

Introduction

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Art Quantum: The Eiteljorg Fellowship for Native American Fine Art, 2009, is the sixth iteration of this biennial event. In the five preceding rounds of this remarkable program, the museum has produced matching catalogues, exhibitions, and symposiums. Up to this point, thirty well-deserving artists have received attention and recognition and twenty-nine authors have helped us better understand the artists' work and their accomplishments and contributions to the world of fine art.

To begin the second decade of Fellowship, we have identified five new artists and brought together talented and thoughtful writers to explore their work in the pages of this catalogue. John Vanausdall, president and CEO of the Eiteljorg Museum, sets the stage with his foreword, telling about the growth and development of the program. Jennifer Complo McNutt, curator of contemporary art at the Eiteljorg, directs the Fellowship program and is joined by Ashley Holland (Cherokee), our assistant curator of contemporary art, in providing an opening essay. They introduce the reader to the idea of an "Art Tribe" that has grown from the Fellowship program and discuss how factors other than biological heritage connect artists through their work.

Paul Chaat Smith (Comanche) is associate curator at the National Museum of the American Indian of the Smithsonian Institution (NMAI). He has contributed numerous essays to books and catalogues in the field. His most recent book is *Everything You Know About Indians Is Wrong* (University of Minnesota Press, 2009); and in 2008, he co-curated and co-authored *Fritz Scholder: Indian/Not*

Indian for NMAI. His essay, "No Fixed Destination," brings humor and thoughtful prose to our dialogue about art and about Native America.

Alfred Young Man, Ph.D. (Cree), is professor and head of the department of Indian Fine Arts at First Nations University of Canada, Regina, Saskatchewan. His most recent book is *You Are in Indian Country: A Native Perspective on Native Arts/Politics* (Banff Press, 2007). Young Man, who has contributed to numerous other publications in Canada and the United States, writes for us about Invited Artist Edward Poitras (Gordon First Nation).

Gail Tremblay (Onondaga/Micmac), who teaches at Evergreen State College in Olympia, Washington, writes for us about artist Jim Denomie (Ojibwe). Tremblay's teaching focuses on writing, contemporary Native American literature, weaving, art history, Native American studies, poetry, and multicultural literature. She has contributed many essays to the literature.

Jimmie Durham (Cherokee) is well-known as an artist, poet, author, and activist. His fiercely independent voice helps us to appreciate the work of fellow Jeffrey Gibson (Mississippi Band of Choctaw/Cherokee). Durham's work was featured in the 2003 survey exhibition at Le musée d'art contemporain de Marseille, *From the West Pacific to the East Atlantic*. Durham co-wrote the catalogue and co-curated the exhibition, *The American West*, for the Compton Verney gallery in Warwickshire, England (2005).

Lee-Ann Martin (Mohawk) is curator of Contemporary Canadian Aboriginal Art at the Canadian Museum of Civilization, Gatineau, Quebec, and adjunct

professor in the Department of Visual Arts, University of Ottawa, Ontario. Martin has contributed to previous rounds of Fellowship and in this volume provides an insightful essay on Faye HeavyShield (Kainai-Blood). She has written extensively and curated many exhibitions in the field of Native American and First Nations art.

Finally, Polly Nordstrand (Hopi/Norwegian) brings our attention to the work of Wendy Red Star (Crow). Polly is a doctoral student at Cornell University in the history of art and visual studies. From 2004 to the present, she served as associate curator of Native art at the Denver Art Museum, where she curated exhibits on contemporary American Indian artists including Fritz Scholder and Harry Fonseca.

The 2009 Eiteljorg Fellowship for Native American Fine Art began in 2007 with a process to select the next round of honorees. We would like to express special thanks to the selectors who brought their expertise to that task, identifying the Fellows profiled in this catalogue. The selectors were Paul Chaat Smith (Comanche); Dana Claxton (Lakota), First Nations artist who was designated an Eiteljorg Fellow in 2007; and Anne Ellegood, curator at the Hirshhorn Museum and Sculpture Garden in Washington, D.C. ■