The Virtual Coe

July 26, 2024

Happy July! We hope everyone is enjoying summer!

This month, we were thrilled to host Roy Henry Vickers (Gitxaała/Nisṁaa/Haida) as he reviewed objects in the Coe collection for the *Native American Collections Digital Resource Pilot Project*, generously funded by the Henry Luce Foundation.

We also have two excellent articles this month. Hunter Gutierrez, a Coe Intern, shares his personal connection to Pueblo pottery and the Coe collection by Coe collaborators, Francisca Garcés. Nghiahtrix a Kwakwaka'wakw mask carved by Bill Henderson.

The project space has been bustling with activity. The Queen Bee Music Association held a student performance, and Dancing Earth Creations celebrated their 20th anniversary on June 20th. We urge you to learn more about and support these important organizations.

PLEASE SAVE THE DATE: We are excited to co-host *Saving to the Streets: Indigenous Public Art Interventions* discussion with *First American Art Magazine*. Join us in the Coe's Project Space building, August 15 at 10 am. More information to come soon.

—The Coe Center Team

The *Bubble Man* of the Kwakwaka'wakw

Bill Henderson, (Kwakwaka'wakw, Northwest Coast, USA), *Bubble Man* mask, 2022. Wood, abalone shell, pigment and fiber. 19 x 12 x 7.5 in (48.3 x 30.5 x 19 cm). Roots: 4420.76, Gift of Frank T. Cook, 2022.

Explore the rich heritage of the Kwakwaka'wakw peoples and their deep connection to nature and ancestral stories. Learn how Bill Henderson, a master carver, keeps these traditions alive through his stunning art. Met the *Bubble Man* mask.

Learn More

Roy Henry Vickers Visits the Coe

Roy Henry Vickers (Gitxaała/Nisṁaa/Haida) and Eric Hamber Printer Debby Dyck in Pueblo in front of the Museum of Contemporary Native Arts, July 17 2024

In July, we were excited to host Roy Henry Vickers (Gitxaała/Nisṁaa/Haida) as he reviewed objects in the Coe collection for the Native American Collections *Digital Resource Pilot Project*, funded by the Henry Luce Foundation.

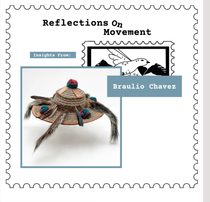
The pilot project enhances the accuracy of our database by incorporating information and perspectives from artists and community members representing the communities in the collection. What we learn through these visits and collaborative reviews allows us to augment and correct information and update outdated terminology.

During Roy's visit, we focused on Northwest Coast pieces, discussing the materials used in their creation and the stories behind them. Roy's insights were invaluable, not only for the Coe's documentation but to gain a deeper understanding of these works. The not only educates our staff but also benefits those working with and exhibiting these pieces, bringing community voices to the public now and in the future. Collaborative experiences strengthens, grow, and initiate new relationships with participating artists and community members.

Canadian artist Roy Henry Vickers is a world-renowned printmaker, painter, carver, designer, author, and sought-after keynote speaker. Influenced by his mixed heritage, Roy developed a unique artistic style characterized by clean lines, vivid colors, and natural themes drawn from the rugged beauty of British Columbia. Roy merges his traditional Indigenous art with a contemporary style, appealing to a universal spirit. His artwork is held in museums and private collections worldwide. In 1986, Roy opened his gallery in Tofino, BC, inspired by the architecture of his ancestors.

Meet the Digital Resource Project Participants

Insights from Student Curator Braulio Chavez



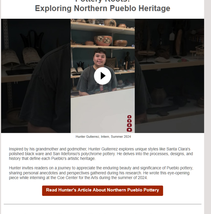
This type of hat is traditionally worn and made by the Otomhí people of Mexico, who are Indigenous to several states in southwestern Mexico, including Oaxaca, Guerrero, Mayacán, and Durango. This form of headwear is a blend of the Spanish hat style and Indigenous incorporating an animal element.

Though I know that each animal has a different meaning in their culture, we do not have the information. We have no historical information about the hat. These items are normally classified as "whatever's here," which can oftentimes be true, but in this case it is very unlikely that it was ever used in a ceremony. It was most likely made for the trading market.

Object Information:
Julio Villa Ramirez,(Huichol), Mex, 1941-1987, Yegetal fiber, squirrel tails, feathers, yarn, ribbon, decim. lattre. Gift of Edward J. Dawesie, 2017. In memory of Edgar Guerrez.

The Ralph T. Coe Hands-On Curatorial Program provides an opportunity for high school students to work hands-on with the Coe Collection of over 2,500 works of Indigenous art from around the world. To explore this exhibition further, schedule a visit or explore our website!

Pottery Roots: Exploring Northern Pueblo Heritage



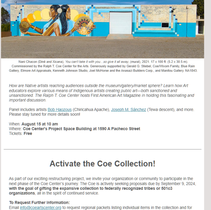
Hunter Gutierrez, Intern, Summer 2024

Inspired by his grandmother and godmother, Hunter Gutierrez explores unique styles like Santa Clara's carved blackware and Tewa Polychrome's intricate pottery. He delves into the processes, designs, and history that define each Pueblo's artistic heritage.

Hunter invites readers on a journey to appreciate the enduring beauty and significance of Pueblo pottery, sharing personal anecdotes and perspectives gathered during his research. He ends this eye-opening piece while interning at the Coe Center for the Arts during the summer of 2024.

Read Hunter's Article About Northern Pueblo Pottery

Save the Date — Taking to the Streets: Indigenous Public Art Interventions



Nani Chacos (Diné and Nisenan), *You can't take it with you...so give it all away*, (detail), 2021. 11' x 600 ft (3.3 x 36.6 m). Commissioned by the Ralph T. Coe Center for the Arts. Generously supported by Donald S. Diesel, Carol Dixon Family, Rive Rock Gallery, Women with Arrowheads, Kenneth Johnson Studio, Jane Mumaw, and the Indian Summer Guild, and Barclay Gallery, NA1000

How are Native artists reaching audiences outside the museum/gallery/market sphere? Learn how Art educators explore various means of Indigenous artists creating public art in both sanctioned and unsanctioned. The Ralph T. Coe Center hosts First American Art Magazine in hosting this fascinating and important discussion.

Panel includes artists Bob Haozous (Chiricahua Apache), Joaquin M. Sánchez (Nova Broomi), and more. Please stay tuned for more details soon!

When: **August 15 at 10 am**
Where: **Coe Center's Project Space Building at 1090 A Pacheco Street**
Tickets: **Free**

Activate the Coe Collection!

As part of our exciting restructuring project, we invite your organization or community to participate in the **Coe Collection Activation Project**. Applications for the Activation Project are due by September 3, 2024, **with the goal of gifting the expansive collection to federally recognized tribes or 501c3 organizations**, all in the spirit of continued service.

To Request Further Information:
Email info@coeartscenter.org to request regional packets listing individual items in the collection and for more detailed information.

Help Spread the Word:
Please share the Call for Letter and the Coe's contact information with any organizations or communities that may be interested.

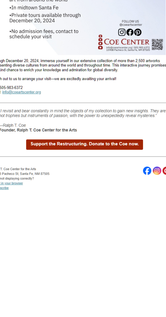
Submission Deadline:
Proposals must be submitted by September 3, 2024 to info@coeartscenter.org. No proposals will be accepted after this date. Please include "Indigenous Proposal" in the subject heading.

Selection Process:
Our team, comprised of staff and the Coe Board of Directors, will carefully review all proposals, considering the merits of each and the alignment with our mission. Shortlisted organizations will be invited for further discussions.

Between now and the submission deadline, we welcome any questions you may have.

Read the Official RFP

Schedule Your Visit



Through December 20, 2024, immerse yourself in our extensive collection of more than 2 500 artworks representing diverse cultures from around the world and throughout time. This interactive journey promises a one-of-a-kind chance to enrich your knowledge and admiration for global diversity.

Reach out to us to arrange your visit—we are excitedly awaiting your arrival!

Call: 505-983-8372
Email: info@coeartscenter.org

"I record and bear consistently in mind the objects of my collection to gain new insights. They are not mysteries but instruments of passion, with the power to unexpectedly reveal themselves."

—Ralph T. Coe
Founder, Ralph T. Coe Center for the Arts

Support the Restructuring, Donate to the Coe now.

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