

# Exhibition Label Texts

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*Exhibition catalogue forthcoming.*

*Please visit GAMA's online store for more details.*

[North wall, top to bottom]

**George Curtis Levi**

Southern Cheyenne/Arapaho, Lakota

Born 1953; active 1978-present

***Cheyenne Chief Harding Levi running a memorial run from Summit Springs battlefield in northeast Colorado to Tallbull Park, south of Denver***

July 11, 2021

Color photograph on paper

On loan from the artist

**George Curtis Levi**

Southern Cheyenne/Arapaho, Lakota

Born 1953; active 1978-present

***Cheyenne tipis at Summit Springs, near Sterling, Colorado***

2021

Color photograph on paper

On loan from the artist

**Heather Levi**

Southern Cheyenne/Kiowa

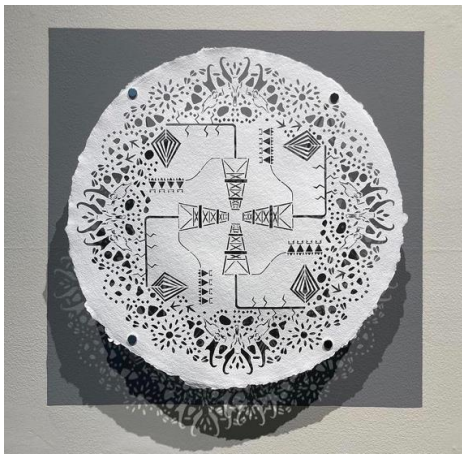
Born 1971; active 1970s-present

*Abel and Harding Levi, sons of George and Heather Levi, at  
the 1864 Sand Creek Massacre site near present-day Eads,  
Colorado*

2021

Color photograph on paper

On loan from the artist



**Colleen Friday**

Northern Arapaho

Born 1982; active 2011-present

*Fracking Doily*

2021

Hand-cut water paper

On loan from the artist



**Colleen Friday**

Northern Arapaho

Born 1982; active 2011-present

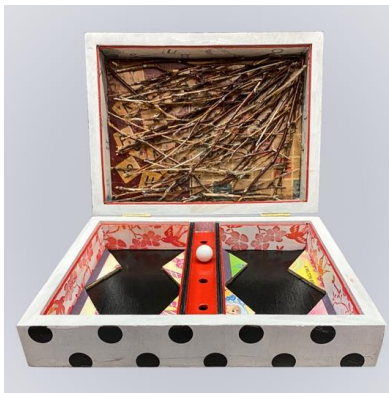
***Three Suns***

2022

Mixed media on wood panel

On loan from the artist

[display case]



**Aloysius Hubbard**

Northern Arapaho/Navajo

Born 1972; active 1990s-present

***Moving***

2024

Wood, acrylic, ink, red willow branches, found objects, and marble  
On loan from the artist

When I look at the material culture within museums, I see  
items through the lens as a Northern Arapaho and Navajo.

I am capturing the moments of movement.

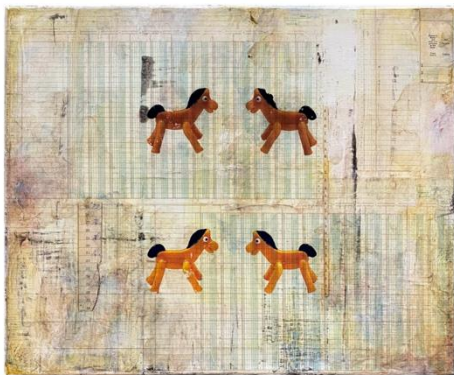
Movement of the mind and the physical locomotion from  
one point to the next.

Forced movement, and chosen movement.

Enclosed within a boundary and reflecting my surroundings.

Knowing that my personal movement comes from a long  
history of my people.

[North wall, left to right, back to front]



## **Aloysius Hubbard**

Northern Arapaho/Navajo

Born 1972; active 1990s-present

### ***Tracking***

2024

Ledger paper, acrylic, ink, and image transfer on canvas

On loan from the artist

Within the memories of my people  
is the storage of information and living experience.  
During the attempts of eradicating my people off their own  
land,  
the ones imprisoned by the colonizing immigrants would  
often draw their memories onto ledger paper.  
These drawings later became artifacts that morphed into a  
trend.

I am interested in the healing power of memory and the  
indigenous and uncanny ability to use humor in the face of  
trauma and grief.  
Remembering and honoring those that are gone through my  
interpretation of coming to terms with paradoxical  
situations.



**Halcyon Grace Levi**

Southern Cheyenne/Arapaho/Kiowa

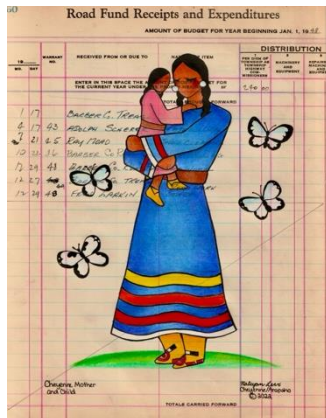
Born 2004; active 2018-present

## *Esevone (Buffalo)*

2024

Colored pencil on antique ledger paper

On loan from the artist



## **Halcyon Grace Levi**

Southern Cheyenne/Arapaho/Kiowa

Born 2004; active 2018-present

## *Cheyenne Mother and Child*

2022

Colored pencil on antique ledger paper

On loan from the artist



## **Bruce A. Cook III**

Haida/Northern Arapaho descent

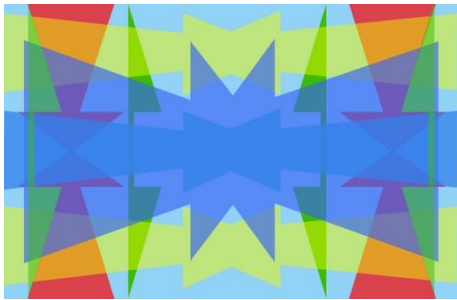
Born 1967; active 1975–present

*Untitled (Grandma)*

2024

Digital image on paper

On loan from the artist



**Bruce A. Cook III**

Haida/Northern Arapaho descent

Born 1967; active 1975–present

*Untitled*

2024

Digital image on paper

On loan from the artist

[North wall, risers]



**Tsitsistas (Cheyenne) Artist**



Great Plains

## **Ho'óma'oestótse (saddle blanket)**

1840s

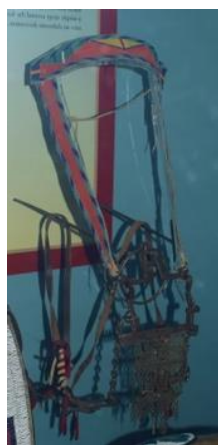
Buffalo hide, pony beads, wool, yarn, thread, and sinew

Denver Art Museum, Native Arts acquisition fund, 1939.30

75 1/2 x 26 in. (192 x 66 cm)

Tsitsistas people have strong connections to the horse and honor them with beautiful regalia. This saddle blanket was likely made for and by a woman, as it was common for women's saddle cloths to be ornamented with leather fringes and beadwork. The motif of concentric circles, which appear in beadwork as four-sided shapes, may symbolize cyclical regeneration. The number four is also sacred for Tsitsistas people, as it is associated with the four directions, the four seasons, the four limbs of man, and many other elements.

*–Madeline Damarío*



**Tsitsistas (Cheyenne) Artist**

Great Plains

**Hóxáhtsenáeto'hamestótse (bridle)**

Late 19th century

Leather, paint, beads, cloth with iron bit and chain

Denver Museum of Nature and Science, AC.6921D

Headstall, 17 1/4 x 10 in.; reins, 57 in. (44 x 24 cm; 145 cm)

The woman who beaded and painted this bridle transformed an ornate Spanish bit into an Tsitsistas work of art. The headstall is made of red leather, which was beaded and then sewn on to rawhide; the cheek pieces are made of red cloth bordered in contrasting blue oblique designs. No other animal is known to have received such adornment, a fact that reveals Tsitsistas esteem for the horse.

–*Marissa Goldin*



**George Curtis Levi**

Southern Cheyenne/Arapaho, Lakota

Born 1953; active 1978–present

***Buffalo Parfleche Case***

2024

Acrylic paint on buffalo hide with buffalo leather laces

On loan from the artist



**Tsitsistas (Cheyenne) Artist**

Great Plains

**Ho'sēō'o (rawhide container)**

Early 20th century

Rawhide and paint

Denver Art Museum, The L.D. and Ruth Bax Collection, 1985.266

4 3/4 x 28 1/2 x 16 1/2 in. (10 x 71 x 41 cm)



**Tsitsistas (Cheyenne) Artist**

Great Plains

**Ho'sēō'o (rawhide container)**

About 1880

Rawhide, paint

Denver Art Museum: Museum Purchase from Charles Eagle  
Plume, 1955.184.2

24 1/4 x 14 1/2 x 2 in. (62 x 37 x 5 cm)

Ho'sēō'o, often referred to by the French term “parfleche,” are durable rawhide containers that store food, clothing, and other essentials. Historically, Tsitsistas women created these containers by staking out a fresh bison hide in a circle on the ground and painting it with geometric designs while the hide was still wet. The artists expertly calculated the composition of their paintings on the flat surface of the hide in order to form a cohesive design when the container was folded.

*–Ella Rupp*



**Hinono'ei (Arapaho) Artist**

Great Plains, present-day Wyoming

**Wo'ohno (moccasins)**

Before 1931

Leather and beads

Denver Art Museum, Purchase from St. Michael's Mission, 1931.9A-B

10 1/2 x 4 x 4 1/4 in. (27 x 10 x 11 cm)

The Episcopal church established St. Michael's Mission on the Wind River Reservation in Ethete, Wyoming in 1919. Arapaho artists often sold their beadwork to the mission in order to earn cash for necessities on the reservation. These moccasins, purchased during the Great Depression, depict triangles that may represent tipis, mountains, or flocks of birds in flight.

*–Sarah Heller*



**Hinono'ei (Arapaho) Artist**

Great Plains, present-day Wyoming

**Wo'ohno (moccasins)**

1890-1910

Hide and glass beads

Denver Museum of Nature and Science, AC.3481A-B

5.7 x 2.4 in. (14 x 6 cm)

A child's first pair of moccasins marked the milestones of sitting and walking, and subsequent pairs kept up with the child's growth. The lizard imagery on this pair of moccasins, visible in the blue hourglass shapes bisected by a vertical line, suggests they were made for a young boy (girls often wore turtle imagery). The fact that these moccasins were beaded during the reservation period reveals the love and care that the artist put into wrapping a child in his Hinono'ei heritage during difficult times; they may also represent the artist's efforts to secure a livelihood for her family by beading moccasins for sale.

*–Tre'Lani McGill*



**Hinono'ei (Arapaho) Artist**

Great Plains

**Wo'ohno (Moccasins)**

1920-30

Hide and glass beads

Denver Museum of Nature and Science, AC.4292A-B

10 in. (25 cm)

Hinono'eino communities have a long history of creating ornamented belongings with instructive designs. Beaded moccasins can remind the wearer of a cultural story, lesson, or tradition, and point them towards a proper walk of life. The primary circle motif on each of these moccasins is known as a tipi design. At the middle is a fire, while the surrounding red arcs are a seating chart. The design may inform girls about the functions of ceremonial society tipis. The teaching element of beadwork patterns like the tipi design reflects an essential value of knowledge transmission for the Hinono'eino.

*–Maddie Christian*



### **Hinono'ei (Arapaho) Artist**

Great Plains

### **Wo'ohno (Moccasins)**

About 1940

Hide and glass beads

Denver Museum of Nature and Science, A507.4A-B

11 1/2 x 4 1/8 x 4 3/8 in. (29 x 10 x 11 cm)

These wo'ohno were beaded for a man. The large triangle in the center may represent a mountain, perhaps Bear Butte in

present-day South Dakota, which is a sacred place for the Arapaho and many Plains people. For Tsitsistas people, Bear Butte is the place where their cultural hero Sweet Medicine received the Sacred Arrows and many teachings that remain central to Tsitsistas life today.

*–Alex Sherman*



**Max Bear**

Southern Cheyenne

Born 1976; active 2008–present

***Soft Cradle***

2020

Hide and glass beads

On loan from the artist



**Tsitsistas (Cheyenne) Artist**



Great Plains

## Tipi Pillow Cover

About 1900

Canvas, beads, tin, and horsehair

Denver Art Museum, Native Arts acquisition funds, 1959.139

23 1/2 x 13 1/2 in. (60 x 34 cm)

Tipi pillows, like tipi liners and doors, were undertaken as vows by members of Tsitsistas quilling and, later, beading societies. These women's societies functioned as the equivalent of men's warrior societies, serving as a space to learn skills from respected elders and to accrue honor and status from well-performed deeds. The straight lines of beadwork on this tipi pillow characterizes the design work prescribed by beading societies, showcasing the beader's ability to stitch unwavering lines and possibly suggesting the straight road of a good and noble life.

—*Grace Roberts*



**Tsitsistas (Cheyenne) or Hinono'ei (Arapaho) Artist**

**Hóhkéhá'éstse (Cheyenne, “cradle”) or Ceecihoo' kokouwonohout (Arapaho, “soft cradle”)**

1880

Hide, glass beads, cotton fabric

Denver Museum of Nature and Science, AC658

29 x 10.5 in. (74 x 27 cm)

This soft cradle was beaded during the reservation era, using cotton fabric printed with an alphabet of nineteenth century birds (A is for “Auk,” a bird from the North Atlantic that is now extinct). Unlike a cradleboard with a wooden frame, the soft cradle provides support with a rawhide tab, visible at the top of the beaded hood, which runs down the interior of the cradle and stiffens under the baby’s weight. This soft cradle was sold to the Fred Harvey Company, a dealership that supplied Native American art to non-Native tourists traveling the Santa Fe Railroad.

*–Amelia Newman*

[North wall, display case]



**Tsitsistas (Cheyenne) Artist**

Great Plains, present-day Oklahoma

## **Pair of armbands**

1905-10

German silver

Denver Art Museum, gift, anonymous, 1948.184A-B

Tsitsistas armbands, typically worn on the upper bicep, serve both ceremonial and personal adornment purposes. The arrow designs stamped into these armbands may reference the Sacred Arrows gifted to the cultural hero Sweet Medicine, or more generic arrows that warriors used in hunting and warfare. Silverwork spread onto the southern Plains from Mexican and Indigenous silversmiths in the Southwest; however, most silver on the Plains is “German Silver”—an alloy blending copper, zinc, and nickel—which remains the preferred medium for many Tsitsistas metalsmiths today.

—*Carly DiFraia*

[North wall, far right]



**Colleen Friday**

Northern Arapaho

Born 1982; active 2011-present

***Antelope Presence on Saint Lawrence Ridge***

2024

Antelope hide, buckskin, glass seed beads, and brass spots

On loan from the artist

[Center riser, clockwise]



**Hinono'ei (Arapaho) Artist or Hinono'eino (Arapaho plural)**

**Artists**

Great Plains, present-day Oklahoma

**Boy's Vest and Trousers**

1900-1925

Hide and quill

Denver Museum of Nature and Science, AC574A-B

The artist or artists who made this clothing carefully plucked, cleaned, dyed, and then sewed porcupine quills onto buckskin to depict different wildflowers native to the southern Plains, including Indian Paintbrush (*Castilleja coccinea*) and tobacco. The vest and trousers have two distinct styles of flora which suggest the hands of a mentor and apprentice: the vest has slender and bursting leaves while the trousers feature more circular motifs with two songbirds. The cultural protocols required for quillwork and the difficulty of executing it meant that few Arapaho women continued to practice the art form

in the twentieth century, making this boy's clothing all the more special.

–*Georgia Luckiw*



**Northern Tsitsistas (Cheyenne) Artist**

Great Plains, present-day Montana

**Hóhkéhá'èstse (cradleboard)**

Before 1954

Hide, wood, glass beads, and brass nails

Denver Museum of Nature and Science, AC.126

40.5 x 11 x 11 in. (103 x 28 x 28 cm)

Cradleboards served as secure baby carriers for nomadic families on the Plains. The wooden frame could be worn as a backpack or tied to the mother's saddle as she rode; it could also be propped against a tipi pole while the mother set up camp. The soft hide swaddled the baby, and the intricate beadwork showcased a family member's love for the child.

–*Ali Rannali*



## **Tsitsistas (Cheyenne) Artist**

Great Plains

### **Otsévóhto (leggings)**

1840

Hide, glass beads

Denver Museum of Nature and Science, AC392A-B

17 x 7 in. each (43 x 18 cm)

Tsitsistas women wore dresses over leggings that tied just below the knee; men's leggings were longer and tied to a belt string worn around the waist. The woman who beaded these leggings used the lane stitch, where multiple beads are strung onto the needle before tacking them down into the hide, creating short, tight "lanes" across the decorated panels. She mirrored the patterns of the beaded panels on each legging, creating balance across the design.

*-Caroline Folz*



## **Tsitsistas (Cheyenne) Artist**

Great Plains, present-day Oklahoma

### **Hoestôtse (dress)**

About 1890

Beads on animal hide

Denver Art Museum, Native Arts acquisition funds, 1949.59

55 x 74 in. (140 x 188 cm)

This dress, made by a Tsitsistas woman after removal to Oklahoma, represents resilience and beauty in the face of adversity. Yellow ochre, a favorite paint of southern Cheyenne artists, colors the yoke of the dress and its bottom hem. Bands of beadwork run horizontally across the dress, while the vertically hanging tassels and fringe would have swayed with the movement of the wearer. The time and devotion required to make such clothing was a representation of a woman's skill and status in Cheyenne society.

*–Alexandra Muñoz-Cordova*



## **Gertrude Tallbull**

Southern Cheyenne

Born 1921; lived and worked in Denver, Colorado; died 1982

**Otsévóhto** (pair of leggings)

1960

Leather, quill, and human hair

Denver Art Museum, Gift of Dr. Charles J. Norton, 1988.319A-B

Gertrude Tallbull made these leggings for her husband, Richard Tallbull, Sr., a Cheyenne chief of the Dog Soldier Society who had moved to Denver following the Indian Relocation Act of 1956. Although this act sought to assimilate Indigenous people by relocating them from reservations to urban areas, the Tallbulls worked instead to champion Cheyenne culture and history at museums and schools in Denver. Gertrude Tallbull based the design of these leggings on a sketch made by Swiss artist Karl Bodmer during his travels through the Plains in the 1830s. Her choice to return to the highly respected art of quillwork helped her win a first-place blue ribbon for these leggings at the Annual Gallup Inter-Tribal Indian Ceremonial in 1965.

*–Todd Swenson*





**Tsitsistas (Cheyenne) Artist**

Great Plains, present-day Oklahoma

**Étse'he (shirt)**

1910

Deerskin and beads

Denver Art Museum, Gift of Indian Arts & Crafts Board, 1953.153

33 3/4 x 69 in. (86 x 175 cm)

A woman embellished this man's shirt by beading two strips of hide and then sewing the strips onto the surface of the shirt, much like the famous "blanket strips" that Plains women quilled or beaded and then attached to the center line of hide robes. The fringe on the sleeves is both decorative and functional, as the strips of leather wicked water droplets away from the body in wet weather. This shirt, made decades after removal to reservations, was later sold to the Indian Arts and Crafts Board, a federal agency created to support Native American art during the Great Depression.

*-Nikiah Ray*



## **Max Bear**

Southern Cheyenne

Born 1976; active 2008-present

### ***Star Wars Moccasins***

2016

Hide and glass beads

11 x 5 ½ in.

On loan from the artist

## **Heather Levi**

Southern Cheyenne/Kiowa

Born 1971; active 1970s-present

### ***Ribbon Skirt***

2024

Cloth and ribbon

30 x 17 x 30 x 1 in. (76 x 43 x 76 x 1 cm)



**George Curtis Levi**

Southern Cheyenne/Arapaho, Lakota

Born 1970; active 1978–present

***Ledger Art Shoes***

2024

Fabric markers and acrylic paint on shoes

Women's size 8, 10 1/2 x 3 3/4 x 4 in. (27 x 10 x 10 cm)

On loan from the artist

**Heather Levi**

Southern Cheyenne/Kiowa

Born 1971; active 1970s–present

***Men's Shirt***

2024

Cloth

Men's size large, 32 1/2 x 22 1/2 x 58 1/2 in. (83 x 57 x 149 cm)

Both the men's shirt and woman's ribbon skirt by Heather Levi use fabric designed by her husband, George Curtis Levi, for the national fabric company Spoonflower. The shirt fabric displays a Cheyenne

Tipi design and the ribbon skirt a ledger book-style drawing by Curtis Levi.

[East wall]



### **George Curtis Levi**

Southern Cheyenne/Arapaho, Lakota

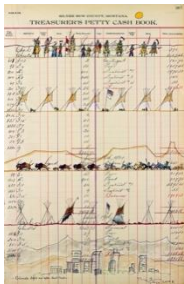
Born 1953; active 1978-present

***Captain Silas S. Soule, A Man with a Good Heart***

2014

Giclée print

On loan from the artist



### **George Curtis Levi**

Southern Cheyenne/Arapaho, Lakota

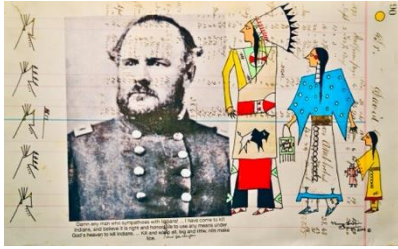
Born 1953; active 1978-present

***Colorado Before and After Sand Creek***

2014

Mixed media on paper

On loan from the artist



**George Curtis Levi**

Southern Cheyenne/Arapaho, Lakota

Born 1953; active 1978-present

***Colonel John Chivington***

2014

Giclée print

On loan from the artist



**Tsitsistas (Cheyenne) Artist**

Great Plains, present-day Oklahoma

**Ma'tšěške (bow)**

About 1940

Wood, sinew and quill

Denver Museum of Nature and Science, AC.1148A

36.5 x 2 in. (93 x 5 cm)

For the Tsitsistas, bows are respected for their dual abilities to provide food and protection. This type of recurved bow, smaller in size than some hunting bows, was specifically developed to allow for quicker strikes and ease of use when on horseback. Men crafted bows from a springy wood like juniper, and fashioned the bow strings of sinew, an animal ligament. The intricate quillwork that covers this bow's surface was likely sewn by a woman, with dental floss and fishing line added later to keep the quillwork intact.

–*Jackson Fojut*



### **White Bird**

Tsitsistas (Cheyenne), Nimi'ipuu (Nez Perce)

Great Plains, present-day Montana

## Painting

1894-95

Pencil and paint on muslin

Denver Art Museum, Gift of Mrs. John R. Livermore, 1958.195

68 x 57 in. (173 x 145 cm)

White Bird, a warrior and chief, painted this scene at the request of United States Army Captain Richard Livermore for the walls of Livermore's cabin in Fort Keough, Montana. Drawing on the tradition of heraldic hide painting, White Bird also employed visual conventions associated with ledger art, such as the precise horse tracks and dashed lines depicting the explosions of bullets. White Bird may have avoided scenes of battle between Cheyenne warriors and the US military in his paintings for Captain Livermore, focusing instead on inter-tribal battles and the bear hunt depicted here.

*–Avalon Engstrom*



**Tsitsistas (Cheyenne) Artist**

Great Plains

**Hóánóhne (shield)**

20th century

Hide, paint, feathers

Denver Museum of Nature and Science, AC.743A

16.5 x 1 in. (42 x 3 cm)

A Tsitsistas shield is a living, sacred being, formed in the shape of the Sun and radiating power to protect the warrior who carries it. Shields are crafted from the neck of a buffalo hide, prized for its robustness, and painted to depict visions the warrior receives from spiritual beings. The painting on this shield may reference the “Night Sun” and the Morning Star, both powerful celestial spirits that dwell in the Blue Sky Space of Maheo’o, above the green earth of the Plains.

*–Shay Daly*





## **Tsitsistas (Cheyenne) Artist**

Great Plains

## **Hóánóhne (Shield)**

Before 1900

Cloth, eagle feathers, rawhide, paint, and human hair

Denver Museum of Nature and Science, AC.7605

44.9 x 20.8 x 2.4 in. (114 x 53 x 6 cm)

On the canvas cover of this shield, a man painted a buffalo framed by the crescent Night Sun above and the Day Sun below. To the left of the buffalo is a snake, while to the right is a geometric design that may represent buffalo tracks or male power. Historically, each hóánóhne received a name when it was created and was carefully guarded by its owner. When transferred to museum custody years ago, this shield was sprayed with arsenic, so that it can no longer be touched by any living thing without protective equipment.

*–Rin Rexroad*



## **Tsitsistas (Cheyenne) Artist**

Great Plains

### **Dog Soldier Sash/Rope**

Painted leather, feather, porcupine quills, and maidenhair fern stems

Denver Art Museum, Native Arts acquisition funds, 1964.288

77 x 11 in. (196 x 28 cm)

The Dog Soldiers are a Tsitsistas warrior society that played a central role in fighting for their land in Colorado.

Historically, four of the bravest Dog Soldiers wore sashes like this one in battle to stake themselves to the ground with an accompanying lance, pledging to fight to the death unless a fellow Dog Soldier released them. This sash, accompanied by a braided sweetgrass offering, is shown with permission from the Dog Soldier Societies of the Southern and Northern Cheyenne Tribes because of its significance to the Society's history in Colorado.

*–Sandrín Molina*



## **Northern Tsitsistas (Cheyenne) Artist**

Great Plains, present-day Montana

### **Painted Ho'éeve (hide)**

Late 19th to early 20th century

Hide and pigment

Denver Art Museum, Anonymous donor, 1958.211

32 x 38 in. (81 x 97 cm)

This painting of the 1876 Battle of Greasy Grass, also known as the Battle of Little Bighorn, shows General George Custer (the left-most figure in all yellow) shortly before he was killed. Custer's attack on a Lakota, Northern Cheyenne, and Arapaho village, which housed more than one thousand warriors, was futile. The battle was a significant Native victory, yet the Euro-American narrative of the "murder" of Custer dominated the press. Oral histories, accompanied by depictions on hides and ledgers by warrior-artists who were involved in the battle, have long preserved the story within Native communities. Sharing this version of the warriors' victory ensures a fuller understanding of the famous battle.

*–Ben Shultz*



**Northern Tsitsistas (Cheyenne) Artist**

Great Plains, present-day Montana

**Mámaa'e (War bonnet)**

About 1940

Feathers, glass beads, hide, fabric, and ermine skins

Denver Museum of Nature and Science, AC.774

69 x 22 in. (175 x 56 cm)

An icon of Plains regalia, this Northern Cheyenne mámaa'e embodies the rich cultural heritage and warrior spirit of the Tsitsistas people. A mixture of golden and bald eagle feathers with quills encased in red flannel sweep back from the leather cap, with a single trailer of green wool cloth supporting more feathers down the back. Although feather headdresses have long been appropriated by non-Natives as simplistic symbols of "Indians," Tsitsistas people continue to revere their mámaa'e for specific acts of leadership, reserving them for men (and occasionally, women) who have achieved important honors in war or other service to their people.

*–Matthew Zaccaro*



**Tsitsistas (Cheyenne) Artist**

Great Plains

**He'ohko (pipe)**

Late 19th century

Wood and pipestone

Denver Museum of Nature and Science, AC.199A-B

32.3 in. (82 cm)

Pipes are a sacred item to Tsitsistas men, who send prayers to the Creator through the pipe's smoke. On the Plains, the bowl of a pipe is often carved from catlinite, a type of pipestone, the major quarry for which is in present-day Minnesota. In Tsitsistas thought, the bowl and stem of a pipe are gendered; joining them together activates a great power that should only be used for prayer. For this reason, pipe bowls and stems are not displayed conjoined in museum exhibitions.

*–Alyssa Meyers*



## **Tsitsistas (Cheyenne) Artist**

Great Plains

### **He'ohko mestótse (pipe bag)**

Late 19th century

Deer hide, beads, quills, horsehair, and tinklers

Denver Museum of Nature and Science, AC.6563

34 3/8 x 7 in. (87 x 18 cm)

Men on the Plains often carried their pipes with them in pipe bags (see the photograph of Hinono'ei leader Friday with his pipe bag in this exhibition). Before the reservation period, women quilled or beaded the majority of pipe bags with geometric motifs that were typical of women's arts on the Plains. The figurative imagery on this pipe bag draws from men's arts, popularized by ledger art in the late nineteenth century, and suggests that this finely quilled and beaded bag may have been made for sale.

*–Skyler Johnson*



## **Tsitsistas (Cheyenne) Artist**

Great Plains

### **Xamaevee'e (tipi)**

Early 1900s

Canvas, wood, and beads

Denver Museum of Nature and Science, A776.1A (tipi), A776.1B

(door), AC.4131B (liner)

192 x 216 in. (488 x 549 cm)

Historically, women were responsible for making and moving these famous portable lodges of the Plains. Originally made from bison hides, tipis in the late nineteenth and twentieth centuries had to be made from canvas after White settlers decimated the buffalo herds. Although men sometimes painted the exteriors of tipis, more often it was women who ornamented the tipis with quilled or beaded discs that they attached to the walls in a ceremony that conceptualized the tipi as a microcosm of the universe, with the floor of the tipi as the earth and the cover as the heavens. The tipi door and liner (the latter visible inside the tipi at the base of the wall, serving to keep out drafts) were also beaded by women in the Women's Beading Society as a vow to bless a member of their family.

Since the 1970s, this tipi has stood in the Cheyenne diorama of Crane Hall at Denver Museum of Nature and Science. The Tallbull family of Denver—descendants of Tall Bull, a chief of the Dog Soldiers who was killed at the Battle of Summit Springs in Colorado in 1869—worked to install the diorama to teach more Coloradans about Cheyenne ways of life in their homelands. We are grateful for the efforts of Bill, Clark, and Keith Tallbull to bring this tipi to CSU while Crane Hall undergoes renovations.

*–Lauren Oliver*





**Eugene Ridgely, Jr.**

Northern Arapaho

Born 1953; active 1978-present

***Spirit of the Whirlwinds***

2024

Watercolor on paper

On loan from the artist

**Eugene Ridgely, Jr.**

Northern Arapaho

Born 1953; active 1978-present

***Spotted Owl***

2024

Watercolor on paper

On loan from the artist



**Aloysius Hubbard**

Northern Arapaho/Navajo

Born 1972; active 1990s-present

## *Covered Lodge*

2024

Wood, canvas, acrylic, ink, and image transfer

On loan from the artist

The geometry of the mind and the construction of our  
everyday.

I'm interested in the influence of what shapes our boundaries  
and forms the collective way of being.

The connections we make as brothers, sisters, uncles, aunts  
Grandmothers, and Grandfathers.

These relationships are embedded into our DNA.

Our degrees of separation from our ancestors are closely  
woven into a non-linear blanket.

One origin point reaches out to the next, forming an alliance  
of star relations.

This is the construction of individual houses forming a tribe.