such as *Sorrow Isn't Always Unless You Give Up* reflect a harrowing experience that still haunts his people today.

**Virginia Stroud,** of Cherokee-Creek descent, has devoted her life to the study of the customs, history, and legends of her ancestors. She strives to become a "visual orator," claiming "I paint for my people." Stroud shares her knowledge as a teacher of art.

**Dan Townsend** engravses beautiful shells depicting the symbols and stories of his CreekCherokee ancestors. His work closely adheres to the philosophy that life is holistic, and each carefully crafted piece celebrates life itself. Like music, his art sings of harmony between man and nature. Dan lives in Crawfordville, Florida.

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### About the Humanities Scholars

**Mavis Doering,** Cherokee Indian Basketry Artist, was born and resides in Oklahoma. In addition to teaching many classes, workshops, and giving lecture demonstrations to museums, schools, art center, and other groups she is also Cultural Consultant to the American Indian Student Association at the University of Oklahoma and the United National Indian Tribal Youth Organization. Her work has been documented on three "Creative Crafts" television programs as well as featured articles in "American Art," "Crafts in America," the "Christian Science Monitor," and the FAA "Wiretap." In 1984 Mavis received the Oklahoma Governor's Arts Award and the "Women in Communications" Art Award. Her work has been exhibited in many galleries, including the Smithsonian Institution, the Southern Plains Indian Museum, and the Kennedy Center in Washington, D.C.

**Charles Hudson** is a full professor on the faculty of the Department of Anthropology at the University of Georgia. His Ph.D. was earned from the University of North Carolilna, with a specialization upon the Catawba Indians of South Carolina. He is the author of *The Southeastern Indians,* widely and critically acclaimed as the finest detailed summary of its kind. This work will stand for years to come. He is presently working on several research projects which involve tracing the routes of sixteenth century Spanish explorers through the Southeast and analyzing the complex societies they saw. Dr. Hudson currently lives in the Athens area.

**Susan C. Power,** currently head of Power Studios in Marietta, Georgia, and formerly Director of Arts and Humanities for the Georgia Department of Education, has assisted numerous groups in the
planning and development of Indian heritage programs - most recently, the Southeastern Indian Symposium at North Dekalb Community College. Power holds a Ph.D. degree from the Department of Art at the University of Georgia. She is author and lecturer on Southeastern Indian Art and has been the recipient of National Endowment for the Humanities Research grants on the same topic. Dr. Power received a Columbian Quincentennial Fellowship for research in residence at the Hermon Dunlap Smith Center for the History of Cartography in Chicago, Illinois. The fellowship funded research entitled "The Transatlantic Exchange of Art Forms & Images, 1450-1650." In addition, she has worked with educational programs for audiences of all ages.

Hampton Rowland is a native Georgian, now retired from several years of teaching in the Anthropology Department at Florida State University in Tallahassee. He holds a M.S. degree from that university with a specialization in Primitive Technology. The courses he taught there on this vital subject were among the best of this rare academic course taught anywhere in America. He combines the knowledge and skill of a lifetime in his spirited and fascinating lectures on the subject. He presently lives in Athens.

Bert Seabourn, a leading contemporary Native American artist, has won major awards in almost every competition open to Indian artists, and his paintings are found in collections of the Vatican and the White House. He is also the subject of a book, "Cherokee Artist Bert D. Seabourn," by Tucson writer, Dick Frontain. In 1976, he was selected to a special Master Artist category by the Five Civilized Tribes Museum and in 1981, received the Governor's (Oklahoma) Art Award. Seabourn is listed in Who's Who in America, Who's Who in American Indian Art, Who's Who in American Art, Who's Who in the South and Southwest, Dictionary of International Biography, The Encyclopedia of American Indians, and Artists of Renown. Seabourn is of Cherokee descent and resides in Oklahoma City.

Mark Williams is the President of The LAMAR Institute, a non-profit education and research organization devoted to studying the Indian societies of Georgia and the surrounding states. He is also a Research Associate of the Department of Anthropology at the University of Georgia. Williams received a B.A. in Anthropology at the University of Georgia in 1970, an M.S. in Anthropology from Florida State University in 1975, and a Ph.D. in anthropology at UGA in 1983. A native Georgian, he teaches the Archaeology of Georgia course at the University of Georgia each year. Dr. Williams has written many research papers and is presently working on two books on Georgia archeology. He lives near Athens.
Cricket

Retha Walden Gambaro, Creek/Cherokee
Bronze - MMCC