

VISITOR'S GUIDE

Conversations in the Round House Roots, Roads, and Remembrances

September 9, 2017 through February 11, 2018

All quotes by Louise Erdrich from her novel *The Round House*



Ka'ila Farrell-Smith
Enrollment, 2014
Oil on canvas

"From the government's point of view, the only way you can tell an Indian is an Indian is to look at that person's history. There must be ancestors from way back who signed some document or were recorded as Indians by the U.S. government, someone identified as a member of a tribe. And then after that you have to look at that person's blood quantum, how much Indian blood they've got that belongs to one tribe. In most cases, the government will call the person an Indian if their blood is one quarter—it usually has to be from one tribe. But that tribe has also got to be federally recognized. In other words, being an Indian is in some ways a tangle of red tape. On the other hand, Indians know other Indians without the need for a federal pedigree, and this knowledge—like love, sex, or having or not having a baby—has nothing to do with government." p. 30.

Ka'ila Farrell-Smith painted this work when she became a member of a federally recognized tribe. She presents her enrollment number on the blanket's red stripe. Describe her painted response to this experience. How does tribal enrollment affect the story of *The Round House*? What are you a member of, and do your memberships define your identity?



Marie Watt
Witness, 2015
 Reclaimed wool blankets, embroidery floss and thread

"During the old days when Indians could not practice their religion—well, actually not such old days: pre-1978—the round house had been used for ceremonies." p. 59.

Marie Watt embroidered a 1913 potlatch scene (a gift-giving ceremony practiced by indigenous peoples of the Pacific Northwest Coast) onto a double Hudson's Bay Point wool blanket. These blankets were a popular trade item in the Canadian fur trade beginning in the late eighteenth century. How does the artist's choice of materials affect your interpretation of *Witness*? Watt stitched herself as a witness to the event. Which figure is the artist? Imagine you are at the potlatch too. How would you feel? How does Erdrich develop witnesses in *The Round House*? Compare Marie Watt's use of the Hudson Bay Point blanket to Ka'ila Farrell-Smith's depiction of a similar blanket in her painting *Enrollment*.



Joe Feddersen
Firehawk, 2005
 Blown and sandblasted glass

"After the lazy bulldozers and the Bobcats stopped moving the same dirt piles around, the place was ours. Some days they left our bike tracks alone, other days they obliterated our work. We had no idea what was going to be built. There was always the same amount of dirt. A federal project, said Zack." p. 302.

Native trade baskets, highway lines and tire tracks, and a floor installation of nineteen translucent, bucket-like forms made of fiberglass and polyester resin by artist Eva Hesse (1936-70) in 1968—all inspired this object. The artist, Joe Feddersen, states, "It's about sign and place." In *Firehawk*, basket designs and the changing landscape converge in geometric and industrial patterns. What are some examples of the intersection of tradition and change or innovation in *The Round House*, and in your life?



James Lavadour
Torch, 2012
Oil on panel

"We were the fire keepers." p. 36.

James Lavadour's art education comes from his daily experiences of the mountains and plains of the Columbia River Plateau in Eastern Oregon, where he makes his home on the Umatilla Reservation. For Lavadour, painting is not about making pictures of specific places, but about the transformation of energy from one state into another. The interaction of minerals, liquids, gravity, and surface, through pouring, scraping, and wiping paint, reveals natural and physical forces. How do characters in *The Round House* investigate hidden forces? Lavadour relates painting to music because they both trigger emotional, psychological, and physical responses that are unique to the individual. What type of music or song does *Torch* suggest to you? What about *The Round House*?



Gail Tremblay
The Red Leader Points to the Garden of Good and Evil, 2016
35mm film, 16mm red leader and metallic braid

"In order to purify yourself, you have to understand yourself, Father Travis went on. Everything out in the world is also in you. Good, bad, evil, perfection, death, everything. So we study our souls." p. 252.

Gail Tremblay, a poet and artist, weaves film stock as a way to re-contextualize and gain control over a medium that has insensitively depicted indigenous people for over a century. How does Erdrich address racist stereotypes in *The Round House*?

Tremblay says that her traditional Onondaga and Micmac basketry forms woven with film..." comment on Indigenous life in the 21st century." (Clark, Todd. *Woven: The Art of Contemporary Native Basketry*. Vancouver, Wa.: Clark College Archer Gallery and IMNDN.org, 2016, 22.)

The titles she gives her objects contextualize her baskets. In this case, she used red film leader to make a point basket, and she used film from two movies: *The Big Picture*, which addresses artistic integrity, and *Midnight in the Garden of Good and Evil*, which explores moral ambiguity. Did you question your concepts of "good" and "evil" as you read *The Round House*? Do "good" and "evil" occur in the same place, or at the same time, in the novel, or in the same person?

For Tremblay, "...art is inseparable from a tribe's particular philosophy, spirituality and flow of daily life." (<https://www.youtube.com/watch?v=PHaGFHXlSQ>) What role does art play in your life?



Wendy Red Star
Rez Car 1, 2010
 Lithograph edition 7/12

"There were two wrecked cars in the yard where the dogs lounged" p. 101.

Wendy Red Star's research of her half white and half Crow heritage informs her images of high and low culture, the past and the present, and life on and off the reservation. Red Star, a Portland-based artist, grew up in Lodge Grass, Montana, on the Crow reservation. Through her perception as an insider/outsider, Red Star probes the complexities of identity-based art with humor. What similarities do you find between Red Star's "rez car" and the "rez steak sandwiches" in *The Round House*? Cars, as a site of pain, refuge, escape, and bliss, play an important role in *The Round House*. What are your unpleasant and happy memories of being in a car? How does the artist's use of color affect your response to these prints?



Wendy Red Star
Rez Car 2, 2010
 Lithograph edition 7/12



Elizabeth Woody
Coyote and Woman, 1994
Etching

"...[M]y father remembered that of course an Ojibwe person's clan meant everything at one time and no one didn't have a clan, thus you knew your place in the world and your relationship to all other beings. The crane, the bear, the loon, the catfish, lynx, kingfisher, caribou, muskrat—all of these animals and others in various tribal divisions, including the eagle, the marten, the deer, the wolf—people were part of these clans and were thus governed by special relationships with one another and with the animals." p. 153.

Elizabeth Woody's imagery is rooted in the land of the Northwest and the traditions of her Nava-ho, Warm Springs, Wasco and Yakama ancestors. What wildlife does Woody depict in this print and what role does it play in the traditions and legends of the Columbia River peoples? What is the relationship between Coyote and woman in this work? How does the pattern in the background relate to the foreground? What is the importance of animals, nature and Ojibwe legends in *The Round House*?



Wendy Red Star
The Four Seasons, Ed. 8/15, 2006
Archival pigment print on Sunset fiber rag, mounted on dibond

"Just yesterday a white guy asked me if I was a real Indian. No, I said, Columbus goofed up. The real Indians are in India. I'm a genuine Chippewa." p. 273.

What kinds of humor does Erdrich employ in *The Round House*? What are your favorite humorous moments in the story? In *The Four Seasons*, Wendy Red Star uses her body to engage issues of display, representation, and authenticity within the context of her Crow cultural heritage and colonialist structures. What role does humor play in this work? The artist poses in her Crow elk tooth dress, a symbol of wealth, and beaded regalia, against a fake backdrop. What is "real" and what is "artificial" in these works? What do these images suggest to you? Compare Wendy Red Star's images to Elizabeth Woody's *Coyote and Woman* etching.



Ka'ila Farrell-Smith
Un-erasing NDN, 2016
 Acrylic and oil stick on panel

"We are trying to build a solid base here for our sovereignty. We try to press against the boundaries of what we are allowed, walk a step past the edge."
 p. 229.

How does Ka'ila Farrell-Smith build a solid base in this work? What are her boundaries and how does she press against them? In your opinion, does she "walk a step past the edge"?

How does the artist use language in this work? What is she "un-erasing"? What is erased in *The Round House* and what is un-erased? How do you honor the contributions your ancestors have made?

Farrell-Smith makes baskets and studies Klamath baskets in museum collections, including UO's Museum of Natural and Cultural History. Identify a traditional pattern found in Klamath basket design that appears twice in *Un-erasing NDN*. What does this design represent to you?



Joe Feddersen
Urban Vernacular: Parking Lot, 2008
 Blown and silvered glass with enamel

"Is there anywhere you can't park on the rez?"
 p. 226

Joe Feddersen is an artist who depicts the environment around him on the Colville reservation in Omak, Washington—the parking lot he is standing in, as well as the mountains in the distance. How does Feddersen's treatment of the cylinder's surface affect your experience of its pattern and design? How do Erdrich's descriptions of the urban vernacular differ on and off the reservation in *The Round House*?



Joe Feddersen
Barrier, 2003
 Print on Paper

"I know there's lots of world over and above Highway 5, but when you're driving on it—four boys in one car and it's so peaceful, so empty for mile after mile, when the radio stations cut out and there's just static and the sound of your voices, and wind when you put your arm out to rest it on the hood—it seems you are balanced. Skimming along the rim of the universe." p. 3.

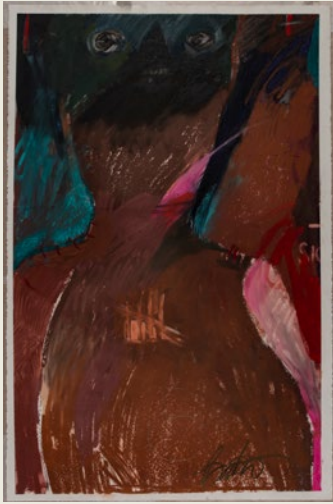
Compare the feelings of characters travelling on highways in *The Round House* to Joe Feddersen's print *Barrier*. What barriers do Erdrich's characters confront and transcend? Who or what is creating a barrier in Feddersen's print? What barriers do you perceive along your pathways? How do you manage them? What shapes and designs does this print share with other works in the exhibition?



Joe Feddersen,
Veiled Memory, 1994
 Etching

"I dozed off, but something he said hooked me in, and little by little, like a fish reeled up out of the dark, I began to surface. Mooshum was not just talking in the random disconnected way people do, blurting out scraps of dream language. He was telling a story." p. 179.

How does Joe Feddersen evoke a veiled memory and what do you see in this print? How would you create a veiled memory and what images would you layer? How do characters partially conceal, disguise, or obscure their memories in *The Round House*? Does Joe, the narrator, see things more clearly in retrospect as an adult or as a thirteen-year-old when the events happened?



(Left)
Rick Bartow
Nak May Kway Let Way 5, 1996
Pastel and graphite on paper



(Right)
Rick Bartow
Nak May Kway Let Way 4, 1996
Pastel and graphite on paper

"They lived and died too quickly in those years that surrounded the making of the reservation, died before they could be recorded and in such painful numbers that it was hard to remember them all without uttering, as my father did sometimes as he read local history, and the white man appeared and drove them down into the earth, which sounded like an Old Testament prophecy but was just an observation of the truth." p. 100.

What would you do if you visited a foreign museum and the staff presented you with a box containing five skulls of Arapaho, Flat Head and Sioux people that had been in the collections' storage and asked your advice on how to respect these sacred remains? Artist Rick Bartow made these pastel drawings after his painful experience of this very situation. What do these works communicate to you? Bartow's response to the remains involved consulting elders in the U.S., asking the Maori to help prepare him with cleansing and healing rites, singing to the bones and crying. What is the role of elders in *The Round House*? What characters communicate with ancestors and how? When do you consult with elders and what is your relationship to your ancestors?

"The moonlight illuminated the edges of things, made suggestions out of shadows....I had the clear notion that what I was seeing was unreal. Yet it was neither human nor entirely inhuman." p. 79-80.

What kinds of spirits do characters see and feel in *The Round House*? Where do they reside? Lillian Pitt's art is based on the traditional arts and legends of her Warm Springs, Wasco and Yakama ancestors who lived in the Columbia River Gorge for more than 14,000 years. She states on her website, "My goal is to make the characters in these legends come alive..." Look at this sculpture from various angles. What does it evoke, and how does the artist make it come alive? Pitt chose a wood burl to be the base and to suggest a moonscape. What is a burl, and how would you describe its metaphorical significance?



Lillian Pitt
Shadow Spirit Hovering Over the Moonscape, 2010
Cast New Zealand lead crystal, steel, wood burl



Lillian Pitt
Power Within, 1997
 Monotype

"Your people were brought together by us buffalo once. You knew how to hunt and use us. Your clans gave you laws. You had man rules by which you operated. Rules that respected us and forced you to work together. Now we are gone, but as you have once sheltered in my body, so now you understand. The round house will be my body, the poles my ribs, the fire my heart. It will be the body of your mother and it must be respected the same way. As the mother is intent on her baby's life, so your people should think of their children." p. 214-215.

Lillian Pitt based the left side of this face on one of her favorite images, the petroglyph and pictograph *She Who Watches* (*Tsagaglal*, the Bear Woman Chief) located in Washington's Columbia Hills State Park. How does the artist communicate internal power in this work? Think of one of your favorite characters in *The Round House*. What power is within him or her? What is your "power within"? How does this print relate to the significance of the round house in the novel?



James Lavadour
Split, 1994
 Etching

"Somebody's throwing their spirit at you. Somebody that you'll see." p. 133.

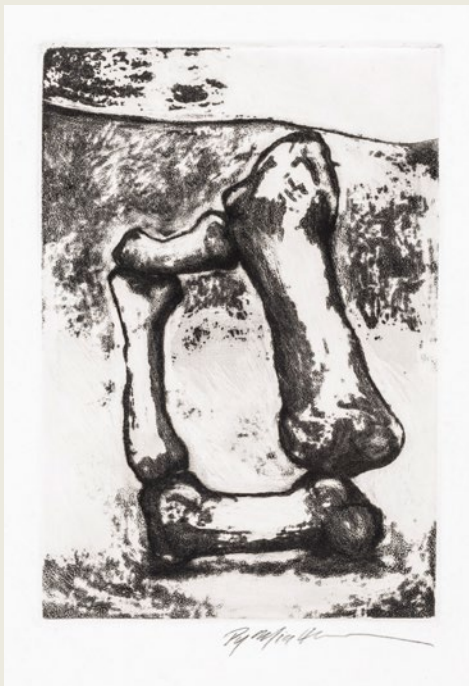
The title of this etching is *Split*. Where are the fractures, fissures, and divides in the work? Where does splitting and doubling take place in *The Round House*? What other works in this exhibition are characterized by a split?



Jaune Quick-To-See Smith
Butterfly, 1994
 Etching

"She had treated me like someone older than I was, and this, too, had continued. It was as if she had expected me to grow up in those weeks and now to not need her. If she expected me to act alone on my instincts, I was doing just that. But I still needed her. I needed her in ways that now were lost to me." p. 260.

The words "mother and child" appear in this etching. What elements of the work speak to this relationship? How does the brutal rape of Geraldine affect her relationship with her son in *The Round House*? The title of this work, *Butterfly*, implies change and transformation. What single event has been the most transformative so far in your life?



P.Y. Minthorn
Bones Holding Themselves Up, 1994
 Etching

"The rabbit gave itself to you, she said. You must eat it and throw every single one of its bones out into the snow, so it can live again." p. 82.

In the quote above and in this etching, bones are animate; they build, support, and create. In the midst of deep-seeded trauma, how do individuals, families, friends, and communities hold themselves up in *The Round House*? When there is uncertainty in your life, what holds you up and how do you give back?



Tanis Matthews
Fish Head Stew, 1994
 Etching

"Then I realized the piece of reedy shore I was staring at had a heron hidden in its pattern. I watched that bird stand. Motionless. Then, quick as genius, it had a small fish, which it carefully snapped down its gullet." p. 134.

What do you see, smell, and taste in this stew? Why do you think the artist chose this subject for an etching? At a critical moment in *The Round House*, Bazil makes a "successfully infernal" stew. How would you describe this fish head stew? Are you anxious to try it?

Spend time looking at this print and the etchings and monotype exhibited nearby. Select your favorite print for each of the following formal elements and explain why: line, form, space, color, balance, contrast, and texture.



Joe Feddersen
Canoe Journey, 2016
 Twined, waxed linen

"Yet each seed had managed to sink the hasp of a root deep and a probing tendril outwards." p. 1.

Elizabeth Woody, another artist in the exhibition, learned traditional basket weaving from Margaret Jim-Pennah, as an apprentice in the Oregon Folklife Traditional Arts Apprenticeship Program, and Woody taught Joe Feddersen the basics of basket weaving about 25 years ago. Feddersen used waxed linen and the twining process to make this Sally bag. For centuries, native women in the mid-Columbia River region used Sally bags made from the plant dogbane to gather roots, medicines, nuts, seeds, and mushrooms. Stylized human figures and animal motifs distinguish these baskets.

Feddersen weaves designs that speak to his contemporary environment, much like basket

weavers did before him. These flotillas of canoes are the artist's response to the canoe journeys native peoples are making today in the Columbia River's watershed to come together and celebrate being alive. How do the characters in *The Round House* come together and celebrate being alive? What do they pass down from one generation to another? Whose canoe would you want to be in and why? What are your deep roots and how do you join yourself to an elsewhere?

A Closer Look

About the Artist

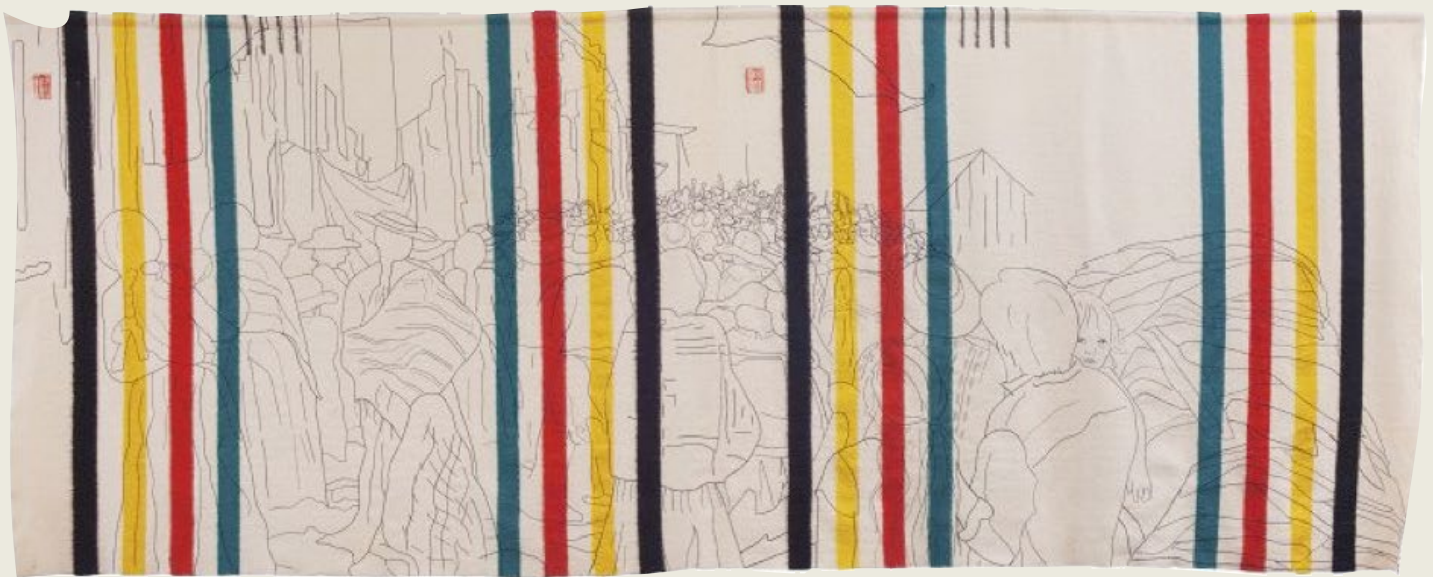
Marie Watt (American, born 1967) is a conceptual artist who was born in Seattle and lives in Portland. She is an enrolled member of the Seneca Nation of Indians. "Her work draws from history, biography, Iroquois protofeminism, and Indigenous principles, and addresses the interaction of the arc of history and the intimacy of memory. Blankets, one of her primary materials, are everyday objects that can carry extraordinary histories of use." (<http://www.mariewattstudio.com/about>)

Artist Quote

We are received in blankets, and we leave in blankets. The work...is inspired by the stories of those beginnings and endings, and the life in between. I am interested in human stories and rituals implicit in everyday objects....I find myself attracted to the blanket's two-and three-dimensional qualities: On a wall, a blanket functions as a tapestry, but on a body it functions as a robe and living art object. Blankets also serve a utilitarian function. In Native American communities, blankets are given away to honor people for being witnesses to important life events—births and comings-of-age, graduations and marriages, namings and honorings. For this reason, it is considered as great a privilege to give a blanket away as it is to receive one. (<http://jdinstallation.blogspot.com/2014/05/fnal-project-artist-5.html>)

Looking at Marie Watt's Witness

- What are you witnessing? Who are the other witnesses?
- How does the artist involve the viewer in the scene?
- How does the artist use line, space, shape, and texture in this work?
- What roles do blankets play in this work?



Marie Watt, *Witness*, 2015, 71 x 180.5 inches, reclaimed wool blanket, embroidery floss, thread

A 1913 photograph of a First Nations potlatch off Vancouver Island inspired Marie Watt and her work, *Witness*.



Quamichan Potlatch, Coast Salish, 1913, Photograph by Reverend Tate, image PN1500 courtesy of the Royal BC Museum and Archives

Artist Quote about *Witness*

The word potlatch comes from the Nootkan – and, later, Chinook jargon word – patchitle, which means ‘to give.’

I like the vision of ecstatic giving, as some potlatches were rumored to have so many gifts, particularly folded and stacked blankets, that they actually would touch the ceilings of the longhouse. Potlatches were and continue to be part of the Coast Salish economy and a means for displaying social relationships in the community. In 1913, a potlatch was also a demonstration of civil disobedience, as potlatches were banned by the Canadian and U.S. governments between 1885 to the 1950s. Not only did the government disapprove of Indigenous people gathering: giving away one’s wealth was considered backwards and wasteful; it was in conflict of the European value of acquiring wealth to indicate personal success. (<http://www.mariewattstudio.com/work/project/witness-2015>)

Compare the embroidered scene in *Witness* to the photographic image. What differences do you notice? How is your use of blankets similar to or different from the function of blankets in *Witness*? What does a blanket symbolize to you?

A Closer Look

About the Artist

"Lillian Pitt is a Native American artist from the Big River (Columbia River) region of the Pacific Northwest. Born on the Warm Springs Reservation in Oregon in 1944, she is a descendent of Wasco, Yakama, and Warm Springs people. The focus of her work draws on over 14,000 years of Native American history and tradition of the Columbia River region." <http://www.lillianpitt.com/artist/AboutLillianPitt.pdf>

Artist Quote

Everything I do, regardless of the medium, is directly related to honoring my ancestors and giving voice to the people, the environment and the animals. It's all about maintaining a link with tradition and about honoring the many contributions my ancestors have made to this world.

<http://www.lillianpitt.com/artist/AboutLillianPitt.pdf>



She Who Watches (Tsagaglal)
Columbia Hills State Park, Washington



Lillian Pitt
Power Within, 1997
monotype

Compare *She Who Watches* to *Power Within*

She Who Watches (Tsagaglal), located high on a bluff overlooking the site of Lillian Pitt's paternal grandmother's home village of Wishxam, along the Columbia River Gorge, inspired Pitt's print *Power Within*. An elder took the artist to see the petroglyph and pictograph and told her the legend of *She Who Watches*, which you can read at http://www.lillianpitt.com/culture/native_legends.html.

She Who Watches is a petroglyph (rock etching) and pictograph (rock painting) and *Power Within* is a monotype—a one-of-a-kind print made by applying oil painting or printing ink onto a metal or glass plate and then transferring the image onto a sheet of paper.

- What differences do you notice between *She Who Watches* and *Power Within*?
- Compare the lines in *She Who Watches* to Pitt's use of line in *Power Within*.
- What does the divided or split face of *Power Within* communicate to you?

A Closer Look

About the Artist

Elizabeth A. Woody, born in Ganado, Arizona, in 1959, is the niece of artist Lillian Pitt. Woody is an enrolled member of the Confederated Tribes of Warm Springs, Oregon, of Yakama Nation descent, and is “born for” the Tódich’iinii (Bitter Water clan) of the Navajo Nation. Woody’s mother’s mother belongs to the Milee-thlama (People of the Hot Springs) and Wyampum peoples (People of the Echo of Water Upon Rocks). Her paternal grandfather’s clan is Mą’ii deeshgiizhinii (Coyote Pass - Jemez clan) and her maternal grandfather’s people were the middle Columbia River Chinook peoples. Woody is a visual artist, writer, and educator, and in 2016, she became the 8th Oregon Poet Laureate. https://en.wikipedia.org/wiki/Elizabeth_Woody

Artist Quote

It is this blessing of being able to make things to remember and give away that gives me the knowledge of how to restore myself. The messages encoded in the designs...are like prayers, prayers for our present world to know again the root connection to our existence...And it is through my own story and the stories of my family and my circle of people that I become whole. Woody, Elizabeth. Seven Hands, Seven Hearts. 1st ed. Portland, Or.: Eighth Mountain Press, 1994, 13.

Compare *Coyote* and *Woman to Power Within*

- What is the relationship between human and animal, male and female in these two works?
- Coyote plays an important role in the legend *She Who Watches* and in Elizabeth Woody’s print. How are these roles similar and different?
- Someone is watching the viewer in each work. Explain how you feel standing before each print. The face in *Power Within* has an open mouth. What sounds or words are coming out?
- Where do you see contrast, movement, and emphasis in these two works? Do these principles create harmony, tension?



Elizabeth Woody
Coyote and Woman, 1994
Etching



Lillian Pitt
Power Within, 1997
monotype

LILLIAN PITT

Lillian Pitt is a Native American artist from the Big River (Columbia River) region of the Pacific Northwest. Born on the Warm Springs Reservation in Oregon, she is a descendent of Wasco, Yakama, and Warm Springs people. Pitt's lifetime of works, primarily in the media of sculpture and mixed media, include artistic expressions in clay, bronze, wearable art, prints, and most recently, glass. The focus of her work draws on over 12,000 years of Native American history and tradition of the Columbia River region. Regardless of the medium she chooses to use, her contemporary works are aimed at giving voice to her people.

http://www.lillianpitt.com/culture/native_legends.html

https://oregonencyclopedia.org/articles/pitt_lillian_1944_/#.WZSqnPmGOUk

https://www.youtube.com/watch?v=WsCiFYMek3A&index=3&list=PL1gwy-P_DHTluYUkewD2YB0n-g3RzZ1MB

<http://www.opb.org/television/video/ora-0305-01-lillian-pitt/>

ELIZABETH WOODY

Elizabeth Woody (Navajo/Warm Springs/Wasco/Yakama) has published poetry, short fiction, essays, and is a visual artist. As an artist, Woody exhibits regionally and nationally. She has also served as a juror for the Oregon Folklife program for three years and has served on multi-disciplinary art fellowship jury panels for several arts organizations in the Pacific Northwest and nationally. She was named the 8th Poet Laureate of Oregon.

<http://www.nwboomerandseniornews.com/news/2017/apr/10/oregons-new-poet-laureate-elizabeth-woody-has-over/>

<https://www.youtube.com/watch?v=HXAU0iYUky8>

https://www.spreaker.com/user/oregonpublicbroadcasting/poet-laureate-elizabeth-woody_1?utm_medium=widget&utm_source=user%3A9497079&utm_term=episode_title

JOE FEDDERSEN

Joe Feddersen is a member of The Confederated Tribes of the Colville Reservation and has exhibited internationally since the early 1980s. Feddersen is an artist whose work explores the interrelationships between urban symbols and indigenous landscapes. A printmaker, basket maker, and glass artist, he combines contemporary materials with Native iconography to create powerful and evocative works.

3D/Vase work: <https://www.youtube.com/watch?v=KywzYfcengE>

Printmaking: <https://www.youtube.com/watch?v=YtG-jgKx8Z8>

Flotilla basket: <https://vimeo.com/213263970>

GAIL TREMBLAY

Gail Tremblay is of Onondaga and Micmac ancestry. She resides in Olympia, WA, has been contributing to the arts and cultural life of that state for over twenty years by sharing a unique vision through her multi-media visual works, art installations, critical writing, and poetry. Her basketry combines traditional techniques of weaving with contemporary materials.

http://www.froelickgallery.com/images/files/2016_Tremblay_NEA.pdf

<https://www.youtube.com/watch?v=PHaGFHXlXSQ>

JAUNE QUICK-TO-SEE SMITH

Jaune Quick-to-See Smith, an enrolled member of the Confederated Salish and Kootenai Tribes, was raised on the Flathead Reservation and is deeply connected to her heritage. Her work addresses the myths of her ancestors in the context of current issues facing Native Americans through a combination of paint, collage, and appropriated imagery. She confronts subjects such as the destruction of the environment, governmental oppression of native cultures, and the pervasive myths of Euro-American cultural hegemony.

<https://www.youtube.com/watch?v=1BtEJqvhosw>

<https://www.youtube.com/watch?v=pUhhYOA-kKI>

JAMES LAVADOUR

James Lavadour is a self-taught artist that paints a combination of his experience of the land of the Umatilla Reservation and teaching of his Walla Walla heritage. His paintings often resemble landscapes without depicting specific places, focusing instead on the gestures of painting and art creation as their own acts of nature. Lavadour also helped establish Crow's Shadow Institute of the Arts as a reservation-based nonprofit organization in 1992.

<https://www.youtube.com/watch?v=jgdUsnU0vvg>

<http://www.opb.org/radio/programs/state-of-wonder/article/james-lavadour-featured-at-crystal-bridges-museum-of-american-art/>

<http://www.opb.org/news/article/oregons-lavadour-exhibits-at-venice-biennale/>

WENDY RED STAR

Wendy Red Star's multimedia series explore the intersections of Native American ideologies and colonialist structures, both historically and in contemporary society. Her work is strongly informed by both her cultural heritage -- growing up on the Apsáalooke (Crow) reservation in Montana, as well as her engagement with many forms of creative expression.

<https://www.youtube.com/watch?v=HhYrpdCbRd8>

<https://www.youtube.com/watch?v=SCdh7pIVPtQ>

MARIE WATT:

Marie Watt's work is inspired by history, biography, Iroquois protofeminism, and Indigenous principles, often addressing the interaction of the arc of history with the intimacy of memory. Blankets are one of her primary materials, which allows for both a solitary and collaborative process, and plays off the tradition that blankets are given away to honor those who are witness to important life events.

https://www.youtube.com/watch?v=c_ZhgoZpRc

<http://www.opb.org/television/programs/artbeat/segment/sculptor-marie-watt/>

RICK BARTOW:

Rick Bartow lived and worked on the Oregon coast, where he observed hawk, raven and eagle—the subjects that populate his artwork. Rick was a member of the Wiyot tribe from Northwestern California. Native American transformation myths are the heart of much of his work.

<https://www.youtube.com/watch?v=dESpvGqyrtc>

<https://www.youtube.com/watch?v=bmHCJNeZcDg>

<https://www.youtube.com/watch?v=BwiPDF1sZqM>

https://www.youtube.com/playlist?list=PL6IPIUKCQg1GE6nF_parGD1EHg4M1GTAq

KA'ILA FARRELL-SMITH

Ka'ila Farrell-Smith is a contemporary Klamath Modoc visual artist based in Portland, Oregon. She works as a professor in the Indigenous Nations Studies program at Portland State University and is co-director of Signal Fire, an artist residency program.

https://creators.vice.com/en_us/article/d7bd5z/native-american-artist-kaila-farrell-smith-bridges-indigenous-and-western-cultures-or-50statesofart

<http://www.opb.org/television/programs/artbeat/segment/kaila-farrell-smith/>

P.Y. MINTHORN

P.Y. Minthorn (or Phillip Cash Cash) is a speaker of the Nez Perce language and is a Cayuse/Nez Perce tribal member of the Confederated Tribes of the Umatilla Indian Reservation in Oregon. Minthorn has served his tribal community not only in language preservation but also through his work in fine arts, oral history collection, archaeological fieldwork, conservation, and historical research.

TANIS MATTHEWS

Tanis Matthews (or Tanis Hinsley), who is half Tlingit, was born in Skagway, Alaska. She has taught metalsmithing, papermaking, drawing, and sculpture since the early 1980s. Her work ranges from sculptural mixed media, taking on abstract forms of her cultural traditions and societal rituals, to her mixed media drawings incorporating figurative imagery and traditional imagery.