

Newsletter
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December 2017

Friends of **NATIVE ARTS** THE DOUGLAS SOCIETY



support group of the Native Arts Department
Denver Art Museum

TABLE OF CONTENTS

Upcoming Events: JANUARY	2
Membership Renewals and Board Members.....	2
Denver Art Museum Native Arts Department News	3
News and Reports.....	3
Denver Art Museum Events and News	4
Other Events of Note	6
Friends of Native Arts: The Douglas Society Information.....	13

Upcoming Events

JANUARY

2018 ANNUAL DINNER AND MEETING

Thursday, January 18th

We are busy working on the next Annual Meeting and Dinner which will be held on **Thursday January 18th, 2018** so please mark your calendars! Details will be forthcoming via physically mailed invitations and email follow-ups.

PROGRAMS: We are moving into a unique time for programs with the closing of the North Building for renovations. We are currently brainstorming to come up with ideas and locations for programs to be held off-site, as well as programs we can do in the Hamilton Building which is a much larger space than we are used to, but also much harder to book. We are looking into programs which involve private collection tours, demonstrations and talks that can be held in locations other than the Denver Art Museum, so stay tuned for updates as we work through this transition process.



Membership Renewals and Board Members

Our annual membership appeal letters were sent out in the mail on **Thursday December 7th** so if you have not received your letter it should be to you soon. If you do not receive one in the mail please send us an email (info@friendsofnativearts.org). We have been working hard with the Membership department at the Denver art Museum to get the ability to offer new memberships or membership renewals online via the Denver Art Museum's website and are excited to launch that for this years membership appeal!

I outlined the process in the mailing but will recap it here with links:

To purchase or renew your membership to Friends of Native Arts: The Douglas Society go to the following URL - <http://FriendsOfNativeArts.org/>

You will automatically be taken to the Friends of Native Arts page on the Denver Art Museum website. From there click on the "**MEMBERSHIP**" tab and you will be taken to the page describing the different membership levels. Choose the level you wish to renew or join at and click on the link in the description and you will then be taken to the Denver Art Museum ticketing site to complete the purchase/renewal.

Alternately you can go directly to the Ticketing page of the Denver Art Museum: <https://tickets.denverartmuseum.org> and click on the "Friends of Native Arts" category and you will then be given the various membership purchase options.

Being an active member of the Denver Art Museum is a prerequisite for being a FoNA member, and in order to complete your purchase you will need to log into your DAM online account which is the same account you use to purchase tickets to FoNA and museum events. If you have issues logging into your DAM account you can call the Membership department at **720-913-0130** for assistance. If you are not a member of the DAM you can click on the *non-member* link to add a DAM membership to your cart and in this process you will create a new DAM online account. You can also call the membership number listed above and do the whole process over the phone if you prefer. We hope this makes the renewal process easier for you!

IMPORTANT: We are striving to make sure our databases are current and complete to ensure our communications get to all of our members. If you are joining or renewing at a Family level or

above, either by check or online, it includes membership for two adults plus all children (age 18 and under) in a household. Please be sure to include all names of people to be included in the membership. Also, please be sure to include your current address, telephone and most importantly your **email address**. All FoNA communications for programs and events are done via email, except for the Annual Dinner and Meeting and Membership Appeal where we do physical mailings.

BOARD MEMBER OPENINGS

We are looking for new board members! Several board members will be leaving this board this coming year due to term limits. If you have ideas about how to grow the membership, have ideas for programs, or would simply like to take a more active role in the Friends of Native Arts: The Douglas Society we'd love to have you! Contact Rand Smith at 303-570-4284 if you are interested in finding out more.

*Denver Art Museum
Native Arts
Department News*

STAMPEDE: FOURTH FLOOR OPENING

See how animals have captivated artists throughout history in Stamped: Animals in Art. This cross-departmental exhibition brings together more than 300 objects from the Denver Art Museum's collection to explore the presence of animals in art throughout centuries and across cultures. The large-scale exhibition is now open on level 3 of the Hamilton Building, and expands to level four on December 3, 2017.

Stampede creates an opportunity for visitors to discover and consider the role animals play through themes such as personal connections with animals, how animal materials have been used in art, how animals are used to tell stories or represent political ideas, and how artists use animals in imaginative ways. Native Arts are prominently featured in the exhibition, and the fourth floor will include works from Angela Swedberg, the House Partition with the Shakes Family Crest, and White Bird painted muslins.

Visitors will be able to try their hand at drawing in the gallery and spend time closely looking at smaller objects in a "cabinet of curiosities." Stampede also will feature an interactive space where visitors can learn about the creative process behind the Never Alone video game created by Native North Alaskan storytellers. In conjunction with Stampede, the studio space on level one of the Hamilton Building will become the 3-D Studio (opening in October), with hands-on artmaking activities related to animals.

Stampede: Animals in Art is organized by the Denver Art Museum. The exhibition curation has been led by John Lukavic, associate curator of Native Arts, and Florence Müller, Avenir Foundation Curator of Textile Art and curator of fashion at the DAM, and Denene De Quintal, Andrew W. Mellon Post-Doctoral Curatorial Fellow.

News and Reports

IN MEMORIAM

Erik Sprague Taylor passed away peacefully on Monday, November 27, 2017, with his family close at hand. Erik was born in China in 1931. At the age of four, he and his family moved back to the States, where he ultimately married and raised a family here in Colorado. He is survived by his wife Fran, and his children—Anne Taylor, Erik Taylor, Jr., and Jennifer Taylor Fox.

Recognizing the accomplishments of **Frederic Huntington Douglas**, former curator of the Native Arts department and one of the first scholars to acknowledge the artistic achievements of American Indians as well as African and Oceanic artists, Erik joined forces with Joan Anderman

and others to help found the Douglas Society. Joan and Erik wanted to create a support group to ensure the financial well-being of a Native Arts collection that was recognized as one of the most important in the world!

Erik went on to serve as president of The Douglas Society Board of Directors for a number of years, and continued to support the organization until his death.

Services will be held at **St. John's Cathedral on Friday, December 15th**, at 11 AM, followed by a reception at the cathedral.

Link to his obituary: <http://www.legacy.com/obituaries/denverpost/obituary.aspx?n=erik-sprague-taylor&pid=187439696&fhid=4392>

A memorial fund has been established in his name at Friends of Native Arts: The Douglas Society. If you would like to make a gift in recognition of his life and the major role he played in establishing Friends of Native Arts: The Douglas Society, please send a check to the Denver Art Museum, 100 W 14th Avenue Pkwy, Denver, CO 80204, Attn: Erik S. Taylor Memorial Fund.

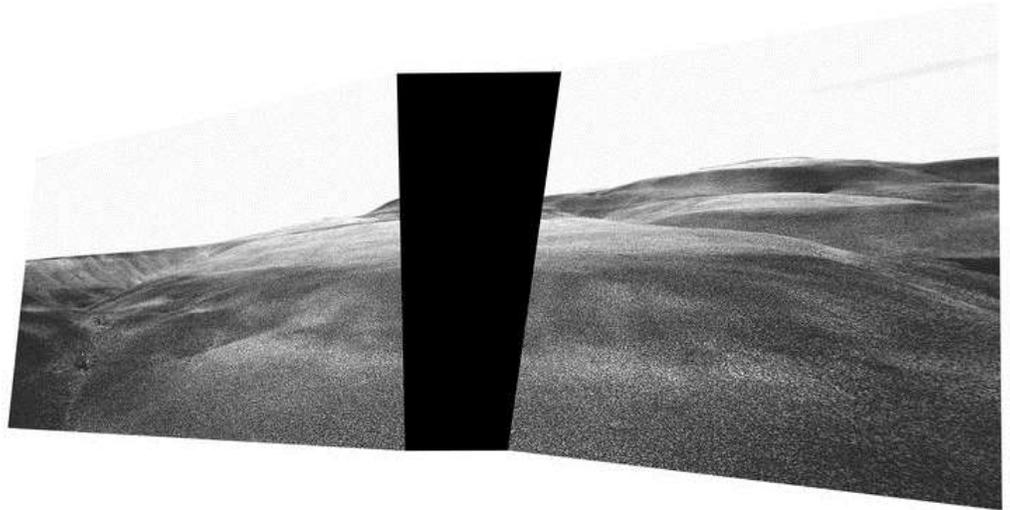
*Denver Art Museum
Events and News*

SELECTED RECENT ACQUISITIONS IN THE NATIVE ARTS DEPARTMENT

The Native Arts department recently acquired the following works:



Don Johnston, Aixakuquing (Travel on the Sea), 2017. Baleen, whale bone, and ivory; 8 $\frac{1}{8}$ x 7 $\frac{1}{4}$ x 8 $\frac{1}{8}$ in. Denver Art Museum: Gift of Loren G. Lipson, M.D.



Michael Namingha, BP3, 2017. Digital C-print face-mounted to shaped plexiglas; 19 x 38 in.
Denver Art Museum: Gift of Loren G. Lipson M.D.



Virgil Ortiz, Watchman #1, 2015. Ceramic clay; 28 x 20 x 17 in.

Denver Art Museum: Gift of Vicki and Kent Logan to the Denver Art Museum

Other Events of Note

ART LIVES HERE / EL ARTE VIVE AQUÍ

Exciting news for the Art Lives Here // El Arte Vive Aquí program at the Denver Art Museum! The program was originally made possible by a generous gift from Bobbi Hamill with Cathedral Fund in honor of Rand Smith. It was piloted in several schools in 2016 and was very well received. It expanded to more schools in 2017 and was recently awarded a \$271,800 grant from the Dresner Foundation which will allow the program to continue and grow. 9 News recently featured the program, and below you can find a link to that article as well as links to more information about the program. A huge thank you to all who have been involved in this program, both at the Denver Art museum and the schools, to make it a great success!



- Program info: http://randtribal.com/Educational_Outreach.html
- DAM Program <https://denverartmuseum.org/edu/art-lives-here>
- Funding Press Release: <https://denverartmuseum.org/article/press-release/dam-awarded-dresner-foundation-grant-expand-art-lives-here-education-program>
- Story on 9News: http://www.9news.com/news/education/denver-art-museum-places-exhibits-in-schools/497755306?utm_campaign=trueAnthem:+Trending+Content&utm_content=5a29ed7200bd470007a3243b&utm_medium=trueAnthem&utm_source=twitter

HATE MOVING? THE DENVER ART MUSEUM IS PACKING UP SEVEN STORIES OF PRECIOUS ARTWORK

Article link: <http://theknow.denverpost.com/2017/11/15/denver-art-museum-remodel-2017/166727/>

LES FORÊTS NATALES

Arts d'Afrique équatoriale atlantique
October 3, 2017 – January 21, 2018

<http://www.quaibrantly.fr/en/exhibitions-and-events/at-the-museum/exhibitions/event-details/e/les-forets-natales-37625/>

The cultural region encompassing the Gabonese Republic, the Republic of Equatorial Guinea, Southern Cameroon and the West of the Republic of Congo at the heart of Atlantic Equatorial Africa is one of great sculptural tradition. The expertise of Fang, Kota, Tsogo and Punu artists when it comes to plastics is notably showcased in a form of religious sculpture linked to the Cult of Ancestors and spirit masks. These types of major arts played a key role in shaping the modern perspective in the West when they were discovered in the early 20th century by artists such as Picasso, Derain and Braque.

The exhibition offers a detailed insight into the main styles showcased in a selection of symbolic - and often unique - works from major public and private collections in a "classic" approach to art history. It provides an opportunity not only to explore the similarities and transformations between and the defining features of the art produced by the various populations that live within this extensive area that has been shaped by migration, but also, in short, to uncover the creativity and

extraordinary originality of the art produced by each of the populations living within the Atlantic Equatorial forest.

“NATIVE FORESTS”, ARTS OF ATLANTIC EQUATORIAL AFRICA

OCT 03 2017 TO JAN 21 2018

MUSÉE DU QUAI BRANLY - JACQUES CHIRAC

<http://www.quaibrantly.fr>

This exhibition will feature 322 works by different peoples dating from the 17th through the beginning of the 20th century. It will be the largest group of masterpieces and archetypal artworks from Atlantic Equatorial Africa ever shown together. The exhibition tells the story of the migrations and displacements of the peoples in this area that had been ongoing since the 14th century, essentially following a north-to-south path. It presents the major style groups in four sections: the north, east, central, and south portions of Atlantic Equatorial Africa.

The title, Native Forests, refers to the immense equatorial forest, irrigated by networks of rivers and swamps, that constitutes the unique natural and geographic environment from which the works shown originate. This is the cradle of the creative impulse that rests on a shared conception of the universe and of man, inherited from the Bantu tradition and expressed in a diversity of representations that occur as two object types: figures and masks.

Through the works it presents, Native Forests explores artistic correspondence and evolution by defining the main recognizable and recurring styles of the arts of the peoples of this region. Works that defy regional stylistic categorizations and that display distinctive and specific qualities are emphasized in order to underscore the notion of fluidity and the importance of external influences and the dynamic history arising from contacts and exchanges between the different peoples of the region.

POTLUCK

Oct 20 2017 to Jan 21 2018

This exhibition brings together a variety of objects from the Americas in national French museum collections. It was conceived of as a typical traditional North American potluck—a meal to which everyone contributes. Since the earliest days of contact, the New World captured the imagination of Europeans, and French museums have vast quantities of drawings, paintings, sculptures, ceramics, textiles, photographs, and posters that attest to this fascination. The new Americas section of the Galerie des Continents, which is the venue for the Potluck exhibition, is born of a close collaboration between the Muséum de Rouen and the autochthonous communities whose works are in its collection. Representatives of the Osage community in the United States and of the Kayapo of Amazonia in Brazil selected works they found interesting. They then explained the cultural symbolic meanings of the objects they chose. A traditional dress illustrates the woman's place among the Osage, for example, while a Kayapo artist's paintings of geometrical forms actually are symbolic representations of animals. On view through January 21, 2018, at the Muséum de Rouen. For more info please visit: <http://museumderouen.fr>.

WINTER BRUNEAF 2018

Jan 24 2018 to Jan 28 2018

<http://bruneaf.com>

Tribal art aficionados are well aware that every year the galleries of the Sablon neighborhood come out of hibernation for Winter BRUNEAF, an event that brings together some thirty Belgian

and foreign dealers to present an array of artworks to collectors and to one another. The dates for the 2018 event are January 24– 28. No specific thematic shows have been announced but participating dealers will undoubtedly be staging interesting and worthwhile exhibitions. A list of the members of this dealers' association that produces events in both December and June can be found on its recently renovated website.

AFRICA, ARTISTS OF YESTERDAY AND TODAY

Jan 21 2018 to May 06 2018

<http://www.dapper.fr>

After the closure of its public museum in Paris last June, the Dapper Foundation is opening on January 21, 2018 "Afriques, Artistes d'hier et d'aujourd'hui" ("Africa - Artists of Yesterday and Today") in Martinique, working in partnership with the Clément Foundation. The exhibition features nearly 100 major pieces from the Dapper collection. A Punu mask from Gabon, a Dogon figure from Mali, a Yoruba dance staff from Nigeria—these and other works have been carefully selected for the strength with which they represent the artistry of the great cultures of sub-Saharan Africa. These objects had tremendous influence on the evolution of European art at the beginning of the twentieth century, particularly on the works of Matisse and Picasso. More importantly, they represent the history of peoples, as well as their rites, their beliefs, and their worldviews. Part of the exhibition is devoted to contemporary African art and features works by seventeen living artists. While their approaches and techniques vary, including sculptures, collages, paintings, and photographs, among other things, these artists all face the same challenge of creating new forms of reflection and engagement. Slavery, colonization, identity, and war are some of the subjects they focus their attention on. This first partnership of the Dapper outside of Europe reflects the extraordinary creativity and dynamism of African art of both yesterday and today.

JEWELRY ... AMONG OTHER THINGS

Dec 13 2017 to Jun 03 2018

"Sieraden: makers en dragers" ("Jewelry: Made By, Worn By") is an homage to jewelry makers and presents more than a thousand objects from around the world. It explores manufacturing techniques as well as the history of each piece, whether ornaments made of gold, silver, and precious stones or of glass, shells, and seeds. All are the finest examples of their type from Holland's four most important ethnographic museums. Part of the exhibition is devoted to contemporary creations inspired by ancestral traditions. The show will be held at the Volkenkunde Museum in Leiden and will be on view from December 13, 2017, until June 3, 2018. For more info please visit: <https://volkenkunde.nl>

BEYOND COMPARE: AFRICAN ART AT THE BODE MUSEUM

Oct 27 2017 to Apr 01 2019

<http://www.smb.museum/en/exhibitions/detail/unvergleichlich-kunst-aus-afrika-im-bode-museum.html>

Beginning on October 27, 2017, the Bode Museum will present a "conversation between continents" with an exhibition that features more than seventy African sculptures from the collection of the Berlin Museum of Ethnology. Beyond Compare sets up a dialog between objects from Central and West Africa and masterpieces from Byzantium, Italy, and central Europe. The exhibition intends to create new interactions that highlight unexpected similarities as well as differences between artworks from unrelated traditions. More than thirty juxtapositions illustrate major themes in human existence such as power, death, beauty, memory, aesthetics, and identity. On view through spring 2019, this show goes beyond the mere comparison of sculptural traditions to open interesting new perspectives.

T.C. CANNON: AT THE EDGE OF AMERICA

Peabody Essex Museum, Salem, MA

March 3, 2018-June 10, 2018

<https://www.pem.org/exhibitions/t-c-cannon-at-the-edge-of-america>

One of the most influential, innovative, and talented Native American artists of the 20th-century, T.C. Cannon embodied the activism, cultural transition and creative expression that defined America in the 1960's and '70s. Cannon's work — as an artist, poet, and aspiring musician — is deeply personal yet undeniably political, reflecting his cultural heritage, experience as a Vietnam War veteran, and the turbulent social and political period during which he worked. Cannon preferred bold color combinations, mash-ups between Native and non-Native elements and never shied away from the complexity and nuance of identity politics. Cannon interrogated American history and popular culture through his Native lens, and exercised a rigorous mastery of Western art historical tropes while creating an entirely fresh visual vocabulary. T.C. Cannon: At the Edge of America celebrates Cannon's creative range and artistic legacy through 70 paintings and works on paper, as well as poetry and music.

SHAME AND PREJUDICE: A STORY OF RESILIENCE

A project by Kent Monkman

Produced by the Art Museum at the University of Toronto in partnership with the Confederation Centre Art Gallery, Charlottetown

Supported by The Alberta Canada 150 Grant through the Government of Alberta

Supported in part by the Government of Canada and the Ontario Arts Council

Lead Sponsor: Donald R. Sobey Family Foundation

Next Venue: Agnes Etherington Art Center, Kingston, Ontario

January 6-April 8, 2018

<http://artmuseum.utoronto.ca/exhibition/shame-prejudice-story-resilience/>

Kent Monkman's new, large scale project takes the viewer on a journey through Canada's history that starts in the present and takes us back to a hundred and fifty years before Confederation. With its entry points in the harsh urban environment of Winnipeg's north end, and contemporary life on the reserve, the exhibition takes us all the way back to the period of New France and the fur trade. The Rococo masterpiece *The Swing* by Jean-Honoré Fragonard is reinterpreted as an installation with Monkman's alter ego, Miss Chief Eagle Testickle, in a beaver trimmed baroque dress, swinging back and forth between the Generals Wolfe and Montcalm.

Tour Schedule: Glenbow Museum June 17 – Sept 10, 2017, Agnes Etherington Art Centre Jan 6 – Apr 8, 2018, Confederation Centre Art Gallery June 24 – Sept 15, 2018, Art Gallery of Nova Scotia Oct 13 – Dec 16, 2018, McCord Museum Feb 8 – May 5, 2019, Tom Thomson Art Gallery Summer 2019, Winnipeg Art Gallery Oct 2019 – Jan, 2020, Museum of Anthropology May – Oct, 2020

THE BOOMERANG EFFECT

May 19, 2017 – January 7, 2018

<http://www.ville-ge.ch/meg/expo27.php>

The Musée d'Ethnographie de Genève will present a hitherto unseen collection of autochthonous Australian artworks from May 19, 2017, until January 7, 2018. Titled *L'effet boomerang. Les arts aborigènes d'Australie* (The Boomerang Effect: The Aboriginal Arts of Australia), the exhibition examines the origins of an art tradition that is deeply rooted in its ancestral territory and exists in osmosis with nature. A series of utilitarian objects and artifacts, including boomerangs, spear throwers, clubs, message sticks, etc., demonstrate aspects of Aborigine daily life. Captivating mythological tales and accounts allow insight into their philosophy and spirituality. Using

artworks ranging from acrylic paintings of the 1970s to those produced by the Ghost Net Art Project, which started in 2004, the exhibition presents a journey through time from 60,000 years ago to the present, tracing the Aboriginal quest for identity. Rather than being simply aesthetic or utilitarian, the art represents struggle and has a militant dimension.

POWERMASK - THE POWER OF MASKS

Wereldmuseum

September 1, 2017 – January 7, 2018

<https://www.wereldmuseum.nl/en/tentoonstellingen/powermask.html>

"The Antwerp fashion designer Walter Van Beirendonck has been fascinated with the phenomenon of masks since the 1980s and incorporates them into his fashion collections. The Wereldmuseum gave him a free hand to present his vision of the phenomenon of masks. A mask transforms your persona, conjures up a certain atmosphere, and has an immediate impact. POWERMASK delves more deeply into masks and their various facets, such as the historical links between Western art and African masks, the supernatural and rituals surrounding masks, and the uses of masks in fashion and fetishes." On the occasion, Coco Fronsac worked on several photos of the founder of the Wereldmuseum. The exhibition is accompanied by the richly-illustrated book POWERMASK: The Power of Masks.

"REBUILDING THE CHEROKEE NATION" AT THE GILCREASE MUSEUM

August 27, 2017 – January 21, 2018

<https://gilcrease.org/exhibitions/chokeee/>

Beginning in the late eighteenth century, Cherokee leaders embarked on a strategy to facilitate government-to-government relations by creating institutions comparable to those of the United States. These advancements were bolstered by widespread literacy that came about with the 1821 introduction of the Cherokee writing system, called the Sequoyah Syllabary. Despite these adaptive efforts, in 1830, the U.S. Congress passed the Indian Removal Act, authorizing the forceable removal of 46,000 Native Americans from their ancestral lands. Within the decade, some 15,000 Cherokee were compelled by the military to move from their homelands east of the Mississippi to Indian Territory (present-day Oklahoma). The journey west was arduous, with the very old and very young suffering the most. Hundreds died along the way. Despite this seemingly impossible situation, the Cherokee put down new roots and thrived in this new environment. Through art, material culture, and manuscripts, "After Removal: Rebuilding the Cherokee Nation" at the Gilcrease Museum, in Tulsa, Oklahoma, tells the story of resilience in the face of extreme adversity and the rebirth of the Cherokee Nation.

AFRICA/AMERICAS: PHOTOGRAPHIC PORTRAITS

September 10, 2017 – January 21, 2018

<https://www.fowler.ucla.edu/exhibitions/africaamericas-photographic-portraits-by-pierre-verger/>

"Africa/Americas: Photographic Portraits by Pierre Verger" presents thirty-two striking black-and-white images by renowned French photographer and anthropological researcher Pierre Verger (1902–1996). It is the first solo museum exhibition of Verger's work in the United States. Verger traveled extensively during his prolific career, and Africa/Americas includes photographs from the Republic of Benin, Brazil, Cuba, Haiti, Nigeria, Suriname, and the United States. However, his central focus was the exploration of enduring continuities linking peoples and cultures of West Africa and the African Diaspora. Over the course of five decades, he took an estimated 65,000 photographs with his Rolleiflex camera, depicting individuals and groups in humanistic, light-drenched portraits. His approach to photography placed great emphasis on the beauty of the human form as encountered in scenes of everyday life.

OCEANIA: VOYAGES THROUGH THE IMMENSITY

October 26, 2017 – April 29, 2018

<http://www.kmkg-mrah.be/expositions/oceania>

Take a plunge into the unknown with a voyage to Oceania on the far side of the world! This exhibition will take you along the routes traveled by the first inhabitants of this fascinating region, and then on those blazed by European explorers in the eighteenth century by presenting the Oceanic collections of the Musées Royaux d'Art et d'Histoire and of the Musée Royal de l'Afrique Centrale. The show consists of more than 200 objects from every corner of Oceania, supplemented by old maps, model ships, and archival documents. It also examines the stone and wood works of Tahitian artist-sculptor Jean-Paul Forest, a master of "land art," that is, artworks in natural environments. His creations call into question human relationships with the physical world. "Oceania—Voyages dans l'immensité" is the brainchild of Belgian archaeologist Nicolas Cauwe, who is widely known for the digs and research he has done on Easter Island, as well as for his book "Île de Pâques, le grand tabou: dix années de fouilles reconstruisent son histoire".

COILING CULTURE: BASKETRY ART OF NATIVE NORTH AMERICA

Michael C. Carlos Museum of Emory University

September 10, 2016 – February 18, 2018

<http://carlos.emory.edu/content/coiling-culture-basketry-art-native-north-america>

Baskets were one of the first art forms in the Americas, with basket fragments found in California and the Southwest dating to 9,400 years ago. Over the millennia, native North Americans developed elaborate techniques and intricate designs worked in local materials, from sweetgrass in Florida to black ash in the Northeast and deer grass in California, among many others. These materials were sacred to their makers and those who used these special containers. So too was the way each was made with coiling, especially poignant, symbolizing for many groups the path of human emergence from inside earth and the movement of the spirits between realms. This display in the Art of the Americas' galleries explores the intersection between material, making, and meaning in the fragile basketry art of the Southeast to the Southwest and up into the Arctic.

NATION TO NATION: TREATIES BETWEEN THE UNITED STATES AND AMERICAN INDIAN NATIONS

National Museum of the American Indian, Washington D.C.

September 21, 2014 – Spring 2021

<http://www.nmai.si.edu/explore/exhibitions/item/?id=934>

From a young age, most Americans learn about the Founding Fathers, but are told very little about equally important and influential Native diplomats and leaders of Indian Nations. Treaties lie at the heart of the relationship between Indian Nations and the United States, and Nation to Nation: Treaties Between the United States and American Indian Nations is the story of that relationship, including the history and legacy of U.S.–American Indian diplomacy from the colonial period through the present.

OF GOD AND MORTAL MEN: MASTERWORKS BY T.C. CANNON FROM THE NANCY AND RICHARD BLOCH COLLECTION

Heard Museum, Phoenix, AZ

October 7 2017-April 15, 2018

<http://heard.org/exhibits/god-mortal-men-masterworks-t-c-cannon-nancy-richard-bloch-collection/>

The paintings by T.C. Cannon that comprise the Bloch Collection represent the finest examples by a multifaceted artist whose voice and talent resonate and inspire nearly forty years after his

untimely passing. The major canvases in the Collection speak to multiple themes—his early mastery of color in *Man I'd Like to Have that Pinto Pony*; his compelling and ironic twist on the Plains warrior motif and Kiowa history in *Washington Landscape with Peace Medal Indian*; his regard for family heritage in *Grandmother Gestating Father and the Washita River Runs Ribbon-Like*; and his tribute to the power of music in *A Remembered Muse*. Each work of art has a palpable power to engage, foster ideas and be truly memorable. It is the finest group of T.C. Cannon's paintings known to exist in either private or public collections and is the first time in 20 years since they have been exhibited in public.

LINKS TO ONLINE ARTICLES OF INTEREST

“We need ethnographic museums today – whatever you think of their history”

<https://www.apollo-magazine.com/we-need-ethnographic-museums-today-whatever-you-think-of-their-past/>

“Celebrating 40 years of one of the world’s pre-eminent collections of tribal art”

<http://www.christies.com/features/Interview-with-Barbier-Mueller-Museum-curator-Laurence-Mattet-8226-1.aspx>

BEHIND MASK TRIBAL EYE (video link)

David Attenborough looks at the Dogon of Mali - from his 1975 TV series *The Tribal Eye*.

<https://www.youtube.com/watch?v=kPfBA0yuoo>

Reconciliation Pole installed on UBC Vancouver campus

<http://news.ubc.ca/2017/03/30/reconciliation-pole-to-be-installed-on-ubc-vancouver-campus/>

*Friends of Native
Arts: The Douglas
Society
Information*



Friends of Native Arts: The Douglas Society is the support group for the Native Arts Department at the Denver Art Museum (DAM). It was founded in 1974 to honor the work of Frederic (Eric) Huntington Douglas, who had a nearly-30-year tenure as the Museum's curator of Native Arts, beginning in 1929. FONA's purpose is to advance

the understanding and appreciation of the Museum's Native Arts collections, including African, Oceanic and American Indian arts.

Friends of Native Arts: The Douglas Society organizes lectures and outings with distinguished scholars, native artists and performers. Members receive newsletters and announcements by e-mail. They also enjoy programs, workshops, and social events -- including an annual dinner.

Contact: info@friendsofnativearts.org or call (720) 913-0165.

BOARD OF DIRECTORS:

Rand Smith	President & Webmaster
Annabeth Headrick	Vice President
Roger Collins	Treasurer
Wendy Cogdal	Membership
Stephen Holst	Communications
Frieda Levine	Secretary
Millicent Tallard	
Sara Knowles	
Terry Jones	
Dan Becker	

If you would like to volunteer your time to help out with various activities involved in coordinating programs or newsletters or membership and fundraising drives, please send an email to info@FriendsOfNativeArts.org

We no longer send snail-mail notices UNLESS a member indicates by calling or e-mailing a notice to our webmaster, Rand Smith (info@friendsofnativearts.org or 303-570-4284).

 **Facebook page:** <https://www.facebook.com/DouglasSociety>

Please consider liking our Facebook page so that you will receive notices for current announcements, photographs, related events.

Send timely, informative items and photographs to our Webmaster, Rand Smith, at info@friendsofnativearts.org for posting on our Facebook page.

SPREAD THE WORD

Know someone who would be interested in Friends of Native Arts: The Douglas Society?

Invite them to the program or direct them to our website to find out more about Friends of Native Arts: The Douglas Society and how to join.

Website: <http://www.friendsofnativearts.org>

Basic information, current program announcement, and newsletters.