

From Herbert S. Tschudy, retired curator of sculpture and painting, Brooklyn Museum:

"The proposed gallery will not duplicate the work of existing institutions. My own experience over a period of thirty years of active contact as a museum artist working with the American Indian and his country convinces me that the ethnological, scientific institutions do not, and never will, cover the work of the Indian from the standpoint of its cultural value as art.

"In all ethnological museums as I know them paintings and sculpture in all forms, decorative or interpretive, have a place only as supplementary material illustrating the collections.

"One of the chief functions of your projected Indian Gallery will be the exhibition of the work of white artists as well as Indian artists, those who are devoting their careers to painting, sculpture, and kindred arts, based on the Indian, his culture and his country. The latter phase of the work is just the thing which has not been done and I believe cannot be done properly by scientific institutions.

"This great virile art should have one safe place in America where it will be preserved and built upon, sympathetically and understandingly. Such a place does not now exist. Include me with those who would like to see this gallery become a reality."

#### *A RECORD IN STONE, BRONZE AND COLOR*

In all the Americas there is no worthier subject for study by white artists than the Indian people themselves.

Studies of the individual Indian—the dance and the group, in bronze, stone, color and sound and motion films should now be undertaken as an enduring record before much that is valuable has passed away.

The Indian Gallery will seek to attract the white artist to this rich field of American life by purchasing work of merit for permanent exhibition.

#### *DISTINCT DEPARTURE IN GALLERY CONSTRUCTION AND FUNCTION*

The architectural scheme of the proposed Indian Gallery will inevitably be affected by the site which is chosen. It is desirable that the building should grow out of its physical surroundings as naturally as the wooden Haida House grew out of the forests of the Northwest, or the adobe Pueblo from the Southwest mesa. No attempt will be made to copy any preconceived museum style, it being held that there is no legitimate relation between contemporary American life, the life of the American Indian, and a Greek Temple, for instance.

The building will emphasize the inner plan. It will be created to express the related spaces through which the visitor moves and in which the art material is presented.

Without sacrifice to the proper inner arrangement the outer masses of the building will be proportioned and spaced in such a way as to present aesthetically pleasing vistas of the building from every viewpoint.

To help in establishing a mood not too remote from the Indian relationship to natural elements, it is planned to have flowing water, living greenery, and fire, visible from various parts of the Gallery.

Particular care will be taken to provide proper natural, as well as artificial lighting for the various exhibition spaces; adequate lighting—surely a paramount requisite for museums—being all too often lost in the attempt to create accurate architectural copies, instead of living architectural organisms.

In order that the Gallery may serve as a place for relaxation as well as stimulation it is planned to provide lounges between the exhibition halls in which visitors may rest, chat, even smoke.

It is hoped that in all its architectural characteristics—both exterior appearance and interior planning—the Gallery will help to create in the white man a realization of the Indian's relation to the natural world and his own inner spirit.