




WORKBOOK

Washington State Arts Commission



Think of Tonto, The Last of the Mohicans, Mazola corn oil commercials, John Wayne westerns, Seneca apple juice and the Buffalo head nickel. Mix those images with Oklahoma Indian Days pow wows, pick-up trucks, pottery, jewelry, rugs and Northwest carvings, alcoholism and high mortality and morbidity rates among Indian people. Throw in scenes of Alcatraz, the Longest Walk, and the struggle in Navajo and Hopi land, the uranium mines in the Four Corners area, James Watt. Then switch the film to the young black-haired brown faces dancing in the Long House after their clan mother has given them their Indian names; and then see the sun dancers in the Oklahoma summer's heat; flip to a Maidu dance with mysterious masked faces in the pines and redwoods; listen to the old women's stories during the quilt-making session or in the kitchens while cooking for yet another community event. Watch the brown young men strut in the sun while looking furtively at the group of seemingly uninterested young women off to the side. See the time clocks in the cities and the long dusty roads in the country. Stand on the back of the Turtle, our mother, and look at the land and wonder what it would have been like if Columbus would have been successful in his pursuit of India and avoided the eastern shore of this continent. Wipe your Indian hands on your Levi jeans, get into your Toyota pick-up. Throw in a tape of Mozart, Led Zeppelin or ceremonial Sioux songs; then throw your head back and laugh—you are a survivor of a colonized people. Paint what you see, sculpt what you feel, and stay amused.

—George C. Longfish

WORKBOOK

BEYOND BLUE MOUNTAINS

A Travelling Collection of Contemporary Native American Artworks



Larry Ahvakana: Oogruq

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Washington State Arts Commission

Art in Public Places Program

Washington's public art program, since it began "collecting" in 1974, has provided the challenging and often thought-provoking work of artists. The State Art Collection consists of over 1,800 works of art exhibited in the public spaces of the state's public agencies and institutions in communities from Puyallup to Kettle Falls, from George to the metropolises of Spokane and Seattle. While providing a variety of visual and aesthetic experiences for the public, the program works to provide open and engaging opportunities for the work of living artists. As technologies have stretched into new worlds, so too have artists, evolving new and ongoing relationships and processes connected with other individuals, their communities and the society at large.

Introducing these new forms and ideas into public institutions has been a process of an evolving and ever-enlarging dialogue. From sheltered, grassy parks settings (commemorating the defense of the Straits of Juan de Fuca) to redressing the restricted waiting room of a correctional institution, committees and communities across the state discuss and debate the role of art within their environments, systems and experiences.

In 1983, the Arts Commission, in revising its Art in Public Places legislation, took a leadership role in addressing art/artists in education. The state was building a library of works of art through its half-percent-for-art purchases and commissions in school districts across the state. The single artwork placed in a school in perpetuity could not be expected to be a dynamic learning experience. It would over time, simply decorate. Art as an educational discipline is to cause us to think, not just receive visual pleasure. "We have tended to focus on those aspects of art that have more to do with questions of taste, style, fashion or judgment than with more fundamental ideas and issues." (Marcia Tucker, *Art After Modernism*)

The Arts Commission sought a paradigm which could meet the desire of the art and education communities for art to reach into basic education. The real work of art, contemplated against "form, culture and the individual", could replace the reproduction in a book, often the only available tool for art learning. Over time, the library would be enriched with the works of many generations of living artists recounting our rich artistic traditions.

For nearly a decade, the Arts Commission worked to advocate and present thematic portable collections as means of creating an ever-changing, ever-developing library to circulate in the schools under the auspices of the educational service districts. Collections, such as "*Beyond Blue Mountains*", present the connections, transitions and departures of artists imaging ideas about their traditional and contemporary lives. Collections place art centrally within a subject framework in order to better understand the issues and reflections raised by current artistic explorations.

The bridge to encourage critical thinking, learning and interpretation of the artworks is the WORKBOOK. The WORKBOOK builds on an increasing interest in interdisciplinary thought and study. It

allows for seeing and thinking about art within and between the similarities and differences of a culture, a community or individuals.

The "Design Team" has taken the problem of art as central to life. Together they formed insights into what art is capable of referencing, questioning and associating, from the personal to the political, from individual feeling to mass phenomena. Like the collection, the WORKBOOK charts a new direction for learning markedly different from that canonized in curriculum guides, art history books or museum catalogues. The WORKBOOK precludes a singular interpretation, prompting an open-ended exchange between teacher and student and artwork. Through this new model, it is hoped that teachers, students and the public find a new language for thinking about and analyzing the ideas, issues and disciplines of most interest to them. It is "intended for students of all kinds and ages who are interested in the pleasure and provocation of thinking not only about what the art of our time is, but also about what it means." (Marcia Tucker, *Art After Modernism*)

Today there are many more opportunities and efforts to place artists and artworks within the larger social context. There are over 200 public art programs across the country. Art is no longer remote from the public at large. "It takes root in us. It has been given us by another, but we begin to have the impression that we could have created it, that we should have created it. It becomes a new being in our language, expressing us by making us what it expresses; in other words, it is at once a becoming of expression, and a becoming of our being. Here expression creates being." (Gaston Bachelard, *The Poetics of Space*)

In Washington where the cultural matrix is spread over a vast and disparate geography, a dialogue that is critical, supportive and probing is important to the development of public art. It is through the support of the state that the Arts Commission has been able to fill a crucial gap in the education of art, contributing to the state's quest for excellence. It is through these explorations that a new sense of history and meaning emerges.

This project has been about relationships and partnerships: of unlike agencies—Department of Corrections and Washington State Arts Commission; of isolated and integrated cultures—artists from remote tribal communities to mainstream urban artists; of non-arts teachers to scientist/artists. It would not have been possible without the fervent discussion, influence and contribution of many voices.

Sandra A. Percival
Art in Public Places Program Manager

PREFACE



Neah Bay, Washington

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“No,” the voice on the phone said.

“No, there is no artwork being produced today on the Indian reservations.” Thus began a six-month contract to research the status of contemporary Native American artwork in Washington State and to orchestrate the inclusion of work into the State’s art collection.

Weeks of phone calls, interviews, letter writing, and planning discussions followed. Intense homework, however, was no guarantee of a real connection. This became evident after several “no-show” appointments and suitcases full of tourist trinkets.

Frustrated but obstinate, I tapped Jim Schoppert, well-known Tlingit artist and active participant in both Native and non-Native cultures, to serve as a consultant. Soon Jim and I were on the cliff-hugging road to Neah Bay to begin the search for artists and artwork.

Four years and ninety pieces of artwork later, we wonder how we had the audacity to begin this project and the tenacity to continue it.

Time and space, and especially silence, took on new dimensions. The phrases “tomahawk telegraph” and “Indian time” became familiar, rather than intimidating, expressions. We learned to measure our consumption of black coffee by the hour, instead of by the cup. “You can’t miss it” became an elusive promise: “Go down the road a piece, past the meadows to the rise in the hill. You can’t miss it.”

We drove for hours in snow blizzards to frozen lakes, through the softness of gentle rolling hills, into darkened tree-studded mountains. Artists were working in deserted schoolhouses, in tribal housing, in motels, in urban lofts. We found abstract expressionist painting, beadwork, glass sculpture, basketry—an astonishing diversity of ideas, styles and media.

About the Design Team

We came together a year ago as individual consultants—artists, teachers, and arts administrators—each offering the team a unique viewpoint and ideas about what “collection enrichment materials” might be. The first order of business was to agree to disagree.

We began brainstorming by:

- wallpapering several rooms with definitions and assumptions about the creative process;
- debating who the audience would be (museum, gallery, community center, classroom, embassy);
- reviewing existing educational models;
- making unrealistic timelines;
- dismissing innovation for the sake of innovation;
- endlessly revising initial drafts;
- eating a lot of junk food;
- examining the artworks until we could see both their surfaces and their reflections.

A unique feature of this design team process was that the project was not the single interest of any of the team members. This was invigorating and exasperating. Outside of our meetings, thoughts of “collection enrichment materials” occurred between classroom periods, city council meetings, gallery openings, grant deadlines and international travel. It was a challenge to investigate the “unfamiliar information” of this project within the multi-level structure of the four design team members’ lives.

Contemporary Native American art was clearly alive and well, though at times less than visible.

Both Jim and I were deeply moved by our experiences. How could we convey the power of this work to others? Jim shared his inspiration with nationwide audiences through slide lectures and essays, and his carving and poetry assumed new vitality. My immersion into a culture I had never “seen” compelled me to fight for an expansion of the project.

We tackled the complexities of developing a portable, self-contained travelling exhibition system to reach out to isolated and rural areas of the state and beyond. And, realizing that this artwork has unlimited potential to inspire and to communicate with all people, we sought to develop interpretive materials to stimulate the viewer to look beyond himself.

Jim writes:

“Why not share igutak
with the pope and eskimo
dance with the queen and beat
the drum of sovereignty
in the great council chamber
of the united nations? thats
where its at. our peoples purest
expression impacting
on bastions
of barnacle crusted thought.”

— from “*ballet to bethel*”

Our project has really just begun.

Deborah Rutherford

Deborah Rutherford,
Project Manager
Seattle, 1988

Our initial response was to separate into areas of expertise. This was a practical approach, but it resulted in comfortable, time-saving “formulas”—and we wanted more. We literally regrouped.

As an eight-legged, coffee-drinking, “meet-til-you-drop” machine, we laid our biases, assumptions, stereotypes and soapboxes on the table. We shuffled and defended ideas about the place of art in our lives, and used the works of art in this exhibit as a jury for our arguments.

We finally started appreciating rather than fighting our differences, and were able to incorporate them into a model. We found that the process of questioning, investigating and experimenting with issues raised by the artworks not only changed our understanding of how art objects fit into our lives, but mirrored the art-making process itself.

We still have different opinions about different sections of these enrichment materials. That’s only fair. At the end of every successful problem-solving process, a new problem is created. The challenge now is to use the information generated by this experiment to continue building on the model for future exhibitions. We invite you to continue our research.

Diane Shamash
Sheila Mullen
Jim Pridgeon
Richard Moulden

INTRODUCTION

In our daily lives, we are constantly exposed to unusual or unfamiliar visual information. We encounter unique faces, unopened boxes, unidentified microscopic cells, or canvases of colors in a frame. Whatever the new information, we are faced with the challenge of approaching, interpreting and assimilating the unfamiliar. Art can be helpful in this problem-solving process. It can enhance our ability to perceive new visual information, and can give us new tools for communicating our thoughts. By questioning and investigating works of art, we can learn to be less intimidated by the unknown and more open to novel ideas and unfamiliar forms.

The materials in this packet reflect the role of art as a tool for developing problem-solving skills. By exploring an artwork's relationship to geography, politics, family, history, economics, the sciences and the other arts, we use curiosity to make connections.

We would like to challenge the assumption that one learns about art solely from the formal study of art. For this reason, these materials are intended to place the work of artists—specifically the Native American artists in this exhibition—in a broad disciplinary context. This approach provides a supplement to the more traditional discipline-based art education. For those desiring a more complete overview of Native American art or an interpretation of this work in relation to Native American history, more research will be necessary.

For some, it may be frustrating that we have provided no “answers” about the works in this exhibit. We are instead asking the reader to investigate the artworks in a search for an understanding of the objects of art making, and their connection to our day-to-day experiences.

The Concept

Our design team's sessions of questioning, investigating and experimenting with this project resulted in several conclusions about works of art. We determined that there are three layers of communication or “points of view” within every work of art (and all objects that represent new information). These layers include:

FORM:

The physical properties of the artwork; the elements that make the work accessible to our sense of touch, sight, sound, smell and taste.

CULTURE:

The sociological environment in which the work was conceived and/or fabricated; elements that place the work in a social/historical/anthropological context.

INDIVIDUAL:

The creator of the artwork and/or the person receiving the information; the elements that make the work a uniquely human endeavor.

All of these layers are necessarily linked in the development of the work. They are influenced by the same variables, including geography, natural and technological resources, politics, family, tradition, history, fashion, and economics.

Having come to these conclusions, we turned our attention to the artworks in this exhibit of Native American art, treating each piece as an “object of unfamiliar information.” We examined each artwork in terms of **Form**, **Culture** and **Individual**. As we reviewed our observations, we realized that the works were “talking back.”

Specific issues emerged:

function	tradition
symbol	communication
transformation	ceremony
innovation	representation
perception	spirit
identity	vision
craft	abstraction
expression	nature
narration	



Beyond Blue Mountains/portable exhibit.

Although this list of issues was generated through the study of a specific group of artworks, the issues were clearly universal, emerging in investigations of astronomy, human relationships, mathematics and other disciplines. We recognized that these issues could serve as tools for interpretation and communication, and decided to use them in the study of the works in this exhibit. Though each artwork relates to a number of the issues listed, we've identified one issue for each work as a way of focusing your research.

To help you reach your own conclusions about these artworks, you have available to you the following investigative tools:

- an artwork
- an artist
- an exhibit
- a set of issues
- a list of questions
- possible investigations
- a suggested experiment

These are basic tools, and should be adjusted for your own needs. They can be tailored for different age groups, groups with special areas of interest, or any other special characteristics.

We encourage you to add your own questions and investigations to this book, and to consider using these materials in the study of other disciplines (i.e., discuss Edgar Heap of Birds' shirt in a political science class, study Nettie Kuneki's basket in a discussion about family life). Most of all, we hope you will approach these materials as an experiment in exploring new information, and through them find new ways to stimulate learning.



Theresa Nason



Bruce Miller



Art Thompson



Joe Feddersen



FORM

When we encounter new visual information, one of the first things we notice is **form**. Form is a given shape, with boundaries and measurable dimensions. It is the “thing” in something, the “object” in art object, and the container into which we must reach for more information.

When we see or touch an object, we immediately make connections between it and other objects with a similar form, and draw certain conclusions, consciously or unconsciously. A round object flying through the air would likely make us think of “ball.” A square object, located on the wall of a gallery, would cause us to conclude “art.” We are guided by the patterns of similar shapes that are familiar to us.

The ability to recognize and assimilate form is an essential part of perception. Although many forms are recognized and understood at an unconscious level (i.e.,

the rectangular form at the curve in the road is quickly recognized as a car, and therefore instinctively avoided), it is important to continue to investigate forms so that we do not assume too much and find ourselves perpetuating stereotypes. Big, tall, uniform... these are often forms which suggest power, strength, or danger, but our perceptions of these forms might change drastically with further investigation.

Artforms provide a unique opportunity to “fine-tune” our ability to see and perceive. Since they are often unfamiliar structures, they invite questioning and lead to new pattern categories in our memory. A solid clay form shaped like shoes challenges our perception because it does not fit the pattern of other objects shaped like shoes: it cannot be worn on our feet. As the familiar patterns are questioned, we create new categories and make new connections.

Questions

- What descriptive words can you think of that could be used to describe a form (i.e., huge, unbalanced, purple, complex)? Which of these words do you use most often?
- Of the elements of design, other than form (i.e., line, texture, value, color), what element do you use most often to “identify” a shape? Why? What element are you least likely to use? Why?
- Do you consider the statement “What you see is what you get” to be accurate? Why or why not?
- How many different forms do you see on this sheet of paper? How many different forms are there on your face?
- How does changing the form of your mouth affect what you are trying to communicate?
- Is form two- or three-dimensional? Must form have dimension?
- What tools do you use to form objects? What tools do artists use? How important is the tool in the definition of form?
- What is an artform? Is an artform always created by an artist? How many different artforms did you see in this exhibit?
- Does all form also have content? What is your definition of content?
- Is a scientific formula a type of form?
- What forms do you consider to be joyful? Threatening? Confusing? How do we use these feelings about form to create universal symbols?

Investigations

#1. Take ten sheets of notebook paper and create ten different forms, using only your hands as a tool. Line the forms up in a row at least ten feet away from you. Number the forms 1 through 10. From your point of reference, make a “looks like” list, with at least two observations for each form. Give the forms names if you wish. An example:

crumpled wad, geodesic dome, space station, cabbage

#2. Make a list of all the words and ideas that contain the word “form” (i.e., formation, formula).

#3. Look carefully at a bicycle. Draw all of the individual shapes that you can see in that bicycle, placing them in quicksketch order on your paper so that they are a “menu of shapes.” Selecting from that menu, recombine the forms to create a new object. Is it still a bicycle? Why or why not?

#4. Select what you consider to be the most “traditional” artform in the exhibit and the most “contemporary.” Compare and contrast the forms the artists have used. Are they biomorphic (taking their design from nature), rectilinear (taking their design from geometry and machines), or both? Which of these two categories of form are most often used in abstract art? In representational art? Create a work of art that has elements of both.

Experiment

Choose one object from your dinner table. Research its form, using the following questions as a guide:

- How would you describe the object’s form to someone who can’t see it?
- What is the object made of? Why were these materials chosen?
- What tools were used to make it?
- Does it have more than one function?
- How does its form affect its function?
- What do you think the form tastes like (as determined by sight or touch)?
- What does the form smell like?
- What other things can you think of that have similar shapes?
- Is this an interesting, curious or unique form? Why or why not?
- If you encountered this object on the floor of a theatre lobby, what would you do? Would seeing it on the floor change your perception of the object?
- What can you do to make this form look very large?
- What can you do to make this form appear unbalanced?
- What can you do to make it look a bit frightening? Or a bit silly?

CULTURE

Culture means many things to many people. If you were to ask a philosopher, an anthropologist, an artist, an historian and a politician to define "culture," you would likely get a different interpretation from each:

- "The cultivation of the mind..."
- "Human triumphs..."
- "Artistic excellence..."
- "Inherited identity..."
- "Collective values!"

Yet if these five individuals met to debate the definition of culture, they would probably agree that their attempt to search for its meaning was in itself a good example of cultural development.

Culture can be broadly defined as the collective achievements and developments of mind, values and aesthetics within a specific period or people. It is reflected in the traditional lifestyle within a society, which continues to be developed and modified by generation after generation.

The study of culture provides a critical set of "windows" through which one can observe what defines a society or civilization. The windows include:

- **Intellectual Life:**
Literature, Artworks, Architecture, Philosophy, Theatre, Music, Research
- **Social Values and Customs:**
Religion, Government, Family, Life, Military, Clubs, Neighborhoods, Ceremonies, Traditions
- **Preservation:**
Museums, Libraries, Zoos, Churches, Universities
- **Innovations and Development:**
Scientific Discovery, Mass Communication, Social Welfare, Technology
- **Chances for Survival:**
Collective Goals, Co-existence with other cultures

Questions

- What are some indications that a society has a distinct culture (i.e., schools, libraries, art communities)?
- Is culture something people work at or does it just happen?
- How do artists and their artwork contribute to a society's culture? Can you see information about a culture in its paintings, sculpture, literature? If so, what kind of information?
- What forces change culture (i.e., politics, geography, economics)? What forces do you think are acting to change Native American culture? Asian culture? American culture?
- Can two cultures co-exist within one society or must one dominate?
- How can we measure the differences between cultures (i.e., family, dress, language)? What is the value of such measurements? Is there a difference between contemporary and traditional culture?
- What do you think is meant by "culture shock?"

Investigations

#1. Select a frequently used tool (i.e., pen, hammer, comb, rake). Write a fictional or historical narrative about this tool's development and its travels between different cultures. Consider such things as: variety of materials out of which it is made, who or what has transported it from one culture to another, variations in its use, innovations in its design, who has profited by it, and what its possible future use might be.

#2. Select a familiar cultural institution (i.e., zoo, library, school). Assume that 100 years in the future, this institution will be a remarkable example of your society's cultural development. Describe this example of the future in one of the following ways:

- drawing or painting of how it will look
- "shoe box" model of its interior elements
- written brochure describing its function
- speech by the director of the institution outlining its development
- reporter's interview of someone who works there

#3. Research and diagram your family tree from your great-grandparents to the present. Use this diagram to do some speculating about the cultural influences on your family. Chart out the following:

- Nations of origin
- States, towns or neighborhoods of origin
- Number of men vs. number of women in the family
- Different religions
- Different professions
- Number of artists and artisans (i.e. poets, painters, carpenters, dancers)

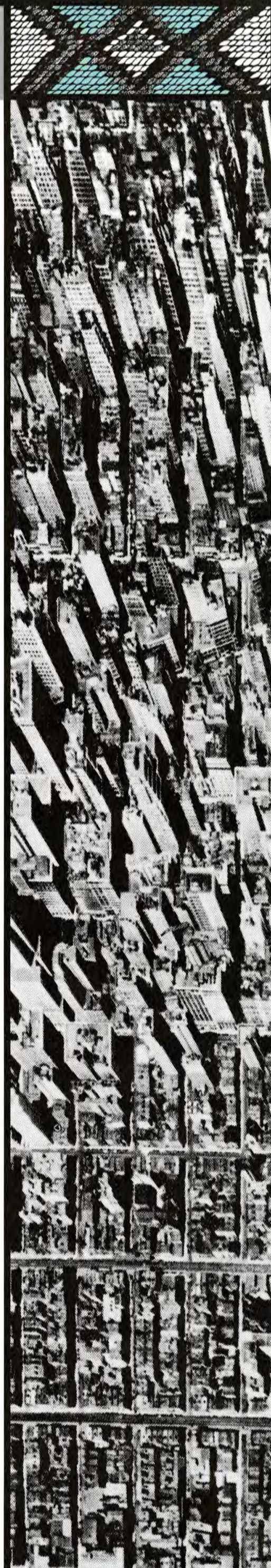
Based on this chart, write a single paragraph that describes the cultural make-up of your family. Consider such entries as, "we are primarily a family of, influenced a great deal by, carrying on a tradition of"

#4. Looking at your family tree, select one branch of the family and pick a specific time period (i.e. cousins from New York in 1912). Recreate a "cultural event" that your family might have participated in (special meal, artistic performance, poetry reading, painting of a family gathering, music, dancing).

Experiment

Imagine a community that has within its geographic boundaries at least three distinct cultures (real or imagined). Create a three-dimensional model or two-dimensional artwork of this town's main street. As an urban designer, consider the interaction of these three cultures and how that will affect:

- buildings
- signage
- backyards and/or alleyways
- traffic patterns
- business and building connections
- restaurants
- community center



INDIVIDUAL

If you asked twenty people to look at an artwork, each person would see or experience something different. As individuals—whether one is the artist creating the work or a member of the viewing audience—we each bring our unique frame of reference to every artwork we encounter.

There are many variables which influence our “frame of reference” when we experience art or any other unfamiliar information. Our individual development, and therefore our perceptions, can be affected by:

Physical Qualities

size/shape
strength
health
gender
age
genetic makeup

Emotional State

joyful
angry
fearful
loving
hateful
passionate
optimistic/pessimistic
righteous

Intellectual Ability to:

think
theorize
hypothesize
brainstorm
contemplate
associate
analogize
memorize
create

Although physical, emotional and intellectual responses rarely occur in isolation, separating them for study helps us to recognize patterns of response. Such recognition gives us the power to break certain patterns while building on others.

Investigations

#1. Your community needs a new transportation system. Describe or draw a model of how this system would be different under the following individuals’ leadership: “The Boss”, Gandhi, you.

#2. With a group of friends, select five categories that could be a “window” to an individual’s identity (i.e., fashion style, things from his or her wastebasket, favorite foods). Using these categories, have each member of the group write down clues to another participant’s identity. Have the group guess the person’s identity using these clues.

#3. Using music, poetry, or drawing, describe your physical response when you walk into your grandparents’ house. Now describe your emotional response. Finally, describe your intellectual response. Are any of these “true” responses? Why or why not?

#4. Listen to someone talking on the telephone. From hearing only one side of the conversation, describe the person on the other end of the line.

#5. Identify ten visual examples in your community where an individual has left his or her “mark.” Make a drawing or model of the reminder you would like to leave behind that says, “I was a unique individual in this community.”

Experiment

Identify a strong emotion that you often experience. Select three different ages between your birth and your current age. Describe, in writing, a situation in which you experienced and expressed the emotion at each of the ages selected. Given the changing ways in which you have dealt with that emotion, think ahead twenty-five years and describe a fourth situation that might stimulate its reoccurrence. Of those four responses:

- which was most mature?
- which was most honest?
- which was most constructive? destructive?



Questions

- What characteristics make you an individual? How much control do you have over your individuality? Is it difficult to be an individual?
- Who are some of the most important individuals shaping your life? What characteristics do they have in common?
- Who are some of the most important individuals shaping your culture? What are they known for? What common traits do they share?
- Which is more powerful in expressing your individuality: your mind, body, or emotions? Why? Do these come in conflict with one another? Are these valued differently by your friends, family, school or others? Do different cultures value these characteristics differently? Why? Can they be separated?
- How do you communicate your individuality (i.e., clothes, eating habits)? Is it important to do this?
- What techniques or skills do individuals use to form, and survive in, communities (i.e., classroom, church, town/city, clubs)? Do they compromise? Organize? How is an individual personality reflected in a group?
- How do people make history (i.e., political leadership, poetry, crime)? Who decides who or what is important?

EXHIBITION

LAY THE DARK HILLS DREAMING

Talkative, excited, compelling
representing something that I had lost
you appeared.

Arriving at the critical juncture
when everything I had created or helped
create
turned ash.

I found myself
crouched
over a long dead fire site
stirring
cold ashes smelling distant meaning and
face pressed rolling
in that ash bed I longed to feel
its warmth.

There was no warmth. There was
no warmth.

Rising Phoenix
your spirit brought the Blue Mountains
into view, uneven horizons rimmed with
purple, magenta, ochre
and in the distance
cloud formations hung geometric
patterns in the sky.

These thoughts are of you.

Thoughts of time we shared float
across my mind
like the vast migration
of Northern Geese we beheld
on our return
from Umatilla.

Ripples upon ripples.

Migrations,
Horizons
and Laughter. I remember well

And most tender
a tentative woman
beyond Blue Mountains where swift
streams flowing
vein the countryside like an old man's
hand.

Beyond the Lavadour hills
beneath the surface of
practiced composure
lay
the dark hills
dreaming.

—Jim Schoppert

Investigations

#1. Using your garage, attic, closet or desk as the source of objects, create a small exhibit of “unlike things.” Position the objects in such a way that viewers will make comparisons between objects. Consider similarities and differences in shape, function, size, method of production, simplicity or complexity, color, age, trendiness, and any other characteristics. Be a critic—write a review of your exhibit.

#2. Think about the exhibit of Native American artworks you’ve just seen. Describe or diagram how you would change the exhibit:

- to make it more accessible to young children
- to sell the work
- to encourage visitors to learn more about art and artists

#3. Select one artwork from the exhibit that attracted your attention and your interest. As if you were an educational curator for the exhibit, do the following:

- Write a set of ten questions you would like visitors to think about when viewing the artwork.
- Develop an “investigation” or activity that students could do in order to learn something about the work and themselves.
- Create an experiment that will provide viewers with information about this work and the issues that it represents.
- Collect a list of words or images that provide associations between the artwork and your everyday world (i.e., associations for a beaded bag: purse, container, beaded necklace).

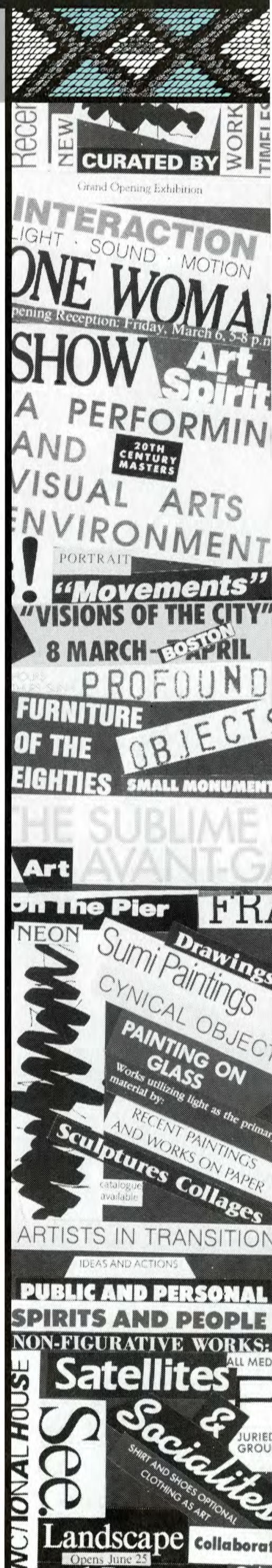
Experiment

Consider the zoo as an “exhibition of animals”. List some of the topics or issues that you think of as you view the exhibition (captivity, survival, power). Select one major issue and write questions that will stimulate thought or discussion, and will inspire visitors to take a personal interest in the zoo (i.e., Have you ever been confined to a small space?).

Design a new zoo exhibit that includes references to your issue or concern, and that provides viewers with an opportunity to learn more about the topic. Use the medium that will best communicate your message (i.e., drawing, ceramic model, shoe box exhibit, narrative, collage, still life).

Questions

- What kinds of things do we put on display? Who chooses them? Why?
- Do you remember the last exhibition you saw? Why do you think that particular exhibition was organized? Did the intent of the exhibition differ from what you got out of it? How would you have changed the exhibit?
- What are the physical components of an exhibition?
- Why are these Native American artworks on exhibit? What criteria would you have developed for including these works?
- Does the display of these objects affect the way we understand them?
- What are some exhibition techniques that can affect our perception (i.e., choice of wall color, framing of paintings, placement of objects in exhibition space)?
- Would you feel differently about a painting if you saw it hanging on a wall by itself rather than in an exhibit of paintings? Describe the difference you would experience.
- Can we exhibit ideas? What are some examples of ideas on display?
- What are some possible “themes” for exhibitions of artwork?



TRANSFORMATION



R.E. Bartow's *Elk Dancer* is a richly colored graphite (pencil) and pastel drawing. Bartow's work often contains figures which are part human and part animal, combining the faces of men with those of ravens, owls or elk. He refers to these fusions of humans and animals as "transformational images," which he hopes

will help bring humankind out of its isolation and back into harmony with the heart and spirit of the natural world.

Bartow's imagery reflects a multi-cultural belief that animals have souls and are part of the human experience. Some of his figures' faces are mask-like, suggesting the masks or personalities that all of us assume - and the personal transformations that we experience - in our daily lives.

Like many of the artists of his generation, Bartow creates artworks which tell us stories about himself and about ourselves. To do this, he uses figurative, narrative and symbolic imagery, all of which are influenced by his memories and dreams, as well as Northwest Coast Indian mythology.

Bartow was born in 1946 in the coastal town of Newport, Oregon. Following his graduation from Western Oregon State College in 1969, he was drafted into the Army and sent to Viet Nam. His experiences in Viet Nam, and the years following his return, were extremely difficult. He says that he was "a bit twisted," describing himself as "a house filled with irrational fears, beliefs, and symbols." He recalls, "Wind-blown paper would send me running; crows became many things; I never remembered dreams and detested the wind; I wore bells on my wrists so I could hear my parts when they moved."

Eventually Bartow turned himself around and began to focus on art. He began carving masks using traditional Native American carving tools, and created mixed media drawings which have been exhibited in the United States and Japan.

He remembers, "Having no teacher available around me, I began spending every cent I could on books about Native American carving techniques and artifacts, as I hold the Northern tribes to be world class carvers, every bit Rodin's equal in sculpture. Through the research to learn carving, I was bombarded with mythic images. Then the drawings began to transform rapidly into split figures, two faces creating one, man and animal sharing bodies, symbols with numerous applications."

As his artworks suggest, Bartow is now able to face change in a way that he could not following Viet Nam. "Transitions are a part of my life that I now actively seek," he says. "I welcome change now; before, I was afraid of it."

Bartow currently lives and works in Newport, Oregon.

"Through the research to learn carving, I was bombarded with mythic images. Then the drawings began to transform rapidly into split figures, two faces creating one, man and animal sharing bodies, symbols with numerous applications. My beasts from within that had made me so uncomfortable with myself previously, had become visible."

—R. E. Bartow

Investigations

- #1.** List different kinds of experiences that have "transformed" you (i.e., growing up, learning something new). Create an artwork representing the most significant transformation in your life.
- #2.** Interview your neighbors to learn how your community has changed over the past 100 years. Write a short story about the neighborhood based on the information you collect from the interviews.
- #3.** Write about the changes that are taking place in your parents' treatment of you as you grow older.
- #4.** Photograph or describe in writing your bedroom, a family member or a friend once a day for seven days. Compare the seven photographs or written descriptions and make a list of all the changes that occurred during the seven-day period (i.e., bed was changed, desk moved, clothes put away). In your opinion, did any transformations occur? If not, describe what would have needed to happen for a transformation to take place. Draw that object or set of objects in the middle of its transformation.
- #5.** Choose three popular films in which a kind of transformation takes place, such as "Dirty Dancing," "Saturday Night Fever," "I Was a Teen Werewolf," or "Superman." Make a list of the similarities and differences in the transformations that occur in each of these films (i.e., transformation from human to animal, transformation due to the effects of a chemical, emotional transformation). Which of these do you consider to be the best example of a transformation? Write an ad for that movie using the word "transformation" in your description.

MAGIC WORDS

In the very earliest time,
when both people and animals lived on earth,
a person could become an animal if he wanted to
and an animal could become a human being.
Sometimes they were people
and sometimes animals
and there was no difference.
All spoke the same language.
That was the time when words were like magic.

—after Nalungiaq

Questions

- Is the figure in *Elk Dancer* wearing a mask? Is it being transformed? Is it more elk or human? Does it matter?
- What is a transformation? What happens during a transformation? How many different kinds of transformation can you think of?
- What does this artwork suggest about the relationship of humans and animals?
- Would you want to be transformed into an animal? What kind? What does your choice say about the things that are important to you? What things transform an individual? A society? What forces help or hinder this change?
- Have you ever been transformed? How do you recognize a transformation?



Transformation: A change in feelings or impulses so as to disguise them for the purpose of gaining admittance to consciousness. —*Dictionary of Psychology*



R. W. Bartow: **Elk Dancer**, graphite and pastel on paper.

Experiment

Create a list entitled “Forces of Transformation.” To set up your list, divide your page into six columns, each headed with one the following “subject group” titles:

- 1. society
- 2. individual
- 3. family
- 4. animal population
- 5. earth geology
- 6. universe

Within each column, list the forces that stimulate transformation for that subject group (i.e., political change transforms society). Select one force of transformation from each group, and:

- list examples of where that force of transformation has occurred;
- find pictures of artworks that show the resulting transformation; and
- create an artwork that illustrates the force of the transformation selected.

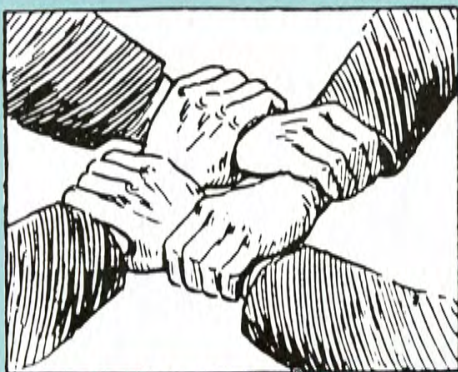
Words and Associations

What do you associate with **transformation**? Play with these words to generate ideas and images:

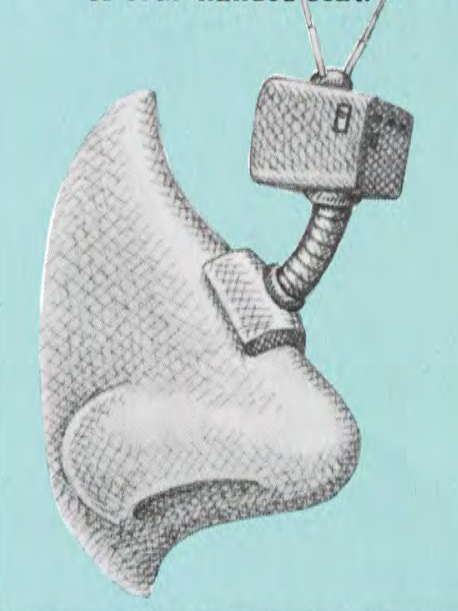
chemical biological shifting nightmarish uplifting powerful subtle imposed	change growth exchange metamorphosis phase dream restructuring conversion
EXAMPLE	
imposed change = dress code biological restructuring = face lift	



INNOVATION



A four-handed seat.



"Crank — A man with a new idea
until it succeeds"
— Mark Twain



Lawrence Beck's *Punk Bear Spirit* is made from an assortment of recycled objects, hardware and automotive parts. This innovative artwork explores the relationship between traditional and contemporary tribal culture through a combination of contemporary materials and traditional subject matter.

Beck's subject matter is inspired by Eskimo Inuit masks and objects; he strives to achieve the same "power of the inua" (spirit) in his work. The contemporary materials on the colorful, humorous bear mask include an oil filter nose, kitchen spatula eyes, fish-lure ears, and a crown of feathers and dental mirrors.

"I am an Eskimo but I am also a twentieth century American," Beck explains. "I live in a modern city where my found materials come from junkyards, trash cans, and industrial waste facilities, since the ancient beaches where my ancestors found driftwood and washed up debris from shipwrecks are no longer available to me. But my visions are mine and even though I use Baby Moon hubcaps, pop rivets, snow tires, teflon spatulas, dental pick mirrors and [other found] stuff to make my spirits, this is a process to which the old artists could

relate because below these relics of your world reside the old forces familiar to the inua."

Artists of many cultures have long used a variety of materials to express their feelings about their environment. For example, Ken Little of Fort Worth, Texas forms worn shoes, boots, and leather goods into life-size figures of wild animals such as the bear, elk and tiger. Other contemporary artists also incorporate "found" objects in their works to make us look twice at things we normally take for granted, and to tell us that art and life are shaped by invention.

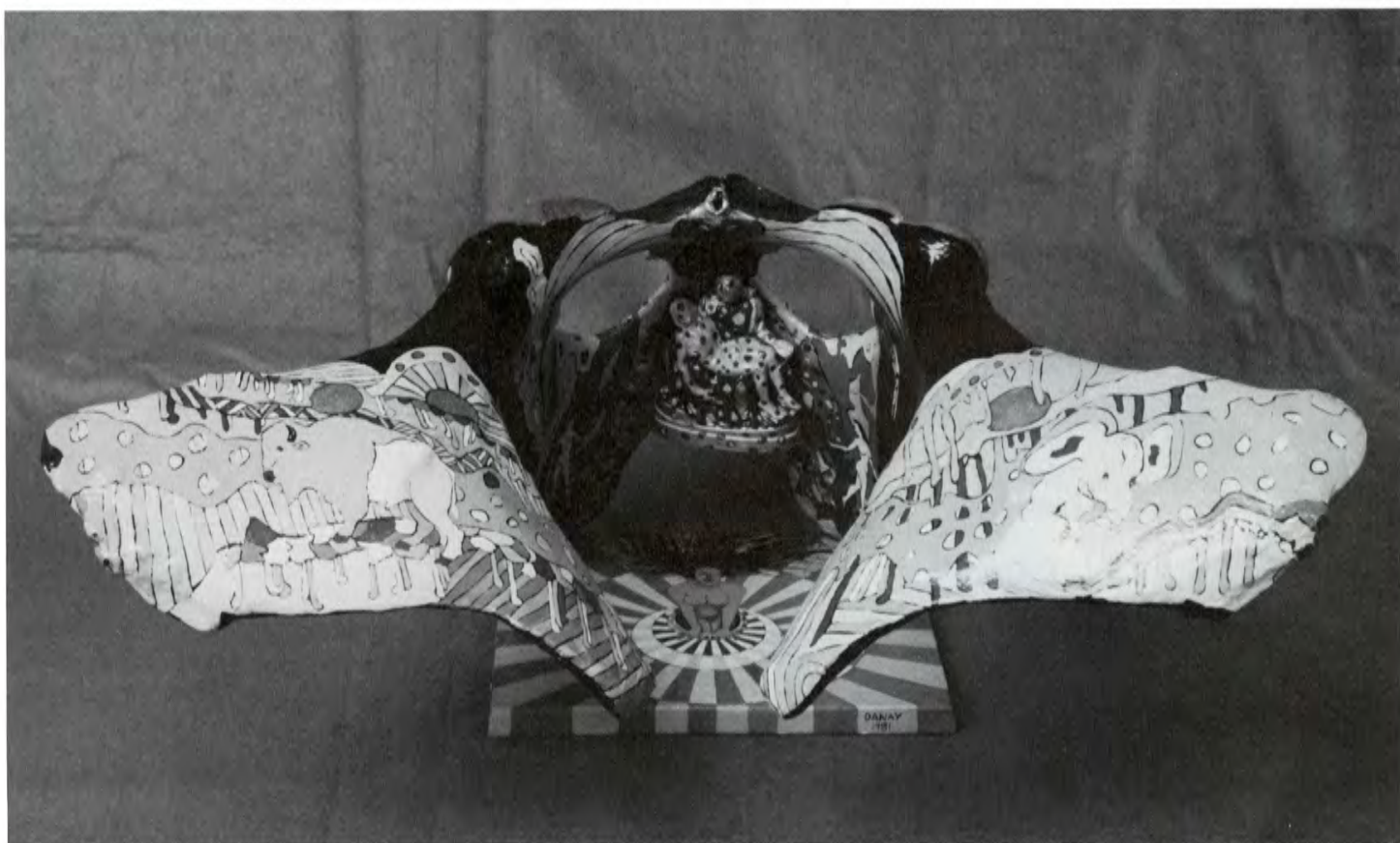
Lawrence Beck was born in 1938 in Seattle, Washington where he lives and works. Raised in the Euro-American traditions of his ancestry, he began to explore his Eskimo heritage only in adulthood. After receiving a Masters in Fine Arts from the University of Washington, Beck concentrated on large, abstract steel sculptures. In 1981, he began making contemporary masks with indigenous urban materials, drawing on traditional Inuit masks for inspiration.

"Humor is about intelligence, about ways of putting things together, making new relationships, seeing the world from a fresh perspective."

—Marcia Tucker

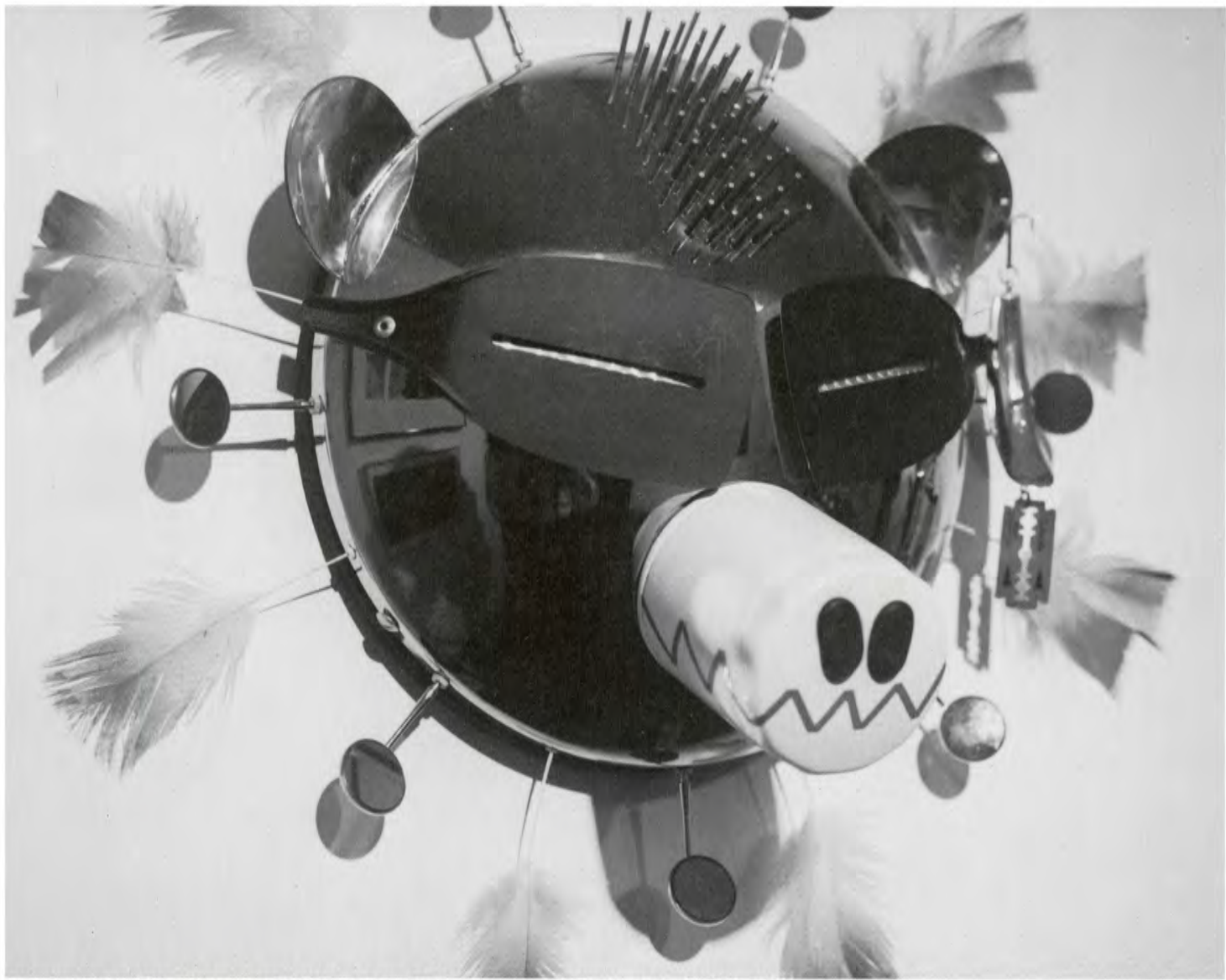
Questions

- Do you think Lawrence Beck's *Punk Bear Spirit* is innovative? Why or why not?
- What makes an object or an idea innovative? What is the value of innovation?
- Might the artist wear this *Punk Bear Spirit* mask for a tribal ceremony? Why or why not?
- Do the mask's materials reveal anything about the relationship between traditional Native American culture and your own culture?
- Can something be innovative in one culture and traditional in another? Provide examples.
- Why are innovative artworks created (surprise, challenge, experiment)?
- Is innovation the same as invention? Explain.
- What are the most innovative objects or ideas you have developed? What skills did you use?



Richard Glazer-Danay: **Coney Island Mask**, oil, enamel, acrylic on bone.

“In much of today’s Indian art, the past is reconstructed as justification of the present. This is one reason why innovation inevitably joins the tradition matrix—as long as the basic culture is strong enough to absorb the impact of new materials.” —*Lost and Found Traditions*



Lawrence Beck: **Punk Bear Spirit**, hubcap, feathers, mirrors, fishing plugs, paint.

“Inventing is a combination of brains and materials. The more brains you use, the less material you need.”
—Charles Kettering

“When you can do the common things of life in an uncommon way, you will command the attention of the world.”
—George Washington Carver

Investigations

- #1. Draw a picture of the car that Lawrence Beck would design if he worked for Ford Motor Company.
- #2. Before reading the actual biography of Lawrence Beck, write a fictional description of the artist’s background, including his schooling, his teachers, his inspirations, and his philosophy of life.
- #3. Create a song or audio rhythm that you think could be used as a background for a ceremony in which this mask might be worn.
- #4. Create a legend about how the artwork *Punk Bear Spirit* evolved.
- #5. Think about the characteristics of a “traditional” amusement park. Keeping these in mind, design an innovative amusement park for an imaginary culture of the future.
- #6. Find a traditional Halloween mask. Alter the mask, using innovative materials and techniques, so that you are able to communicate a new message to those who see it.

Experiments

- #1. Identify an important concern in your life or your society (i.e., the homeless, right to privacy, cigarette smoking) and devise an innovative solution—either a plan or an actual object—which addresses or solves this problem. Develop a method that society could use to test the success of your innovative solution.
- #2. Create a tool or technique that allows you a better method of accomplishing a common task (i.e., a more effective back-scratcher, a more useful mailbox, a new implement for eating spaghetti). Develop a “challenge test” in which you ask friends or family to use both the common tool and your innovation. Based on their comments, plan an additional design change to your innovation that would make it more useful.

Words and Associations

What do you associate with **innovation**? Play with these words to generate ideas and images:

profitable	recombination
challenging	process
disorienting	revision
unique	invention
revised	discovery
spontaneous	future
revolutionary	creativity
fashionable	necessity
EXAMPLE	
spontaneous future = dropping out of school	



REPRESENTATION



Karita Coffey's *Moccasins* and *Plains Indian Women's Leggings* are not what they seem. Although the colorfully decorated footwear looks comfortable from a distance, a closer inspection reveals that these artworks are made of white earthenware clay rather than leather.

Coffey draws much of her artistic inspiration from her Native American cultural traditions. She is able to create accurate representations of moccasins and leggings in clay because she also makes them in buckskin, using traditional techniques.

Nevertheless, Coffey emphasizes that she is not an "American Indian artist," in the restrictive sense. She is an American of Comanche Indian descent and, foremost, an artist who draws from her own experiences and impulses.

In addition to her Native American influences, she is inspired by African art, Aboriginal art and other primitive art. "I look for primitive, spontaneous freshness. Something that's unique, but primitive and also contemporary," she explains. "I look for things that aren't

symmetrical, balanced or overworked. I like seeing fingerprints and irregular lines left by the artist."

Coffey began as a production potter, working on the potter's wheel, but started creating one-of-a-kind pieces in 1981. It took her four years to make the transition from the wheel completely. She enjoys working with clay because "the idea of taking this ugly, dirty clay and making shapes and forms in my hands which will come out beautiful, is the best feeling I know."

Coffey does not title most of her work. She says, "My pieces are not intended to possess anything more than their form. To sit around and think up a title, to wonder about meanings, that seems like an anticlimax. For me, the process of working is everything. It gives me a great deal of pleasure, and that's why I do what I do. Not to create messages. But because I enjoy it."

Born in 1947 to the Comanche tribe in Oklahoma, Coffey grew up with her mother, grandfather and six brothers and sisters on 160 acres of original allotted Indian land. She began working with clay at the age of sixteen, while she was a student at the Institute of American Indian Arts. She then studied at Oklahoma University, where she received a Bachelor of Fine Arts in 1971.

In addition to her work as an artist, Coffey currently teaches and is an arts administrator at the Institute of American Indian Arts.

Questions

- Why did Karita Coffey make her moccasins out of clay rather than leather? If you can't wear these moccasins, what's the point?
- Is it important that Karita Coffey's moccasins "fool the eye"? Why or why not?
- What do these moccasins have in common with Mary Ann Wapato's *Cornhusk Bag*? What do they have in common with Jaune Quick-To-See Smith's *Dryfork Canyon*? Do you view the moccasins differently because they were made to be exhibited rather than worn?
- Is there a difference between a representation and a replica? Is a representation a fake?
- How do you judge the success of a representation?
- Are Karita Coffey's moccasins successful representations?
- Are representations more or less valuable than "the real thing"? What is your definition of "valuable"?
- When do we need to rely on representations rather than the actual object, thought or environment (i.e., newspaper photos of events, architectural models)?
- Why do we call a body of Congress the "House of Representatives"?
- What things are representations of yourself?



Karita Coffey: **Plains Indian Women's Leggings**, white earthenware clay.

Investigations

- #1. List all the things you made representations of during the last twenty-four hours.
- #2. Select something you consider to be a representation (i.e., a photo, duck decoy, record album). Develop a set of criteria for evaluating its success or worth as a representation of "the real thing". Apply that same "checklist" in the evaluation of a different example of representation. Do the same criteria apply?
- #3. Draw a representation of the individual who might wear or make practical use of Karita Coffey's boots.
- #4. Select an object that you consider to be "the real thing". Make a three-dimensional representation of the object. Photograph the three-dimensional representation. Make a drawing of the object from the photograph. Write a description of the drawing. Ask someone else to make a sketch of the object described in your written description (without seeing the original object). Display the object with the five representations. Discuss the factors that influenced or changed each image.

“...Just as the artist pares away the inessential detail and rearranges things so as to strike the viewer’s eye with special impact, so the scientist tries to reduce things to essentials and present a representation so that the human mind can readily comprehend it.” —William H. Calvin



Karita Coffey: **Moccasins**, white earthenware clay.

“The feathers represent the prayers of the dancers, the power of the larger birds to carry the prayers up. The spinner represents the prayers of the dancer’s thoughts, as he goes around lower it spins and carries the prayers that he has in his mind to the Creator.”
—Bruce Miller



Bruce Miller: **Feather Hat**, feathers, raffia.

Experiment

Create or find an existing representation capable of fooling the human eye into believing that it is the real object (i.e., fake fruit, plastic insects, a photorealistic painting). Place the representation in a well-traveled area where it will be encountered by a number of people. Position yourself, with notebook, so that you can observe and record individual responses to your representation. Record the following information:

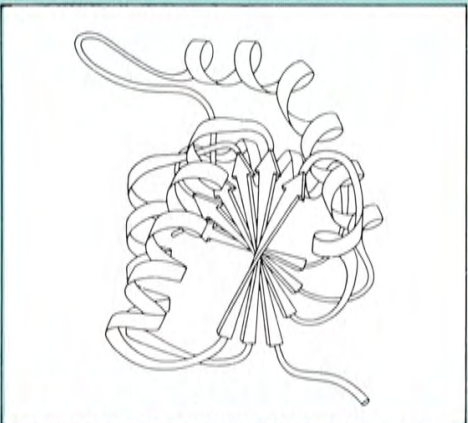
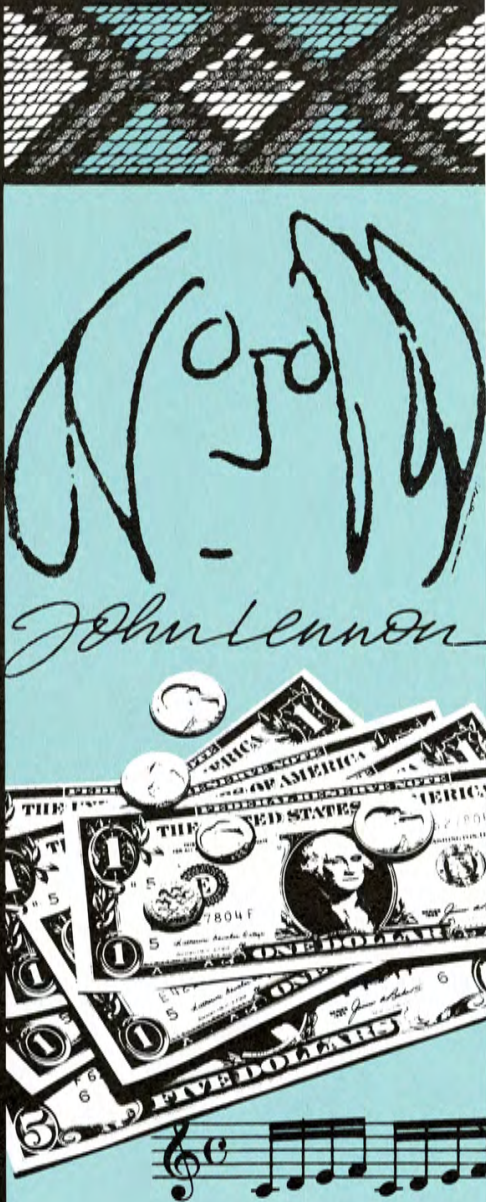
- what the representation is (i.e., a photograph of a book)
- where the object was placed (i.e., on a sidewalk)
- profile of individual approaching object (i.e., middle-aged man in a hurry)
- description of individual’s encounter with the object (i.e., passed by, stopped and examined, passed and returned)
- description of individual’s response to encounter (i.e., laughed, appeared angry, confused, didn’t care)

Formulate an hypothesis about representation based on your observations.

Words and Associations

What do you associate with **representation**? Play with these words to generate ideas and images:

<p>imagined exact similar true abstract pictorial symbolic surreal true/false</p>	<p>copy reproduction symbol impersonation illustration likeness reflection record icon</p>
<p>EXAMPLE</p> <p>imagined illustration = drawings for space stations</p>	



Part of the tertiary structure of the enzyme lactate dehydrogenase, showing the spacial arrangement of its alpha helices and beta-pleated sheets.



IDENTITY



Jesse Cooday: *Onibokum*, photograph.

Questions

- How many images can you identify in Jesse Cooday's photograph?
- How do you think this artwork was made? Is photography the best way to represent an identity?
- How does this compare or relate to Marvin Oliver's *Shark Mask* as a representation of an identity?
- Why do we need identities?
- Who or what helps to form your identity? Do you think your identity is "real" or fabricated? How do you know?
- Can you have more than one identity? Does wearing a mask or disguise change one's identity?
- Who do you identify with? Is there anyone with whom you would like to change identities?
- What do we mean by "identity crisis"? What are some of the causes?
- Is it possible to see yourself as others see you?

Investigations

#1. Find a recent full body photograph of yourself and attach it to the middle of a large piece of paper. Next to the photograph, diagram areas of yourself that distinguish you from others (i.e., large nose, patched jeans, small feet). Mark with a star the elements of your identity over which you have control. Underline the elements of your identity which you think will be with you for the rest of your life.

#2. Imagine that your hometown is a person. Through words or pictures, describe that person, indicating what he or she would look like and do for a living. What would that person's talents and bad habits be? What contributions would this "personification" make to society as a whole?

#3. Imagine that you are someone who has just met you for the first time. As this other person, make a journal entry describing your first meeting, including your impressions of you. Go through the description and underline the words you have chosen that relate to your sense of "true" identity (i.e., "He stated his ideas in a very loud voice.").

Experiment

As an individual: Assume another person's identity for a day. Attempt to think, dress and respond (within reason) as the other person would. Convince yourself that you are working from inside the other person's identity. Write about the experience of living behind someone else's "mask." Record the times when you did not feel like yourself (when your appearance, thoughts or actions belonged to your assumed identity) and how others responded to you. What did you learn about this person's identity? What did you learn about your own?

As a group: Select a topic of interest to most members of the group (i.e., politics, dress code, censorship, relationships). Imagine a problem in your community relating to that topic. Make a list of individuals who might be at a town meeting regarding this problem, such as a retired school teacher, a parent of five children, a local news-woman, and a junior high student body president. Put the names of these participants in a hat. Draw a character from the hat and assume that person's identity. Hold a mock town meeting to find a solution to your community problem.

“A man’s character is discernible in the mental or moral attitude in which, when it came upon him, he felt himself most deeply and intensely active and alive. At such moments there is a voice inside which speaks and says: **“This is the real me!”** — *William James*



Jolene Rickard: **Iroquois People**, photograph, paint.

“I spent a lot of time thinking: what makes me the way I am? Okay, I figured, I was a combination of genetic and environmental accidents. On the other hand, surely my personality wasn’t entirely beyond my control....”

—Tama Janowitz
From: *Slaves of New York*

“They used to photograph Shirley Temple through gauze. They should photograph me through linoleum.”

—Tallulah Bankhead

“I think it would have been nice to share a room with Beethoven and when someone remarked, upon hearing one of his compositions, ‘Isn’t that great!’ I would say, ‘Yep, my roommate wrote it.’”

—Mason Williams

“Everybody wants to be Cary Grant. I want to be Cary Grant.”

—Cary Grant

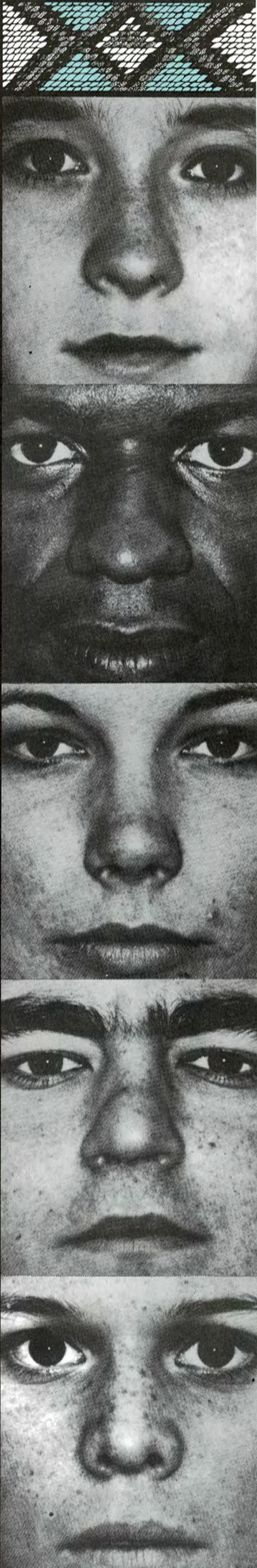
Words and Associations

What do you associate with **identity**? Play with these words to generate ideas and images:

original	image
culturally determined	reflection
temporary	definition
fictional	label
assumed	validation
disguised	individual
fixed	spirit
political	role
fickle	self
EXAMPLE	
political label = hawk/dove	



Jeffrey Thomas: **Richard Poafbitty-Paint**, photograph.



NARRATION



Harry Fonseca's *Coyote Koshare* is one in a series of paintings which explore the personality of Coyote, known in Indian mythology for its adaptability, survival and cunning. This colorful acrylic painting depicts Coyote dressed up like a *koshare* or ritual clown dancer of the Pueblo Indians.

Coyote, the trickster, is a character that is impulsive but savvy, streetwise but often the buffoon, the frequent victim of his indiscretions but eternally resurrected to err again. For many centuries, artists have used the image of a joker, clown or fool in their artwork to instruct us, deceive us, and entertain us, and most importantly tell us stories about our culture and ourselves.

"The first time I saw Coyote was in a ceremonial roundhouse when I was twenty-five or twenty-six years old," Fonseca recalls. "I was at a sacred dance on the reservation and all of a sudden everyone started saying 'there's Coyote!' I'd never even heard of him before."

"I looked toward the entrance to the roundhouse and saw a standing figure dressed in a long feather cape and wearing a Coyote mask over his head. He danced around the fire, made some obscene gestures and finally he

jumped on an old woman from behind. He hissed at the fire and made fun of it, then made fun of the other dancers and singers and ridiculed all of us. I thought to myself that here was something I could use in my work."

Fonseca chose to use Coyote in new ways. "In order for a myth to stay alive, it has to change with the times or it will die, just as so many already have," he explains. "I'm taking an old myth and making it new because it relates to the world around me."

The coyote wears a clown's costume which is decorated with glitter, and holds a pink mirror to its face. Fonseca says, "I use thick paint, glitter, velvet. Those materials give the paintings a certain rumble. They don't just sit there. They demand your attention."

There is a mix of the contemporary and the traditional in this work: the use of contemporary materials like acrylic paint and glitter, and the flat decorative treatment of the surface, which relates to both traditional Northwest decorative arts and contemporary painting.

Fonseca was born in 1946 in Sacramento, California, where he studied dentistry before majoring in art at California State University. Of mixed ancestry, Fonseca did not begin to explore his Nisenan-Maidu heritage until his mid-twenties, when he became involved with traditional Northwest Coast myths and legends. Fonseca lives and works in Sacramento, California.

Questions

- What are some characteristics of a good narrator?
- Why do you think Harry Fonseca chose a coyote to tell his stories in *Coyote Koshare* and other artworks?
- What is the difference between sharing information through storytelling and sharing it through other forms of communication, such as television?
- Is it possible to tell a story without using words? If so, what sort of tools does a non-verbal storyteller use?
- Some people think that Harry Fonseca's coyote is a "wise fool". What does that description mean? What are some other examples of "wise fool" characters (Linus, Columbo, Woody Allen, the fool in *King Lear*)?
- The artist talks of his coyote sharing Native American myths with us. What is a myth? What function does myth play in our culture? Do artworks keep myths alive? If so, how?
- What stories or myths about you or your family do you hope are passed on? Who is the storyteller in your family?

"The central white figure is Pooq-oobs. Pooq-oobs comes from when the whalers went out whale hunting and were pursuing a whale, and a man dropped overboard. They wouldn't stop for the man; they would leave him in the water and keep on pursuing the whale, since the whale was an important food source. Once they caught the whale, they would go back to find the man but, without any question, the guy would be lost. So I've got him represented in white, because when any human body has been in the water for so long its skin bleaches out. There's a mask for him—it's called Pooq-oobs—and it's still used today for a dance, as part of the whaling ceremony. He's got a harpoon...and he's harpooning the whale which is down below. When his body washes up on shore, he's so strong-willed from all his preparations in going out whale hunting that he comes back to life, so he roams around in the bush, which is represented up here with the hemlock boughs, and he doesn't have any hair anymore, so he covers his head to keep it from the sun and the elements, with feathers or cedarbark."

—Art Thompson



Art Thompson: **Pooq-oobs**, goathide drum.

Religions, philosophies, arts, the social forms of primitive and historic man, prime discoveries in science and technology, the very dreams that blister sleep boil up from basic magic ring of myth. —Joseph Campbell, *Interview with Bill Moyers*



Harry Fonseca: **Coyote Koshare**, acrylic, glitter on canvas, detail.

“In order for a myth to stay alive it has to change with the times....”
—Harry Fonseca

Investigations

- #1. Trace the origin of a story that has been in your family for a long time. Diagram the route it has taken to get to you. Include who has told it, where it has been told, how the facts have changed and where you think it will go next. Select the best narrator—real or fictionalized—to share the story with an audience. Visually describe the narrator.
- #2. Select a familiar historical event and create a fictionalized role for yourself in the event. Narrate a story about your role in the event (i.e., how you saved a family of campers when Mt. St. Helens erupted, how you took part in the crossing of the Potomac with General Washington).
- #3. Select a well-known short story or myth (i.e., Three Little Pigs, George Washington and the cherry tree). Using words, visuals, gestures or symbols, demonstrate the most effective way to pass the story on to:
 - a four-year-old
 - a cat
 - a person who is blind
 - a group of international leaders
- #4. Write a story about what a day in the life of Harry Fonseca’s coyote would be like if he lived in your community and went to your school.

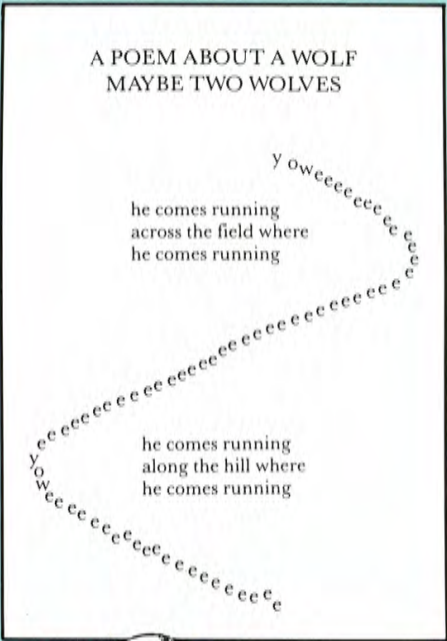
Experiments

- #1. Think of a topic that is good material for a story. Write the first paragraph of the story, and pass it on to someone else. Have that person add another paragraph, and pass it on to a third person. Continue having people add new paragraphs until it is returned to you for an ending. Try to make it at least ten paragraphs long. If you are in a group setting, have those that created the story tell the completed tale to an audience through words, music, dance/gestures, and visual art.
- #2. Write a letter of appreciation to your most admired narrator (i.e., author, television character, grandparent, screen writer/character). Share with this person what you like about the way he or she tells stories and how that has affected your thoughts about the narrated subject.

Words and Associations

What do you associate with **narration**? Play with these words to generate ideas and images:

dramatic poetic ceremonial episodic romantic fictional inspirational historical humorous	story myth oral history description yarn analysis report fable memoir
EXAMPLE	
inspirational story = half-time locker romantic memoir = first kiss	



COMMUNICATION



Edgar Heap of Birds' *Radon for Redhair* is a painted gourd dance shirt. The word "radon", which is painted repeatedly on the shirt, refers to a chemical which has caused lung cancer in Navajo uranium miners who were exposed to it during their work with radioactive ore. Radon is also found in homes throughout the United

States, due to the natural radioactive decay of radium in the soil.

Although *Radon for Redhair* is contemporary in materials (acrylic paint, cotton shirt), it also relates to traditional ceremonial dress shirts. For example, the color red, also seen in Maynard Lavadour's work, signifies man, dignity and warfare. The words are located on the upper front of the shirt, where the lungs would be, because that is where the radon-caused cancer is found.

As Headsman of the Tsistsistas (Cheyenne) elk clan, Heap of Birds considers himself a contemporary warrior/protector of the tribe. He uses his artworks as a way of communicating about some of the unacceptable conditions of Native American life. Says Heap of Birds, "We must battle against forces that have dealt us among the lowest educational opportunities, lowest income levels, lowest standards of health, lowest housing conditions, lowest political representations and the highest mortality rates in America."

Heap of Birds considers art to be an important weapon in the fight for Native American rights. "It is clear

that Native peoples have chosen art as their cultural tool and weapon," he says. "We now find Native survival once more depending upon the presentation of Native artistic viewpoints to the American non-Indian public. ... Before any truly sweeping social justice for Natives in America can be forthcoming, a stunning reality must be projected of the true existence of Native Americans."

Heap of Birds' artworks range from paintings and textile works to billboards, audio, video, and printed media. He is interested in contemporary forms which have the greatest potential for distribution. Like many other contemporary artists of his generation, Heap of Birds creates political works in an effort to convince people of their own power to affect change.

Born in Wichita, Kansas in 1954, Heap of Birds made frequent trips to his Cheyenne and Arapahoe tribal homelands in Western Oklahoma during his youth. Following a one-year graduate painting program at the Royal College of Art in London, he returned to Oklahoma to begin extensive historical research on his family and tribal customs.

Heap of Birds currently lives and works near Geary, Oklahoma.

"The weapons that we must use to fight for survival today are found in art and modern forms of communication."

—Edgar Heap of Birds

Questions

- In what ways can information be communicated (i.e., radio, signing, facial expressions)?
- What is Edgar Heap of Birds trying to communicate with *Radon for Redhair*? Why does the jumble of words appear where it does? (See his biography for clues.)
- What other surfaces might Heap of Birds have used to communicate his message?
- If everything in your town were available to Heap of Birds, where do you think he would communicate with the public?
- How is what Heap of Birds has done in this work different from or similar to graffiti?
- Do at least two individuals need to be involved in order for communication to occur? Does understanding need to take place in order for an exchange of words to be considered communication?
- What messages do you carry via your clothing? What other messages or causes would you be willing to express through your clothing? Would you wear this shirt? Why or why not?
- What things assist with effective communication (i.e., similar experiences, clarity, language)? What things hinder effective communication (i.e., preconceptions, distrust)?

Investigations

#1. Make a list of the issues that are important to you. They may be as specific as "I'm hungry" or as broad as "stop world hunger". Select one issue from your list, and share that message with others using the following **non-verbal** forms of communication:

- gestures
- music
- an illustration

Evaluate which form of communication was most effective and why.

#2. Edgar Heap of Birds has said, "The weapons that we must use to fight for survival today are found in art and modern forms of communication." Site ten examples that would support his statement (i.e., "Just Say No" television campaign).

#3. Select a word you consider to be powerful (i.e., bomb, passion, bigotry). Using only the letters in this word as your elements of design, create an artwork that communicates the power of the word's subject matter. Your medium for this artwork should also be relevant to the message you are trying to convey.

#4. Select two points in your community between which you often travel, such as a local store and your house, or your school and the shopping mall. The next time you pass between those two points, record the number of ways in which someone or something is trying to communicate with you (i.e., billboard, mannequin in window, stop sign). Devise yet another way in which something could have been communicated to you. Of all these forms, determine which "speaks" most clearly to you.

“Language is the armory of the human mind; and at once contains the trophies of its past, and the weapons of its future conquests.” —*Samuel Taylor Coleridge*



Edgar Heap of Birds: **Radon for Redhair**, acrylic, ribbons on cotton.

Experiments

- #1.** Be a human billboard for a day. Create and wear an article of clothing that communicates a message that you want others to think about. Keep a journal of people’s reactions to your message. How many people question you? How many say they agree with you? How many want to discuss it further? Who pays no attention? If you were to do this again, what would you do to improve the communication of your message?
- #2.** Make a list of ten emotions that you experience frequently (i.e., anger, love, frustration, confusion, elation). Create a 5”x7” card for each emotion, writing the emotion at the top of the card, and then listing all the ways you can think of to communicate that emotion (i.e., ANGER: yell, slam door, throw object, say “I’m angry”). For one week, use these cards to calculate which methods of communication you use most often, by putting a tally mark beside the response you choose. Study the completed cards and draw some conclusions about the way you communicate feelings.

BATTLE

Would you like to hear
of the terrible night
when I bravely fought the—
No?All right.

—*Shel Silverstein*

From: *Where the Sidewalk Ends*

“It is a luxury to be understood.”
—Ralph Waldo Emerson

“If the phone doesn’t ring, it’s me.”
—Jimmy Buffet

Words and Associations

What do you associate with **communication**? Play with these words to generate ideas and images:

non-verbal passive interactive concise garbled life-saving persuasive ambiguous	dialogue interaction connection information signal rumor exchange understanding
EXAMPLE	
garbled exchange = bad phone connection	

SPEAKING
ROCKS
SPEAKING
SAND

TASTE
BALANCE

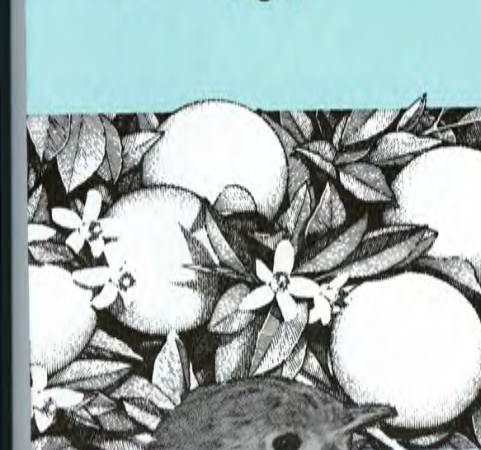
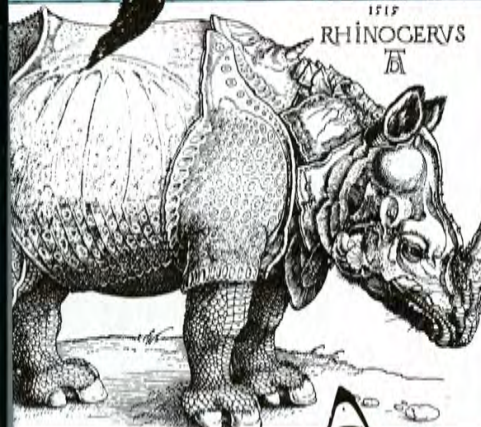
GIVE
SIGN

UNDER
THE SKY
OVER
THE
EARTH

© 1986 Edgar Heap Of Birds

From the Exhibition: *Sharp Rocks*

NATURE



Aleut artist **John Hoover's** *Loon People* is made from three red cedar panels which have been carved and painted. Hoover's artworks focus on nature, telling stories about the relationship between animals, human beings and spirits.

In *Loon People*, a central panel depicts a primitive form which is part human and part spirit. The figure is nestled between two elongated loons, whose images are mirrored on the two flanking panels. Blue spirit faces within the loons include a loon-woman, a salmon-woman, and a cormorant (large sea bird).

The influence of Alaskan hunting and fishing folklore and Northwest Coast mythology can be seen in Hoover's work. The work evokes a sense of linkage between human souls and totemic animal guardians which was so strongly developed in hunting and gathering societies.

"From childhood, I had been intrigued by fantasy and the occult, and the spirit world was very real to me," Hoover recalls. He was interested in shamans—seers empowered to intercede with ancestors and supernatural forces. "Shamans are the original psychologists," he

says. "They draw out images from the subconscious. They bring what is fearful out in the open, so that people can cope with it. Like the shaman, the tribal artist communicates with the spirit world, not just through the finished product, but during the creation of it. This communication is a continuous process."

Hoover carves his cedar sculptures from century-old trees, applying traditional northwest colors of yellow ochre, sienna, white, red and cerulean blue. The Loon People's long, curving and symmetrical shapes reflect the influence of traditional Northwest Coast totem poles, masks, rattles and bowls, as well as contemporary art forms.

Hoover was born in 1919 in Cordova, Alaska to an Aleut-Russian mother and a German father. He has been a professional fisherman since the age of nine, as well as a self-taught painter.

The artist created two-dimensional artworks for more than twenty years before turning to sculpture. Learning about his Aleut heritage was difficult since there were no Aleut carvers nearby, and books on the Aleut culture, if they could be found, were written in Russian. The resourceful Hoover researched the myths and legends of the Aleut people from oral histories and government documents from the American Bureau of Ethnology.

Hoover lives and works in Grapeview, Washington, on the lower part of Puget Sound.

Questions

- Does *Loon People* suggest anything to you about the relationship between humans and nature? In this artwork, who is in control—humans or nature? In your world, who is in control and why?
- Is this artwork representational or abstract? (See the sections dealing with representation (Karita Coffey) and abstraction (P. Y. Minthorn).) Can an abstract image tell you things about nature that a representational image cannot? If so, what kinds of things?
- Where could we experience **real** loons? Have you seen one? Do you know the sound of the loon? How might those encounters affect your understanding of this artwork?
- Why do artists represent nature when the real thing is all around us?
- Is there a sex/gender to nature? Do animals have human qualities?
- When we use language to describe ourselves, do we use more terms from the natural world or from the mechanical world?
- Do you consider yourself to be part of nature?
- Why do we use the word nature when we talk about "human nature"?

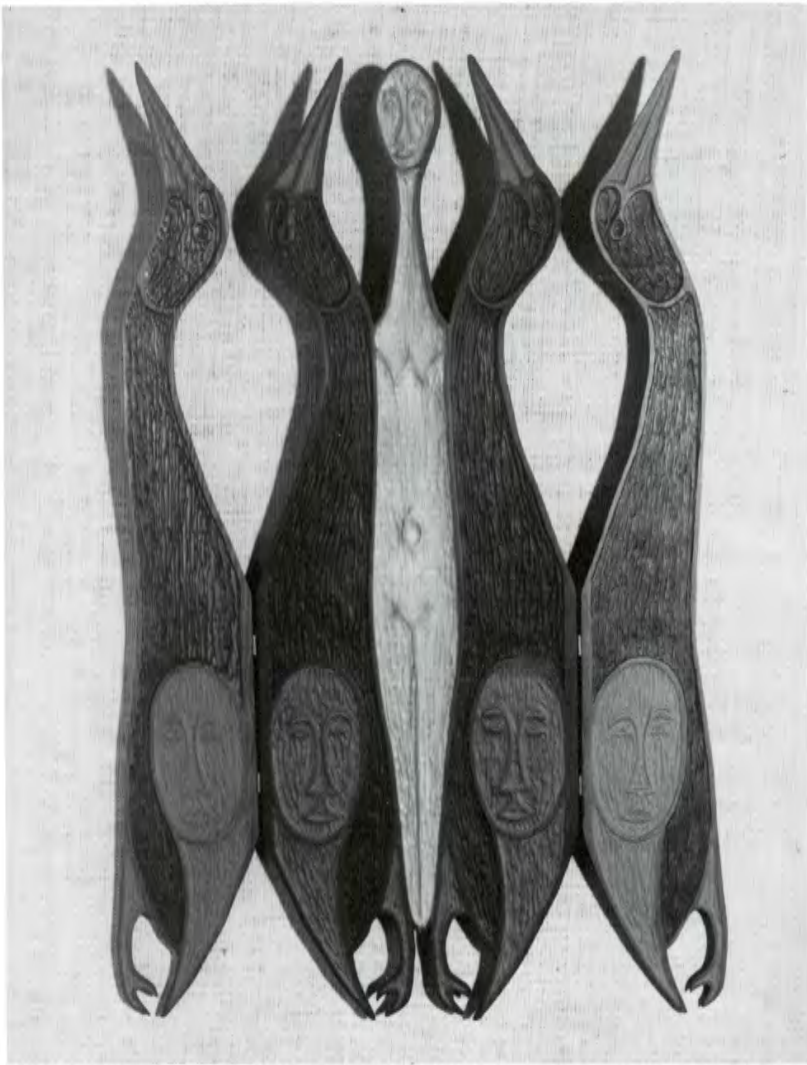
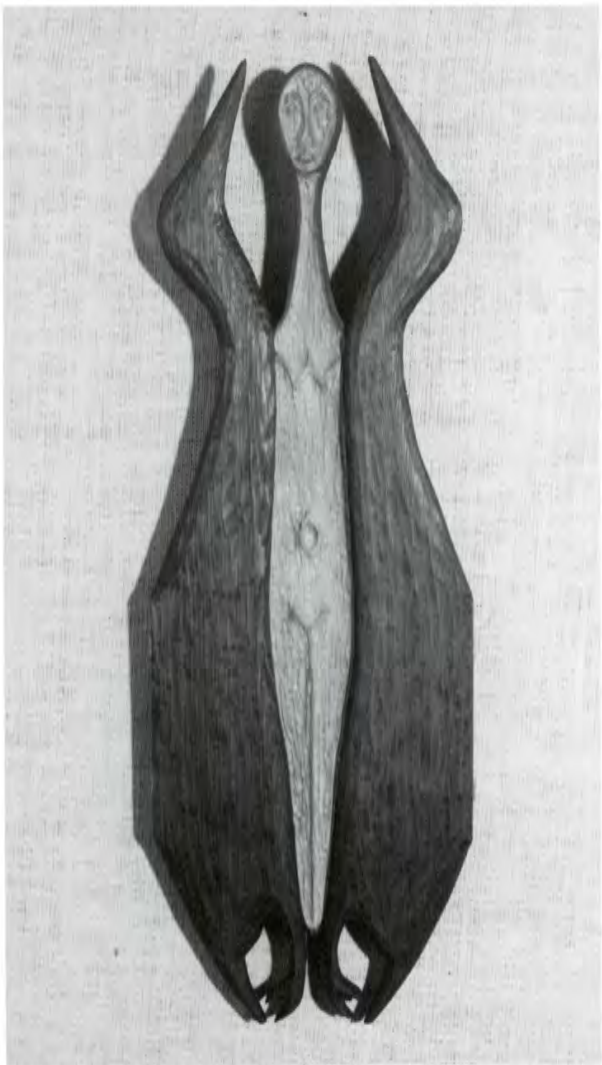
STATEMENT ON OUR HIGHER EDUCATION

for Ron Lampard, Nisqually

We learned that you don't shoot things that are wiser than yourself: cranes, crippled bear, mountain beaver, toads. We learned that a hunter who doesn't eat his game is a traitor and should wander the earth, starving, forever. We learned to fish the shadow side of creeks and to check traps every morning before the dew lifts. It is a kindness in our savagery that we learned to owe our prey a clean death and an honorable end. We learned from our game to expect to be eaten when we die, learned that our fathers learned all this before us. Because of this you are brother to cranes, mountain beaver, toads and me. And to one old crippled bear that neither of us will ever see.

—William Ransom

“Nature is the unique great realm upon which art feeds. Nature is not only what is visible to the eye—it also shows the inner images of the soul—the images on the back side of the eyes. —*Edvard Munch*



John Hoover: **Loon People**, polychromed red cedar, view on left with panels closed, view on right with panels opened.

Investigations

- #1.** On paper or on your computer, list the following:
- your personality traits (i.e., shy, curious)
 - your physical qualities (i.e., small, tall)
 - your actions, methods of survival (i.e., stubborn, patient, impulsive)

Select an animal—a bird, beast or fish—that best represents the traits that you have outlined. Think of this animal as your “spirit animal.” Create an artwork that expresses your respect and reverence for that spirit.

- #2.** Make three lists concerning the balance of power between humans and nature. In the first list, site examples of people controlling nature (i.e., clearcutting, dams). In the second list, site examples of nature controlling us (i.e., volcanos, floods). Finally, list situations in which nature and humans are in balance. Take time to think about how these lists have (or have not) changed over the years. Where do you think the most entries will be made in the future? Find pictures of three existing artworks, or create three new artworks, that speak about these three balances of power.

- #3.** Draw or collect pictures of ten objects that you would bring with you to a space station to make the environment as “natural” as possible. Make a drawing or model showing these ten things in their space environment.

- #4.** Collect as many written examples as you can find in which the word “natural” is used to describe a product, place or activity. Display these examples on a wall. Circle those examples that you feel honestly refer to elements of nature as you understand it.

“As nature continues its game of biological mutation and selection, and as man plays his own games of selection of ideas and of cultural innovations, nature will have the last word.”

—Jonas Salk
From: The Metaphoric Mind, Bob Samples

Experiments

- #1.** Create two written and/or visual advertisements to sell yourself. In one version, use only words and images referring to nature; in the other, use only words and images referring to human-made or machine-made things. Devise a method to test which version is more effective. Analyze why.
- #2.** Select one of the following topics involving animals (or create your own topic): animals and human fashion, animals and scientific research, pets and the mental health of humans, zoos, dogs that become vicious, strays. Keep a notebook for an extended period of time in which you keep newspaper clippings, advertisements, notes from television or radio programs, quotes, personal stories and photographs that relate to the selected topic. Based on the information in your book, create an artwork that incorporates what you have learned and/or suggests a different way of viewing the issue in the future.

Words and Associations

What do you associate with **nature**? Play with these words to generate ideas and images:

organic	system
beautiful	scenery
mysterious	earth
stable	biology
unstable	essence
sustaining	landscape
powerful	soil
delicate	universe
EXAMPLE	
mysterious scenery = fog	
delicate landscape = ice covered lake	



CRAFT



Edna Jackson's black and white *Containers* are made from raku fired clay, hand-made paper, nylon thread, wood rods, beads, and cedar bark. These multi-media works combine Northwest Coast Indian forms and materials with Tlingit legends and stories from the artist's own life. They are influenced by the textures

and colors of the Alaskan landscape.

Jackson combines the artistic and craft traditions of the Northwest Coast Indians with a contemporary style. Borrowing from the basket, button-blanket and mask forms of Northwest Coast art, Jackson uses traditional materials in new ways. Like many other contemporary artists who work with vessels or vessel images, Jackson challenges the idea that a container must be functional.

Jackson is also a papermaker, and was one of the first artists to use cedar as a material for papermaking. She collects red and yellow cedar bark each spring from trees near her home in Alaska.

"When I am gathering bark and grasses for my papermaking and weaving, I work in the woods, which I love," she says. "Some of the places I get my bark from have old trees standing where women hundreds of years ago came to get their bark for weaving."

Jackson uses other materials in her work as well, including feathers, laces, yarns, cloth and paint which are layered, laminated or printed into the cedar pulp. "I am a pack rat and save everything," she comments. "When I get an idea for something, I go through my junk until I find things that will 'go together' and start playing and rearranging until they look right."

Jackson was born in 1950 to a Tlingit fisherman and a schoolteacher from a Michigan farm family. Her love of textiles can be attributed to her mother, who first taught her to sew. She studied art at the University of Washington, and learned about basketry and weaving from Alaskan artists.

"When I started seriously doing artwork, I wanted my work to have the Northwest Coast feel," Jackson says. "I tried woodcarving and didn't care for it at all. To create the relief of Northwest carving, I started using fiber techniques: quilting, stitchery, trapunto." She discovered papermaking in college.

Today, as part of a community college outreach program and an Alaska Council for the Arts project, Jackson travels to small Alaskan fishing villages and logging camps where she teaches paper-making and weaving to those interested in these crafts. She lives and works in Kake, Alaska.

"I am a teacher, but also constantly a student."
—Edna Jackson

Questions

- What are some of the elements of craft (i.e., tradition, natural materials)?
- What elements of craft are present in Edna Jackson's containers? Are the same elements present in James Lavadour's painting, *The Fog That Lives in the Ground*?
- How does the "craft" used in Edna Jackson's work reflect the artist's heritage and her relationship to nature?
- Can a traditional artwork also be considered contemporary? Can a contemporary artwork be traditional?
- What is the difference between handmade and machine-made? What are examples of each? Are there objects which are still crafted by hand as well as by machine?
- Are all crafts functional?
- What in your environment is handcrafted?
- Is a craftsperson the same as an artist? Why or why not?

The man-made object as shaped by a craftsman has given us the record of mankind from prehistoric times to the present era. The first tools and utensils were restricted to the consideration of utility and were shaped accordingly; later their shapes were refined and decorated. As man learned and improved there was a steady evolution of the shape or form of the object; choices had to be made. These decisions did not affect the utilitarian functioning of the object; they rested upon aesthetic values. When we learned to make a variety of tools capable of shaping vessels for holding grain or water, the decision among them was an aesthetic choice since all could perform the original intended function. The formal element present in the craftsman's products which surround us has had great impact upon the formation of taste and the customs of peoples. With the advent of almost total mechanization the creative and imaginative ability of the sincere craftsman stands forth. The products of his craft are cherished and bring a fine sense of beauty to the beholder.

—Hastie and Schmidt

From: *Encounter with Art*

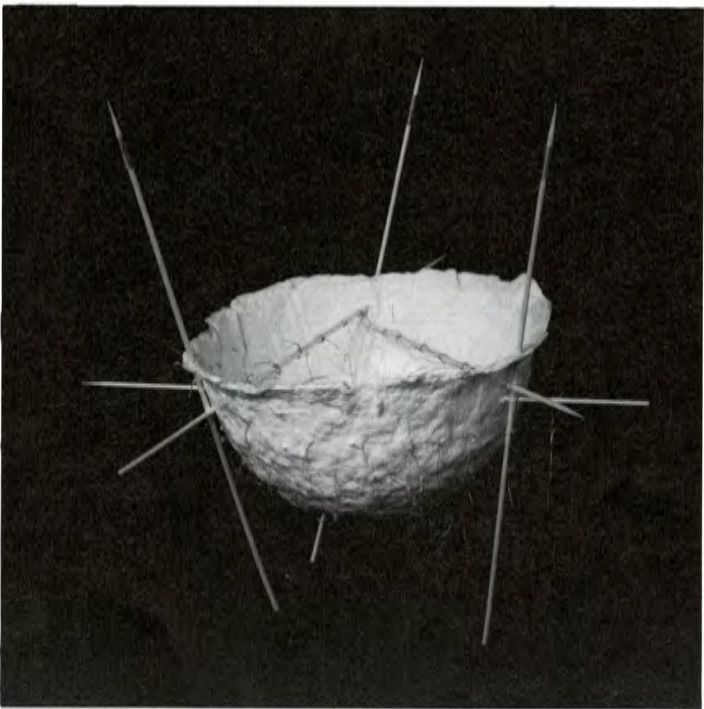
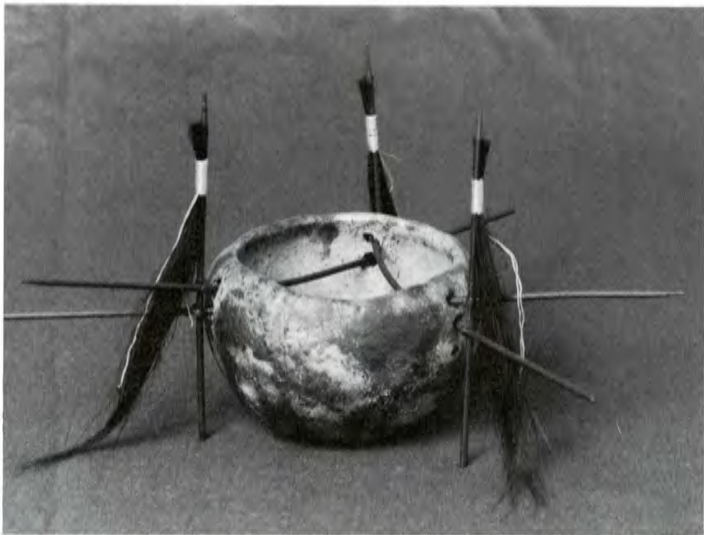


Elaine Emerson: **Berry Basket**, cedar root, bark, bear grass.

“The craftsman within the artist establishes him as a doer as well as a dreamer. However essential his vision, the artist’s success or failure remains relative to his abilities as a craftsman.” —*Ed Garman*



Edna Jackson: (above) **Last One**, cedar bark paper, thread, bone, cloth, buttons, feathers; (top right) **Container** (black), raku fired clay, wood; (bottom right) **Container** (white), handmade paper, nylon thread, wood, beads.



Investigations

#1. Select a machine-made object with which you are familiar (i.e., a spoon, television, drinking glass). After studying the object, create a representation by hand, in a material of your choice. Display the two objects together and record your observations and opinions about each object, focusing on their:

- function
- monetary value
- value to you
- interest to others
- use as a resource for information about form, culture and individual
- lasting importance

#2. Identify one or more craftspeople from your family or community. Interview them about the origin of their craft, the individual(s) involved in teaching them the skill, the personal changes that they have added to the craft, and any plans they have to pass on the artistry. Based on your notes, write a detailed job description and job qualifications for the perfect candidate to carry on that craft tradition.

#3. Collect as many examples of containers, or images of containers, as you can find. They may include such diverse objects as jars, cereal boxes, and contact lens cases. Display the objects and/or images of objects in such a way that observers will learn something about containers or see the containers in a new way. Written information, including labels and drawings, may be used in the presentation.

#4. Through research, make a list of “extinct” craft forms. Make a poster warning the public about a craft that may be “endangered” in the future.

Experiments

#1. Think about a “craft skill” that you have (i.e., carving, crocheting, making bracelets, beadwork, cooking, metal work, gum wrapper chains, origami). Select someone who does not know the skills associated with your craft and teach that person the technique. Think about and record what was satisfying about sharing the skill and what things made it frustrating or difficult. Predict whether or not the person you taught will continue the craft. Why or why not?

Words and Associations

What do you associate with **craft**? Play with these words to generate ideas and images:

planned functional spiritual primitive clumsy masterful decorative cultural	proficiency tradition handmade trade career vocation aptitude skill
EXAMPLE	
primitive skill = hunting with poison arrows	
cultural vocation = kabuki dancer	



FUNCTION



Nettie Kuneki's T'At'Aliya's Basket is made from red cedar and beargrass, and is an excellent example of Klickitat basketry. The Klickitat Indians have a long tradition of making functional baskets called **schklup**, which were used for picking and storing fruit found in Washington State, such as huckleberries, blackberries and choke cherries. The properties of cedar root made it possible to store soft fruit in these baskets for many days or to hold water in them without leaking.

The baskets were frequently sold to coastal tribes for gathering special foods like clams or for carrying feed for livestock. Although the weaving patterns of Klickitat baskets contain diverse styles and images, the most common designs include the salmon gill, the eel, geese in flight, mountain buttes, and sturgeons.

The first people to use these baskets were reportedly the T'At'Aliya (today they are called "Sasquatch" or "Big Foot"). According to Klickitat folklore, five T'At'Aliya sisters used to catch children and carry them home in these baskets for their own little ones to eat. Legends such as these were told to children and grandchildren to teach them about morality and tribal values (much like the familiar story of Pinocchio, whose nose grows long when he tells a lie).

Questions

- What are some of the possible functions of Nettie Kuneki's *T'At'Aliya's Basket*? What does this indicate about the culture that uses or used it?
- What is the current function of the basket?
- How did the basket's original function of collecting berries influence its shape?
- What factors influence or determine an object's function (i.e., who uses it, what it is made of)?
- How does constant use affect an object's design?
- What do you think Nettie Kuneki's basket decoration means?
- What are some "functional objects" in your community that have been embellished with "non-functional" decoration (i.e., painted fire plugs, fences)? Does the decoration change the meaning and/or use of the object?
- What are some examples of contemporary containers? What functions do they serve?

Baskets, perhaps more than any other art form, carry cultural messages from the weaver to those of us who enjoy basketry. These messages are of place, of growing things, of ancestors' ways, of rituals and beliefs, of changes brought by time, and of the basketmaker's inner thoughts and dreams.

—From: Columbia River Basketry



Bill and Fran James: **Food Storage Basket**, cedar bark.

The tradition of basketry is important to Kuneki. She says, "It was the belief of our ancestors that the cedar tree was one of our spiritual elders who blessed us with this unique art of basketry. We did not keep the ways of our forefathers, and we have lost much of our native art. To me, it is as if our art of basketry once died and now has come to life again. It is the rejuvenation of our identity, the reawakening of our great heritage of which our people were once most proud."

Kuneki was born in Dallas, Oregon in 1942, and grew up in Wahkiacus on the Klickitat River near Lyle, Washington. She spent much of her childhood watching her grandmother, well-known Klickitat basketmaker Mattie Spencer Slockish, making baskets.

"Making baskets has been important to our family for generations," she says. "I first watched my grandmother make baskets when I was small. ... When the day was over and she could no longer work outside, she would light the oil lamp and work on her baskets." Yet Kuneki didn't learn to make baskets in those early days. "I didn't want to learn," she says. "It wasn't until 1975 that it seemed important to me that I learn this part of my own family tradition."

Kuneki has now exhibited her work throughout the Northwest, and has lectured extensively on Klickitat and contemporary Native American basketry. She currently lives and works in White Swan, Washington.

Investigations

- #1. Make a list of all the functions the *T'At'Aliya's Basket* could serve, given its form.
- #2. Write a legend that could be told about *T'At'Aliya's Basket* today.
- #3. Create a container Nettie Kuneki might use if she moved to your community as a "gatherer". Decorate its surface with a pattern that identifies its function.
- #4. Alter a functional object in your house so that its function is temporarily changed.
- #5. Select one common container in your home. List as many uses as you can think of for that object, other than its established function.
- #6. Research the evolution of an object and how its change in design has affected its function (i.e., hammer, car, refrigerator, telephone, bathtub).

Today when machines satisfy most of our needs for containers, basketmaking has evolved again. What was a utilitarian craft, however beautiful, has now become for many basket-makers solely an expression of their own creative vision. —*Columbia River Basketry*



Nettie Kuneki: **T'At'Atiya's Basket**, red cedar, beargrass. A small basket fastened inside the ten-gallon basket reflects Net-tie's belief that a basket should never be given away empty.

Experiments

- #1. Create or alter a garbage can in such a way that its function as a collection site for trash is obvious and people are encouraged to use it more often. Place it next to a "regular" garbage can. Observe which can is used more often, and record this information.
- #2. Find a functional object that is not recognizable to most people (i.e., unusual kitchen implement, gear from a machine, plumbing tool). Show the object to at least twenty people and ask them to guess its function. Analyze your research. Were any of the answers similar? If so, what about the object's form suggests that answer? Were some people more creative with their responses than others, and could you have guessed that those people would be more creative? Were there some practical uses suggested for the object? Try one. Does the form of your object truly suggest its function?

Words and Associations

What do you associate with **function**? Play with these words to generate ideas and images:

useful	use
dependable	work
invented	form
crafted	purpose
habitual	intention
adapted	performance
obsolete	application
inoperative	convenience
EXAMPLE	
dependable form = brown paper bag	



VISION



James Lavadour's *The Fog That Lives in the Ground* is an oil painting on canvas, divided into two sections. Each section contains a dream-like sequence involving landscapes which are both real and mythical. Lavadour describes his paintings as "mirrors of myself, reflecting my inner thoughts and feelings about things I

contemplate, similar to images in our dreams."

A sense of place is important in Lavadour's work. He explains, "To me, the earth is a very intimate structure on which there is an intricate web of connected places; hunting places, personal places, hidden places, haunted places, etc. These places contain something that I cannot describe in words." Instead of using words, Lavadour expresses his feelings about the importance of "places" with paint and canvas.

Lavadour does not draw and paint landscapes directly on location, but instead returns to his studio and begins creating abstract lines and patterns which suggest experiences and places he remembers. "My paintings are like music, full of rhythms, contrasts, movement—an orchestration of small elements," Lavadour says. "This

approach presents a more intimate and spontaneous visual experience than I ever achieved in direct representational drawing."

Using a powerful narrative style, Lavadour weaves together his personal experiences, Native American culture, and myth. Many of his contemporaries in the art-world, including European artists Francesco Clemente, Sandro Chia and Anselm Kiefer, have a similar approach. They explore mythology, sexuality and war in their artwork, reflecting a European culture in transition. Like Lavadour, they are attempting to both recover their history and find their position in contemporary life.

Lavadour was born in Pendleton, Oregon to the Walla Walla tribe on the Umatilla Indian Reservation. He is of mixed blood, and is therefore considered a "Breed" or "Alimas"—meaning "the people in-between." This racial background has had an affect on his work.

"I am in the awkward position of being called an 'Indian Artist' off the reservation, but at home I am not considered qualified to represent tribal culture," Lavadour says. "To not be accepted fully by your own kindred is a perplexing situation." He adds that "In the conflict between race, religion and culture I find the true purpose of my art; it is a process of investigation, discovery and expression of knowledge that can lead to the advancement and uplifting of my people."

Questions

- How many different kinds of visions can you think of (i.e, sight, memory)?
- How many of the possible kinds of visions have you experienced? Which do you use most often? Which could you do without? Which need to be developed?
- What kind of vision is James Lavadour's *The Fog That Lives in the Ground*? What do you think the subject matter of the vision is? What things in his life might have shaped this vision?
- Do you need to look at an image in order to "see" it?
- Is seeing believing?
- What things shape your dreams? Do you dream in color? Are your dreams accompanied by music?
- In what ways do we use visual memory (i.e., to recognize a face, rehearse uncertain situations)?
- What kinds of people do you consider to be visionaries (i.e., philosophers, scientists)? What role do visionaries play in your culture?
- Is there a difference between vision and perception? Between vision and thought?
- What things change, distort or clarify vision (i.e., glasses, microscope)?
- What are some examples of historic visions?

WHEN I HEARD THE LEARN'D ASTRONOMER

When I heard the learn'd astronomer,
When the proofs, the figures, were ranged in columns before me,
When I was shown the charts and diagrams, to add, divide, and measure them,
When I sitting heard the astronomer where he lectured with much applause in the lecture-room,
How soon unaccountable I became tired and sick,
Till rising and gliding out I wander'd oft by myself,
In the mystical moist night-air, and from time to time,
Look'd up in perfect silence at the stars.

—Walt Whitman

“For imagination is not confined to wild bursts of fantasy. Imagination is the manipulation inside the mind of absent things, by using in their place images or words or other symbols.” —*Jacob Bronowski*



James Lavadour: **The Fog that Lives in the Ground**, oil on canvas.



Photograph by Will Thornton

Investigations

- #1. Draw or verbally describe what your house and neighborhood will be like 50 years, 100 years, and 150 years in the future.
- #2. Write about your personal “vision quest,” your personal challenge to achieve an intangible goal.
- #3. Imagine that stones can speak. Write a script of what a stone from your driveway would say about what it saw yesterday. Draw what you look like to the stone.
- #4. Select your favorite scientist or science fiction writer, and illustrate that person’s vision of the future.
- #5. Draw an object as you see it with your natural eyes. Use some method to change your vision (i.e., 3-D glasses, a magnifier, a blindfold, mirror) and draw the object again.
- #6. Describe an object to a friend without revealing its function. Look at the object or a picture of the object while talking to the friend, and use visually descriptive terms. Ask your friend to draw the object that you have described. Is the drawing close to the object’s appearance? Why or why not?
- #7. Listen to several television advertisements without looking at the video image. How is your perception of what is being sold different than when you see the image? Is it clear what the advertisers want you to think, without the image? Make a comparison between what you are envisioning and the images that are actually being used.

“What is now proved was once only imagined.”
—William Blake

“You can’t depend on your eyes when your imagination is out of focus.”
—Mark Twain

“What would the world look like if I rode on a beam of light?”
—Albert Einstein, age 14

Experiment

For two weeks, keep a dream diary. As soon as you wake up, record any images, sequences or feelings you remember that are left from your dreams. Make the recordings in words, pictures or symbols. At the end of two weeks make notations about visions that recur or that are particularly vivid. In the medium of your choice, create an artwork that attempts to share one or more of those visions with others.

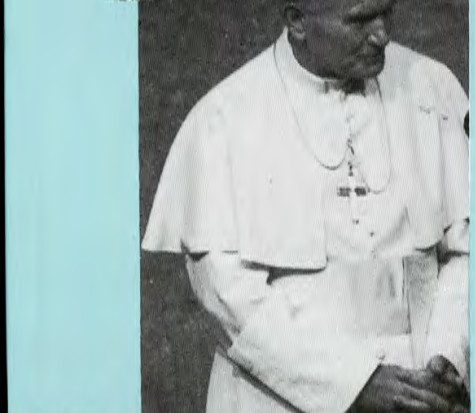
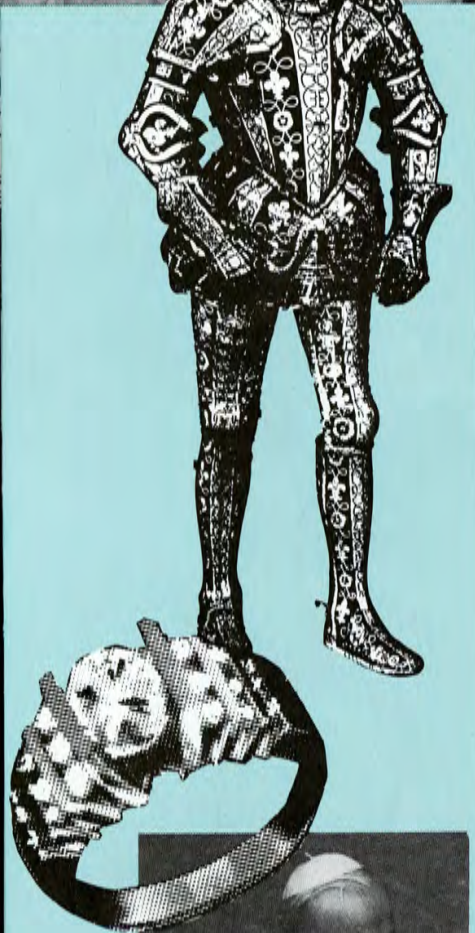
Words and Associations

What do you associate with **vision**? Play with these words to generate ideas and images:

clear/cloudy sighted/unsighted poetic passive/active interactive internal conscious/unconscious illusionary	eyesight wish dream panorama perception viewpoint mirage hallucination
EXAMPLE	
internal viewpoint = self worth active dream = sleepwalking	



CEREMONY



Maynard Lavadour's *Man's Ceremonial Shirt*, made from buckskin, follows family and cultural traditions of ceremonial dress which have been practiced for centuries. The shirt is decorated with pony beads and brass tacks (from the artist's great-grandmother's collection of materials), and includes red geometric designs. The red in the shirt's decoration is significant in that red is traditionally a "man's color", associated with war.

Lavadour's designs are drawn both from the traditions of ceremonial dress and from his dreams. The artist points out, "You'll notice the shirt has a lot of holes to decorate the edges of it, and that just came to me in a dream. A lot of my designs and the way I construct some of my things, they come to me in dreams. [That's] a large portion of where I get my ideas from."

In traditional Native American culture, the making of a leather dress or shirt begins with the tanning of the hide. After the fat, meat and hair are scraped, the hide is hung outside to dry and bleach in the sun. The hide can then be made into moccasin soles, ropes and parfleches (envelope-like containers), or tanned with a mixture of animal brains and fat to make a softer, more pliable material. Smoking makes the hides more durable and waterresistant for everyday use.

Lavadour's shirt has fringing, which is often used as decoration on ceremonial clothing. Here, the fringing is embellished with natural beads of claws, teeth, shells, bone and berries. Large "pony" beads and smaller seed

beads, introduced by traders, are used for intricate patterns.

Historically, ceremonial shirts and dresses were worn on special occasions. This clothing is now carefully preserved by generation after generation. Traditional garments being made today, like Lavadour's ceremonial shirt, are also intended more for preservation of tradition than for wearing.

Lavadour was born in 1960 to the Cayuse/Nez Perce Tribe in the Plateau region of the Pacific Northwest. He studied at the Institute of American Indian Arts in Santa Fe, New Mexico. He is considered an authority on traditional costing, and has served as a consultant on films in this capacity.

Lavadour currently lives and works in Pendleton, Oregon.

"My great-grandma told me, she says, you can tell if a man has a good woman by how he's dressed. And you can always tell a woman's well off and that her man was a good hunter by how many dresses she has and how many elk teeth decorate her dress."

—Maynard Lavadour

Questions

- What kind of ceremony might Maynard Lavadour's *Man's Ceremonial Shirt* have been used for? How might the appearance of the shirt change if it were part of ceremonies related to death, marriage, birth or coming of age?
- What materials are used in *Man's Ceremonial Shirt*? Why is it made out of an animal skin? How is it decorated and why? Do you think the fringe has a special meaning or significance? What might that be?
- Is *Man's Ceremonial Shirt* like a mask? Does it change the person who wears it?
- What is worth creating a ceremony for? When is a ceremony meaningful?
- What do ceremonies reflect about our lives and values?
- What is the difference between a ceremony, a ritual and a habit?
- Can ceremonies be a daily occurrence? Why or why not?
- What ceremonies and rituals are important to you and your friends? Are you conscious of them? Do they strengthen your community or feelings of closeness with others?



Maynard Lavadour: **Man's Ceremonial Shirt**, buckskin, pony beads.

“Ceremony provides a structure for the conscience, mind and body to enter a state of spiritual consciousness. Without ceremony we would never transcend the barriers of self.”
—Tom Brown, Jr.



Maynard Lavadour: **Woman's Ceremonial dress**, velveteen, beads, detail.

Investigations

#1. List as many ceremonies as you can think of that occur in your community. Consider sports, religion, age and pop culture when making your list. From that list, determine which ceremony:

- has been celebrated the longest
- involves the most people
- requires the most practice
- is least likely to survive in the future
- has the greatest significance to you
- uses the most ceremonial objects
- is consistent in how it is carried out

#2. Compare and contrast Maynard Lavadour's shirt to Edgar Heap of Birds' shirt, *Radon for Redhair* (i.e.,

paint/ beads, ceremonial/ political). Create a design for a third ceremonial shirt which combines elements of both.

#3. List daily activities in your life, from tooth-brushing to taking out the garbage. Label each one as a ceremony, a ritual, a habit, or "other." Under which of these categories do most of your daily activities fall? Why?

#4. Select a ceremony of some significance to you and your family, in which you have taken part. Attempt to trace the origin of this ceremony: who started it, when, and why? Think about changes which have occurred in the ceremony through the years. Have those changes been improvements? Why were they made? Think ahead twenty-five years. Do you think the ceremony will still be practiced? How might it change? Write a short essay on the effect of time on a ceremony.

Experiments

#1. Create a ceremony to commemorate a daily event which we take for granted (i.e., birds chirping, water coming out of a faucet). Write a brief description of the ceremony, outlining what will occur. Create a garment to be worn during the ceremony, and an invitation for it. Conduct the ceremony with your family or a group of friends.

#2. Collect and fill a notebook with images of ceremonial objects (crown, menorah, mask, baton). If you think of an object but cannot find a picture of it, make a sketch of it instead. Based on your collection, draw some conclusions about objects of ceremony. Use the following questions as a guide:

- Are there any common characteristics about the materials from which the objects were made?
- How are most of the objects touched by the people using them?
- Are there certain kinds of people who have control of the objects (i.e., elders, leaders)?
- Are the "newer" objects of ceremony handled differently than the more "traditional" ones?
- Which of the objects do you expect to still be in use in the year 3,000?

Words and Associations

What do you associate with **ceremony**? Play with these words to generate ideas and images:

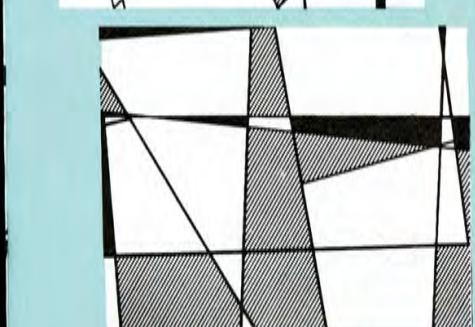
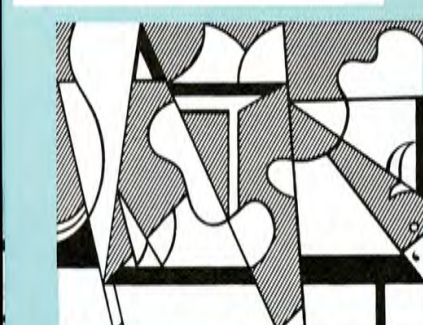
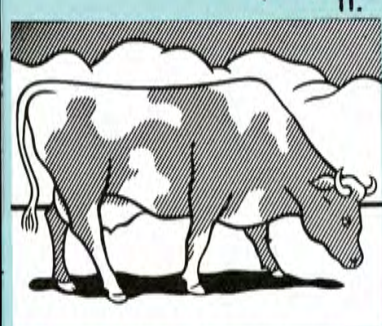
joyous	event
healing	custom
religious	ritual
comforting	habit
prescribed	celebration
proscribed	passage
social	testament
spontaneous	observance
formal	commemoration
EXAMPLE	
prescribed ritual = grace before dinner	
healing observance = memorial service	



ABSTRACTION



Black Blocks, 1977, Susan Rothenberg



Cow Triptych, 1974, Roy Lichtenstein



P. Y. Minthorn's *Black Wing #2* is an oil painting on unstretched canvas. Minthorn's paintings contain abstract images which seem to float on top of the canvas, and many include commonplace and discarded materials such as wood, paper and earth.

Minthorn sees art as a quest for knowledge, "filling the vacuum that exists when traditional methods of inquiry are forgotten or left behind."

His works can be viewed in many ways: as a direct experience with the materials of paint and canvas; as abstractions of objects, shapes or figures; or as real and imaginary landscapes. Most importantly, his paintings do not attempt to realistically describe the physical world, but present the artist's dreams, memories and experiences.

Minthorn became interested in abstract painting after viewing a very powerful abstract expressionist artwork. The work excited him and he decided to "go in that direction" with his own work. His work reflects the influence of American and European abstract painters such as Franz Kline and Susan Rothenberg, as well as

the triangular design, geometry and tepee forms of American Indian art. All three artists transform abstract images into powerful symbols, and stress the importance of directly experiencing the work with all of your senses.

Minthorn was born in 1960 in Pendleton, Oregon. His father is Cayuse and his mother is Nez Pierce. American As a Indian Arts High School and College, located teenager, he studied creative writing at the Institute of Art in Santa Fe, New Mexico. He published *Cereemonious Blue*, his first book of poetry, in 1981. He also enrolled in the Pacific Northwest College of Art in Portland, Oregon, but soon left, determined to teach himself about art.

About being a Native American artist, Minthorn comments: "One must begin to sense the courage and the sheer determination in 'having to believe' that what we do as Native American artists is very, very real...for at every moment there is the persistent challenge of doubt, disbelief and ignorance surrounding us from all sides. And yet what may be even less apparent to the casual observer is the common knowledge among many Native America artists that our sources of inspiration can traverse worlds at a time, being multi-faceted and visionary. Oftentimes, for the Native American, to become an artist means to become a better human being."

Minthorn lives near the Blue Mountains outside of Pendleton, Oregon.

Questions

- When we "abstract" something—an idea, object or occurrence—what do we do? Do we add, take away, dissect, distill, rearrange, or do something else?
- What are some visual elements artists use to create abstractions (i.e., line, texture)?
- Which of the elements that you listed did P. Y. Minthorn use to create *Black Wing #2*? What tools do you think the artist used to create these elements of design? How did he move the tools across the canvas?
- What in your immediate environment is abstract? Is there anything abstract about the human body? The human mind?
- Is it possible to communicate ideas with more clarity or emotion through the use of abstraction? Why do you think Minthorn chose abstract elements for his work? What do you think he is trying to express?
- How do we use systems of abstraction to better understand nature and man-made environments (i.e., algebra, poetry)?
- Are symbols abstractions?
- What abstractions do you encounter in a normal day of activity?

Experiment

Look at yourself in the mirror, and then draw your face, reducing your features to the simplest possible forms (i.e., eyes become dots within circles). Now choose one emotion that is powerful to you (i.e., jealousy, fear), and rearrange the abstracted forms in your drawing to express that emotion. Experiment with repeating the forms to create patterns or rhythm, use different colors to reflect mood, and alter the size for impact. Share this new abstracted face with others. Can they recognize the emotion that was being expressed?

I believe all emotions, if pure enough, are abstract. Also, all forms exist to us because of an abstract rhythm and design. It is my aim to define them.

—Raymond Jonson

From: The Art of Raymond Jonson



P. Y. Minthorn: *Studies for Sahaptin #2*, acrylic on etching paper.



“Abstract art is only painting. What about drama? There is no abstract art. You must always start with something. Afterward you can remove all traces of reality. There’s no danger then, anyway, because the idea of the object will have left an indelible mark.”
—Pablo Picasso



P. Y. Minthorn: **Black Wing #2**, oil on canvas.

Photograph by Will Thornton

Investigations

- #1. Compare three representational artworks and three abstract artworks from the exhibit. What are their similarities and differences? Why do you think the artists who created these works chose to include abstract or representational imagery?
- #2. Using the elements of abstraction, create a family crest (an image which symbolizes your family life or history, distinguishing your family from others) or a flag for an imaginary society or country.
- #3. Create an abstract warning sign that will keep people from developing your worst habit.
- #4. Create an abstraction of an artwork in the exhibit which you consider to be representational. To create this work, select a visual medium (i.e., paint, charcoal, clay) and use only your finger or hand as your tool.
- #5. Think about a complex idea, theory, concept or procedure (i.e., gravity, love, evolution, black holes, functions of the brain, death). Through a process of simplification, or reducing the concept to its most basic elements, present an abstract visual representation of the subject. Consider the best medium for the job: poetry, pen and ink, clay, music, gesture, collage.

Words and Associations

What do you associate with **abstraction**? Play with these words to generate ideas and images:

pure	simplicity
complex	essence
spiritual	essentials
elemental	idea
delicate	suggestion
bold	separation
universal	sign
personal	symbol
confusing	recombination
EXAMPLE	
confusing suggestion = war must be fought to achieve peace	



The Labors of Hercules, detail, 1987, Michael Spafford



SPIRIT



Three Asaro Mud Men, New Guinea, 1970, Irving Penn



Marvin Oliver's *Shark Mask* is made from alderwood, copper, silver and opercula (shell). Oliver continues the tradition of Northwest Coast Indian masks which were made for ceremonial dances and carved to represent mythical beings or spirits associated with a family crest. These spirits include the bear, raven, eagle, frog,

and shark. Today, spirit masks are still used in ceremonial dances, but many are also sold to art collectors, galleries and museums.

Spirit masks are made from various native woods such as cedar and alderwood, and often contain copper and silver decoration obtained through foreign trade.

Oliver is a Quinalt/Isleta Pueblo Indian, born in Seattle, Washington in 1946. He grew up in Shelton, Washington and San Francisco, California, but returned

to Seattle in the early 1970's, where he received a Master of Fine Arts degree from the University of Washington in 1973.

Oliver's work has been exhibited nationally, and he has completed many major artwork commissions in schools, libraries and parks, including totem poles located in the Pike Place Market in Seattle, Washington. He has also served as an advisor to many national arts organizations including the National Endowment for the Arts and the Institute of American Indian Arts in Santa Fe, New Mexico.

"The spiritual content of the work is the link between the old and the new."

—Lawrence Beck

Questions

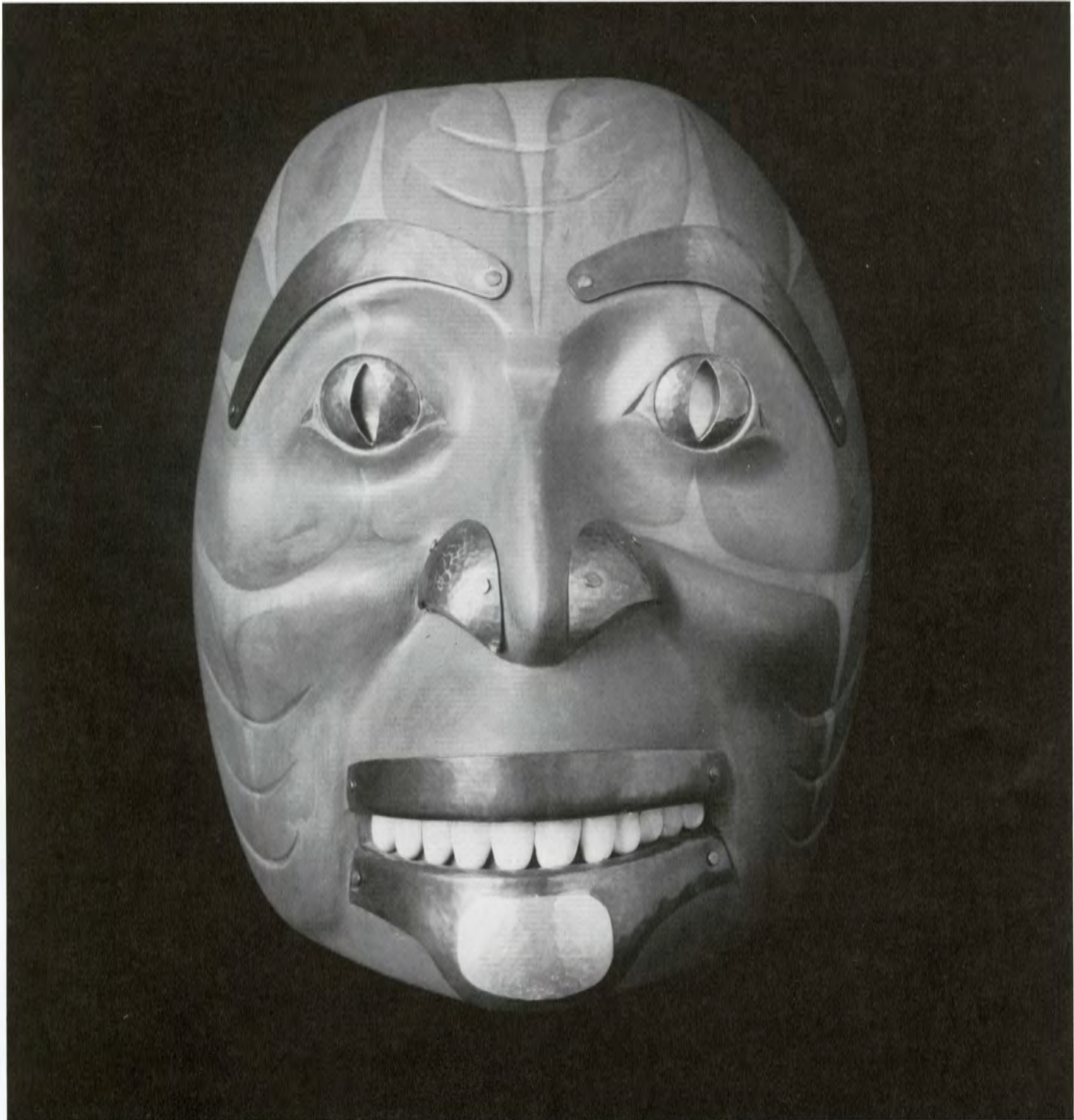
- What is your definition of "spirit?" Is there more than one kind of spirit?
- If spirits communicate, what forms of communication do they have available to them?
- Can we see spirits?
- Why are masks often used as representations of spirits? Does a mask hide, reveal or protect spirits?
- What kind of spirit do you think is housed by this mask? Does it change or transform a person who wears it?
- Are spirits personal or cultural creations? How do individuals recognize or celebrate spirits? How do cultures/societies recognize or celebrate spirits?
- What spirits do you recognize? What purpose do they serve in daily life?
- Is Marvin Oliver's *Shark Mask* looking in or looking out?
- Why do you think *Shark Mask* is copper, turquoise and gold? Do the colors help define the spirit? Would it seem like a different spirit if it were black, white and gold?
- What kinds of masks do you wear? What kinds of masks do your parents wear? When are you without a mask?
- If spirits exist, what can they usually do that human beings cannot?



Scott Tyler: **Raven Mask**, red cedar, acrylic paint.



There are two kinds of reality: physical reality, apprehended by the senses, and spiritual reality, created emotionally and intellectually by the conscious or subconscious powers of the mind. —Hans Hofmann



Marvin Oliver: **Shark Mask**, alderwood, copper, silver, opercula.

Investigations

- #1. Collect pictorial examples of “spirit masks” from various cultures/societies including your own (i.e., African, Indonesian, Chinese, Punk Rock, Madison Avenue). Observe and record any similarities among the masks.
- #2. Interview someone who wears a mask as part of daily life (i.e., clown, surgeon, welder). Ask how this person feels about the “life” or “spirit” of the mask, and how he or she changes while wearing the mask. Is there any ceremony or ritual involved in putting on, removing, or storing the mask?
- #3. Consider a significant mystery or fear of the unknown in your life (i.e., death, dark alley, your anger). Create a spirit image that will protect you or help you understand this phenomenon. Live closely with this image for a week. Does it develop a spirit or personality of its own?

Experiment

Make a mask for every member of your immediate family, or an extended family of friends. Select a topic of conversation. Serve as “host” of a brief conversation on this topic. Have everyone put on their masks and discuss the same issue. Record any changes in participants’ opinions, emotions, body language or involvement due to the wearing of the mask. Draw conclusions as to why these changes occurred.

“There are in the world two powers—the sword and the spirit. The spirit has always vanquished the sword.”
—Napoleon Bonaparte

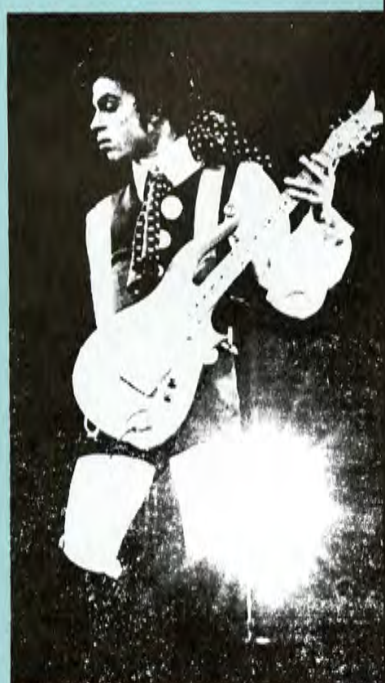
Words and Associations

What do you associate with **spirit**? Play with these words to generate ideas and images:

protective	vision
fleeting	imagination
phantasmagorical	soul
supernatural	creator
animal	deity
mineral	psyche
mysterious	apparition
feeling	ghost
EXAMPLE	
mineral deity = gold	
learned feeling = prejudice	



EXPRESSION



Jaune Quick-to-See Smith's *Dryfork Canyon* is an oil painting on canvas, with soft desert colors which suggest a Western landscape. Her work is contemporary in style, but is influenced by her Native ancestry. Her father was a nomadic horse trader, and horses and landscapes are recurring images in her work.

"I paint my feelings about the land," Quick-to-See Smith says. "When I paint my landscapes, they aren't the pretty, idyllic paintings that you always see.... I scrape the paint across the canvas, pile it up in rough textures." She adds, "No matter how I synthesize my perceptions it is never a traditional view of landscape with horizon line and static space. Rather, I create habitations with signs, symbols, figures, animals, tracks, maps and even constellations, keeping in mind that the landscape is always full of movement."

Quick-to-See Smith considers her interest in the land to be a "common thread" shared by contemporary Indian artists. "The subconscious need for 'Going Home' is a pervasive one for all Indian People," she says. "We all have a sense of bond with the land, so you see a lot of landscape-based paintings."

Quick-to-See Smith is quick to point out that art-work can be an expression of traditional Indian heritage without being traditional in its execution. "Drawing parallels between the historical Indian art world and that of the contemporary art world is an important support for my work," Quick-to-See Smith says. "There is a particular richness to speaking two languages and finding a vision that's common to both. As the poet can lift the imagination, so too I want to render a new inner-landscape for the viewer."

The artist sees herself as a catalyst to encourage other Indian artists to make work from their individual experiences rather than depend on past art forms, and to not be limited by Indian traditions. She says, "Anthropologists have inflicted their own idea of what art Indians must make in order to be 'authentic,'...and when any of us escape from their system they seem to feel we have no right; that we are no longer part of the Indian tradition." She adds, "I may paint contemporary canvases for New York shows, but my heritage is very much a part of all I do."

Quick-to-See Smith's tribal heritage includes Flathead, French-Cree, and Shoshone. She was born in Washington State, and studied art at Olympic College, the University of Washington and Framingham State College. She went on to complete a Master of Fine Arts degree at the University of New Mexico. Her work has been featured in exhibits at the Corcoran Gallery, the Smithsonian, and numerous galleries across the country.

In addition to her work as an artist, Quick-to-See Smith is an activist and spokeswoman for both traditional and contemporary Native American artists. She has founded two cooperatives, Coup Marks on the Flathead Reserve and Grey Canyon Artists in Albuquerque, and lectures extensively.

"Man is the only animal that laughs and weeps; for he is the only animal that is struck by the difference between what things are and what they ought to be."

—William Hazlitt

Questions

- Is there a landscape in this painting? What is the artist trying to express about this landscape?
- How do you think Jaune Quick-to-See Smith may have learned about this canyon? What did her sources tell her?
- What liberties has the artist taken with "facts" in order to make her point? How does she use paint to help her communicate her feelings?
- What techniques do you use to express yourself (language, dress)? Who is your audience?
- How many facial expressions do you have? What three do you use most often?
- Why might an artistic school of thought be labelled "expressionism"? Who were some artists associated with this artistic movement? Are any of these artists trying to express the same things?
- Consider someone you know well. How well does this person express to you his or her feelings of anger? Love? Disappointment? Jealousy? Insecurity?

Investigations

- #1. Invent a new vocabulary or visual tool of expression. Use this vocabulary to express your feelings, opinions and reactions to an emotional event that has taken place in your life during the last month (i.e., achieved a goal, lied to a friend, fell in love).
- #2. Write a poem expressing your feelings about Quick-to-See Smith's painting, *Dryfork Canyon*. Take liberties with words and language format to get your point across.
- #3. Describe in words or sketches how two different artists represented in this exhibit might have expressed their thoughts about the Dryfork Canyon.

- #4. Record examples of personal expression that you see in your community (i.e., graffiti, t-shirts with a message). Select one or more of these and interview the individual responsible for it. Determine whether what they want to express is the same as what their "audience" understands.
- #5. Make a "generic" face out of clay (slab or sculptural). Select two sides of an emotion to work with (i.e., sad-happy, relaxed-scared), and working with a mirror and your own expressions, manipulate the clay face at least five times to move from one end of the emotion to the other. If a camera is available to you, photograph the five faces. Take time to notice which facial features change most dramatically.

“The struggle for self-expression as an artist is complicated for Native Americans by a desire to preserve an ethnic identity that runs counter to the western ambition to seek expression in individual creativity and a unique self-identity.” —Jaune Quick-to-See Smith



Jaune Quick-to-See Smith: **Dryfork Canyon**, oil on canvas.

Photograph by Will Thornton

“The artist has a special task and duty: the task of reminding men of their humanity and the promise of their creativity.”

—Lewis Mumford

Experiment

Make a set of “expression flashcards.” To do this, first list all of the expressive responses you might experience in a twenty-four hour period (i.e., disgust, curiosity, boredom, surprise). Then, using line, texture, color and shape, create a simple abstract symbol for each expressive response and put it on a 3”x5” card. For a designated period of time, use these cards to express your response to objects, ideas, suggestions and situations. Evaluate which symbols of expression were used most frequently, and which were best understood by the people around you.

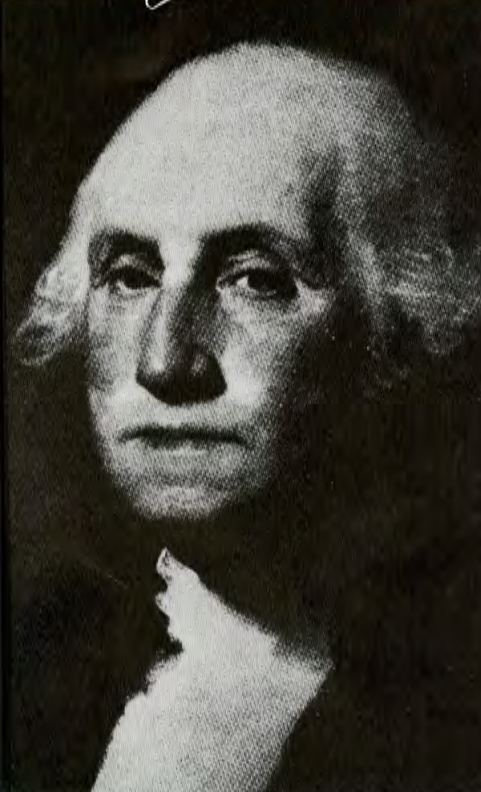
Words and Associations

What do you associate with **expression**? Play with these words to generate ideas and images:

analytical	communication
emotional	feeling
exploratory	interpretation
symbolic	statement
introspective	revelation
inspirational	omen
predictable	indication
judgmental	opinion
questioning	interpretation
EXAMPLE	
predictable statement = political candidate’s promise	



SYMBOL



Jim Schoppert's *Killer Whale* is made from wood, feathers, paint, wood stain, beads and hair. Schoppert's artworks reflect the influence of the woodcarving traditions of his Tlingit heritage, Mayan artifacts, Eskimo masks, Northwest Coast Indian totem poles and his involvement with the Baha'i Faith. His sculptural masks, carved

relief panels, and acrylic paintings on paper have brightly colored and earth-tone surfaces, often using the grain of the wood as a design element for the work.

Inspired by many different American, European and Native American traditions, Schoppert creates artworks which combine the spiritualism and symbols of the Northwest Coast people with his experiences growing up in Alaska. He feels that by combining the imagery of the Northwest Coast and Eskimo cultures he has "pushed the boundaries and expanded the meaning of masks, making them fully three-dimensional."

Schoppert believes that it is important for Native American artists to recognize and respect their traditions, but it is also important to stretch beyond those traditions. "... We are, as are all Native people, remnants of once sovereign nations," he says. "We carry with us fragments of our culture and are now bringing those

elements into the much broader scope of world civilization. We cannot return to the old ways, but we must retain the old ways and reflect them in our attitudes and in our art. This will be our contribution."

Although Schoppert's work reflects his heritage, he is not limited by traditional styles and techniques. As his work has evolved, it has moved further from the traditional forms. "I make contemporary masks because there is no longer a motivation for me to do a traditional mask," he says. "I did them just to learn the basics of masks, but they never looked real traditional."

He continues, "The masks I made used to be masks. You could actually wear them. ... Then after a while it no longer became so important as to how they fit the human face, but rather how they looked. It ended up that the mask was more of a modelled or textured surface to apply paint on. I would exercise as much freedom of expression as possible."

Schoppert was born in Juneau, Alaska in 1947, to a Tlingit mother and a German father. He studied at the University of Alaska, Anchorage, before receiving a Masters of Fine Arts degree from the University of Washington in 1981. The artist's recent projects include a major cast concrete relief for the Interstate-90 Portal in Seattle, Washington. He also consults, lectures and teaches.

Schoppert currently lives and works in Carnation, Washington.

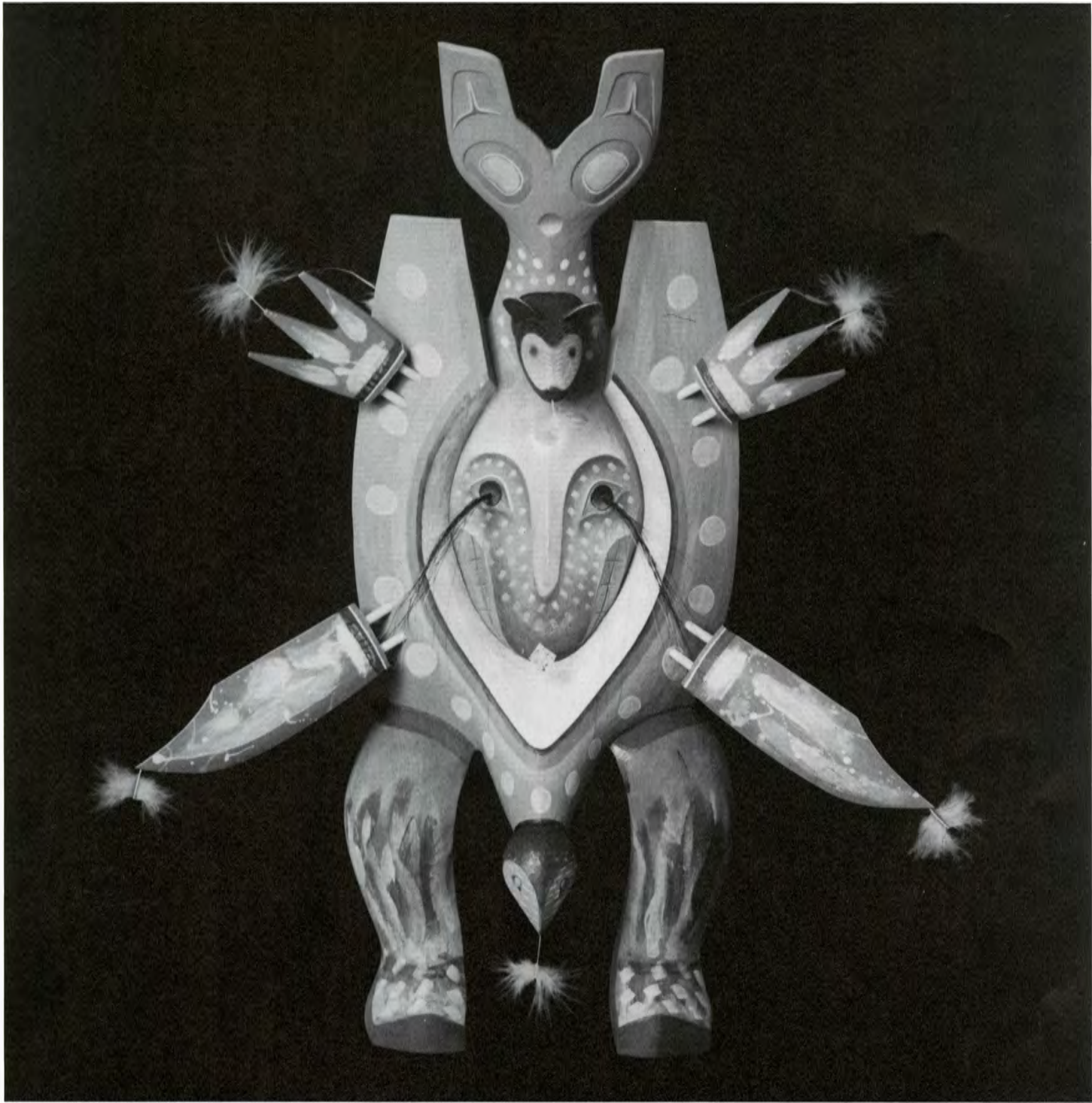
Questions

- Symbols can be a form of "communication shorthand." Why do we need them?
- What symbols are used in Jim Schoppert's *Killer Whale*? What do they represent? Does the artwork contain a story through its symbols?
- What do the colors in *Killer Whale* mean to you? What do those same colors symbolize in other objects that are familiar to you?
- Do you recognize any of the symbols in *Killer Whale* from other artworks in the exhibition? Do any of these symbols come from things in your environment?
- What do you think are the ten most commonly recognized symbols in your society?
- Do symbols help or hinder communication?
- How do symbols help an individual relate to and survive in his or her community (i.e., stop signs, Mr. YUK)?
- What is the difference between a sign and a symbol?
- Who in our society is most responsible for creating standard or recognized symbols?



Elsie Wesley: **Beaded Dress**, beads, buckskin, detail. The design of the beadwork shows water, fire, and mountain symbols.

Once acquired, symbols survive, like the imprint of leaves that were once pressed in a book. The leaf is lost, but the imprint keeps it intact in the interior of the mind. —Ralph R. Coe



Jim Schoppert: **Killer Whale**, jellutong wood, dowels, feathers, paint, stain, beads, hair.

Investigations

- #1. Collect symbols that are used to indicate American pride (i.e., eagle, flag). Explain in writing what these symbols represent, and why they were chosen to indicate national pride. Create a new symbol for American pride, reflecting something that is special to you about this country.
- #2. Design a building whose structure or facade (i.e., windows, doors, building materials, size) symbolizes the activities of the business or family that is housed inside.
- #3. Tell a story about yourself or your family, using only symbols. Have a friend “read” the story back to you.
- #4. Create a badge sash (similar to those worn by scouts) and attach to it “badges” or objects which serve as symbols of your personal accomplishments.
- #5. Collect or list what you consider to be the five most “powerful” images in history—symbols that even today are recognized for the emotion they evoke or the event they represent.
- #6. Create a symbolic figure that speaks of who you are and what things are important to you. Consider making it a three-dimensional sculpture that includes symbolic objects and words.

Experiment

Survey the various visual symbols in your community (i.e., “no smoking” logo, traffic light). Create three new symbols which tell people to do something (i.e., look up, open the door, make a face). Place these symbols in well travelled areas. Record the number of times people respond correctly to your symbol’s intent. Analyze which symbol was most effective and why.

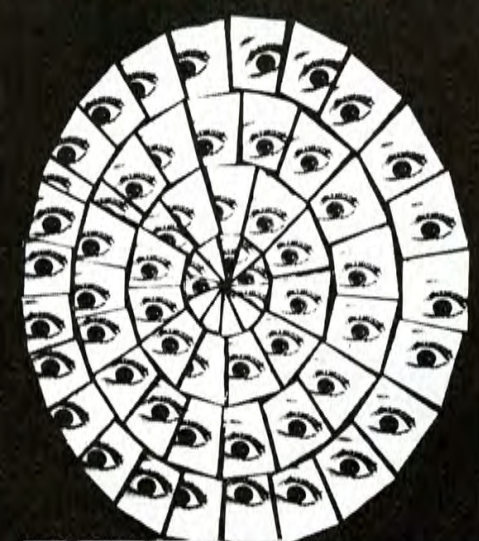
Words and Associations

What do you associate with **symbols**? Play with these words to generate ideas and images:

general specific personal cultural communicative persuasive simple complex	figure mark metaphor measure message indication emblem representation
EXAMPLE	
specific message = do not enter	



PERCEPTION



Brian Tripp's *Bringing the Dance Back Home*, made with china markers and acrylic paint, is a contemporary artwork that draws heavily on Native traditions. While the work's broad bands of primary colors and its bold gestural lines are abstract, Tripp's selection of symbols and the careful formal balance of the

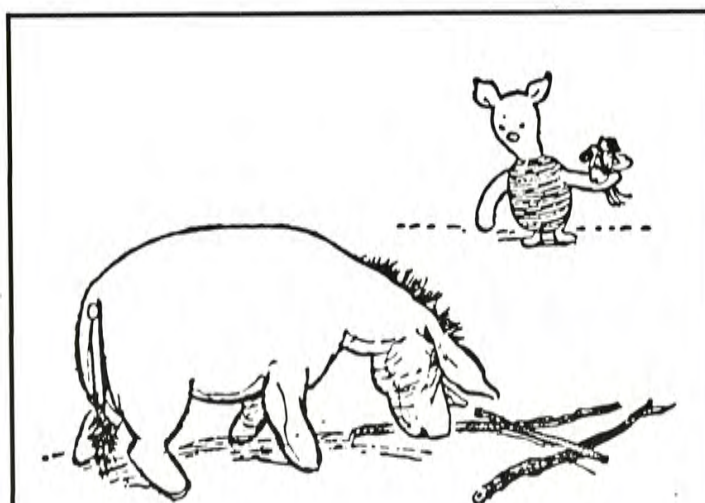
arrangement also reflect his Native American heritage.

Tripp is a dancer and singer in traditional Native ceremonials, and his work suggests the ceremonies and dances of his Karuk tribe. The work's triangular forms echo the vivid headgear of costumes worn in certain tribal ceremonies.

In addition, the work's geometric patterns and intense colors are also found in early Native American artforms. *Bringing the Dance Back Home* was drawn on the wrinkled surface of a common brown grocery bag, much the same as the artist's ancestors might have worked on an animal skin.

Questions

- What senses do we use to gather information? What specific senses does one need to gather information about Brian Tripp's painting, *Bringing the Dance Back Home*?
- What in your personal history or experience (i.e., your mood, cultural background, perceived stereotypes) may affect the way in which you "read" this artwork?
- What is your perception of this work?
- How does Brian Tripp's choice of color, symbol and design elements affect your perception or understanding of his painting? Is your perception of the work affected by the fact that it is painted on a grocery bag? How would your perceptions change if the arrow forms were pussy willows?
- What things have happened to you today that might affect the way you perceive visual information?
- Is information the same thing as perception? Is perception the same thing as understanding? Does perception automatically include thought?
- Is it necessary to see in order for perception to occur?
- Is it part of the artist's job to reveal his or her perceptions of the world, or should the artist remain neutral?



Piglet came a little closer to see what it was. Eeyore had three sticks on the ground, and was looking at them. Two of the sticks were touching at one end, but not at the other, and the third stick was laid across them. Piglet thought that perhaps it was a trap of some kind.

—A. A. Milne

From: Winnie the Pooh

Tripp's dedication to tribal values of balance, order and respect are also reflected in his work. He comments, "My Native ancestry is the very essence of my work. I represent a different Karuk experience, one that is based on historical as well as contemporary references. Cultural traditions change for many reasons, but what was remained true and constant is the belief that we are still Karuk. There is strength and pride in the knowledge that we are something very ancient."

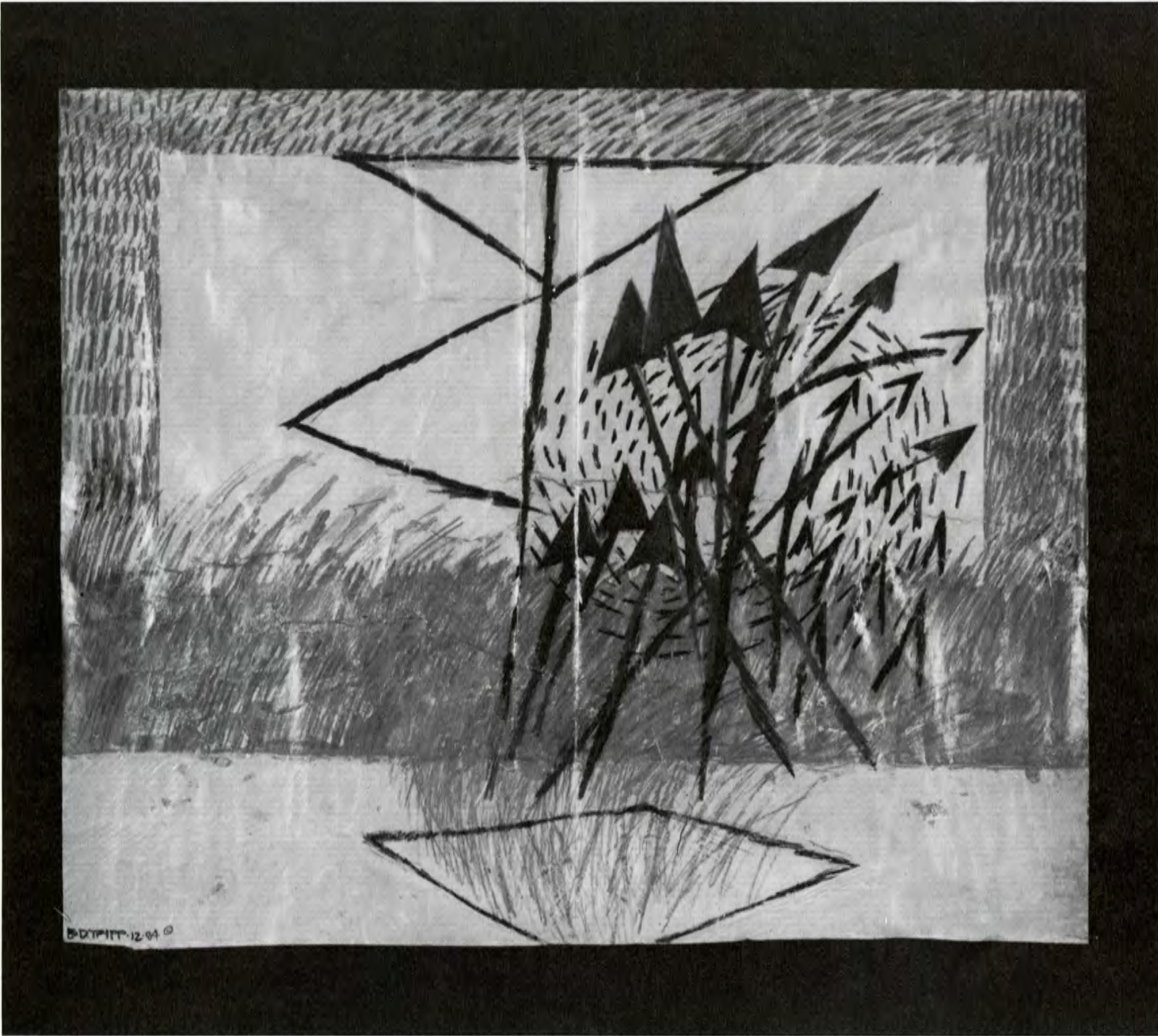
Commenting on the traditional and contemporary elements in his work, Tripp says, "I see my work as being in transition because we are a people in transition. Just as the early artists visualized and reflected their world, I build on that tradition as I attempt to visualize and bring meaning to mine."

Tripp was born in 1945 in Eureka, California, where he currently lives and works. As a traditional dancer, he is reviving an old hummingbird dance that has not been danced since the late 1800's. He studied and taught art at Humboldt State University in Arcata, California. In addition to exhibiting his work widely, he often acts as a cultural consultant for organizations, museums and youth groups.

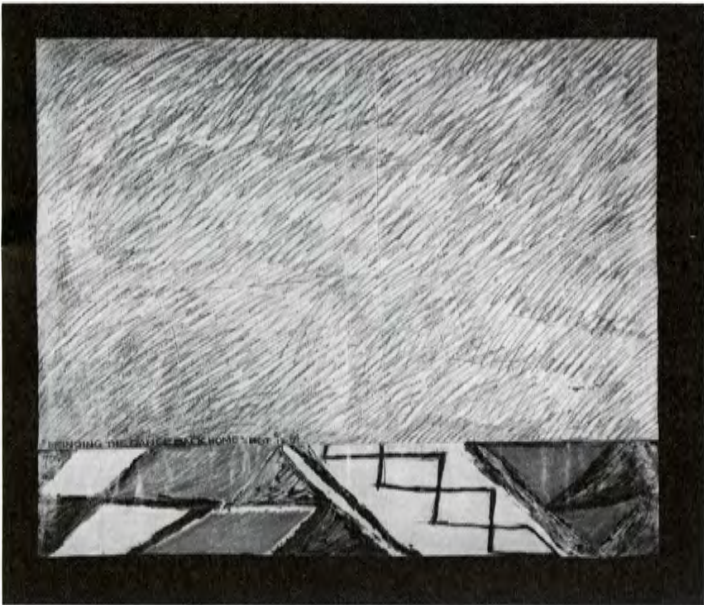
Investigations

- #1. Make a series of portraits of yourself, each reflecting how you are perceived by one of the following groups: your parents, your best friend, your teacher, and/or your employer.
- #2. Look closely the next time something happens that attracts your attention (i.e., a fight in the classroom, an auto accident, a movie star on the street). Immediately afterward, ask five people for their perceptions of what occurred. How do their perceptions differ? What things were variables in how the incident was perceived?
- #3. Make several copies of *Bringing the Dance Back Home* on a copy machine. Use the copies to play with coloring different parts of the artwork and turning the copies upside-down or sideways. On the back of each copy, write down how your perception of the artwork has changed because of the different color and/or positioning.
- #4. Select an object or create an image whose form does not have a clear function or purpose. Show it to ten people and record each person's perception of it. Are any of the responses the same? If so, figure out what it is about the object that creates a "universal" or shared perception of it.

Modern research favors an explanation of perception as the brain coordinating different specialized nerve cells to accept, reject and modify data received. This suggests that learning plays a large part in perception. *The Brain, A Users Manual*



Brian Tripp: **Bringing the Dance Back Home**, china markers, acrylic on paper. View below shows reverse side of painting.



"That which seems the height of absurdity in one generation often becomes the height of wisdom in another."

—Adlai Stevenson

"Distrust any enterprise that requires new clothes."

—Henry David Thoreau

Experiment

Start a journal about a new person you've met. Each time you have contact with that person over the course of one week, record your thoughts and perceptions of him or her. At the end of the week, make a "graph" to track your changing perceptions of that person. What perceptions remained constant? What perceptions changed? Who was responsible for the changes in perception?

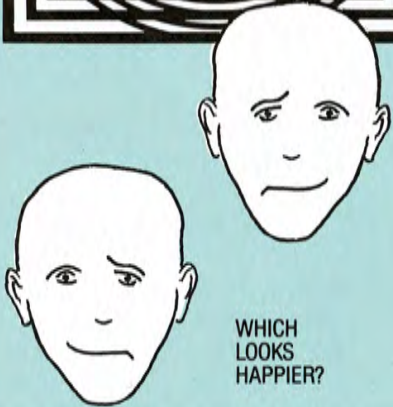
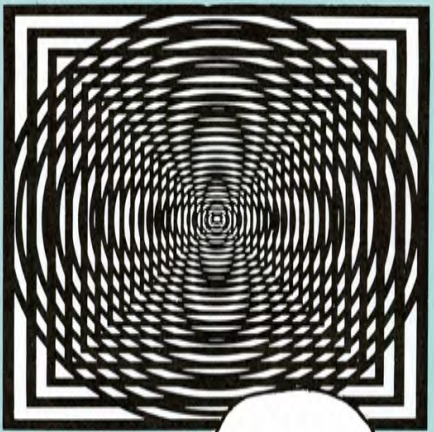
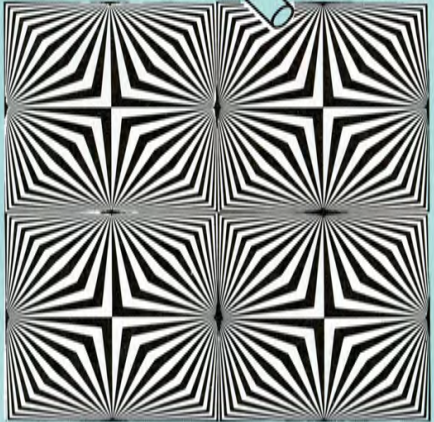
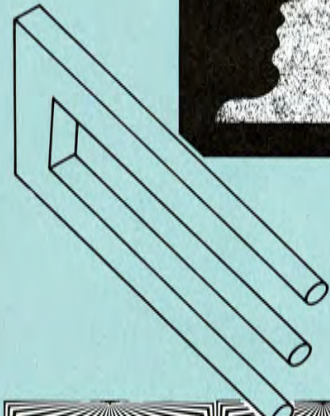
Words and Associations

What do you associate with **perception**? Play with these words to generate ideas and images:

intuitive	observation
studied	realization
sensory	insight
cultural	judgment
changeable	sense
ambiguous	brain
emotional	sensation
visual	understanding
tactile	interpretation
EXAMPLE	
tactile realization = too hot to handle!	
intuitive understanding = empathy	



YOUNG LADY
OR OLD WOMAN?



WHICH
LOOKS
HAPPIER?

TRADITION

Mary Ann Wapato's Cornhusk Bags were made in the 1930's from cornhusk, milkweed and cotton twine. Cornhusk bags were traditionally used for carrying and storing food and personal belongings. In special ritual ceremonies, the bags were often traded or sold to neighboring tribes.

Cornhusk bags were made by Native American women from the Plateau tribes such as the Nez Perce, the Yakima, the Klickitat, Wishram and Spokane in the Plateau region of the Pacific Northwest. These tribes were semi-nomadic, moving from place to place, harvesting each food type seasonally.

The bags are flat, strong and flexible, woven by a complex three-ply twining technique which involved holding one strand in the teeth while bringing the other two forward and around it. Fine workmanship guaranteed the bags' strength and durability.

The cornhusk bags were perfect for gathering and storing plant roots, once the staple food of the Plateau Indian diet. (After the plant tubers were collected, they

were dried and baked, ground into flour, and made into cakes.) The earliest bags were very large and made from Indian hemp and bear grass or cornhusk, and contained a drawstring closure to hold their contents.

By the early twentieth century, these large root storage bags were no longer needed. Plateau women adapted their art form by making smaller bags with flaps and handles which were similar to a woman's handbag. Early cornhusk designs included simple, geometric patterns; later there were more complex designs depicting people, nature and animals. Traditionally, the two sides of the bag were woven with different designs.

The cornhusk bags in this exhibition were never used. They and numerous other bags made by Wapato have been kept by the artist's daughter and granddaughter for future generations to appreciate. Wapato was a member of the Wenatchee band of the Colville tribe. Little is known about her life. The bags in this exhibition were acquired from her granddaughter, Cecelia Sherman.

Questions

- What do you need to know in order to determine whether or not Mary Ann Wapato's *Cornhusk Bag* is traditional?
- Can you guess the traditions of this cornhusk bag? Why should the tradition of the cornhusk bags be continued?
- What does this cornhusk bag tell you about Native American tradition?
- Does the fact that Mary Ann Wapato's *Cornhusk Bag* is being exhibited, rather than being used as a container, change its traditional meaning?
- What are some of the things that cause a tradition to change or be broken?
- How old does something need to be for it to be considered a tradition? Can a tradition change through the years and still be considered a tradition?
- What are your traditions? Which of these do you expect to carry on? Which ones do you want to get rid of?
- What purpose does tradition serve within a family unit? Within a society?
- Who starts traditions? Have you been responsible for starting something that is, or will become, a tradition?



Pena Bonita: **Cornpatch**, hand-painted photograph, detail.

Round Baskets, Lena Johnson

"I am not a traditional person, but I love my land, my family and my people. It is my hope that my work will honor, respect and have dignity for the people of the Confederated Tribes of the Umatilla Indian Reservation. In this respect, my work is traditional. Since I consider my work a process of investigation and an acquisition of knowledge, fixed or traditional images are shackles to me."

—James Lavadour

Experiment

Interview five artists about the personal traditions associated with their work. They may be daily traditions (i.e., rubbing brushes on one's hand before beginning to paint) or life-long traditions (i.e., using a "secret family formula" to mix paint). Which traditions do they intend to continue and build on? Which traditions would be the most difficult to give up? On the basis of your research, describe the influence of tradition on the artmaking process. Write a poem about one of the artists, reflecting his or her tradition.

“Tradition is, of course...to cope with our sorrows, to limit and make noble our joys, to understand what is happening to us, to talk to one another, to relate one thing to another, to find the great themes which organize our experience and give it meaning. It is what makes us human.” —Robert Oppenheimer



Mary Ann Wapato: **Corn Husk Bags**, cornhusk, milkweed, cotton twine.

Investigations

- #1. Write a dialogue between Mary Ann Wapato and her mother discussing the tradition of the *Cornhusk Bag*. Using words and pictures, convince May Ann Wapato to carry on this tradition.
- #2. Identify a family tradition (i.e., father carves the Thanksgiving turkey, brother and sister flip coins to decide who washes dishes). Make a new object that is used in celebrating the tradition.
- #3. Find an object that you have been given by a member of your family (it should be at least as old as your grandparents), which represents a family tradition. For one week, take it everywhere you go, including it in all your daily activities. Keep a journal to document your experience with this object during the week, taking notes, writing, drawing or photographing it. Include a description of the historical events that surround the object (birthdays, marriage, school) and its meaning to you personally. At the end of the week, create your own artwork which expresses your experience with this object.

Words and Associations

What do you associate with **tradition**? Play with these words to generate ideas and images:

enduring habitual stabilizing limiting cyclical consoling unwritten mythical ancestral	ritual experience history folklore gift ceremony family memory legend
EXAMPLE	
mythical history = greek gods stabilizing experience = time out	



“Happiness is having a large, caring, close knit family in another city.” — George Burns



LIST OF ART WORKS



M. Avrett, *Shadow Trap*



T. Cheer, *Cousin Stick*



H. Fonseca, *Coyote Koshare*

Artist: Larry Ahvakana
Tribe: Inupiaq (Alaska)
Title: "Oogruq"
Medium: blown glass, beads
Dimensions: 15" x 7" x 7"

Artist: Marty Avrett
Tribe: Coushatta/Choctaw/Cherokee (Oklahoma)
Title: "Shadow Trap"
Medium: oil on canvas
Dimensions: 30" x 34"

Artist: Ernestine Ballew
Tribe: Lummi (Washington)
Title: "Clam Basket"
Medium: cedar bark, cherry bark, sweet grass, raffia, honeysuckle branch
Dimensions: 7" x 11" x 6¼"

Artist: R.E. Bartow
Tribe: Yurok (California)
Title: "Elk Dancer"
Medium: graphite and pastel on paper
Dimensions: 18" x 22¼" x ¾"

Artist: Lawrence Beck
Tribe: Inuit-Chanaqmiut (Alaska)
Title: "Punk Bear Spirit"
Medium: hubcap, feathers, mirrors, fishing plugs, paint
Dimensions: 20" x 20" x 8"

Artist: Pena Bonita
Tribe: Tuscarora (New York)
Title: "Cornpatch"
Medium: hand-painted photograph
Dimensions: 16" x 24" (four in series)

Artist: Tony Cheer
Tribe: Colville/Nooksack (Washington)
Title: "Grandfather Stick"
Medium: elm wood
Dimensions: 22" x 3½" x 2⅞"

Title: "Cousin Stick"
Medium: maple wood
Dimensions: 17" x 4¼" x 5½"

Artist: Karita Coffey
Tribe: Comanche (Oklahoma)
Title: "Moccasins"
Medium: white earthenware clay
Dimensions: 4" x 4" x 9"

Title: "Plains Indian Women's Leggings"
Medium: white earthenware clay
Dimensions: 15½" x 4" x 8¾"

Artist: Jesse Cooday
Tribe: Tlingit (Alaska)
Title: "Onibokum"
Medium: photograph
Dimensions: 16" x 20"

Artist: George David
Tribe: Nootka/Nuuchahnulth (British Columbia)
Title: "Friendship Mask"
Medium: red cedar, acrylic, horsehair
Dimensions: 15" x 8" x 10½"



B. Miller, *Ceremonial Cedar Hat*



D. Fromviller, *Warrior on Horse*



J. Quick-to-See Smith, *Owhyee Desert*

Artist: Ben Della
Tribe: Makah (Washington)
Title: "Bird Rattle"
Medium: red cedar, cedar bark, acrylic, feathers
Dimensions: 10" x 7" x 2½"

Artist: Elaine Timentwa Emerson
Tribe: Colville (Washington)
Title: "Berry Basket"
Medium: cedar root, bark, beargrass
Dimensions: 9½" x 10"

Title: "Hip Basket"
Medium: cedar root, cedar root bark, beargrass
Dimensions: 7¾" x 7¾"

Artist: Joe Feddersen
Tribe: Colville (Washington)
Title: "Sheltered From Night Rain"
Medium: lithograph
Dimensions: 34" x 90"

Title: "Self-Portrait #6"
Medium: photograph, glass, paint
Dimensions: 24" x 16"

Artist: Debbie Finley
Tribe: Colville (Washington)
Title: "Red Design Dancing Fan"
"Black Design Dancing Fan"
Medium: beads, feathers, buckskin
Dimensions: 10" x 10" each

Artist: Harry Fonseca
Tribe: Maidu (California)
Title: "Coyote Koshare"
Medium: acrylic, glitter on canvas
Dimensions: 48" x 36"

Artist: Donna Fromviller
Tribe: Cree (Central Canada)
Title: "Warrior on Horse"
Medium: beads, buckskin, bone, shell
Dimensions: 6½" x 5½" x ½"

Artist: Ted Garner
Tribe: Standing Rock Sioux (North/South Dakota)
Title: "Untitled"
Medium: watercolor on oak
Dimensions: 9" x 6½" x 3½"

Artist: Richard Glazer-Danay
Tribe: Mohawk (New York)
Title: "Coney Island Mask"
Medium: oil, enamel, acrylic on bone
Dimensions: 15" x 20" x 9½"

Artist: Robin Gunshows
Tribe: Colville (Washington)
Title: "Dancing Fan"
Medium: buckskin, feathers, felt, wood, beads
Dimensions: 19" x 6" x 2⅜"

Title: "Dancing Staff"
Medium: claw, feathers, fur, beads
Dimensions: 24¾" x 3" x 2¼"



T. Nason, *Basket*

Artist: Edgar Heap of Birds
 Tribe: Cheyenne-Arapaho (Oklahoma)
 Title: "Radon for Redhair"
 Medium: acrylic, ribbons on cotton
 Dimensions: 36" x 52"

Artist: John Hoover
 Tribe: Aleut (Alaska)
 Title: "Loon People"
 Medium: polychromed red cedar
 Dimensions: 36" x 36"

Artist: Edna Jackson
 Tribe: Tlingit (Alaska)
 Title: "Last One"
 Medium: cedar bark paper, thread, bone, cloth, buttons, feathers
 Dimensions: 16" x 10" x 2"

Title: "Container" (black)
 Medium: raku fired clay, wood
 Dimensions: 5" x 10" x 10"

Title: "Container" (white)
 Medium: handmade paper, nylon thread, wood, beads
 Dimensions: 9" x 10" x 10"

Artist: Bill and Fran James
 Tribe: Lummi (Washington)
 Title: "Food Storage Basket"
 Medium: cedar bark
 Dimensions: 15" x 21" x 14"

Artist: Lena Johnson
 Tribe: West Coast
 Title: "Round Baskets"
 Medium: beargrass, cedar bark, raffia, dyes
 Dimensions: 2" x 3" x 3"

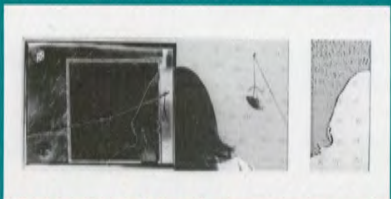
Artist: Trinidad Krystal
 Tribe: Papago/Cahuilla (Arizona)
 Title: "Father and Son"
 Medium: photograph
 Dimensions: 16" x 20"

Artist: Nettie Kuneki
 Tribe: Klickitat/Wasco (Washington)
 Title: "T'at' Atiya's Basket"
 Medium: red cedar, beargrass
 Dimensions: 19" x 17" x 18"

Artist: Armond Lara
 Tribe: Navajo (Arizona)
 Title: "Basket Maker"
 Medium: handmade paper, fiber basket, masking tape
 Dimensions: 36" x 30"

Artist: James Lavadour
 Tribe: Walla Walla (Oregon)
 Title: "The Fog That Lives in the Ground"
 Medium: oil on canvas
 Dimensions: 18" x 24" each piece (two-part artwork)

Title: "Dark Dreams on the Hillside"
 Medium: oil on canvas
 Dimensions: 48" x 64"



J. Feddersen, *Self-portrait #6*



L. Beck, *Punk Bear Spirit*

Artist: Maynard Lavadour
 Tribe: Cayuse/Nez Perce (Oregon/Idaho)
 Title: "Woman's Ceremonial Dress"
 Medium: velveteen, beads
 Dimensions: 46" x 43"

Title: "Man's Ceremonial Shirt"
 Medium: buckskin, pony beads
 Dimensions: 30" x 42" x 66"

Artist: Harriet Louie
 Tribe: Okanogan (Canada)
 Title: "Gauntlets"
 Medium: buckskin, beads
 Dimensions: 15½" x 5½"

Artist: Bruce Miller
 Tribe: Skokomish/Twana (Washington)
 Title: "Ceremonial Cedar Hat"
 Medium: cedar bark, feathers, wool
 Dimensions: 28" x 10½" x 10"

Title: "Spirit Dance Shirt"
 Medium: beads, buttons, cedar bark, velvet
 Dimensions: 31" x 68" x ½"

Title: "Feather Hat"
 Medium: feathers, raffia
 Dimensions: 42" x 12" x 12"

Artist: P. Y. Minthorn
 Tribe: Cayuse/Nez Perce (Oregon/Idaho)
 Title: "Black Wing #2"
 Medium: oil on canvas
 Dimensions: 32" x 36"

Title: Studies for Sahaptin #1, #2
 Medium: acrylic on etching paper
 Dimensions: 38½" x 50" each piece

Artist: Theresa Nason
 Tribe: Squaxin Island (Washington)
 Title: "Basket"
 Medium: cattail, raffia
 Dimensions: 7½" x 12½" x 10½"

Artist: Marvin Oliver
 Tribe: Quinalt/Isleta (Washington)
 Title: "Shark Mask"
 Medium: alderwood, copper, silver, opercula
 Dimensions: 9" x 6"

Artist: Hazel Pete
 Tribe: Chehalis (Washington)
 Title: "Storage Basket"
 Medium: cattail, beargrass
 Dimensions: 9" x 11½"

Artist: Jaune Quick-to-See Smith
 Tribe: Flathead (Montana)
 Title: "Dryfork Canyon"
 Medium: oil on canvas
 Dimensions: 36" x 56"

Title: "Owhyee Desert"
 Medium: oil on canvas
 Dimensions: 56" x 84"



G. David, *Friendship Mask*



V.F. Tuttle, *Ceremonial Drum*

Artist: Lawney Reyes
Tribe: Colville/Lakes Band (Washington)
Title: "Clan Ancestor III"
Medium: bronze
Dimensions: 11½" x 3"

Artist: Jolene Rickard
Tribe: Tuscarora (New York)
Title: "Iroquois People"
Medium: photograph, paint
Dimensions: 17¾" x 12"

Artist: Dorothea Romero
Tribe: Tlingit (Alaska)
Title: "Yow-De-Tee #8 (Saltwater Snowstorm)"
Medium: dry pigment, colored pencil, spackling paste, wax pastels, styrene
Dimensions: 24" x 48" x 1"

Artist: Jim Schoppert
Tribe: Tlingit (Alaska)
Title: "Killer Whale"
Medium: jellutong wood, dowels, feathers, paint, stain, beads, hair
Dimensions: 28" x 24" x 18"

Artist: Mark Swazo-Hinds
Tribe: Pueblo (New Mexico)
Title: "Protector of My Cornfield"
Medium: stone, buckskin, wood, turquoise, feathers
Dimensions: 4" x 10½"

Artist: Jeffrey Thomas
Tribe: Onondaga (New York)
Title: "Richard Poafbitty—Paint"
Medium: photograph
Dimensions: 9" x 12"

Title of Artwork: "Diet Coke—Juxtaposition"
Medium: photograph
Dimensions: 9" x 12"

Artist: Art Thompson
Tribe: Nitnat (Canada)
Title: "Pooqoobs"
Medium: goathide drum
Dimensions: 16¾" x 3"

Artist: Helen Mary Thompson
Tribe: West Coast
Title: "Woven Bottle"
Medium: dyed beargrass, bottle
Dimensions: 11" x 3" x 3"

Artist: Brian Tripp
Tribe: Karuk (California)
Title: "Bringing the Dance Back Home"
Medium: china markers, acrylic on paper
Dimensions: 25" x 30"

Artist: Lea Tuttle
Tribe: Flathead (Montana)
Title: "Salish Pine Needle Basket"
Medium: pine needle, raffia
Dimensions: 6" x 8" x 6"



M. Wapato, *Corn Husk Bags*

Artist: V. F. Tuttle
Tribe: Sioux (North/South Dakota)
Title: "War Bonnet Case"
Medium: buckskin, paint
Dimensions: 27½" x 6"

Title: "Small Rawhide Bag"
Medium: rawhide, paint
Dimensions: 6" x 7" x 3/16"

Title: "Ceremonial Drum"
Medium: buckskin, paint
Dimensions: 25" x 25" x 3"

Artist: Scott Tyler
Tribe: Makah (Washington)
Title: "Raven Mask"
Medium: red cedar, acrylic paint
Dimensions: 16½" x 8⅝"

Artist: Kay Walkingstick
Tribe: Cherokee (North Carolina, Oklahoma)
Title: "#237, Painted Desert"
Medium: oilstick on paper
Dimensions: 24" x 24"

Artist: Mary Ann Wapato
Tribe: Wenatchee (Washington)
Title: "Corn Husk Bags" (6 bags)
Medium: cornhusk, milkweed, cotton twine
Dimensions: sizes range from approx. 18⅝" x 13" x ⅝" to 15" x 12¾" x ⅝"

Artist: Elsie Wesley
Tribe: Yakima Indian Nation (Washington)
Title: "Beaded Dress"
Medium: beads, buckskin
Dimensions: 52" x 30"

Artist: Andrew Wilbur
Tribe: Skokomish (Washington)
Title: "Ceremonial Crane Button Blanket"
Medium: wool, mother of pearl
Dimensions: 53½" x 69" x ¼"

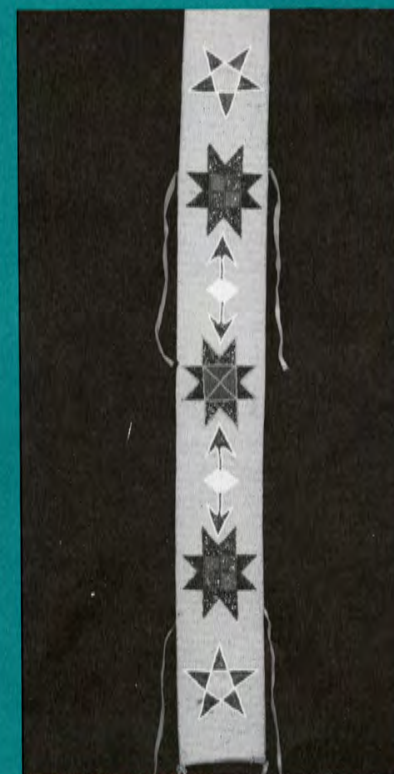
Artist: Elaine Wooshwoshin
Tribe: Okanogan (Washington)
Title: "Beaded Bag" (two bags)
Medium: beads, buckskin, velvet
Dimensions: 12¼" x 9½" x 1½" (each bag)

Artist: unknown
Tribe: Yakima Indian Nation (Washington)
Title: "Beaded Purse"
Medium: beads, buckskin
Dimensions: 22" x 16"

Artist: unknown
Tribe: Yakima Indian Nation (Washington)
Title: "Beaded Belt"
Medium: beads, buckskin
Dimensions: 4" x 36"



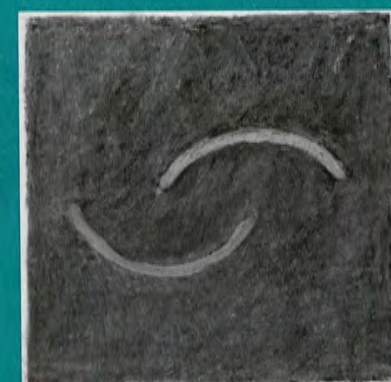
J. Feddersen, *Sheltered from Night Rain*



(Unknown), *Beaded Belt*



J. Thomas, *Diet Coke — Juxtaposition*



K. Walkingstick, *#237, Painted Desert*

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To the artists for making their works and thoughts available.

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Artist quotations have been taken from their own statements, from questionnaires sent to them, from pre-published materials, and from tape recordings made during the collection process.

