

## THE NORTHWEST NATIVE AMERICAN COLLECTION

Native art from the Northwest Coast has been part of the Seattle Art Museum collection since the 1950s, when founding director Dr. Richard E. Fuller began assembling a small collection. Between 1983 and 1991, local collector John H. Hauberg gifted his stunning collection of nearly 100 art works to the museum, elevating SAM's international reputation, and the museum has continued to expand its holdings, including acquisitions of contemporary Northwest Coast Native art.

The Hauberg Collection is a rich panoply of 200 masks, sculpture, textiles and utilitarian objects from Washington State, British Columbia and Alaska. In many cases, the works are by well-known carvers and weavers, providing an insight into the artist within their societies as well as individual practitioners. Highlights of the collection include a rare carved and painted Tlingit interior house screen by the early historic master Kadyisdu.axch', which inspired Preston Singletary's contemporary glass screen *Keet Shagoon (Killer Whale screen)*, created in 2004 in honor of John Hauberg. A new acquisition by the Kwakwaka'wakw artist Calvin Hunt, *Thunderbird Transformation Mask and Regalia* (2006), complements older houseposts by Arthur Shaughnessy (*Interior Houseposts, Dlam*, 1907), who carved the monumental works near where Calvin lives today. Other important Kwakwaka'wakw artists from the first half of the 20<sup>th</sup> century—Mungo Martin, Charlie James, and Willie and Joe Seaweed—honed their individual styles and created a legacy that has been followed by new generations of artists. A selection of Haida art works span more than 100 years and address aspects of inter-generational art making among extended families, such as several exquisite argillite stone carvings made in the late 19<sup>th</sup> century for the tourist trade by John Cross and Charles Edensaw (*Platter Qwa.a.quihlaa*), and a contemporary argillite sculpture by Edensaw relative, Christian White.

Several generations of women weavers are highlighted with beautiful and skillful baskets and wool weavings, including the striking Tlingit *Bear Shirt* (ca. 1860), made of mountain goat wool, yellow cedar bark, wood plugs and dyes. A newly acquired Salish weaving by Susan Pavel—a fully twined mountain goat wool robe—complements other works from the early 20<sup>th</sup> century. Beautiful and useful baskets, hats and a cedar bark dress attest to the knowledge needed to gather, prepare and weave plant materials, such as Sauk artist Susan Wawketkin's *Coiled basket* (1900-1930), created by sewing together bundles of plant fibers and adding dyed, decorative elements.

The current installation brings to the fore the role of artists within their communities, their unique contributions as individual artists, and the legacy given to subsequent generations.

Curated by Barbara Brotherton, Curator of Native American Art.