

# MYTHS **OF** THE WEST

Narrating Stories of the Land and People through Wichita Art Collections

August 25, 2022 — December 3, 2022

**Ulrich** Museum of Art



Sydney Jane Brooke Campbell Maybrier Pursel, Dress from *Revitalize: Or the Opposite of an Apple*, 2015.  
Hand-pieced cotton, spandex with fringe. Collection of the Artist. Image © Sydney Pursel.

**Related Public Programs** All programs and events take place at the Ulrich Museum of Art unless otherwise noted. For more information, consult the Ulrich Update or go to [www.ulrich.wichita.edu/programs](http://www.ulrich.wichita.edu/programs).

#### Curator Talk

**Ksenya Gurshtein: Curating *Myths of the West***

Tuesday, September 20

5:30 P.M. Reception

6:00 P.M. Program

#### Senior Wednesday

**Josh Cornett: Investigating the Myths of the West**

Wednesday, September 21

10:00 A.M. Refreshments

10:30 A.M. Program

#### Contemporary Indigenous Arts Festival

Tuesday, October 4 and Wednesday, October

5. Visit [ulrich.wichita.edu/programs](http://ulrich.wichita.edu/programs) for

detailed event information.

#### Artist Talk

**Chris Pappan: *Ledger Art and***

***Acts of Visual Resistance***

Tuesday, November 29

5:30 P.M. Reception

6:00 P.M. Program

**Indigenous Peoples Acknowledgment** The city of Wichita occupies the traditional homelands and hunting and camping territories of several Native American nations, including the Kiowa, Kaw, Osage, Wichita, the people of the Seven Council Fires, and many other Indigenous caretakers of this land and water. Today, the state of Kansas remains home to four federally recognized tribes: Prairie Band Potawatomi Nation, Kickapoo Tribe in Kansas, Iowa Tribe of Kansas and Nebraska, and Sac and Fox Nation of Missouri in Kansas and Nebraska. This land and water are deeply connected to the vibrant cultures of Indigenous people past, present, and future. As a cultural institution that seeks to connect with the entirety of its diverse community, the Ulrich Museum is honored to present, collect, and support art that represents Indigenous perspectives. We also recognize our responsibility to help dismantle legacies of invisibility and injustice against Indigenous peoples through conversation, representation, and education.

#### INTRODUCTION

As curators, we each come to our work from a different place – or, in my case, many places. Prior to moving to Kansas, I'd lived on both the East and West coasts of the U.S. and in several places across Europe. Yet when I came to Wichita, I quickly realized how little I knew about this place. This exhibition started out as my personal attempt to orient myself in the history of a new home the best way I know how—by looking at art and the stories it brings into focus. As I did my research, it became apparent that the Ulrich collection had limited holdings related to the relevant topics. However, an exhibition based on works from across Wichita art collections would be if not exhaustive, then certainly engaging, wide-ranging, and diverse in the perspectives it could offer. Such an exhibition had not been done in Wichita before, and the hope for all of us who have been working on it at the Ulrich is that that the works and

educational materials it brings together will remain a long-term resource for those in our city and region who want to engage with local history through art.

This project would not have been possible without the generosity of artists Chris Pappan (Kaw/Osage, Lakota) and Sydney Pursel (Ioway Tribe of Kansas and Nebraska) and institutional lenders who shared works from their collections with us: Art Bridges, The Art of Emprise, Lowell D. Holmes Museum of Anthropology at Wichita State University, and Wichita Art Museum. All but the first of these institutions are located in Wichita, and we hope that this exhibition will highlight the benefits of collaboration among Wichita's cultural organizations and will inspire anyone interested in exploring local history through art to plumb the riches found across these collections, as well as at the Mid-America All Indian Museum.

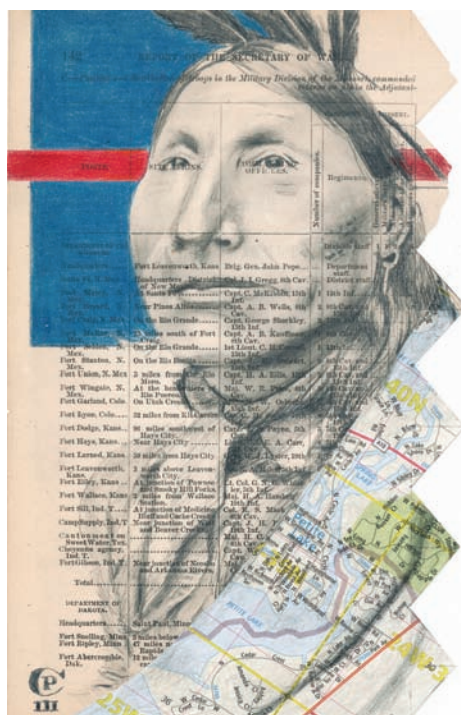


Working with existing local collections has meant that their holdings dictated the topics that this exhibition tackles—there are many stories that would have made sense in this exhibition but must await their hour in future shows. Yet by focusing our selections of objects and augmenting them with a handful of key loans from outside Wichita, the curatorial team sought to bring together a show that can speak in depth to three key themes: the mythologizing of “the West” in popular culture that has obscured a nuanced understanding of its history; the central role Kansas and the Great Plains played within the larger story of the “American West” starting in the second half of the 19th century; and the profundity of the

tragic and unjust changes that were wrought on Native American lifeways by settler colonial expansion and continue to impact Native communities today despite their remarkable capacity for resilience. In response to this third theme, we felt that the stories told by Native American artists remain in greatest need of telling and are excited that more than half of the 80 works in this show represent the voices of Native artists from multiple generations, nations, and artistic traditions.

The title of the exhibition is deliberately multivalent. The word “myth” can be used to describe foundational origin stories that allow a culture to make sense of the world. It can also be used to dismiss something as a lie or a story lacking factual basis. Although we have tried to offer ample historical research to inform our visitors about the context of the works in this exhibition, it is ultimately up to you to interpret and assess the stories found here. Our greatest hope is that after encountering these works, visitors of all backgrounds will leave with a deepened understanding and, perhaps, new questions about the history of our shared home.

—Ksenya Gurshtein, Curator of Modern and Contemporary Art, Ulrich Museum of Art



Chris Pappan, *Indian Wars III*, 2018. Graphite and gouache on found ledger pages. Collection of the Artist. Image © Chris Pappan.



Warrington W. Colescott, *Home on the Range* from the series *A Wild West*, 1969. Color lithograph. Ulrich Museum of Art, Wichita State University, Wichita State University Purchase with Student Privilege Fund.



Blackbear Bosin, *Wichita, My Son*, 1965. Gouache on illustration board. Wichita Art Museum, Gift of Mr. and Mrs. Henry A. Humphrey.

The exhibition is divided into six loosely grouped sections each of which is introduced in this brochure. Additional information on individual works in the show, including extended label texts, videos, and artist statements, can be found by using the Smartify app or the Smartify webpage: [smartify.org/venues/ulrich-museum-of-art](https://smartify.org/venues/ulrich-museum-of-art). For interested educators, additional curricular content is available on the Ulrich website, [ulrich.wichita.edu](https://ulrich.wichita.edu).

## HISTORY IS PRESENT

*Myths of the West* opens with two works by Wichita artists Blackbear Bosin (Comanche/Kiowa) and Billy Morrow Jackson. Both seem to suggest that the dramatic reshaping of the land on which Wichita sits and of its population in the last quarter of the 19th century deeply reverberates in what surrounds us today, whether we are consciously aware of it or not.

Jackson's painting captures ways in which the history of White settlement that began in the 1860s-70s is physically present in our everyday lives. In the center of the image, a billboard features the prairie that once occupied all of this land. Around it are buildings, like the Eaton Hotel and the Sternberg Mansion, which bore witness to its transformation. A cowboy seems to ride down Douglas Ave., a reminder that Wichita's main drag traces the path that was once the Chisholm Trail.

Bosin's vision makes fewer specific references, but is a more poignant elegy for what was lost in Wichita's

transformation. As a Native American artist who found success in Wichita and created *The Keeper of the Plains*, the city's now ubiquitous symbol, Bosin did not seem to repudiate outright the changes that the Native family in the foreground sees in the distance. Yet the father's gesture can only be read as bittersweet, raising questions the painting doesn't answer: Is the family being exiled as they behold the future of this land? What did it mean for this family and thousands like them to lose a lifeway dependent on free movement across the prairie? How much did the changes that came benefit them or their descendants? Like Jackson, Bosin too insists that the past is present, but he notably foregrounds Wichita's natural, rather than built, environment. Perhaps he is urging us to consider the toponyms and hydronyms (e.g., Wichita, Kansas, or Arkansas) found across the U.S. that preserve (albeit often imperfectly) the memory of the Native people who first gave names to this topography.



Billy Morrow Jackson, *Moments*, 1976-1977. Oil on Masonite. Wichita Art Museum, Museum purchase, Wichita Art Museum Members Foundation.



## MYTHOLOGIZING THE WEST

Few images encapsulate more succinctly the mainstream 20th century view of American history than Ralph Fabri's 1947 *Americana*. Foregrounded in the center of this image are White settlers riding West and shooting at faceless Indians to pave the way for America's bounty, technological progress, and cultural advances. The only other place that a Native American appears in the image is on the far right as a statue—a representation of a now-extinct race. The single most obvious source for this particular myth—in the sense of origin story—of the West is Frederick Turner's 1893 essay "The Significance of the Frontier in American History," a seminal piece of writing that dated the closing of the frontier and the end of "the West" as "open" land to 1890.

As the works in this section demonstrate, though, the struggle in various cultural arenas and visual media for how the West should be perceived started long before Jackson's essay and continues to this day. The earliest pieces here are Thomas Nast's editorial cartoons from the 1870s, which astonish a contemporary viewer with their unabashed racism and colonialist entitlement towards Native Americans. The roots of prejudices that today may seem subterranean are laid painfully bare here.

In a different way, those roots can also be found in Andy Warhol's prints from the series *Cowboys and Indians*. These hint at the way popular entertainment has played a crucial role in mythologizing the West. Two of the four people featured here—Lakota leader Sitting Bull and sharpshooter Annie Oakley—were real-life friends who met as performers in Buffalo Bill's Wild West show, which debuted in Omaha in

1883. Staged for White audiences and highly sensational, Wild West shows established the formulaic tropes of "the West" and its canon of heroes and villains familiar to us to this day. As several of Warrington Colescott's prints in *A Wild West* portfolio reveal, those same tropes were then etched into America's collective unconscious through an even more powerful pop culture medium—the cinematic Western.

Meanwhile, works by Norman Akers (Osage), John Lawrence Doyle, Edgar Heap of Birds (Cheyenne/Arapaho), and Jacob Lawrence offer counter-narratives and even speculative fictions about the West, exploring the presence of African Americans and the possible roles women might have played on the frontier. Whose stories are we familiar with and why? Who gets to create stereotypes and how can we complicate them? What images have we placed trust in and should we trust images at all? The works in this section jostle for purchase on the truth of what the West might have been and, as a group, urge us to approach the subject with a set of critical questions at the ready.



Top row, left to right: Andy Warhol, *General Custer* and *Geronimo* from the series *Cowboys and Indians*, 1986. Screen prints. Wichita Art Museum, Museum purchase, Burneta Adair Endowment Fund. © The Andy Warhol Foundation for the Visual Arts, Inc.

Bottom row, left to right, *Sitting Bull* and *Annie Oakley* from the series *Cowboys and Indians*, 1986. Screen prints. Ulrich Museum of Art, Wichita State University. Extras, out of the edition. Designated for research and educational purposes only. © The Andy Warhol Foundation for the Visual Arts, Inc.

At left: Ralph Fabri, *Americana*, 1947. Etching. Ulrich Museum of Art, Wichita State University, Gift of Mr. Robert A. Laughlin.

## REPRESENTING NATIVE AMERICAN IDENTITY

This section explores the tension in 20th century American art between representations of Native Americans created by White artists as outside observers and representations of Native identity and culture created by Native artists themselves. Images by Robert Henri and Boleslaw Cybis capture both the well-meaning intentions of the former, as well as their cultural blind spots. Both created representations of Native people rooted in fascination and admiration for Native cultures. Their portraits capture compelling likenesses of distinctive individuals. Yet at the same time, the portraits reduce them to stand-ins for their entire culture—a feature emphasized by Cybis' titles, such as *Vanished Dreams (Yuma)*. Even as these works capture specific living people, they arguably perpetuate the myth of the “Vanishing Indian”—the idea prevalent for much of the 20th century that Native cultures were rapidly disappearing and



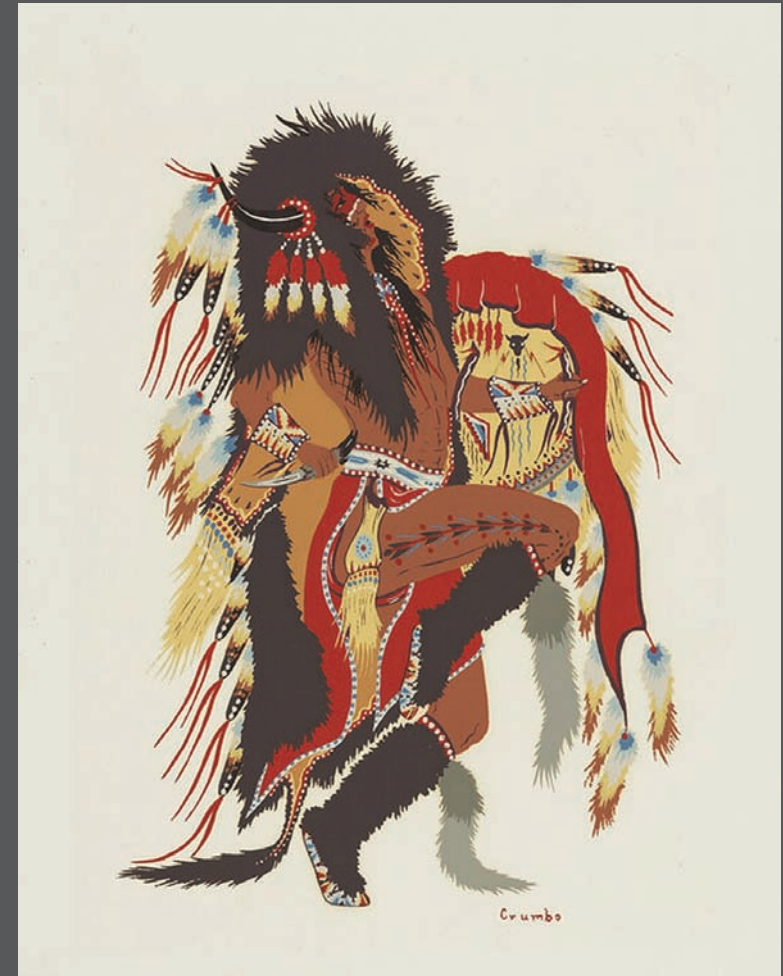
needed interventions by White documentarians to preserve their memory for posterity.

This idea was strongly refuted by a generation of artists who came of age during the American Indian Movement of the 1970s and many of whom, including Fritz Scholder (La Jolla Band of Luiseño Indians) and three of the artists represented in the Indian Self-Rule portfolio, were associated with the Institute of American Indian Arts in Santa Fe. The portfolio shares its name with a 1983 conference about the history of White-Indian relations and experiences of Native autonomy and identity in a largely hostile United States. Works by Native artists featured in this section belong to this period when a critical mass of Native voices began to insist that art created by Native people by, for, and about themselves is very much alive, reflects contemporary life, and after a century of attempts at cultural extermination must be the greatest authority on Native experience.

## CAPTURING RITUAL

Historically, rituals practiced by various Native American tribes known as dances have been a source of both some of the greatest fascination and deepest misunderstanding by outsiders. This section gathers representations of Native American rituals and juxtaposes the perspectives of Native and non-Native artists. Two prints are works by George Catlin, the most famous and prolific artist to create representations of Native Americans in the 19th century.

David P. Bradley, *American Indian Gothic* from the portfolio Indian Self-Rule, 1983. Lithograph. Wichita Art Museum, Museum purchase, Burneta Adair Endowment Fund. Image courtesy Smithsonian American Art Museum. © 1983, David P. Bradley.



Woodrow Wilson (Woody) Crumbo, *Buffalo Dance* from the series *Ritual Dances*, 1946-1952. Screen print. Wichita Art Museum, Gift of the artist. Image courtesy Hood Museum of Art, Dartmouth College.

Catlin undertook travels in the 1830s to document the life of Great Plains Indians and had a deep respect for his subjects. In his time, he was a rare advocate for Native rights. At the same time, his public presentation of his work in an “Indian Gallery” and “Wild West shows” in eastern U.S. and Europe capitalized on presenting Native people as disappearing exotic curiosities. The Catlin images shown here offer a snapshot record but no cultural context for the rituals they depict.

By contrast, the prints in the *Ritual Dances* series created by Woody Crumbo (Potawatomi) reflect his experience touring reservations across the U.S. in the 1930s to collect traditional dances as a dancer himself. While Crumbo's stylized images could not be used to reconstruct any ritual, they offer more insight into the possible inner experience of a dancer and hint at the ineffable spiritual significance of these rituals to their communities.





Left, Jeffrey Gibson, *Migration*, 2016. Acrylic and graphite on canvas. Art Bridges. © Jeffrey Gibson. Above, Unknown Diné (Navajo) maker, Navajo Sampler, c. 1910-1930. Weaving of dyed yarns. Lowell D. Holmes Museum of Anthropology, Wichita State University. Photo: Dimitris Skliris.

## MIGRATION

This section explores the centrality of migration to Native American history, with the term understood broadly to mean the movement not just of people, but also of designs, technologies, ideas, and aesthetics. The section is anchored by Jeffrey Gibson's (Choctaw/Cherokee) *Migration*. This painting merges the abstract patterns found in many Native traditions with Euro-American painted abstraction, revealing the often unacknowledged primacy and influence of Native art on the American canon. The title of the work and its somber palette and complex structure also obliquely hint at the tragic history

of forced migration, which Gibson's ancestors experienced firsthand on the Trail of Tears.

Patterns, colors, and ideas that resonate with Gibson's work can also be found in the weavings, ceramics, and moccasins included in this section. The stories behind these objects reveal patterns of cultural exchange, transfer, and transformation which have allowed Native cultures to preserve distinctive identities and promote intergenerational connections even as they have continually adapted to changing times and often difficult circumstances.

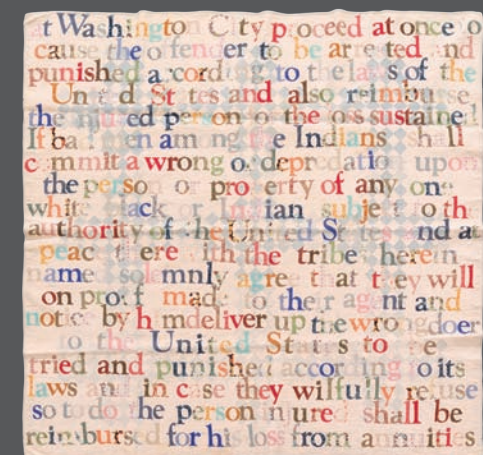
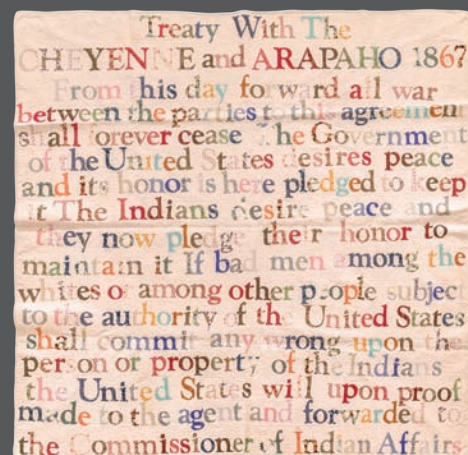
## REMEMBRANCE THROUGH REINVENTION

The final section of the exhibition looks at contemporary artists from historically marginalized groups who channel ideas about the past into new forms. Monumental canvases by Chaz Guest and T.C. Cannon (Kiowa/Caddo) place African Americans and Native Americans in the tradition of grand History painting from which these groups have long been excluded. Doug Coffin (Potawatomi/Creek) paints an idiosyncratic

personal cosmology rooted in his heritage. Gina Adams (Ojibwe) and Sydney Pursel (Ioway Tribe of Kansas and Nebraska) work with fabric, ceramics, and found metal to blur the boundaries between craft and art, individual expression and cultural tradition, ritual objects and contemporary art. Pursel also offers two video pieces that contrast received stereotypes with a personal allegory of what it means to be Native American.



Chaz Guest, *The Tenth*, 2019. Oil paint and ink on linen. Ulrich Museum of Art, Wichita State University, Gift of Ms. Feng Jianhua. © Chaz Guest. Photo: Dimitris Skliris.



Gina Adams, *Treaty with the Cheyenne and Arapaho (Three Medicine Lodge)*, 1867 from the series *Broken Treaty Quilts*, 2015. Hand cut calico letters on antique quilt. Ulrich Museum of Art, Wichita State University, Museum purchase. © Gina Adams.

## Exhibition Checklist (arranged by thematic sections)

### The Past Is Present

Blackbear Bosin  
American (Comanche/Kiowa), 1921-1980  
*Wichita, My Son*, 1965  
Gouache on illustration board, 40 ¾ x 62 inches  
Wichita Art Museum, Gift of Mr. and Mrs. Henry A. Humphrey

Billy Morrow Jackson  
American, 1926-2006  
*Moments*, 1976-1977  
Oil on Masonite, 48 x 72 inches  
Wichita Art Museum, Museum purchase,  
Wichita Art Museum Members Foundation

### Mythologizing the West

Norman Akers  
American (Osage), born 1958  
*Two Places*, 2019  
Monoprint, 9 ½ H x 8 W in.  
The Art of Emprise

Warrington W. Colescott  
American, 1921-2018  
A Wild West series, 1969  
*Cowboys and Indians*, 30 ¾ H x 23 ½ W in.  
*Custard's Last Stand*, 14 ¼ H x 18 ¼ W in.  
*Wagon Train*, 23 ½ H x 31 ½ W in.  
*High Noon for Hoot Gibson*, 23 ¼ H x 29 ½ W in.  
*Dodge City*, 29 ¾ H x 23 ¼ W in.  
*Home on the Range*, 30 ¾ H x 23 ¼ W in.  
Color lithographs  
Ulrich Museum of Art, Wichita State University,  
Wichita State University Purchase with Student Privilege Fund

John Lawrence Doyle  
American, 1939-2010  
*Cowboys/Buckaroo*, 1974  
Color lithograph, 47 ½ H x 36 W in.  
Ulrich Museum of Art, Wichita State University,  
Gift of Mrs. Ann Dickenson

Ralph Fabri  
American, 1894-1975  
*Americana*, 1947  
Etching, 7 ⅞ H x 9 ⅞ W in.  
Ulrich Museum of Art, Wichita State University,  
Gift of Mr. Robert A. Laughlin

Edgar Heap of Birds  
American (Cheyenne/Arapaho), born 1954  
*How Bout Them Cowboys!*, 1995  
Four screen prints, 40 ½ H x 31 ½ W in. each  
Ulrich Museum of Art, Wichita State University Museum Purchase

Gary Hood  
American (Choctaw), born 1943  
*Buffalo Hide Battle Pictorial*, 2019  
Intaglio print, 23 H x 35 W in.  
The Art of Emprise

Jacob Lawrence  
American, 1917-2000  
*Black Cowboys*, circa 1967  
Casein paint and tempera on illustration board, 20 H x 30 W in.  
Ulrich Museum of Art, Wichita State University, Museum Purchase

David Levinthal  
American, b. 1949  
*Untitled* from the series Wild West, 1994  
Polaroid Polacolor ER Land Film on paper, 24 H x 20 W in.  
Ulrich Museum of Art, Wichita State University, Museum Purchase

Thomas Nast  
American, 1840-1902  
*Indian Outrages*, August 15, 1874  
*The Secretary of the Interior Investigating the Indian Bureau*, Jan. 26, 1878  
*The New Indian War*, Dec 21, 1878  
*Patience until the Indian Is Civilized – So to Speak*, Dec 28, 1878

Wood engravings, 16 H x 11 W in. each  
Wichita Art Museum, Museum purchase with funds donated by the  
Derby Refining Company, a Unit of Coastal States Gas Corporation

Chris Pappan  
American (Kaw/Osage, Lakota), born 1971  
*Indian Wars I*, 2018, 22 H x 18 W in. (framed)  
*Indian Wars II*, 2018, 16 H x 13 W in. (framed)  
*Indian Wars III*, 2018, 16 H x 13 W in. (framed)  
Graphite and gouache on found ledger pages  
Collection of the Artist

Andy Warhol  
American, 1928-1987  
From the series Cowboys and Indians, 1986  
Screen prints  
*General Custer*, 36 ⅞ x 36 in.  
*Geronimo*, 35 ⅞ x 35 ⅞ in.  
Wichita Art Museum, Museum purchase,  
Burneta Adair Endowment Fund

Andy Warhol  
American, 1928-1987  
From the series Cowboys and Indians, 1986  
Screen prints on Lenox museum board  
*Annie Oakley*, 36 x 36 in.  
*Sitting Bull*, 36 x 36 in.  
Ulrich Museum of Art, Wichita State University,  
Extras, out of the edition. Designated for research and educational  
purposes only. © The Andy Warhol Foundation for the Visual Arts, Inc.

### Representing Native American Identity

David P. Bradley  
American (Minnesota Chippewa), born 1954  
*American Indian Gothic* from Indian Self-Rule portfolio, 1983  
Lithograph, 30 ½ H x 22 ¾ W in.  
Wichita Art Museum, Museum purchase, Burneta Adair Endowment Fund

Boleslaw Cybis  
Polish-American, 1895-1957  
Folio One: American Indian Drawings series, 1970  
(printed from original drawings, c. 1939)  
*Image Makers (Apache)*  
*Pride Runs Deep (Apache)*  
*Indomitable Spirit (Comanche)*  
*Old Woman (Hopi)*  
*The Farewell (Hopi)*  
*Eyes of Amber (Mohave)*  
*Silent Thoughts (Shoshone)*  
*Timeless Ritual (Taos)*  
*Vanished Dreams (Yuma)*  
Lithographs, 23 H x 17 ¾ W in. each  
Ulrich Museum of Art, Wichita State University, Gift of Mr. Leslie Rudd

Darren Vigil Gray  
American (Jicarilla Apache), born 1959  
*Wovoka* from Indian Self-Rule portfolio, 1983  
Screen print, 22 ½ H x 18 W in.  
Wichita Art Museum, Museum purchase, Burneta Adair Endowment Fund

Robert Henri  
American, 1865-1929  
*Gregorita with the Santa Clara Bowl*, 1917  
Oil paint on canvas, 39 ¼ H x 33 ¼ 4 W in. (framed)  
Ulrich Museum of Art, Wichita State University,  
Gift of Mr. Arthur Kincade in memory of his wife, Josephine Kincade

Maria Martinez (potter)  
American (San Ildefonso Pueblo), 1887-1980  
Julian Martinez (painted by)  
American (San Ildefonso Pueblo), 1897-1943  
Bowl, about 1920  
Terracotta  
Wichita Art Museum, Gift of Albert and Janice Deering

N. Scott Momaday  
American (Kiowa), 1934  
*Kiowa Year 1849* from Indian Self-Rule portfolio, 1983  
Etching and aquatint, 23 ¾ H x 17 ¾ W in.  
Wichita Art Museum, Museum purchase, Burneta Adair Endowment Fund

Jaune Quick-to-See Smith  
American (Confederated Salish and Kootenai Tribes/Shoshone), born 1940  
*Untitled* from Indian Self-Rule portfolio, 1983  
Color lithograph, 28 ¼ H x 20 ¼ W in.  
Wichita Art Museum, Museum purchase, Burneta Adair Endowment Fund

Jaune Quick-to-See Smith  
American (Confederated Salish and Kootenai Tribes/Shoshone), born 1940  
Survival Suite series, 1996  
*Untitled (Humor)*  
*Untitled (Nature/Medicine)*  
*Untitled (Tribe/Community)*  
*Untitled (Wisdom/Knowledge)*  
Color lithographs, 36 H x 24 ⅞ W in. each  
Ulrich Museum of Art, Wichita State University,  
Museum Purchase

Fritz Scholder  
American (La Jolla Band of Luiseño Indians), 1937-2005  
*Bicentennial Indian*, 1974  
Lithograph, 30 H x 40 W in. (matted)  
Wichita Art Museum, Gift of Lorillard, A Division of Loews Theatres

Randy Lee White  
American (Brule/ Sioux), born 1951  
*Red Hawk's Portrait* from Indian Self-Rule portfolio, 1983  
Screen print, 23 ⅞ H x 20 W in.  
Wichita Art Museum, Museum purchase, Burneta Adair Endowment Fund

### Capturing Ritual

George Catlin  
American, 1796-1872  
*Ball-Play Dance*, #22 from the North American Indian Portfolio, 1844  
Hand-colored lithograph, 12 ¾ H x 17 ⅞ W in.  
Wichita Art Museum, Museum purchase,  
Friends of the Wichita Art Museum, and funds from various donors

George Catlin  
American, 1796-1872  
*The War Dance* from the North American Indian Portfolio, 1875-1878  
Hand-colored lithograph, 10 ⅞ H x 16 ¾ W in.  
Wichita Art Museum, Museum purchase,  
Friends of the Wichita Art Museum, and funds from various donors

Woodrow Wilson (Woody) Crumbo  
American (Potawatomi), 1912-1989  
Ritual Dances series, 1946-1952  
*Crow Dance*  
*Scalp Dance*  
*Buffalo Dance*  
*Eagle Dance*  
*Tail Dance*  
*Eagle Dance*  
*Hummingbird Dance*  
*Flute Dance*  
*Deer Dance*  
*Eagle Dance*  
*Feather Dancer*  
*Dog Soldier*  
Screen prints, 13 H x 10 ½ W in. each  
Wichita Art Museum, Gift of the artist

Randall Davey  
American, 1887-1964  
*Basket Dancer*, c. 1920-30  
Oil on canvas, 24 ½ H x 20 ½ W in.  
Wichita Art Museum, Museum purchase, Burneta Adair Endowment Fund

### Migration

Jeffrey Gibson  
American (Mississippi Band of Choctaw and Cherokee), born 1972  
*Migration*, 2016  
Acrylic and graphite on canvas, 70 H x 57 ½ W in.  
Art Bridges

Adelle Nampeyo  
American (Hopi-Tewa), b.1959  
Jar, n.d.  
Ceramic, 5 x 3 ¾ in.  
Lowell D. Holmes Museum of Anthropology, Wichita State University

Elva Nampeyo  
American (Hopi-Tewa), 1926-1985  
Jar, c. 1940-1985  
Ceramic, 7 ¼ x 5 ½ in.  
Lowell D. Holmes Museum of Anthropology, Wichita State University

Miriam Nampeyo  
American (Hopi-Tewa), b.1956  
Jar, n.d.  
Ceramic, 4 ¼ x 4 ½ in.  
Lowell D. Holmes Museum of Anthropology, Wichita State University

Unknown Diné (Navajo) maker  
Navajo Sampler, c. 1910-1930  
Weaving of dyed yarns, 22 x 16 in.  
Lowell D. Holmes Museum of Anthropology, Wichita State University

Unknown Diné (Navajo) maker  
Navajo Eyedazzler or Saddle Blanket, c. 1900  
Weaving of dyed yarns, 38.1 x 26.4 in.  
Lowell D. Holmes Museum of Anthropology, Wichita State University

Unknown maker  
Pair of Prairie Moccasins, c. late 19th century  
Soft deerhide leather with beadwork, 2 ¾ x 9 ½ x 4 ½ in. each  
Lowell D. Holmes Museum of Anthropology,  
Wichita State University

### Remembrance through Reinvention

Gina Adams  
American (Ojibwe), born 1965  
*Treaty with the Cheyenne and Arapaho (Three Medicine Lodge), 1867*  
from the series Broken Treaty Quilts, 2015  
Hand cut calico letters on antique quilt, 80 ½ H x 72 W in.  
Ulrich Museum of Art, Wichita State University, Museum purchase

Gina Adams  
American (Ojibwe), born 1965  
*Honoring Modern* #3, 2016  
*Honoring Modern* #11, 2016  
*Honoring Modern* #26, 2016  
Ceramic with encaustic and oil paint, 9 x 9 x 9 in. each  
The Art of Emprise

T.C. Cannon  
American (Kiowa and Caddo), 1946-1978  
*Grandmother Gestating Father and the Washita River*  
*Runs Ribbon-Like*, 1975  
Oil and acrylic on canvas, 50 H x 40 W in.  
Art Bridges

Doug Coffin  
American (Potawatomi/Creek), born 1946  
*Koshari Sun*, 1999  
Oil on canvas, 48 H x 36 W in.  
The Art of Emprise

Chaz Guest  
American, born 1961  
*The Tenth*, 2019  
Oil paint and ink on linen, 84 H x 192 W in.  
Ulrich Museum of Art, Wichita State University,  
Gift of Ms. Feng Jianhua

Sydney Jane Brooke Campbell Maybrier Pursel  
American (Ioway Tribe of Kansas and Nebraska), born 1988  
*What Makes the Red Man Red*, 2010  
Video, running time 2 minutes 39 seconds  
*Revitalize: Or the Opposite of an Apple*, 2015  
Video, running time 3 minutes 54 seconds  
Dress from *Revitalize: Or the Opposite of an Apple*, 2015  
Hand-pieced cotton, spandex with fringe, 5 x 5 ft.  
*Medicine? (Medicine wheel)*, 2019  
Beer bottle caps, binding tape, 75 H x 40 W in.  
Collection of the Artist



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**Ulrich Museum of Art**  
**Wichita State University**

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@ulrichmuseum | ulrich.wichita.edu | 1845 Fairmount | Wichita, KS | 67260-0046

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