

Right: Man's Summer Coat, ca. 1840, Naskapi, Labrador. Hide, pigment. 41 1/2 X 69 1/4 in. Diker No. 490. Courtesy American Federation of Arts.

Below: Julian Scott ledger "Artist A" Ka'igwu (Kiowa), Kiowa and Comanche Indian Reservation, Oklahoma. Honoring Song, 1880. Pencil, colored pencil, and ink on paper. Diker no. 057LD.



Native American art unveiled at Carlos Museum

The Michael C. Carlos Museum will present its first major show of Native North American art this fall. On view Oct. 10-Jan. 3, "Indigenous Beauty: Masterworks of American Indian Art from the Diker Collection" features 122 masterworks representing First Nations peoples across the continent.

The extraordinary exhibit, drawn from the celebrated collection of Charles and Valerie Diker, includes ancient ivories from the Bering Strait region, Yup'ik and Aleut masks from the Western Arctic, Southwest pottery, sculptural objects from the Eastern Woodlands, decorative clothing from Eastern and Plains First Nations peoples, pictographic arts of the Plains, sculpture and weaving of the Northwest Coast, and Western baskets.

The diversity of Native artistry can be seen in the range of styles

of hundreds of unique groups whose languages, mythologies and customs have evolved over the centuries. Rich backgrounds inform the objects; some are rooted in particular episodes in the ancient past, while others stem from historic challenges and experiences. Together, the captivating pieces and their individual stories convey the breadth of the Native American experience in North America.

Viewers can learn how cultural knowledge is embedded in a work of art, being passed down and refined over the generations as artists learn from their elders' techniques. Closer collaborations between museums and Native communities have increasingly resulted in the recovery of more details about how objects were made, used and understood.

Clockwise from top: Armor with bust in plates covered with dark red lacquered leather, end of 18th-beginning of 19th century; steel, deerskin, lacquer, wood (foxglove tree), horsehair, silk, silk brocade; 160 x 60 x 60 cm. Helmet, first half of the 17th century; steel, wood (foxglove tree), papier-mâché, lacquer, deerskin, horsehair, silk; 35 x 40 x 30 cm. Kyokuroku (foldable chair), second half of 17th century, wood (cypress tree), gold, silver, golden copper, decorated deerskin, silk, silk brocade, lacquer; 80 x 60 x 60 cm. All works collection of Museo Stibbert.

Samurai showcase on view at GMOA this fall

Marvel at the amazing Japanese artistry of armor, swords, saddles and more at "Samurai: The Way of The Warrior," on view Oct. 24-Jan. 3 at the Georgia Museum of Art in Athens. This evocative exhibit – from the collection of the Stibbert Museum in Florence, Italy – features 100 objects related to the legendary warriors, as well as other personal use items, including lacquered writing boxes, incense trays and foldable chairs, that characterize the period in which Japan was ruled by the samurai military class.

Samurai translates as "those who serve," and their job was to protect wealthy landowners. Their code was known as bushido, or the way of the warrior, and focused on discipline, honor and loyalty. The samurai were highly involved in the Japanese government and rose to power in the 12th century as a military dictatorship known as the Shogunate. They would rule until Japan was opened to the outside world in the late 1850s.

The exhibit spotlights elaborately decorated swords and sword guards that immortalize heroic figures, gods, animals, objects and events. Helmets feature adornments made to resemble Shinto spirits and demons, and full suits of armor are colorful and complex, with lacquer-accented metal plates and silk ribbons. A horizontal scroll depicting a procession measures nearly 60 feet long.

Frederick Stibbert (1838–1906), one of the first European collectors of Japanese art, donated his collection of Japanese armor and arms to the city of Florence. His villa was turned into a museum.



Right: Moccasins, ca. 1870. Numunuu (Comanche), Texas or Oklahoma. Hide, glass beads, pigment. Diker no. 104.

Left: Maskette, 1780–1830. Tsimshian, British Columbia. Wood, copper, opercula shell, pigment. Diker no. 681.

