

PRIMITIVE PIECES

The Newsletter of The Museum of Primitive Art and Culture

1058 Kingstown Road, Room 5

Peace Dale, R.I. 02879 ♦ (401) 783-5711 ♦ www.primitiveartmuseum.org

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Women and Ledger Art

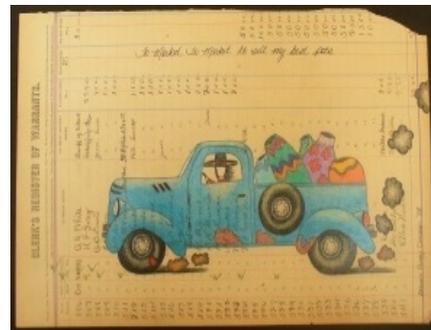
Plains Indian women use an old art form to tell new stories about women's lives

Before Anglo-Americans overran the Great Plains, Plains Indians memorialized their visions and their feats in battle and hunting by drawing on animal hides with mineral pigments, using brushes made of bone or wood.



'Social Dance.' Black Hawk (ca. 1832-1890, Sans Arc band of Lakota Sioux).

fabric drawing surfaces were much smaller— but pencils, or ink pens enabled the depiction of much greater detail. Artists continued to draw battle and hunting exploits and dreams and visions. But they also started to show scenes from daily life, tribal customs, and ceremonies, creating a record of the



'To Market To Market To Sell My Best Pots.' © 2000-2010. Dolores Purdy Corcoran.

But the systematic destruction of the buffalo herds beginning in the 1860s made animal hides more and more difficult to come by.

At the same time, Plains tribes began to obtain colored pencils, crayons, pens, and canvas, muslin, and paper— sometimes in the form of accounting or ledger books— from traders, government agents, missionaries, or military officers. The change in materials coincided with the drastic social and cultural changes forced on the Plains peoples by reservation life. The result was a form of artistic expression now known as “ledger art.”

Traditional hide paintings on shields, tipis, shirts, leggings, or robes emphasized narrative action and eliminated unnecessary detail. The new paper or

world they had left behind.

Ledger art flourished mostly from the 1860s to the 1920s, and a revival of ledger art began in the 1960s and 1970s. Women artists played an important part in that revival, using the traditionally male art form to tell stories about women's lives.

On October 24, Richard Pearce will talk about four of those women artists and how their work contributes to Plains Indian history and culture.

Mr. Pearce, Professor Emeritus of English at Wheaton College in Norton, Mass., spent six years talking to the artists about their work for his new book, *Women and Ledger Art*.

The program will begin at 7 p.m. in the Museum Gallery.

Thursday, October 10th

What's it Worth?

Go up to the attic and get that box of stuff Aunt Lucy left you in 1956— it's time to find out if you'll be able to buy a home on the 18th hole . . . or if you should keep on buying those lottery tickets. For the bargain-basement price of only \$7 per item, Steve Fusco from Estates Unlimited, Inc. in Cranston will tell you how much Aunt Lucy's silver is worth. Don't miss this opportunity to clean out your attic!

Estates Unlimited, Inc. is a second-generation family business. Steve Fusco and his colleagues have more than thirty years combined experience in the antiques and estate liquidation trade. They have wide-ranging knowledge of property valuation and current trends, with particular expertise in antique furniture, fine art, 20th century decorative arts, mid-century moderne, glass, porcelain, and pottery. They are licensed, bonded and insured, and they are active members of the National Auctioneers Association.

The fun begins at 7:00 p.m. in the Museum Gallery!



Thursday, November 21st



Classical Spies: A true story of archeological intrigue

You might think that Indiana Jones is just a fantasy character. But during World War II, a group of real archeologists pulled off Indiana Jones-type stunts that Indy would have admired. They looked like mild-mannered professors. But working for the Office of Strategic Services, the predecessor of the CIA, they led a



intelligence operation in Greece as effective spies in an intriguing game of cat and mouse with their Nazi counterparts.

Susan Heuck Allen, an archeologist herself, spent almost ten years conducting in-depth interviews and poring through archives and previously-secret documents on three continents for her book about this secret spy ring, *Classical Spies: American Archaeologists with the OSS in World War II Greece*.

Currently a Visiting Scholar in the Department of

Classics at Brown University, she earned a bachelor's degree in history from Smith College and master's and doctorate degrees in classical archeology from the University of Cincinnati and Brown University, respectively. She has taught at RISD, Smith, Yale, and Tufts University.

Beginning as a dirt archaeologist, she worked on Bronze Age sites in Turkey, Greece, Cyprus, and Israel before devoting her research to the history of archaeology, the subject of her two previous books: *Finding the Walls of Troy: Frank Calvert and Heinrich Schliemann at Hisarlik* (1999) and *Excavating Our Past: Perspectives on the History of the Archaeological Institute of America* (2002). She swam the Hellespont from Asia to Europe in 1997 as part of her research for the Troy book and won a silver medal.

Please join us in the Museum Gallery on Thursday, Nov. 21 at 7:00 p.m. to hear Professor Allen talk about this fascinating story of intrigue and espionage.

Each program begins at 7:00 p.m. in the Museum Gallery on the second floor of the Peace Dale Office Building, 1058 Kingstown Road, across from the Peace Dale Library. Refreshments will be served.

Admission is free for Museum members; a donation by non-members is appreciated.

The Museum of Primitive Art and Culture

1058 Kingstown Road, Room 5 • Peace Dale, Rhode Island 02879 • (401) 783-5711

www.primitiveartmuseum.org

Beth Hogan, Museum Administrator

Louise Weaver, Administrative Assistant

Mary Brown, Educator

The Museum Gallery is open Wednesdays 10 a.m. to 2 p.m. and by appointment.

From the Curator's Desk

By Sarah Peabody Turnbaugh

Visitors to the museum's gallery often comment on the large, colorful painting hanging above the "Southwest" exhibit case. Mr. and Mrs. Thomas P. Hazard, Sr., donated the oil on canvas to our museum in the mid-1900s. Its artist, Humberto Garavito (1897-1970), was a native of Guatemala who worked in the French impressionist style after studying in Spain and France in the 1920s. He is best known for painting local landscapes, volcanoes, and the indigenous people of Guatemala.

Central to the painting is the young woman (left, center) weaving on a traditional loom. This simple loom is one of the oldest non-industrial types known. How fitting, then, that this painting resides in our museum in the historic textile mill village of Peace Dale.

Though the canvas is untitled, a bit of sleuthing has identified the lively scene as the central market place in the Guatemalan village of Chichicastenango. The unique architecture and layout of the mission as well as the starburst motif on the



gentleman's tunic are distinctive of Chichicastenango. The traditional Maya town lies high in the mountains (6,447 ft.) of the El Quiche department of Guatemala, about 85 miles north of Guatemala City.

Even today, Chichicastenango is known for its outdoor market, and especially for its handwoven textiles and women's blouses (called huipils), as well as its masks and woodcarvings.

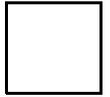
Hard to believe it's just around the corner . . .

Museum of Primitive Art and Culture
HOLIDAY OPEN HOUSE
"Celebrating Around the World"

-  Refreshments
-  Gift table for holiday shopping
-  Festive holiday cheer

Friday, December 6, 2013 4:00 to 8:00 p.m.
Museum Gallery, 1058 Kingstown Rd., Peace Dale
Public welcome!

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1058 Kingstown Road, Room 5
Peace Dale, RI 02879



Return Service Requested



Hazard's Castle, Narragansett, on a postcard dated 1906

Joseph Peace Hazard, son of Rowland Hazard and Mary Peace Hazard, was born in 1807. In 1821, he began working in the Peace Dale textile mill run by his older brothers Rowland and Isaac. In 1835, he built his own woolen mill in Peace Dale.

He owned several large parcels of land in Narragansett Pier, and in 1846 began construction of this building.