TRANSFORMATION THROUGH ART AND VISION
An Indigenous Perspective

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In the unfolding of Indigenous Tribal education, the visionary and artistic contexts share a mutually reciprocal relationship. Indeed, they interpenetrate one another in their sharing and elaboration of dream, image, and creative response. Their forms of expression may differ but their meanings always stem from the same sources—the spiritual and cultural roots of a Tribe. Both contexts reflect and honor an inner alchemy of the visionary/artist whose task becomes that of representing, sharing, and celebrating a “dream”. It is the dream and the representation of its essence, spirit, thought, or action through symbolic images that transforms both visionary/artist and user in some significant way and communicates some significant meaning. Vision and art structure and bring to completion a transformative natural process of learning and development. Vision and art reflect the reality of humans as imaginative and fully creative beings.

The tracks of vision and art can be traced back to the realm of dream and myth that are the origin and motivation for creative expression. The first visionary, the first artist, was none other than the First Shaman, who sanctified and legitimized his/her vision through dream and myth.

The Blackfoot Indians tell us that it was Old Man who showed them how to make everything they needed. “Always at bottom there is a divine revelation, a divine act, and man has only the bright idea of copying it” . . . The first god-begotten hero-king of all nations and races—like Osiris in Egypt and Quetzalcoatl in Mexico, was the one who taught the arts and showed people how to make tools.

(Dooling, 1978, p. 24)

Indeed, it is to the First Shaman that the guiding visions, the sacred arts, the knowledge of medicine, hunting, building, learning, and living in one’s environment are usually ascribed. The shaman was the first dream keeper, the first artist, the first poet, the first hunter, the first doctor, the first dancer, singer, and teacher. And, while the shaman personified the archetypal visionary and artist, the visionary and artist are potentials that abide in each and every one of us, every man, every woman, and every child. Tribal people understood and honored this “potential,” this “calling” as an integral part of learning, being, and becoming complete. Through encouragement, through ritual, through training and practice, Tribal people formed and guided this reflection of the divine in each other.

This chapter follows the tracks of the visionary/artist of Indigenous America. The first track reveals the nature of dream and vision as viewed through the eyes and words of American Indian visionaries and artists, both past and present. The second track explores the central role of vision in the context of
Tribal educative endeavors. The third track reflects on the alchemy of the creative process from the perspective of transformation and orientation. From each of the aforementioned tracks radiate concentric rings which overlap not only the other tracks but the previous foundation of myth. The triad of myth, vision, and art echo the other foundations of the environment, affective, and communal. The integrated whole of Indigenous education becomes more apparent as we explore this dimension of that place that Indigenous people talk about, that place of dream and vision.

Creating Through Dream and Vision in Native America

Dream and vision are an integral dimension of artistic creation. For Indigenous peoples there exists a huge body of belief regarding the nature of dreams and visioning. This body of belief is itself very ancient, with its roots first being reflected thousands of years ago during the creative explosion of the upper Paleolithic, when both Neanderthals and Cro-Magnons first began imaging their “dreams” on cave walls and in clay, wood, and stone. Of this diverse and extensive body of belief, the belief that dreams represent the life of our spirit is the most commonly held and represented among American Indians. A foundation of Lakota spiritual belief, expressed in the Sun Dance, is that seeking a vision through the execution of proper rituals, fasting, and sacrifice brings one into contact with the dream world and the spiritual energy contained therein.

Among the Lakota, the elders tell that everything consists of four unique, yet wholly integrated, spiritual counterparts. These counterparts are similar to what Western theologians call “souls”. The first of these souls is called “Niya” (or life breath) and is the essence that animates all beings and entities. The second counterpart is called the “Nagi” and is similar to the unique personality exhibited by each person or entity, be it plant, animal, or other material forms. The third soul is called “Sicun” and is that special property, power, or way of being which sets it apart as a group or family. For example, Grizzly Bear, White-Tailed Deer, Blue Spruce Tree, Sweet Grass, or Obsidian Flint would characterize distinct groups or entities with special traits and properties. The fourth soul, the “Nagila” is the universal base energy which courses through all things; it is the ground energy of the Universe, the breath of the Great Mystery, the “Takuskan Skan” in all things (Amiotte, 1982, p. 30).

During the Lakota Sundance, the “Hanbleceya” (crying for a dream) is the time, after extensive fasting and physical sacrifice, that the four souls of the sun dancers may be activated to interact with the souls of other spirits and entities of the world through a vision. If the sun dancer is of “good heart” and has prepared properly, he may enter a visionary state of dream. The interactions which occur between “souls” therein imparts important knowledge and understandings which the sun dancer becomes obliged to share with others for the good and the “life of the People.” As Arthur Amiotte (1982), Lakota artist and educator, states: “One is more than mere physical being, the possibility for interaction, transaction, and intercourse within other dimensions of time, place and being is what the dream experience is to the Lakota: an alternative avenue of knowing” (p. 32).

As an alternative avenue of knowing and learning, dreaming has served Indian people in substantial ways. As with the Lakota, dreaming was recognized by all American Indian societies as a way of creating and understanding the essential nature of relationship within and outside one’s self. The use and context of dreaming, of course, varied widely from Tribe to Tribe and region to region. But in every case, dreams and its more ritualized and structured form of visioning, were an integral part of American Indian ritual, ceremony, and religious philosophy. Dreams were both a source and catalyst for transformation. Among some Tribes, dreams and their Tribal structuring through visioning were important enough to warrant a special status in the social organization of a Tribe, with special roles and designation given to the dream interpreter or the dream societies that choreographed visioning ceremonies.

Dreams were deemed as important avenues for glimpsing the future, finding that which had been lost, understanding the cause of psychological disharmony, and the origin of needs and wishes which needed to be honored. Throughout Indian America, dreams and dreaming were considered
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essential to success and happiness in life. This orientation and valuing of dreams set the psychological
and social context necessary for receiving, remembering, and incorporating dreams into the reality
of everyday living.

Indeed, American Indian dreamers, within such a social context that valued dreams, developed
extensive abilities to plan and manipulate the content of their dreams toward desired outcomes. In
every Tribe there were cultural and social rewards for dreams that helped “the people”. And through
rewarding “culturally significant dreams”, American Indians reinforced the role of dreaming in the
fabric of their social/cultural being. With such incentives, American Indian dreamers actively sought
to catch hold of any dream song or dream object that might symbolize an aspect of the deepest sense
of themselves or of “the people”, their Tribe or clan. It was through such dreams and visions that
American Indians created meaningful personal and/or group rituals, ceremonies or customs, many of
which continue to be enacted today. American Indians also gave their dreams creative waking form
through art, song, dance, story, poetry, ritual, or ceremony. And it is through art that Indian people
continue to communicate their dreams today (Garfield, 1974).

Taken as a whole, American Indians used dreams effectively in a variety of problem-solving and
learning situations that required them to come to know their inner selves. To achieve this required
the development of a direct and practiced understanding of a kind of “ecology” of the mind and spirit
seldom equaled in these contemporary times. From the earliest ages, children were conditioned not
only to honor their dreams, but also to learn how to manipulate them toward desired outcomes. In
short, many American Indians learned how to “dream for effect”. By coming to terms with their
fears, their hopes, their ambitions, and their shortcomings through honoring their dreams and learn-
ing from them, many American Indians developed a discernible steadfast and self-reliant nature which
enabled them to cope with stressful situations and face the trials and tribulations of their lives with a
high level of integrity.

That legacy of dreaming, which at the time of the first contact with Europeans was so noticeably
apparent, must be revitalized in a contemporized reassertion of the Indigenous education process.
The enabling power of understanding and honoring the dream process within the context of a
“new” form of Indigenous education is, as yet, largely an untapped domain. Today, Indigenous
people everywhere suffer, in varying degrees, from a kind of cultural schizophrenia. Being constantly
faced with having to adapt themselves to two very different worlds of being has caused untold confu-
sion, misery, social and personal dysfunction among Indian people.

The educational process must again reconnect American Indian youth with their dreaming crea-
tive selves. Through the process of art making and the realization of the visioning process as a part
of the educative process, great strides are possible in addressing the personal, social, and cultural dis-
integration that has become too much a part of the lives of many Indian people today. Denying the
spiritual and psychological importance of dreaming, and not honoring its place in the educative pro-
cess, leads not only to a stunting of an elemental process of human learning, but it ensures that a kind
of cultural–social schizophrenia will continue to plague American Indians and take its toll on their
lifeblood, be they young or old, reservation or urban, blue or white collar, full blood or mixed blood.

The key to this “existential” dilemma lies, in part, in learning and then understanding how to
apply the creative process of visioning in a meaningful and direct way within a contemporary Indian
educational setting. Visions are essential: they are integral to individual and communal success and
they are the foundation of conscious evolution and human development.

The Role of Vision in Indigenous Education

Visioning embodies and focuses our creative power to visualize and bring to reality new entities in
communion with others and with our own spirit. Visions always mirror what we deem as sacred
and intimately important to us. Also, visions always relate and act to integrate all aspects of our lives.
Visions are always about our individual movement toward wholeness. Whether the visions are for and about ourselves, our work, our community, or the whole world, they affect us at our deepest level of being. Honoring and living through vision is a quintessential learning process. Living through vision engenders living for a purpose and, as such, significantly enhances the meaning and quality we find in living. Vision also forms a contextual frame of reference through which we can measure, relate, and act on during the course of our daily lives. As a whole, visions are the source of the important motivation of our lives and the straightest path to fulfilling our innate human potential (Marks, 1989).

It is no wonder that visions held, and continue to hold, such an important place in many Indian societies. The process of visioning is indeed a basic creative response to make meaning of life. Visions are, indeed, for “life’s sake”.

The elaborations of visioning through ritual and ceremony by Indian people are pregnant with spiritual and psychological meanings. These elaborations in and of themselves model the integration of myth, dream, art, ecological philosophy, communality, and spirit. In the Lakota Sun dance, myth, art, ritual, depth psychology, and human community combine with dream to produce a complete and fully integrated sphere of education toward the goal of developing a complete and fully potentiated human life. The Vision quest, among the Lakota, is to “find life” in one’s being, in one’s world, and in one’s community of relationships.

As Linda Marks (1989) so beautifully states in her book, Living with Vision:

To develop a visionary process means to develop the ability to see the way things are; to see how things can be; to know what needs to be done from where we are to where we are going; to know what part we are to play in partnership with others; to feel the inspiration and call to act; and to be able to know and take appropriate action to live a life with purpose.

(p. 8)

The essential dilemma of many Indian young people is how to live purposefully. That is, Indian youth need to learn how to see the relationships between Indian cultural values, finding a purpose for their lives, understanding the kind of work they need to do to act on purpose, and their development of a vision which guides them toward the basic fulfillment of themselves as complete human beings.

This is exactly what the context and process of dreaming and visioning was able to accomplish for Indian people in the past. Visioning continues to do this today for those Tribes and those individuals who have the remnants of this once great and highly effective educative process. Will Indian people, Tribal leaders, Indian professionals, and Indian educators heed such a call? This question is yet to be answered and it is a question that only Indian people themselves can answer.

Art and Alchemy

Art was a monumental evolution in the development of human learning. Art, which is the transformation of raw materials into a form that reflects meaning to both artist and user, is equally a reflection of a kind of elemental transformation. Indeed Art, in its highest forms of expression, is a kind of magic. And in this “magic” of creation, the artist becomes immersed within his media and the “mind” of creation.

In order to honor this intimate and sacred relationship, the artist must understand and master his own creative center through patient and exercised discipline. That is, the artist must work with clarity of purpose; an understanding and true appreciation of his materials and his “tools”; maintain an inner harmony and vitality of spirit, mind, and body; and work with a focused meditative attention which exercises his full intelligence in a prayerful act of bringing an entity, a form which lives, into being.
The creation of art is an alchemy of process in which the artist “becomes” more himself through each act of true creation, as he transfers his life in a dance of relationship with the life inherent in the material which he transforms into an artistic creation. In each process of creation, there must be an initiation, purification, death, and rebirth of the artist through focused creative work. For in working, reworking, and the suffering into being of a work of art, the artist is, in reality, creating and recreating himself. It is, in a metaphorical sense, “a matter of life, death, and rebirth”.

This is the beautiful essence of artistic creation that the master Indigenous artist knows so well. This is the “age-old ceremony of art” whose aim is the making of one’s self, the celebrating and symbolizing of an aspect of life deemed important to the artist, and the reality which he sees and shares with his Tribe, his people, and himself.

Yet, the master Indigenous artist was set apart from others of his Tribe only by his relative level of practice and skill in a particular art form. All Tribal people engaged in the creation of artistically crafted forms. Young and old, men and women, each in their own measure participated in the “making” of things. Whether songs, ceremonies, dances, pottery, baskets, dwellings, boats, or bows, Indigenous people were one and all engaged in creating the “utilities” of their lives. Art was an integral expression of life, not something separate; it rarely had a specialized name. The modern perception of “art for art’s sake”, as it is defined and expressed in modern and usually egocentric terms, had little meaning in Indigenous society. Everyone was an “artist”, a maker of things, and the things made always had their proper form and use as well as inherent symbolic meaning. In each case, the traditional art form reflected the mythos of the Tribe, that is, the way a people viewed and understood themselves. The Indigenous artist vested meaning in every work he created. He made the “divine”, as he and his people defined it, visible through his art. Art was a way of expressing his whole being in relationship with his Tribe and the spiritual essences that moved his world. Therefore, Indigenous art was functional and meaningful at the same time. There was no separation between craft and fine art as exists today in modern Western society. As Coomaraswamy (1991), suggested:

Primitive man, despite the pressure of his struggle for existence, knew nothing of such merely functional arts. . . He could not have thought of meaning as something that might or might not be added to useful objects at will. Primitive man made no real distinction of sacred from secular: his weapons, clothing, vehicles, and house were all of them imitations of divine prototypes, and were to him even more what they meant than what they were in themselves; he made them this ‘more’ by incantation and by rites. . . to have seen in his artifacts nothing but the things themselves, and in the mythos a mere anecdote, would have been a mortal sin, for this would have been the same as to see in oneself nothing but the ‘reasoning and mortal animal’, to recognize only ‘this man’, and never the ‘form of humanity’.

(pp. 7–8)

Indigenous Art: Mandalas of Creative Transformation

Traditional American Indian art forms are created for a specific purpose and/or activity and have been handed down from teacher to pupil through a symbolic initiatory process that significantly transforms the pupil. It also reflects the mythos of the Tribe and has meaning and value for the Tribe a number of generations after its creation. The educative foundation of traditional art forms is inherent in the ceremony of its process of creation. For the Indigenous artist, traditional art influenced the form and expression of life as well as provided a pathway to commune with the Great Mystery. The creation of art was actually a “mandala” of process for the re-creation of not only the Tribal artist, but also a way to evoke and focus the creative and healing power of the foundational guiding myths and traditional knowledge of a Tribe.
The outcome of this approach to art-making was a restoring or reforming of both artist and participants to a higher level of completion. Art, viewed in this way, becomes a series of acts for developing and perpetuating a process of life-enhancing relationships. In this context, the process and ceremony of “making” becomes far more than the product; the product becoming only a “kind of symbolic documentation” of the creative and spiritual process which gave it form. However, because such forms were created with a specific intention, many were used to evoke the original creative magic through ritual and ceremony. Artifacts created in this way were used and reused as needed, while others, such as the Navajo ceremonial Sand Painting, were destroyed after they had served their curative re-harmonizing purposes.

The concept of the mandala is useful in understanding the inherent wholeness of this way of “arting” and how the transformation and rejuvenation occurs. The word *mandala* comes from the Sanskrit root phrase meaning “center” or “to circle” or “in the middle place”. In every respect, the mandala represents a structural metaphor for wholeness or completion. The mandala is an archetypal structure whose variations can be found in sacred art traditions, ranging from architecture to iconography to weaving to sand painting.

Wherever the mandala structure is found, it conforms to four basic characteristics. It has a center, reflects a basic symmetrical pattern, has a boundary defined by cardinal points, and its specialized construction provides a “tool” for concentration and meditation toward a pre-defined purpose. As a whole, the creation of a mandala embodies a therapeutic ritual which honors our basic impulse to strive toward wholeness through an active engagement of processes leading toward centering, healing, health, and transformative growth and development.

A primary function of creating a mandala is to engender a process which recognizes the relatedness of elements in a specific context, situation, or spiritual process to a person, place or group. Mandalas show the relationships of elements to “problems” which are being addressed. In the reflection of relationships, mandalas also mirror the nature of “self-relatedness” to the creator or participants.

Indeed, it may be said that each person is a “living mandala” at the physical–mental–social and spiritual levels. The mandala is an elemental learning tool, in that, through its construction, each person must learn how to concentrate their various levels of being, understand their basic orientations, and come to know their “center”, in order to release the creative energy stored therein. The creation of art by Indigenous artists mirrors the creation of mandalas. In fact, some Tribal art, such as the Navajo Sand Painting, are mandalas. In the creation of a mandala, distinct stages of development are readily apparent. For instance, the creation of a mandala always begins with a stage of cleansing one’s being in which there is a process of *purification* through prayer, fasting or meditation, the purpose of which is to increase the receptivity of the artist to his/her creative task.

This is followed by an activity that helps to *center* the artist’s mind, body, and soul through concentrating one’s energy inward, thereby energizing the creative spirit. Then there is an *orienting* of one’s self to the creative task by ordering preliminary activities, preparing tools, testing patterns, and an overall immersion in preparatory actions and research of pertinent knowledge and gathering of necessary materials.

The next step, which is *construction* of the actual artifact, comprises the creation or “putting together of the parts”. This making of the artifact, dancing of the dance, or singing of the songs is the direct expression of the activity completed in prior stages. But in a mandala process, the creation or performance is not the end, but rather the middle, point.

To complete the whole of a mandala process, there must be a complementary side to that of production. This complement might best be termed the “making of meaning” or reflection. For in the making of a mandala, there must be a stage of *absorbing* or internalizing the implied or inherent message of the mandala by the maker, the audience, or user. This is the point where all who have participated in the mandala process identify with its essence, its spirit. Once this identification has
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occurred, which is very profound and transformative, there is the need for a gradual detachment from emotional states which usually characterize the identification stage. This is a stage of “letting go” which flows into the next two stages of reintegration into a more basic level of being and the actualization of what has been learned about oneself and the purpose of the mandala into everyday life. This is exactly what happens in the whole making process of the Navajo Sand Painting (Argelles, 1972).

A mandala process almost always characterizes the making of sacred or ceremonial forms among Indigenous peoples. Traditional art forms among Indigenous people, regardless of their mode of expression, integrate and reflect the very essence of “the people”. The mandala process structurally articulates the “sacred” play between creativity and entropy for all those who participate in its unfolding.

Art as a Way of Wholeness, Creativity, and Orientation

The making of art in Indigenous societies provided a pathway to wholeness for both the artist and those who utilized the artist’s creations. Indigenous art provided a vehicle for approaching wholeness in that it required the artist to honor four basic orienting roles in the creation of a traditional art form, especially those created for ceremonial or spiritually empowering purposes. Applying the Indigenous metaphor of sacred directions, and the expression of dual yet complementary natures, these basic roles can be characterized as follows.

In the East, which represents for many Tribal peoples of North America the place of new beginnings (heralded by the first light of dawn), there are the orientations of the Shaman–Priest. The pairing of shaman and priest in the East is metaphorically appropriate in that both archetypes preside over the visionary and spiritually transforming foundation, which provides the basic impetus for the making of Indigenous art, and the centering process, which prepares and guides the artist in the creative process. This is the “seeing” of what needs to be done.

In the North are the orientations of the Hunter–Warrior, which represent the tracking, finding, and holding of the manifestations and symbols of both spirit and vision. These orientations are primarily concerned with the application of one’s innate intuition in the finding of those “things” which are needed to create the kind of art that properly addresses the essential elements of the vision and presents the spirit of that which is to be created. Through these orientations, the creator develops the courage and self-confidence to follow that which has been seen. In these orientations, there is a process of centering, developing the “heart”, and strategy to carry through the creative act.

In the twilight orientation of the West are the Artist–Poet. These archetypes creatively represent the unfolding of events, beginning in the visionary–spiritual orientation of the East, through the metaphoric use of images, words, forms, music, songs, and dance. In the roles as creative “presenters” of the Sun’s illuminating light, Artist and Poet mirror or represent the images or forms or thoughts or sounds or actions that document and illuminate the path toward wholeness.

In the South are the orientations of the Philosopher–Teacher. These archetypes represent the quest for understanding and organizing the metaphorically coded messages inherent in the art that has been made. The creative play between understanding, which is the domain of the philosopher, and communicating, the domain of the teacher, form the infrastructure for the formal and informal transmission of knowledge and meaning of that which has been created. This is the “knowing” of what has been made.

In some Indigenous orientations, the South is the source of the fertile, creative winds and the monsoon rains, which warm and nourish the arid lands of the Southwest. The philosophical and educational orientations associated with the South provide a poetic and natural frame of reference to reflect on the creative process of learning through the art.
Figure 15.1 The cardinal orientations of Indigenous creativity


These orientations run parallel to contemporary understandings of the creative process. In essence, each of the orientations mentioned thus far mirror the generally accepted stages of the creative process. Viewed from this perspective, First Insight, the first stage of creation, might be associated with the Artist–Poet. In this stage, creative thought begins with dreams, intuitions, exploring archetypes, forms and images within the individual or group unconscious. The process then evolves to a “perceptive” play with Visual/Verbal/Special/Tactile or Auditory symbols and forms. Next comes a period of searching, introspection, and intellectualization, which develops the artist–poet’s level of sensitivity and empathy for the creative work. Finally, the creator enters into the realm of macro vision, which is characterized by metaphoric thinking and transformative vision, which dwells upon the metaphysics and spirituality of that which is to be created.

The second stage of Preparation/Immersion is closely akin to the orientation of the Philosopher–Teacher. This stage begins with a process of making meaning, addressing contingencies, and exploring key relationships relative to planning an approach to developing an artistic work. There is a learning of “tools,” research, and application of strategy and logic to finding the best way to make what needs to be made. The process then moves to more reasoning, symbolization, responding, and searching, combined with establishing the proper emotional and intellectual context for the making of the artistic work. At the macro level, this stage is marked by inquiry, scholarship, accumulation of knowledge, and further reflection on the metaphysics of the work to be done. Through this stage and the preceding one of First Insight, the form of the creative work gradually begins to take a tangible prototypical form.

The third stage of Incubation closely resembles the orientation of the Shaman–Priest and is similar to the beginning stage of “First Insight.” The difference between the two lies in the relative depth each stage submerges into the unconscious. While “First Insight” is more perceptual, “Incubation” is more primal and alchemically transformative. The learning that is characteristic of First Insight and Preparation moves to the deeper unconscious realms of dreams, drives, archetypes, intuitions, and pre-concepts based on life–death symbols. Incubation, at its deepest levels of expression, gives rise to metamorphic processes and mythological thinking revolving around transformation and rebirth. These processes and thoughts are, in turn, expressed through forms of initiation, ritual, and ceremony. At the macro level, Incubation engenders hologizing (whole making), healing, and
expressions of spirituality including those that are characteristic of various kinds of religious rites and practices. This stage “cooks” or “fires” the forms being created in the deep kilns of the unconscious.

The fourth and final stage of Evaluation is similar to the orientation of the Hunter–Warrior in that evaluation is like finding your “prey” or producing the work, and taking a stand in defense of what you have done. Evaluation primarily involves developing a strategy for presenting a “work” and addressing one’s critics and one’s shortcomings with courage. As a whole, this stage engenders self-confidence through boldly taking risks and a defense of the principles and integrity of the creative process that has led to the “art” which has resulted. At the macro level, the realization of this stage results in a state of completion. A relative state of spiritual centeredness and holistic perspective, which is expressive of the “good heart” engendered by the completion of a creative work, characterizes this last stage of creativity.

Indigenous arts provided, and continues to provide, a foundational way to express and nourish the soul of the instinctual human need to learn and create. Art is an essential part of human learning and plays a pivotal role in the development of the inherent potentials of every person regardless of social, cultural, or political status.

Conclusion

The place of the arts in Indigenous educational philosophy is without question. What is questionable is the reliance upon Western European concepts of art and the ego-centered, capitalistic, “schooling” for art which underpins the tacit infrastructure of the education of Indians in the arts. There is a Way of Indian art that is distinctly non-Western, non-European in its orientation, philosophy, aesthetic criteria, and aims. To understand this difference, it is important to understand the ceremony of art as it is practiced by Tribal people in the creation of ceremonial artifacts. For, historically, Indigenous artists created for Life’s Sake. Be with Life!

Notes


2 The terms Indigenous, Tribal, Tribe are capitalized to add emphasis and to convey an active and evolving identity. (The term Indigenous is used as the larger inclusive group term while Tribal refers to specific contexts, both terms are capitalized as an honorific designation. American Indian is used when referring specifically to a Tribe that resides in the United States.)

Quotation marks, italics and capitalized letters are used with some words and phrases to add emphasis to those terms, thoughts or processes.

References