



Gina Adams

Ojibwe/Lakota, b. 1965

***Assimilation Machines*, 2016**

Chine collet

Collection of the C.N. Gorman Museum, UC Davis.

Gift of the artist.

I have been creating chine collet prints using the negative fabric cutouts from my body of work *Broken Treaty Quilts*. It has been an absolute joy to re-use this fabric and explore these pieces while recreating the separate parts into a new series of artist proof prints. In process, I considered creating whimsical machines that decipher and dissolve assimilation practices. I imagine them moving along the earth, healing the pain for all indigenous peoples with forward momentum to heal the history here in the United States. I imagined the fabric transforming while working on chine collet printing...then drawing into each one so that these little machines have power to go out into the world and "clean it up" a little bit. Miigwetch/thank you, as making them has been a joyful experience. – Gina Adams



Norman Akers

Osage, b. 1958

***Quite Crossing*, 2016**

Print

Collection of the C.N. Gorman Museum, UC Davis.
Gift of the artist.

As an Osage artist, I explore issues of identity and culture, including Osage mythos, place, and the dynamics of personal and cultural transformation. I have used a visual vocabulary consisting of images and symbols drawn from my cultural heritage, personal life experiences, and contemporary culture. The underlying principles that inform my art include tribal oral histories, maps, art historical references, and nature...

Sense of place, which is a primary concept explored in my work, can be interpreted in many ways. Place of origin describes the physical landscape where one lives or originates. History has left its mark on the land, creating a place where political and cultural boundaries define our identities. Maps, through symbolic representation, define boundaries and landmarks of the place we identify as home. Maps also have been used deceptively to create false borders and they work to rewrite history. – *Norman Akers*



Neal Ambrose-Smith

Salish-Kootenai/Métis-Cree/Sho-Ban, b. 1966

***Down the Rabbit Hole*, 2015**

Woodcut, three plates

Collection of the C.N. Gorman Museum, UC Davis.
Gift of the artist.

Death and travesty follow Naughty Bunny as we follow her journey. A legacy of destruction. A map of chaos. Soon it will catch up and precede her if she doesn't change her selfish ways.

– *Neal Ambrose-Smith*



Neal Ambrose-Smith

Salish-Kootenai/Métis-Cree/Sho-Ban, b. 1966

***Coyote and Shadow Catchers*, 2015**

Woodcut, three plates

Collection of the C.N. Gorman Museum, UC Davis.
Gift of the artist.

Childish dreams lurk in Goyish shadows. Sugar plum fairies and space pirates dance all around, but Coyote is swift. Coyote is slicker than flint. Coyote can outjump any shadow and catch it, nary a hair misplaced. – *Neal Ambrose-Smith*



Andy Everson

Kwakwaka'wakw/K'omoks, b. 1972

***Eagle Down Dancer*, 2010**

Giclee print on Moab Entrada cotton rag

Collection of the C.N. Gorman Museum, UC Davis.
Membership Fund Acquisition.

The dancer depicted in *Eagle Down Dancer* comes from a photograph of the artist dancing. Influenced heavily by his grandmother, Everson has pursued avenues where he can sing traditional songs and perform ceremonial dances at potlatches and in a number of different dance groups, most notably the Le-La-La Dancers, the Gwa'wina Dancers and the K'umugwe Dancers.



Joe Feddersen

Colville, b. 1953

Canoeing, 2015

Mono-print, spray paint, blind emboss, lithography

Collection of the C.N. Gorman Museum, UC Davis.

Gift of the artist.

Feddersen grounds his vision in Plateau traditional crafts and culture. *Canoeing* speaks to community and our journey, portraying a contemporary cultural landscape. He works in printmaking, twined baskets, and glass.



Larry McNeil

Tlingit/Nisgáa, b. 1955

***X'áant xwaanúk Tléil yee ushk'é,
I'm angry you are bad, 2010***

Digital photograph

Collection of the C.N. Gorman Museum, UC Davis.
Gift of Phillip Rudnick.

Using multiple layers is a simple game plan for making work that may have complex ideas driving them. For example, the triangles on the right are from ancient Tlingit weaving designs that represent killer whale teeth. It was important to use black and white, because, with photography, it infers a sense of craft. [The work] has an overtly dark feel, even though the background has mostly light values.

– *Larry McNeil*



Da-ka-xeen Mehner

Tlingit/N'ishga, b. 1970

***Our Mountain*, 2016**

Print

Collection of the C.N. Gorman Museum, UC Davis.
Gift of the artist.

Our Mountain was inspired by an exhibition I'd seen at the Anchorage Museum titled "Arctic Ambitions: Captain Cook and the Northwest Passage." I was struck by the celebration of the "discoverer" that is made into a hero in history. As an indigenous man in Alaska I know that our history spans more than 10,000 years. This piece acknowledges that history by asserting that we knew we were here, and were not discovered.

On a recent flight, I took this photo of the Alaska Range as I thought about how "discoverers" claimed the mountains. I symbolically reclaimed a place by placing a Tlingit dagger there. This is a reminder of the history that was here before, and recognizes the continuing cultural landscape that is Alaska today.

– *Da-ka-xeen Mehner*



Sue Pearson

Tahitian

Imagined Place, 2016

Collograph/relief

Collection of the C.N. Gorman Museum, UC Davis.
Gift of the artist.

My imagined place is my home, Norfolk Island, in a state of freedom and self-determination.

In 2015, the Commonwealth of Australia stripped Norfolk Island of its Legislative Assembly and self-government against the democratically-expressed wishes of its people. Our people are currently fighting hard with non-violent protest and appealing to the United Nations with many other political supporters against this big bully.

I am hopeful that the directions we are taking will lead to my imagined place becoming a reality, and that our rights to govern ourselves and our homes are restored. – *Sue Pearson*



Jaune Quick-to-See Smith

Salish/Kootenai, b. 1940

***The Briar Patch*, 2015**

Woodcut and Akua ink

Collection of the C.N. Gorman Museum, UC Davis.
Gift of the artist.

Brer Rabbit is a trickster, who insisted that he should not be thrown in the Briar Patch—but then the Briar Patch turned out to be his favorite place. We each have a Briar Patch in our lives. Brer Rabbit stories were taken from Native American trickster stories, though African Americans claim him too.

– *Jaune Quick-to-See Smith*



Jaune Quick-to-See Smith

Salish/Kootenai, b. 1940

***Speaking the Enemy's Language*, 2015**

Woodcut and Akua ink

Collection of the C.N. Gorman Museum, UC Davis.

Gift of the artist.

Colonialism always demands that the oppressed speak the conquerors' language, but that doesn't guarantee that the oppressed will understand it, nor the culture of the conquerors either.

Euro-Americans have not learned much about working with tribal people in this country, and are failing again to understand the tribes in the Middle East. – *Jaune Quick-to-See Smith*



Wendy Red Star

Apsáalooke (Crow), b. 1981

***The (HUD)*, 2010**

Lithograph with photographs printed on Rives BFK white and Moab entrada rag natural photo paper

Collection of the C.N. Gorman Museum, UC Davis.
Membership Fund Acquisition.

Oftentimes my work is labeled as political even if I am just documenting my own environment, which may seem political to the colonial norm but benign to me. I am an observer of my world and whether or not my documenting it through art is understood as political, it should certainly be understood as reimagining what can initially appear as shabby or discarded as something resilient and alive.

– *Wendy Red Star*



C. Maxx Stevens

Seminole/Mvscogee, b. 1951

***The World Around Me*, 2015**

Gelli plate, stamps, silk screen

Collection of the C.N. Gorman Museum, UC Davis.
Gift of the artist.

The World Around Me is based on how I see the world and the changes that have happened throughout my life. My work has been based on recreating moments that have created memories... When I go antique hunting, I search for little items that spark memories that give me a glimpse of past emotions.

The printmaking process allows me to work with layering and texture, which I have found to be extremely rewarding. – C. Maxx Stevens



Glory Tacheenie-Campoy

Diné (Navajo), b. 1952

To' (Water), 2015

Solar Intaglio (etching)

Collection of the C.N. Gorman Museum, UC Davis.

Gift of the artist.

Water is a precious and powerful natural resource. It is an essential element of life...Without water, life is not sustainable; and yet too much water (typhoons, hurricanes, floods) can drown humans and life forms, and destroy communities.

Drought, climate change, and increased population have created a higher demand for water. Both state and federal laws now allocate and limit water usage in many parts of our country. Throughout the Country, many indigenous (Native American) tribal communities pray for rain at ceremonies asking the forces of nature, deities, gods, and goddesses for rain to sustain life on Earth as they have since time immemorial. – *Glory Tacheenie-Campoy*



Raymond Zada

Barkindji/Paakintji, b. 1971

Rowley's Line, 2015

Aquatint

Collection of the C.N. Gorman Museum, UC Davis.
Membership Fund Acquisition.

The “Rowley Line” is an imagined line drawn across Australia where those Aboriginal people living above it are viewed as more “authentic” than those living below it. This imagined line has provided successive governments the opportunity to prescribe opinions and policies upon those living above the line that they would never prescribe to those below.

– *Raymond Zada*



Raymond Zada

Barkindji/Paakintji, b. 1971

***Sorry again*, 2015**

Aquatint

Collection of the C.N. Gorman Museum, UC Davis.
Membership Fund Acquisition.

The etching *Sorry again* references a 1992 speech given to Aboriginal people in Redfern (an inner Sydney suburb known for its high population of Aboriginal Australians) by then-Prime Minister Paul Keating. In his speech, he described for the first time the true history of colonialism and its impact upon Aboriginal Australia. – *Raymond Zada*