

Maude Welch

Maude Welch (Eastern Band Cherokee, Qualla Boundary, North Carolina, 1894—1953). Double Snake Effigy Jar, about 1935. Clay. 6 5/8 x 6 1/2 inches. Gift of Bruce Hartman in memory of Wilma and Edward Hartman, Lee's Summit, Missouri, 2008.70.1.



“ I learned how other pottery makers were using kilns for the burning of their pieces. I thought I would try it, but the people didn't want it. They said mine were different—the only pieces of the kind anywhere—so, I decided to hang on to the old way, not to modernize. ”

Maude Welch was a primarily self-taught artist. She used a variety of tools to create her traditional pottery forms while sometimes adding hand-shaped embellishments. This simple jar is transformed by the representation of two snakes that engulf it, appearing to slither in and out of the burnished black and tan surface. Although she experimented with kilns, Welch's patrons preferred her signature mottled tan and smoky black finishes that were achieved through traditional fire-box methods.

El Anatsui

El Anatsui (Ghanaian, b. 1944). *Dusasa I*, 2007. Found aluminum and copper wire. 312 x 396 inches. Purchase: acquired through the generosity of the William T. Kemper Foundation-Commerce Bank, Trustee, 2008.2.



“ Art is a reflection on life. Life isn’t something we can cut and fix. It’s always in a state of flux. ”



El Anatsui is a Ghanaian sculptor who has spent much of his career working in Nigeria. He is well known for his use of discarded metal bottle tops. The bottle tops are flattened and then stitched together with copper wire, creating works that can grow to be quite large in scale. The folds and draping of El Anatsui’s cloth-like works can take on different forms wherever they may be displayed.

Valerie & Kevin Pourier

Kevin Pourier (Ogalala Lakota [Teton Sioux], living in Scenic, South Dakota, b. 1958), Valerie Pourier (Ogalala Lakota [Teton Sioux], living in Scenic, South Dakota, b. 1959). *Warrior Shades*, 2008. Buffalo horn, stone, mother-of-pearl, metal, and glass. 6 x 5 1/4 inches. Purchase: A. Keith Brodtkin Fund for the Acquisition of Contemporary American Indian Art, 2008.4.



“ I started basically just trial and error, [...] learning everything on my own, making an art form that no one else does in the country. ”
— Kevin Pourier



Kevin and Valerie Pourier are members of the Oglala Sioux Tribe, living and working on the Pine Ridge Reservation in South Dakota. Their process of making art by incising buffalo horn is unique to the artists. According to Kevin Pourier, the buffalo's spirit resides within the horn cap, the material that forms the foundation of these frames. The pale yellow and deep red sandstone used for inlay are derived from locations significant in Lakota history and myth, and the abstract geometric designs reflect older Lakota quill and beadwork designs.

Maria Poveka Martinez

Maria Poveka Martinez (San Ildefonso, New Mexico, 1887–1980), Julian Martinez (San Ildefonso, New Mexico, 1885–1943). Plate, about 1930. Clay. Diameter: 14 3/4 inches. From the Estelle and Morton Sosland Collection, 2009.41.24.



“ Long time they used to make black pottery to use... Later, I found that if I polish well, it will become black, black because I work hard and long. ”

Maria Poveka Martinez is perhaps the most famous of all Native American artists. With her husband, Julian, who painted the designs on the pottery she created, Maria achieved international acclaim for her innovation and artistry. The couple are best known for creating black-on-black ware, in which a matte-black design was painted upon a highly polished black vessel. Maria and Julian were often inspired by ancient Pueblo designs, reflected in this composition formed by a pair of opposed creatures, a device commonly found on bowls from the Mimbres culture.

Roxanne Swentzell

Roxanne Swentzell
(Santa Clara, living in
Santa Clara Pueblo, New
Mexico, b. 1962). *Kosa
Appreciating Anything*,
1997. Clay and pigment.
16 x 13 x 17 inches.
Purchase: Donald D.
Jones Fund for American
Indian Art, 2003.22.



“ Many people are out of touch with their environment. My hope is that relating to the characters will help them get in touch with their feelings and surroundings. ”

Roxanne Swentzell is a leading contemporary Native American artist working near Santa Fe, New Mexico. She makes art that communicates her feelings and addresses social issues by reflecting respect for family, cultural heritage, and the Earth. This figure—a Pueblo clown, or Kosha—is a sacred being that appears in religious dances and performs numerous roles within the ceremonial structure. Often Kosha teach through their actions.

Felix Gonzalez-Torres



“ Above all else, it is about leaving a mark that I existed. ”



Felix Gonzalez-Torres (American, b. Cuba, 1957—1996). *Untitled (March 5th) #2*, 1991. 40-watt light bulbs, porcelain light sockets and extension cords. 113 inches. Purchase: acquired through the generosity of the William T. Kemper Foundation-Commerce Bank, Trustee, 2005.4.

Felix Gonzalez-Torres was a gay rights activist whose subtle political commentary included personal statements on the emotional devastation of AIDS. In 1991, after his partner, Ross, died of AIDS, Gonzalez-Torres created numerous memorials to him, including *Untitled (March 5th) #2*, which commemorates Ross' birth date.

Magdalene Odundo

Magdalene Odundo
(British, b. Kenya
1950). *Untitled*, 1994.
Earthenware. 17 ¾ x
12 inches. Purchase:
acquired through the
generosity of Estelle and
Morton Sosland, F95-21.



“ I’m looking at history—and at the human need to make things and to become part of a history of being human. ”

Magdalene Odundo is a Kenyan-born artist who lives and works in England. Her work embraces the ceramic firing and coil-building techniques used by African women for thousands of years, while also being influenced by the polished blackware created by the potters of the San Ildefonso Pueblo in New Mexico. The female form is a recurring theme in her work, and the objects she creates are more representational than functional.

Jamie Okuma

Jamie Okuma (Luiseño/
Shoshone-Bannock,
Okinawan, and Hawaiian,
living in Pauma Valley,
California, b. 1977).
Adaptation, 2011. Pair of
Christian Louboutin Chaotic
100 ankle boots, glass and
24 K gold-plated beads, and
polyester tassels. Length: 8
½ inches (each). Purchase:
A. Keith Brodtkin Fund for the
Acquisition of Contemporary
American Indian Art,
2011.42.A,B.

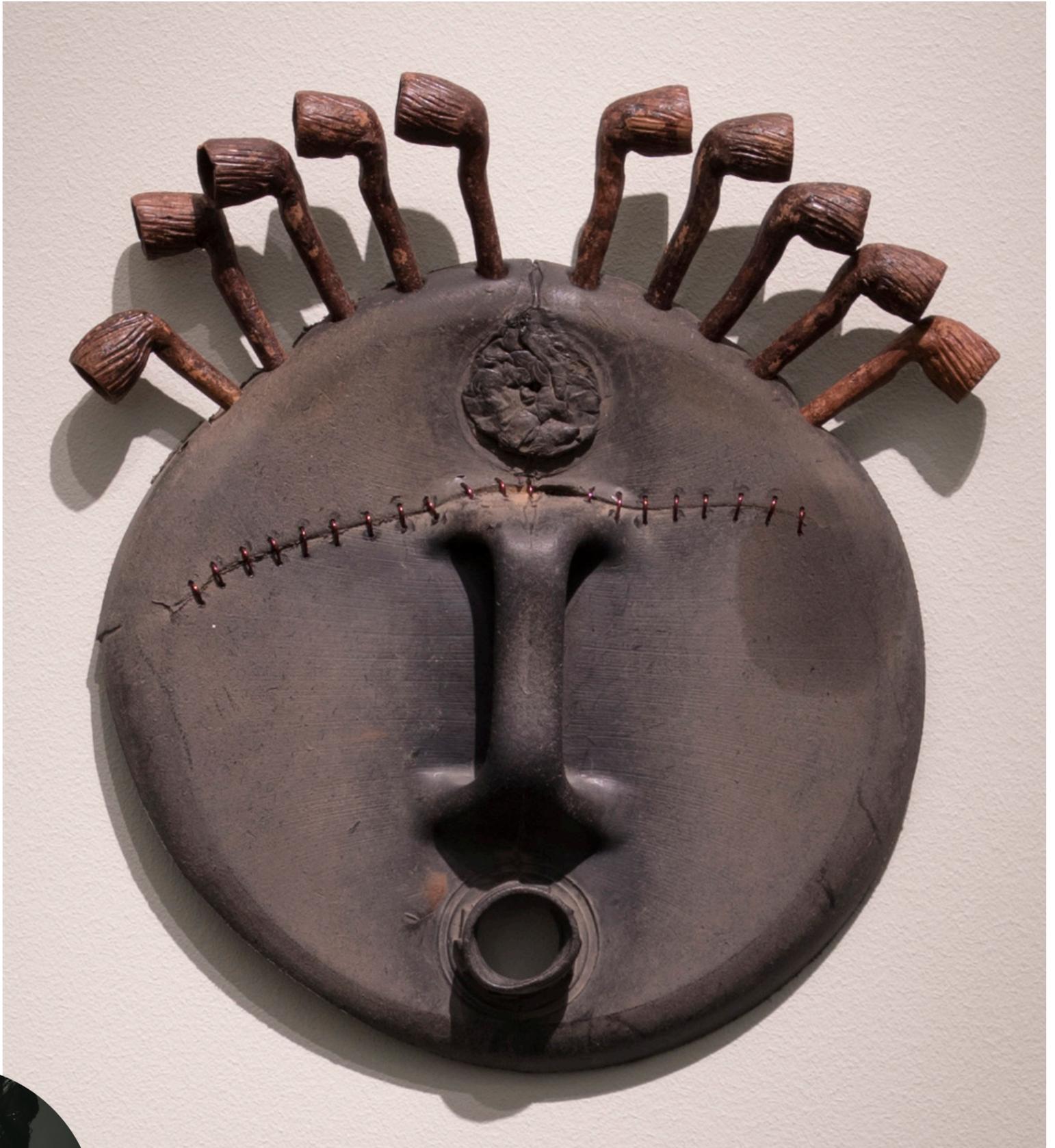


“ When you look at it, you don’t need an explanation.
Which is my goal with anything I’ve ever done. ”

Jamie Okuma is a Native American visual artist and fashion designer who lives and works in Southern California. She is known for beadwork, mixed-media soft sculpture, and fashion design. Okuma’s art often refutes the stereotype that Native peoples exist only in the past. This work reminds the viewer that Native Americans who remain committed to their heritage are often required to live in two worlds.

Romuald Hazoumè

Romuald Hazoumè
(Beninese, b. 1962).
Azokouè, 2016. Found
objects. 14 1/4 x 12 7/8 x 2 3/4
inches. Purchase: acquired
through the generosity
of the William W. Baker
Art Acquisition Fund,
2017.52.2.



“ I send back to the West, that which belongs to them, that is to say, the refuse of consumer society that invades us every day. ”

Hazoumè is a contemporary artist from Benin. Working mostly with recycled materials such as plastic gas containers and other discarded items, he brings attention to political and social issues impacting Benin, the continent of Africa, and the world at large. Works like this mask add to this dialog while honoring the traditions of Yoruba culture.

Shōji Hamada

Shōji Hamada
(Japanese, 1894—1978).
Jar, 1961—1964. Glazed
stoneware. 10 1/4 inches.
Bequest of Mrs. George
H. Bunting Jr., 81-27/23.



“ It is not what is seen on the surface that counts, but what is not seen. This root is what matters...In the unseen root, the real power, the real strength of an object lies. ”

Shōji Hamada was an influential Japanese ceramist. Settling in Mashiko, a small pottery town near the Yamizo Mountains, he was one of the founding members of the Japanese folk-art movement. Hamada believed that craft should be enjoyed and appreciated by all and not just the elite.

Yinka Shonibare

Yinka Shonibare
(English/Nigerian, b.
1962). *Planets in My
Head, Physics*, 2010.
Mannequin, Dutch wax
printed cotton, leather
and fiberglass. 50 x 26
3/8 x 19 5/8 inches.
Purchase: acquired
through the generosity
of G. Kenneth Baum
in honor of Ann Baum
on the occasion of her
birthday, 2011.23. A-E.



“ All artists need to have a sense of curiosity, and if you are not a curious person, then you cannot be an artist. ”

London-born artist Yinka Shonibare is known for incorporating painting, sculpture, photography, and film into works that confront themes of culture, race, identity, and colonialism. A signature element of his work is his use of Dutch wax batik fabric, a material that has become a symbol of African identity and independence.

Simone Leigh

Simone Leigh
(American b. 1967).
Figure with Skirt, 2018.
Terracotta, graphite,
salt fired porcelain,
steel, raffia. 79 1/2 x 70
x 70 inches. Purchase:
William Rockhill Nelson
Trust through the
George H. and Elizabeth
O. Davis Fund,
2018.57.1,2.



“ I make figurative sculpture, but I do think of it in more formal terms, in that I’m not doing portraiture or representing anyone in particular—but maybe many people, maybe a state of being. ”

Simone Leigh works in sculpture, video, and installation to create art that is informed by her ongoing exploration of the Black female experience. Her works often employ materials and forms traditionally associated with African art. Through her investigations of visual overlaps between cultures, time periods, and geographies, she confronts and examines ideas about the female body, race, beauty, and community.

Shan Goshorn

Shan Goshorn (Eastern Band Cherokee, Oklahoma, 1957—2018). *Defending the Sacred*, 2017. Wood, Arches watercolor paper, archival inks, acrylic paint, glue, antler, brass hardware, and artificial sinew. 16 1/8 x 18 3/8 x 5 7/8 inches. Gift of Loren G. Lipson, M.D., 2017.37.



“ I consider myself an artist who chooses the medium that best expresses a statement, usually one that addresses human rights issues, especially those that affect native people. ”

Shan Goshorn was an Eastern Band Cherokee artist who worked in a range of media, including photography, painting, glass, metal, and fiber. She is best known for her mixed media weaving objects that convey the challenges and triumphs of Native American people and bring attention to human rights issues.

Jason Garcia (Okuu Pin)



“ I use the ancestral past to influence my work today. ”

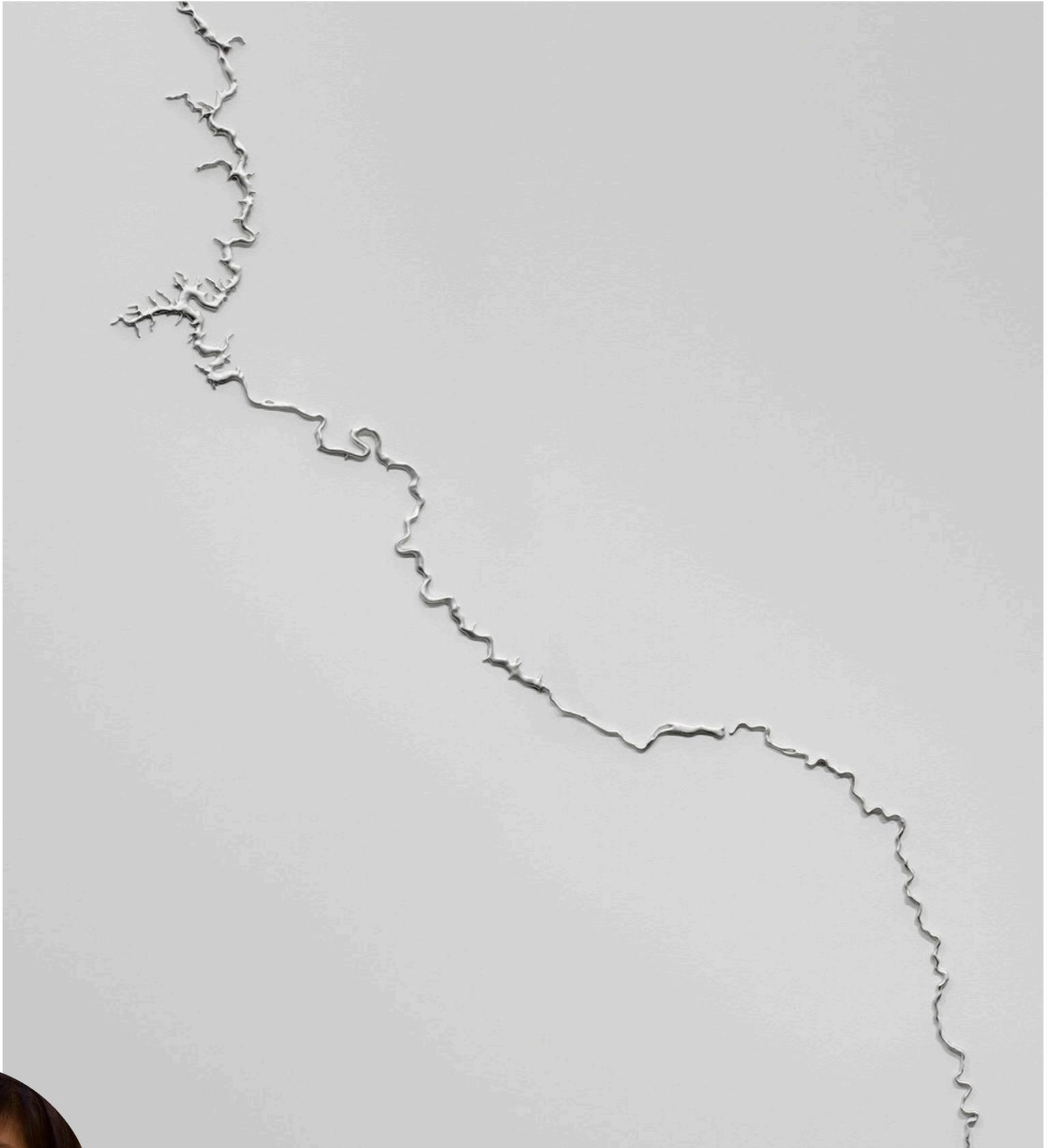


Jason Garcia (also known as Okuu Pin) (Santa Clara, living in Santa Clara Pueblo, New Mexico, b. 1973). *Corn Maiden #8*, 2008. Clay and pigment. 9 x 7 3/8 x 1/4 inches. Gift of Bruce Hartman in memory of James Biffar, Omaha, Nebraska, 2008.70.2.

Jason Garcia lives and works in Santa Clara, New Mexico, blending the traditional practices of Pueblo life with contemporary issues and pop culture. His works, like this clay tile made with hand-gathered clay and native clay slips, depict his personal observations and interpretations of the unique intersection of cultures.

Maya Lin

Maya Lin (American, b. 1958). *Silver Missouri*, 2013. Recycled silver. 1/2 x 180 1/2 x 2 inches. Purchase: acquired through the generosity of the William T. Kemper Foundation—Commerce Bank, Trustee, 2013.35.A-D 103.



“ I try to give people a different way of looking at their surroundings. That’s art to me. ”

Maya Lin is known for her large-scale environmental installations and architectural designs. She won a national competition to design the Vietnam Veterans Memorial in Washington, D.C. while she was still an undergraduate student. Lin’s silver sculpture of the Missouri River captures, to scale, its bends and arcs, narrows and widths, while bringing our attention to the essential place of rivers in our fragile ecosystem.

Kehinde Wiley

Kehinde Wiley
(American, b. 1977).
Saint Adrian, 2006.
Oil on canvas.
Framed: 108 x 82 1/2
inches x 3 1/4 inches.
Gift of John and
Sharon Hoffman,
2019.50.



“ The beauty of art is that it allows you to slow down, and for a moment, things that once seemed unfamiliar become precious to you. ”

An admirer of historical paintings in museums, Kehinde Wiley was struck that, as a Black man, he was unable “to see a reflection of myself in that world.” His works reimagine famous paintings, substituting a contemporary African American man or woman for the traditional white figure. Such images challenge viewers to think about the dynamics of status, race, and representation. In 2017, Wiley was commissioned to paint the portrait of former President Barack Obama for the Smithsonian National Portrait Gallery.

Liu Guosong



“ My teaching style is: be different first, develop your own style and then perfect it later. Then the world is very open. ”

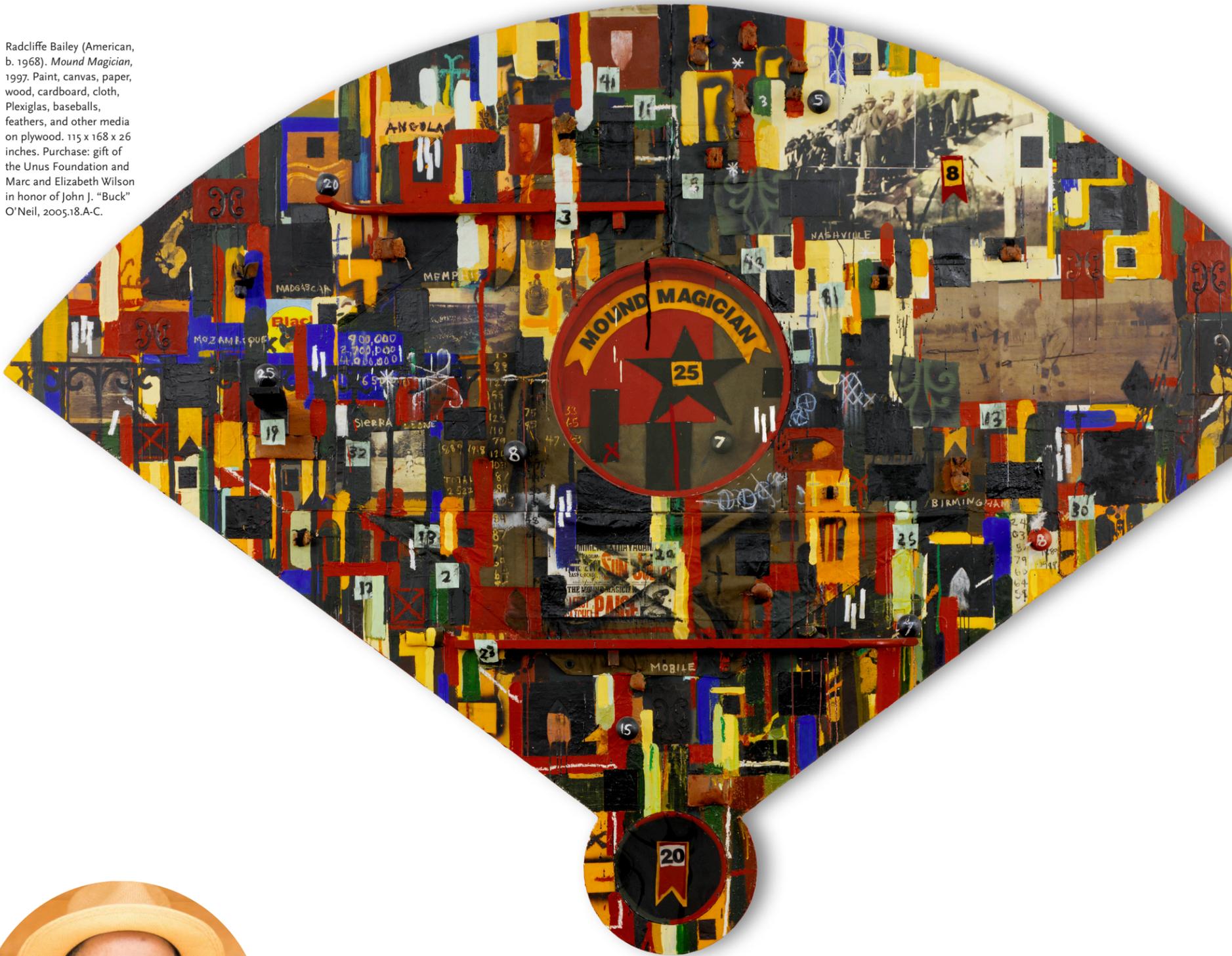


Liu Guosong
(Chinese, b. 1931).
High Landscape II,
1966. Hanging scroll,
ink on paper. Image:
4 feet 3 1/2 inches x 29
7/8 inches. Purchase:
acquired through the
Paulina and Robert
Everitt Fund, F67-34.

Liu Guosong is a Taiwanese artist based in Shanghai, China, and Taoyuan, Taiwan. After studying the traditional ink painting and calligraphy techniques that were established during China's Yuan dynasty, Liu was interested in new ways of utilizing the materials of paper and ink. Liu is often referred to as the 'father of modern ink printing.'

Radcliffe Bailey

Radcliffe Bailey (American, b. 1968). *Mound Magician*, 1997. Paint, canvas, paper, wood, cardboard, cloth, Plexiglas, baseballs, feathers, and other media on plywood. 115 x 168 x 26 inches. Purchase: gift of the Unus Foundation and Marc and Elizabeth Wilson in honor of John J. "Buck" O'Neil, 2005.18.A-C.



“ I believe that by making things that are very personal they become universal. ”

Radcliffe Bailey is a contemporary African American artist known for his mixed-media works that delve into his Black heritage and childhood in the South. Employing materials that include paint, traditional African sculpture, tintype photographs of his family, clay, and piano keys, the artist conveys the powerful sentiment of a living memory.

Rufino Tamayo

Rufino Tamayo
(Mexican, 1899—1991).
*Los Espectadores (The
Spectators)*, 1969. Oil
painting on canvas. Framed:
48 3/8 x 40 3/8 x 2 3/4
inches. Purchase: acquired
through the generosity of
the Beckett Art Purchases
fund in memory of Samuel
and Ethel Beckett, 2018.12.



“ Art is a means of expression that must be understood by everybody, everywhere. It grows out of the earth, the textures of our lives, and our experience. ”

Rufino Tamayo was a Mexican painter and muralist of Zapotec heritage who was born in Oaxaca, Mexico. Tamayo worked to create a strong identity as a Mexican artist and spent time living and working in New York City and Paris before returning to Mexico City. In addition to painting, his work also incorporates many forms of printing techniques.