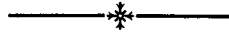


# THE NATIONAL GALLERY OF THE AMERICAN INDIAN



## *PURPOSE AND PERSPECTIVE:*

1. To centralize the exhibition and study of the creative work of the Indian artist and craftsman.
2. To encourage and centralize the production and exhibition of the work in various mediums by white artists of the Indian and Indian life including literature and sound and motion films of them and their dances.
3. To make possible the circulation of these gallery contents under good direction throughout the United States.
4. A complete departure in gallery building construction, lighting, comfort, color, vitality, function and exposition of material along modern lines.
5. To awaken the artists and craftsmen of the Indian people to action and to a new appreciation of their creative talents and the great value of their cultural contributions to our national life.
6. In order that there will come into the American consciousness a new sense of the wonder and beauty of life, an understanding of the relationship between man's inner spirit and his outer expression in life and art, to regain contact with the enduring qualities of character and philosophy, symbolized by the Indian, with which the white man has lost contact and which he needs to re-establish the balance and poise so necessary for happiness in this machine age of social conflict, war, insanity and gross materialism.

## *INCORPORATION AND ENDORSEMENTS*

The National Gallery of the American Indian, to be located at Washington, D. C., was incorporated in 1937 under the Code of the District of Columbia as a non-profit organization. This location has been chosen because it is the heart of our country. Its purposes, briefly stated, are to create a picture of the American Indian not as a "museum piece" but as a living being; as a still vital, if unrecognized, force in the American consciousness. The plan immediately elicited encouraging endorsements and assurances of support from statesmen, public officials, artists, educators, scientists and other thoughtful, influential and public-spirited men and women who hailed it as a project that should have been started long ago.

Various universities, schools and colleges, museums and art galleries, chambers of commerce, historical and patriotic organizations, clubs and associations, and leaders among the Indians themselves, have indicated their willingness to cooperate.

## *"THE ANSWER TO A GREAT NEED"*

Indicative of the tenor of the endorsements on record is that of William Allen White, editor of the Emporia Gazette, who writes:

"I have carefully read your prospectus and have examined the drawing for the proposed Indian Gallery.

"It seems to me that your plan is the answer to a great need—the answer to the prayer of every old-timer in these western prairies who would like to see the actual culture of the Indians appreciated and intelligently presented to the American Public. So much fake, so much misunderstanding, so much commercializing have been done about the Indians and their arts and their civilization in one way or