

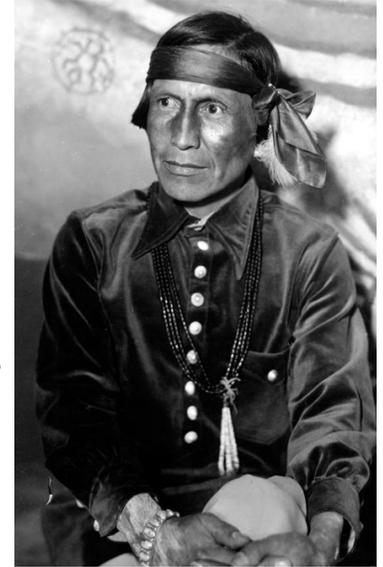


Handout 3 - Profile of Artist Fred Kabotie

The following profile of artist Fred Kabotie comes from the book, Art for an Undivided Earth: The American Indian Movement Generation, by Jessica L. Horton.

Born in the village of Shungopavi on the Hopi Second Mesa around 1900, Kabotie traveled roughly three hundred miles in 1915 to attend the Santa Fe Indian School, a boarding school run by the U.S. Government. Between [1887 and 1933], federal officials parceled communal lands into private allotments, discouraged the practice of religious ceremonies, and attempted to acculturate youths through imposed education. Like many resistant Hopi, Kabotie despised the day school he was forced to attend growing up in Shungopavi. About 1911 he ran away and hid on his family's land, where he tended cattle. In 1915, officials told Kabotie that if he completed three years of boarding school in Santa Fe, they would permit him to return to the mesas. In reality it was fifteen years before Kabotie moved back home.

On arriving at the Santa Fe Indian School, Kabotie underwent military-style education, a key component of the government's larger campaign to assimilate Native minds and bodies to the U.S. Labor economy. He was forced to speak only English and wear a uniform. He recalled, "The disciplinarian, Mr. Saenz, was short and stocky and had a loud voice. He always wore a military cap with a shiny band around it. In the morning when the bugle sounded reveille Mr. Saenz would yell, 'Roll out! Roll out! Everybody roll out!' We'd all jump up and run to the washroom. Then there'd be another bugle, and we would rush into a big room and line up for roll call." At stake was not only the ideological inculcation of Native students, but also bodily forgetting, as neural pathways once primed to Hopi cultural rhythms conformed to regiments segregated by gender and age and marked with the letters A, B, C. Drills and bugles encouraged Native youths to "evolve" toward greater productivity. Superintendent of Pueblo Day Schools P.T. Lonergan explained in 1916, "It is our business to bring [the Indian] out of the past and put him in the twentieth century. It is our duty to make him efficient and we are making him efficient."



Fred Kabotie

Kabotie obeyed the drills just as the U.S. government consolidated an attack against Pueblo dances. . .Educators, government officials, missionaries, and social reformers launched a campaign to prohibit ceremonial dances by calling attention to their presumed sexual and moral excesses. [Note: many have pointed out that the early "Jazz Age" dances popular in U.S. cities at the time were far more sexually suggestive than any Native American traditions.]

Not all were sympathetic to the assimilation ethos. . .Many white artists and intellectuals vehemently defended the aesthetic and spiritual properties of Pueblo dance. . .When progressive educator John David Dehuff was appointed superintendent of the Santa Fe Indian School in 1918, he and his wife, Elizabeth, encouraged students to remember and record their cultural traditions. . .They arranged for Kabotie to be excused from vocational classes in the afternoons to paint in the parlor.

Kabotie recounted, "Mrs. De Huff got me some drawing paper and watercolors and I started painting things I remembered from home, mostly kachinas. When you're so remote from your own people you get lonesome. You don't paint what's around you, you paint what you have in mind."



Fred Kapotie - "Hopi Ceremonial Dance"