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Institutional Affiliation

Course

Professor's Name

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Section 1:

**Question 1**

The manner that Native American art has been gathered and shown from the eighteenth century to the present day has a variety of concerns and problems. One problem is that Native American artwork was often acquired without the permission or knowledge of the creators and sometimes even without the permission or knowledge of the Native American nations themselves. This indicates that several Native American artworks were removed from their native settings and exhibited in museums and private collections, often in a manner that did not accurately convey their cultural or spiritual value (Dillingham, 1994). Another problem is that Native American artwork was often gathered for its alleged market worth rather than for its aesthetic or cultural significance. Due to this, many Native American artworks are underappreciated and devalued by the general public and the wider art community.

Various initiatives are being taken, both within the art industry and the Native American community, to reconcile problematic collecting practices. Through programs like exhibits, residencies, and scholarships, one attempt is made to raise awareness of Native American artists and their works (Fisher,2014). Through programs like purchases, gifts, and loans, there is also a push to expand the amount of Native American artworks in museum collections. Through educational programs and research, there is also an endeavor to deepen awareness of Native American art and its cultural relevance.

These initiatives have a chance of being effective, but other circumstances will influence this outcome. The ability of the art world to adapt its methods and appreciate Native American work on its terms is one of the factors. Another element is the general public's openness to learning about and participating in Native American art. Finally, it is important to remember that these initiatives are just the beginning; much more must be done to solve the long-standing problems with the methods that Native American art has acquired and shown.

**Question 2**

There are various ways in which contemporary artists who deal with the legacy of colonialism and the history of Indian-white interactions in the United States may be contrasted with one another and compared. On the one hand, some artists concentrate on the terrible parts of the past, such as the brutality and exploitation imposed upon Native Americans by European colonists. On the other hand, some artists concentrate on the positive aspects of this history. On the other side, there are artists whose work focuses on the good parts of the past, such as the cultural interchange and hybridity that emerged from the connection between Native Americans and Europeans. One example of this kind of work is the movie "The Coen Brothers." The contradiction between "traditional" and "modern" aesthetics is frequently one that must be navigated by contemporary artists whose work addresses the lingering effects of colonialism (Dawes, 2011). On the one hand, they can take inspiration from conventional shapes and themes to produce work that alludes to the past and addresses the present. On the other hand, they may produce unmistakably contemporary work by using cutting-edge methods and materials.

In several ways, these artists handle the link between what is considered "traditional" and "contemporary." Some artists base their work on traditional aspects of Native American culture and try to maintain such aspects via their creations. The contemporary world and how it impacts Native Americans are the subject of the work of other artists. Still, others emphasize that Native American culture is a hybrid, combining traditional and contemporary aspects.

These artists combine a collective history in several ways, using cutting-edge methods and materials to create their works (Wong, 2018). Some artists employ traditional materials and methods of Native Americans in their work, while others choose more contemporary materials and methods. Still, others use a mix of classic and contemporary approaches, both in terms of their materials and methods.

Section 2: Mississippian and Navajo Architecture

The architecture of Navajo and Mississippian cultures is quite unlike one another. While the Navajo lived in huge communities throughout the land, the Mississippians constructed sprawling megacities with towering mounds. In addition, the Mississippians had a sophisticated crop rotation and irrigation system, while the Navajo subsisted mostly on hunting and gathering.

The Navajo people developed their unique building style by using the concept of balance among earth, fire, wind, and water elements. The Navajo believe that for a person to be well and happy, these four aspects of their being must be in harmony with one another. The Navajo believe that everything in the cosmos is related and that people are connected to all other creatures via a network of energy channels. They also think that everything in the universe is connected.

The Mississippian civilization's design is built on a notion known as "the three sisters," which refers to maize, beans, and squash. The Mississippian people think that to achieve prosperity, it is necessary to cultivate all three of these plants simultaneously (Mississippian Archaeology, 2016). The Mississippian people had a similar belief that the cosmos is composed of three parts: the above world, the lower world, and the earth itself.

The notion that people are related to all other creatures and that everything in the cosmos is connected lies at the foundation of Navajo and Mississippian architecture. Navajo architecture was developed at about the same time. On the other hand, Mississippian architecture is based on the three sisters, whereas Navajo architecture is based on the four components.

The Navajo and Mississippian civilizations relied heavily on hunting and gathering for survival. Nevertheless, their buildings looked quite different from one another due to the diverse materials they used. While the Navajo lived in huge communities throughout the land, the Mississippians constructed sprawling megacities with towering mounds. In addition, the Navajo did not have an intricate irrigation and crop rotation system as the Mississippians had, but the Mississippians did.

**Modern Era versus Pre Contact Period**

In the precontact era, the arts varied based on several factors, including style, genre, function, meaning, and imagery from one region to another. In the prehistoric art of the Canadian region, there were a variety of wood and stone carvings. These included ceremonial effigies, utensils, and bowls. Within the southern Ontario regions, there were high-quality and visual value arts. They had bowls and effigies with sophisticated geometric and representational designs. Mostly the prehistoric artwork depended on the meticulous excavation and careful interpretation of the culture. On the other hand, the modern era artwork expresses the infamous movements of impressionism, surrealism, and abstract representation. The modern era artwork attempted to discover a new sense of nonhistorical architecture that represented stylistic pluralism of the modern materials.

**Woodland Period versus Colonial Era**

The woodland period lasted from 500 BC to 1100 AD. It was marked by manufacturing ceramic vessels, processing finished goods, and constructing modern mounds. These objects were made from shells, wood, stone, and clay. On the other hand, the American colonial era arts were majorly engraved paintings. Aspects of visual expressions were discouraged except under special conditions, such as the carvings of images of death and life or statues which symbolized strength and fortitude. Again, in the colonial era, other outlets of decorative arts flourished in the sectors of ornamentation, furniture, and heraldic devices. In the woodland era, artworks were composed of large geometric earthworks containing huge conical mounds with peculiar tombs of logs. These arts expressed non-utilitarian culture through exotic materials such as ocean shells, copper, and mica.

**References**

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