RUTHE BLALOCK JONES:

NATIVE AMERICAN ARTIST AND EDUCATOR

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DEDICATION

In Memoriam: Woodrow Wilson Eldridge, 1922-1998

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Many, many thanks to my dissertation committee; your belief in my abilities motivated me to the end. My deepest gratitude to Dr. Enid Zimmerman, you altered my path in life for the better. Thank you to my family for your love and support as I pursued my goals and dreams.

Laurie A. Eldridge

Ruthe Blalock Jones:

Native American Woman Artist and Educator

The focus of the study concerns life experiences of Ruthe Blalock Jones, a Native American woman who is an artist and educator, and how examining her life stories provides insights for improving teaching about Native American art and cultures in art education in the United States. This case study of the life stories of Jones, who was raised in traditions of the Native American Church and was a daughter of a Roadman, brings to art education two Native American voices; that of a Native American researcher and a Native American research participant. The methodological framework was derived from the writings of indigenous and feminist scholars. Data collection consisted mainly of informal, unstructured interviews augmented by observation and textual materials. Jones' work can be considered as an intersection of religion, tradition, identity, and contemporary art. This study supports previous findings in regards to culturally compatible teaching practices for Native American students, and the importance of Native peoples in asserting ownership to cultural knowledge. This study strengths the case for understanding and respecting the strategy of privacy for protecting cultural knowledge. The study aims to counter negative cultural mediation and provide information that art educators can use to teach meaningfully about Native American peoples, cultures and art forms.

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Placing myself in the research

I was born and raised in the Midwest, but have family ties to Native American[1] communities in northeastern Oklahoma. I am an enrolled member of the Cherokee Nation of Oklahoma and my father's views of his experiences growing up Native American in Oklahoma in the years between the two Worlds Wars influenced me significantly.

My father was born in Hominy, Oklahoma, in 1922 and both his parents and he were enrolled members of the Cherokee Nation of Oklahoma. When he was five years old his mother died and my father and several of his 16 living siblings were placed in various Indian boarding schools or other institutions. My father was placed in the Murrow Indian Children's Home in Muskogee, Oklahoma, along with five brothers. Murrow is adjacent to the campus of Bacone College. At the time my father was at Murrow, Bacone offered classes for elementary and secondary students as well as two- and four- year degrees for undergraduate and graduate students. My father attended grades one through eight at Bacone and then attended Chilocco Indian School in north-central Oklahoma until the age of eighteen.

Overall, my father did not have positive experiences in these places and later in life he would rarely speak of these early years. My father would talk, however, about

one aspect of his early experiences: his admiration for Native American artists who were faculty and students at Bacone College.

My father developed friendships with two artists, Cecil Dick and Willard Stone, who would become recognized regional Native American artists. Although my father never attended art classes he regarded Woody Crumbo and Dick West Sr., two art department faculty members, as role models and followed their careers with interest and spoke of them with respect. These friendships and contact with Indian artists helped establish my father's love of Indian art, a love that he passed on to me.

I grew up aware of the work of Crumbo, West, Dick, Stone and other Oklahoma Indian artists. I knew of only one woman who painted, Ruthe Blalock Jones. I was familiar with Jones's early detailed gouache paintings of women, children, powwow princesses, and dancers. I admired the movement she captured in her work and the subtle attributes she included that placed her subjects in contemporary times. I knew almost nothing of Jones's life beyond her tenure at Bacone. Little did I know that Jones' would later agree to be the research participant in this study.

When my father reached adulthood he decided to avoid discrimination by moving out of Oklahoma. He eventually settled in Indiana where he met and married my mother (who is of European descent) and raised his family. His perceptions of Indian support services also affected his decision to keep his family out of Oklahoma as he did not want his loved ones to be dependent upon what he perceived to be the poor quality of Indian Health Services or Indian schools. Although proud of his Indian heritage, he once told me that he wanted our family to be treated like persons rather

[1] I will be using the terms Native American, American Indian, Native, and Indian interchangeably

than Indians. Memory of this statement instilled in me a desire to do research that emphasizes the humanity, intelligence, and inherent worth of Indian peoples, their cultures, and their wide variety of lived experiences.

My father did not live a traditional Cherokee lifestyle. However, he did pass on to me values, ways of seeing the world, and attitudes that are rooted in pan-Indian culture. I believe in the value of family and in the importance of making a contribution to one's community. I learned that humility and bravery are important, as well as endurance, respect for life, elders, and one's self. I adhere to the traditional Native American belief that human beings are made of an intertwining of spirit, mind, emotions, and body and that each person is responsible creating balance and wholeness in his or her life (Cleary & Peacock, 1998; Garrett, 1996; Locust, 1988).

I also believe that in order to create balance and wholeness a person must honor the idea of interconnectedness. This concept that that all living beings, including the earth, are connected also makes one aware that one's actions have far-reaching consequences. Because of the possible weight of one's actions and decisions, a person must conduct all relationships with a "good heart" or in other words, with kindness and integrity (Weber-Pillwax, 1999). This idea of interconnectedness is an ideal and being human I often fall short, but it is an ideal I strive for in all aspects of my life, including my research.

When I was younger, my family would visit extended family in Oklahoma, Arkansas, and Texas during the summers. My father and several members of my family had assimilated by hiding their ethnic background from people outside our family.

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throughout the research study.

Other family members were more active in Native American cultural practices in their homes and communities. I was taught by my father and other family members to learn through watching and listening. Direct questions were frowned upon. I would then reflect on what I observed, and when I felt confident of success I would then attempt to put into action an activity or behavior. I would use informal feedback, usually in the form of teasing, from my relatives as a means of improvement. This type of learning I applied to such varied activities as fishing, horseback riding, and protocols of pan-Indian and Cherokee interaction. I also learned that some of my family members, and some members of the Indian communities in which they lived, believed that certain cultural practices and knowledge were appropriate for outsiders to know and do but other aspects of our Indian culture were not to be shared with anyone outside of the family, community, or tribe. Silence permeated my family in regards to their personal histories and cultural practices thus I grew up with many questions regarding the history of my family and the natures of their life experiences that had left many of my relatives with psychic and emotional scars. As an adult I began a long journey to discover my sense of history and my sense of self as a Native American woman with roots in Oklahoma.

My teaching practice.

When I began my career as a public school art educator I was uneasy teaching about Native American art and cultures as I was not secure in my identity as an Indian person. My father discouraged me from "acting Indian" in public. I also had many unanswered questions that resulted from the code of family silence. To complicate

matters, some relatives and community members in Oklahoma treated me as an Indian and other relatives and their neighbors regarded me as White.

I grew up in a middle-class Midwestern home with family members as the only Indians in my schools or neighborhood. Not until my graduate school experience with my professors, Dr. Gilbert Clark and Dr. Enid Zimmerman who had conducted research at reservation schools in the Southwest, did I become comfortable expressing myself as a Native person outside my intimate family group. This comfort translated into my teaching practice. I began teaching about Native American art and cultures as I increased my knowledge about various life ways of Indian peoples. As I began teaching about Native American art I found that I had difficulty teaching several concepts as students had learned many stereotypes and misconceptions about Native people. Students would try to please me by exhibiting their knowledge of Indians, but that knowledge was obviously based on misinformation perpetuated by popular entertainment. Their comments were painful to hear and this spurred me on to find ways to teach meaningfully about Native American peoples, cultures, and art forms.

As I improved my teaching about Native American art and cultures, I observed that educational resources for teachers often presented a "toilet paper roll totem pole" attitude toward making representations of Native artifacts[2]. Students would be required to make representations or even attempts at replicas of Native American material culture. These representations would be made outside the cultural contexts of the artifacts they were imitating. Supporting information for lessons often would lack

[2] Some Northwest Coast Native peoples see making replicas of their totem poles from toilet paper rolls as lacking in dignity, and even disrespectful. Utilizing the remnant of what is used to wipe away fecal matter

significant depth and understanding about the cultures they supposedly represented and frequently Indian voices and values were lacking from the information presented.

It gradually dawned on me that I needed to become a *cultural mediator* in order to effectively teach about Native American arts. I considered a *cultural mediator* to be a person who acts as a communicator and translator between two cultures. Often a cultural mediator is a member of both cultures, but not always. I decided that I, as a Native American art educator, had to be a cultural mediator in order for students to unlearn stereotypes and misconceptions about Indians. I found myself mediating in one direction, toward non-Native students, faculty, and administrators (there were five or fewer Native Americans at any given time in any educational setting in which I was a participant). During this period, I began questioning the meaning of cultural transmissions in a pedagogical situation from a member of one culture to people not of that particular culture.

All art educators in the course of constructing and disseminating curricula teach about people of another culture and therefore are acting as cultural mediators. Some acts of mediation are well informed and sensitive and students learn about various peoples, their art works, and their cultures in ways that facilitate intercultural understanding. Other acts of mediation may emphasize the "otherness" of a people through exoticizing, romanticizing, or stereotyping. This kind of negative mediation often occurs when educators lack accurate or in-depth information that has Native American perspectives; they then are forced to rely on general perceptions of Indians embedded in mainstream thought through media portrayal. This concept of positive and negative cultural

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to recreate an important cultural symbol is interpreted by some as derogatory, demeaning, and generally

mediation that I developed motivated me to conduct this study as a way to improve teaching in the field of art education about Native American peoples and their cultures and arts.

Overview of the Study

The purpose of this study is to bring to the literature of art education two Native American voices; those of a Native American researcher and a Native American research participant. This is a case study, using qualitative research methods, that seeks to describe and understand the emic perspective of a Native American woman who is an artist/educator and who acts as a cultural mediator. The study analyzes and interprets the life stories of Ruthe Blalock Jones, a Native American woman who is recognized as an exemplary artist and educator within the worlds of Indian art and Indian education. Jones acts as a positive cultural mediator through her artworks and through her position as a professor of art at Bacone College in Muskogee, Oklahoma. The richness of her life experiences and her willingness to share her life stories make Ruthe Blalock Jones a particularly important participant for this research.

Over three years Jones and I had many conversations in which she told me about some of her experiences growing up in the Native American Church, her childhood in rural Oklahoma surrounded by family and friends, and the traditional life ways that her family practiced. Jones also shared some of her experiences with racism, sexism, and stereotyping. Additionally, she explained the content and meanings of some of her artworks. I identified themes in our conversations, and collaborated with her on

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insensitive.

interpretations of the meanings of her life experiences. The result is an interpretive narrative of Jones' life experiences as an artist/educator.

I did not approach this study from the framework of multicultural education as I have found that exoticizing and romanticizing of Native cultures continues to persist with tenacity in this context. Instead, this study brings to the field of art education a framework for indigenous methodology, which has not been previously applied by art education researchers. This study enlarges the cannon of how art educators can teach about Native American art and this study increases the methodological toolkit of art education researchers.

This study has potential to add to scholarly understanding of the complexities of cultural mediation, as well as the details of the lives of Native American women. I want to provide art educators with in-depth information and insights into the life and actions of one Native American woman that can be used to counter the "Indian princess" and "essential, historical Indian" stereotypes often found in art education teaching practices.

I anticipate that results of this study may benefit art educators who teach Native American students. This study also may help art educators improve their multicultural skills when teaching about a culture with which they are not personally familiar to students who do not belong to that culture.

Lastly, this study was written with two audiences in mind: art educators, teachers, and other academics who are not Native American and readers who are Native American. My first overarching goal is to write in such a way that an Indian person would read this and say that this sounds reasonable, respectful, and that I have not shamed my relatives. My second goal is to write in such way that a non-Native person

may gain significant insights into the difficulties, joys, and complexities of negotiating life as a contemporary Indian woman.

Research Questions

1. What are some of the life experiences of Ruthe Blalock Jones, a Native American artist and educator?
2. How can examining the life stories of Jones, a Native American artist/educator, improve teaching about Native American art and cultures in art education?
    a. What kind of information should be taught to Native American students?
    b. What kind of information should be taught to non-Native American students?
    c. What kinds of cultural information about Native Americans should be exposed and what should be hidden from the gaze of the general public?
    d. As a result of the above questions, who should make these decisions?
    e. How can teachers who are not from a particular Native American nation obtain appropriate information about a particular Native American nation for their art teaching situations?

Significant Prior Research

There is a dearth of studies that research the lives of Native American women who are artists and art educators. Examining the histories of minorities in art education is a recent research focus in the art education literature. This study, although not a historical study, has potential to contribute information that may benefit art education historians who are interested in this area of research.

Methodology and Methods

Usually a researcher will bring an established methodology to a study. I was not able to do that for this study, as indigenous methodology is young and has not previously been used by art education researchers. I developed a methodology for this case study from the work of previously published indigenous researchers which I then used to guide me in selecting research methods that I thought were compatible with northeastern Oklahoma Native American protocols of interaction that Jones and I share.

Direct questions are considered rude so I utilized open-ended, unstructured interviews as the main source of data for this case study. Taking written notes is sometimes considered a sign of stupidity, as a well-developed and accurate memory can be considered a sign of an intelligence in some Native American communities; consequently, I audio taped several of our conversations, and then audio taped my field notes after our interactions. Observation and reflection are considered primary learning strategies by many Native American cultures, thus I used participant observation as a form of collecting data. I also examined various documents, including artworks created by the research participant, personal papers she provided for my research, and her published writings.

Past transgressions by researchers have generated a great amount of distrust in Native American communities in northeastern Oklahoma. I approached Jones with my intent to do this research in a way that was respectful, compatible with Native American values and life ways, in the tradition of collaboration, and with an attitude that this study would benefit Native people in general. She agreed to participate because she saw this study as a way to correct past wrongs in researcher/respondent interactions. Also,

her participation was contingent upon her ability to maintain some element of control of her responses and what materials would be appropriate through collaboration during our research process. I readily agreed with her request.

Importance of the Topic

This study is urgently needed to help correct the stereotyped conceptions of Native Americans that are deeply embedded in the American psyche. These stereotypes are damaging to Native Americans, and efforts must continue to improve art education by, for and about Native Americans that replace stereotypes with rich and deep information based in lived experiences of Native peoples.

Most Art Educators Are Not Prepared to Teach Diverse Students

National and regional demographic changes and distribution shifts in the United States indicate increases in minority student populations. This poses a pedagogical and social challenge to art educators who need to teach effectively in culturally diverse classrooms (Chisholm, 1994). Art teachers should be culturally informed and they need to develop heightened sensitivity to the reality of different experiences for members of ethnic and racial minority groups (Dilworth, 1990). This heightened awareness can include using culturally sensitive teaching strategies and educational content to provide equitable opportunities for academic success, personal development, and individual fulfillment of all students (Chisholm, 1994).

Art educators who lack knowledge and preparation that are important to work with diverse populations successfully may not recognize cultural conflicts as barriers to student achievement and thus see no reason to challenge the status quo by offering a multicultural curriculum (Bassey, 1996; Bradfield-Krieder, 2001). Haberman and Post

(1998) found only 8% of the teaching force to be multiculturally competent. The other 92% of teachers were found to be predominantly White and to have led culturally encapsulated lives in de facto segregated neighborhoods. These teachers had not or were unwilling to critically analyze their own tacit knowledge, biases, and misconceptions in order to develop strategies and dispositions to learn from students, their families, and their communities. Although the number of minority students is increasing, the racial and ethnic composition of minority teachers is declining (Chisholm, 1994; Young, 1999). Young (1999) stated that this imbalance created a crisis in art education in regard to teaching to the learning styles of multicultural children, and in teaching about multicultural issues.

Most pre-service teachers lack the knowledge, skills, or experiences to teach minority students successfully. Many are not comfortable with students, families, and community members who are not from their cultures and they express reservations about their abilities to teach students from cultures different from their own. This doubt contributes to pre-service teachers' aversion to working in culturally diverse schools and prevents them from becoming positive cultural mediators (Bradfield-Krieger, 2001; Chisholm, 1994). To remedy this, pre-service teachers need to be taught how to be cultural mediators in teacher preparation programs (Bassey, 1996). Schools urgently need teachers who can serve as positive cultural mediators between majority and minority cultures. Teachers, including art educators, can help minority students understand, adapt to, and thrive in academic and majority cultures while at the same time assisting schools in understanding, adapting to, and serving all students (Chisholm, 1994). Pedagogical cultural mediators also can connect the two contexts of home and

school by reshaping curricula to include experiences and topics familiar to minority students (Bassey, 1996; Cooper, Denner, & Lopez, 1999; Genteman & Whitehead, 1989; Wyatt, 1978).

Public Perceptions of Native American People Are Important

Public images of Indians are significant for Native American people as they shape a general cultural view that influences policies that effect Indian people, including resource management, laws, and education (Strickland, 1997). Unfortunately, constructed images of Indians have superseded realities of contemporary Native American life in the mind of the general public (Bird, 1998).

American popular entertainment has historically catered to the public's desire for culturally exotic images of Indians. In late nineteenth- and twentieth- century American popular culture, Indians were portrayed as either noble or bloodthirsty savages in a variety of media, including fictional narratives, dime store novels, pageants, film, Wild West shows, and advertising (Griffiths, 1988; Kirkpatrick, 1999). This constructed perception of an Indian is often portrayed as a doomed savage, either nobly accepting Manifest Destiny, or ruthlessly fighting against it (Bird, 1998). Often eroticized, the constructed Indian may be a protective male lover or a beautiful Indian princess. Usually portrayed as an anachronism from the pre-reservation era, the constructed Indian also is typically presented as having a unique spiritual relationship with nature (Bird, 1998).

These constructed images also can influence Native American peoples' images of themselves and have been found to affect Native American persons' mental health (O'Nell, 1996). False imagery of Indian people and cultures can cause Native American

people to experience emotional distress, anger, frustration, insecurity, and feelings of helplessness (Mihesuah, 1996). Native American students therefore need art educators who can help them identify with their home cultures. These home cultures can provide social supports necessary for students' physical and emotional survival and positive self-images which are important factors in educational success (Genteman & Whitehead, 1983).

Public Perceptions of Native American People Affect Art Education Practices

According to Penney (1993), early nineteenth-century writers, educators, and youth workers such as Charles Eastman, G. Stanley Hall, and Ernest Thompson Seaton thought that Indians represented a positive role model for the "savage" aspects of childhood. It was during the turn of the nineteenth century that "playing Indian" became an important part of the American psyche (Jojola, 1998), which continued a long tradition of associating Indians and children (Deloria, 1998).

In the 1800s and 1900s, both Indians and children were seen as naïve, simple, and natural. Children were sometimes viewed as savages in need of civilizing, and Indians were seen as children of the Great White Father (Deloria, 1998). National organizations such as the Boy Scouts, Girl Scouts, and Campfire Girls were established at this time. These organizations mimicked what their founders perceived to be Indian culture in an attempt to instill patriotism in youngsters (Deloria, 1998; Jojola, 1998). Ernest Thompson Seaton, one of the founders of the Boy Scouts, saw playing Indians as an antidote to mechanization, as well as a patriotic role model for American youth (Deloria, 1998).

Woodcraft activities, making Indian-like costumes, and performing Indian-like dances and songs were enacted in imitation of Indian cultures. These replicas of Indian cultures were taken out of context and put to use in ways that were important to the youth workers. These kinds of activities, which were the mainstay of scouting, influenced what was taught in schools. Art educators of the late nineteenth and early twentieth centuries could read books on how to make facsimiles of Indian artifacts, such as *Indian and Camp Handicraft* (1938) by W. Ben Hunt who was a Boy Scout handicraft instructor. Art educators also joined the rising numbers of tourists who traveled to the Southwest and saw demonstrations of Indian dances, and purchased rugs, pottery, kachinas, jewelry, and paintings produced by Native American artists and artisans.

Ironically, at the same time that Whites were playing Indian in the nineteenth century, Indian policy at the federal level in the United States was attempting to transform Indian peoples into an assimilation of Whiteness. Native American students in boarding schools were forced to assume mainstream clothing and hairstyles and were forbidden to speak their own languages or follow their own cultural and religious practices. They were primarily taught to be laborers and domestic servants and often were excluded from college preparatory coursework. Consequently, Indian people usually did not have sufficient power or resources to communicate their ideas in ways accepted as authoritative by the general culture.

These conditions led to an early trend of White people establishing themselves as authenticators of Indianness. Non-Indians, not Indian people, were seen as experts while real Indians were kept distant because pretending to be Indian was dependent

upon constructed images of Indianness (Griffith, 1988). Non-Indians wrote most books about Indian peoples and cultures, which resulted in Native American people losing their own voices in academia (Mihesuah, 1996). Fabrications of Indianness overpowered Indian peoples' views and Indian people often had to conform to White ideas of Indianness in order to gain a platform from which their ideas could be heard (Mihesuah, 1996). Indian people themselves were not seen as the "Indian experts," rather non-Native people who brokered their concepts of Indian culture were seen as authorities. These Indian experts influenced conceptions of Native people and what was accepted as knowledge about Indian cultures which influenced - and continues to influence - how art educators taught and teach about Indians today.

Stereotypes held by students and teachers are a real impediment to teaching and learning about Native American people, art forms, cultures, and history (Cornelius, 1999). Sometimes art teachers and their students have little experience with Native American individuals and their cultures. Resources available for art educators may lack in-depth information or Native American viewpoints and may fail to place artifacts in cultural contexts. Art teachers must make instructional decisions every day, and these decisions often rest on personal experiences. Often their experiences with unfamiliar cultures and ethnic groups are too limited to provide unbiased instruction (Pepper, 1997). If art educators' personal experiences with Native American cultures are only through playing Indian, then this is the kind of experience they will share with their students. A vicious cycle can be established where what is taught in art education classrooms effects public perceptions of Native Americans and public images of Native Americans effect art education. Children's conceptions of Native Americans often

develop out of media portrayals and classroom role-playing (Reese, 1997). Unless taught differently, children will keep these conceptions of Native peoples into adulthood, when as citizens they may have opportunities to influence policies for Native peoples.

Art Educators May Risk Misrepresenting Native American Cultures, Histories, and Artifacts

Some art educators will, out of ignorance, present the image of the “essential, historical Indian.” Oversimplified and distorted accounts of Native Americans in art classroom teaching reinforce the "buckskin and feather" and "igloos and Eskimo" stereotypes (Pepper, 1997). This type of teaching reinforces stereotypes by focusing on Indians of the past. Tribal groups are lumped together to present a generalized view of Native American people. In addition, complexities of contemporary Native American life, which often consists of a blurring between native and non-Native worlds (Hosmer, 1997), generally are not recognized. In social studies classes history may be presented with Indians coming first and after statehood is taught Indians are never mentioned again. This implies that Indians are dead or gone, belonging only in the past rather than the present or future (Griffiths, 1988). When educators provide instruction only about historical artifacts and people, students receive an impression that Indians have disappeared (Pepper, 1997).

This Study Answers Calls for Research

Native American women scholars from a variety of fields have called for research that focuses on the lived experiences of Native American women. Green (1983) called for serious studies of Native American women as cultural mediators who

work with Native and non-Native people to minimize negative effects of change on their people. Medicine (1988) stated that research on Native American women's experiences must be placed in a framework that takes into account the varied roles, contexts, and commitments that comprise the experiences of their lives. Mihesuah (1996) posited that most writings about Indian women are devoid of Indian voices and often describe a monolithic, essential Indian woman. She encouraged researchers to challenge notions of fixed identity of Indian women by asking Indian women what they think. Mihesuah also encouraged situating research within the context of Indian women's lives so that it is intricate and specific to a time and place. In addition, she noted that Indian women have differences in their levels of traditionalism, their definitions of ethnicity and self, and their physical appearances. Mihesuah also stated that the emotions of Indian women, their relationships, and their observations of non-Indians largely have gone unaddressed.

Several Native American women intellectuals have acknowledged a need for research conducted by Native Americans. Medicine (1988) stated an urgent need for research conducted by Native people and specified that it is imperative for Native women to begin formulating constructs and tentative hypotheses based on their own unique experiences and observations. Almeida (1997) and Swisher (1998) declared that Indian professionals have a responsibility to become more involved in producing research. Non-Native researchers are changing their research methods to bring forth the voices, stories, and perspectives of the Native people they research, but Almeida (1997), Green (1983), Medicine (1988), and Swisher (1998) stated that much of the research is still from an outsider's perspective.

In the field of art education, Zimmerman (1996) expressed a need for studies that address issues of content and practice of arts instruction and social concerns. Congdon (1996) also called for research about teaching and learning contexts, including culture, values, settings, collaborations, and research methods. Congdon (1996) presented many examples of research questions that need to be pursued. The following questions specifically helped me develop this study: "(a) how should research about varying cultures be approached? (b) what approaches are being used in art education to address issues related to multicultural, cross-cultural, intercultural, and intracultural education?; (c) how can art teachers respond to cultural contexts without creating a discriminatory sense of 'the other' ? and (d) how should art education respond to the formation of student identity and world views created largely through popular mass media " (p. 54)?

Blandy (1999) and Young (1999) emphasized a need for art educators of color to join in the dialogue on multicultural issues and to conduct research for themselves on topics that are of importance to minorities. Stokrocki (2000) also called attention to the lack of Native American and female voices in art education historical research. The number of minority researchers in art education is slim and these recent calls have yet to be answered in-depth.

This Study Fulfills a Personal Need

This study has allowed me to develop deeper and richer understandings of cultural mediation. By “borrowing” another Native American woman's experiences as an artist/educator I came to a more in-depth understanding of this kind of experience (Van Manen, 1990). This study also permitted me to develop my skills as a researcher.

I improved my ability to interpret data, increased my thoughtfulness and tact, and heightened my perceptiveness by conducting a case study using qualitative research methods (Van Manen, 1990).

Just as important to me was the opportunity to make connections to my family's past. My conversations and participant observations with Ruthe Blalock Jones allowed me to learn about the contexts and conditions that surrounded many of my family members' lives and helped me heal from a personal grief I had concerning their experiences. Ruthe Blalock Jones welcomed me into her tribal activities and made me feel very welcome into her family and community. While conducting this research I was extremely fortunate to be able to make closer connections with relatives living in the Tulsa area. This research process strengthened my sense of self, my connections with my family, and my connections with Native American communities in northeastern Oklahoma.

*Figure 1.*Research participant Ruthe Blalock Jones (left) with researcher Laurie Eldridge (right) at the Quapaw Fourth of July powwow. Jones is wearing traditional Delaware clothing, Eldridge is wearing traditional Cherokee clothing.

Summary

I am an enrolled member of the Cherokee Nation of Oklahoma as well as an art educator. I have found that most art educators have learned, and therefore transmit to their students, stereotypes and misconceptions about Native people. This study aims to counter such negative cultural mediation and provide information that art educators can use to teach meaningfully about Native American peoples, cultures, and art forms.

This case study examines the life stories of Ruthe Blalock Jones, a Native American woman who is recognized as an exemplary artist and educator. The use of only one subject is unusual for a doctoral study. By limiting the study to one individual, I was able to explore in-depth the life stories of a Native American woman, which has been lacking in art education research. Additionally, I was able to experiment with developing a methodology that would improve research among indigenous groups. This study brings to the literature of art education two Native American voices; that of a Native American researcher and a Native American research participant.

Additionally, this study has the potential to benefit art educators who teach Native American students. Such research also may help art educators improve their multicultural skills when teaching about a culture with which they are not personally familiar to students who do not belong to that culture. The overarching research question for this study is how can examination of the life stories of Jones, a Native

American artist/educator, improve teaching about Native American art and cultures in art education?

This topic is important for several reasons:

1. Most art educators are not prepared to teach diverse students.
2. The public images of Indians, which are in part developed in art classrooms, are significant for Native peoples as they shape a general cultural view that influences policies that affect Indian people, including resource management, laws, and education.
3. Popular images of Indians can influence Native peoples' images of themselves, often in negative ways, therefore Native American students need art educators who can help them identify positively with their home cultures.
4. Stereotypes held by students and teachers are a real impediment to teaching and learning about Native American people, art forms, cultures, and history.
5. Some art educators will, out of ignorance, present the image of the essential, historical Indian. Oversimplified and distorted accounts of Native Americans in art classroom teaching reinforce stereotypes.
6. Native American women scholars from a variety of fields have called for research that focuses on the lived experiences of Native American women.
7. Art education scholars have expressed the need for studies that address issues of content and practice of arts instruction, social concerns, and teaching and learning contexts. Also, art education researchers have emphasized the need for art educators of color to join in a dialogue about multicultural issues and to

conduct research for themselves on topics that are of importance to minorities, and include the voices of Native American and females in such research.

This study has fulfilled a personal need by allowing me to develop deeper and richer understandings of cultural mediation. This research process also strengthened my sense of self, my connections with my family, and my connections with Native American communities in northeastern Oklahoma.

In our conversations, Ruthe Blalock Jones and I made several references to historical instances in both general education and the art education of American Indians. In the next chapter, I will provide a historical context for these conversations.

CHAPTER TWO

Historical Context

Introduction

In our conversations, Ruthe Blalock Jones and I made several references to historical instances in both general education and the art education of American Indians. This chapter provides a context for these conversations which comprise the majority of data described in later chapters.

Early Native American education, and art education for Native students, focused on a program of cultural displacement for students, replacing their Native cultures and values with mainstream White Angle Saxon Protestant values and behaviors. During the era of the New Deal and Progressive Education efforts were made to improve education, including art education, for Native students by including Indian cultural information and contexts. These reform efforts were met with resistance by many educators who had experience with the model of cultural displacement. The legacy of cultural displacement continues in altered forms thus Indian people themselves are finding ways to control and improve general education and art education for Native students.

Due to lack of information concerning the history of Native American art education in the literature of art education, the majority of secondary sources used for this chapter are from the fields of Native American studies and history of the American West. Many of the reference materials for this chapter were found in the vertical file at the library at Bacone College in Muskogee, Oklahoma.

The few published descriptions of Native American art education in both the fields of Native American studies and art education focus primarily on the Santa Fe Indian School (SFIS) in New Mexico. Dorothy Dunn, an art instruction at SFIS, is usually the only woman included in the history of Indian art education and the efforts of Native American art educators have generally been ignored. To help remedy this deficiency I have included information in this chapter concerning art education efforts that occurred in Oklahoma and Pennsylvania. I recognize that art education for American Indians has occurred in other states as well, and that researchers also need to pay attention to these areas. Additionally, I have included the efforts of women and Native Americans who contributed to the advocacy of art education for Native American students. More research needs to be done to bring the efforts of women and Native American people to light.

Early Education of American Indians

In order to place the importance of art education in the overall education of American Indians, an overview of general educational aims for Native Americans is needed first. Education that the federal government and missionaries offered Indians beginning in the 1700s aimed to have them discard their cultures, adopt mainstream White culture, and become individual landowners. Reading, writing, arithmetic, religious instruction, and training in manual labor comprised the curriculum of Indian education at that time (DeJong, 1993).

Mission Schools and Boarding Schools

Mission schools, the first kind of formal education offered to Native people, opened in the seventeenth century. The federal government subsidized mission schools

from 1810 to 1917 (Archuleta, Child, & Lomawaima, 2000a). In the Southwest, Native peoples endured three centuries of Spanish rule which suppressed their life ways, religion, and art, although Native people kept these aspects of their cultures alive through careful *sub rosa* activities (Gibson, 1983).

Federal boarding schools were established in the 1860s. The first off-reservation boarding school, Carlisle Indian Industrial School in Carlisle, Pennsylvania, was opened in 1879 (Archuleta et al., 2000a). Repressive policies continued until the 1960s when activism, the reassertion of tribal sovereignty, and federal policies that supported self-determination impacted Indian education (Archuleta et al., 2000a). At this time the majority of Native American children attend public schools although federal schools are still in operation (Archuleta, et al., 2000a).

Henry Pratt and Carlisle Indian Industrial School

In 1875, 10 years after the end of the Civil War, Lieutenant Colonel Henry Pratt was in charge of transporting 72 Cheyenne, Arapaho, Kiowa, Comanche, and Caddo prisoners of war taken during the Red River War of 1875 from Fort Sill, Oklahoma to Fort Marion in St. Augustine, Florida. He also oversaw their incarceration in Florida, during which he instituted progressive practices for the time. He provided for the prisoners' rudimentary religious and academic education, dressed them in uniforms, and had them practice military drills. He also allowed them to keep the money they made from selling crafts and ledger drawings to tourists. Pratt believed that he was instilling in the prisoners the concept of individualized property and its relation to discipline and work (Adams, 1995).

Pratt arranged for seventeen prisoners to attend Hampton Institute, a private school for African Americans, and was very pleased with their progress (Buffalohead & Fairbanks, 2000; Carney, 1999). Empathetic to the state of affairs for Indians, Pratt became an advocate for civilization and assimilation and publicized his efforts with the prisoners (Carney, 1999). Pratt convinced the federal government to allow him to use discarded army barracks in Carlisle, Pennsylvania as the grounds for a school and in 1879 the Carlisle Indian Industrial School opened (Adams, 1995; Carney, 1999). Pratt was convinced that Indians' lack of progress was due to cultural and not racial constraints; hence he coined the well-known phrase, "kill the Indian and save the man" (Adams, 1995).

Federal Boarding Schools

Carlisle Indian Industrial School, commonly known as Carlisle, was used as a model for a federal program of off-reservation boarding schools. The premise of this program was to remove students from their homes and tribal influences, instill military discipline and regimentation, and teach them a Protestant work ethic (Carney, 1999). Pratt and others advocated removing children as early as possible from their homes and moving them far away from their families, the thinking being that in giving the children a new culture they were giving them a chance to succeed (DeJong, 1993).

The federal government's program design to physically, ideologically, and emotionally remove Indian children from their families, homes, and tribes is known as *cultural displacement* (Archuleta et al., 2000a). When students arrived at school they were immersed in regimentation. They were dressed in uniforms and almost every moment of their lives was highly scheduled and regularized; uniformity was a key

component of educational methodology used with Native students (Archuleta, Child, & Lomawaima, 2000b; DeJong, 1993). President McKinley appointed Estelle Reed superintendent of Indian schools in 1898. She developed the *Uniform Course of Study for Indian Schools of the United States* that was distributed in 1901 (Archuleta et al., 2000b). Her curriculum emphasized uniformity, obedience, and vocational and domestic skills. Reed wanted all students to learn to work and earn money thus all students performed chores in the schools regardless of their ages (Archuleta et al., 2000b).

Federal schools provided children with the rudiments of an academic education. They were taught basic literacy in English and were introduced to arithmetic, science, history, and the arts but not with the aim of mastery (Adams, 1995). The schools focused on manual training, principally in agriculture, mechanics, and domestic skills. Attention was not paid to preparing students for higher education (Carney, 1999).

The federal school system was poorly managed, administered, and operated. Students were sometimes abducted or forced to attend school in order to fill quotas that schools needed for funding. Manual labor was required to keep the schools operating and children were made to labor at tasks for long periods of time often too difficult for their ages. Many schools subjected their students to a poor diet, overcrowded facilities, and neglected health conditions (DeJong, 1993). A significant number of preadolescent children labored in shops, gardens, kitchens, dairies, barns, and laundries to provide almost all the essentials needed at the schools due in part to meager funding from Congress. Students grew, harvested, and slaughtered their own food. They also prepared the meals, sewed, mended, and washed their own clothes and made their own shoes

(Szasz, 1999). Living conditions were notoriously poor. A 1907 health survey at Haskell Indian School located at Haskell, Kansas, a 1913 U.S. Public Health Service survey, and a 1923 Red Cross investigation all found extreme deficiencies in common hygiene and disease treatment and prevention. Unqualified personnel who lacked adequate educational materials often taught students. Sometimes the superintendents of federal schools indulged in abusive rule, harsh punishment, corrupt leadership, or attempts at personal gain (DeJong, 1993; Szasz, 1999).

Students as young as five and six years old were required to participate in military drills. Intense homesickness, regimentation, homogenization, and boredom pervaded the schools. Academic standards were low, with much of students' time taken up with work detail. There were high rates of students running away in the first weeks of each school session (Archuleta et al., 2000b).

When students were at school, they could not "be Indian" either culturally, artistically, spiritually, or linguistically (Archuleta et al., 2000a). Schools stripped away outward signs of cultural identity. Students' hairstyles, forms of dress, and even their names were changed to enforce the ideas, values, and behaviors of the European-American mainstream (Adams, 1995). Students were prohibited from practicing any of their cultural traditions - languages, singing, praying, dancing, or creating forms of art - and there was severe punishment for breaking rules (Archuleta et al., 2000b). Image making of home and their own cultures were repressed (Adams, 1995). These kinds of practices that focused on cultural displacement continued through World War I. The idea of cultural displacement became institutionalized in Indian education and had its followers well into late twentieth century. This advocacy for cultural displacement

made reform efforts especially difficult. It is ironic that the government attempted to assimilate Indian people but citizenship was not granted to all Native Americans until the Indian Citizenship Act of 1924 (Carney, 1999).

Reform Efforts

The Lost Generation, people who sought meaning in their lives and society after the devastation of World War I, made major headway in introducing reforms. Some returning Indian veterans from WWI and some boarding school students helped revive old, forbidden dances which coincided with increased interest in Native arts and crafts in groups of White reformers (Green & Troutman, 2000). One such group of Anglo reformers was the American Indian Defense Association (AIDA), which helped bring about the reversal of the criminalization of. practicing Native prayer and dance.

The Indian Office renewed attempts to suppress Indian dances (Adams, 1995). At this same time the 1920 Bursum Bill, which was designed to give Whites who had settled on Pueblo lands legal rights to those lands, was proposed. If Pueblo Indians wanted to retain their rights to the land, they had to prove ownership through three periods of occupation: Spanish, Mexican, and American—a near impossibility (Adams, 1995, Szasz, 1999). Many organizations, including the AIDA, formed to fight both the Bursum Bill and the suppression of Native dances and were successful. This notable effort gave valuable experience to people who would become important in the Indian Reform Movement, including John Collier.

John Collier and the American Indian Defense Association

John Collier and his family moved to Taos, New Mexico, at the invitation of noted Indian reform activist Mabel Dodge Luhan, a friend of the family from New

York. Luhan had become dissatisfied with America after the war and moved west looking for a new form of Americanism. Collier himself was experiencing dissatisfaction and became entranced by the communalism he found at Taos Pueblo. While in New Mexico, Collier became the Executive Secretary of the AIDA, a move that helped him become a leader in the Indian Reform Movement (Adams, 1995, Szasz, 1999).

The Meriam Report

A watershed in Indian reform occurred in 1928 with the publication of "The Problem of Indian Administration," more commonly known as the Meriam Report. The Meriam Report was very critical of the living conditions, treatment, and situations of American Indians, including their education (Adams, 1995; Carney, 1999; DeJong, 1993; Szasz, 1999). The report was particularly critical of the poor diets which in some cases resulted in slow starvation, overcrowding by almost 40%, inadequate medical attention, and excessive labor (DeJong, 1993, Szasz, 1999). Children as young as four years old rose at five or six o'clock in the morning and worked for half of the day before spending only the afternoon in school. Often state laws prohibited the type or length of labor that students were required to do, especially in machine laundries, but these restrictions were ignored (Szasz, 1999). Students were drilled in formation to work, to school, and to the dormitories and they had very little time for play or recreation (Szasz, 1999). The Meriam Report noted that the uniform curriculum, prevalence of rote school work, separation of students from their families and communities, restrictive discipline, and the institutional nature of the schools hampered students' development (DeJong, 1993). The Meriam Report advocated eliminating the

uniform curriculum and much of the routine as well as the presence of pre-adolescent children from boarding schools. The report also recommended that vocational training be reduced and redesigned as students were overworked and often trained on obsolete equipment or in jobs that had been eliminated by mechanization (Szasz, 1999). This restructuring of manual training served as an opening that curriculum reformers could use to inject Native arts into the curriculum on the basis that students were learning a marketable skill that integrated Native culture into schools.

The findings of this report paved the way for many reforms. Results of the Meriam Report of 1928 included the establishment of high schools, the Indian Reorganization Act of 1934, and the Johnson-O'Mally Act. The Indian Reorganization Act effectively ended the Dawes Act, which was aimed at the dismantling of tribes and tribal life, and allowed tribes to establish written constitutions. The Johnson-O'Mally Act authorized contracts with states for education and other services, supposedly to support the education of Indian students enrolled in public schools. Collier, who later became Commissioner of Indian Affairs, made significant progress in changing Indian education policies during this time. Many of the reforms instituted during the Collier era (1933-1945), however, were undone during the economic crisis of World War II.

A wave of patriotism swept the country during the Second World War, resulting in a loss of tolerance for non-mainstream cultures. In addition, national focus was diverted away from domestic issues which resulted in a backlash against several New Deal policies (DeJong, 1993). Collier resigned in 1945 and without his influence the impetus for reform was lost in the war effort. The 1940s saw a return to the view that rapid assimilation was needed (DeJong, 1993) and the termination of tribal status and

reservations became the official view. It was not until 1960s that the pendulum began to swing back.

The Kennedy Report

In 1968 and 1969 a special subcommittee, first under the direction of Senator Robert F. Kennedy and then under Senator Edward M. Kennedy, directed an investigation of federal and public schools that served Indian populations. The findings of the investigation were published in the report "Indian Education: A National Tragedy-A National Challenge," also known as the Kennedy Report. The Kennedy Report was an indictment of the failure of federal and public schools to provide education to Indian children equal to that of non-Indian children. More Native children were in public schools, but many of the same criticisms of federal boarding schools found in the Meriam Report forty years earlier were repeated: overcrowded dormitories, harsh discipline, and over regimentation. Both public and boarding schools were found to be providing inadequate education to Indian students compared with other students.

This failure was due to schools' curricula, attitudes, and values, all of which were seen to denigrate Indians and Indian culture through the perpetuation of stereotypes. Indian parents and communities did not have the power to bring change to schools as they did not have adequate, or sometimes any, representation on school boards (DeJong, 1993; Szasz, 1999). Some of the results of this report were increased control of education by Indian communities and establishment of tribal colleges. The number of boarding schools decreased, several became Indian controlled, and some transformed into institutions of higher education. Also, the number of Indian students

attending public schools increased. In 1997, 89% of Indian students were enrolled in public schools (Szasz, 1999).

Early Native American Art Education

Examining Native American art education requires bearing in mind larger trends in Native American education as well as narrowing the focus to highlight this particular aspect of curriculum. Educators in the late 1700s and 1800s were interested in emotionally attracting students to “civilized” art and music. They used art, music, sports, pageants, and displays to inculcate patriotism and a national rather than tribal identity (Lomawaima, 1999). Practice of traditional arts was suppressed and students were directed to take up new forms of expression that were acceptable to policy makers. Students enacted pageants and plays that taught them the types of Indianness that were acceptable, such as fictional and semi-fictional stories of Hiawatha, Pocahontas, and Squanto (Green & Troutman, 2000). This presented students with confusing messages about being Indian as these fictions did not syncopate with students' real-life experiences as Native American individuals (Holt, 2001).

A goal of art education was to transform Indian students into model citizens (Archuleta, 2000). Students learned about traditional European masters and conventional mainstream media such as charcoal sketches and easel painting (Archuleta, 2000) and students also were taught domestic crafts such as lace making and embroidery. A few daring and innovative teachers, however, allowed their students to express their lives and cultures in drawings and paintings and individuals interested in reform supported their efforts.

Reformers in Art Education at the Turn of the Nineteenth Century

Kenneth Chapman, Edgar Lee Hewett, and Elizabeth Richards.

Kenneth Chapman was an artist-illustrator who was one of the founders of the Santa Fe artist colony. He became known as an expert on Pueblo art, particularly pottery design, and worked for the Museum of New Mexico (Gibson, 1983). In 1902 Chapman was in the field searching for variant pottery types when he saw Apie Begay (Navajo) drawing scenes in crayon and pencil. Roughly at the same time Chapman heard that Elizabeth Richards, a teacher at the San Ildefonso Day School, encouraged her students to draw scenes from their lives in the pueblos and paint them with watercolors. Chapman, impressed by the students' art works and Richards' initiative during a time of suppression of Indian cultures, encouraged Edgar Lee Hewett, founder of the School of American Research (SAR), to assign studios at SAR to several of the Indian students. Among that group were Awa Tsireh and Crescencio Martinez, men who later became noted Indian artists. Soon other San Ildefonso painters and painters from Tesuque, Taos, Hopi, and Zia joined them (Gibson, 1983).

Francis E. Leupp.

At the turn of the century, several reformers who worked to change Indian education policies advocated including Indian arts in boarding school curricula, and Francis E. Leupp was among the most successful. In 1906 President Theodore Roosevelt appointed Leupp as Commissioner of Indian Affairs. Leupp had worked with the Indian Rights Association prior to his appointment and consequently promoted incorporation of more Native American culture into the curriculum (Archuleta, 2000).

Leupp had observed firsthand the efforts of Navajo girls to use chair legs as makeshift looms in the dormitory at Albuquerque Indian School. This and other

experiences inspired Leupp to instruct school superintendents to structure programs around their students' particular heritages; Navajos would be offered classes in rug making and silversmithing, Papago students could learn basketry, and Cheyenne students were to be taught beadwork (Adams, 1995). In a 1907 office circular Commissioner Leupp announced his support for the incorporation of Indian music, arts, customs, and traditions into schools (Adams, 1995).

Leupp's connections with Indian advocates led to his acquaintance with Indian artist Angel De Cora (Archuleta, 2000). Leupp hired Angel De Cora (Winnebago)[2] to teach Indian art at Carlisle in 1907, beginning the first official program for teaching Indian art at federal boarding schools (Adams, 1995; Archuleta, 2000). Leupp wanted to add Native arts to a curriculum that taught painting flowers on picture frames and embroidering flowers on pillows (Wegner, 2002). In a matter of months Albuquerque, Santa Fe, Phoenix, Chilocco, and other schools instituted some kind of Native American arts program (Adams, 1995). Leupp also directed the employment of Native artists at several schools. Leupp saw Native arts and crafts as an important source of income, particularly in the Southwest, where tourism increased demand for these items (Adams, 1995).

Angel De Cora and William Dietz.

Angel De Cora was a painter and illustrator trained in the Western tradition of fine art. She was a noted Indian artist of her time, a published writer, a prominent public speaker, and an advocate for Indian art and its acceptance as an American art form (Archuleta, 2000). De Cora traveled and lectured, giving Indian art demonstrations to

groups such as the National Education Association and the Lake Mohonk Conference. In 1911 De Cora was asked to give a keynote address at the first annual conference of the Society of American Indians (Archuleta, 2000).

De Cora believed that design was the most important element of Indian art and broke various tribal designs into basic elements for her students to learn and then apply to household items such as rugs, friezes for walls, borders for printing, and designs for embroidery. Her plans for students to use Native American designs in a modern context for middle- and upper-class markets were compatible with Commissioner Leupp's desire for Native people to have economic self-sufficiency (Archuleta, 2000).

De Cora's art education efforts met with resistance from teachers and from students who had been taught to reject anything Indian as barbaric. DeCora wrote in 1909:

> An Indian's self respect is undermined when he is told that his native customs and crafts are no longer of any use because they are the habits and pastimes of a crude man. If he takes up his native crafts he does it with a sense that he has "gone back to barbarism." On taking up the work at Carlisle I found one of the necessary things to do was to impress upon the minds of my pupils that they were Indians, possessing native abilities that had never been recognized in the curriculum of the Government schools. (in Archuleta, 2000, p. 89)

De Cora was married to William Lone Star Dietz (Oglala). He attended Chilocco and then Carlisle where he was a former student of De Cora's and a football star. He received a scholarship to the Pennsylvania School of Industrial Art. Upon

[2] The Native nation of the person is located after that person's name in parentheses. If no Native nation is

completion of his studies in Pennsylvania he became an art instructor at Carlisle and assistant football coach. He taught illustration, arts and crafts, and mechanical drawing until he resigned to become the head football coach at Washington State College (Gridley, 1947). De Cora left her position to move with her husband although they later divorced. De Cora later pursued a successful artistic career in New York City. When De Cora left her position at Carlisle the art education program she established was not continued (Archuleta, 2000).

Reform Efforts after World War I

Susie Peters, Oscar Jacobson, and Edith Mahier.

Susie Ryan Peters, born in Tennessee, became field matron for the Kiowa Agency at Anadarko, Oklahoma, in 1916. She found that several students who attended St. Patrick's Mission School were more interested in drawing and painting than schoolwork. Peters encouraged these students to create images of their tribal customs and ceremonies. By 1920 Peters was holding informal art classes for the students in her home and was purchasing supplies for them. Later she hired an art teacher from Chickasha to come to Anadarko and instruct the students. In 1923 she began efforts to arrange further education for the Kiowa students at the University of Oklahoma (OU). Peters gained the attention of Oscar Brousse Jacobson, director of the Art Department at OU, in 1926. The students were not academically qualified to be admitted to the university but Jacobson arranged for the students to attend special non-credit classes with Edith Mahier, who taught in accordance with Jacobson's theory that Indians were natural artists who needed little in the way of instruction.

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indicated, then that person is not known to be of Native descent.

In January of 1927 Spencer Asah, Jack Hokeah, Monroe Tsatoke, and Stephen Mopope--all of whom became members of the noted group of Indian artists known as the Kiowa Five or the Kiowa Group[3]--arrived at OU. James Auchiah and Lois Smokey, also members of the Kiowa Group, arrived a few months later. Jacobson and Mahier provided encouragement, instruction in the use of the high-quality materials, and helped students refine their skills in composition and anatomy. The students were encouraged to mingle with the rest of the student body and helped form the first Indian club at OU (Eldridge, 2000; "Kiowa Five Remembered,"1982; Morris, 1949; Wycoff, 1996). Nevertheless, the students were asked to work in classes separate from other art students so that their style would not become unduly influenced by Western art. Jacobson promoted their work in various ways, including student performances of songs and dances while they were dressed in Native regalia. He also published portfolios of their work and arranged for regional, national, and international exhibitions of their work. The Kiowa Group helped establish the Oklahoma style of Indian painting which continues to evolve and grow (Archuleta & Strickland, 1991; Eldridge, 2000). Both Oscar Jacobson and Susie Peters counseled, instructed, and encouraged Indian artists for approximately the next thirty years.

The Santa Fe and Taos Art Colonies.

In the 1920s a generation of intellectuals became profoundly interested in the Pueblo peoples (Gibson, 1983). This intellectual curiosity about the histories, cultures, and societies increased when the need to conquer the indigenous peoples who occupied desired land was no longer an issue (Carney, 1999; Gibson, 1983)). Artists and writers

[3] The Kiowa Group has traditionally been known as the Kiowa Five, which is becoming recognized as a

in the Taos and Santa Fe art colonies turned away from European and Eastern American art establishments for inspiration and guidance and toward Indian art. Their view, known as *Primitivism*, was that the "savagery" of primitive art garnered a more intense reaction from viewers than more "civilized" art (Gibson, 1983).

This group of intellectuals took up Indian advocacy for humanitarian reasons and to preserve the cultures that they saw as their muses. One of the stated purposes of the Society of Taos Artists was to preserve and promote Native American art. Members of the art colonies also challenged federal policies that suppressed Indian culture (Gibson, 1983). These reformers were influential in the passing of several acts that supported Native causes (Carney, 1999). This group was instrumental in establishing the New Mexico Association on Indian Affairs formed in 1922, and the Indian Arts Fund in 1924, both of which promoted Indian arts (Szasz, 1999). John Collier, who later as Commissioner of Indian Affairs instigated what became known as the Native American New Deal, lived in the Santa Fe and Taos areas much of the time between 1920 and 1933 consequently art colony members supported his work with the AIDA (Gibson, 1983). Collier and other members of the Santa Fe and Taos art colonies were instrumental in supporting changes in curriculum to include Native American arts and cultures.

Elizabeth DeHuff.

By the early 1920s Elizabeth DeHuff, author and wife of the superintendent of the Santa Fe Indian School, encouraged Fred Kabotie and five other students to use her living room as a studio, focusing on painting with watercolors. Eventually DeHuff was

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misnomer because a woman member, Lois Smokey, has commonly been left out of the count.

able to have Kabotie, Otis Polelonema, Velino Shije Herrera, and a few other students excused from carpentry class so they could pursue painting lessons. DeHuff brought their work to the attention of Edgar J. Hewett, Director of the Museum of New Mexico, who then arranged several exhibits of their work. (Eldridge, 2000; Penney & Roberts, 1999). Her efforts helped pave the way for the later development of an official art department at Santa Fe Indian School (SFIS), which had several staff members. Mabel Morrow, a spinning and weaving teacher, became the director of the arts and crafts department, and Abel Roanhorse, a leader in the revival of classic Navajo jewelry, taught silversmithing at SFIS (Eldridge, 2000, Hyer, 1999).

Mary Austin.

Mary Austin, an activist who lived in Santa Fe, was largely responsible for the change in policy concerning the suppression of Indian arts in schools and restriction of tribal dances and ceremonials. She worked with the artist John Sloan, as well as Kenneth Chapman, Edgar Hewett, and others in developing the cause for policy reform. Austin believed that disappearing Indian arts could only be saved through education. She cultivated acquaintances with people associated with the Bureau of Indian Affairs (BIA) and the Department of the Interior, and pressed them for action. In 1930 she received a promise from the Secretary of the Interior Ray Lymon Wilbur to consider changing federal policy concerning the curbing of Indian cultures. At Wilbur's instruction the Director of Education for the BIA, S. Carson Ryan Jr., surveyed Indian schools for the purpose of implementing a plan to add Native art to the schools' curricula (Gibson, 1983).

The increased pressure by Austin and her contemporaries forced Congress to call for evaluations of Indian policies and conditions. Austin was a founding member, along with Chapman, of the Indian Arts Association, which set standards of quality for Indian products and worked to provide markets for them (Gibson, 1983). Secretary of the Interior Hubert Work was influenced by a reform group to which Austin belonged, "Friends of the Indians," to authorize the Institute for Government Research (later known as the Brookings Institute) to make a comprehensive survey of Indian affairs. This survey, known as the Meriam Report, has been previously mentioned.

John Collier, Will Carson Ryan Jr., and Willard Beatty.

Lewis Meriam as the director of the survey of Indian affairs chose Dr. Will Carson Ryan Jr., an internationally recognized leader of Progressive Education and professor at Swarthmore College, to lead the education component due to his previous survey work (Szasz, 1999). It took seven months to investigate the social, economic, legal, health, and education conditions of American Indians, which resulted in the 900-page report, *The Problem of Indian Administration*, published in 1928 (DeJong, 1993). The Meriam Report advocated for the inclusion of Indian arts in school curricula (DeJong, 1993). John Collier was a principal contributor to the report (Carney, 1999).

The Collier Bill, the first federal move away from a policy of cultural extinction, was proposed and passed due to the impact of the Meriam Report. The Collier Bill addressed training Native people for posts in the BIA and required Congress to promote and preserve Indian culture via grants and appropriations (Carney, 1999). This reform took place during the worst economic crisis of the century, which in a way makes its success even more remarkable.

The1929 crash of stock market served as a catalyst for the Great Depression, a devastating economic period that lasted roughly from 1929 to 1939. In the early 1930s topsoil was left vulnerable due to agricultural methods used by farmers, and a series of droughts in Oklahoma, Kansas, Texas, New Mexico, and Colorado (all areas with large Indian populations) resulted in the Dust Bowl, which added to the economic woes of those areas. Funding for the Education Division of the BIA dropped to new low, and emergency funds from the Department of Public Works and the Civilian Conservation Core helped provide some professional development and school facilities (Szasz, 1999).

In 1931 the BIA schools were directed to accept as many older students as possible due to the pressures of unemployment. The Depression perpetuated the work system in boarding schools due to the shortages of WWII (Szasz, 1999). It was during this desperate time that many important reforms occurred in the art education of Native American students.

Will Carson Ryan Jr. and Willard Walcott Beatty, whose consecutive administrations as Education Directors ran from 1930 to 1952, were Progressive Education leaders (Szasz, 1999). Ryan was a major figure in reforming art education for Native students. After Ryan stepped down, Beatty took the helm. In the early 1920s Beatty had been a faculty member of the first school system that adopted Dr. Frederick Burk's concept of individualized instruction for all students. In 1922 Beatty became principal of Skokie Junior High School in Winnetka, Illinois, and employed Burk's concepts. The new teaching practice was successful and became known as the "Winnetka technique." Beatty's later success in reforming the Bronxville, New York schools made him a national figure. In 1937 he became Director of Education for the

Indian Service (Szasz, 1999). Both Ryan and Beatty benefited from the support of John Collier.

It was Collier, as Commissioner of Indian Affairs, who oversaw the Indian New Deal. His policies resulted in the 1934 Wheeler-Howard Act (also known as the Indian Bill of Rights), which lifted the federal ban on Indian religion, culture, and language, provided support for economic development, and extended a measure of self-determination to Indian nations (Gibson, 1983). Ryan and Beatty managed the education aspect of the Indian New Deal.

In 1930 W. Carson Ryan Jr. was appointed Education Director of the BIA. The following year Ryan began reorganizing the Indian Service, a branch of the BIA that was responsible for education. Ryan encouraged decentralization of the Education Service, and introduced to the curriculum courses that included Indian cultures (Szasz, 1999). Ryan designated Santa Fe Indian School as the arts and crafts center for the entire Indian boarding school system, a decision that would have a significant effect on the development of Indian art education (Archuleta, 2000).

Only in a few isolated instances were teachers familiar enough with Indian cultures to adapt their teaching practices. Because of this lack of knowledge, Ryan used Indian teachers to help teach some courses. On the Navajo reservation experienced artisans taught rug weaving and silversmithing to boarding school students. Santa Fe Indian School students went to nearby pueblos for instruction in pottery, and renowned potter Maria Martinez was one of the teachers. In Oklahoma a small number of Indian teachers, some of whom had been educated at Bacone College, taught in BIA day schools scattered throughout the area (Szasz, 1999).

The courses proved to be extremely popular with the Native American students and there were large enrollments of art students at the Santa Fe Indian School. In 1935 Chilocco Indian School offered a course for the first time about Indian history and lore. Almost 300 students (roughly half the student body) enrolled in this Indian History course. Students completed individual projects for the class. Some products included drawings of Plains Indian dress and hand-drawn maps of the lands ceded by the Five Civilized Tribes. The instructors found that the central library for the Indian Service did not have reference materials that could be used to teach the class (Szasz, 1999).

Because of the lack of knowledge by the majority of Indian Service teachers, Ryan hired anthropologists to teach summer in-service courses that teachers could take for college credit. The anthropologists lamented the lack of resources within the Indian Service system. During the summer of 1937 Frederick Douglas, a well-known expert on Plains Indian art and curator of Indian art at the Denver Art Museum, taught a course on Indian art. When asked if he would teach again the following year, his written reply was:

> Any dissatisfaction I may have felt was not with the student, who seemed to be capable and interested, but with the system which, after 100 years of dealing with the Indians, had found out so little about them. (Szasz, 1999, p. 87)

Ryan's employment of anthropologists as educators for in-service teachers was unique, as no close ties previously had existed between the Indian Service and anthropologists (Szasz, 1999).

In the 1930s, BIA educators approached Native American cultures as one monolithic culture that was broken down into eight components: history, customs and

traditions, religion, art, language, philosophy, societal structure and regulations, and a system of values. Only three areas –history, language, and art - were introduced into schools. Prior to Collier, religion was a focal point of the educational policy of cultural displacement. Collier issued a directive that students could no longer be prevented from practicing their native religions. However, teachers of the old guard were not pleased by these reforms and they found ways to resist them (Szasz, 1999). The effectiveness of the summer classes was limited for several reasons: they met for only a short time, there was a lack of transfer of knowledge into teaching practice, and not all teachers attended the sessions. A blow to the reforms came when the in-service sessions of 1942 and 1946 were cancelled due to budgetary reasons (Szasz, 1999).

In 1931 the Exposition of Indian Tribal Arts, arranged by John Sloan and other noted Indian reformers and art colony members, opened in New York City. The exhibit toured the United States for two years and then went on to Venice, Italy. It helped educate a largely ignorant public, who were ignorant as a result of the government's suppression of Indian art and culture (Szasz, 1999). That same year the March issue of *School Arts* magazine was devoted to Indian arts, mostly of the Southwest. Art teachers were urged to take advantage of the Southwest's developing tourist industry by going on Indian tours and seeking instruction in Indian arts. This issue included articles written by Dorothy Dunn, who later became pivotal in the development of Native American art education, and Kenneth Chapman.

Several artists from the art colonies were active in teaching art to adults, and some also taught art in elementary and secondary schools in the Southwest. In 1928 Cyril Kay-Scott founded the Santa Fe Summer School of Painting, later called the Santa

Fe Art School. The school became affiliated with the Art Department of the University of Denver in 1932, and was certified to offer arts methods course for teachers (Gibson, 1983).

Seton Village near Santa Fe, established by Ernest Thompson Seton, offered a four-week summer course called the "College of Indian Wisdom," at which Seton's views on the Indians' harmony with nature were taught. Seton lectured on the environment and art, Ina Sizer Cassidy taught basketry, Kenneth Chapman lectured in pottery design and symbolism, and Native artists from the Santa Clara and San Ildefonso pueblos taught pottery making. Enrollment in 1932 included both Indians and non-Indians from Oklahoma, California, Illinois, Michigan, New Jersey, Missouri, and Iowa (Gibson, 1983).

Educators had other opportunities to learn about Indian arts and cultures. The Arsuna School opened in 1938; Kenneth Chapman was on the faculty, and taught courses in Indian art. Courses in Indian aesthetics, dynamic symmetry, crafts, anthropology, archaeology, paintings, drawing, writing, and piano also were offered. Acee Blue Eagle (Pawnee/Creek), about whom more will be mentioned later in this chapter, also was a lecturer at Arsuna (Gibson, 1983).

Dorothy Dunn.

Dorothy Dunn arrived in New Mexico in 1928. She worked in the basement of the Art Museum in Santa Fe with the collection of Indian art, attended ceremonials, and worked with archaeological crews on several prehistoric sites. She also taught for two years at the Santo Domingo Pueblo Day School (Gibson, 1983). While at Santo

Domingo, Dunn used several teaching techniques that were progressive for her time to encourage her students to live and express their culture.

Dunn asked Kenneth Chapman for advice on the types of art activities that were sensitive to the artistic traditions of Santo Domingo Pueblo. Dunn made copies of Chapman's drawings of old Santo Domingo designs, which she then had her students study (Dunn, 1931). Dunn also took her students to Santa Fe to see the Art Museum and the Indian Art Fund collection; the students were surprised to see their own work in the museum (Dunn, 1931). Dunn's approach was to adapt the Indian Service rules and regulations regarding the suppression of Indian culture when practical and "forgetting their existence when not (Dunn, 1931, p. 469)."

Dunn next taught at SFIS. Despite deep budget cuts due to the Depression, Dunn was able to expand the arts and crafts program at SFIS in 1932 to include a class in painting and design called The Studio (Eldridge, 2000, Gibson, 1983, Szasz, 1999). Helping her establish The Studio were Olive Rush (an artist who had led a project where Indian artists painted murals of Indian subject matter in the SFIS dining room), Santa Fe art colony resident Gustave Baumann, and F. H. Doyles of the Denver Museum (Gibson, 1983).

Most of Dunn's students came from the Southwest, but several came from Oklahoma including Allan Houser (Fort Sill Apache), George Keabone (Kiowa), Allan Bushyhead (Cheyenne/Arapaho), and several students who had studied with Oscar Jacobson at the University of Oklahoma (Gibson, 1983). Dunn organized national and international exhibitions of her students' art and gained support and patronage for Indian artists from influential and wealthy individuals. Several of her students,

including Allen Houser and Pablita Verlarde (Santa Clara Pueblo), continued their careers after graduation. Dunn and her students influenced generations of Indian artists. Her students' works make up the heart of several outstanding collections of Indian art (Archuleta, 2000). Elizabeth Wills DeHuff later taught at SFIS (Gibson, 1983), and Dunn's student Geronima Cruz Montoya (Santa Clara) took over The Studio in 1937 when Dunn stepped down. Montoya stayed for twenty-five years and continued to follow Dunn's objectives of having students research their own tribal customs and paint them in the flat style that became known as traditional Indian painting (Wycoff, 1996).

The Institute of American Indian Arts (IAIA) replaced the Studio in 1962. Montoya and her staff were dismissed and all new instructors who worked in mainstream art styles were hired. The IAIA is largely credited with revolutionizing and revitalizing American Indian painting by directing students into the non-Indian art market and away from traditional Indian painting (Gritton, 1995). However, traditional Indian painting continues to be taught and practiced by artists in the West and Southwest. One important center of traditional Indian painting is Bacone College in Oklahoma.

Bacone College

Colleges were slow to add Native American culture to their curricula. In 1914 Senator Robert Owens of Oklahoma, a state with a large Native American population, advocated for establishment of an Indian studies program at the University of Oklahoma, but nothing was accomplished. Owens' proposition was repeated in 1937 with the same results (Carney, 1999). In 1932 the BIA did a survey of Native people at advanced education levels and found only 385 were enrolled in college nationwide

(Carney, 1999). Within this set of circumstances, Bacone College became an important institution for the higher education of Native American people.

Bacone College, originally named Indian University, was founded in 1880 and is the oldest college in Oklahoma. Almone Bacone, the founder of the college, held radical views for his time. He believed that Indian education should encompass the humanities and that students' home life should be included in their education; his beliefs were in direct opposition to the federal government's policy (Carney, 1999).

Bacone had been an instructor at the Cherokee Male Seminary in Tahlequah, Oklahoma. At that time Indian students who desired a college education had to travel to the East Coast for an education, which was often impossible due to severe financial difficulties. Bacone saw the need for Indian students to attend college near their homes for financial reasons, and thus founded a college within Indian Territory (later the State of Oklahoma). Indian University opened in 1880 to serve the Five Tribes (Cherokee, Chickasaw, Choctaw, Creek, and Seminole) and the Delaware Nation. The college was located on the grounds of the Cherokee Female Seminary, and was sponsored by the American Baptist Home Mission Society through the Cherokee Baptist Mission.

Indian University offered a K-12 college preparatory curriculum and a four-year college curriculum (Carney, 1999). The curriculum objectives of Indian University were physical training for health, moral training for the improvement of character, and the development of intellectual discipline. Bacone recognized that individuals are unique and that each person should begin with his or her own heritage and then add to an enlarged heritage that could be transmitted to future generations. Indian University was

Bacone's response to the need for literary and theological education for Indians (Williams & Meredith, 1980).

Enrollment increased rapidly, and in 1881 Bacone approached the Cherokee and Creek national governments for permission to move to Muskogee, Oklahoma. The Creek Council was divided due to controversy surrounding the issue of providing assistance to a White man, but a vote of 39 to 35 granted the college a charter and a land grant of 160 acres, which made Indian University the only land grant college established by Native Americans. The college thus moved from Tahlequah to Muskogee.

The charter stated that the college was to serve Native Americans in Indian Territory similarly to how a state university serves a state, and that the college would be open to all tribes. In 1910 the college was renamed Bacone College, after the then-deceased Almone Bacone. The high school program was discontinued in 1957 and in the early 1960s control passed from the Baptist Church to the college itself. Bacone College currently offers several associate degrees, and is establishing more four-year degrees. The focus of the college has traditionally been on liberal arts education with an emphasis on Native American heritage; the college is unique in that it is the oldest and, for many years, the only traditionally Native American college in the United States. Bacone has been described as a prototype for tribal colleges (Carney, 1999).

Art Education at Bacone

The changed attitude of the federal government toward Indian culture which occurred during the Indian New Deal was reflected in alterations to Bacone's curriculum and activities on campus. The music program received increased emphasis,

and the focus of the program shifted away from European classical music to the tribal heritages of the students. The Glee Club began to tour with students wearing Native American dress during the performance (Williams & Meredith, 1980). Ataloa McClendon was a major figure in instituting the changes in music education at Bacone, and was responsible for establishing an Art Department on the campus.

Ataloa McClendon.

Ataloa McClendon (Chickasaw), who is also recorded as having the name Mary Stone (Gridley, 1947), taught in the Language Arts Department of Bacone. She sponsored the establishment of an Indian art and music center, which was named Ataloa Lodge in her honor. The Art Department was originally housed in this building. Acee Blue Eagle was the first director of the Art Department.

Acee Blue Eagle.

Acee Blue Eagle (Pawnee/Creek), also known as A.C. McIntosh, gave a series of lectures on American Indian art at Oxford University in England in 1935. Upon his return he began to develop curriculum and purchase materials and equipment needed for the Art Department at Bacone, which he chaired until 1938 (Williams & Meredith, 1980). Blue Eagle developed a strong emphasis on traditional Indian art at Bacone, a legacy that continues today. Blue Eagle attended a series of government schools, was a former Bacone student, and graduated with a bachelor of fine arts degree from the University of Oklahoma where he studied with Oscar Jacobson (Gridley, 1947). Blue Eagle had also attended Haskell Institute in Lawrence, Kansas, where Blue Eagle Hall is named in his honor. Blue Eagle died in 1959. Acee Blue Eagle did much to promote Native American art in Oklahoma, the United States, and abroad. His work can be

found in several significant collections, including a large selection of his work and papers at the Anthropological Archive of the Smithsonian. Woody Crumbo succeeded Blue Eagle as director of the Art Department at Bacone.

Woody Crumbo

Woodrow Wilson “Woody” Crumbo (Potawatomi) became the next director of the Art Department at Bacon in 1938. Crumbo was born in Lexington, Oklahoma on January 31, 1912. When he was four years old his father died and Crumbo moved with his family to the Potawatomie reservation in Kansas. Tragically, three years later his mother died. Crumbo stopped attending school at the third grade, and then returned to Oklahoma where he eventually lived with a Creek family near Sands Springs. For the next ten years he lived with several Indian families in the area. At the age of seventeen Crumbo enrolled at Chilocco Indian School ("Artist Woody Crumbo…", 1989; "Renowned Indian …", 1989; Widner, 1989). While at Chilocco he became friends with a group of Kiowa students and stayed with their families during school breaks. Through this connection, Crumbo became acquainted with Susie Peters (Holt, 2001). In addition to living with Creek and Kiowa families, Crumbo also had been adopted in traditional custom by the Crow Necklace family (Sioux) of Standing Rock, South Dakota (Galbraith, 1989). When Crumbo was nineteen he received a scholarship to the private American Indian Institute, were he completed his high school education and graduated valedictorian of his class.

Crumbo next studied at Wichita State University from 1933 to 1935, and then at the University of Oklahoma. During the years he was at Wichita State University he earned a living as an Indian dancer. In 1933 Crumbo lead 14 dancers on a tour of Indian

reservations through a government-sponsored program ("Renowned Indian …", 1989). He taught arts and crafts in summer camps, and silversmithing at OU prior to becoming director of the Art Department at Bacone in 1938, where he remained until 1947 (Renowned Indian …", 1989; Smith, 1982; Widner, 1989).

Crumbo's early life was an important influence on his choice of subject matter. He is known for respectfully learning about many Native American nations. Accurate portrayal of Indian life ways, including the rituals of the Native American Church, was paramount to Crumbo. His research included visiting reservations throughout the United States (Gridley, 1947). Crumbo encouraged his students to retain their cultures, to portray them accurately in the traditional style, and to learn from each other. Crumbo's students included sculptor Willard Stone (Cherokee), and C. Terry Saul (Chickasaw/Choctaw), who later became a director of the Bacone Art Department ("Artist Woody Crumbo …", 1989; Widner, 1989).

During the time he served as director of the Art Department at Bacone, Crumbo was instrumental in establishing the Philbrook Annual of Indian Art at the Philbrook Museum in Tulsa, Oklahoma. He was asked by the Gilcrease Foundation in Tulsa to assemble a collection of American Indian and Western art, and he was an artist-in-residence at the Gilcrease Foundation. After Crumbo left Bacone, he became a curator at the El Paso Museum of Art and was appointed acting director of the museum from 1965 to 1968. Crumbo died in 1989 ("Renowned Indian …", 1989; Smith, 1982; Widner, 1989).

Dick West.

Walter Richard (Dick) West was the next Native American to head the Art Department at Bacone College. West followed a circuitous path to his art career. West's mother died when he was five, and he and his three older brothers stayed year-round at Concho Indian School as orphans. In 1927 he left Concho without completing the eighth grade so that he could work in oilfields running pipeline with his father whom he had not seen in years. He worked in oilfields in Mexico, Texas, Kansas, Iowa, and Nebraska ("Wah-Pah-Nah-Yah …" 1978). These experiences convinced him of the need for more education:

> It took the hard, rugged winters of Nebraska to convince me that there must be a better way to earn a living than what I was doing. I noted that the good paying jobs were young engineers, fresh out of universities. They wore nice white shirts and ties, drove company cars, had high salaries, and nice, warm offices. I said to myself, "I must get an education if I am to better my way of living." The only place I knew I could go was Haskell Institute. Can you imagine a 21-year-old sitting among youngsters in the ninth grade? I was graduated from high school and took a full year of vocational training in house painting and interior decoration. The government's philosophy was that the American Indian did not have a brain with intelligence to accomplish academic achievement in the realm of higher education. Indians have always been tagged as having dexterity of the hands, suitable only for the trades. ("Wah-Pah-Nah-Yah…", 1978).

West had not considered art as a viable career. In elementary school he had been selected to draw seasonal border decorations on classroom blackboards, but had received little in the way of formal art instruction ("Revival for a Rare Art", 1959).

West had shined on the football field at Bacone, and put most of his effort there until he met Acee Blue Eagle who was touring with Bacone's musical group, the Singing Redmen. Blue Eagle encouraged West to consider a career in the fine arts:

> With my educational background I never felt I would achieve a college education. I really went to Bacone to play football because most of the Haskell athletes were going there. I had a work scholarship. We worked at what ever was needed…in the dining hall, or cleaning up trees after a storm. ("Wah-Pah-Nah-Yah…", 1978)

West attended Bacone College from 1936 to 1938 where Acee Blue Eagle became a mentor. West then attended the University of Oklahoma from 1938 to 1941, where he studied with Oscar Jacobson and received a Bachelor of Fine Arts degree. West taught art at Phoenix Indian School until he volunteered for the United States Navy during World War II. He was discharged in 1946, returned for a short time to Phoenix Indian School until he was named director of the Bacone College Art Department in 1947. During his directorship he returned as a student to the University of Oklahoma from 1948 to 1950 to earn a Master of Fine Arts degree. West's master thesis was on the compatibility of Indian art with contemporary art. West achieved success in both traditional Indian painting and in modern painting styles (Gridley, 1960; Haniotis, 1952; "Wah-Pah-Nay-Yah…", 1978).

West believed that it was important to be a successful artist in order to be a successful art educator, saying. "My own thinking is that you are successful as a teacher only as you are successful as a practicing artist in the field (Williams & Merideth, 1980, p. 95). West's involvement with students went beyond the classroom. He sponsored the

Bacone College Indian Dancing Club where students learned songs, dances, how to create dance regalia from different traditions, and had opportunities to tour ("Indian Dancers…", 1953).

West resigned from the Bacone Art Department in 1970. Two years later West became director of the newly formed Art Department at Haskell Institute, after Haskell Indian School had changed from a high school to a junior college. West stayed at Haskell Institute until 1977 and in 1979 was appointed as a Commissioner of the Indian Arts and Crafts Board in the Department of the Interior (Gridley, 1960; Haniotis, 1952; "Wah-Pah-Nay-Yah…", 1978).

Through out his career West signed his paintings with both his own name in English and his father's Cheyenne name, Wah-Pah-Nah-Yah (Lightfoot Runner). His former students included Senator Enoch Kelly Haney, Sharron Ahtone Harjo, Don Secondine, Virginia Stroud, and Ruthe Blalock Jones (U.S. Department of the Interior…, 1980). Upon his resignation from Bacone, Terry Saul became the next Native American director of the Art Department.

Terry Saul.

Terry Saul (Chickasaw/Choctaw), a former student of West's, served as Art Director at Bacone for a relatively short time, and continued traditions established by the former directors. Little concerning Saul is available in print, and more research about his artistic and educational careers is needed.

Ruthe Blalock Jones

Ruthe Blalock Jones became Director of the Bacone Art Department after Saul. She remains in that position today. Blue Eagle and West played very significant roles in

Jones' artistic career, but as Jones is the subject of this study, more information concerning her life and career will be covered in later chapters.

Summary

The few published descriptions of Native American art education in both the fields of Native American studies and art education focus primarily on the Santa Fe Indian School (SFIS) in New Mexico. This chapter provides historical context for this study, and expands beyond the focus on SFIS.

In the 1860s, the federal government established Indian boarding schools, which fostered the policy of cultural displacement for Indian education. This early education stripped Indian children of their cultures and had them adopt mainstream White values. Basic literacy, religious instruction, and training in manual labor comprised the curriculum of Indian education at that time. Expression of traditional Indian culture and values, including Native arts, was suppressed. The goal of early art education for Native peoples was to transform them into model citizens. Students learned about traditional European masters and conventional mainstream media.

Several reformers worked to change Indian education policies and advocated including Indian arts in the boarding school curriculum. Notable were the efforts of Francis E. Leupp, John Collier, W. Carson Ryan, Jr., Willard Beatty, Oscar Jacobson, and Dorothy Dunn. Other figures who have not been included in many earlier histories of Indian art education include Kenneth Chapman and Edgar Lee Hewitt. Angel De Cora, William Dietz, and Geronima Cruz Montoya are Native art educators now being included in histories of Indian art education. The efforts of women who were advocates

of Indian art education now being recognized include such reformers as Susie Peters, Edith Mahier, Elizabeth DeHuff, Mary Austin, and Elizabeth Richards.

Bacone College, the oldest college in Oklahoma, also played a large role in the reform of art education for Indians. This college's pioneering Art Department was established by and largely directed by Native American men and women. Past directors include Acee Blue Eagle, Woody Crumbo, and Dick West. Ruthe Blalock Jones, the subject of this study, is the current director. Informal conversations between Jones and I provide much of the data described and analyzed later in this study. This information provided in this chapter provides a historical context for understanding these conversations. The next chapter consists of a review of literature which I organized around my research questions to facilitate my thinking about these questions and resulting data in relation to previous scholarship.

CHAPTER THREE

Literature Review

Introduction

This study focuses on the life stories of an American Indian woman who lives in Oklahoma. Therefore, I limited the literature review to writings by and/or about Native American peoples and art forms of the United States. I did not include literature that focused primarily on Canadian First Nations peoples. Likewise, writings about Hawaiian Natives and Alaskan Natives are not included in this literature review because these groups are considered separately in the literature from Native Americans who live in the contiguous 48 states.

All studies cited in this review of literature use qualitative research methods, which are fitting because this is a case study of one Native American woman. The data sources used for this review consists primarily of journal articles, books, book chapters, curriculum guides, and resource guides. A significant amount of this material is generated by scholars and educators affiliated with museums or the museums' educational settings.

What is Taught to Native Americans?

What has been taught to Native Americans in art education programs varies widely with the time and place. Zastrow (1982) wrote about Native American women and art education in the Southwest in the 1970s and early 1980s. Typical for art education scholarship of this time, she did not include the voices of those who were the focus of these studies. Zastrow concluded that there were few art programs for Indians in the Southwest region of the United States, and even fewer American Indian art

educators. Therefore, Zastrow looked instead at informal means of art education for Native Americans. She posited that women continued their role of creating traditional arts, and they taught in the same means by which they learned them, which was primarily by observation and practice. Zastrow recommended that schools develop culturally-relevant arts programs as well as culturally-based art teacher education programs as alternative ways for continuing Southwestern Native American art traditions.

Zastrow's observations and recommendations are echoed in two examples of curricula for Native American students written in the 1970s. Zastrow's observation on the lack of programs that continued Southwestern Native American art traditions can be seen in the Navajo Area Art Curriculum Committee's (1971) "Guide for Teaching Art." This curriculum ocused on using classroom materials, simple recipes for crafts, and Western concepts as a means to teach art. The concepts of specific Native nations' worldviews, aesthetics, cultures, or histories were not included. For example, ways of creating various looms from materials such as spools, salt boxes, and cardboard were explained, but no mention is made of the long tradition of Navajo weaving, its history or social context, or its specific techniques.

In contrast, Amiotte (1978) developed a curriculum for use in Aberdeen, North Dakota-area schools with a predominantly Lakota populations. This curriculum was written particularly from a Lakota worldview. Amiotte explored connections between divine and creative acts, and provided Lakota historical and cultural information about aims, functions, and needs for art. Embedded in the text are ideas about Lakota aesthetics. This art education program was written by, for, and about Lakota people, and

was of interest also to people not of Lakota descent who teach about Lakota art and lifeways. The central concept of this curriculum was to create understanding of Lakota thought and valuing. No examples of projects or craft recipes were included.

McCollister (2000) described another effort to preserve and pass on traditional arts in her historical study of the Traditional Indian Arts Program at Blackfoot High School from 1976-1981. This program stemmed from the efforts of Gloria Dillard, who sought out Native artists to teach Native children. McCollister stated that the elders who taught in the Traditional Indian Arts Program influenced young people and expanded understandings of traditional art teaching methods of the Shoshone-Bannock and their intergenerational teaching traditions. McCollister used interviewing as one research technique and included sections of transcripts in her text. She did not describe traditional art teaching methods because she did not witness them; however, she gained a sense of them through interviews. It appears that traditional artists taught the necessary steps for creating various art forms, such as basketry and quillwork, from gathering to finishing. These traditional artists included teachings about respecting animals and plants, ways of behaving and thinking while around the work, and sometimes the necessity of praying when around the work, and praying for the people who would use or see the work. This study seemed to point out the great rewards in having cultural transmission occur in a formal educational setting between generations of a single Native nation.

Angel DeCora was a Native American woman who was an art educator during the turn of the 20th century, whose educational philosophy was seen by Archuleta (2002) as a precursor to the formal traditional arts education programs of the 1970s.

Archuleta (2000) contributed a chapter on Indian art education to the text “Away from Home: American Indian Boarding School Experiences 1879-2000," which accompanied an exhibit of the same name at the Heard Museum in Phoenix, Arizona. Although not mentioned in the text, Ruthe Blalock Jones was one of three contemporary art educators that were featured in the exhibition. In her chapter, Archuleta described the life, artwork, and educational career of Angel DeCora.

This historical overview included DeCora’s efforts as an activist as well. Archuleta stated that DeCora’s contributions as an artist and as an educator who practiced culture-based education are yet to be recognized. De Cora encouraged students to study their own cultures and include designs from their cultures in modern products as a means of raising income, and promoting Indian cultures. De Cora’s art program at Carlisle Indian School lasted for only nine years (from 1906 to 1915) and was terminated when she left the school. Archuleta concluded that DeCora's educational philosophy and practices were not realized again until the 1960s and 1970s.

Research into the life of Angel De Cora inspired Wegner (2003) to make changes in her teaching strategies for both Native and Non-Native students. Wegner was motivated to learn more about art education for Native Americans by a student who brought a photograph of her Native grandparents to use in a project in her art classroom. Wegner stated that she had not realized that there is a large Native American community in rural southern Indiana, and was disturbed that she had not thought to find this out herself. This inspired her to discover more about her students' lives and communities outside of her art classroom. Additional research into De Cora's life and teaching helped solidify Wegner's conviction that she needs to continue to listen to and

learn from her students to improve her art teaching to non-mainstream populations that might be hidden from open view.

Eldridge (2001) examined the influence of Dorothy Dunn on Native American art and art education for Native Americans. Dunn was a progressive art educator for her time in that she encouraged her students to create images of their homes and cultures. Dunn saw herself as a "helpful guide" to her Indian students, but did not brook any deviation from the style in which she wanted them to work. Dunn made herself an expert and definer of Native American art, and promoted work that she perceived to be authentic and stylistically correct. Eldridge examined the effect of Dunn's art education theories on Native American ideas of authenticity and ethnic identity. Eldridge found that Native American artists either used Dunn's theories as a means for creating positive ethnic identities for themselves, or reacted against her influence to create new definitions of Native American art and identity.

Stokrocki, (1992) in a study of cultural transmission and reproduction in a Navajo school, found that art education for Navajo students had changed over two decades, with art education becoming student-centered and focused on dual Navajo and American identities. Stokrocki also learned that teachers who are not from a particular ethnic group to which their students belong can become culturally responsive teachers if they adapt their teaching strategies to their students' needs. Stokrocki gave examples of differences between Navajo and non-Navajo educators, with the goal that non-Navajo educators could improve their teaching practices for students who are ethnically and/or culturally different from them.

Navajo cultural teachers are educators who teach traditional Navajo cultural aspects, including art forms, using traditional Navajo teaching practices. The Navajo teachers who participated in Stokrocki's study shared more than techniques; they discussed ethical values as well as aesthetics. They repeated themselves more when they taught than non-Navajo teachers, and they used more personal storytelling. Stokrocki reminded art educators that Navajo students are all individuals, that they need motivation in art, that they are not genetically more artistic than others even though art is highly valued in Navajo cultures. She also concluded that Navajo art students need intense mentoring and education regarding Native American and American art history. Stokrocki concluded that more certified Navajo teachers are needed even though non-Navajo educators can be effective and sensitive to Navajo art students' needs.

What is Taught to Non-Native Americans? How Can Non-Native American Learn about Native American Cultures and Art Forms?

I noticed that curricula materials published prior to the 1980s mainly imitated traditional Native American crafts and motifs. However, later publications included lesson plans that explored themes contained in Native American art forms. In 1932 Kenneth Chapman, an early researcher and supporter of the Indian reform movement, authored an example of early imitational curricula. Chapman (1932) stated that the average American obtained ideas about Indians from curio shops, where the traditions of various tribes were all jumbled together. Chapman presented an outline for a course of study that had students take Indian motifs and transfer them to the decoration of modern craft and design. Projects included making decorative tiles with a zia (sun) motif, and making a scrapbook cover with Zuni butterfly and moth motifs. Chapman’s

idea of transference later was echoed in early multicultural education theory and practice.

First, advocates of multicultural art education encouraged students to make rather simplistic replications of exotic art forms, mainly tribal in nature. Later, multiculturalists deviated away from such imitation, turning instead toward investigating themes contained in Native American art. This advance in multicultural art education encouraged students to understand more fully the ideas and contexts of both contemporary and historical art forms from various cultures. In 1996 Chalmers recommended that art educators not encourage their students to make spurious copies of ethnic art from throwaways and household materials. He stated that “if students are told they can copy some peoples’ art forms cheaply and effortlessly, this can leave the impression that some art is not worth very much" (p. 46). Chalmers then urged that students use such designs for inspiration instead. The later lessons created in the the 1990s I found in searching the literature often included specific information concerning Native artists and their cultural backgrounds, and ways for students to explore important concerns through similar media. Another important change in the early 2000s was inclusion of Native American voices in educational materials and art education scholarship.

The change from education that imitated Native art forms where non-Natives were the dominant and only voice, to exploring meanings of the art forms utilizing Native American voices can be seen in two curriculum resource guides produced by museums. The Eitlejorg Museum (2001) in Indianapolis, Indiana, designed a teacher resource guide to complement and add depth to the permanent exhibit, 'Mihtoseenionki:

The Peoples' Place, Native Peoples of Indiana Past to Present.' The section of the resource guide on the Miami Nation of Indiana and the Miami Nation of Oklahoma was written under the direct supervision of members of the Miami Nations. A major thrust of the museum's resource guide was directed at destroying stereotypes, and in doing so the authors chose to focus mainly on living people, not battles, wigwams, or stone tools. Voices of Indian people, including several interviews and journal extracts, were used in the curriculum. Material culture of past and present artisans and artists was prominently used as a learning experience. The dominant messages of this resource guide are that Indian people are alive,and that their cultures are living.

The National Museum of the American Indian resource guide, "To Honor and Comfort: Lessons from Native America" (Gorelick & Termin, 2000) also emphasized that Native American people and their cultures are alive. For example, Termin, a Lakota woman educator, used the voices of Native American women quilters to illuminate a curriculum goal. This resource guide was developed in part to meet a need seen by cultural interpreters who conducted gallery tours at the National Museum of the American Indian. These interpreters frequently addressed stereotypical interest in Indians by museum visitors, and often had to explain that Native people exist today and are continuing to maintain their traditions. The resource guide was designed to present educators with the reality that Native American ceremonies, celebrations, and traditions have survived the dramatic change wrought by European contact. By examining quilts and their introduction to Native societies, art educators and their students can develop a greater understanding of the perseverance and adaptability of Native people in maintaining their cultures, including sacred ceremonial traditions. Gorelick and Termin

(2000) stated that they received an overwhelming positive response to the curriculum, with educators often asking for more curricula like it so they can teach accurate, thought-provoking material to students.

This shift to include Native American voices in art education scholarship can been seen in the research of art education scholar Stokrocki. In 1994 Stokrocki contributed an ethnographic study of a young Navajo girl to the art education literature. Stokrocki stated that storytelling is a culturally compatible way of disseminating research within both Native American communities and communities of art educators. Stokrocki wanted to bring art educators to a higher level of awareness of the lived experiences of Native American students, and did so by recounting one day in the life of a young Navajo girl, from sun up to sun down and including her time spent in art class. Stokrocki based her methodology upon the work of Bennet (1964), who wrote in the "as told to" format, where the researcher extensively rewrites the stories of Native American research participants. This was considered an acceptable way to describe life experiences in research at the time.

Five years later Stokrocki collaborated with Navajo art educator Jim (Jim & Stokrocki, 1999) to develop a rich description of a sweat lodge Jim held for Navajo students. This pan-Indian experience helped students relate positively to their instructor, and allowed them to make connections to pan-Indian practices. Stokrocki and Jim extended the concept of sweating into a metaphor for aesthetic education as both are difficult and require endurance. Stokrocki and Jim were equal co-authors in this research, which reflected the change in art education scholarship to include Native American voices.

Other studies reflect this movement in art education scholarship to embrace Native American voices. Hoffman (1998) studied issues that surrounded Native American art as reflected within the Iroquois Indian Museum near Albany, New York. Hoffman focused on one central question in this unpublished doctoral thesis: How do Native and non-Native museum professionals develop interpretations of Native American art and culture? When Hoffman analyzed the content of interviews with museum staff, he identified several issues that arose from the museum staff's responses.

A major problem, museum staff found, was that the museum's general audience viewed Native Americans through stereotypes. Staff responded to this largely uninformed, non-Native audience by willingly sharing information, ideas, and experiences with them. Museum visitors enjoyed opportunities to interact with Native people tremendously, although the museum had to delicately balance visitor needs and the sensibilities of the Native staff. I assume that this meant preventing burnout from dealing with prying or seemingly rude questions.

Another issue was how to present opportunities for the museum audience to engage with and develop an understanding of Native American art. Staff members saw contemporary art as a means for Native people to present their views of the world and how they see themselves in the world to museum visitors. Hoffman found that visitors to the Iroquois Indian Museum held various stereotypes. Therefore, the main educational goals for the museum were to address stereotypes and to teach accurate information sensitively. Thus all aspects of the museum, from exhibit design to educational programming, were designed with the knowledge that the public brings

with them a certain set of ideas and assumptions. Hoffman concluded the study by stating that communication is the center of how one interprets a culture.

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Hoffman urged art educators to develop a sense of appropriateness in asking questions. He suggested that art educators utilize patience, develop a personal familiarity with, as well as knowledge about, members of Native communities, and develop a willingness to listen. Hoffman also advised art educators to respect limits as to what is shared with those outside of Native communities, and to reinforce and support these kinds of sensitive behaviors as a demonstration of respect. He declared that it is important for museum educators and art educators to cultivate a dialogue with Native persons and to work together to create presentations that are both respectful to Indian people and informational to the public.

Hoffman recommended continued research to develop deep understandings of Native cultures so that art education is a discipline that cultivates sensitivity toward diverse cultures. Hoffman reminded readers that learning about Native American art from Native American sources is relatively new, and that methodologies that respect Native individuals and communities have not been an obvious part of art education

history. Hoffman warned that portraying Native art and culture is a serious undertaking, and that the most important task is dispelling stereotypes.

Why is misinformation about Native Americans perpetuated in art classrooms? Willis (2001-2002) suggested multiple reasons for this: teachers may trust sources that perpetuate misinformation, they may rely on what they learned (which could be false), they may have too much to do in too little time, or their sources may be inadequate. Willis asked teachers to accept that they represent absolute authority to their students, and to recognize that they may have a role in perpetuating misunderstandings about culture, history, and identity. Willis proposed that when teachers acknowledge their importance in education about Native peoples, they could take an opportunity to reevaluate what is important, what is believed, and what is taught. Conversely he asked Native American people to take active roles in adding to non-Natives' experiences so they can change misperceptions. Willis wrote from the idea that the vast majority of art educators are not Native and that they have not had extended meaningful experiences with Native people.

Willis spoke from his own experiences as a Native American art educator who attempts to live a traditional spiritual life. He wrote from the premise that perceptions are changed only through personal experience and that only people who have the courage to look beyond stereotypes can achieve clarity of perception. He suggested deep collaboration between Native Americans and non-Native Americans as a way to gain experiences and clarity of perception. I suggest that this is not a possibility for all art educators; however, by reading studies such as those I presented here, it may be

possible to gain insights that can help change and/or refine their perceptions of Native Americans.

Other Native American art educators have contributed to the transformation of art education scholarship concerning art education for and about Native Americans. Holloman (1996), in "A Native American Identity in Art Education," stated that Native American art students in the past and the present have struggled to maintain individual identities in their artwork. Early Native education was designed to elevate students to more "civilized" levels of culture. Students then and today had and have to deal with stereotypes.

Holloman explained that the romantic image of the warrior has a long past and continues to grow, and is so potent that even Native people in Indian Country have adopted it as a desirable role model. Consequently, some Native American artists and educators face with trepidation the idea of self-determination in art education. What form will this education take and will it survive? Can this education function in the face of stereotypes and misperceptions? Holloman defined the first steps toward Native American self-determination in art education to be educating audiences in the spiritual and ethical values of Native cultures, and to celebrate the survival of Native Americans. Holloman suggested that only after this education takes place is self-determination possible. Holloman stated emphatically that each Native American artist and art educator must speak truthfully about his or her experiences, thoughts, and feelings.

During Dorothy Dunn's educational career (Dunn established the Indian art program at Santa Fe Indian School in the 1920s) students found a ready market for their

work in the Santa Fe School style and perpetuated the work that in itself became a kind of stereotype in some people's eyes.

What Information is Exposed to the Public Gaze? What is Kept Private? Who Decides?

I am including an article that is not from art education literature, but I believe it to be relevant. Berlo and Phillips (1995) addressed some of the problems of collecting and displaying Native American art and artifacts. In this article, they asked four questions. Who has the right to control American Indian objects, many of which are thought by their makers not to be art objects but instruments of power? Who should have access to knowledge (even the simple knowledge gained by gazing upon an object of power) -- only those who have been initiated, or all who pass through the doors of a cultural institution? Who has the right to decide what objects mean, and whether and/or how they are displayed? How will Native Americans, as they assume increasingly authoritative roles in museum representation, remake the museum as an institution?

Berlo and Phillips stated that art objects and artifacts matter in cultural processes, especially for peoples who have not relied upon written records for storing knowledge. They stated, "Stripped bare of their traditional objects of use, beauty, and power, Native American communities have suffered interruptions of historical memory, paralyzing failures in the generational transfer of political and sacred power, and the cessation of organic growth in many ancient stylistic and iconographic traditions" (p. 9). Berlo and Phillips wrote from the premise that Native American people have expert knowledge of Indian art, and that they have the right to control how and what Indian art forms are presented to the public.

This concern over control was echoed by art educator Farris-Dufrene in 1997. She stated that Native people need to write their own cultural histories and have responsibility to control imagery, art history, and art criticism about themselves and their cultures, including material culture and visual art. Farris-Dufrene found that art educators who attempt to integrate Native American arts into curricula find few sources that expressed Native viewpoints. As little had been written at that time that included contributions of Native American women artists, Farris-Dufrene inferred that more needed to be written about these women. Farris-Dufrene declared that Native American women artists should view themselves as cultural bearers who reach into the past and into the future to inform the present.

Life Stories of Native American Women Art Educators

I will conclude this literature review by examining the life stories of two Native American women who were art educators. Angel De Cora was a Winnebago art educator who was active in the early twentieth century. In her autobiography (1911) she assessed her own art education experiences. She stated that during her art studies at Smith College, Drexel Institute, Cowles Art School, and the Boston Museum of Fine Arts she did very little design work, which proved to be to her benefit. She wrote, “Perhaps it was well that I had not over studied the prescribed methods of European decoration, for then my aboriginal qualities could never have asserted themselves" (p. 285).

In 1906 De Cora was appointed art instructor to Carlisle Indian School where she guided students in producing Native American-based designs for industry and home. Scholars (Archuleta, 2000) of Native American art history have shown interest in

De Cora due to her influence on early Native American easel painting and illustration. Similarly, much has been written about Dorothy Dunn and her art historical influence upon the Santa Fe School of Painting and the backlash against her teachings that helped to transform the Santa Fe Indian School into the American Indian Art Institute. It was not historians of Native American art , however, who explored the life experiences of Dunn's successor, Geronima Cruz Montoya, at the Studio but psychotherapists who had been Montoya's friends.

Shutes and Mellick (1996), in publishing the life story of Geronima Cruz Montoya (Santa Clara), who replaced Dunn as art educator at The Studio, stated they consciously refrained from structuring their narrative on other precedents. The three women, Shutes, Mellick , and Montoya, had been friends for seventeen years. They acknowledged that their friendship was the basis for the formation of the text and stated that the friendship came first, the research came second, but those two components challenged and nourished each other. The authors, both non-Native, sought to interweave their own subjective experiences of being friends with Montoya with Montoya’s interpretations of her life stories. Montoya’s life story was described in roughly chronological order. This work brought the voice of another important person in the history of The Studio into print. It also used her voice as an important means to explain her views and roles in Native American art education history.

Interestingly, the authors gave Montoya full editorial rights over the text. This seems to be the latest transformation in the role of Native American voice in scholarship where researchers submit control of their work to Native American research participants. This new condition in research involving Native Americans was repeated

again in Horne and McBeth's 1998 publication of Horne's life story. McBeth is a non-Native researcher and Horne is a Shoshone educator and culture bearer.

Research That Influenced My Methodology for This Study

Although an anthropological study, I nevertheless found Horne's and McBeth's text important for this review due to its methodological underpinnings. McBeth saw this study as an experiment in collaborative research. This was a departure from previous anthropological studies of the lives of Native American women where little is revealed about the contribution of the research participant beyond her words. She and Horne worked together to transform transcripts of their conversations into text. The two women worked as partners to edit the resulting text and it was Horne, whose life history was the subject of the study, who made the final editing decisions. They acknowledged their friendship and stated that it enhanced the research project. Horne stated that she would not have shared her life story with McBeth if she had not known her and trusted her. Thus, this study became a place where two individuals from two cultures met, and proved to be of benefit to both.

This study served as a model for a collaborative methodology for interpreting and representing the life stories of Ruthe Blalock Jones in this case study. Inspired by Horne and McBeth's collaborative research project, I wanted to make sure that Jones would benefit from the research process and that the relationship between us would move forward from a platform of trust and openness. I also consulted with Jones during the writing of each chapter and gave her control to decide what aspects of her life she would like to remain private and what would be the basis for this study. I believe that

these goals have been accomplished and that Jones and I developed into friends, whose trust of one another enhanced this research project.

Summary

This review of literature was organized around my research questions, to better facilitate understanding of the intellectual currents that surround and inform each question. The literature review was used to help answer the research questions and to inform implications drawn from this study, the results and implications of which are discussed in a later chapter.

Current and past teachers of American Indian art have perpetuated stereotypes about Native people -- even some Native Americans believe the romantic image of the warrior. Stereotypes are an impediment to effective learning and teaching about Native American peoples, their cultures, and art forms. These stereotypes can be addressed when art educators engage in meaningful experiences with Native Americans and when Native people take more active roles in adding to non-Natives' experiences so they can change misperceptions and stereotypes.

Another factor that contributes to poor American Indian art education is that there are few Native American art educators. In addition, only a small amount of literature discusses contributions of Native American women artists, who tend to teach traditional arts by the same means in which they learned them (primarily through observation and practice).

A new current in art education research is to include the voices of Native American researchers and research participants. Methodologies used in research in art education and other fields now are including Native American research participants as

collaborators, acknowledging them as experts and definers of Indian lives, lifeways, and art. These concepts all influenced the methodological design for this study, which will be discussed in the next chapter.

CHAPTER FOUR

Design and Methodology

Assumptions

I worked from three basic assumptions that I derived from the work of Native American scholar Carol Cornelius (1999). First, I recognized the existence of Native people's intelligence. Second, I encouraged and respected self-definition by Native people. Third, I accepted that United States is home to citizens who are members of many cultures and often members of different cultures at the same time. These assumptions informed the decisions I made regarding the methodology for this study.

Methodology

Increased attention to pluralism in an era of postmodern thought has lead to development of ethnomethodologies in a variety of fields (Hosmer, 1997; Szasz, 1994). For this study I inquired into Native American research concerns in diverse fields such as anthropology, ethnology, ethnohistory, and education. I found it useful to integrate what I learned from these various disciplines to develop a Native American indigenous research methodology for this study in the field of art education. Ethnomethodologies were developed and continue to be developed in response to the long history of indigenous people being researched and presented from viewpoints other than their own. This study is part of a larger corrective effort that is ongoing in many disciplines, and has yet to be addressed systematically in art education.

Methodology is the theory behind a decision to use certain methods of collecting data for a research study (Van Manen, 1990). Indigenous scholars have written about

the necessity of using indigenous research methodologies when conducting research that involves Native American people. Indigenous research is research conducted by a Native researcher (Weber-Pillwax, 1999). Indigenous research methodology is concerned with the ethical conduct of researchers using methodologies and methods that are culturally appropriate for Native people, both as researchers and research participants.

Indigenous Research and Methodological Frameworks

Some disparity exists in the literature concerning what kinds of methods and methodologies are appropriate for indigenous research. Notions of indigenous research exist along a continuum that stretches between the idea that indigenous research should not contain any references to Western methods or thought and to the idea that researchers can, and should, use Western methods and methodologies that are compatible with indigenous methods. I subscribe to the notion that indigenous research, while being culturally relevant and appropriate, must also satisfy the rigors of the academy in general (Smith, 2000).

I believe that if developed in this manner, indigenous methodologies have potential to benefit Native research participants as well as both Native and non-Native researchers. One issue of international concern for indigenous people is the relationships between indigenous people and outside researchers (Harslett, Harrison, Godfrey, Partington, & Richer, 1999). Due to insensitive, sometimes denigrating, and exploitative research that has been conducted in the past by non-indigenous researchers, some indigenous people in global locales are suspicious of non-Native researchers (Cajete, 2000). Past abuses have led Native peoples to develop research protocols for

authorization of research that has an indigenous focus (Harslett, et al., 1999). This type of cultural authorization of research involves indigenous people in every step of the research process: indigenous people are consulted and agree upon what is to be researched, how the research will be conducted, what data will be collected, and how the data will be interpreted and used (Harslett, et al., 1999). Developing indigenous methodological frameworks that are equally respected by Native and non-Native scholars alike could help the academic community regain the trust of some Native communities, help prepare non-indigenous researchers for work with indigenous people, and increase the likelihood that Native people benefit from any research that involves them (Weber-Pillwax, 1999).

Six Guidelines for Methodological Framework

Native American families and individuals are wonderfully complex; there are no essential Indians, tribes, or groups within tribes, Indian nations, or communities. It is this complexity that make it possible for many Native American research methodologies possible to fit many different situations (Weber-Pillwax, 1999). In developing my methodology I am not advocating pan-indigenous philosophies (Smith, 2000); however, in reviewing what some indigenous scholars have written concerning indigenous research, I believe that some general principles that are applicable to my study can be drawn from the literature.

I reviewed the writings of three indigenous researchers, Native Americans Cora Weber-Pillwax and Gregory Cajete, and Linda Tuhiwai Smith (who is Maori), and synthesized six guidelines for my methodological framework. I developed these guidelines to be symbiotic with the Native American values of demonstrating respect

for interconnectedness, and respect for the importance of community through responsible actions toward the group (Horne & McBeth, 1998; Washinawatok, 1993; Yazzie, 1999).

Methodological guidelines for this study:

1. Research needs to connect to Native philosophies and principles,and researchers should consider indigenous ways of knowing as valid, legitimate, and important (Smith, 2000; Weber-Pillwax, 1999).
    a. One example of this connection would be respecting possible differences between traditional Native ways of generating meaning and traditional Western research paradigms. Cajete (2000) wrote that Western positivist science follows a linear path while traditional Native science pursues a more meandering path. "In the Western mind-set, getting from point A to B is a linear process, and in the Indigenous mind-set, arrival at B occurs through fields of relationships and establishment of a sense of meaning, a sense of territory, a sense of breadth of context" (Cajete, 2000, p. 81).
    b. In general, Native American epistemology can be described as holistic, contextual, reflective, and non-linear (Cleary & Peacock, 1997). Listening to the research participant's stories, and using these stories to create a context for understanding, is one way I am applying this guideline to my research.

2. Indigenous scholarship respects and sometimes reflects traditional ways of being and knowing, while creating new knowledge (Cajete, 2000; Weber-Pillwax, 1999).
    a. Native epistemologies, cultures, and languages are dynamic, rather than static, yet many Native people show great respect for histories and traditions. Researchers must reciprocate respect for traditional epistemologies and use them as means for collecting, analyzing, and interpreting data if appropriate.
    b. In this study I use narrative, a traditional way of creating knowledge, as one means for collecting and analyzing data.
3. Native people respect experiential learning as an important means for creating knowledge, similar to the precepts of phenomenology (Cajete, 2000).
    a. Lived experience is a basis for creating knowledge for many Native American people. Researchers need to ground their research in the lives of Native people, and learn from their lived experiences (Weber-Pillwax, 1999).
    b. This idea is implicit in this study of the narrated life experiences of Native American artist and educator Ruthe Blalock Jones.
4. Research is transformative.
    a. Transformations occur due to the natural process of internalizing learnings, and transformations will occur in both the researcher and the research participant. Researchers must act responsibly to assure

that transformations benefit stakeholders (Cajete, 2000;Weber-Pillwax, 1999).

b. During the course of this study I personally experienced several transformations; from student to researcher, from relative outsider to relative insider of northeastern Oklahoma Indian communities, and deeper connections to my family and our family history.

c. My research participant also experienced transformations into key informant, reviewer of her life and career, collaborator in the research process, and mentor. I structured this study to do my best to create a positive experience for the research participant.

5. Research must be conducted from a good heart, with good motives that will benefit everyone (Weber-Pillwax, 1999), or in other words, with integrity.

a. The idea of a good heart involves coming to the research and the individuals involved in the research with good intentions and carrying out those intentions through good actions. Aspects of integrity include: (a) adhering to the protocols of cultural authorization of research, (b) placing the researcher in the research by the use of critical self-reflection and thus avoiding the posture of "the expert" that has plagued writing about Indians, and (c) realizing at all stages of the research Native people will read what is written about them and make judgments about has been written.

b. My goals for researching and publishing this study are to do so in ways that are beneficial to the research participant and respectful of her wishes. To use a common term in pan-Indian cultures, I want to do this research in ways that will not "shame my relations" in my effort to conduct this study with integrity

6. Native people should have control of research that is done about them.

a. It is now generally accepted in all fields that Native people have the right to control research that focuses on them, as they have autonomy over their well-being. They also should decide what research is done and ensure that it does not perpetuate stereotypes (Harslett, et al., 1999; McBeth, 1996; Smith, 2000 ; Weber-Pillwax, 1999).

b. I asked Ruthe Blalock Jones if she would participate willingly, requested that she review data for accuracy, included her in the analysis of data, and sent her copies of all completed chapters for her input.

Philosophical Framework

Two aspects of Native epistemology need to be further explored as I develop a philosophical framework that supports the use of interpretive biography as a method for this case study. Van Manen (1990) wrote that ideas of what it means to be human and what constitutes knowledge needs to be included in the use of methodology in research studies. The views that I have put forth are rooted in the Native philosophy of interconnectedness and the idea that narrative is a form of creating knowledge.

Interconnectedness.

I adhere to the traditional Native American belief that human beings are made of an intertwining of spirit, mind, emotions, and body, and that each person is responsible for creating balance and wholeness in his or her life (Cleary & Peacock, 1998; Garrett, 1996; Locust, 1988). I also believe that in order to create balance and wholeness, a person must honor the idea of interconnectedness. Interconnectedness means that all living beings in this world, including the earth, are connected and that one's actions have far reaching consequences. Because of the possible weight of one's actions and decisions, a person must conduct relationships in a spirit of kindness (Weber-Pillwax, 1999).

Cajete (2000) wrote that Native science is based on the idea of interconnectedness and that the idea that everything is related is based on acute observations of the web of life. Cajete postulated that in traditional Native scientific understandings all relationships are related to other relationships and these are constantly interlacing to make reality. I agree with Cajete's view that the more people know about their connections with everything around them, the greater is their comfort in knowing and the greater is their joy in life.

The idea of interconnectedness parallels Van Manen's holistic view of pedagogy. Van Manen (1990) contended that life and educational theory are not separate and that educational research needs to take both into account. By doing an interpretive biography of one artist/educator's life story, I will honor the idea of interconnectedness and Van Manen's holistic view of life and teaching.

Narrative.

Interpretive biography is a form of narrative research. Narrative thinking is a constructive way of creating meaning and knowledge (McEwan, 1997). Native American epistemology is replete with stories and metaphors. Stories and metaphors are important traditional Native American educational methods for conveying values, beliefs, and expectations (Cleary & Peacock, 1998) and they are important Native American research methods for discovering and conveying knowledge. Lowery (1997) considered that is was a natural choice for her, as a Native American woman researcher, to use life histories for research purposes. She found the use of life stories to be empowering from a cultural perspective as they connected with her Native epistemology, values, and upbringing. This kind of teaching and researching focuses on human experience and because life experiences often do not travel a straight path, narrative research does not adhere to linear reporting of data, facts, and findings. Narrative research is compatible with the previously stated guideline that indigenous research be grounded in Native epistemology.

The study of narratives is the study of the unique and contextual (Gudmundsdottir, 1997). Narratives capture phenomena in ways that bring them up close which makes events personal (Van Manen, 1990). Because interpretive biography focuses on human experiences, and allows readers to find patterns and associations in their own experiences that help them generate their own unique understandings, it is compatible with guidelines that root indigenous research in lived experience.

Narrative research satisfies requirements of indigenous research. Additionally, in traditional academic research it has proven useful in exploring teachers' perspectives on their cultural beliefs and actions. Narratives have been found to help organize and

structure teachers' ways of knowing, experiences, and beliefs into pedagogical content knowledge. Life stories therefore can provide a context for understanding pedagogy (Connelly & Clandinin, 1990), and also can provide educators with insights into what they think and do (Marble, 1977).

New narrative movements that concentrate on teachers' presentations of themselves as antidotes to misrepresentation and re-presentations in past scholarship (Goodson, 1997) coincide with similar concerns in ethnology, anthropology, and Native American studies about past misrepresentations and re-presentations of Native American people. Stories can be seen as part of colonization and decolonization processes. Novelists and explorers use stories to explain what seem to be strange parts of the world and the "others" that inhabit them (McEwan, 1997). These kinds of stories present a problem for researchers of Native American experience, as written sources have for the most part been told from non-Native points of view. This concern has prompted the use of oral history, interviews, life stories, and other narrative inquiries so that Native people can assert their own histories and identities (Fixico, 1998; McEwan, 1997).

Smith (2000) wrote that indigenous scholars use Western-oriented theories that are copasetic to indigenous methodologies. Indigenous scholars must meet the rigors of indigenous scholarship and the standards of the general academic community, but how to meet both is a personal decision (Weber-Pillwax, 1999). I decided that narrative research is consistent with the aims of indigenous research and that feminist methodologies have many mutual aims with indigenous methodologies.

Some Indian women hold feminists in disdain (Mihesuah, 1996) because White feminists tend to focus on gender oppression and may overlook racial issues as well as community, tribal, or individual survival (Mihesuah, 1996). Feminist methodologies are well defined, however, and a comparison can be used to extend indigenous methodologies as long as the needs of indigenous people are kept at the forefront.

Feminist Methodologies Support Indigenous Methodologies

Many feminists are concerned with creating a woman-centered and woman-defined discourse, adapting feminist aims and perceptions to extant theories, methods, and methodologies, and some feminist researchers want to become free of traditional male-centered ways of research (Bloom, 1998, Collins & Sandell, 1997). Some indigenous researchers have similar aims in that they wish to create an indigenous-centered and indigenous-defined discourse that more accurately portrays Native understandings.

A feminist narratology proposed by Bloom (1998) assumes that women have learned about themselves through "the masculine gaze" and want to create texts from "the feminine gaze". Feminists, such as Bloom (1998), are concerned that women not be presented in a unitary, essential way. The same could be said of Native Americans. We are concerned that we are not presented in a one-dimensional, stereotypical, fantasized manner. We also are concerned that we often learn about ourselves through stereotypes and fantasies projected by non-Native culture and that we need to write about ourselves and rewrite the Native American meta-narratives. While writing we should follow a feminist aim to keep in mind that we are part of our audience and thus should allow for

Native American cultural perspectives, intersubjectivities, and complexities (Bloom, 1998).

Parallels in Use of Narrative.

One aspect of some feminist methodologies is listening to women tell about their lives and experiences in order to make women's voices heard in a society that continues to devalue women (Bloom, 1998). Feminist researchers often make a direct association between narrative and the power of making meaning. Narrative is seen as a cohesive force, and as a non-hierarchical way of weaving together various peoples and events experienced in the world so that it becomes a believable whole (McEwan, 1997). Narrative in indigenous methodology can be seen to serve similar purposes for Native people. Narrative can work against the one dimensional, "playing Indians" type of teaching that devalues and silences Indian people, and can present Indian people's lives and experiences in ways that are believable to themselves and to others.

Parallels in Concepts of Lived Experience.

Listening to women's lives, an aspect of feminism, grounds the research in lived experience, an aspect of indigenous methodology. The idea of representing women as multidimensional is a concern of Native American women as well. Mihesuah (1996) has pointed out the need to do analytic studies of Indian women that include their voices, emotions, and motivations.

Result: Dual Methodological Framework.

The goals of most feminist research approaches are to establish collaborative, non-exploitative relationships between research participants and the researcher, to place the researcher within the study so as to avoid objectification, and to conduct research

that is transformative (Creswell, 1998). Indigenous people also want to eliminate exploitation and objectification from the research process. The notion of transformation in many feminist research projects acknowledges that the research process is in itself transformative, and that the researcher has a commitment to ensure that transformations are beneficial. These goals, derived from Bloom's notions about feminist research, are mutually agreeable with the guidelines for indigenous research that I previously identified.

Collaboration.

A dual methodological framework of feminism and Native American indigenous scholarship influenced how I conducted interviews for this study. Feminist methodology, according to Bloom (1998), breaks down the one-way hierarchical framework of traditional interviewing techniques (Bloom, 1998). Feminist research procedures include conducting sequential interviews that are collaborative in nature in an interactive, dialogic manner that involve self-disclosure on the part of the interviewer (Creswell, 1998). The connection between the researcher and the participants is seen as a source of both personal and intellectual knowledge for stakeholders, and the researcher's identification with respondents is considered to enhance the researcher's interpretive abilities, rather than to jeopardize validity (Bloom, 1998).

This collaboration relies upon a relationship that is close to if not actually friendship, as friendship in everyday life involves sharing of two or more persons' sharing their spheres of experience, and occurs from the beginning to the end of the inquiry (Connelly & Clandinin, 1990). This kind of collaboration is grounded in the

assumption that the respondents sincerely wish to explore their experiences together(Bloom, 1998).

Power Relationships.

Some feminists also are concerned with power relationships between researchers and participants. In an effort to establish an egalitarian relationship, these feminist researchers give focused attention to and non-judgmental validation of respondents' personal narratives. They allow respondents to narrate their stories as they desire and work from the assumption that what respondents tell them is true (Bloom, 1998). The meanings of results are negotiated with participants in a study; the researcher focuses on issues that are important to the respondents, respondents participate in interpretation, and the editorial wishes of the respondents are respected (Bloom, 1998; Creswell, 1998). Throughout the process, this researcher must be self-reflexive as she or he conducts the research (Creswell, 1998). These methodologies are compatible to the indigenous methodologies I employed for this study. What I gave up in objectivity, I gained in access to a wide variety of information due to closeness with the participant and the topic of the research. I felt that becoming overly involved was worth the trade for the depth of the encounters I was able experience during data collection.

The aims of feminist methodologies are compatible in many respects with those of Native American methodologies that include respecting and honoring the experiences of others. The manner in which feminist interviewing techniques are conducted can allow Native American communication styles to dominate the research.

Interpretive Biography

I have chosen to do an interpretive biographical case study. Interpretive biography is a form of narrative inquiry that focuses upon the life experiences of a person and involves qualitative research methodologies that use inductive logic to study life and education (Connelly & Clandinin, 1990). The origins of this method are wide and well documented and can be found in the fields of anthropology, literature, history, psychology, and sociology. Research is conducted as a collaboration between the researcher and the research participant. I base the structure of this interpretive biographical case study on Creswell's (1998) summary of Denzin's methodology for interpretive biography.

Data collection consisted primarily of interviews and documents. I had intended to begin by gathering a chronology of the different stages of Jones' life, such as childhood, adolescence, early adulthood, and maturity and then explore different experiences of her life, such as her education, employment, and marriage. In actuality, due to the nature of our relationship, I gathered contextual biographical information within the context of our conversations. Due to the qualitative nature of the study, I planned to revise research questions and methods while in the field if necessary (Creswell, 1998).

Data analysis centered on stories and epiphanies of the participant and their historical and pedagogical contexts. Initially, I thought I would organize the research participant's stories around themes that would indicate pivotal events (epiphanies) in her life. In actuality I looked for larger structures to explain meanings of the participant's life stories, such as recurring themes and metaphors.

The final narrative form of the research is a detailed picture of an individual's life as an art educator, Native American woman, and artist. I acknowledge that research is value laden and biased, so in the study I openly acknowledge that my values helped shape the final narrative. I placed my self reflectively in the research and included my own interpretations in conjunction with those of the research participant. As reality is subjective and multiple as seen by the research participant and the researcher, I included quotes and themes in the words of the research participant. The final report was written in a literary style, using a first-person pronoun to refer to myself, and in the language of qualitative research (Creswell, 1998).

Terms

Biographical Study

A biographical study is a life story of an individual, living or deceased, written by someone other than the individual. A biographical study focuses on the experiences of an individual as told to the researcher or found in documents and archival materials. The study is constructed out of stories and epiphanies of special events, and situates them within a broader context while evoking the presence of the author in the study (Creswell, 1998; Denzin, 1989)

Interpretive Biography

Interpretive biography is the studied collection and use of personal life documents and stories that describe turning-point moments in an individuals' life. The subject of the study is the life experiences of a person. The biographer's values and

biases are inherent in the text, so biographies are gendered, class productions that reflect the life of the writer. This must be acknowledged by the researcher and reflected upon in the text. Biographical studies can never reproduce the totality of a life, or unambiguously find meanings. Social scientists must find ways to connect biographical meaning to society-at-hand and to larger culture- and meaning-making institutions. The meanings of the life experiences are best given by the persons who experience them (Creswell, 1998; Denzin, 1989).

Epiphanies

It is assumed that lives are shaped by key, turning-point moments. These moments are problematic experiences that are moments of revelation in a life. Personal character is manifested in these moments which are often moments of crises. They alter the fundamental meaning structures in a person's life. The effects of these moments may be positive or negative. Denzin calls these turning points "epiphanies" (Denzin, 1989). Some are ritualized, as in status-passages such as a job promotion, or publicly receiving an award. Others are routinized, such as daily contact with students in a classroom. Others are emergent and unstructured and the person enters into them with few if any prior understandings of what is going to happen. The meanings of these stories are given retrospectively as they are relived and re-experienced by the person in the stories as he or she tells about himself or herself. Life stories also are derived not just from a person's experiences, but also from larger group, cultural, ideological, and historical contexts (Denzin, 1989).

Experience

Experience is defined as individuals meeting, confronting, passing through and making sense of events in their lives (Denzin, 1989).

Culture

Culture is people's ways of perceiving, believing, evaluating, and behaving (Wasson, Stuhr, & Petrovich-Mwaniki, 1990). Wasson, Stuhr, and Petrovich-Mwaniki (1990) wrote that culture has four characteristics; it is learned through enculturation and socialization, it is shared by most of its members, it is adaptive, and it is dynamic. Within each group are individuals with distinct differences, however, there can be overlappings and similarities between cultural groups (Hausman, 1999). Culture provides a dynamic blueprint for how people live their lives, and helps define possibilities for understandings and actions (Ballangee-Morris & Stuhr, 2002).

Multicultural Art Education

Multicultural art education is based upon democratic ideals, and affirms cultural pluralism within a culturally diverse society. Many cultures can be found with in a country's particular context and can vary from nation to nation. Cultural pluralism is characterized by equity and mutual respect among existing cultural groups and contrasts sharply with cultural assimilation practices that expect minorities to give up their traditions and be absorbed into mainstream society (Bennett, 1999).

Pedagogy

Pedagogy is the art and science of teaching and deals with the practical action of educating students. Pedagogic situations are always unique and contextual (Doyle, 1997; Van Manen, 1990).

Story

Story is a recounting of a string of events in a way that renders the texture of the events, the nuances, and multiplicities of action and situation in some way that accounts for time, sequence, and continuity. Stories lead to insights and interpretations with numerous meanings that are not necessarily predictable (Doyle, 1997). Stories usually have multiple versions, with no clear beginnings or endings, and stories told are never the same as stories heard. Stories are grounded in a group's culture, where criteria of truthfulness are established; larger ideological forces put pressure on persons to establish their individuality in the stories they construct (Denzin, 1989).

Life Stories.

Life stories comprise a life, or a segment of a life, as reported by the individual who lived that life. A life story is a story of what that person thinks is important in her or his life (Denzin, 1989).In the context of this study, life histories are self-examined lives that have been made public, and that allow the Native voice to be heard (McBeth, 1996).

Narrative.

Story is the phenomenon; narrative is the mode of inquiry for examining stories (Connelly & Clandinin, 1990).

Use of Terms to Describe Native American Peoples

The United States Bureau of Indian Affairs defines a Native American as a person who is a registered or enrolled member of a federally recognized tribe or who has a blood quantum of one- fourth or more that is genealogically derived from Native

American ancestry (Garrett & Pichette, 2000). American Indian is also a legal term used to describe, define, and discuss Indian people (Cleary & Peacock, 1998).

Native American people may refer to themselves as Indians, yet many others expect non-Native people to use the term Native American as a sign of respect (Garrett & Pichette, 2000). Also, researchers from the Americas, Canada, New Zealand, and other places around the globe refer to themselves and their experiences using the term indigenous. In my experience with family members and others, Indian people use all these terms, so I used them interchangeably in this study, along with the term Native.

Methods

Collaborative life story research utilizes methods that are compatible with a Native American research methodology. I used collaborative methods that allow Ruthe Blalock Jones to maintain control over certain sections of the final product, such as her reminiscences and interpretations of the meanings of her life (McBeth, 1996).

Data Collection

Locating an Individual

In biographical studies a researcher finds an individual who is accessible, willing to provide information, and is distinctive for his or her accomplishments or who sheds light on a specific phenomenon being explored (Creswell, 1998). For this study I purposefully selected Ruthe Blalock Jones as an individual who meets these requirements. I had known of Jones' artistic accomplishments, but had not previously met her. In other years I had researched Native American artists while in Oklahoma. During conversations with artists, museum conservators, librarians, and others, Jones'

name came up again and again. I learned that Native people, academics, and artists respected her, and that she was considered to be approachable, generous, talented, and knowledgeable.

Access and Rapport

Encouraged by various people's opinions of Jones, I contacted her and asked if I could visit her at Bacone College, initially with the idea that I would do a history of Bacone's art department. I spent a week at Bacone observing her classes, talking to her, socializing with other faculty, and briefly met with the college president. My objectives for doing this were to introduce myself to Jones, and allow her time to look me over and decide if she would be willing to work with me by acting as a gatekeeper for a study. After spending this time with Jones, I found that I was drawn to her as a person and I felt that a study of her life would be much more important and interesting than a history of the art department. I felt that the history of the art department would actually be interwoven into her life, as she knew the various people who had been employed as faculty. I also felt that concentrating on Jones' experiences as a contemporary person would be of tremendous benefit to Indian people and to the field of art education.

After returning home from the week I spent with Jones, I contacted her and asked if I could listen to her life story. Somewhat surprised, she agreed but with the condition that she maintain some element of control during the research process. Jones provided me with some documents, including publications by and about her, her notes for various public lectures, and her syllabi for general art classes, Indian art classes, and Indian studies classes. I also had some original prints and some reproductions of her

artworks that I had previously purchased for my personal collection. In addition, I obtained permission to conduct my study from the human subjects review board at Indiana University.

An aspect of rapport is the amount of power each stakeholder has in the research relationship. In this situation, I felt I would be *researching up* or conducting research in an elite setting with a respondent who had more power than I (Bloom, 1998). Jones is a woman of status both regionally and nationally. She is an associate professor and head of a college department; I was a student researcher at the time I collected data. Her degrees are terminal for her field and she has pursued education beyond her terminal degree in an area (anthropology) that complements her concern with Native art and culture. It was possible that as a doctoral candidate an elementary art teacher in a Midwestern suburban school (a position I held during the time I collected data) that I earned a higher salary than Jones did in her rural community college position, however, I estimated that any difference in income or educational background would be minimal. Nevertheless, power relationships are complex and fluctuate between the researcher and respondent (Bloom, 1998).

While with Jones, I explained to her that my grip on Oklahoma Indian etiquette was rusty from disuse. My father had passed away and occasional visits to relatives weren't frequent enough to keep me fluent. Although I was raised in the middle class Midwest, I absorbed my father's and family's cultural edicts about not putting oneself above others and keeping a balanced outlook. I learned while young that how I was raised in my early years did not fit with the cultural structure of mainstream schooling. I learned that speaking loudly, questioning aggressively, and self-promotion are

necessary aspects of functioning in the mainstream, although these actions are frowned upon in some Native ways of interacting. I asked her to forgive me for any faux pas as I relearned and remembered how to act in ways more acceptable in Oklahoma pan-Indian culture.

Purposeful Sampling Strategy

When I selected Jones as a research participant, I believed that her life story would be information rich. I also anticipated that the intensity of the information concerning Native American art and education that would be contained in her life story might have great potential to add to understandings of art education for and about Native Americans.

Forms of Data

In interpretive biography, a portrait of an individual's life is created from notes, audiotapes, documents, and transcripts of unstructured, open-ended interviews (Creswell, 1998). I utilized these methods plus the ones listed below:

1. Open-ended, unstructured interviewing.
    a. Interviewing is a means of forming a conversational relationship with the participant (Van Manen, 1990).
    b. I conducted conversational interviews with Ruthe Blalock Jones about her life as a Native American woman who is an artist and educator. I asked her questions about the stages of her life, the chronology of her life, and her educational experiences both as a student and as a teacher. I also asked her if she perceived herself as a cultural mediator, if she

would share examples of instances of her cultural brokering, and if she would share anything else that was important to her. For each interview I established sites that were comfortable for the respondent.

2. Burrowing.
    a. In an interview, the researcher may focus on the emotional, moral, or aesthetic qualities of an event or epiphany and then ask the respondent why the event is associated with these feelings and what their origin might be.
    b. My aim was to have Jones reconstruct the story from her point of view at the time the event occurred (Connelly & Clandinin, 1990).
3. Restorying.
    a. Restorying is asking the respondent to reconsider an event or epiphany in light of current or future concerns.
    b. After burrowing into a past event or epiphany, I would ask Jones to return to present and future considerations and ask what the meanings of the event was to her at that present time. (Connelly & Clandinin, 1990). I also examined how my own biography influenced particular interpretations of Jones' experiences (Bloom, 1998).
    c. Burrowing and restorying are similar to the progressive-regressive method used by Denzin (1989) and Bloom (1998) to study meaning structures by beginning with a key event in the subject's life and then working forwards and backwards from that event. Bloom based her use of the method on Sartre's idea that a life develops in spirals, passing the

same points again and again but at different levels of integration and complexity. Original interpretations of events and epiphanies may be deepened or altered by considering them in light of knowledge from later events and reflections upon earlier events.

4. Documents.

a. Documents can take form of the writings generated in the process of living a life. Studying documents can supplement interviews and observations. The use of multiple forms of data beyond interviewing is a key component of case studies (Rossman & Rallis, 1998).

b. I asked Jones if she had any documents that she might want to share with me for the purposes of this study. She had saved many photos and documents, such a notes for public lectures and publications, but they were in no clear order. Also, I read what others had written about Ruthe Blalock Jones and I read what Jones herself has published.

c. I worked to put many of these documents into binders for Jones, as a way for me to study them and make sense of them and thus her life experiences, and also as something that could be preserved by her family, or an archive. While doing this Jones would often sit and talk to me about the images, explaining the artistic concerns she was dealing with in a piece, life events that inspired a work of art, tidbits of information about people we were both acquainted with. This was part of the friendship and trust that developed from our collaboration.

5. Observation.

   a. I employed the observation technique of *participant as observer*. The researcher has two roles, that of a participant and that of an observer, however the observation role is secondary to the participant role (Creswell, 1994).

   b. I asked Jones if I could accompany her to some specific situations. I joined her in her classroom, faculty meetings, powwows, and family gatherings. It was approximately 100 miles round trip from Bacone College were Jones lived during the academic year to the home of my cousin were I was staying. Therefore, on the way back to my cousin's home I tape recorded my field notes and later transcribed them.

   c. I *actively recorded* aspects of my observations such as a portrait of the participant, the physical settings of interviews, particular events and activities, my reactions, my hunches, and what I was learning (Creswell, 1998). Active recording reflects the researcher's expression of her personal practical knowledge in her field notes, rather than a passive recording that implies that events could be recorded without the researcher's interpretation (Connelly & Clandinin, 1990). From my previous experience interviewing Native people I found that some people consider taking notes to be a sign of stupidity on the part of the researcher, because an intelligent person should have a well-developed memory. In past studies I usually had written active field notes after

sessions of observation. This seems to have worked well in the past and also was appropriate for this study.

d. During my observations I asked Jones if I could take some photographs and make sketches of her office, classrooms, and studio. She kindly assented.

e. Places, objects, plants, animals, and events can be considered to have meaning by some Native people. The research participant can consider the observation of them a form of communicating important information, and this technique may seem irrelevant to non-Native people. I believe that Jones deliberately asked me to join her in some functions to learn about her in important ways other than through conversations.

f. I anticipated that my role as an observer would initially be somewhat of an outsider at the beginning of the study and that I would become somewhat of an insider over time (Creswell, 1998). I defined myself initially as "somewhat of an outsider" as opposed to an "outsider" because my father and uncles lived in the Murrow Children's Homes adjacent to the Bacone campus, and some family members have attended Bacone. I visited the campus before the study with family and was familiar with the Muskogee area. I was aware of some issues and Native American concerns in Oklahoma (particularly with my tribe, the Cherokee Nation) through family conversations as well as through subscriptions to the Cherokee tribal newspaper and a newspaper that focuses on Oklahoma Indian issues. I had never lived in Oklahoma,

however, and since my childhood to the time of the study had not attended powwows, stomp dances, or Cherokee political events in the area.

6. Art works.

    a. Art works can be seen as 'texts' that have their own visual language and grammar. Art works are the result of artists rendering their lived experience (Van Manen, 1990).

    b. Jones' artworks are based on her life experiences. In her artist statement for the catalog of the exhibit *Watchful Eyes: Native American Women*, Jones (1994) wrote, "My work is autobiographical; these are my things and my experiences [in her paintings]. I feel a sense of responsibility to document accurately my own time and place" (p. 24). I asked Jones if she would like to share some of her artworks from her private collection, including art works in progress. She did this openly and generously, including accompanying me on a visit to the Gilcrease Museum to view and discuss her works in that collection.

7. Photo elicitation.

    a. Photo elicitation is the technique of asking a research participant to look at a photograph and then speak about what they see, remember, and feel.

    b. I asked Jones if she would like to discuss the contents of photographs taken by herself or others (Creswell, 1998). As I would organize the photographs and documents that she had shared with me, Jones or I would pick out a photo and begin to converse. The contexts of the

photographs were of great interest to us both and informed events in her life stories.

8. Art elicitation,
    a. This is a variation on photo elicitation that I developed with in the field.
    b. I asked Jones if she would discuss the contents and contexts of artworks made by herself or others. This method was an important part of the data gathering.
9. Letter writing.

    Due to the distance between our homes (Jones in Oklahoma and myself in Indiana and Arizona), letter writing and e-mailing were important ways of communicating with Jones and receiving her responses (Connelly & Clandinin, 1990).

Data Analysis

Data Management

I began the process of data analysis by first addressing data management. I created file folders and computer files to organize data (Creswell, 1998).

Initial Exploration of Data Base

My initial exploration of the data base began by reading over the transcripts, notes, and other materials several times to get a sense of the whole. As I read, I made memos of ideas, key concepts, or short descriptive phrases in the margins of transcripts and field notes, and under photographs and copies of art works (Creswell, 1998). In addition, I formed initial codes during this time.

Describing Data

To describe the collected data, I wrote a narrative that intertwined Jones' stories with cultural and historical contexts. Included in the narrative were detailed descriptions of various sites, activities, artworks, and other important pieces of data.

Classifying Data

After describing the data, I identified relevant or insightful stories, located epiphanies, and identified contextual materials that elucidated Jones' life story (Creswell, 1998). While doing this, I conducted theme analysis using the constant comparative analysis (Van Manen, 1990). A theme describes an aspect of lived experience, and is an element or motif that is frequently repeated in a data set.

Van Manen (1990) wrote that finding themes is a process of insightful discovery, and that theme formulation is an act of simplification for the process of developing understanding of a notion or topic. Theme analysis and formulation is the product of pedagogic reflection. The purpose of developing themes in this study was to come to a pedagogic understanding of the topic of "Native American art and education" so as to improve both my personal teaching practice and the teaching practices of others.

To accomplish this, I used Zimmerman's technique for constant-comparative analysis to isolate themes. First I formatted the transcripts, notes, and documents onto index cards using a computer. Next, I read the texts on the postcards several times and asked what statement(s) or phrase(s) seem particularly essential or revealing about the experiences being described. I developed codes for those statements, and then sorted the

index cards according to the codes and labeled them. Then, I looked at every sentence or sentence cluster and asked what does this sentence or sentence cluster reveal about the experience being described (Van Manen, 1990), and organized the text into large thematic categories that had subcategories.

Interpreting Data

After analyzing the data, I then conducted a preliminary interpretation of the significance of the themes in respect to my research questions. Next, I asked Jones to check that I had not misrepresented her in my interpretations. This process consisted not of interviews, but of interpretive conversations. We had several of these collaborative conversations in order to allow both of us to reflect on the transcripts and other texts in order to gain as much interpretive insight as possible. From these conversations and from my own data analysis efforts, I theorized patterns and meanings in the transcripts of Jones' life stories (Creswell, 1998). This follows the research protocol established by Horne and McBeth (1998) when they collaboratively researched Horne's life story.

Representing Data

To report these finding, I composed a narrative that followed Creswell's (1998) general structure for reporting results of a biographical study. First, the problem is introduced and the research question is stated, followed by a description of the research procedures. Next a report of the experiences of the participant is stated and then the data is analyzed. Narrative segments are identified, patterns of meaning are found, and finally the research findings are summarized and connected to the field.

To place myself in the research, I found that I needed to tell my story as well, as did Connelly & Clandinin (1990), who found that they were not simply scribes but also storytellers. In their research the stories of their participants merged with their own to create new, collaborative stories. Their final document was a collaborative document, a mutually constructed story created out of the lives of the researchers and the participants. A similar type of document resulted from my joint research efforts with Jones.

McBeth (1996) wrote that it was challenging to learn how to translate hers and Horne's oral communications into a written form that made sense to a reader without losing the spontaneity and informality of the interaction. I also found that collaborative efforts between Jones and me were highly rewarding but demanding. The written document that communicates our research collaboration follows research models and protocols used by others, but is unique to our study and may seem to deviate from other precedents.

Narrative is an appropriate way of disseminating findings of my life story research to Native people. Story and metaphor are aspects of reporting narrative inquiry, and parallels can be found with traditional Native ways of disseminating information. Disseminating research by putting together stories, ideas, data, and anecdotes inductively is an ethical way for reporting research to people who come to understandings and think in abstract ways (Cleary & Peacock, 1997).

Verification

Verification for this study consisted of three methods: triangulation, member checks, and rich and thick description. To triangulate the study I used multiple sources and methods to obtain and examine data (Creswell, 1998). I solicited Jones' views on the credibility of the interpretations and findings of this study. This involved taking the data, analyses, interpretations, and conclusions back to the research participant so that she could judge the accuracy and credibility of an account (Creswell, 1998). Additionally, I used thick description to describe data and write the final document .

Thick description is a standard for judging the quality of an interpretive biography. When a researcher writes a final document using rich, thick description, readers can make decisions regarding transferability (Creswell, 1998). By utilizing thick description, I hope to enable readers to enter into the power of the story, and invited readers to vicariously live a life other than their own. Thick description invites readers to respond to the question, "What do you make of this narrative for your teaching?" (Connelly & Clandinin, 1990) Thick description also respects the researcher's perspective. My prior understandings and what I learned from the experience were incorporated into the text. Implicit in the method of rich description in interpretive biography is the idea that all lives are necessarily incomplete and unfinished.

Summary

This study aims to inform multicultural art educators specifically on the topic of Native American art and education. In the past, mostly non-Natives conducted research about Native Americans. As a result, Indians have not had much say about what has been written about them. The methodological framework was therefore derived from the writings of both indigenous and feminist scholars. Data collection consisted mainly

of informal, unstructured conversational interviews augmented by observation and reading texts. My research participant, Ruthe Blalock Jones, had several collaborative conversations that allowed us to reflect on transcripts and other texts in order to gain interpretive insight. The description and analysis of the data is presented, along with contextual information, in the next chapter.

CHAPTER FIVE

Context for Data Description and Analysis

Introduction

This chapter sketches a portrait of the research participant, Ruthe Blalock Jones, in order to provide a context for later data analysis and interpretation. The data for this study was gathered over several years, although most was gathered during the summer of 2002, when I stayed with a relative who generously offered me her home while I collected data. Jones and I shared many conversations in many places, including her office and the classrooms of the McCombs Art Building on the Bacone campus, during car rides, at her home in Muskogee, and at family outings, powwows, stomp dances, and ceremonials.

Figure 2. Ruthe Blalock Jones at her easel in the McCombs Building upstairs painting studio.

During our conversations, Jones conveyed that she was an active participant in the process, but saw my role as the researcher who analyzes and finds meaning in the data. She did not want to involve herself in the actual process of organizing, analyzing, and interpreting data. She did want to make sure, however, that she was accurately portrayed in the process. I sent her each chapter as it was nearing completion and asked for her input. Sometimes she would make minor editorial comments; other times she would simply state that she was satisfied.

I asked Jones how she would like me to portray her words in the written report. I had learned from Horne and McBeth's 1998 study that the spoken language is different from written language. Horne and McBeth had worked together to create what they described as a readable version of their spoken words. Jones thought that was a good idea and was very clear that she wanted me to edit the transcripts, and her notes if necessary, to make them lucid and comprehensible as written text. I did so, with the intent of keeping the cadence and flow of spoken language. Her words, edited with her permission, are in quotation marks, or stand as separate block quotes.

Jones did not talk about her family much during any of our taped interviews, except for one time. She seemed reluctant to discuss her family and seemed to want to keep that aspect of her life private from analysis. The one time we did talk about her family, her parents, and her childhood, the tape recorder failed. Jones said that might be for the best, and directed me to Watson's (1993) doctoral dissertation for this information. I later learned that Jones' mother had passed away earlier that year and I believe that was the basis for her not wanting to discuss these topics with me, which I respect. Therefore, I drew some of Jones' background information from Watson's

unpublished doctoral dissertation completed for the University of Oklahoma, as well as from Jones' unpublished notes, and Jones' published writings.

Childhood

Born in Claremore, Oklahoma on June 8, 1939, Ruthe Blalock Jones is the daughter of Joe Blalock (Shawnee/Peoria) and Lucy Parks Blalock (Delaware). Jones is a member of the Horse Clan of the Lower Band of Shawnee, which is the Tecumseh Band. She signs her paintings both with her "American" name, Ruthe Blalock Jones, and the name Chu Lin Dit, which means Little Bird in Delaware. She does not sign her "real" Delaware name or her Shawnee name on her paintings. Those names were given to her traditional ways, which she states is an honor and a privilege not to be taken lightly. Jones is very serious about her art, but is not sure that other people would see art in such a light. To be on the safe side, she doesn't use her real Indian names on her art works, lest that be considered frivolous or worse.

"My Father Was a Roadman"

As a child, Jones lived with her family in the country, because it was her parents preference. They said that town was not a good place for children to grow up. Also, her father would regularly put up a teepee in the backyard for peyote meetings. Jones' father was a Roadman, leader of the ceremonies of the Native American Church (NAC), and as such he kept the teepee for meetings. Perhaps their preference for living in a rural area also was influenced by their need for privacy, even secrecy, to practice their traditional religion and way of life.

The NAC is an intertribal religion that has its roots in Mexico. The NAC has several ceremonies, the primary ceremony centering on the use of peyote for spiritual

and physical well-being. An active campaign to stop the use of peyote began while Oklahoma was still Indian Territory. The federal legal right for Indian people to practice traditional religions and to have access to and use of sacred objects and sites was not secured until the American Indian Religious Freedom Act was passed in 1978. Persecution of the use of peyote continued and in 1994 Congress made an amendment to the American Indian Religious Freedom Act that clearly protects the members of the NAC in religious use of peyote (Swan, 1999).

"My father was a roadman. He was a bead worker, and he made fans, gourds [gourd rattles], drumsticks -- every thing they use in the teepee."

Additionally, her father was a stomp dance leader and participated in Shawnee ceremonials at the ceremonial grounds. Stomp dancing can be both social and ceremonial and has origins in Eastern and Southeastern Woodlands cultures. The leader is responsible for beginning the dance and leading call and response songs with men.

Women dance as well, and it is an honor for a woman to wear *shells* during the dance. Shells, also called shackles, are leggings covered with turtle shells, or in modern times tin cans, that have pebbles on the inside. Shackles are worn tied to women's lower legs. Women who are wearing shells in order to create the necessary percussion sound dance a certain shuffle step. Shell shakers dance double time, taking two steps to the men's single step. This percussion can be in addition to a water drum which is used by some tribes.

Jones' mother was also an active participant in their traditional lifestyle. She participated in the NAC ceremonies by acting as the water woman, who brings water into the teepee, and presents the ritual breakfast in the morning at the end of the

ceremonies. She also was a shell shaker, and in turn her daughter, granddaughters, and great-granddaughter shook shells.

Figure 3. This painting by Jones portrays a woman walking away from a dance ground wearing shells. After the Dance or The Shellshaker, 1974, gouache on paper, courtesy of the artist.

"My father was a peyote man, and my mother helped him. My mother carried water for him and helped him all the way. First of all, she helped my father. That was the way she was raised, to help the man, so she took that very seriously, and enjoyed it very much. That was her life."

Jones was also introduced to powwows during her childhood. Powwows can be tribal or intertribal gatherings that are mainly social in nature.

"I began dancing in 1945 or '46, when they began having powwows to celebrate World War II being over and the men returning home. Those first dances were called victory dances, victory powwows. They were small by today's standards, but they were the biggest and grandest and most important thing that I had ever seen. The first outfit my mother made for me was a green cotton print skirt with red and blue ribbons on it. My shawl was made by a woman who had adopted me in the Indian way. It was gray wool recycled from a woman's suit skirt. The fringe was light blue yarn and across the back embroidered in the same yarn were my father's name and then the word Shawnee, for his tribe. Under that were his service numbers and dates and locations of service. But the best things to me were two of his infantry shoulder patches on each side of the design in the back. At the bottom they had red, white, and blue ribbon streamers that fluttered and rippled in the breeze. That was a special time for me. But when I think about it, I have had a lot of special times."

"Childhood Was a Special Time"

Jones' remembers her childhood as a special time. She especially loved what she describes as "Indian visits".

"When I was growing up, it was common for an aunt or uncle or friends to pay extended visits of several days to a week or two. When my friends and I reminisce, we describe these as 'Indian visits'. Our house seems to have been a favorite place to visit. I always enjoyed these visits because they meant conversation and stories, I mean visiting – not storytelling in the formal sense."

"In the evenings there would be card games and always the accompanying conversation, and, if the visitors were male, they might tie a drum and sing. These activities could go on all night. They were special times."

As a Roadman's daughter, Jones felt that she had some special responsibilities.

"I think in some ways growing up as a Roadman's daughter must be something like being a preacher's kid. We were always conscious of our behavior and that it not reflect negatively on our father. 'What will people think?' was something we heard often from our mother. We were to do our best in everything, at school and so on, but we were expected to conduct ourselves properly in the teepee, at the dance grounds, and at powwows. That was the most important thing, and I think our parents felt that if that expectation was met, the rest would take care of itself."

"They Thought We Would have it Easier if We Spoke English"

Although both of her parents were fluent speakers of their Native languages, they did not actively seek to teach their children these languages. However, the children did hear the Shawnee and Delaware languages spoken in the home and at ceremonial and social occasions.

"They always prayed in Indian in the teepee and at meals. It was unusual to hear a prayer in English."

Although her parents were of different tribes, and spoke different Native languages, Jones believes that they understood each other, and that the children understood them as well. Jones has thought deeply about why her parents did not encourage them to speak Indian languages. She believes that as both her parents attended boarding schools that held to the prevailing idea of converting Indians into mainstream Americans, this affected their decision for their children to speak English.

"Both my parents attended boarding schools and I believe they thought we children would have it easier if we spoke English. My mother attend her first years of elementary school at a public school in Oklahoma, where she said she and other full-blood Delawares were ridiculed for their broken English and lack of knowledge of everyday White things. My mother talked of incidents of being made fun of by White children for mispronouncing a word or not knowing the meaning of a word. The words were for things unknown in her traditional Delaware, non-English speaking home."

Also, she believes that her parents might have tried to spare their children some of the effects of discrimination.

"I was always aware of discrimination, of being different. We lived in the country, so it was exciting to go into town. That is where I saw the signs for white and colored waiting rooms, rest rooms, and drinking fountains. I always wondered what to do. Some Indians could or would go where it said white but I never did. I think I just did without or waited until I got home. I think things like that were probably why our parents never made us talk Indian."

"They Always Had a Creative Project Going On"

Jones came from a creative household and her parents made many of the things needed in their daily lives because of the necessity of conserving funds in economically difficult times. Also, they created the things needed for their participation in the NAC, powwows, stomp dances, and Shawnee ceremonials. This, too, was done out of necessity, as these objects and clothing are not available in the mainstream market-place .In addition, certain items need to be created in a prescribed manner in some of these traditions.

"Besides being a Roadman, my father was a bead worker and feather worker. The beadwork, for instance; he only used #13 cut beads or smaller. My father would roll buckskin fringes and then for finish he put white shoe polish on them. And the tassels on top of the staffs and gourds, I saw him make them, too. He would use white horse hair, and some times he would color it. I recall him dying it on top of the kitchen stove with crepe paper and water in a coffee can. One of the colors I especially remember is orange or gold."

" My dad made drumsticks too. A lot of men made their own, especially if they were drum chiefs [important participants in the NAC ceremonies]. They always used hardwood, because the drum is wet on top. The sticks were a certain length, with a design incised in them, usually with a wood file, or maybe even a carved design. He would enhance the designs with white shoe polish again, or maybe some kind of black paint or ashes stain if it was a light-colored wood. A file, sandpaper, and maybe a knife were the only tools I ever saw used on any drumstick or handle. I don't know where they got the wood. A lot of places I guess. One place was from furniture: wood chair rungs for instance. I think sometimes they took a rung from the back of a chair that was

still in use; others were from old throw-away furniture. They wanted seasoned hardwood. Walnut was a favorite, as well as cherry and mahogany. I also remember them liking something called ebony. Sometimes the furniture rung would have rings or a square end, which would be incorporated into the design. They might add silver or brass insets or even a rhinestone. Everything was very individual, and even if you really liked a design or something someone had, you would never copy it. That just wasn't done."

"The fans; he made all kinds for a lot of people. He would say, 'I'm going to put up a fan,' or someone would ask him to 'put this up for me' when they brought the feathers to be made into a fan. I think the loose feather ones were the thing then. They said flat fans were for women, like mine. Mine is waterbird, and about fifty years old [her father made it for her]. Other feathers I saw him use were red and blue macaw, eagle, pheasant, magpie, scissortail, and hawk. A person's feathers might relate to his vision, some special place or person, and so on. They were never bought or sold. Most things were obtained as gifts and stayed with one all one's life."

"Of all the things my father made, he never charged for them. No one did, that was the way it was. If you had a gift to make things, you shared it like that. People gave him things; I guess money sometimes, but usually feathers, buckskin, beads, a blanket, or something to use in the tee pee, or even a tee pee."

"When aunts and uncles visited, they brought their own sewing, knitting, embroidery, quilting, or crocheting projects – carving by the men, and whittling. They also read a lot; newspapers, magazines, and books."

"My mother also did beadwork, but only for us, the family. She sewed clothes for us; made quilts, curtains, and things for the home; and made dance clothes for herself, and us, her children. So you see, my parents were always busy, never idle. They always had a creative project going."

"By 11, I Knew I Was Going to Be an Artist"

Perhaps her parents' own respect for and understanding of making things influenced their decision to support Jones in her passion for drawing and painting. Jones says that she cannot remember a time when she was not watching or learning a creative technique, such as beading. Jones does not remember at what age she started to draw and paint. She remembers drawing on wrapping paper, cardboard used to package shirts, even a rolling window blind. Her parents made sure that she had art materials, even in financially difficult times.

Turning Point: Encouragement by Artists, Attending Bacone High School

In nearby Miami, Oklahoma the noted painter Charles Banks Wilson had his studio. Although not Indian, Wilson is known for his paintings and drawings of Indian people. Jones' father spoke to Wilson about his talented daughter and Wilson invited her to visit his studio. Jones was about 10 years old. During that initial visit, Wilson gave Jones a sketchbook of Strathmore drawing paper, and a box of Eberhard Faber pastels, the first artist-quality materials she ever had. He encouraged her to use them and to return with her artworks. Wilson began to critique her drawings, and encouraged her to enter regional competitions. This was the beginning of a life-long friendship and mentoring relationship.

Wilson was on the board of the Miami Public Library, which Jones began to frequent. There she read art books, artist's biographies, and studied different techniques. She discovered American Artist and other art periodicals.

"This was were I saw my first nude, in his studio. This made quite an impression. I began doing them from books and other materials from the library. I was serious about my art."

"I didn't know who Charles Banks Wilson was as the time, how important and well known he was. I only knew he was kind to me, encouraging. I did not find out until I was in high school. Had I known earlier, I would have been inhibited."

Wilson encouraged Jones to enter the Philbrook Museum of Art Indian Annual painting competition in 1954. Acee Blue Eagle was one of the judges that year, and was impressed with her work. Jones' painting, *Pow Wow Camps,* was juried into the exhibition, and it was during that show that she made her first sale, to Acee Blue Eagle.

When Jones was 13, her family met Acee Blue Eagle at the annual powwow in Pawnee, Oklahoma. He suggested to Jones' mother that her daughter should attend Bacone High School. Blue Eagle invited them to visit him at the Pawnee Bill store. He gave Jones several signed postcards and photographs of himself, and gave her words of encouragement. While there, Jones selected a Chimayo purse to purchase. Blue Eagle refused the money and asked her to keep the purse. This had a tremendous effect upon Jones. Blue Eagle was the second artist she had met and again she developed a life-long friendship and mentorship with this artist as well.

During her childhood, Jones attended grammar school at the Lincolnville School District in Ottawa County, then advanced to the Miami Junior High School in Miami,

Oklahoma (Broder, 1999). After winning an honorable mention at another Philbrook Annual and talking with Blue Eagle, she became determined to attend high school there. She convinced her parents that attending a high school away from home would be of great benefit to her due to the art instruction provided to students by Native American artists who were faculty. Her parents acquiesced, yet did not have sufficient funds to pay for her schooling. Blue Eagle recommended to Dick West, the director of the Art Depart, that Jones receive an art scholarship, which enabled her to attend Bacone.

When Jones arrived at Bacone in 1954, Dick West was the director of the Art Department. West was to have a profound impact on Jones' life. Jones greatly admired and respected West and he became an important influence in her development as an artist and as an educator. "Dick West taught us all the importance of accuracy and authenticity of detail. This was vital, no matter how simple or complex the subject" (Jones, 1996).

Over the years, Jones relationship with West progressed from teacher and student to that of colleagues. Jones still grieves after the death of her dear friend and mentor, and holds his memory in high esteem.

It was during her high school experience that Jones accepted the teachings of the Baptist church:

"When I came here to Bacone, it was for high school at the time. I had heard of and was aware of church before that, but I may have been in a church maybe half a dozen times. There was a Baptist church where we lived and it was an Indian church. But we didn't attend church so I was introduced to church when I came to Bacone."

Bacone, affiliated with the American Baptist Church, had mandatory church services for pupils. Jones stated that the services gave her a very welcoming feeling: "I always remember that, because I had never felt welcome by church people before. I had always had the feeling that we were considered, I don't know….not odd, but that we were beyond odd."

Jones felt that at Bacone she was accepted for who she was, and how she was raised: "And so I became a Baptist when I came to Bacone."

Jones considers herself a syncretist, believing in the precepts of the NAC, traditional Shawnee religion, and Baptist theology. Jones' experiences in her early life hold great importance for her, and are an important element in her art work.

"Our parents had meetings for us when we were 12 years old, when they said we 'came of age' [the age of accountability]. It was our way of life. I believe the peyote way ultimately shaped me as a person. Once you have heard your name in the teepee you can never forget it. It stays with you forever. It forces you to do things and won't allow you do to other things. I learned tolerance and patience there. I learned discipline. This is what I mean when I say the NAC shaped me as a person. There is a discipline that goes with you your entire life. This discipline has been best expressed in my life though my paintings."

Adulthood

After high school, Jones married, had children, and following college, was employed as a social worker for the Oklahoma Department of Public Welfare. Jones followed her husband's wishes about how to raise a family. Her husband, who is Kiowa and Cherokee, did not habitually participate in the kind of activities Jones had while

growing up. Jones states that she willingly followed her husband's wishes in raising their family and to this day remains a devoted wife and mother. But she does regret that her children did not have the intense exposure to Indian cultures that she benefited from while growing up. Jones never stopped painting, however, she painted on nights and weekends, when she had the time, or when she made time.

Another Turning Point: Girl in Buckskin

There came a time when Jones decided that she was going to make a strong-minded effort to win at competitions:

"I was saying to myself, 'Well, I don't paint to win' or 'I just want to be included in the show.' And that is what would happen. I think I won some honorable mentions or something. But sometime during that winter, I don't know, I just made an effort to really do my best, to make a major statement, and I guess you would say it paid off."

In 1967 Jones' painting, *Girl in Buckskin*, won first place at the Philbrook Indian Annual. The Philbrook Indian Annual was a national competition, and an important venue for Indian art and artists from 1946 to 1980. This encouraged her to continue with her intense efforts as an artist:

"Well, I think that was a turning point in that I got serious. I was in other shows and sold some work, I think I sold everything that year. I had a solo show at the Heard Museum about that time."

These successes helped solidify a change in Jones' attitude toward the importance of her artwork in her life. Previously, she knew that she would always paint and make art. Now the work took on a weight and meaning that became life-changing for her.

Figure 4. Ruthe Blalock Jones, Delaware-Shawnee-Peoria, b. 1939. Girl in Buckskin, 1967. Watercolor on paper. Museum purchase. The Philbrook Museum of Art, Tulsa, Oklahoma. 1978.2.1.

"Although I was making a conscious effort to do better, I didn't really see the whole ramifications of what was going on."

Return to Bacone

This series of accomplishments helped Jones make the decision to return to Bacone for undergraduate school in 1967. Again, she became immersed in a student role and continued to work to improve her artwork while continuing to exhibit her work. Her education continued in both mainstream realism and in Traditional Oklahoma

Flat Style or Bacone Style painting. Jones graduated from Bacone with an associate's degree in fine arts in 1970, and then pursued additional higher education in both painting and anthropology at the University of Tulsa (TU).

It was at the TU that Jones began her career-long experimentation with abstraction:

"It was the 70s, you know. You were no one, I mean no one, if your work had any resemblance to realism. So you can imagine doing realism, and doing Indian subject matter, and being a woman. You were less than no one. But we just kept plugging along, and several of the women artists had gone on to achieve recognition."

It was during that time that Jones became more politically aware of her position as an Indian artist and as a woman artist. This theme will be explored in more depth in the next chapter.

Jones graduated from TU in 1972 with a Bachelor of Fine Arts degree in painting. She stayed for an additional year of graduate work in anthropology, focusing on the subject of the Delaware Big House Ceremony.

Delaware Big House Ceremony

Jones attributes her traditional upbringing to the formation of herself as a person and as the wellspring of her creativeness. Jones' father played a significant role in her life as did her mother, Lucy Parks Blalock.

Lucy Parks Blalock was of the Registered Delaware tribe from the Bartlesville and Dewey, Oklahoma, area. The Delaware people, who call themselves Lenape, had suffered from a tremendous loss of their traditional culture. Jones' mother had been one of the few remaining people who spoke fluent Delaware and had taught classes in the

language and worked with cultural anthropologists and linguists to help preserve the language. Jones described her mother as a devoted Lenape traditionalist. For her graduate work, Jones interviewed tribal members, including her mother, who were active leaders in the last meetings of the Big House, or descendants of those leaders. She preserved oral accounts from many of the last living traditionalists who in 1924 had attended the final full meeting of the Delaware Big House near Copan, Oklahoma. These interviews were published in Voices from the Delaware Big House Ceremony, edited by Grumet.

"I had heard of the Delaware Big House Ceremony all of my life from my mother, Lucy Parks Blalock, my aunts, and others. I enjoyed listening to the grownups talk about the traditions, the events of the old days, and the Big House people, all now deceased. I was always interested in the old Indian ways, and as an artist, particularly in how they could be recorded and preserved through drawing and painting" (Jones, 2001, p.xxi).

Jones' concern with recording and preserving Native American traditions informs her artwork, her teaching, and how she lives her life. Jones continues to be an active participant in the Shawnee ceremonial cycle, and was seated as an old lady in 2004. *Old lady* is a respectful term used to designate a leader of the ceremonial cycle. The term *seated* refers to the fact that the women sit at certain places on the log benches surrounding the dance area at the ceremonial grounds (Jones, 2004). Jones also attends stomp dances and powwows frequently. Her personal experiences as a contemporary Native American woman who chooses to participate in her cultural traditions are the

basis for her artworks and she encourages her students to participate in Native American cultural traditions as well.

Directorship of Bacone Art Department

In 1979 Jones became the director of the Art Department at Bacone College, a position she still holds. To her, being able to serve at the helm of the Art Department, was a high honor: "This to me is a dream job, to follow Dick West, Woody Crumbo, Terry Saul in a place that I consider almost sacred, certainly hallowed ground."

While director, Jones earned a master's degree in Humanities and the Fine Arts from Northeastern University in Tahlequah, Oklahoma. During her years as director, Jones amassed numerous awards in recognition for her service to Indian people and women, and in recognition of her artistic achievements. Notably, Jones served on the Oklahoma Governor's Advisory Committee on the Status of Women, was awarded the 1993 Governor's Art Award from the State of Oklahoma, was inducted into the Oklahoma Women's Hall of Fame, was named the 1995 Woman of the Year by the Oklahoma Federation of Indian Women, and received the 1997 Higher Education Award from the American Indian Education Forum.

Jones plans to continue to paint well into her retirement years, stating "artists don't retire". The drive to create is a central aspect of Jones' life. Participating in this study gave her an opportunity to reflect back over her career, and to use this reflection process as a means for moving forward in the creative direction of her life.

"This [research study] has caused me to look at my work, and at my role as a teacher, my influence whether it was planned or not. How a person has an influence on both people and events. This has caused me to look at my work, and my life as an artist,

and it's not bad at all! I'm satisfied with most of the things I have done. I have begun to think about how many pieces I might have left to paint, what kind of pieces I want or don't want to do, what I haven't done yet, and what I might want to revisit."

"Painting is everything to me. If I never sold another painting, if I never exhibited another painting, I would still paint. Art has been everything for me. It has been very rewarding, and I am pleased with what I have done."

Summary

Ruthe Blalock Jones and I shared many conversations about her youth, her adulthood, and her art. However, she was somewhat reluctant to discuss her family with me, perhaps due to the recent death of her mother. Jones directed me to consult Watson (1993), and Jones' published works, and her unpublished notes. In developing our spoken words into written text, Jones encouraged me to edit her language so that it would be easily readable as text.

Jones grew up following the teaching of the Native American Church (NAC). Its primary ceremony, led by her father, a Roadman, centered on the use of peyote for spiritual and physical well-being. The peyote way, as well as the traditional Indian upbringing she enjoyed, shaped Jones as a person and is the subject matter for her art.

As a young girl, Jones also participated in powwows, ceremonials, and stomp dances. She heard her parents and others speak Indian languages, but she herself spoke primarily English. She also learned about traditional Native arts. Her father made fans, did beadwork, and made objects for use in the NAC. Additionally, he was a stomp dance leader. Her mother sewed, was the Water Woman for her husband in NAC

ceremonies, and shook shells at stomp dances. Jones' family made sure that she never lacked for art materials, even during difficult times.

Jones enjoyed the friendship and guidance of noted painters Charles Banks Wilson and Acee Blue Eagle. These mentors encouraged her to enter her paintings in regional competitions and to attend Bacone High School. During high school, Jones became a syncretist, believing in the precepts of the NAC, traditional Shawnee and Delaware religions, and Baptist theology.

In 1967, Jones' painting, *Girl in Buckskin,* won first place at the Philbrook Indian Annual. This encouraged her to even more serious efforts as an artist. Ultimately, Jones earned an Associate's Degree in Fine Art from Bacone College and then pursued additional higher education in both painting and anthropology at the University of Tulsa, and Northeastern University.

Jones has been Director of the Art Department at Bacone College since 1979, a position she considers to be a high honor. During her years as director, she has amassed numerous awards for her service to Indian people and women, and in recognition of her artistic achievements.

The next chapter provides analysis of data collected during this study.

CHAPTER SIX

Data Description and Analysis

Introduction

Initially, I analyzed data from the transcripts of the interviews by constructing classification schemes from the emic view of the research participant. The classifications were generated from my analysis of the language she used and the ideas she expressed. Then, additional data from field notes was added to the data from the transcripts, and all was examined again for existing and new categories.

Next, I analyzed a few of the research participant's artworks and the documents she provided. Then, this analysis was added to the larger set of categories, and again all was examined for existing and new categories. A final read-through of the data sets helped solidify the final analysis and interpretations.

The overarching theme that emerged from the data was that Ruthe Blalock Jones based her artwork, teaching, and concepts of identity on the value she placed on her lived experiences as a traditional Native American woman in contemporary society. I have organized the report of the data around the sub-themes of the overarching theme.

Identity

"I Have Always Been an Indian"

Jones replied to questions concerning her identity by saying, "I have always been an Indian." She based her identity as an Indian on two defining aspects: her genetic heritage, stating that she is a full-blood Indian and her traditional upbringing. Jones used the phrase *recent Indian* to describe a person who was not raised immersed in Native American cultural traditions, but who claims to have Native American heritage.

When questioned upon the meaning of the phrase *recent Indian,* Jones replied,

> I mean someone who was never Indian before. People who maybe I have known for a number of years and all of a sudden they are Indian. They are recent Indians; sometimes they literally have just discovered it [their genealogy]. They are not recognized by the community as Indian.
>
> The Delaware, now, once the person dies, the name dies with them. In other words, that name is never used again. No one ever, should ever, have that name again. And that is one the things I notice about a 'recent Indian'. That person doesn't know the traditions or the culture, and they will say 'I've got my grandmother's name' or 'I've got so-and-so's name.' That's not done.

"It Was Still Not O.K. to Be Indian"

Although Jones' places great value upon living the cultural traditions of her people, she also recognizes that there are many ways of being Indian besides being fluent in cultural traditions, including wearing traditional clothing. This view was evident in a conversation we had about the importance or lack of importance of traditional clothing for Indian people:

> For a long time, an Indian person probably had no symbol whatsoever except for his own appearance as an Indian. This was an outgrowth of the boarding school period when a traditional appearance was outlawed. And some of the traditions were actually illegal. So it didn't matter how proud a person was of their tribe. To survive they had to suppress this. And so, many of the arts and crafts, the beadwork, many

of the designs and things like that were lost simply because they weren't practiced.

Jones recalled that in the years following World War II, the majority culture placed great emphasis on "Americanness", and frowned upon any other ethnic or cultural symbols of identity in dress and appearance:

> It was especially harsh, I thought, after World War II, when there was a resurgence in the country of pride and nationalism and people had renewed hope. They [Indian people] were, first of all, glad the war was over. They were glad they had survived. The families were glad that the men had returned. For those who did not return, they still had a feeling of pride and they wanted to do something to honor the people who didn't come back. And so even in that framework, it was still not okay to be Indian.
>
> I attribute the change in attitude [toward traditional dress] to the Civil Rights movement in the late '50s and the '60s. There was a renewed pride, and people were simply daring to be different or daring to show their heritage. That was the first time except for the very old people [who had worn traditional clothing as children]. I am speaking of Oklahoma when I say these things.
>
> That was the first time it was acceptable. People who already had those clothes, they began to bring them out. Some of them began to wear clothing with, you might say, an Indian flavor on a daily basis. Some began to let their hair grow long.

Jones wanted me to understand her meaning clearly. As Jones learns from lived experiences, and as she utilizes students' connections to their personal experiences as a teaching strategy, she wanted me to connect this idea to my lived experience. Jones used my father as an example. Jones had never met my father, yet she was able to accurately describe him based on her knowledge of the lives of Indian men from Oklahoma who had been educated in the boarding school system during the early part of the 20th century.

"For a long time it was not cool to be an Indian, it was sometimes dangerous. Sometimes you had to fit in. So if I use your father as an example, he probably always wore western [cowboy style] clothing."

I replied that he did.

"He probably kept his hair neatly trimmed. He was probably very well groomed."

I responded that was so.

"I mean, he probably had no symbol whatsoever except for his own appearance as an Indian."

Jones had portrayed my father's appearance with precision. He had worn western clothing and had made certain that his clothes were clean, that holes were mended, and that shoes were shined. His hair was always trimmed short and he shaved daily. He wore only dark colors and would never appear in a t-shirt in public as that was considered underwear. The schools he had attended had expected this appearance and he maintained this appearance throughout his life.

In defining herself, Jones had helped me to understand my father and my family. I learned why my father had chosen to wear dark blue work pants. Students had been told in school to wear dark colors because light colors would make their skin look even darker. The drive to replace outward signs of Indianness was relentless in the boarding schools:

> They were so conditioned to be aware of what people though of their dress and outward appearance and so on. They were even told, 'Indian girls shouldn't wear this color or that color' because it emphasized their darkness. So today some people will apologize if someone sees them wearing bright pink or bright yellow. They were taught that certain things were wrong, or not to use certain colors. A woman might say, 'I'll never forget what so-and-so said at boarding school.' I can hear my mother, 'I just can't help it,' she'd say.

The outward expression of Indian identity is important to Jones' work. Contemporary Native American life is the predominant subject matter of her work. Jones' paintings often focus on the attire of Native American dancers. In some works the dancers wear traditional clothing featuring vibrant color combinations. In other works, the dancers are dressed in a combination of modern mainstream attire and Indian material culture. I came to understand Jones' love for and admiration of traditional Indian clothing from the deep significance she infused into being able to wear jewelry, outfits, and hairstyles with an "Indian flavor" without endangering yourself or those around you.

Figures 5,6. Jones focus on depictions of Native American dress is emphasized in these two works, inspired by Jim Dine's bathrobes. The works are painted on masonite that has been cut to conform to the contour of the clothing Each mixed media work has an actual coat hanger. The Delaware clothing on the left is based on the clothing that Jones' often wears when participating in powwows. The elk tooth dress on the right is based on a dress that her granddaughter wore as a small child when participating in powwows. This work has a leather belt attached. Delaware Dress, 1989, mixed media on masonite, courtesy of the artist. Elk Tooth Dress, 1989, mixed media on masonite, courtesy of the artist.

Discrimination, Sexism, Tokenism, and Survival Strategies

In Chapter 5, I described some of Jones' experiences with discrimination. She had been aware of discrimination from childhood and had been uncertain how to respond to aspects of discrimination in a segregated society. This awareness of being different extended to her experiences as a woman as well as a Native American. In our conversations Jones talked of an experience with sexism during her graduate work in the 1970s.

> I had won a major award, and people were congratulating me and so on, but the professor didn't even mention it. He was aware of it, but he didn't mention it. So, one time I said something to him, like, why is it that when the men artists do something you are complimentary, you pay attention to them but when women artists do something, you act as though we are taking bread off of your children's table. And he said, 'Because you are'.

Jones' experience with sexism in mainstream society and the mainstream art world contrasted starkly with her experience of being held in high esteem as a woman in the matriarchal traditional Shawnee society whose religion worships a female deity (Jones, 2004). Jones did not discuss when she became aware of discrimination due to gender. A major component of her work, however, is portraying Native American women.

Men historically have dominated Native American easel painting and the subject matter has been predominantly of men, their concerns and roles in Native American cultures. Jones was clear that she does not believe that men are of lesser stature than

women, nor does she wish to denigrate men. She does not reject the use of male figures in her work although she does want to make the general public aware that women are an important part of Native American life.

Internal Battle over Tokenism

Jones' had an ironic tone when she spoke of her experiences with tokenism. She spoke of the paradox of experiencing discrimination in childhood and then later being sought out by mainstream society for her ethnic and cultural identities.

> I know I have been the token Indian several times, and probably the token woman at the same time. It is a battle. It may be only with you, but it is a battle to confront the idea of being a token, and living with it or accepting it. I resolved in my mind that I could worry about the tokenism, or I could be in the show [art exhibit]. I asked myself, 'What do you want to do? What matters most?' My answer was, 'Being in the show.' The art was more important to me. I believed my work could stand up to critical evaluation without special consideration. If it couldn't stand up, then I think there would be validity to the tokenism. If you were only the token, with no other qualifications, that is one thing. But if you deserve to be there, and that's the only way you can get there, then go with it. You do what you have to do. That explains my approach to tokenism. It was something I had to do, and I did it. I didn't like it. You just do what you have to do and that's been, I guess that has been, always part of my life.

Survival Strategies

"Doing What You Have to Do"

The concept of "doing what you have to do" is a survival strategy that Jones has employed and that she recognized was used by others, as evidenced by her description of my father. Her parents' decision to maintain a rural, private lifestyle where they practiced their religious and cultural traditions despite societal and legal pressures to abandon them can be seen as part of this survival strategy.

Jones was deeply saddened for cultural traditions that had been lost through the pressures of assimilation and the compromising position that Indian people were put into when they had to choose between actual physical survival and the loss of their culture.

> The Shawnees continue to practice their traditions, but the Peoria are like the Delaware; they practically have no culture left, no tradition left. I think our impression of them [the Peoria tribe] is that they denied being Indian, perhaps were ashamed to be Indian. This denial might have been a survival technique. Maybe that was the only way that they could survive, you know. Some tribes are like that. Those things had to be put away and they had to adopt and adapt in order to survive. The traditional people never really [pause], they were always Delaware in here [touches her heart]. They had their memories even though they didn't; they couldn't practice many of their ceremonies and rituals. And for a long time I researched them, what my mother and aunts talked about. And I tried to record that in paint.

"You Can't Have All Negative in Your Life"

Jones' gave another example of a survival strategy in her discussion of the University of Oklahoma mascot, "Little Red," which is no longer used. Currently, there is a movement to have Indian mascots eliminated from all amateur and professional sports. Indian people found a way to turn facets of the negative aspect of being portrayed as a team mascot, however, into a positive portrayal of Indian identity.

> The University of Oklahoma used to have an Indian dancer as a mascot. It was 'Little Red.' Indian people were proud of that. People thought that this was the only way an Indian was going to be recognized. This was the way to have an Indian presence. They weren't looking at it as a cartoon or a joke, which it was. They knew that. They were looking at it, I think, from both sides.

Jones stated that the Indian community often recognized the person who portrayed Little Red as being a good dancer. Often during the Little Red performances, he would wear the dance regalia he wore during powwows.

> For the most part, Oklahoma tried to have an actual Indian person out there. One of the most famous Little Reds is now an attorney in Oklahoma City. This is another example of what people had to do to survive. What people had to do to get along. And you can't have all negative in your life, so this was a little bit of pride. This was a little source of pride.

The Native American community had turned a stereotype of Indian people into a source of pride. They also used the mascot as a way to perpetuate their traditions and honor a member of their community who was acknowledged as being proficient in these

traditions. Additionally, they turned the stereotype into a vehicle for the majority culture to observe and perhaps gain a modicum of respect for an aspect of Native American cultures.

Jones' experiences with the suppression of Indian identities and cultures, and the strategies that Indian people employed for both physical survival and the continuation of their cultures, emerged as important themes in our discussions. During our conversations and interactions I learned that Jones is deeply concerned with the need for Indian cultures to continue. She realizes that there is a need for non-Indian people to learn that although Indian cultures change and grow, these cultures continue despite great odds.

Cultural Continuity and Concern over the Loss of Culture

In order for me to understand her point, Jones again relied upon a story based upon life experience to illustrate her point.

> Today we have a steel door rather than a tent flap, we are seated around a table rather than eating on the floor, but there is cultural continuity. Food crops are similar. If you go out and plant seeds in the same plot where your uncle cultivated corn, you still will not get the same as what your uncle planted, because there are mutations, so there are changes. Because of the changes in society, like the seeds you are planting, even though it may have the same name, it won't be exactly like what your uncle planted. There are adaptations in Indian country and in the Indian world the same as in society at large.

Jones expressed an intense concern for future generations who will not benefit from the traditional upbringing she experienced.

> Some anthropologists say that this pan-Indianness is what we have now, and that we aren't going to have individual tribes or particular songs and dances anymore, that it will all just be a conglomeration. That it will just be a generic grouping. I don't think so, but on the other hand there are fewer and fewer people who know the languages and traditions. So I don't know what it will be like in another generation, or even in another 25 years. Some might go back and try to re-learn, re-traditionalize. That could happen, but of course it is never going to be exactly the same. I don't know what to think about that, people coming back to re-learn. I do know that I feel a profound sadness for them. On the other hand, you have to admire them for making the effort.

Loss of culture is a great concern to Jones. Her paintings often focus on the daily life of Indian people as they live their traditions in contemporary society. She also encourages her students to live their cultures and traditions. However, Jones recognized that the traditional method of teaching in some ways is not compatible with the passing on of traditions in contemporary times.

> Most of the traditional teachings I learned in this way; through observation. They never said, 'Now I'm going to teach you this,' or 'I am going to show you how to do that.' We were often told to 'listen, don't ask questions.' This was the way traditional teachings were passed on, in my experience.

> This is a simple way, but on the other hand it is profound. The Shawnees, we have this phrase, 'they always say' or 'they told us'. We never know who 'they' is! But we do this or that because 'they told us to,' or 'they said this,' or 'they always did.' So we are carrying out these traditions because they did. So that is part of the continuity. It is respect and belief. Among the Shawnees and the Delaware, we were always taught not to ask questions as children. If someone dared ask, 'why,' the reply would be 'because they said,' or even 'I don't know.' We were never told an explanation.

I, too, was taught not to ask questions, a fact that I shared with Jones. I shared with her a similar frustration that more wasn't explained. Yet I understood her view that it takes a profound faith to simply accept and believe.

During our conversations together, I came to understand that Jones had resolved for herself the conflict between "they always did" and what actions might be needed to pass on cultural traditions in contemporary times. However, she had opted to continue to teach in the style in which she had been taught, and she continued to accept on faith the traditions of her people.

As these themes developed in my analysis of the data, I began to see how they informed a third theme, Jones' conflict over Indian people's use of privacy as a survival tactic, and the loss of culture that can result from that privacy.

Conflicting Strategies: Privacy and Openness

From our conversations, I inferred that Jones deeply valued her traditional upbringing. She believed that she benefited from a unique childhood and that her

upbringing was the basis for the person she is today. She believed that she was privileged to live in and thus learn about the cultures and traditions of the Shawnee people, what remained of Delaware culture, and the teachings of the Native American Church.

During her childhood she also learned of the need to keep aspects of her traditions private from the attentions of mainstream society. The strategy of privacy helped her family and community avoid being persecuted for their religious beliefs, as the Indian Religious Freedoms Act was not passed until 1978. Even then persecution of the NAC continued until an amendment that specifically protected the NAC was added to the Indian Religious Freedoms Act in 1994. Also, the strategy of privacy helped prevent the exploitation of religious traditions by those that Jones' calls "wannabees", or non-Indians or recent-Indians who are pursuing religious traditions for personal aims not compatible with the religion's community of adherents.

Jones respects and upholds the strategy of privacy, which is evidenced in her artwork and teaching. She values privacy as a way of safeguarding traditions. She does see, however, that privacy can result in the loss of traditions.

In her essay describing the Shawnee Bread Dance (Jones, 2004) , she acknowledges that the different branches of the Shawnee tribe range in varying degrees of traditionalism. The branches vary in how they practice the Shawnee ceremonial cycle and due to the privacy between the branches Jones does not know why. Within the White Oak Shawnee, the branch of the Shawnee tribe to which Jones belongs, there is also privacy between men and women, and between different groups of people who are responsible for various aspects of the ceremonial traditions.

Jones acknowledged that when certain people die, their knowledge is lost if it is not passed on. This is a basis for debate among Indian people. Some individuals see recording information concerning ceremonies and religion important so that it will not be lost to their people. Others want to maintain the tradition of privacy. I came away with the understanding that Jones is cognizant of the many sides of this debate, yet she herself is not totally resolved as to the wisdom of each side. Personally, she decided to pursue a conservative route in maintaining the privacy of her Indian communities, and makes aspects of traditional religious life public only after consulting other members of those communities and deeply searching her own beliefs.

Traditional Beliefs Influence Jones' Working Style

I found that Jones' traditional beliefs influenced how she decided to work as an artist. Her belief system affected the amount of time and when that she painted, what she termed her working rhythm, as well as what she portrayed.

Balance

Jones explained that she did not set a rigid schedule for painting. She painted in her office, her home, and in the classroom while teaching. She stated that she would paint furiously for hours, even days at a time, and then would stop. She alluded to her traditional upbringing, and its emphasis on seeking balance in one's life, as the reason why she painted in bursts instead of maintaining a disciplined painting regimen. She stated that if she painted with intense focus all of the time, then her life would be out of balance.

Use of Composites

Jones rarely portrays a person's exact features. Instead, the faces she portrays are what she calls *composites*. In using composites, she believes that she is respecting some traditional people's custom that individuals not be portrayed.

> Other artists have left faces blank or used a formula and repeated the same face. Some critics attribute this to a lack of ability and originality of the artist. I do not. An artist may be more concerned with spirituality and not offending others than with color, line, or composition. These are some of the reasons that the people I paint are not portraits, but composites.

Painting as Cultural Practice; Responsibility to Use Lived Experience

Jones expressed that she felt that she had a responsibility to use her lived experiences as a basis for her paintings. She referred to the advice given to authors to write what they know, and felt that visual artists should heed the same advice. This duty to portray her lived experiences has at times transfigured into a manner of cultural practice for Jones. In this approach, Jones found that she could participate in her cultural traditions, and help keep them alive even when she was not physically able to take part in the rites and ceremonies.

> I feel responsible to depict something that I know from first-hand, or certainly from second-hand experience, from my parents. Several years ago I did a painting of a winter funeral. It is a contemporary scene, as how a funeral would occur today, not a historic scene. I did not show faces, but I did show the flags as if the funeral were for a veteran. The idea that I wanted to portray in the painting was that

> even if the temperature is only 2° or if it is 110°, we have to do these things [follow traditions]. We will have the funeral for four days. If we have to walk on ice to do it, we do it. If it is 110° and we have to walk, we do it. That is one of the reasons I think we are still here. When we stop doing these things, then we will diminish, we will begin to disappear. These are some of the things I try to keep alive. These are some of the things that I practice. I don't participate in every ceremony, but I do participate in almost all of the things that I portray in my painting. Many times I practice them on paper. This is my way of keeping some of the traditions alive.

Traditional Beliefs Influence Jones' Definitions of Art and Aesthetics

Authenticity

Authenticity is an important concept to Jones. She evaluates the worth of art based upon the artist's ability to portray his or her lived experience. Thus, Jones' equates authenticity with lived experience. For Jones, the use of authenticity as a standard to judge works of art stems from Indian peoples' use of the English word *good*, and an aesthetic based on pride.

> One of the things that I point out to my students about the Kiowa artists is that they were dancers, singers, flute makers, and so on, and that was what they painted. They were peyote people, and they painted people singing, praying, and smoking. The artist should paint what he or she knows. It is a matter of pride.

Jones believes that she reaches two different audiences with her work; connoisseurs of American Indian and Western art and traditional Indian people. Jones finds corroboration from both audiences. Collectors react to her academic and aesthetic use of the elements and principles of design in portraying aspects of Native American life ways. Traditional people base their appreciation upon the authentic portrayal of her lived experiences. Although the support of both audiences is important to Jones, the verification of her experiences as she portrays them in her work does bring an extra sense of satisfaction to her.

> Most Indian people do not buy art. Our collectors are usually non-Indians. But I am always thrilled when Indian people like my work. It is a validation that I have done something right. I have seen peyote people look closely at my work and say, 'She knows'. Or someone might ask, ' Who are you?' When I reply that I am Joe Blalock's daughter, they say, 'She knows'.

Good

Jones has used the pan-Indian use of the word *good* as a way to explain traditional Native peoples' judgment of her work based on authenticity.

> *Good* is a word that carries layers of meaning in Indian Country and is considered a high compliment. The term is not used lightly, and conveys acceptance and affirmation, probably from generations of usage to express a feeling or a thought for which there is not equivalent English translation from the Indian language. When Indian people say an artist's work is *good*, they are validating it in a social or tribal sense relating to

content, rather than assessing merits of composition or color harmony (Jones, 1995, pp. 6-7).

Pride

Jones talked with her mother, who was 87 at the time, about the idea of aesthetics in the Delaware and Shawnee languages and cultures. Her mother said that she had never heard of that being discussed. Her mother thought that there were not words for aesthetics. Jones came to the conclusion that there was not an easily apparent definition of aesthetics in either Shawnee or Delaware cultures. She defined aesthetics as a way of life rather than as a judgment of what is or is not beautiful.

> I suppose it is more of an ideal of a way of life. It is an appreciation for your elders, those people who came before you, or those people who taught you. There is a lot of talk about pride. We were always told to be proud to do your best. One elder lady said that you should fit for something. What she meant, of course, was to do your best or to help other people. I think that is probably what goes through everything we do.
>
> You may think this doesn't have anything to do with art, but it does. It has everything to do with art because someone over there could do something in 30 minutes when I know that the way to do it right would take me at least eight hours or two days. To honor my heritage, I have to do it in the right way or not do it at all.

Doing things right for Jones includes incorporating authenticity into artworks through the use of aesthetic decisions based in both the traditions of Western academic painting and Native American thought.

Combining Native American and Western Academic Aesthetics

In addition to recording the memories of her mother and her mother's family in her artwork, Jones has painted other aspects of Native American life.

> I'm doing more Shawnee things, more Native American Church things now, and I've always done the powwow dancers and that I will continue. I also do other things, the old traditions, and what I call daily life. In the old days they would call them camp scenes. I think Ernest Spybuck [an early Shawnee painter] called them home life. I also paint people preparing to do something, like dance, or after the event, as well as the event or dance itself. My subject matter has been pretty much based on my life experience, you know. I have also researched, in the library or by talking with elders, with tribal people, with family.

Jones set up a day when we could visit the Gilcrease Museum in Tulsa, Oklahoma, and have a private showing of her works that are in the permanent collection. Jones described her concerns and strategies for solving the problems she presented to herself in the painting of several different works. What struck me the most during this day was the way that Jones combined her academic training and her traditional upbringing to create an aesthetic that she found pleasing in her works.

Ribbon Dance

Ribbon Dance is a diptych done in acrylic that depicts the Creek ribbon dance. As Jones described the painting, she described her method for developing a piece from sketch to finished work. She also explained her decisions for her use of color, line, repetition, and painting techniques in the composition. As she did so, her decisions to combine Western academic aesthetic concerns with her personal, Shawnee and Delaware culturally based concerns for authenticity and respecting tradition were illuminated.

Figure 7. Ruthe Blalock Jones (B. 1939), Ribbon Dance, diptych, acrylic on canvas. From the collection of Gilcrease Museum, Tulsa, Oklahoma.

I worked on the two pieces of the diptych on separate easels. I would go from one to the other. The dancers are on the ceremonial ground; the ground there is very fine, almost sand. I painted the whole foreground in an orangey-tan; I guess you would call it under-painting. Then I put the shadow over that color, rather than painting the ground area one color and the shadow area a separate color. I like the mix that happens. You can see the same thing in the background of the trees where I have tans and greens. The tans are painted over the greens. I think it is more that it occurs in nature. But I am not trying to be realistic. The greens are simply shapes, not made to look like actual trees. The foreground, filled with dancers, could be termed realism, but the background is actually just shapes and colors. If I had tried to paint every leaf and piece of bark and grass, that would have detracted from the dancers, which are the central focal point.

I worked from several photographs that people had given me. They are all combined, so this is a composite. I made a small drawing, probably 9 by 12 [inches], and then I traced over it with ink, or with a marker, so that I could project it using an opaque projector. It was a little bit troublesome, but I think it works out because even though you have a diptych, each piece can still stand on its own. When I do a diptych, I don't normally have the two sides the same width. I don't know why. I guess I just want to try something different. But I wanted to be careful as

far as the visual weight of the two pieces, so that when they are put together they are equal in importance.

It is evening at the stomp ground. We don't see the people around who are observing. We don't see the men who are singing. And we don't actually see the faces of the dancers, either. The two leaders usually would be older; I don't know what the qualifications are for them to be chosen leaders. They all wear turtle shells. I have the one on the end who is wearing cans. Sometimes the younger girls come in and they are wearing cans, but they are always made to dance on the end. So that is why she is there. Sometimes the whole dance will be all turtle shells. And they wear ribbons in their hair and on their shoulders. Some of them wear combs, or some of them just have the ribbons attached to their clothing.

I've seen people wear almost what we would think of as everyday clothing. They have just a shirt and maybe a calico skirt. And their ribbons might not be related at all as to color. But I have kept mine all in calico in the paintings so that they are somewhat related.

Although authenticity is of importance to Jones, her conception of authenticity as painting from lived experiences is not a visual record of events. Jones sees some of the earliest Native American painters such as Ernest Spybuck as "anthropological" in their visual record of details. Jones combines her notion of authenticity with her traditional belief system and her academic training to produce works that she finds are emotionally, aesthetically, and spiritually satisfying.

Medicine Woman

Another work that Jones described during our visit to the Gilcrease Museum was Medicine Woman. In this work, Jones continues to address aesthetic concerns and expands upon the reasons for her use of empty space in some works. Additionally, Jones explains her reason for painting women participants of the NAC.

Jones was concerned that portrayals of the NAC featured mainly men. She was cognizant that mostly men had painted the subject of the NAC and based their paintings upon their experiences. She felt a need, however, to enlighten people who were not adherents to the NAC of the fact that women were also participants.

> It occurred to me some time ago that all of the Native American Church paintings, obviously they were done by men, but they also featured only men. You rarely, if ever, saw a woman. There are some paintings by Archie Blackowl, for instance, that do show women, and there are one or two Kiowa and Comanche paintings that also show women, but they are more of an afterthought, I have always felt. I just wanted to show that women were also participants. This work shows a woman who would be in the teepee. I have used my own experiences, but also my own things [indicated the shawl, blankets, and enamel-ware bowls in the painting] in my paintings.

In continuing her description of creating the work, Jones asserted her concern with authenticity as an important consideration in creating the work.

> That shawl is my daughter's. Dr. Everett Rhodes gave it to her when he was head of the Indian Health Service. That's my son's blanket

on the left and my other daughter's blanket on the right. She [the woman depicted in the painting] is wearing my moccasins. I collect the granite-ware. These are things that mean something to me; they are not made up. Frequently I will show silverwork in the form of a pin or earrings or something like that. At one time that was called Peyote jewelry, because the German silver was one way that the Peyote people were identified. That is no longer the case now.

Figure 8. Ruthe Blalock Jones (b. 1939), Medicine Woman, gouache. From the collection of Gilcrease Museum, Tulsa, Oklahoma.

As Jones continued her description of the work, her decisions for combining authenticity and traditional aspects of Native American easel painting with Western aesthetics became apparent. If it is necessary to make a work more visually compelling, and to convey specific ideas, Jones will alter the reality of what would actually be seen if someone where taking part in the activity. Here, Jones is using a combination of these aesthetics to convey spirituality.

> The canvas of the teepee would have a slight tan or ochre color, and the ground, of course, would be earth colored. But I wanted to leave those areas unpainted, just the white of the museum board. I wanted to take this into another realm. I like to think of this as somewhat spiritual in nature. The woman is in contemplation or prayer or possibly in another place, and if we put too much detail in there, I think that destroys that.
>
> I was doing some reading about watercolor for one of my classes. An oriental artist mentioned the importance of unpainted areas. Unpainted areas are so much a part of the traditional style of painting of Indian art; we have a blank background or unpainted areas. The oriental artist called this 'quiet space,' and I have always liked that term since then. So I like to think of my unpainted areas as quiet space.

NAC: Drum, Gourd, and Fan

Jones finds that as an artist she needs challenges and variety in her work. In addition to painting in the Bacone style, Jones works in a more abstract style. NAC:

Drum, Gourd, and Fan was another work that Jones described during our visit to the Gilcrease Museum.

This monoprint, one from a series of six, was made using a template process. Three symbols of the NAC, a drum, fan, and gourd rattle, are represented as positive and negative shapes that are layered and floating on an abstract background of turquoise and red-orange.

Figure 9. Ruthe Blalock Jones (b. 1939), NAC: Drum, Gourd and Fan, monoprint. From the collection of Gilcrease Museum, Tulsa, Oklahoma.

> I had always been interested in abstraction, but I had not really tried it until I went to the University of Tulsa. What I considered to be abstract was very tame for those days, the '70s. Except for backgrounds, I have never really ventured very far into abstraction. I always have some semblance of, some actual relationship to, a real thing. Abstraction

is something I enjoy doing, and it is a relief to the intense concentration that is required for the gouache pieces.

Themes of Jones' Artwork

When asked what would she like for viewers to understand and take away with them from surveying the body of work that she has created, Jones replied, "Gosh, that is a difficult question!" Then upon reflection she stated:

> I just want to paint. I want to paint things that I care about, things that I love. Things that are important to me, and things that I think are important to other people. Things that I would like for people to know about, and things that I think we should not forget.

Cultural Continuity: "We Are Still Here"

Jones identified one overarching theme to her work, the message to all that Indian people are alive and continuing their cultures.

> I guess the overall theme of my work would be we are still here. We are wearing polyester, and now we have e-mail and cell phones, and probably by the time this work comes out, we will have visual telephones. But we will still be dancing and singing and doing the things that we do. Sewing beads on one at a time, but maybe with improved thread.
>
> Cultures change over time, and these changes can be seen to be cyclical. Indian people are part of the mainstream, yet have their own traditions that are animated, viable, even thriving. For example, the designs we use have evolved in technique. They are bolder and brighter,

> visually stronger because of the change in home techniques and materials. From the practical standpoint of people in dance competitions, they want the brighter colors, they want to attract attention. But on the other hand, people –not just Indian people, but the whole country- are wanting that simpler, gentler time. One of the ways that is being shown is by the return to some of those older colors. In the old days, the smaller beads, maybe a size 16, were used, and used routinely. We are seeing the remanufacture of some of those pinks and the mustard yellow, some of the older colors that were used in the period works that we now see in museums.
>
> One of the things that thrills me most at an Indian gathering is the realization that among the singers at the drum, the dancers, and those in the audience are educators, physicians, attorneys, business executives, and other professionals. We are artists, teachers, and judges, yet we are still singers, storytellers, stomp dance leaders, shell shakers, and medicine men. We are roadmen, bead workers, cooks, and ball players, and against all odds we are still here.

Jones believes that by all accounts, Native peoples should have disappeared, either by having been completely assimilated into the dominant culture or through genocide. The knowledge that in the recent historical past, her people and culture were once subjected to policies of annihilation profoundly influences Jones' decisions upon what and how she paints, how she educates her students, and how she lives her life: "Like the artists before us, who are also our ancestors, we honor those who have gone

on as we record for our descendents our ceremonies and our reactions to the forces of American politics and society."

In addition to creating images as a means of honoring previous generations, and educating future generations, Jones sees the need to create images that educate mainstream society about Indian people.

Everyday Life as Counter-Image to the Constructed Indian

Jones counteracts the 'constructed Indian' built through media stereotypes with her artworks that are based upon her lived experience. Her emphasis on the everyday life of Indian people is part of her portrayal of cultural continuity: "I guess I'm trying to

Figure 10. This work depicts Jones' granddaughter as a small child, eating a sno cone on a hot day at a powwow. Note that she is wearing the elk tooth dress depicted in Figure 6. Sno Cone Girl, 1970. Goauche on paper. Courtesy of the artist.

counteract the Hollywood image of Indians with every hair in place, and buckskins and war bonnets. I'm trying to show what is in place of that."

I was intrigued by Jones' paintings of Indian princesses. I was aware that the myth of the Indian woman as primitive seductress is strong in popular media portrayals of Native American women. Jones' paintings of Indian princesses depict modern day young Indian women who are selected to represent their tribes and Indian people. I asked Jones about her fascination with Indian princesses.

Figure 11. Title of this work, NFEI: Indian Princesses, reflects Jones' experience of touring Ellis Island with a Native woman friend and a group of non-Native individuals. A topic of conversation among the tour group was how "everyone in America has a relative that passed through Ellis Island." Jones and her friend looked at each other and

then stated that they didn't. The abbreviation in the title, NFEI, stands for "Not From Ellis Island." NFEI: Indian Princesses, 1999, acrylic and mixed media on canvas. Courtesy of the artist.

> I am painting the actual tribal princess or powwow princess. I do have friends that portray the other; you know, the [pause] idea, the myth. And everyone talks about it. Everyone makes fun of it and it’s a topic of conversation. It's great fun!

In questioning further, I discovered that the mainstream popular myth was not the idea that Jones had in mind. Jones was focused on the myth of the Indian princess that is constructed within her Indian community. This discrepancy in our concepts of the negative stereotype of Indian princesses made me aware of how Jones' viewpoints and perceptions are rooted in her worldview, which is developed from her identity as an Indian person. This non-alignment of our concepts also made me aware of how my worldview is formed from my mainstream experiences.

Jones defined the type of princess that she paints as an ambassador for the tribe. The Indian princesses who are selected for this honor are often knowledgeable about their tribes, culture, and customs. They wear a banner that proclaims their position while they serve in an official capacity at powwows and other events. As a child, Jones' was somewhat in awe of the Indian princesses she saw. She longed to wear a beautiful beaded buckskin dress like the princesses often wore. Again, the princess served as a contact point for white interaction, like the mascots for the athletic teams.

> This was one of the only times that people saw an Indian, let alone an Indian woman. So the princesses were a big thing, and they

were taken seriously by both sides, by both the Indian people and the non-Indian public.

I learned that Jones' concept of the stereotype of an Indian princess as that such princesses were of lesser intelligence, self-absorbed, and not from a traditional Indian family.

> We think of the princess as the airhead. Totally self-absorbed. Maybe inappropriate in action and dress. Maybe just over the top: too extreme in actions and maybe dress and speech. Some of them may have little or no connection with the tribe itself. Some of them have not been raised in the traditions. Maybe they don't know anything outside of their own family or as is the case a lot of time they don't pay attention, so they don't know much about their customs. They almost have to have what we think of as a crash course. An aunt or a grandmother or someone will talk to them about their family history and anything else they think is important to their tribe.

Jones' understanding of her world is the root of the information and concepts that she communicates through her artworks. Viewers who have not shared similar experiences may have differing interpretations of Jones' work. I learned this through my experience with discovering our differing interpretations of her paintings of Indian princesses.

Mainstream Viewers' Reactions to Jones' Work

Trying to communicate to non-Native American people is important to Jones and she has found that viewers interpret her works based on their own lived

experiences. Their unfamiliarity with Native American culture can block their reception of messages that Jones is trying to communicate through her works.

> There are some things that are in the paintings that only Indian people seem to understand. Some of the things I have put in, to me they are as plain as day. Then people come through and look at them, and based on their comments, these things are not as plain as day. Such as my paintings of the round dance.

In the round dance, women dance shoulder to shoulder, facing the inside of the dance circle, stepping together in time with the drum. People who are not dancing would be sitting on the outside of the dance circle.

> You only see the dancers' faces if you are in the circle. I was painting the backs of the women, but I think they are beautiful. I think there is as much adornment and decoration on the backs of their outfits are there is on the fronts. As a matter of fact, sometimes I think maybe the faces detract from the outfits. So a couple of times when I have shown these paintings I have heard comments like, 'What are you afraid of?' Or 'What are you hiding?' 'What are they avoiding?' That just blew my mind. It was a straightforward portrayal of a dance.

These viewers' lack of familiarity with the round dance, or perhaps with Native Americans cultures in general, could have led to differing interpretations from those meant by Jones. Although viewers base their understandings of works of art based on their own experiences, developing an understanding of the contexts of the works of art can lead to interactions with art works that are deeper and that reveal more layers of

meanings than were revealed in the initial encounters. This study hopes to provide a rich context for Jones work and teaching as a means for art educators to increase their understanding of the cultural contexts of Native American art, and thus improve art education for their students concerning Native American art.

Honoring the Peyote Way

In addition to sending a message that Indian people are alive, that they are part of American society, and that their cultures continue, Jones also wants her works to be repeated acts of honoring her family, her Indian nations, and her traditions and beliefs.

"My goal in these paintings [of the NAC] has been to honor the peyote way, my father, my uncles and all those that I remember who went in the teepee."

Jones' learned early to take care of the physical symbols of the NAC, and to treat them with respect. Such knowledge could be an influence for her dedication to portraying the NAC in an honorable way.

> It is very important that you take care of your things, treat them with respect. I remember my father would tie fan fringes outside in a tree on a good day to air them out in the spring. You should keep them clean. Never take them into a place that is rowdy or unclean.

Jones learned from observing her father and other members of her family and community that one has a duty to treat symbols of the NAC in a manner that communicates one's admiration, esteem, and sense of holiness for them. Jones continues this practice in her artistic decisions concerning her paintings of the NAC. She does not want to portray the NAC in any way that could be interpreted by peyote people as shameful or dishonorable. This includes adhering to the survival strategy of privacy.

I consciously make these [NAC paintings] more than a description or documentation, although that is part of it. But I never want to be accused of exploiting the subject. There are certain things I never portray. Also, there are certain things portrayed in the paintings that I never discuss and that I never point out. But people who are knowledgeable, who are adherents, see it and they catch it immediately. These are just certain little notes, little secret messages, but that is what they are meant to be. Sometimes I put in a certain little message for one particular individual, or for certain people, so that also is not discussed or publicized.

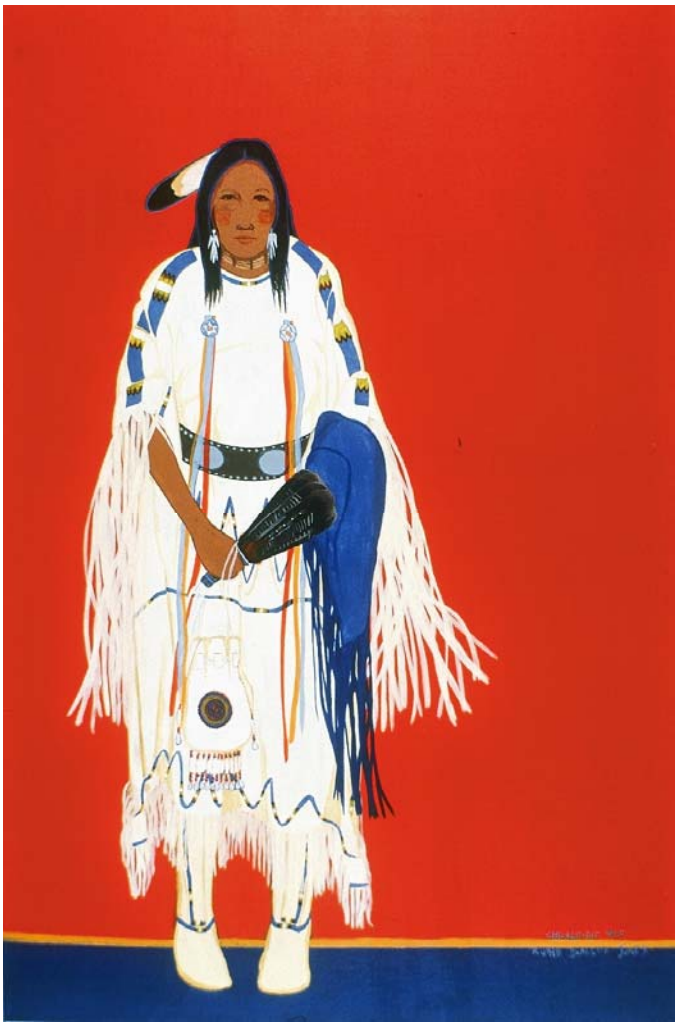

Figure 12. NAC: Buckskin Dancer, date unknown. Acrylic on canvas, courtesy of the artist.

Duality

Often the phrase "living in two worlds" is used to describe how traditional Native American people exist in contemporary mainstream society. The survival strategy of privacy is a way that Indian people have lived as part of mainstream society; they have found a way to continue cultural traditions while trying not to attract unwanted attention. Jones understands, respects, and utilizes the strategy of privacy, and this strategy results in what she terms *duality* in her work. Another kind of duality that Jones employs in her artworks is combining Western academic artistic aesthetics with traditional Native American ideas of aesthetics as a part of life expressed through pride, and the use of the Indian concept of *good*.

> One of the most basic ideas of my paintings, an idea that has also been done by others, is the idea of duality, or presenting an idea or image on two levels. For me, that is presenting to the uninitiated or uniformed viewer who knows little or nothing about the NAC a pleasing composition of line, color, and design. On the second level, I am addressing the peyote people, or those people who know something about the NAC in a more personal way. While the first level may hint at mystery and symbolism, showing pleasing design and color to the casual viewer, the second level reveals designs and includes personal belongings which complete the statement for the knowing viewer.

> I respect the peyote way and the people and because it is sacred to me, I cannot portray it in a straightforward or exact manner. I feel I must conceal or suggest things, kind of like speaking softly instead of blurting out or screaming a thing. No one has ever said this to me. I have determined within myself that symbolism is the proper way for me to address spiritual things in paint.
>
> There is a duality present in the early hide paintings and ledger drawings. The artists observed beliefs and taboos in deciding how much to tell and what was appropriate and acceptable to reveal. The duality, which I believe permeates works from the time of the Spiro Mounds to this present day, cannot be ignored. It should be considered when viewing the art. Beliefs about the reproduction or 'capture' of an idea or image live on in traditional people today, and may be related to the fundamental reason that many works are created.

Need to Respect the Duality

In presenting her works at dual levels, Jones finds that she must educate non-Native viewers about the concept of duality and the need to respect Indian people's decisions to utilize duality and privacy. This can run counter to non-Native American people's ideas concerning education.

Jones had been commissioned by a major publisher to paint an illustration of the Shawnee Pumpkin Dance for a volume on the roles of Indian women. Jones worked within her self-prescribed limits of what she would deem to be an honorable presentation of a sacred ceremony. She also worked within culturally prescribed limits

for what knowledge could be revealed to educate the general public and what should remain hidden from public view. The publisher had difficulty, however, in accepting that Jones and her community could be the arbiters of this decision.

> The Pumpkin Dance is the last dance of our ceremonies at our grounds in White Oak. Everyone joins in this dance and it is a thanksgiving for the year past. It is for remembrance, but it also looks to the future, it looks to next year. You just dance, you know that you should, you should dance that last dance whether you have danced any of the others.
>
> There are some significant things that occur in our ceremonial cycle and I did get permission from the elders to do the painting and what would go into it. They did approve.
>
> The interesting thing is that the publisher could not understand that we have things that are sacred and some of them are just secret. That is all there is to it. They are secret. The publisher could not understand or refused to understand that. My tribe was considered uncooperative. The publisher asked me,' Can't you make them understand that this is an educational endeavor?' I replied, 'Well, we don't [want to educate to that extent].' It went on and on. We just simply have things that we don't discuss and that is it.

The painting, title "The Pumpkin Dance", was published in the volume. Jones had to work to convince the publisher, however, to accept her tribe's limitations. Jones refused to compromise her personal beliefs or betray the faith of her community. "I

believe Cochiti artist Joe Herrera said it best in 'Shared Visions,' page 13…'I have to be careful…because I participate in a sacred society. I must respect certain limits about subject matter.'"

"Amusing Myself": Moving Beyond the Flat Style

In playing with ideas, or "amusing herself" as Jones describes this, Jones pushes her works beyond the Oklahoma Flat Style or Bacone Style. Jones finds that she must present herself with a variety of artistic challenges in order to keep her mind, and therefore her work, fresh.

> Characteristics of the traditional style are flat application of color, no wash or shading, with volume and gradation accomplished through line and bands of color. There is an absence of background-instead there is blank, unpainted space. These works are more representational or realistic.
>
> I try to get as close to the edge [of what is the Flat Style] without going over, and in some places I do cross over. I do that more in the acrylic paintings. But I also do that in the watercolors. For instance, the movement and the motion and the hair—that is freer than what we think of as the stylized Flat Style. I also try to indicate distance, receding space, rather than everything all on one plane. That was one of the things I was working on in the painting Shawnee Dice Players. I liked the idea that the game is often played at night. And I liked the idea of the shadows from the open door. My idea was to play with those shadows that were created through the doorway. It was a loose way of working

that contrasted with the tight detail of the hair, the folds of the clothing, the jewelry. The pattern on the wall, [pause] there is some spatter [pause]. I had a tube of some kind, some type of paper towel tube or it could have been bathroom tissue. And it was simply dipped in paint and then it was twirled to make the little designs. It was just a fun thing to do.

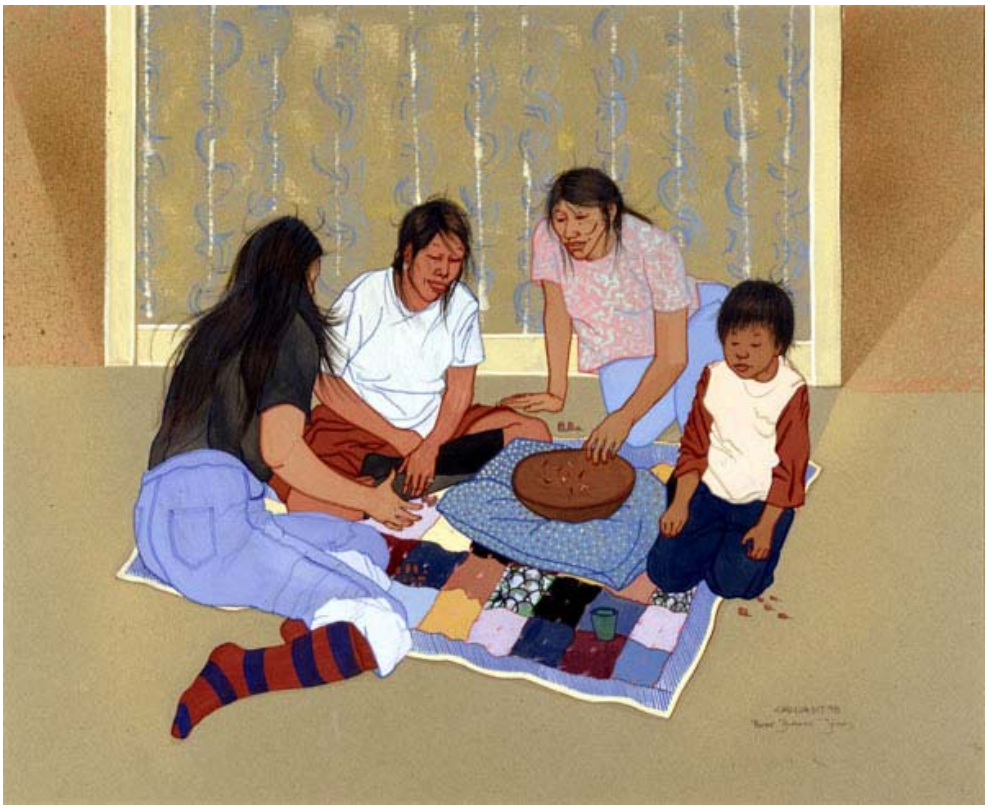

Figure 13. Shawnees Playing Dice, 1978. Watercolor on paper. Museum purchase. The Philbrook Museum of Art, Tulsa, Oklahoma. 1978.2.1

Also, in that painting I was working on more naturalistic facial features on people. Often my paintings of people's faces are composites and I go out of my way to not make them look like particular people. But I don't think they have that flat, anonymous feel that we get from some of the other traditional style paintings. Jones has

managed to push the Bacone Style into new dimensions of complexity and depth. She has done this in numerous ways: through experimentation, the combination of aesthetics from the two worlds of which she is part, self-imposed limits that are based on her beliefs, an acceptance of traditional Indian cultures as important defining features of her personal belief system, and the perceived need to educate non-Indian people while creating messages for certain Native American individuals and communities.

Traditional Life Experiences Inform Teaching

Jones is currently the director of the Art Department at Bacone. Her responsibilities during the time I collected data included teaching Figure Drawing I and II; Indian Art I, II, III, and IV; American Indian Humanities; and General Humanities I and II. The majority of her students are of Native American descent.

The humanities courses are presented in lecture format and students are expected to read in assigned texts, complete final papers, and pass quizzes and tests. Jones finds that students are not comfortable answering questions or participating orally in class. The general format of these classes is that she talks and they listen—without interrupting, often with their eyes on their desks or books. To help assess her students' learning, Jones has them complete a worksheet for each reading assignment. The American Indian Humanities class also requires students to interview a Native American person about a selected topic and then do an oral presentation of their research. Jones believes this helps her students to gain experience in interacting with others and in speaking in front of a group. In the General Humanities course, students may earn extra credit by completing of art projects, such as writing their name in hieroglyphs. Jones has found that students who may not be successful in demonstrating

their learning through writing papers or testing may find success in expressing their learning in visual form.

Students in the Indian Art courses are expected to execute paintings in the traditional style utilizing outline and bands of variegated colors to depict modeling and shading. Jones encourages students to paint their own tribal customs and dress and she stresses authenticity in detail and encourages research, both in the library and with family members and tribal members. Non-Indian students are encouraged to thoroughly research one tribe, or one topic (such as games, hunting, ceremonies, etc.) and develop paintings from the research material.

Students are expected to also complete readings from an art history text on Native American art, submit weekly essays based upon journal, news, and magazine articles, and keep a journal. Students are also to write critiques of works in museums and galleries based upon the elements and principles of design. Students sketch Native American artifacts located in the museum on campus, research in the college library, and are expected to participate in the student show. The majority of the material is taught through informal individual and group instruction while the students are drawing and painting.

Culturally Based Pedagogy

Jones was expected to learn through observation as a child. She was expected to listen and observe acutely. She watched her father and mother, other family members, and members of her community as they were constantly creative in their traditional lifestyle. Much of her early learning occurred through interaction with peers and adults, and through actual experiences. Direct questioning was not encouraged. Jones continues

to teach her students using this culturally based pedagogy: "I don't like to do demonstrations. I don't mind someone observing while I work. And I may or may not respond to questions, you know. I just feel a responsibility to my students to always be working."

This type of pedagogy, based upon interaction, observation, and experience, was employed as an important teaching technique by Richard West, Jones' influential mentor and teacher.

West, born in 1912 in western Oklahoma, had attended BIA boarding schools as a child and youth. He spent summers with his grandparents, participating in and thus learning, traditional Cheyenne culture. West, an alumnus of Bacone, then went on to earn both a bachelor of fine arts and master of fine arts degree from OU. The university had dropped the practice of accepting Native Americans as "special" students who were in segregated, non degree-seeking classes. West, like Jones, worked in experimental and non-traditional techniques, while continuing to paint in the Bacone style. West would include his students in his working life as an artist, painting along-side his students in their classes. Jones continues this traditional pedagogy, as her working life as an artist is deeply intertwined with her teaching.

> I was very fortunate in my education that all of my professors were working artists. Not everyone can say that. So I wanted that for my own students. I feel a responsibility to my students to have something going at all times, to always be working on something.

West continually emphasized to his students the need for correctness in their portrayals of Native American life. West would meticulously research the subject matter of his paintings. He would question tribal elders, and read extensively. "Dick West taught all of us the importance of accuracy and authenticity of detail. This was vital, no matter how simple or complex the subject (Jones, 1996, p. 56)."

Fewer Students Who Know Their Cultures

Jones bases her notions of "good" art on authenticity in detail rooted in lived experience. Consequently she is deeply concerned that fewer and fewer of her students are coming to college with knowledge of their tribal cultures derived from rich experiences as cultural practitioners.

> When I first came [to Bacone as an instructor] most of my students knew something about their cultures. Certainly when I was a student they knew [about their cultures] and the exception was the one who didn't. Now it is the complete reverse. The exception is that one student who knows his culture.
>
> The government built the boarding schools to integrate Indians into wider society, and to stamp out Indianism—our languages and our cultures. But because the boarding schools brought these large groups of Indians together in one place, I think what happened was the opposite. This probably preserved culture and language and song and so on for at least another generation than it would have been otherwise. When the tribes mixed in boarding schools, they began to appreciate each other. Knowing your culture and learning about others' cultures became a status

> symbol. People would look up to certain individuals who were singers or dancers or who spoke a language or who knew legends or lore or knew how to conduct themselves, knew how to dress or make things. So maybe some students, maybe just in their own minds, began to think about their families and their own tribes and began to try to find their own parts of this bigger picture. Some literally researched, and still others would go home and ask elders and family. I think when the boarding schools ended, this practice for the most part ended. Most of our students are educated in public schools now. We have a minimal number of traditional families. Where are these students going to go to observe these practices? Where are they going to see anything? Be introduced to something. There is almost no difference between the Indian students and the non-Indian students coming from public schools now.

Jones' concern for cultural loss enabled her to see a positive aspect of the boarding school experience for Indian people. Jones seemed disturbed that Native American students do not have ample opportunities to live and thus learn about their cultures. However, Jones believes that students must make a personal choice to seek out this knowledge or to pay attention when they are with family and their Native American communities.

Connects to Students' Lives

Because of these issues, Jones readily encourages her students to participate in their cultures, or to at least go to ceremonies and social occasions and watch. She

encourages her students to research their Native cultures, much as she has researched the Delaware Big House ceremony. She talks to her students and tries to get to know them personally. She learns their family and tribal backgrounds. She asks if she will see them at an upcoming stomp dance or powwow. Jones tries to make personal connections to individual students' lives as a method of encouraging them in their individual pursuits and in encouraging them to be active participants in Native American cultures.

"I have been especially gratified to see many of my students become professional artists, educators, and leaders in their tribes—both professionally and ceremonially."

Some of the students in Jones' Indian Humanities and Indian Painting classes are not Native American. Jones acknowledges that because of the efforts of non-Native American people, some traditions and knowledge have been preserved. She tries to make connections with her non-Native American students and encourages them to conduct research and learn while respecting limits that Indian people may set on what knowledge should be made attainable. Her goal for these students is that they gain a respect and appreciation for Native American cultures. However, sometimes students do not come to her class "with a good heart."

> I think there are two kinds of students, actually. There are those that are good students. They have a pure motive [in seeking knowledge about Indian people and their art]. Then some of them pretend to be what they are not, and try to learn things that they shouldn't. There are those that may take advantage. For some it is just entertainment. They lack

respect for the people, the song, and the drum. They don't approach it from a respectful state.

Jones looks for ways to make connections with all her students. She states that she is proud of her students, wants to get to know them personally, and believes that all of her students need to investigate, grow, and explore. She will tell a student that her grandmother was a friend, or that she remembers his uncle when he was a student. Jones seeks to inspire her students to investigate and explore what they can do and what they want to do. She aims to motivate her students to keep growing and changing. She strives to stimulate her students to try new things, such as travel, which might be frightening for lifetime residents of small rural towns with limited means and limited experience beyond their geographic region. She wants her students to read as another way of expanding their horizons. Ultimately, Jones desires her students be well-rounded individuals.

This commitment to the future by educating and mentoring students is Jones' way of giving back to those who have helped her in attaining what she perceives to be a very special life.

"Passing It On"

Jones believes that she has had more than her share of special times and therefore feels humbled. Because of her artistic talent, she has had opportunities that she feels she never would have experienced otherwise.

Jones as a child felt a great responsibility to act in a certain way because she was a roadman's daughter. As an artist, Jones believes she has a responsibility to paint her own lived experiences as a traditional Native American woman living in contemporary

mainstream society. As an educator, Jones believes that she has a responsibility to teach her students as a way of completing the circle started by the persons who encouraged her and gave her opportunities to live and grow as an artist and as a person.

> Because of my art I have been to Europe, Japan, and all across this country. I have visited various museums, tribes, and educational institutions. I have been given special tours and access to vaults and storerooms for research. I have been privileged to see, hold, and touch artifacts and other things that may have been made or used by my ancestors.
>
> So many people have shown kindness and interest, and have invested in me as an artist. I feel I must try and repay that in some small way by passing it on. I feel a debt of gratitude to the people who went before me, and to the people who have helped me be what I am today. As much pleasure as I receive from my own work, it pales in comparison to seeing a student do well. To see a student win an award, make a sale, or do an exhibit is more of that charmed life and more special times for me.

Summary

Ruthe Blalock Jones paints what she knows: what it is to be a contemporary Native American woman. She places a high value on her lived experiences and uses them as the basis for her artwork, teaching, and concepts of identity. Her identity is based on her traditional upbringing. She believes she was privileged to live in and thus

learn about the culture and traditions of the Shawnee people, what remained of Delaware culture, and the teachings of the Native American Church.

Jones can't participate in every ceremony, but she keeps some of the traditions alive on paper through her art. The overarching theme of her work is the message to all that Indian people are alive and continuing their cultures. Men have dominated Native American easel painting and the subject matter has been predominantly of men, their concerns, and roles in Native American cultures. Jones wants to make the general public aware that women are an important part of Native American life. Also, Jones wants to create images that counterbalance the stereotypical images of Indians that are readily visible to and accepted by mainstream society.

Much of Jones' work focuses on the attire of Native American dancers. This can be seen as a visual celebration of the ability of Indian people to wear what once was outlawed by government policies. She paints the clothing in a way that maintains the cultural traditions of her people. In some works, the dancers wear traditional clothing featuring vibrant color combinations. On other works, the dancers are dressed in a combination of modern mainstream attire and Indian material cultural. Her emphasis on the everyday life of Indian people is part of her portrayal of cultural continuity.

Many aspects of Indian life are kept private from outsiders and Jones keeps these aspects private in her paintings. Privacy can lead to the loss of ceremonies and traditions; once someone passes away, certain knowledge can be lost if it wasn't passed on. Jones understands this, and takes a conservative route by consulting with others and examining her own conscious in decisions regarding the practice of privacy. Another

tradition that Jones respects is that individuals not be portrayed. She therefore uses composites instead of the features of actual people.

Jones believes that she reaches two different audiences with her work: connoisseurs of American Indian and Western art, and traditional Indian people. Jones find corroborations from both audiences. Collectors react to her academic and aesthetic use of the elements and principles of design in portraying aspects of Native American lifeways. Traditional Indian people base their appreciation upon the authentic portrayal of her lived experiences.

As an artist, Jones believes she has a responsibility to paint her own lived experiences as a traditional Native American woman living in contemporary mainstream society. As an educator, Jones believes that she has a responsibility to teach her students as a way of connecting the circle started by the persons who encourage her and gave her opportunities to live and grow as an artist and a person. This study attempts to provide rich context for Jones' work and teaching as a means for art educators to increase their understanding of the cultural contexts of Native American art, and thus improve art education for their students concerning Native American art.

CHAPTER SEVEN

Interpretation

One focus of my study was the development of a research methodology that could be respected by both academia and Native scholars. I also wanted to apply this methodology to a case study of Ruthe Blalock Jones to see the effectiveness of this methodology in practice. I found that this methodology was effective in this situation, and I would recommend its replication or adaptation to other research projects using a similar population of participants.

In my review of the literature, I found parallels between the feminist methodology of Bloom (1998), and that of Native American researchers Cajete (2000), Cleary & Peacock (1997), Harslett, Harrison, Godfrey, Partington, & Richer (1999), McBeth (1996), Smith (2000), and Weber-Pillwax (1999). The aims of feminist methodologies are compatible in many respects with those of Native American methodologies that include respecting and honoring the experiences of others. The manner in which feminist interviewing techniques are conducted can allow Native American communication styles to dominate the research. Listening to women's lives, an aspect of feminism, grounds the research in lived experience. Listening to and observing peoples' lived experiences and learning from these experiences is an important aspect of indigenous methodology.

A feminist narratology proposed by Bloom (1998) assumes that women have learned about themselves through "the masculine gaze", and that they want to create

texts from "the feminine gaze." Feminists, such as Bloom (1998), are concerned that women not be presented in a unitary, essential way. As I am Native American, I am concerned that Native American women are not presented in a one-dimensional, stereotypical, fantasized manner. I also am concerned that Native Americans often learn about themselves through stereotypes and fantasies projected by non-Native culture and that we need to write about ourselves and rewrite Native American meta-narratives. While writing, a feminist aim should be to keep in mind that Native Americans also are part of their own audience and thus should allow for Native American cultural perspectives, intersubjectivities, and complexities to be presented in a non-biased manner (Bloom, 1998).

Interpretive biography is a form of narrative research. Narrative thinking is a constructive way of creating meaning and knowledge (McEwan, 1997). Native American epistemology is replete with stories and metaphors. Stories and metaphors are important traditional Native American educational methods for conveying values, beliefs, and expectations (Cleary & Peacock, 1998) and they are important Native American research methods for discovering and conveying knowledge.

I developed six guidelines to be symbiotic with the Native American values of demonstrating respect for interconnectedness and respect for the importance of community through responsible actions toward the group (Horne & McBeth, 1998; Washinawatok, 1993; Yazzie, 1999).

Methodological guidelines for this study:

1. Research needs to connect to Native philosophies and principles, and researchers should consider indigenous ways of knowing as valid, legitimate, and important (Smith, 2000; Weber-Pillwax, 1999).
    c. One example of this connection would be respecting possible differences between traditional Native ways of generating meaning and traditional Western research paradigms. Cajete (2000) wrote that Western positivist science follows a linear path while traditional Native science pursues a more meandering path. "In the Western mind-set, getting from point A to B is a linear process, and in the Indigenous mind-set, arrival at B occurs through fields of relationships and establishment of a sense of meaning, a sense of territory, a sense of breadth of context" (Cajete, 2000, p. 81).
    d. In general, Native American epistemology can be described as holistic, contextual, reflective, and non-linear (Cleary & Peacock, 1997). Listening to the research participant's stories, and using these stories to create a context for understanding, is one way I applied this guideline to my research.
2. Indigenous scholarship respects and sometimes reflects traditional ways of being and knowing, while creating new knowledge (Cajete, 2000; Weber-Pillwax, 1999).
    a. Native epistemologies, cultures, and languages are dynamic, not static, yet many Native people show great respect for histories and traditions. Researchers must reciprocate respect for traditional

epistemologies, and use them as means for collecting, analyzing, and interpreting data if appropriate.

   b. In this study I use narrative, a traditional way of creating knowledge, as one means for collecting and analyzing data.

3. Native people respect experiential learning as an important means for creating knowledge, similar to the precepts of phenomenology (Cajete, 2000).

   a. Lived experience is a basis for creating knowledge for many Native American people. Researchers need to ground their research in the lives of Native people, and learn from their lived experiences (Weber-Pillwax, 1999).

   b. This idea is implicit in this study of the narrated life experiences of Native American artist and educator Ruthe Blalock Jones.

4. Research is transformative.

   a. Transformations occur due to the natural process of internalizing learnings, and transformations will occur in both the researcher and the research participant. Researchers must act responsibly to assure that transformations benefit stakeholders (Cajete, 2000;Weber-Pillwax, 1999).

   b. During the course of this study I personally experienced several transformations; from student to researcher, from relative outsider to relative insider of northeastern Oklahoma Indian communities, and deeper connections to my family and our family history.

c. My research participant, Ruthe Blalock Jones, also experienced transformations as she experienced roles as key informant, reviewer of her life and career, collaborator in the research process, and mentor. I structured this study to do my best to create a positive experience for the research participant.

5. Research must be conducted from a good heart, with good motives that will benefit everyone (Weber-Pillwax, 1999), or in other words, with integrity and trust.
    a. The idea of a good heart involves coming to the research and the individuals involved in the research with good intentions and carrying out those intentions through good actions. Aspects of integrity include: (a) adhering to the protocols of cultural authorization of research, (b) placing the researcher in the research by the use of critical self-reflection and thus avoiding the posture of the expert that has plagued writing about Indians, and (c) realizing at all stages of the research Native people will read what is written about them and make judgments about what has been written.
    b. My goals for researching and publishing this study were to do so in ways that are beneficial to the research participant, and respectful of her wishes. To use a common term in pan-Indian cultures, I want to do this research in ways that would not shame my relations in my effort to conduct this study with integrity
6. Native people should have control of research that is done about them.

a. It is now generally accepted in all fields that Native people have the right to control research that focuses on them, as they have autonomy over their well-being. They also should decide what research is done and ensure that it does not perpetuate stereotypes (Harslett, et al., 1999; McBeth, 1996; Smith, 2000; Weber-Pillwax, 1999).

b. I asked Ruthe Blalock Jones if she would participate willingly, requested that she review data for accuracy, included her in the analysis of data, and sent her copies of all completed chapters for her input.

These guidelines served me well in my study, and I would recommend replicating their use in other studies with a similar population.

The concepts that research needs to connect to Native philosophies and values and that researchers need to consider indigenous ways of knowing as legitimate and valuable became increasingly significant as the study continued. These two concepts were major guidelines for this study and I do not believe I could have completed this study without adhering to them. The idea that research should respect and reflect traditional values and knowing guided my data collection methods. I did not take written notes during interviews but relied on a cassette tape recorder and I used participant observation extensively as experience is considered to be a primary way of understanding. Discussing a topic in not always considered the best way to explore and learn, but observing, doing, and then personally reflecting are considered to be important ways of constructing knowledge.

The view that researchers need to use traditional epistemologies for collecting, analyzing, and interpreting data when their use is appropriate was a vital guiding concept. Conducting this study in a different way, such as through telephone interviews, would not have had the same meaning for me as actually spending qualitative time with Jones. By being with her, I could see how sometimes subtle body movements conveyed great meaning. Jones did not always try to communicate with me through dialogue. I needed to experience a ceremony with her to understand the importance this part of her life has for her, and the complexity of the emotions she experienced.

Narrative is an important way of creating and transmitting knowledge in Native cultures and I used narrative as a way of creating knowledge. However, I found that Jones and I often communicated in a way that my father and I had communicated, not through words or actions, but by sensing each other's feelings. Perhaps this is one form of Native American communication. This emphasis on experiential learning through non-verbal communication is what grounded my research and made exploration of narrative possible. As Jones values lived experience to a great degree and as I come from the same culture that values walking the walk, not just talking the talk, I do not think I personally could have conducted the study in a different way that would have made sense to me or to her.

I approached this study with the viewpoint that research is transformative and that that transformations occur in both the researcher and the research participant. By completing this study I was able to heal a personal grief concerning the painful events members of my family had experienced. I also was able to create closer ties with relatives in the Tulsa area. I came to have a deeper sense of self as a Native American

woman in the 21st century. Also, I have greater respect for pedagogies that are not considered to be "good teaching practices" in mainstream educational theory, but can be good teaching practices for certain groups of students.

Jones expressed to me that initially she was somewhat reluctant to be the sole research participant in this study. She stated that she felt that so many other worthy people came to mind. She explained:

> We are conditioned for group activity. We are not told, but we understand that you are not to stand out; you are not to push yourself forward. We don't accept compliments readily because we are always told to bring credit to our tribe or not to bring shame over the family, to be our best. However, they never told us what to do when someone says that what you did is the best. They never told us what to do then, and so we are uncomfortable. I think those are ideas that any traditional person is brought up with, belonging to the group and not pushing yourself forward.

I explained to her my need to have a manageable study for my dissertation and my admiration for her work over the years. I also explained that I also needed to keep the study at a manageable level so that I could perform the study in a manner that I felt was honorable and respectful of the participant and the participant's beliefs. I felt that I needed to execute the research in a way that would be perceived as honorable by my family and by Indian communities.

I believe that my dedication to conducting the research in a manner that would be acceptable to Indian people's values was an important aspect in Jones' decision to be

involved. While we were working together, Jones had two friends who passed away who were prominent researchers of Native American art. Jones felt that in assisting me, she would be repaying some of the debt of gratitude she felt for their assistance and friendship over the years.

A pervading attitude throughout the study by both the research participant and myself was that research must be conducted from a good heart with good motives that benefit everyone. My personal goal was to conduct the study in such a way that I did not shame my relations. Jones was concerned that I did not try to learn about religious practices that aren't shared with outsiders, which I did not. This carried over into the idea that Native people should have control of research that is done about them. Jones had felt disrespected when other researchers had not appreciated the strategy of privacy used to control information in research studies. She felt that she had been misunderstood and labeled as uncooperative, yet she continued with her protective actions so that she could live her life in a way that she found balanced and necessary. Jones also had felt that her mother, who had helped researchers in an attempt to preserve the Delaware language, had perhaps been taken advantage of when work was published without her input or permission, or without being recognized as an important contributor.

Based on these observations, my study confirms Weber-Pillwax's (1999) statement that the development of indigenous research methodologies that are respected by both academics and Native peoples could help regain trust lost by Native communities in researchers, help prepare non-indigenous people for work with

indigenous populations, and increase the probability that Indian people will benefit from such research.

Cultural Mediator

I consider a cultural mediator to be a person who acts as a communicator and a translator between two cultures. Jones has acted as a cultural mediator by using her artwork and teaching to combat stereotypes and general lack of knowledge of Native peoples by mainstream culture. She has done this without violating her integral need to uphold the survival strategy of privacy concerning aspects of Native American spirituality. She acts as a translator of mainstream culture to Native students who have grown up in primarily Native communities and have not yet traveled broadly or had a wide variety of successful experiences with dominant society. Jones also acts to confirm the reality of Indian experience for Indian people in the face of potentially overwhelming media imagery of constructed notions of Indianness.

The primary message that Jones wants to convey to non-Native audiences is that Indian people are alive. A secondary message that Jones' wants to communicate is that Native American cultures are alive, which includes the concept that change is a normal, healthy aspect of living cultures. Jones portrays scenes of daily life of Native people who are members of greater American society and who also are practicing Indian cultural traditions. Furthermore, Jones often concentrates on female figures in her work, stating a desire to make the general public aware that women are an important part of Native American life. In her teaching, Jones emphasizes to non-Native students the need to recognize that they must unlearn what they may have accepted as truths about

Native peoples, and educate themselves again, this time with knowledge based on the real experiences of Native people.

Jones' role as a cultural mediator for Native people sometimes is not obvious. Popular culture erases the reality of Indian experiences and supplants this with constructed images of Indianness. The experiences of Oklahoma Indians are not prominent in contemporary visual culture. Jones' artwork confirms reality for her community and provides for Native viewers a reaffirmation of self. Government sponsored cultural eradication was part of her early experience and because physical resistance was implausible, her community developed more subtle ways to defend against cultural obliteration. Her family's and community's use of sub rosa activity as a strategy for existing under colonialism finds resonance with Native audiences. Her emphasis on honoring traditional people reinforces a sense of worth for many in Indian audiences.

Outward expression of Indian identity is important in Jones' work. Jones' love for and admiration of traditional Indian clothing is rooted in the deep significance she infused into being able to wear such physical expressions of identity and culture without endangering ones' self, community, or family. Additionally, I came to understand that Jones' phrase "doing what you have to do" was her way of coming to an understanding of another survival strategy that Indian communities and family members have made in the past. This included decisions of the many individuals and groups who felt that when weighed against physical survival of loved ones, culture would have to be sacrificed to save lives. From this study I came to understand that for many Indian people the survival strategy of sacrificing culture, either entirely or by degrees, is a topic about

which they have deeply complex emotions: sorrow, shame, understanding, forgiveness, thankfulness that American society is at a point where lives are not at stake if an Indian person wants to practice cultural traditions, including wearing certain hair styles, dressing in traditional clothing, or dancing.

Young Native American college students often come to Jones with more interest in finding cohesive identity with contemporary popular culture than with traditional Native cultures. Jones gives supportive approval to her students to find meaning in their traditional Indian cultures and to be members of greater society as well. Jones does this through example as she lives her own life as well as through her attempts to embolden her students to broaden their experiences. Jones often has to interpret academic life for students who do not come from families where this is a common experience. Her culturally based pedagogy is another way she helps students learn and understand knowledge conveyed in higher education. Moreover, she has to find ways to inspire strength and courage in students who have had little success in life. She also provides a model to students searching for their own religious identities. Her example teaches that Christianity is not necessarily a rejection of Native spirituality or Indian identity. Her experiences serve as lessons to those students who are willing to listen, observe, reflect, and participate.

Experience

Lived experience emerged as important theme in this study. Native people traditionally have respected experiential learning. I find that I often learn best through observing, then experiencing, and finally reflecting upon what I observed and encountered. Jones herself put great emphasis on the importance of experience. She

allowed me to observe her working and to experience with her certain aspects of Shawnee ceremonial life. Repeatedly Jones talked about experience in a variety of contexts.

Native American peoples have for centuries had others project upon them their notions of what Indians should be; noble savages, blood thirsty savages, helpers to explorers, tragic warriors of the plains, primitive innocents, morally bankrupt but wealthy casino owners, or extinct. This disconnect between popular conceptions of Indianness and the reality of Indian life could be one reason for the emphasis on actual lived experience. Even today, some non-Native people attempt to find themselves in Indian religions, reach for tenuous Indian ancestry, or play at being Indian through inappropriate dressing and dancing at powwows. The push of wannabes on Native American culture has made actual lived experience a litmus test for outsiders who move into Indian communities claiming Indian heritage.

In the case of Jones' artwork, Indian people who are adherents of the Native American church would look closely at her work, ask her who she was, and upon learning that she was a well known Roadman's daughter, would proclaim, "she knows." Authentic lived experience with quantifiable precedents established for them Jones' honesty, and situated her work in a context that could then be worthy of attention and thought. Traditional people use authentic lived experience as a yardstick upon which artistic integrity and merit is measured, and if the work and the artist are seen as valid, then the work is pronounced” good.” By observing “good” work, traditional Native peoples then are able to reinforce for themselves their own cultural identities and experiences as actual, indisputable, and valid.

When actual lived experiences of Indian people are not aligned with popular visual culture, then unknowing outsiders often doubt their authenticity. I have observed or been involved in many exchanges over the years where a non-Indian person with little actual experience of Indian lifeways tells a Native person that they are not a "real Indian." Following a historic pattern set by non-Native experts, the outsider casts himself or herself as expert and arbiter of Indianness. Because constructed notions of Indianness are so pervasive, Jones actively works to counter these images.

Jones herself situates her aesthetics in the context of experience. The point of origination for her artwork is her lived experiences as an Indian person. She herself uses the aesthetic concept of "good" as one aspect of her personal aesthetics. Jones employs experience when teaching, by eschewing demonstrations when she can and works along side her students on her own work. She encourages her students to actively experience their Native American cultures and to then use their experiences as a point of origination for their own artworks.

Native American people need a way to negotiate the denial of the realities of Indian existence by dominant society, and to find balance as they continually exist in two or more traditional cultures as well as mainstream American culture. Thus, lived experience becomes a framework to which aesthetics, identity, validity, inspiration, insider versus outsider status, and pedagogy can be anchored.

A Metaphor: Journey through Two Worlds

Duality seemed to permeate the structure and the findings of this study. There is the duality of the methodological and philosophical framework that merged from the feminist methodology of Bloom (1998) with indigenous research methodology. In

presenting this study, I am writing for dual audiences, those of Indian people who will read this study and non-Indian academics, and trying to find a balance between the two.

Jones had confirmed that she felt that she lived in two spheres of existence and that her art expresses her knowledge of these different realms of experience. Jones' artworks were created for dual levels of meanings for two audiences, expressing one kind of meaning for Indian viewers and a different meaning for non-Indian viewers, while finding a balance for herself that satisfies her own judgments concerning privacy. There also is a duality in Jones' educational objectives. First, teaching to Native students in a way that validates who they are and encourages them to be active in ensuring cultural continuity. Second, teaching non-Native students in a way that ensures that Native people's ideas of privacy are explained and validated and that also encourages non-Native students to develop deep understandings and appreciations for Native people and their cultures.

Jones had stated that she felt that she lived in two worlds and that her art expresses these two worlds because that is her reality. She also referred to her life as a journey on a circle. She said:

> There is some kind of purity, some type of innocence, in our motive, or our intent, as well as our practice and thoughts that seems to live on or come back. However, the journey is an evolution. I think I am connecting the circle with my subject matter. One of my first subjects was princesses, and I just finished that one of princesses [the painting titled NFEI: Indian Princesses], and the Native American Church. The subject is the same, but the images are different. I would have never

> occurred to me in the beginning to paint a woman [as part of the NAC]. My progress has been circular in some respects. I think the subject matter has remained the same; it is just the treatment of it that has changed.

In a metaphorical sense, I can visualize Jones walking on a circular path which represents her life's journey. However, instead of one circle, there are two. One is visible to all; the other circle is hidden beneath the first and is only visible to certain individuals. The clearly visible circle represents her life in modern America and as a global citizen. The hidden circle represents the aspects of her Indianness that are visible only to others on that path. Most of the time Jones walks both paths at the same time. Some times she must exclusively walk the clearly visible path, as she negotiates her contemporary existence. Some times she is able to step off that path and make her journey solely on the hidden path, and that is when I found her to be at her most joyful.

I also see Jones as a subtle leader of others on these paths. She does not aggressively lead in a loud manner, instead she hints and gestures, encouraging others in their journeys. She offers help to those who are bewildered when the paths may dip and merge, either momentarily or for extended periods. She solidly affirms for others that they too can negotiate both paths and find balance, for some she asserts the reality of the hidden path.

These two paths represent a simultaneous experience of privilege and subjection, of being concurrently inside and outside the dominant mainstream. The separate yet conjoining paths also represent the need for Native people to possess practical skills for negotiating a multitude of institutional powers and multiple

ethnicities while prosaically taking care of themselves and their families, and planning for the future.

Jones' artworks exhibit a thematic and aesthetic complexity that is the result of the dual influences of indigenous aesthetic traditions and the effects of cultural suppression. Examining Jones' artworks and the context that her life stories provide for these works are of benefit to the field of art education, as they can provide openings for discourse concerning multicultural and postcolonial issues. Her artworks and their surrounding contexts can serve as a means for examining representational constructs that inhabit the American national unconscious about Native people, the conceptual divide between public and private spaces, identity, and understanding "otherness." I will address these ideas in the next chapter.

Summary

One focus of my study was the development of a research methodology that could be respected by both academia and Native scholars. I also wanted to apply this methodology to a case study of Ruthe Blalock Jones to see the effectiveness of this methodology in practice. I combined the feminist methodology of Bloom (1998), and that of Native American researchers Cajete (2000), Cleary & Peacock (1997), Harslett, Harrison, Godfrey, Partington, & Richer (1999), McBeth (1996), Smith (2000), and Weber-Pillwax (1999).

The aims of feminist methodologies are compatible in many respects with those of Native American methodologies that include respecting and honoring the experiences of others. Native people respect experiential learning as an important means for creating knowledge, similar to the precepts of phenomenology (Cajete, 2000). Lived experience

is a basis for creating knowledge for many Native American people. An effective Native American methodology grounds research in the lives of Native people and emphasizes learning from their lived experiences (Weber-Pillwax, 1999). Respecting and utilizing Native American values while also conducting research is an important component of a Native American methodology.

My study confirms Weber-Pillwax's (1999) statement that the development of indigenous research methodologies that are respected by both academics and Native peoples could help regain trust lost by Native communities in researchers, help prepare non-indigenous people for work with indigenous populations, and increase the probability that Indian people will benefit from research.

Jones acts as cultural mediator. The primary message that Jones wants to convey to non-Native audiences is that Indian people are alive. Jones does this by portraying scenes of daily life of Native people who are members of greater American society and who are also practicing Indian cultural traditions. Jones' role as a cultural mediator for Native people sometimes is not as obvious. Popular culture erases the reality of Indian experiences and supplants this with constructed images of Indianness. Jones' artwork confirms reality for her community and provides for Native viewers a reaffirmation of self.

Lived experience emerged as important theme in this study. Native people traditionally have respected experiential learning. The push of wannabes on Native American culture has made actual lived experience a litmus test for outsiders who come into Indian communities. Native American people need a way to negotiate the denial of the realities of Indian existence by dominant society, and to find balance as they

continually exist in two or more traditional cultures as well as mainstream American culture. Lived experience becomes the framework to which aesthetics, identity, validity, inspiration, insider versus outsider status, and pedagogy are anchored.

CHAPTER EIGHT

Conclusions and Implications

In this chapter I am reflecting on the research questions and literature review from the beginning of this study, stating my conclusions and suggesting implications for the field of art education. My overarching research question was what are some of the life experiences of Ruthe Blalock Jones, a Native American woman who is an artist and educator, and how might examining her life stories provides insights for improving teaching about Native American art and cultures in art education practice in the United States. I will break the question into two parts. The first part of the question, what are some of the life experiences of Jones, reaped a great amount of information.

What Are Some of the Life Experiences of Ruthe Blalock Jones?

Jones was the daughter of a Roadman and she grew up an adherent of the NAC, a persecuted religion. The Peyote Way, as well as the traditional Indian upbringing she enjoyed, shaped Jones as a person and provide the subject matter for her art.

As a young girl, Jones also participated in powwows, ceremonials, and stomp dances during the period of cultural suppression in the U. S. after World War II. Jones had early experiences with racism and participated in strategies that her family and communities found that helped them survive negative encounters from the 1930s to present day.

Jones knew by the age of eleven that she wanted to be an artist and even during difficult times her family made sure that she never lacked for art materials. Jones enjoyed the friendship and guidance of noted painters Charles Banks Wilson and Acee Blue Eagle. These mentors encouraged her to enter her paintings in regional

competitions, and to attend Bacone High School. During her high school days, Jones met Richard West who became a mentor and lifelong friend.

In 1967, Jones' painting, *Girl in Buckskin*, won first place at the Philbrook Indian Annual. This encouraged her to initiate even more serious efforts as an artist. Ultimately, Jones earned an Associate's Degree in Fine Art from Bacone College, and then pursued additional higher education in both painting and anthropology. Jones gathered important data in an attempt to preserve what knowledge remained of the traditional Delaware religion.

Jones works in an artistic style known as the "Bacone Style" or the "Oklahoma flat Style" as well as abstractions that are rooted in this style. This genre has its roots in a time when White experts were considered to be arbiters of what was authentically Indian. At this time, Indian education reformers such as Jacobson and Dunn in the 1920s and 1930s encouraged their students to portray only traditional or quaint aspects of Indian life, in what was then considered a naïve style. As with Indian mascots, Indian people found a way to, in Jones' words, "not have negative in their life all the time" and use the public arena created by making and viewing of this kind of art as a way to be Indian in a time when acting Indian held potential for danger.

Jones has been Director of the Art Department at Bacone College since 1979, a position she considers to be a high honor. During her years as director, she has amassed numerous awards for her service to Indian people, to women of all ethnic heritages, and in recognition of her artistic achievements. She now also is considered a person of religious importance in her Shawnee community.

Implications for Art Teaching

The second component of my overarching research question was how might examining Jones' life stories provide insights for improving teaching about Native American art and cultures in art education practice in the United States. Increasingly I became aware that the differences between indigenous and non-indigenous cultures could become a critical lens for examining art education pedagogy.

Classrooms are not neutral sites, even though that may be an ideal. Classrooms are sites were instructors interpret and translate images, artifacts, contexts, and cultures. Traditional art teaching practices have stressed skills development and formalist methods for analyzing and interpreting artworks from the Western canon. This ideological framework for art teaching has had specific consequences. When students are not asked to explore non-Western conceptions of what constitutes art, the role of art in society, or of assessing the quality of artworks, or to examine constructed images of "otherness" they may accept mainstream cultural norms as "natural" and as the benchmark against which all "others" are judged. The classroom is a site where what is taught is regarded as real and truthful. If general mainstream notions of what constitutes Indianness are unconsciously taught, then students, including Native American students, will accept these as truth and reject realities of Indian existence as fiction.

The art classroom has changed significantly over the last several decades, often in response to practicalities such as the introduction of new technologies, budget cutbacks, and significant changes in demographics. Additionally, art classrooms change because ideologies change; multiculturalism has been recognized as an important pedagogical issue. Change can be difficult, and new ideologies and practices often take

years to come to fruitful application in art classrooms. The difficulty of transition can be seen in ways that multicultural art education is realized.

Issues that can be addressed in multicultural art pedagogy, such as power, authority, and cultural repression, do not join easily with more traditional art education topics such as formalist aesthetics. The result can be that non-canonical artworks are either dismissed, or cursorily glossed over in a kind of "cultural tourism" that enables students to recognize various folk arts or non-Western styles of work, but gives students an indistinct notion about the lives lived in "other" places. Pedagogical methods need to change to encourage the use of formerly ignored artworks, histories, and voices, and to support colloquy concerning them in art classrooms. This can require a reshuffling of core concepts taught to art students.

Contexts

Without purposeful intent, art educators often do not recognize the role art pedagogy plays in colonization. Art teaching practices based on technique mastery and formalist aesthetics do not provide students with the skills necessary to work through difficult issues that can surround non-Western approaches to art.

This study emphasized the need for art educators to seek an understanding of the contexts in which an artist and her or his body of work exists. Art educators can consider Jones' work as an intersection of religion, tradition, identity, and contemporary art. Only after art educators themselves gain on understanding of contexts can they find ways to assist their students in learning about contexts. Jones' oeuvre and its contexts can act as a catalyst for discourse about present-day American postcolonial society.

Art educators can teach critical thinking skills by asking students to examine previously unexamined assumptions as well as dominant cultural conventions by approaching them from the view of historically ignored or silenced artists. These kinds of questions can facilitate a discussion of artworks that is formal and stylistic, and also thematic and contextual. These types of pedagogical practices can also discourage exoticized interest in "Otherness" through in depth engagement with the topic of stereotypes that facilitates higher-level thinking.

Stereotypes as an Aspect of Context

This study confirms the need for education that replaces stereotypes with accurate information concerning Native American people. The portrayal of Native cultures is important and serious. Art educators need to consider teaching about Native American arts as both important and serious.

A review of published research revealed that instruction that addresses stereotypes needs to occur before meaningful education concerning Native American art can take place. This message has remained stable through nine decades of research. Chapman (1932) stated over seventy years ago that average Americans formed ideas about Indians from what they saw in curio shops, where traditions from various tribes were jumbled together. Unfortunately, the basic premise of that message hasn't changed. The research points to the overwhelming need to address stereotypes held by the general public (Eiteljorg Museum of American Indians and Western Art, 2001; Gorlick & Termin, 2000; Hoffman, 1998; Holloman, 1998; Willis, 2001-2002).

This study confirmed what other researchers have reported, namely that the general public needs to be made aware of the basic facts of Native Americans

continuing existence, and they need to unlearn stereotypes and replace stereotypes with reality based images and understandings Perhaps art educators can teach about Jones' artworks, their emphasis on everyday images of Native people as a counter to stereotypes, and their social contexts to help students can better understandings about Native peoples, their cultures, and their art forms. Unlearning imagined constructs of Indianness that are deep in the national psyche is long and difficult work, but necessary.

Aesthetics

Art curricula often plays a role in reinforcing Eurocentric notions of aesthetics.Generally, this is not a deliberate objective of art educators, however by uncritically accepting a Western notion of aesthetics and by teaching only this aesthetic approach, art educators reinforcing Eurocentric values and beliefs. Exploring the life stories of Jones adds to ways that art educators can learn about non-Western concepts of aesthetics, specifically the Native American aesthetic concepts of 'good,' 'pride,' and 'authenticity,' or the importance of lived experience in relation to creating a 'good' work.

Culturally Relevant Pedagogy

Previous studies have described culturally relevant pedagogical methods that have been used successfully with Native American art learners. Zastrow (1982) found that informal art education continued in Southwestern Indian communities through traditional means, primarily observation and practice. I found that Jones' continues this type of culturally relevant pedagogy in her college classes. Stokrocki (1992) found that non-Native art educators can improve their teaching of Native students by basing their teaching on culturally relevant teaching practices. Techniques Stokrocki found that were successfully used to teach Native American students included teaching ethical

values, discussing aesthetics as well as technique, increased repetition, increased personal storytelling, intense mentoring of Native students, and educating Native students about Native American and American art history. Stokrocki's findings are confirmed by this study. Additionally, I found that *experience* has not been emphasized to the extent that is should in past art education research or practice.

The foundation of Jones' culturally based pedagogy is a trilogy of techniques: interaction, observation, and experience. Jones interacts with students informally in both group and individual instruction. She makes connections to students' lives and encourages her students to explore new ideas, try new experiences, and become well-rounded individuals.

Observation is an important aspect of learning for many Native students. Jones' understands that direct questioning is not encouraged as a learning strategy in many traditional homes, and will tell students repeatedly what she is trying to teach them. During class time, Jones would often eschew demonstration, and instead continue with her own artworks along side her students because Jones' understands the importance of experience as a validation of authenticity, and hence respect. Jones' pedagogy carries validity as a teacher because she lives what she teaches. In viewing her artworks, students can find substantiation of Native American experiences and identity. Furthermore, Jones encourages her students to experience their own cultural practices at least through observation if not through performance. She also encourages her students to learn about their cultures through reading, talking to elders, family member, and tribal members. Jones stresses to her students the need for correctness in portrayal of traditions in their artworks as a way to combat loss of cultures.

Lived experience surfaced as a significant component in both gaining trust of students, and gaining the trust of the research participant. Possibly this study will provide insights for art educators who have limited experiences with Indian individuals, and will help them develop a level of comfort with a perhaps unfamiliar culture so that they seek out actual experiences with Native cultures and individuals through such avenues as attending powwows, ceremonial dances that are open to the public, art markets, and artists-in residence at museums. Also, this study confirmed the need for culturally relevant pedagogy for Native students, and added the teaching strategy of working along side students rather than giving formal demonstrations of technique.

Public and Private Meanings

Previous research stated that Native American people (Berlo & Phillips, 1995) have expert knowledge of Indian art, and they have the right to control how and what Indian art forms are presented to the public. Jones' art works are part of general visual culture, and are part of a private visual culture. Her work is made for mixed Native and non-Native audiences. In Jones' life stories, I found that some Indian people assert their right to control access to knowledge through a strategy of privacy. Also, Native American individuals may have conflicting opinions concerning the amount of openness or confidentiality needed for specific kinds of information. Other research (Farris-Dufrene, 1997) suggested that Native American people have a responsibility to control imagery, art history, and art criticism about themselves and their cultures, including material culture and visual art. The examples given in Jones' life stories depict the importance some Native people give to this responsibility. Additionally, art educators need to respect limits imposed by Native communities as to what is shared

with outsiders, and they need to reinforce and support this view as a demonstration of respect (Hoffman, 1998). My research concurred with these finding, and thus strengthened the case for understanding and respecting the strategy of privacy.

Cultural Identity

Teachers and their students need to find points of congruence between their own lives and the lives of the artists being studied or people represented through artworks. By learning about the importance of outward expression of Indian identity in Jones' work, students (particularly adolescents) may find ways of exploring their own identities. Adolescents are concerned about outward expression of identity through clothing. By encouraging adolescent students to draw upon personal experiences of identity suppression, they may make connections to the suppression of identity that Jones experienced and why this became important to her work.

During adolescence, students are forming their own cultural identities. By learning about Jones' Native American cultures (Shawnee, Delaware, Peoria, and Pan-Indian culture in Oklahoma), her ways of practicing her cultures, how her cultures have influenced her work, and her concerns over cultural loss, students may find ways to explore their own cultural identities as well. Additionally, students need to be educated as to why cultures have been disrupted, how cultures have changed, and what survival strategies earlier generations have employed.

Last, through an examination of Jones' artworks and their meanings art educators and art students can learn how Jones perceives and forges a unique identity as a traditional person thriving in a contemporary world, and perhaps examine how they can forge their unique identities as well. Art educators and art students who are Native

may find reaffirmation of themselves as Indian people in the contemporary portrayal of traditional culture in present-day life.

Further Recommendations for Teaching

As I stated in Chapter One, Congdon's (1996) call for research about teaching and learning contexts, including culture, values, settings, collaborations, and research methods influenced my decision to pursue this research topic. Congdon asked what approaches are being used in art education to address issues related to multicultural, cross-cultural, intercultural, and intracultural education. She also asked how can art teachers respond to cultural contexts without creating a discriminatory sense of 'the other' and how should art education respond to the formation of student identity and world views created largely through popular mass media. This study helps to answer these questions, but the answers are complex.

Early Native American education focused on enforcing mainstream social, cultural, intellectual, and spiritual superiority and control. This legacy needs to be acknowledged, and this acknowledgement can serve as the basis for moving forward to using a combination of Western and indigenous values as a conceptual framework for art education for and about Native Americans. Native and non-Native people need to share responsibility for egalitarian change by working together to affirm the historical and contemporary contributions of Native peoples to American society. Mutual respect should be maintained by all to support Native peoples' efforts to practice traditional religions. Translating this agenda into pedagogy is challenging, and can produce frustration and consternation in teachers and students. However, it is essential this re-understanding of the classroom as a place of inclusive imagery and contexts takes place.

Students and educators willingness to change prior attitudes often lies in a classroom culture that recognizes the importance of the affective and ethics. It is from this culture of concern that educators and students can feel secure to develop new understandings of aesthetic modes and thematic concerns of both canonical and non-canonical artworks. This pedagogical strategy asks educators and students to regard the core values of others with respect can help avoid vacuous "cultural tourism".

The 1996 proposal of important research agendas for art education by Congdon (1996) included the topic of how should research about a variety of cultures be approached. The findings of this study helps address that question as well.

Implications for Art Education Research

In pursuing this study, I found that new questions were raised in my mind, and that further research needs to be done in certain areas. As I developed the literature review, I became aware that much has been written from the assumption that Indian people do not read art education literature. I found the use of 'they' and 'them' to be distancing, and in some instances helped perpetuate the posture of the non-Indian as the expert about Indians. Awareness needs to be raised that Native people do read what is written about them. Native American artists and art educators must also be aware of their use of language so as not to distance majority art educators.

I found that research about a particular culture should be rooted in that culture's values as a way of providing possible benefit to members of that culture through affirmation of their morals, ethics, ideals, and epistemology. Additionally this attention to values can provide art education researchers with alternative ways of perceiving and understanding art education issues. Insight into components of Native American culture

that are not easily observable through use of narrative can help art educators develop a deeper understanding of Indian cultures, so that they in turn can help their students develop understandings of traditional Indian cultures as a way to dismantle notions of 'otherness.' Additional resources need to be developed, based on research, that help art educators learn how to view art forms from indigenous perspectives in an attempt to dispel stereotypes.

Research needs to continue on how to best teach about Native American arts and cultures to both Native and non-Native students. Linked to this topic are concerns over limits and issues of privacy concerning certain types of knowledge. What are some of the ways that Indian and majority individuals and communities have dealt with issues of privacy versus openness in art classrooms? How are traditional ways of transmitting cultural information being adapted to fit the needs of 21st century youth?

Historical research needs to be continued to learn more about early Native American art educators, and early efforts to provide art education for Native Americans. An obvious area in need of more research is the artistic and educational careers of Chief Terry Saul, former director of the Art Department at Bacone College.

Research conducted from theoretical frameworks that respect indigenous ways of knowing needs to be encouraged. More voices of Indian people, including art educators, artists, elders, students, and researchers, need to be included in research about Native Americans. More Native American scholars and educators need to do more research and writing. By including more voices new understandings are created, not only of Native American cultures, but also of American culture at large.

I suggest that art education researchers to continue to test, clarify, and refine ways education can be a vehicle for Americans move forward in the decolonization process. What is the role art education can play in decolonization? What kinds of assignments, assignments, and modes of transmitting knowledge about cultures have been successful? What kinds of new teaching practices are suggested by a critique of earlier models of art instruction? What kinds of curricula get priority and how does that shape learning and teaching processes? What kinds of knowledge about 'others' do students and teachers bring to classrooms? How are cultural contexts interpreted and/or resisted by art educators and art education students? How can the efficacy of various culturally relevant art teaching practices be assessed? What are the reasons that art educators or art students may remain silent about their non-mainstream cultural experiences in the classroom?

Berlo and Phillips (1995) asked how would Native Americans remake museums as institutions as they gain more power and voice. Willis (2001-2002) asked what form will Native American self-determination in art education take, and will it survive. Currently non-Native individuals do the majority of research concerning art education for and about Native American people. I do not anticipate that this will change in the near future, as the number of Native American art educators and researchers is small. Therefore, I build upon these questions to ask: How can Native American communities and art educators work together to improve in-service and pre-service education about Native American arts and cultures? I anticipate that exploring this question can be stimulating, and at the same time taxing and demanding. If this process does not feel familiar or comfortable, will we still be willing to work toward change?

I plan to continue my own research into such questions. Currently, great emphasis is placed by Indian Studies, the field of anthropology, and in the legal definition of a Native nation on the importance of language to the continuance of culture. I contend that Native cultures that have lost or are in the process of losing their language, and Native cultures that have relatively strong language survival, can also pursue their visual culture as an important way to pass on information about cultural practices, epistemology, world views, ethics, and many other aspects of culture. I do not believe that this has been examined as an important way to continue culture, only as a small aspect of cultural practice. I would like to pursue additional research on this topic, as well as other raised by the findings of this study, in the future.

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