

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RdH	IX.C.9

INDIAN CULTURES

OF THE UNITED STATES AND ALASKA

PUBLISHED BY THE COVELO INDIAN MARKET
INDIAN COURT · FEDERAL BUILDING
Golden Gate International Exposition · San Francisco

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY

Collection:

RAA

Series.Folder:

IX.C.9

AREAS OF INDIAN CULTURES IN THE UNITED STATES



THE MAIN TRIBES ARE SHOWN
IN THEIR PRESENT LOCATIONS

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	RSA	IX.C.9

INDIAN CULTURES OF THE UNITED STATES AND ALASKA

As there are over two hundred widely different Indian tribes living in the United States and Alaska it is obviously impossible to talk about "the typical Indian."

The Indian tribes of today are descended from many Asiatic races which, in successive migrations, crossed into America over the Bering Strait. These migrations continued through many thousand years.

The physical types of these ancient races can still be recognized in the features and body builds of the different Indian groups. Because the Indians lived in every section of our huge country they were forced by the different types of natural surroundings and resources to develop many ways of living. Scores of religious and social systems appeared. From the few original tongues of their Asiatic ancestors several hundred Indian languages developed.

Almost every basic form of aboriginal culture was represented among the Indian tribes of the United States and Canada. The tribes of California, for example, lived mainly by laboriously gathering seeds, fruits and edible roots as they were provided by nature, while the southwestern farmers systematically insured their crops of corn by careful planting and irrigation. The tribes of the Northwest Coast, because they settled on the shore of an ocean teeming with fish, became great boat-builders and navigators. And the inland tribes, living where game animals abounded, followed the wandering life of the hunter.

Into this variety of cultures came the white man, hungry for land and riches. The Indian tribes, hopelessly outnumbered and lacking the technical equipment to fight the invader successfully, were forced, one by one, to cede their lands and submit to foreign rule. From the time of the first

settlements on the Atlantic coast to the completion of the conquest of the West in the late 19th century, the fate of the Indians was practically the same everywhere regardless of their tribal background. The first friendly approach of trader and explorer led the way to military conquest and the confinement of tribes on isolated reservations. Following the soldiers came a dictatorial civil administration which added spiritual and cultural domination to the physical suppression of the tribes.

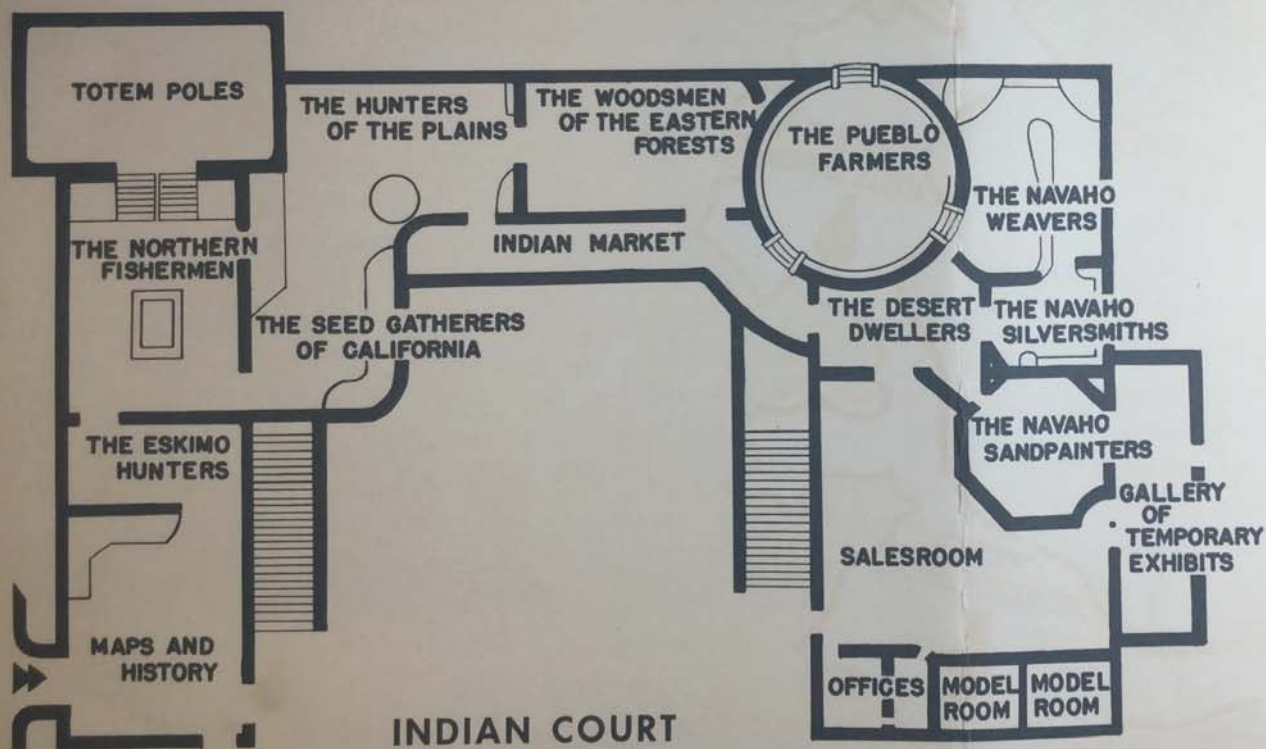
A rapid and complete absorption of the Indian people into white civilization was considered to be the most important task of the white authorities. This aim they strove to achieve through a standardized educational system and by a ban of native crafts, languages and customs which completely ignored both the realities of Indian life and the positive values of Indian tradition.

In spite of this standardized repression the vitality of Indian life was never really broken. As soon as actual warfare ceased and the Indians had adapted themselves to their new life on the reservations the Indian population of the United States, after having dropped from 750,000 in Columbus' time to 250,000 about 1890, increased again to about 350,000 in the last fifty years.

Today the government recognizes both the positive values in Indian tribal tradition and the need for modernization of his economic life. It therefore actively cooperates with the Indian in his effort to adapt from the white man those technical and economic achievements that will make it possible for him to live successfully in a modern age, and at the same time to preserve and to develop those spiritual and artistic values of his own tradition that insure him his rightful place in contemporary society as a creator of forms and values that are essentially American.

FLOOR PLAN OF THE INDIAN COURT

IN THE FEDERAL BUILDING · GOLDEN GATE INTERNATIONAL EXPOSITION · SAN FRANCISCO · 1939

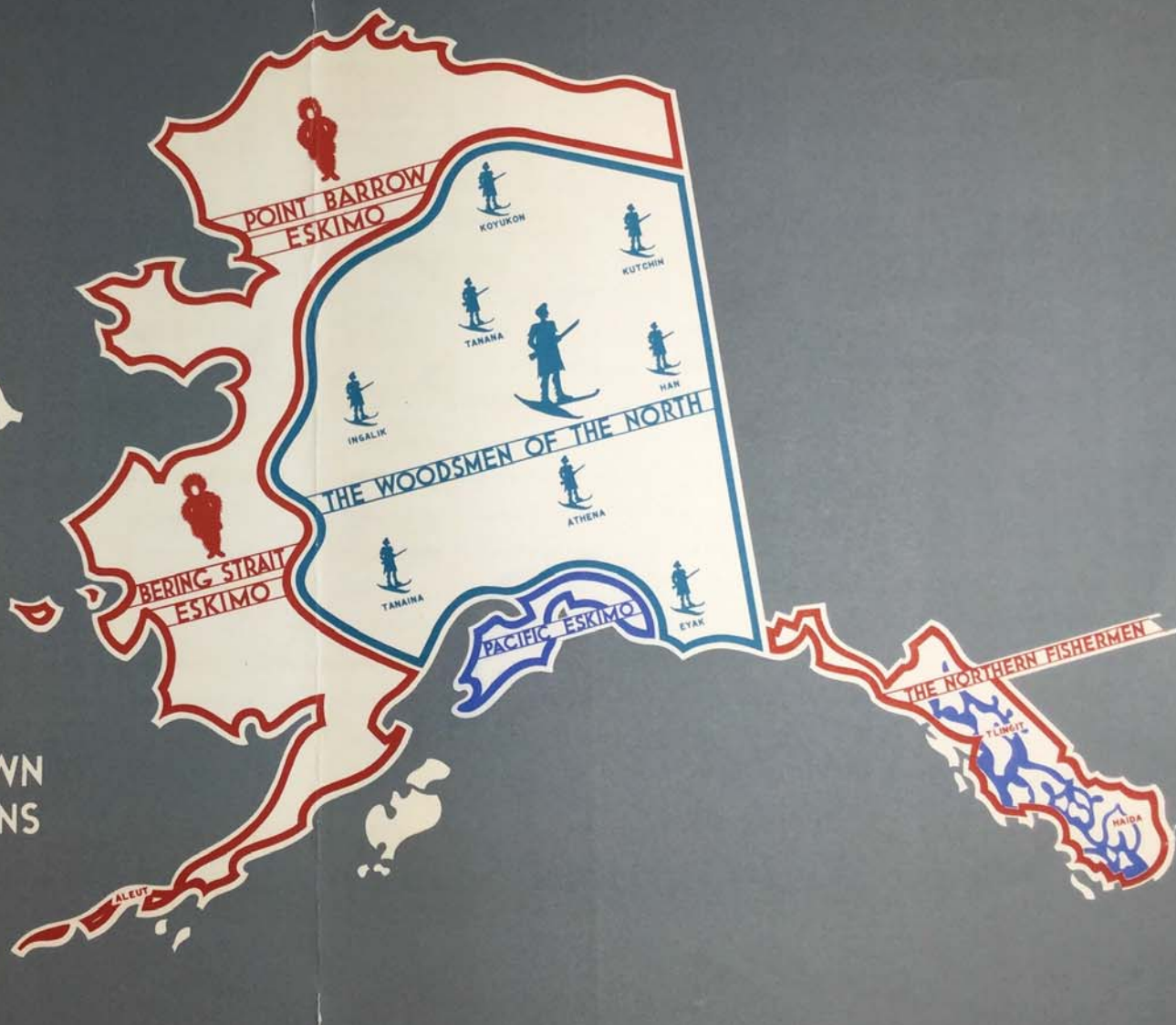


THE INDIAN COURT houses the largest and most comprehensive Indian Exhibit ever installed anywhere. It covers an area of approximately 50,000 square feet and comprises an introductory gallery of Indian history, eight galleries of Indian arts, a market for Indian handicrafts, and ample working space for Indian artists and artisans. The eight main galleries are devoted to the eight great areas of Indian culture shown on the colored maps. These areas are those of the Eskimo Hunters of the Arctic, the Fishermen of the Northwest Coast, the Seedgatherers of the Far West, the Buffalo Hunters of the Plains, the Woodsmen of the Eastern Forests, the Cornplanters of the Pueblos, the Navaho Shepherds, and the Desert Dwellers of the Southwest. The program of activities at the Exhibit includes daily talk tours by national authorities, demonstrations by outstanding Indian craftsmen of weaving, pottery, silversmithing, wood-carving, sand-painting and other arts. In the market space the Indian producers are given an opportunity to display for sale their finest crafts.

The Exhibit was organized by the United States Office of Indian Affairs through the Indian Arts and Crafts Board of the United States Department of the Interior, at the request of the United States Commission for the Golden Gate International Exposition.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>RdA</i>	<i>IX.C.9</i>

AREAS OF INDIAN CULTURES IN ALASKA



THE MAIN TRIBES ARE SHOWN
IN THEIR PRESENT LOCATIONS