

Introduction

THE EITELJORG MUSEUM OF AMERICAN INDIANS AND WESTERN ART in Indianapolis is well known for presenting Native American art, culture and history. While many people are familiar with Native American history, few museums or members of the public appreciate or even acknowledge the contributions Native Americans have made to fine art. In recognition of this fact, the Eiteljorg Museum has created a program to strengthen advocacy for the art being created by today's fine artists who also are Native American: the Eiteljorg Fellowship for Native American Fine Art.

The Fellowship is a biennial program that will honor a master artist, make large cash awards to artists, purchase works of art, mount an exhibition and issue a publication that encourages a national dialogue. But the heart of the program is the idea of fellowship itself, an alliance of scholars, curators, artists, teachers, collectors and contributors who have come together to encourage and support Native American contemporary fine art and bring it the visibility it deserves.

Acknowledgements

The activities of the Fellowship rest on the strong support of the Indiana-based Lilly Endowment Inc. and the enthusiastic encouragement of our community. We are deeply grateful for this confidence.

Native American Council members Juanita Corbine Espinosa (Dakota/Ojibwe) and Gloria Lomahaftewa (Hopi/Choctaw) helped guide museum board members and staff as they established the structure of the program and chose its master artist. Their insights have been invaluable.

George Morrison (Chippewa) graciously agreed to be the inaugural master artist.

Bruce D. Bernstein, assistant director for cultural resources at the National Museum of the American Indian; Gerald McMaster (Plains Cree), curator of contemporary Indian art, First Peoples Hall Project in Hull, Quebec; and Kay WalkingStick (Cherokee), artist and professor of art at Cornell University, not only selected the five award recipients, but also gave shape to this award cycle.

The inaugural Fellows—Lorenzo Clayton (Navajo), Truman Lowe (Ho-Chunk), Marianne Nicolson (Kwakwaka'wakw), Rick Rivet (Métis/Dene) and Jaune Quick-to-See Smith (Flathead)—have been affable, enthusiastic and a genuine pleasure to work with.

Kathleen E. Ash-Milby, independent scholar;

Jo Ortel, Ph.D., assistant professor, Beloit College; David Penney, chief curator and curator of Native American Art at the Detroit Institute of Arts; Amelia Trevelyan, associate professor of art history, Gettysburg College; Andrea Naomi Walsh, lecturer, department of anthropology, University of Victoria; and our selectors, Bernstein and McMaster, agreed to write appraisals of the Fellows and of the field for this publication. Their words have contributed significantly to knowledge on this subject matter and will help shape our views in the future. Charlotte Townsend-Gault, Ph.D., University of British Columbia, and Emma Townsend-Gault edited this publication, and Gary Avey of Media Concepts Group Inc., publisher of *Native Peoples* and *Native Artists* magazines, and his capable staff designed and produced it.

Michael L. Eagle, the Eiteljorg's chairman of the board, Arnold Jolles, the museum's chief curatorial officer, and Jennifer Complo McNutt, curator of contemporary art, together brought this program and inaugural exhibition to fruition. And as always, the museum staff as a whole has participated in and supported this program enthusiastically.

We at the Eiteljorg Museum gratefully acknowledge the contributions of all these special individuals.

JOHN VANAUSDALL

President and CEO

Eiteljorg Museum of American Indians and Western Art
Indianapolis