GENERATIONS:
INDIGENOUS ART FROM THE PERMANENT COLLECTION
Indigenous Oregon and *Intersections*

Artists listed alphabetically:



Natalie Ball
(Klamath Tribes [Klamath/Modoc], b. 1980)
Dancers* Kakol *(The Bone Dancers)
2010
Cloth, thread, paint, and shells
Purchased with funds from the Jackson Foundation and an endowment gift from the Confederated Tribes of Grand Ronde through their Spirit Mountain Community Fund, 2011.003

Natalie Ball lives in Chiloquin, Oregon, where she returned to raise her three children, practice her art, and serve her community as an elected Klamath Tribal Council member. Ball received an MFA from Yale, an MA from Massey University in New Zealand, and a BA from the University of Oregon. In her work Ball employs what she calls "auto-ethnography," a process of self-representation that recaptures Native control of storytelling and image-making. In *Dancers Kakol*, Ball re-visions the Modoc women who danced in Ghost Dance ceremonies in the nineteenth century; these women were never photographed but have been vividly described in elders' stories. Ball uses the medium of quilting, an art form introduced into her family by Lakota Plains Indian friends in the 1960s, and she incorporates vintage fabrics from relatives' clothing. She creates, in her words, "a new history and a new manifestation for a healthier and more critical way to understand Native America."



Rick Bartow
(Wiyot, 1946-2016)
Salmon Prayer
2002
Carved cedar root, acrylic paint, and abalone shell
Purchased with an endowment gift from the Confederated Tribes of Grand Ronde, through their Spirit Mountain Community Fund, 2002.053

For the Plains it was the buffalo. For us all up and down the coast, it was and still is the salmon. In Salmon Prayer *man and fish are created in old-growth cedar root, a species which will show in its DNA signs of salmon in its makeup, up to a hundred miles from the sea—probably eagle delivered the fish.*

Hebwalah malshuk! Kil rrou `wuraghu `muk
Hello, Salmon! You are my relative. (Wiyot, Northern California)

This piece is a story about interconnectedness and dependence on good water, abundant and clean for now and for future generations. —Rick Bartow

Rick Bartow was one of Oregon's most important artists, and since his passing in 2016, his work continues to be appreciated by a national and international audience. Central to Bartow's work is the theme of connection and transformation, particularly between the human and animal realms, and between corporeal and spiritual dimensions of existence. *Salmon Prayer* manifests the relationship between people and salmon that is celebrated in Northwest Coast cultures and affirms the redemptive power of ceremony in restoring the endangered creatures.



Lori Brown
(Siletz, b. 1959)
Hamper with lid
2012
Peeled hazel sticks
The George and Colleen Hoyt Native American Weaving Arts Acquisition Fund, 2012.037

Lori Brown, a member of the Siletz Tribe, is one of the most skilled weavers of her generation and generously shares her knowledge with others. Brown was commissioned to make this "hamper" basket, a form favored by Siletz weavers during the early reservation years (1855–1920s). Lidded hamper and double-handled market baskets were used by Native families and purchased by non-Indian settlers for household purposes.



Kelly Church
(Odawa/Chippewa, b. 1967)
Treaty Hat
2016
Black ash, birch bark, sweet grass, copper, sinew, and paper
The George and Colleen Hoyt Native American Weaving Arts Acquisition Fund, 2016.016.001

Kelly Church is a fifth-generation basket weaver from southwestern Michigan who has been active in teaching weaving and about the threats to Great Lakes black ash trees from the emerald ash borer beetle. Ash species are central to many Indigenous weaving and carving traditions, including those here in Oregon, where the invasive beetle is now found.

This hat includes a map of the 1836 Treaty of Washington signed by the Ottawa in Michigan. It shows the area ceded by the Ottawa and the area where we have retained, in perpetuity, the right to harvest, fish, and hunt. On this hat are four of the many materials I was able to harvest by exercising my treaty rights: birch bark, black ash, sweetgrass, and copper, as well as a map of the treaty area. The red line woven through the top of the hat represents our blood memory and the continuation of traditions that have been passed on for countless generations.
—Kelly Church



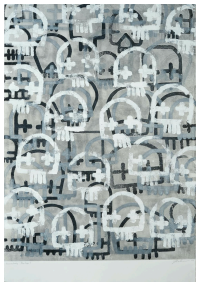
Ka'ila Farrell-Smith
(Klamath Modoc, b. 1982)
Ghosts in the Machine 020
2022-2023
Northern Paiute lithium topsoil, acrylics, aerosols, and graphite on stretched canvas
Ed and Jody Everts Art Acquisition Fund, 2024.022

Ka'ila Farrell-Smith is a Klamath Modoc visual artist, writer, and activist based in Modoc Point, Oregon, on the shores of Upper Klamath Lake. Committed to tribal environmental justice, Farrell-Smith has been active for decades in such struggles as the successful fight against the Jordan Cove LNG pipeline project and the fights against resource extraction on tribal ancestral lands in southern Oregon. This painting from her *Ghosts in the Machine* series employs imagery as well as actual materials that reference the impending development of an open-pit lithium mine on ancestral Paiute lands. Lithium is used to make batteries that power electric vehicles and other equipment. For the series, the artist harvested earth pigments laced with lithium and white chalk and used cast-off industrial detritus for stencils. The image is disorienting and disturbing, just as is the reality that tribal lands are being threatened again, this time in the name of developing "clean" energy sources to combat climate change.



Carly Feddersen
(Colville, b. 1982)
She Has Many Horses
2017
Wool, cotton, glass beads, souvenir pennies, thread
The George and Colleen Hoyt Native American Weaving Arts Acquisition Fund, 2018.028

Carly Feddersen earned her BFA from the Institute of American Indian Arts in Santa Fe, New Mexico; her graduation ceremony was part of the impetus for making this dress. IAIA encourages its graduates to wear traditional regalia for the commencement ceremony, but Feddersen did not have any to wear. She resolved to invent a tradition for herself and fashioned this dress, which blends Plateau traditional styling with what at first glance seems like kitsch: flattened pennies from tourist sites all across the West instead of more customary materials such as elk teeth and cowrie. The pennies capture Feddersen's personal history of where she has been and who she has become through travel and art-making. They also express the relationship between contemporary landscape and Native culture. Feddersen is also a jewelry maker and multimedia artist, and is the niece of artist Joe Feddersen.



Joe Feddersen
(Colville Confederated Tribes, Okanagan and Lakes, b. 1953)
Remembering Kamloops #8
2024
Monoprint on paper
2024.028, George and Colleen Hoyt Art Acquisition Fund

Joe Feddersen lives and works in Omak, Washington, and is a member of the Colville Confederated Tribes. His long and illustrious career in printmaking, glass, ceramics, photography, and weaving includes serving as a faculty member at the Evergreen State College in Olympia, Washington, from 1989 until his retirement in 2009. Feddersen continues to have a very productive studio practice and has been included in prestigious exhibitions at the National Gallery of Art and the Renwick Gallery of the Smithsonian American Art Museum. In 2021, after learning of the discovery of 215 unmarked graves of children at the former Kamloops Indian Residential School in British Columbia, Feddersen responded by weaving a basket that included images of 215 skulls representing the children; this print is part of a series that extended this response in a different medium.

My work reflects my response to the world around me. When I heard through national news of the 215 unmarked graves of children at the Native boarding school in Kamloops, I struggled to comprehend the tragedy of the senseless taking of so many young Native lives, all from one small community. The tragedy became even more real to me when I learned from my uncle that my grandparents had attended the school, and even though they survived the experience they never spoke of it, leaving me only able to guess that they chose to suffer in silence, forget, and move on as best they could. I, however, could not forget and in trying to conceptualize an expression of the sheer number of the lost children of Kamloops, I was inspired to create a visual image that viscerally embodies the number of those children and becomes an indelible memorial to their lives, all tender young lives that should never have been extinguished and that should never be forgotten. At the same time, I engage in a contemplative exercise thinking of my ancestors and all the horrors and injustices to which they have been subjected under the policies and in the hands of church and government oppressors. Today, though, with this work I respond to the world around me by weaving to remember and honor the lost children of the Native boarding school of Kamloops and of all the other Native schools and tragedies like it. —Joe Feddersen



Baby basket
Beth'Ann Gipson
(Cow Creek Band of Umpqua Tribe of Indians, b. 1981)
Hazel sticks, split spruce root, hide, dentalia, and glass beads
The George and Colleen Hoyt Art Acquisition Fund, 2025.002.001



Baby rattle
Beth'Ann Gipson
(Cow Creek Band of Umpqua Tribe of Indians, b. 1981)
Split spruce root, woodwardia fern, beargrass, hide, angelica root, pine nut, and shell
The George and Colleen Hoyt Art Acquisition Fund, 2025.200.002

Beth'Ann Gipson, a member of the Cow Creek Band of Umpqua Indians, began weaving in 2012 and has been key in reawakening basketmaking practices in her community. Active in drumming, singing, dancing and powwows, she is involved in revitalization efforts for her tribe, which had been terminated by the federal government in 1954 and did not gain federal recognition until 1982. Gipson gathers and processes all her materials as her teachers, who include Karuk and Yurok weavers from Northwestern California, have taught her. She particularly enjoys making baby rattles with willow root, which has medicinal properties similar to aspirin's; when chewed, it soothes teething pain.



Pat Courtney Gold
(Wasco, 1939-2022)
Millennium Basket
2000
Hungarian hemp, cotton, and jute
The George and Colleen Hoyt Art Acquisition Fund, 2000.002

Pat Courtney Gold grew up on the Confederated Tribes of Warm Springs Reservation of Oregon and began learning Wasco-style weaving traditions in the 1990s.The Hallie Ford Museum of Art commissioned Gold to create this basket to commemorate the millennium. Inspired by a basket Lewis and Clark collected in 1805–6, now at the Peabody Museum of Harvard University, Gold replicated the design while introducing some innovations. The faces on her basket are not identical as they were in the original, because, as she said, not all people are alike. She included a small bead with a moon symbol to signify the coming together of the Native American and European cultures and to honor a notable lunar event of January 2000.



Shan Goshorn
(Cherokee, 1957-2018)
Cleansed
2015
Arches watercolor paper splints printed with archival inks, and acrylic paint
The George and Colleen Hoyt Native American Weaving Arts Acquisition Fund, 2016.008.002

Eastern Band Cherokee artist Shan Goshorn used traditional basket patterns and forms to address contemporary issues important to Indian people. This basket, woven from paper splints, includes the names and tribes of children who were students at Carlisle Indian Boarding School in Pennsylvania.

This basket combines prayers of well-being and healing from three different tribes (yellow splints) with the names/tribal affiliation of the ten to twelve thousand students who attended Carlisle (red splints). Because many restorative Native ceremonies include the cleansing power of water, I chose to include an image of the Oconaluftee River, which runs through Cherokee country in North Carolina. The use of the Cherokee basket pattern "Water" further illustrates this sacred connection, while the intermittent, random weave through the photograph is reminiscent of falling tears. May our continued prayers and deliberate actions to redirect behavior heal the widespread generational trauma experienced in Indian Country so our descendants will experience the love that is the birthright of every child. —Shan Goshorn



Connie Graves
(Grand Ronde, 1955-2019)
Purse
2011
Juncus, beargrass
The George and Colleen Hoyt Native American Weaving Arts Acquisition Fund, 2011.008.001

Connie Graves was a key figure in the renewal of weaving traditions at the Confederated Tribes of Grand Ronde in the early twenty-first century. Unable to find a tribal member who could teach her customary weaving traditions, Graves studied historic baskets in museum collections and took lessons from Margaret Mathewson, an ethnobotanist and weaver, who taught classes for the Grand Ronde's Cultural Resources Department beginning around 2000. Graves shared her knowledge with other tribal members and interest in weaving has since grown exponentially. The Hallie Ford Museum of Art commissioned Graves to weave this basket, inspired by a similar one in the museum's historical collection.



Elizabeth Conrad Hickox
(Wiyot/Karuk, 1875-1947)
Basket with lid
Ca. 1900-1925
Maidenhair fern, yellow-dyed porcupine quill, hazel, and conifer root
The Bill Rhoades Collection, a gift in Memory of Murna and Vay Rhoades, donated by Michael Engl through Bill Rhoades, 2013.045.001

Elizabeth Hickox, along with her daughter, Louise, is considered one of the finest basketmakers of the early twentieth century. Drawing upon the legacy of Lower Klamath River weaving traditions, Hickox intended her distinctive creations to be understood as art objects. She developed an innovative jar-like, lidded basket form, characterized by delicate craftwork and an elegant weave. She found considerable commercial success during the Arts and Crafts Movement, which prized the handmade object and sought to blur the lines between craft and fine arts. Following tradition, Hickox used customary weaving materials, including black maidenhair fern and plant-dyed porcupine quills.



Robert Kentta
(Siletz, b. 1963)
Dance skirt
ca. 2015
Buckskin, glass beads, pine nut shells, abalone, and beargrass
Art Works grant from the National Endowment for the Arts, 2015.020a,d



Robert Kentta
(Siletz, b. 1963)
ca. 2014
Beaded cap (*xee-tr'at*)
Glass beads and thread
Art Works grant from the National Endowment for the Arts,2015.020.002

Robert Kentta is a maker of traditional regalia with decades of experience and was Cultural Resources Director for the Confederated Tribes of the Siletz Indians from 1993 to 2023. Kentta has played an important role in the tribe by instructing generations of Siletz youth in their traditional ceremonies and by advocating for the protection and recovery of tribal land and natural resources. Kentta's work and the work of his generation in general have been critically important to the cultural restoration of the tribe.

Part of the importance of making regalia, for me, is supporting our ceremonies and seeing that they continue. It helps me to feel like I am healthy and whole. The whole philosophy behind the ceremonies is about world renewal and taking care of the earth that takes care of us, and looking forward to the next generations of plants and animals.

I feel a strong responsibility to carry on these things and maintain them so that our identity can continue and work toward restoration of individual members and our overall group identity.

These things don't just automatically happen. People have a responsibility to make sure they happen. And part of that is making regalia, part of that is cutting the firewood, maintaining the dance house, making sure traditional foods are there at the dinner associated with the ceremony, learning the songs and the dance prayers and really all of the language surrounding the ceremony and the dance.

I hope and expect that a lot of the things that I make will far outlive me and that is a comfort to me, to know that I will be contributing to our ceremonies even after I am gone. — Robert Kentta



Natalie Kirk
(Warm Springs, b. 1972)
Legends of Nch'i Wana
2004
Jute twine, hemp cord, wool yarn, smoked buckskin, and cut-glass beads
The George and Colleen Hoyt Art Acquisition Fund, 2005.002

Natalie Kirk is a prolific weaver who learned to weave from Eraina Palmer when they both worked at The Museum at Warm Springs in the 1990s. Here, Kirk draws upon the iconic design elements characteristic of the historic art of the Columbia River Gorge, integrating the symbol for *Tsagaglalal* (She Who Watches), a rock art masterpiece, as well as condor and elk. Made with wool, the basket's color scheme references the coiled berry baskets of the region, which traditionally are decorated with red (red dogwood bark), white (sun-bleached beargrass), and black (mud-dyed cedar-root skin).



Brian Krehbiel
(Grand Ronde, b. 1979)
Dance Paddle
2025
Oregon ash, paint
The George and Colleen Hoyt Permanent Collection Fund, 2025.004

Brian Krehbiel, a member of the Confederated Tribes of the Grand Ronde, is a carver, weaver, and participant in Tribal Canoe Journeys. He has learned from many cultural knowledge keepers in his tribe, including weaver Connie Graves, and now shares his knowledge with others. Krehbiel first helped carve a canoe with fellow tribal members in 2006 and has since carved dozens of canoes and countless paddles, such as this ceremonial dance paddle, made for use in the dances and songs shared during Canoe Journey.



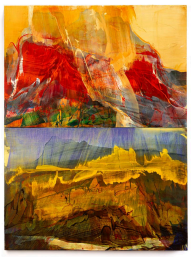
Louis LaChance
(Cow Creek Band of Umpqua Tribe of Indians, birthdate unknown)
Hair ties
2008
Mink fur, beads, shells, seeds, and bells
Gift of the Artist for the exhibition *The Art of Ceremony*, 2009.044

Louis LaChance, then Cultural Resources Director of the Cow Creek Band of Umpqua Indians, presented these river otter hair ties to curator Rebecca Dobkins as a gift of appreciation for the Hallie Ford Museum of Art's 2008 exhibition *The Art of Ceremony: Regalia of Native Oregon.* Hair ties are wrapped around the braids of girls and women and, during dances, the brass thimbles create a gentle jingling sound.



Alfred (Bud) Lane III
(Siletz, b. 1957)
Basket cap (*xee-tr'at*)
2001
Hazel sticks, split spruce root, beargrass, and maidenhair fern
The George and Colleen Hoyt Art Acquisition Fund, 2002.007

Alfred "Bud" Lane III has been central to the renewal of Siletz weaving and regalia-making traditions as well as Siletz Dee-Ni, an Athabascan language. Lane explains the significance of the cap to his community: "The Siletz *xee-tr'at*, one of the most instantly recognizable ceremonial items that our women wear, is a very strong representation of our people. It represents to us our covenant with the Creator from which the new generations come. In the Feather Dance, our women and girls represent the promise of the Creator that, if we obey His laws, he will send us the new generations."



James Lavadour
(Walla Walla, b. 1951)
Now or Never More Than Ever IV
2025
Oil on wood
The Maribeth Collins Art Acquisition Fund and The George and Colleen Hoyt Permanent Collection Fund, 2025.017

Born in 1951 in Pendleton, Oregon, James Lavadour is a self-taught Native American artist, well known in the Northwest for both his abstract landscapes and as a co-founder of the Crow's Shadow Institute of the Arts. Lavadour is a member of the Walla Walla tribe and grew up on the Umatilla Reservation, where he lives and works today. He loved painting as a child and was particularly inspired by what he refers to as his own Sistine Chapel, the ceiling of his grandmother's house with its water stains, drips, peeling paint, and exposed layers.

Lavadour says that the land is his first and greatest teacher. Working in tones of earth and fire, he uses processes of layering, scraping, and dripping like those that on a larger scale and over millennia also formed the hills and ridges of his homelands in eastern Oregon.

Lavadour's work can be understood to illuminate the point where humanity and earth intersect across generations of memory and geology. As the artist explains, "My belief is that the earth is one country and humankind its citizen. This work is serving some kind of function in the world. It reveals things, it produces good things: things that are connected to that original purpose of taking care of the land, creating a sense of social harmony and unity among all people."



Joseph Lavadour
(Walla Walla, b. 1954)
Twined cylinder bag
2025
Pendleton blanket yarn, cotton polyester twine, and hemp cordage
The George and Colleen Hoyt Native American Weaving Arts Acquisition Fund, 2025.018

Joey Lavadour lives and teaches weaving on the Umatilla Reservation in Eastern Oregon, where he was raised along with his brother, the painter James Lavadour. Lavadour weaves classic Plateau-style bags and baskets, utilizing Pendleton wool in contemporary color schemes. The design for this basket stemmed from a mistake he made in trying to replicate a precontact design of the region. He decided to continue with the mistake, and the result is a montage of designs. Lavadour included his weaver's mark: eight stitches in a straight line woven into the upper bottom edge of the basket.

Weaving is often referred to in the context of a "lost art" that has been "regained." I learned to weave in the traditional style of the Plateau people that goes back more than ten thousand years from tribal elder Carrie Sampson when I was fifteen years old. The art of weaving had never been lost to her and her ancestors; a continuum of knowledge flowed directly down to her and then passed on to me. I feel a great pride and obligation in being entrusted with that knowledge.
—Joey Lavadour

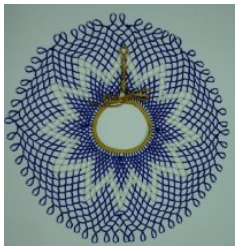


Brenda Mallory
(Cherokee, b. 1955)
Repeating Order
2018
Waxed cloth, nuts and bolts, and welded steel armature
The George and Colleen Hoyt Native American Weaving Arts Acquisition Fund and endowment funds from the Confederated Tribes of Grand Ronde, through their Spirit Mountain Community Fund 2019.005

Brenda Mallory grew up on a farm in Oklahoma, and her family was skilled at making what was needed out of leftover materials. She continues this practice of reclaiming and repurposing in her artwork, noting the "disruptions" that are at the heart of the process:

Disruptions occur at many levels: families have untimely deaths; communities get uprooted and dislocated; climate change impacts ecosystems. Disruption can result in complete destruction, but more often, adaptations take place and the systems continue on, sometimes stronger, sometimes weaker, sometimes even more beautiful, but never the same. —Brenda Mallory

Repeating Order has an organic as well as industrial feel to it, combining natural cotton fiber stiffened with wax, assembled with nuts and bolts, and placed upon a welded armature. Mallory has lived in Portland for decades, and graduated with a BFA from the Pacific Northwest College of Art.



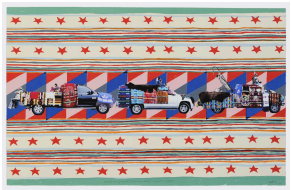
Sue Perry Olsen
(Coos, 1938-2022)
Beaded collar
2008
Glass beads, leather
Gift of the Artist and the Confederated Tribes of the Coos, Lower Umpqua, and Siuslaw Indians for the exhibition *The Art of Ceremony,* 2008.076

The Confederated Tribes of the Coos, Lower Umpqua, and Siuslaw Indians presented this beaded collar made by Sue Perry Olson to the Hallie Ford Museum of Art as a gift of appreciation for the 2008 exhibition *The Art of Ceremony: Regalia of Native Oregon*. This type of beaded collar was worn by coastal Native women, and some men, around the turn of the twentieth century. Olson, who was an active advocate for her tribe, taught herself how to make the collars by studying historic photographs. She went on to teach many other tribal members, helping to revive the tradition for the twenty-first century.



Lillian Pitt
(Warm Springs, Wasco, Yakama, b. 1944)
She Follows Her Dream
2003
Steel, bronze
Purchased with an endowment gift from The Confederated Tribes of Grand Ronde, through their Spirit Mountain Community Fund, and with the Maribeth Collins Art Acquisition Fund, 2004.021

Lillian Pitt has become known for an iconography rooted in the Columbia River petroglyphs of her Warm Springs, Wasco, and Yakama ancestors. Pitt's interpretation of the petroglyph She Who Watches (*Tsaglaglal*, the Bear Woman Chief) is one of her most recognizable images and influences this sculpture. She Who Watches is located just west of the now-flooded Celilo Falls, above the site of Pitt's paternal grandmother's home village. Through her use of this and other petroglyph symbols in sculpture, glass, prints, and metal, Pitt has helped to bring the indigenous iconography of the Columbia River to the public eye and affirm the ancient as well as contemporary indigenous presence in our region.



Wendy Red Star
(Apsáalooke, b. 1981)
iilaalée=car (goes by itself) + ii=by means of which + dáanniili=we parade
2015
Lithograph with archival pigment ink photograph
Crow's Shadow Institute of the Arts Archive, CSP 15-104

Raised on the Crow Reservation in Montana, Wendy Red Star's work grows from her early life experiences, the stories passed through her family, the materials she engages with in her research into historical and museum collections, and the lineage she carries forward. Wendy Red Star holds a BFA from Montana State University, Bozeman, and an MFA in sculpture from University of California, Los Angeles. Red Star is a 2024 recipient of a prestigious MacArthur Foundation Fellowship in recognition of her creativity in engaging with archival materials to challenge colonial historical narratives. The recipient of many other awards, she has artwork in the permanent collections of world-class museums, including the Museum of Modern Art, the Metropolitan Museum of Art, the Whitney Museum of American Art, and the British Museum in London.



Jacqueline Rickard
(Walker River Paiute, b. 1951)
Walker Lake Sea Serpent
2013
Beads, pine needles, and willow
The George and Colleen Hoyt Native American Weaving Arts Acquisition Fund, 2013.036.002

Jacqueline Rickard is a University of Nevada Reno fine arts graduate who learned weaving after retiring from public school teaching. She is a master of the coiled beaded basket, a decorative form developed by early twentieth-century Great Basin weavers for the arts and crafts market. Earlier beaded baskets often had geometric designs; Rickard's work is frequently narrative in quality, referring to or telling a story. This one represents the Paiute legend of the Walker Lake Sea Serpent, which teaches tribal members to be respectful of the water's dangers as well as its spiritual power. Rickard signs her name by putting one red bead in her pieces; here, it is at the top of the basket.



Ashley Russell
(Miluk Coos, b. 1983)
***Hak* (fish trap)**
2020
Beaked hazel, vine maple, and Sitka spruce roots
The George and Colleen Hoyt Native American Weaving Arts Acquisition Fund, 2020.002

Ashley Russell is a weaver who brings knowledge of traditional plant resources and a degree in environmental science to her work as Director of Natural Resources and Culture for the Confederated Tribes of Coos, Lower Umpqua, and Siuslaw Indians. In 2020, the Hallie Ford Museum of Art commissioned Russell to make a fish trap, an ancient form with contemporary resonance in the tribe's efforts to restore habitat for lamprey and other species.

*Just like Salmon, Pacific Lamprey (*Entosphenus tridentatus*) were revered by my people, the Miluk Coos People, and were also a main food staple for my people. This lamprey trap was constructed to honor the lamprey, my ancestors, and the lost art of fish/lamprey trap building and is meant to serve as a replica. —Ashley Russell*



Theresa Secord
(Penobscot, b. 1958)
Trinket box
Brown ash (known as black ash outside of Maine), sweet grass
George and Colleen Hoyt Art Acquisition Fund, 2011.005

Theresa Secord, a Penobscot weaver from Waterville, Maine, practices split-ash and sweetgrass weaving traditional to northeastern tribes. The founding director of the Maine Indian Basketweavers Alliance (MIBA), Secord has been instrumental in the renaissance of Maliseet, Mi'kmaq, Passamaquoddy, and Penobscot basketmaking. Secord and other MIBA members have actively collaborated with foresters and university researchers to protect the brown ash, considered the "basket tree" of Maine, which is threatened by the invasive emerald ash borer. Strategies include collecting seed pods for future planting and storing today's healthy ash trees for use by future generations of basketmakers.



Jennie Bryant Shaw
(Washoe, b. 1874)
Basket
ca.1900
Willow (whole and split/peeled), split redbud, bracken fern root, and India ink
The Bill Rhoades Collection, a gift in memory of Murna and Vay Rhoades, donated by Natalie Linn through Bill Rhoades, 2008.066

From about 1895 to 1935, a group of Washoe weavers created finely woven baskets for the expanding commercial art market. As the Lake Tahoe region, in the center of Washoe homelands, was transformed into a tourist resort, renowned weaver Louisa Keyser developed a globe-shaped basket form called “degikup,” based upon traditional baskets but with significant aesthetic innovations. Other weavers, including Jennie Bryant Shaw, followed Keyser’s lead and contributed to the flourishing of Washoe basket arts. Characterized by tight coiling and fine decorative elements, most degikups had small mouths, much like a fine work of Pueblo pottery.



Sara Siestreem
(Hannis Coos, b. 1976)
***tl'exech* (winnowing basket)**
2014-2017
Spruce root, huckleberry, mud dye
The George and Colleen Hoyt Native American Weaving Arts Acquisition Fund, 2018.027

This is a large spruce root winnowing basket. I dug the roots in the Nehalem Bay State Park in 2014-2015 in preparation for the Hanis Coos Traditional Weaving and Education Project. They were a part of a cache of weaving materials I gathered and processed for my community. I live in Portland, Oregon, and this is the closest spruce tree grove to my home and they represent the displacement of our people but also the resilience to utilize resources and carry on our culture wherever we may be. Further, it is an exercise of sovereign rights to utilize state and federal land for cultural purposes. The roots were processed into weave-ready sizes for demonstration during the first year of workshops for my community. The dyes are huckleberry and mud. I gathered the huckleberry at Woahink Lake which is in the traditional territory of the Siuslaw people. Several of my students are Siuslaw so this is to represent them. The blue grey color in the basket comes from a mud dye. I gathered the mud at the location of our origin story off the South Slough of Coos Bay. It is present to represent our origins and living culture. I gathered and created the dyes in workshop and also wove the body of the basket in workshop as a weaving model for my students. Often when words would fail to convey a concept the basket did the teaching for me. –Sara Siestreem



Eileen Spino
(Warm Springs, birthdate unknown)
Woven hat (*patl'aapa*)
ca. 2010s
Wool, synthetic yarn, rhinestones, leather, and feathers
The George and Colleen Hoyt Native American Weaving Arts Acquisition Fund, 2019.023



Marie Watt
(Seneca, b. 1968)
Blanket Stories: First Teachers, Wallamet, Crow's Shadow
2014
Blankets, cedar base
Purchased with a grant from the National Endowment for the Arts, and with funds from the Maribeth Collins Art Acquisition Fund and endowment funds from the Confederated Tribes of Grand Ronde, through their Spirit Mountain Community Fund, 2014.012

Internationally acclaimed artist Marie Watt is a member of the Seneca Nation and grew up in the Northwest. Watt earned her BS from Willamette University, an AFA from the Institute of American Indian Arts, and an MFA from Yale University. This work is part of her *Blanket Series* that explores these everyday objects that have taken on richly symbolic meanings in both historic and contemporary Native American life. Blankets were trade items in early contact with Euro-Americans, sometimes carrying disease but also acting as a medium for the transfer of design ideas. Today, blankets are given at ritual occasions marking important events, such as births, graduations, weddings, and memorials.

This sculpture was created in collaboration with the Hallie Ford Museum of Art and Willamette University communities and Willamette Valley residents. People were invited to contribute a blanket that had meaning in their lives along with a story connected to that blanket. Visitors are encouraged to read the stories, found on the attached tags.

First Teachers refers to Watt's many mentors; ***Wallamut*** refers to the original Clackamas word from which the anglicized word "Willamette" is derived, and ***Crow's Shadow*** refers to the Institute of the Arts on the Umatilla Indian Reservation that has been formative in Watt's career.



Shirod Younker
(Coquille / Miluk Coos, b. 1972)
Paddle
20th Century
Oregon ash, teak oil, and charcoal powder
Purchased with funds from the Siletz Community Fund, 2008.076

Coquille tribal member Shirod Younker is a carver who, with his family, is active in the contemporary Pacific Northwest Tribal Canoe Journeys movement. In 2010, the museum asked Younker to respond to a historic Umpqua paddle in the collection, which also has a *W*-shaped tip. This type of paddle can double as a tool for digging camas and other roots in river environments. In addition to the *W* shape, Younker incorporated a zigzag design found in a historic Coos Bay basket.

Names Once Known:



Basket
Klamath-Modoc
ca. 1900
Tule culm, nettle, wolf moss, mud dye, split cane, and porcupine quill
The Edwin C. Cross Collection, gift of Veda Cross Byrd, NA 4



Basket cap
Klamath-Modoc
ca. 1900
Tule, dyed porcupine quills
Gift of Nancy McCollum, 2016.039

Klamath and Modoc basketry arts rely on split tules, canes and nettles, reflecting the Klamath Lakes marsh environment. This basket cap is decorated with dyed porcupine quills. A weaver processed the quills by flattening them between her teeth and then dying them. Quills were dyed yellow with wolf lichen. Quills are difficult to work with: they were used sparingly but to great visual effect.



Klickitat-style gathering basket
Klickitat, ca. 1900
Cedar root splints with naturally dyed and undyed beargrass overlay
The Bill Rhoades Collection, a gift in memory of Murna and Vay Rhoades, 2023.003.020

Coiled cedar root baskets are decorated through imbrication, a technique unique to the Cascades-Plateau region. This method involves folding colored bark or grass back and forth along the outer surface of the foundation, binding the decorative strand while concealing the sewing itself. The name imbrication comes from the method's resemblance to the pattern made by overlapping roof tiles. This large basket was designed for berry-picking, its shape preventing berries at the bottom from being crushed or spoiled. A layer of ferns or leaves, held down by a cord looped through the "ears" at the top, kept the berries fresh before use.



Wallet Basket
Lower Columbia River, Clatsop, or Tillamook
Ca. 1835
Beargrass and maidenhair fern
Gift of Robert Sandstrom, 2016.065.001a

This one-of-a-kind masterpiece is made with a wrapped twining weaving technique. Ingeniously designed with four panels and two flaps, the wallet opens to reveal two interior pockets. Each panel has distinct design motifs. The front panel has three rows of horses with riders: the top row with single riders, the middle with two riders of different heights (adults and children?), and the bottom row with two riders of the same height. The interior and back panels have riderless horses; one interior panel has a geometric design. While it is impossible to know the artist's intent, the scene with riders and horses appears narrative in nature. The bag was accompanied with documentation that suggests that it was acquired by Rev. Samuel Parker, a missionary to the Oregon Territory in 1835-37 from Ithaca, New York, who in turn gave it to his wife, Jerusha Lord Parker.



Basketry Bottle
Northern Paiute
ca. 1900
Willow, split willow, dogbane cordage, non-Native thread, waxed linen string
E. M. Polleski Family Collection, NA 192

The Great Basin is the home of the Paiute, including the Wadatika, or Northern Paiute, of southeastern Oregon. The Native peoples of the region developed ingenious technology to aid them in this arid region, where their lives were shaped by a seasonal cycle of movement in search of small game, seeds, roots and other foodstuffs.

This model Paiute basketry bottle demonstrates how larger versions were cleverly made to protect precious water resources in the harsh desert environment. Tightly woven and coated with pinon pitch inside (this basket is not coated), the baskets were well-designed with a pointed base to be stuck in the sand or soft earth. If the basket tipped, water would not spill out because of the broad middle and small hole at the top.



***Piagui* (Moth larvae collecting basket)**
Northern Paiute
ca. 1900
Willow, deer hide
E. M. Polleski Family Collection, NA 130

The *piagui,* or moth larvae collecting basket, is a light yet sturdy container for collecting larvae for roasting and eating. The stiff materials used in making the *piagui* protect the soft larvae from being crushed. The Paiute, like many peoples worldwide, relied on insects as an important and much-desired food source.



Beaded bag
Plateau
Early 1920s
Beads, deer hide, cotton, and wool
The Bill Rhoades Collection, a gift in memory of Murna and Vay Rhoades, 2024.010.002



Beaded bag
Plateau
Mid-20th century
Beads, synthetic fabric, wool, cotton, and deer hide
The Bill Rhoades Collection, a gift in memory of Murna and Vay Rhoades, 2026.006.001



Child's dress
Plateau
ca. 1900
Deer hide, beads
The Bill Rhoades Collection, with gifts from the George and Colleen Hoyt Permanent Collection Fund and Bill Rhoades, 2025.011

This child's dress is adorned with a beaded yoke in a classic Plateau color palette: a rose pink background with blue elements and accents of red and yellow. The geometric design is identical on the back and front of the dress, and the fringe features cylindrical green glass beads, some with white shells. A child would have worn this dress for special occasions such as first foods feasts, celebrating and honoring the gifts of water, salmon, deer and elk, roots, and berries. Such dresses would be passed down to younger relatives and worn over several generations.



Twined flat bag
Plateau
Early 20th century
Corn husk, twine, and cotton string
The Bill Rhoades Collection, a gift in Memory of Murna and Vay Rhoades, 2020.016



Twined flat bag
Plateau
Early 20th century
Corn husk, twine, and hide
The Bill Rhoades Collection, a gift in memory of Murna and Vay Rhoades, 2022.015.009



Twined flat bag
Plateau
Early 20th century
Corn husk, twine, wool yarn, and hide
The Bill Rhoades Collection, a gift in memory of Murna and Vay Rhoades, 2022.015.006



Twined flat bag
Plateau
Early 20th century
Corn husk, twine, and hide
The Bill Rhoades Collection, a gift in memory of Murna and Vay Rhoades, 2022.015.007



Basket cap (*xee-tr'at*)
Siletz, ca. 1900
Hazel sticks, split spruce root, beargrass, and maidenhair fern
Gift of the French Family in memory of Jeanette McCalley, 2001.059.002



Double-handled market basket
Siletz
ca. 1925
Hazel sticks, split spruce root, and beargrass
The Bill Rhoades Collection, a gift in memory of Murna and Vay Rhoades, 2015.051.043



Beaded hat (*patl'aapa*)
Wasco
Pre-1940
Beads, cloth
The Bill Rhoades Collection, given in memory of Vay and Murna Rhoades, 2022.015.002

Twined hats, in a cone or "fez" shape, have been worn by Columbia River Plateau women for generations. Today, such hats are considered prized heirlooms, brought out for important ceremonial occasions. Traditional hats were made of dogbane, like cylindrical root-digging bags, and adhered to a zig-zag design with many variations. "New" media, such as beadwork and woolen yarns, allow greater freedom of design on the part of the artist.



Twined cylinder bag
Wasco
Pre-1900
Non-native sisal and jute cordage, deerskin, dyed and undyed cornhusk
The Edwin C. Cross Collection, gift of Veda Cross Byrd, NA 27

Twined cylindrical bags are an iconic element of Plateau art traditions. Cylindrical bags, used for holding roots gathered by digging, were decorated with stylized animals, birds, fish, and humans, and/or with geometric shapes. Older bags made with dogbane and natural dyes serve as inspirations for contemporary Oregon weavers working with bright Pendleton wool, such as Joseph Lavadour, who lives and works at the Umatilla Indian Reservation, and Natalie Kirk, of the Confederated Tribes of Warm Springs.