



REVIEW ESSAY

Ancient North American Art Surfaces in the Art World: A Review of *Hero, Hawk, and Open Hand*

Hero, Hawk, and Open Hand: American Indian Art of the Ancient Midwest and South. The Art Institute of Chicago. November 20–January 30, 2005; St. Louis Art Museum. March 4–May 30, 2005. Richard Townsend, curator.

Hero, Hawk, and Open Hand: American Indian Art of the Ancient Midwest and South. Exhibition catalogue. Richard F. Townsend and Robert V. Sharp, eds. New Haven, CT: The Art Institute of Chicago and Yale University Press.

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ABSTRACT *Hero, Hawk, and Open Hand* rated as a must-see for anyone with an interest in art of the ancient Americas or ancient art in general—an exhibition whose breadth and depth in terms of visual material would be difficult, if not impossible, to replicate. This review takes a look beyond the immediate frame of the exhibition at some additional context related to the appreciation of these objects as ancient art, including some reflection on the original objectives of the exhibition and what appeared, at least to this anthropologist, as palpably missing or unspoken. [Keywords: North American antiquities, archaeology, art world, collecting, exhibitions]

Archaeologists and anthropologists who live or work in North America are, hopefully, already aware of the wondrous ancient earthworks that covered these lands, and the art of those who made them. Most people, however, have had little exposure to the rich cultural depth that literally lies beneath our feet and along our interstates. I grew up in Indiana, and as a child, my grandfather took me on long “ramps,” to what he called Indian mounds. He told me endless stories about those who came before. It was not until many years later, in the small, dim exhibit hall of Glenn Black Lab at Indiana University, that I was struck by the

craftsmanship and transcendental qualities of Hopewellian objects. Over 20 years ago, during a field trip as an elementary teacher to the Mississippian site called Angel Mounds, I remember time traveling while staring at the fluorite man, who sat on one knee, staring back at me until I understood that we have never been “primitive.”

Those leaving the exhibition hall of *Hero, Hawk, and Open Hand* at The Art Institute of Chicago last January were experiencing something similar (see Figure 1). “I didn’t expect to find this level of art and sophistication here,” I overheard one person say. “We’re used to it with Mayan and other kinds of early art, but not with things from right here where we live.” In revealing these old forms of art to a new audience and to the art world, the exhibition was overwhelmingly successful. By all means, it was a must-see for anyone with an interest in the ancient Americas—an event well worth witnessing. Its breadth and depth in terms of visual material would be difficult to replicate. This review, however, looks beyond the limited frame of the exhibition itself at some additional context for the appreciation of these objects as ancient art, relating to both the stated objectives of the exhibition and what appeared as palpably missing or unspoken.

THE EXHIBITION AND CATALOGUE

The Art Institute of Chicago devoted two spacious galleries to the exhibition, and both were teeming with an amazing number of people for a wintry Tuesday afternoon. A map of the U.S. mainland, marked with locations of ancient sites alongside present-day cities, covered the entire entry wall (see Figure 2). A quote from Joyce Bear, Muscogee (Creek), appropriately reminded visitors that the things we were about to see, however old, still have great meaning for those with ancestral roots in the region.

The opposite wall featured a chart illustrating time spans of the varied cultural traditions covered by the exhibition, many of them associated with specific sites in



FIGURE 1. *Hero, Hawk, and Open Hand* at The Art Institute of Chicago. Photo by the author.



FIGURE 2. Entry to the exhibition. Photo courtesy of The Art Institute of Chicago.



FIGURE 3. Display of a cache of 32 bifacial blades from Tazewell County, Illinois, from the Hopewell Period, C.E. 1–400. The label called these an early example of “art for art’s sake,” positing that they were too delicate for actual use, but is it presumptuous to assume that Hopewellian peoples thought of them this way? Photo courtesy of The Art Institute of Chicago.

midwestern and southern North America—names like Hopewell, Fort Ancient, Etowah, Moundville, Cahokia, Spiro, and Oneota. Reconstructions of half a dozen of these sites were depicted in large but sterile illustrations (devoid of people and looking more like a developer’s drawing of a proposed subdivision) scattered on walls throughout the galleries, accompanied by a few enlarged maps, made in the mid-1800s, of earthwork sites. The timeline included several better-known art traditions within the Ancient Americas—Olmec, Maya, Toltec, Zapotec, and Anasazi—and so provided the frame of reference necessary to place these “new” things within the canon of art history (Alsop 1982:139). Standing in downtown Chicago, the scale is hard to grasp. Cahokia, with a population of over 15 thousand in C.E. 1200, was the largest known city east of the Mississippi, until Philadelphia surpassed it over 500 years later.

More than 300 objects of stone, copper, wood, shell, and ceramic represented a time span from 5000 B.C.E. to C.E. 1500 in cases arranged more or less chronologically throughout the galleries. Each case held pieces that shared some aspect of style, motif, or media, beginning with 13 elegant bannerstones,¹ some of them six to seven thousand years old and fashioned from carefully chosen stone. In another case lay sheets of mica, one of the many raw materials imported from hundreds of miles away, cut a thousand years ago into silhouettes of hands, serpents, and talons. Elsewhere in the room were cases holding stone pipes that incorporated a range of remarkable animal figurines (dogs, otters, beavers, bulls, raptors, and wolves);

blades and arrowheads of skilled and delicate manufacture (see Figure 3); stone sculptures of men and women performing both ordinary and extraordinary (superhuman) tasks; giant whelk shells engraved with designs and stories; intricately carved shell gorgets; and hammered coppers pressed into complex portraiture.

Ceramics appeared only on turning the corner into the second gallery, after around C.E. 1200. There were long cases of three-legged jars with striking geometric designs and other pottery molded into animal and human forms, both realistic and surreal. A series of eerie “portrait jars,” several possibly made by the same hand, had tattooed faces and teeth clenched, deathlike (see Figure 4).

Some of these ceramic styles have survived in form and function into more recent historic times, especially in Caddoan pottery. The connections to ceramic traditions further south in Mexico seem obvious, but were not noted. Other cases contained gracefully carved stone bowls and several engraved flat circles of stone, known by name as the Rattlesnake Disk, Willoughby Disk, and the Issaquena Disk with its intertwined plumed serpents. Staring rapidly back at spectators sat a marble couple, a seated man and kneeling woman, each over half a meter tall, found at Etowah, apparently thrown in a pit or hidden after a time of destruction (see Figure 5).

On the final back wall, a radically different display created a somehow appropriate disjuncture—a series of framed engravings of the first accounts of life in the “New” World by Europeans. The move from multidimensional (in every



FIGURE 4. These burial vessels shaped as human heads with facial markings are nearly all found within a 50-mile radius of the Pecan Point site in northeastern Arkansas and made of local clay. Walker (2004:224–9) suggests that these might be portraits of elite leaders who were linked to mythic actions, but many other interpretations have come and gone. Here they are euphemized as “portrait jars,” whereas 30 years ago they were illustrated as evidence of the practice of head taking (Snow 1976:17). Photo courtesy of The Art Institute of Chicago.



FIGURE 5. On the back wall is Steven Patricia’s illustration of the Etowah site (c. C.E. 1325–75) in Georgia. It is flanked by shell gorgets and copper repoussés on the left and a pair of marble figurines on the right, which might have been displayed in the temple on Etowah’s Mound C and imagined to represent a primordial couple or lineage ancestors. Photo courtesy of The Art Institute of Chicago.

sense) stone and clay forms to flat paper pictures was visually and intellectually jarring, even to my jaded mind. A final paragraph of text made an all-too-dizzying leap across centuries to the 1830s, when Trails of Death, marked by epidemics and forced relocations, replaced Native settlements in so many midwestern and southern states.

Joyce Bear's words welcoming us to the exhibition would have been the sole Native voice, if not for the sound of voices and drumming emanating from a darkened room at the exit. The film playing here introduced three or four Native persons who, in their art, dance, and language work, carry the past into the future. Outside the galleries, a small shop featured works by these and other artisans from the region. It seemed a good thing to promote living artists who continue to be inspired by these old things, rather than cater to acquisitive tastes for once-buried art.

The exhibition focused almost exclusively on form and design, with scarcely a mention of what archaeology might add to our understanding of these objects or the people who created them. This is a standard art museum approach, lest (so they say) too much information detract from the aesthetic aspects of the objects themselves. What the exhibition did highlight archaeologically was the existence of prestige goods and long-distance trade networks in "exotic" materials—mica from North Carolina, copper from the Great Lakes, shell from the Gulf of Mexico, and obsidian from Wyoming. Just as significant, but less exotic and so hardly mentioned, are connections between art production and particular settlement and subsistence patterns. Archaeological preservation is also implicitly important, because we are only witnessing works of stone, shell, ceramic, and earth that have managed to survive the centuries.

The catalogue made up for much of the lack of information in the galleries, which made its purchase a necessity for all but the most leisurely art-goers. An impressive work of art and scholarship, the catalogue contains essays by over a dozen art historians and archaeologists who specialize in these ancient cultures as well as several contributions by Native advisors to the exhibition and stunning full-color illustrations of every object. The essays are supposedly ordered chronologically, but the result is a somewhat uneven and overwhelming in its detail, especially because there is only the most cursory overview of cultural interactions, continuity, and change in this part of the world to lend much-needed context. Art historical approaches are given equal weight to archaeological ones, and the focus is as much on cultural contexts and traditions from specific places as on the objects they have produced. Connections to Olmec imagery and other forms to the south seem an important line of inquiry, but they are not developed here.

OLD ART IN NEW PLACES

The ultimate achievement of *Hero, Hawk, and Open Hand* is its introduction of a new genre of ancient art to the public and the art world, one that many people did not know

existed right in their midst. This art is, of course, not really "new," but neither is its appreciation in certain circles. One hundred and fifty years ago, Ephraim G. Squier and Edwin H. Davis (1848) published their Smithsonian Institution volume illustrating ancient monuments of the Mississippi Valley, and many local accounts followed (e.g., Lilly 1937). Amateur archaeologists have long valued many of these objects and gave them names, and Smithsonian Institution collectors followed in their tracks.

Why, then, has the art world only now turned its gaze toward these things? James Cuno, recently appointed director of the Art Institute, comments perceptively on this in the foreword to the catalogue (Cuno 2004:6–7). He blames the erasure of these early peoples and their art from the public imagination on a combination of things, including the forced removals of Native peoples, the gridlike marking of land and its rapid development into cities and farms, the specialized academic nature of archaeological information, and the lack of the region's allure in the public imagination compared to the Southwest and other areas. The mound-builder myth certainly served its purpose here as well. Could we have so readily removed the Indigenous peoples of the South and Midwest, or dug into their graves, if we had acknowledged their deeply rooted past?

In his book *Rubbish Theory*, Michael Thompson (1979) describes the process whereby a new class of objects takes on value and becomes fashionable as a gradual one. It begins with recognition from a few key people, and is nurtured by scholarly publications, museum exhibits, and other forms of visibility. Appreciation for art from the ancient Midwest and South has grown gradually. Archaeologists have written about these objects as exotic and beautiful artifacts for years (see Snow 1976). There has only been one other major art exhibition of what is now a "genre," in 1985 at the Detroit Institute of Arts (Brose et al. 1985).² In the past decade, birdstones have sold for \$12,000 at midwestern auctions and twice that in private transactions. The art world takes note of these public displays of value. African, Oceanic, Northwest Coast, and other American Indian materials have undergone similar transculturations from artifact to art (Clifford 1988; Phillips 1998; Price 1989; Vogel 1988). *Hero, Hawk, and Open Hand* succeeded in bringing objects out of natural history museums and relic collections and into the public gaze of the art museum. Some people were surprised. "I'd expect to see something more like this at the Field Museum, but I'm glad it was here," commented one visitor.

INTERPRETING THE PAST

The *Hero, Hawk, and Open Hand* exhibition fell short of meeting its interpretive goals, but in my reading this was actually a good thing. The five supposed themes—Cosmic and Social Order, The Hunt and Animal Powers, Gods and Heroes, Worship of Ancestors, and the Office of Chiefs—were barely noticeable in the exhibition because, in the

absence of more text or context, the power and beauty of the art overpowered them. In the catalogue, several of these themes were an evident thread, but their significance was always tied to a very specific context. There were not enough of these threads to weave a picture of a unified ancient society, which the organizers had originally hoped for. This also meant that the original objective of the exhibition—interpreting the symbolic aspects of artistic expression through the thoughts, ideas, and imagery of ancient societies—did not really succeed either.

Perhaps we should worry if it had, because claiming to understand the worldviews of ancient societies is risky business. The themes, as outlined, represent universal aspects of the human condition. Just how particular people enacted them comes to us through a thickly veiled past, to be glimpsed in artistic expressions as well as in other forms of archaeological evidence and oral histories. It was found that connections in artistic expression and other cultural traditions could certainly be made between later Mississippian times, 500 or so years ago, and present-day peoples, but, moving further back, these associations became increasingly fuzzy.

Interpretation has much to do with the questions we ask and what we hope to see. Reading signs or themes of elite status, power, and immortality into these objects may well say more about those who study or desire to own ancient art today than those who first made and used them (Belk 1995). As Mayanist archaeologists and others have become aware, stories of powerful warrior chiefs tend to overshadow the more or less peaceful daily lives of the majority of people. What evidence do we really have for statements in the exhibition text that bannerstones were emblems of achievement, the hawk's talon a sign of rulership (rather than the sharp hand of death), or shell gorgets "almost certainly" a badge of high office? Archaeologically, the shell gorgets from Etowah appear to be markers of social or kin groups rather than signifiers of elite status (King 2004:165). Symbols like the hawk, the ogee, and the open hand are found throughout time and place, and certainly are not specific to North America. The two marble statues are "thought to represent founders of a ruling lineage, an original creator couple, progenitors of humankind in a remote time of genesis" (The Art Institute of Chicago 2005:2 of 4). Whose myths are being recreated here? What mythological importance might someone from another millennium attribute to ATMs, iPods, and shopping malls? When Reilly (2004b:136–137) describes Mississippian art as status symbols for elite consumption and attempts to control the social and natural order, who is he *really* talking about (then or now)?

We may not be able to know the worldview of those who lived long ago, but we can at least look critically at the way we have constructed our own imaginings of them.

LOCALITY AND DIVERSITY

If one delves into the catalogue, the picture that emerges in this region is not that of a unified ancient worldview at all, but one of cultural diversity and site-specific art traditions.

The vast differences between Hopewellian and Mississippian traditions aside, Vincas Steponaitis and Vernon Knight (2004), among others, conclude that there never really existed a single Southeastern Ceremonial Complex (SECC) but, instead, regional variations with some shared motifs and distinctively local uses and meanings.³ What stands out is the importance of particular places as local sites of origin for specific art forms and styles, although some of the objects themselves were traded far and wide or made from raw materials from hundreds of miles away. Almost all of the engraved whelks, for example, come from Spiro Mound; the hand symbol so common on objects from Moundville is rarely seen at Spiro and never at Etowah; human figures are prevalent in art from Spiro and Etowah, but almost never found at Moundville (Steponaitis and Knight 2004:180). The group of burial vessels shaped as human heads with strange facial markings are nearly all found within a 50-mile radius of the Pecan Point site in Arkansas and made of local clay (see Figure 4). Chester Walker suggests that these might be portraits of elite leaders who were linked to mythic actions (Walker 2004:224–229), but many other interpretations have come and gone. Not long ago they were thought to be evidence of the practice of head taking (Snow 1976:17).

GRAVE OMISSIONS

In spite of the great accomplishment of assembling these objects in combination with the most definitive text yet produced on the subject, there are, from my perspective, some glaring omissions in the visitors' experience and in the catalogue as well. Granted, these are topics that may not fit comfortably within the well-maintained boundaries of the art world, but they are important to a balanced appreciation of the subject and its objects and should be addressed in some form, at least as a subtext.

The most obvious omission is the lack of any mention that almost everything on display comes from a human burial. This may be implicit in the catalogue, because so much of what we know about these objects and the peoples they represent comes from a burial context. In fact, much less is known about groups who did not bury their dead with stone or other objects that have good preservation qualities, whereas so much information exists about the Moundville site because it was a necropolis, a place where people brought their dead (Steponaitis and Knight 2004:180). Was the topic avoided out of respect, or because it is politically and morally charged, or simply thought to be irrelevant in an art gallery?

The other major omission is that of the histories of collecting of these materials. How can the exhibition claim to be a "uniquely American critique of the past" (Townsend 2004:35) without addressing this issue? Wall text in the galleries discusses the damage done to so many ancient earthworks and sites by the growth of cities and agriculture, yet there is no reference to the antiquarianism that fueled avid digging (in fact, mining) by curiosity seekers and commercial interests for over 300 years.⁴ Early U.S. beliefs that the

Moundbuilders were a “lost tribe” or separate race from the more “primitive” extant peoples “justified the ‘right’ of Euro-Americans to collect relics, destroy sites and develop the land” (Fowler 1986:137).⁵ Until around the 1930s, the methods of museums and archaeologists were hardly distinguishable from those of amateur relic collectors. In many midwestern states, it was the so-called amateurs, such as Eli Lilly in Indiana, who pioneered archaeology and recognized the need to document ancient sites and earthworks wherever they could be found. Brad Lepper’s (2004) fascinating essay on the history of the Newark earthworks is a welcome exception to this omission.

I thought surely the catalogue would discuss some of the more sensational accounts of zealous digging at major sites represented in the exhibition, but it did not. Yet what happened at Craig Mound, the largest mound in the 80-acre Spiro site, has been called “one of the greatest archaeological disasters in North America” (Bostrom 2005). In 1933, the owner of the mound signed over digging rights in a two-year contract to some men who called themselves the “Pocola Mining Company.” The men hired local miners and started tunneling into the mound. No one paid much attention until wondrous things started showing up on the market. In 1935, Oklahoma passed an antiquities act specifically to prevent further destruction of the mound. The diggers returned to finish the job and ended by dynamiting parts of the mound. In 1936, the Smithsonian Institution stepped in with a WPA excavation to salvage what remained. Many fantastic stories circulated about the mound as well as many fakes. It became a legendary destination for treasure seekers, called “The Great Temple Mound” and compared to King Tut’s tomb (Bostrom 2005).

No doubt some of the pieces on display have connections to Craig Mound’s story, but except for a label or two revealing that a particular object was “found in a plowed field,” these works of art are presented essentially as “objects without history.” The exhibition could have been an opportunity to bring objects together with their stories, their “cultural biographies,” which tell us so much about our own fascination with the past. David Penney’s (2004:55) is the sole voice in the catalogue reminding us that these things have a social life that extends “beyond the grave” to places they were never intended to be.

It remains to be seen whether *Hero, Hawk, and Open Hand* will coincide with yet further increases in the market value of ancient goods from the southeastern and midwestern United States,⁶ but it is likely that this will be the case.⁷ The fear that rising values will incite commercial digging is still well founded. In most states it is not illegal to dig into archaeological sites located on private property and sell the contents, although this right (only recently) no longer extends to burials, even unmarked ones. Exhibitions whose subjects are archaeological materials have a responsibility to address these issues proactively by conveying to visitors and collectors the role that in situ context plays in what we can know about past peoples and their arts, and how an appreciation for these objects by the art world has the po-

tential to stimulate the market and endanger what remains of the in situ archaeological record.

CONSULTATION AND POLITICAL CORRECTNESS

The importance of tribal liaisons and consultations to the exhibition should not be underestimated or marginalized, yet these stories are also absent to the visitor. Objects from public institutions, if they are from a burial context, must fall under the purview of the Native American Grave Protection and Repatriation Act (NAGPRA), yet NAGPRA is not mentioned at all in the exhibition and only referred to in two places in the catalogue, neither in the context of how it affected exhibited objects. It took three years to secure tribal permissions to display the two marble figures from Etowah, as this required permission from five Muskogee-Creek leaders, in accordance with a memorandum of understanding with the museum at Etowah Mounds, which curates the statues. The catalogue includes two very interesting interviews with Native liaisons to the exhibition project. Among other things, they are asked about the appropriateness of displaying ancestral objects in a museum setting. In both cases, the answer was not based on rules or generalities, but was specific and situational. The right thing to do depended on the particular object, the particular situation, and the decisions of particular people.

A review in the *New York Times* called the involvement of contemporary Native people with the exhibition little more than a case of political correctness that “has little to do with the objects on display” (Rothstein 2004). Perhaps it is a good thing that colonialist attitudes are no longer politically correct. Why should the reclamation of these ancestral objects as sources of heritage and cultural inspiration by indigenous residents of the area be seen as less valid than generating appreciation for them as works of art among elite collectors or the general public, especially considering the circumstances under which most of them have come to light. An exhibition such as this should rightly benefit cultural descendants, at least as much as those who believe that they now “own” these objects; otherwise it remains an essentially colonialist enterprise. Instead of political correctness, we may be witnessing the transformation that James Clifford anticipated of “the relation of power whereby one portion of humanity can select, value and collect the pure products of others” (1988:213).

The notion that contemporary Native beliefs have analogies in the worldview and symbolic systems of millennia ago—something the exhibition originally set out to demonstrate—is not really something that Native people feel they need to prove. “We have lost the language to tell us what these old things mean,” one Alaskan elder honestly stated while working with archaeological collections. Stacey Halfmoon (2004) alludes to the same sentiment in her essay in the catalogue. Reconnecting with ancestral objects may have very little to do with archaeological or art world interpretations, or genetic affiliations, but making these connections can mean a great deal, both culturally and personally; from making a living to reclaiming cultural

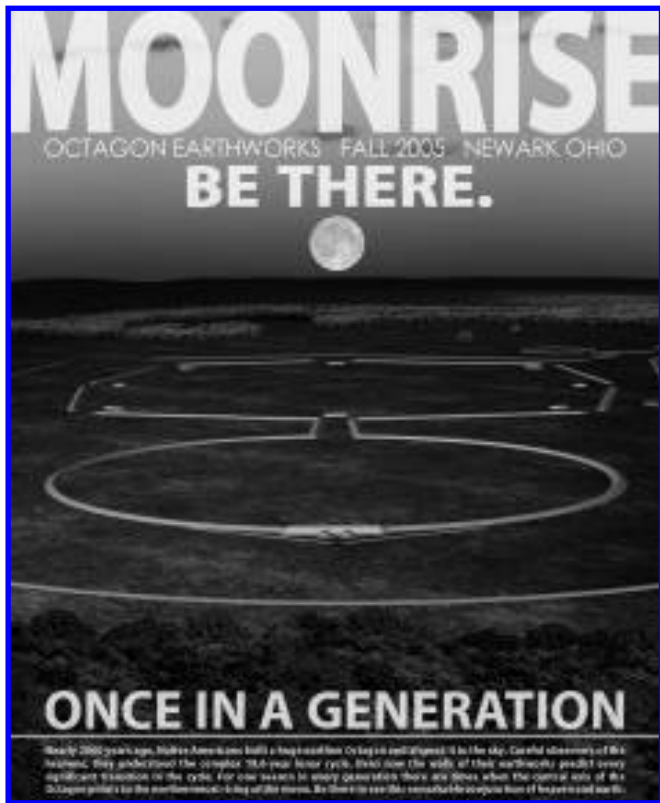


FIGURE 6. Poster announcing the 2005 alignment of the fall moonrise with aspects of the Great Octagon at the Newark earthworks, an event that occurs every 18.6 years at this Hopewellian site in Ohio. Image courtesy of the Newark Earthworks Initiative at Ohio State University, Newark Campus.

and intellectual heritage, suicide prevention, and the continuation of stories of loss and survival. Turner Bear speaks volumes when he says, “We had studied Greek, Roman, Egyptian, Mesopotamian, and Chinese civilizations in American schools, and here was something just as unique” (Reilly 2004a:189).

Today ancient sites have many constituents—tourists, Native people, artists, heritage managers, healers, scholars, goddess societies, and golfers, to name a few. A prominent portion of the earthworks of Newark, Ohio, now owned by the Ohio Historical Society, has been leased as a golf course since 1910, and so is relatively well preserved, compared to many other sites. This fall marks the moment in an 18.6-year cycle when aspects of the ancient octagonal mound will align with the rising moon (see Figure 6). Although (as of this writing) the golf course has not agreed to open the site to the public, scholarly meetings are scheduled in conjunction with each of the three 2005 moonrise events.⁸ The enigma and precision of this archaeoastronomical occurrence rivals those at other ancient earthworks around the world (Stonehenge, look out). The exhibition may well promote greater appreciation for these sites and hopefully their preservation.

The main achievement of *Hero, Hawk, and Open Hand* is the introduction to the public of a genre of ancient art

that previously has received little notice even in its place of origin, and the involvement of cultural descendants in the process. In one sense, bringing these objects out of storage and private collections is an act of visual repatriation for us all. The act of exhibiting them generates a number of issues and contestations, as it well should, considering the stories they have to tell and the effects that their newfound fame could have. Exhibitions, even those in art museums, are rethinking their role in the production of knowledge. Let us hope the trend evolving here, toward more sensitive and responsible approaches to exhibiting antiquities, continues.

NOTES

Acknowledgments. Thanks to Richard Townsend and Barbara Battaglia for their assistance and sharing of resources, John Hindman and Richard Sheils for help in procuring illustrations, and Brad Lepper and George Nicholas for useful comments on various drafts.

1. These bottle-shaped and winged objects attach to an atlatl (spear thrower) to increase the force of the throw.
2. Two groundbreaking art exhibitions in the late 1970s included a substantial amount of material from eastern North America in the context of some of the first comprehensive treatments of American Indian materials as art. These were *Sacred Circles: Two Thousand Years of North American Indian Art*, curated by Ralph Coe at the Nelson Gallery of Art/Atkins Museum of Fine Arts in Kansas City (Coe et al. 1977), and *The Native American Heritage: A Survey of American Indian Art*, curated by Evan Maurer at The Art Institute of Chicago (Maurer 1977).
3. Evidence from much farther back, from the times of the so-called Red Paint people of the Northeast (c. 3000 B.C.E.), suggests that there were shared trade networks and behaviors, but not one unified pattern of thought or tradition (Borque 1998).
4. Beginning in 1620, when a group of pilgrims dug up a grave on Cape Cod (Nichols et al. 1989:28; Cronon 1983:83).
5. The historic preservation movement began with public concern over the depletion of the more spectacular ruins in the Southwest from overcollecting for anthropology displays in museums and expositions. In 1890, Congress enacted legislation to protect the Casa Grande ruins, but by then commercial “looting” was already entrenched, fueled by economic depression (McAllister et al. 1984). Continued destruction of sites led to the passage of the Antiquities Act of 1906. All excavations on public lands would henceforth require a permit, and all archaeological artifacts from public lands were declared the property of the federal government.
6. The “Auction Block” column in *American Indian Art* magazine is a good source of auction prices for some of the more high-end objects. Local relic fairs are another.
7. Simply exhibiting a work of art in a “place of stature” increases its value by an estimated 15 to 20 percent, according to former director of the Metropolitan Museum of Art, Thomas Hoving (Peers 1989).
8. The astronomical alignments at the Newark earthworks take place in 2005 on September 24, October 22, and November 18. For more information, see www.octagonmoonrise.org.

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