A VIEW FROM HERE

affords visitors an opportunity to learn something of the formal qualities of artistic expression that vary from tribe to tribe and from individual to individual, giving insight into the history and importance of the art. This powerful imagery has coded myths, along with social and familial histories, into its visuals — all of which continue to exist today, in both aesthetic and functional forms.

Patrick Amos (Mowachaht Band, Nuu-chah-nulth), Wolf Mask, 1988

Richard Hunt (Kwakwaka'wakw), Kwa-Gulth Frog, 1990
A View From Here: Northwest Coast Native Arts.

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Black clack clack! Black clack clack! The beaks of giant man-eating monsters gnash while the initiate, a young man instructed in the mysteries of the secret Kwakwaka'wakw society known as Hamatsa, bites members of the audience in a frenzied, frenzied frenzy. This seemingly gruesome ceremony, performed by male Kwakwaka'wakw members and attended by neighboring clans and tribes along the Pacific Northwest Coast, invokes a mythical Northwest Coast spirit, a giant with mouths all over his body. After the dancers wearing the beaked Hamatsa masks outside the young man during his initiation, the initiate himself is chosen, and has his flesh...
A VIEW FROM HERE

represents ongoing and changing traditions passed down from generations of artists. Richard Hunt, for instance, who has two pieces in the exhibit, is the son of Henry Hunt, a significant carver who helped to revitalize artistic and ceremonial carving, teaching students of the craft through his appointment at the Royal British Columbia Museum in Vancouver.

Northwest Coast tribal arts, while popular, are rarely seen in Santa Fe. A View From Here affords visitors an opportunity to learn something of the formal qualities of artistic expression that vary from tribe to tribe and from individual to individual, giving insight into the history and importance of the art. This powerful imagery has coded myths, along with social and familial histories, into its visuals—all of which continue to exist today, in both aesthetic and functional forms.

details
- A View From Here: Northwest Coast Native Arts
- Opening 3 p.m. Friday, Aug. 12; exhibit through March 2017
- Ralph T. Coe Foundation, 1590-B Pacheco St., 505-986-6372

white. But some, including multimedia artist David Neel's Mother Mask stands out for its mostly unpainted surface and naturalistic, expressive countenance. "That's very typical of David. His masks have very little paint on them. We have a mask of his that isn't in the show, showing a Native with smallpox with splotches on his face. He did one mask that pokes fun at capitalism with the mouth full of dollars."

"Some of them that have no paint on them are Tlingit. The explanation I once got is that 'We don't have a lot of daylight, and during the wintertime, we stay indoors and carve, and we can be far more accurate and don't use paint to cover up our mistakes,' which I thought was kind of clever."

The Chodoshes knew Ralph "Ted" Coe (1929-2010), whose foundation was established to preserve his formidable collection of North American indigenous arts, for many years. They first met Coe, who was considered an authority on Native arts, in 1985, while the couple was still living in Rochester. "When we moved out here, we knew he was here in town, and we tried to get together with him on any occasion, but things never worked out. Then, I think it was nine years ago, we ran into him at a gallery in Portland called Quintana, and he was buying a totem pole, the one that's in the foyer of the exhibit."

A View From Here also represents ongoing and changing traditions passed down from generations of artists. Richard Hunt, for instance, who has two pieces in the exhibit, is the son of Henry Hunt, a significant carver who helped to revitalize artistic and ceremonial carving, teaching students of the craft through his appointment at the Royal British Columbia Museum in Vancouver.

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Larry Rossen (Dakota), Bent Box, circa 1995

David Neel's Mother Mask, 1990

Dempsey Bob (Tahltan, Tlingit): Bronze Mask

David Boxley (Tsimshian): Raven and Frog, 2011; top left; David Neel, Mother Mask - Sharon, 1990