

CROW'S SHADOW INSTITUTE *of* THE ARTS

Crow's Shadow Institute of the Arts at 25 **Teachers Guide**

Hallie Ford Museum of Art
September 16 – December 22, 2017

This guide is to help teachers prepare students for a field trip to the exhibition, *Crow's Shadow Institute of the Arts at 25*, to offer ways to lead their own tours; and to propose ideas to reinforce the gallery experience and broaden curriculum concepts. Teachers, however, will need to consider the level and needs of their students in adapting these materials and lessons.

Goals

- To introduce students to Crow's Shadow Institute of the Arts
- To introduce students to the work of artists featured in the exhibition
- To examine formal and narrative aspects of works featured in the exhibition
- To explore techniques and processes featured in the exhibition
- To explore the variety of themes in the exhibition

Objectives

Students will be able to:

- Discuss the importance of Crow's Shadow Institute of the Arts as a center for artistic creativity as well as a conduit for educational, social, and economic opportunities for Native Americans through artistic development.
- Discuss the technique of lithography, as well as the processes of monoprints and monotypes.
- Discuss how the individual artists use the parts and principles of art in his or her work.
- Discuss the expressive and narrative qualities of the individual works in the exhibition and how they relate to the themes in the exhibition.

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INTRODUCTION

By **Rebecca J. Dobkins, Curator of Native American Art**

Crow's Shadow Institute of the Arts is an extraordinary center for artistic creativity, located on the Confederated Tribes of the Umatilla Indian Reservation near Pendleton, Oregon. Housed in the historic St. Andrew's Mission school building, Crow's Shadow was founded in 1992 by Walla Walla artist James Lavadour, one of the Northwest's most critically acclaimed painters. The Institute's goal is to be a creative conduit for educational, social, and economic opportunities for Native Americans through artistic development. Crow's Shadow sponsors instruction in both contemporary fine art and traditional art forms such as weaving and beadwork, and serves emerging and established artists, of both Indigenous and non-Indigenous backgrounds.

In 2001, CSIA hired a master printer, Frank Janzen, trained at the prestigious Tamarind Institute in New Mexico, and began a professional print publishing endeavor, Crow's Shadow Press. To launch the new era, CSIA hosted a symposium "Conduit to the Mainstream," a gathering of Indigenous artists, art scholars, and print professionals that established a vision of Crow's Shadow as a conduit to facilitate connections between Indigenous communities and the wider art world. Since 2001, more than fifty nationally and internationally known artists have been in residence at Crow's Shadow, supported by funding from a variety of charitable organizations.

In 2011, Oregon's Ford Family Foundation named CSIA as a "Golden Spot" in the state's cultural ecology, and annually provides funding to support additional residencies for Oregon-based artists. The Golden Spot Awards have brought a new cadre of Indigenous and non-Indigenous artists to the Umatilla Reservation to experience the creative possibilities of printmaking and the community itself. In turn, the program has greatly expanded Crow's Shadow's profile in the broader art world.

This exhibition celebrates the first twenty-five years of CSIA, and presents the work of the artists who have held residencies with master printer Frank Janzen from 2001 to 2016, organized by themes arising in the work, including abstraction, landscape, media and process, portraiture, and word and image. In any given print, of course, several of these themes may overlap, and the sections offer only one of many ways to journey through the remarkable expressions these dozens of artists have produced in collaboration with master printer Janzen.

Crow's Shadow Institute of the Arts at 25 has been supported by a major grant from the Ford Family Foundation. Additional financial support was provided by a grant from the James F. and Marion L. Miller Foundation; with funds from an endowment gift from the Confederated Tribes of Grand Ronde, through their Spirit Mountain Community Fund; and by general operating support grants from the City of Salem's Transient Occupancy Tax funds and the Oregon Arts Commission. In addition, the Hallie Ford Museum of Art wishes to thank and credit the artists and CSIA staff for written statements that appear on the CSIA website and which in turn provided important source material for the exhibition.

BEFORE THE MUSEUM VISIT

- If possible, visit the exhibition on your own beforehand.
- Use the images, background information, and suggested discussions and activities to introduce students to the works in the exhibition. **With each work, include visual scanning (see below).** A good way to start is by asking, “What is happening in this picture?” or “what do you see here?” Follow with questions that will help students back up their observations: “What do you see that makes you say that?” or “Show us what you have found.”
 - Describe what you see here: your first impressions of subject matter, and where applicable, scene, mood and atmosphere.
 - How has the artist used the elements of art (lines, color, shape, form, texture, space, etc.) and the principles of art (the way it is organized, i.e., pattern, contrast, balance, proportion, unity, rhythm, variety, emphasis)?
 - Is the artist sending a message about his or her life and/or culture, telling a story, making associations for the viewer, etc. or is the work about how the artist uses color, texture, contrast, space, etc.? Or both? Explain.
 - What materials and techniques has the artist used? Do they, along with the compositional elements (how the artist puts together the visual elements) contribute to the message or associations? Explain.
 - How does the work relate to the themes in the exhibition? Would it fit in more than one theme? Explain
 - After spending some time with the work, have any of your first impressions changed? Explain.

AT THE MUSEUM

- Review with students what is expected – their task and museum behavior.
- Be selective – don’t try to look at or talk about everything in the exhibition.
- Focus on the works of art. Encourage students to look closely at each work of art and consider beginning with the visual scanning they used in the classroom.

WORKS IN THE EXHIBITION

(unless noted, all photography by Dale Peterson)

1.



Crow's Shadow Institute of the Arts
(photography by Patrice Walters)

Founded by artist James Lavadour and friends in 1992, Crow's Shadow Institute of the Arts is located on the Confederated Tribes of the Umatilla Indian Reservation near Pendleton, Oregon, and features a state-of-the-art printmaking workshop. This exhibition celebrates the first twenty-five years of CSIA, and presents the work of the artists who have held residencies there with master printer Frank Janzen from 2001 to 2016, organized by themes arising in the work, including abstraction, landscape, media and process, portraiture, and word and image. While Crow's Shadow specializes in the **planagraphic** printing technique of photosensitive metal plate **lithography**, there are also examples of **relief** and **intaglio** printing techniques.

Suggested Discussion:

From *Crow's Shadow Institute of the Arts at 25: A History*, by Prudence F. Roberts

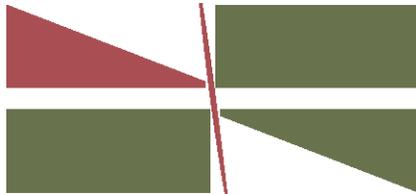
The idea of bringing art in some form to the reservation had been a dream of Lavadour's for many years. He has spent most of his life on the reservation, and art, in one form or another, has always been a part of his experience. Although he was surrounded by artists, few of them were able to call art their profession, and nearly all had to leave the reservation for training or education. For most tribal members, traveling and leaving jobs and family for access to art instruction was a hardship. So Lavadour's goal was to bring materials, equipment, and training to tribal members where they lived. He had lacked such resources himself. As a young painter, he had struggled to find his way into a mainstream art world and to learn how to navigate the complexities of galleries, collectors, and museums. "As I began exhibiting and understanding the way the art world works." He recalls, "I realized that all of those things that make up a vibrant artistic community were missing here." [Today], the list of visitors who have made the trip out to Crow's Shadow includes not only luminaries of contemporary Native American art but also tribal youth, aboriginal printmakers from around the globe, and artists skilled in techniques like weaving, beading, and papermaking, as well as a growing number of prominent regional artists.

- Read the above excerpt from art historian Prudence F. Robert's exhibition catalogue essay on the history of Crow's Shadow. Discuss the importance of Crow's Shadow Institute of the Arts as a bridge between indigenous culture and creativity and contemporary art.

After the Museum Visit:

- Consider the question, “What is Native American Art?” Discuss the diversity of the artists and the works in the exhibition, and how it challenges any preconceptions that Native American art is static and should look a certain way rather than reflect what have always been dynamic, diverse cultures.

2.



CROW'S SHADOW
INSTITUTE of THE ARTS

About the Logo:

It's about seeing art and human potential as part of the continuity of life. Seeing pattern and form in the most subtle of landscapes. Keep looking: it's all there.

The shapes of the Crow's Shadow Institute of the Arts logo demonstrate the harmony between the built environment – the rectangles, and the landscape – the triangles. These symbols of people and nature are of equal size, representing respect for all things. They reflect, or shadow, one another. Together, they form the whole. They are separate, but equal.

The delicate balance of man and nature is represented by the fine vertical rule. It is on a slight tilt to the Northwest, serving as a geographical identifier. The overall shape of the logo forms an abstract “N”, again referencing the Northwest. The composition and coloration are reminiscent of the patterns and weavings of the indigenous people.

Adapted from the *CSIA Brand Book*

Suggested Activity:

- Create a logo for your class, your family or yourself. Think about how you relate to each other, to where you live, to the world, etc. and how that is reflected in your design choices:
 - What colors, lines, forms, and/or patterns would you use?
 - Would you include words or letters?
 - Would it be realistic or abstract? Would it be a literal depiction or more symbolic?
 - How would the various elements work together?

3.



James Lavadour
(Walla Walla, b. 1951)

Land of Origin

2015, ed. 18

Suite of four, three-color lithographs on Arches 88 white paper
22 1/2 x 30 1/4 inches each, 45 x 60 1/2 inches overall

CSP 15-101 a, b, c, d

Landscape

Artists who come to Crow's Shadow are not only working at a state-of-the-art printmaking studio but find themselves resident in an extraordinary setting. Many bring with them an interest in addressing relationships between people and place in ways that burst through the historic confines of the landscape genre in art.

About the Work:

James Lavadour grew up on the Umatilla Indian Reservation and is the founder of Crow's Shadow Institute for the Arts. One of the Northwest's most respected painters, Lavadour is the recipient of numerous awards, including the Eiteljorg Fellowship for Native American Fine Art 2005, the Award for Visual Arts from the Flintridge Foundation 2004, and the Oregon Governor's Arts Award 1994. Lavadour is known for his stunning abstract paintings, inspired by the geography and geological processes of his home terrain, the processes and materiality of painting itself, and his people's relationship with the land since time immemorial.

As Karl Davis, CSIA Executive Director, wrote in 2016:

“James Lavadour’s *Land of Origin* conjures the very place and vision that gave rise to Crow’s Shadow Press. The images in this suite of four three-color lithographs border on abstraction, yet the allusion to landscape is always present in the artist’s work. Gestural marks indicate geological formations perhaps thousands of years in the making, the basalt ridges and hills of northeastern Oregon. Unexpected in their combinations, Lavadour’s bold hues are symbolic of nature and the passage of time, from vernal green, to the burning red and yellow that suggest summer heat, to autumn orange and finally the cold gray of winter. Like Jasper Johns and other painter-printmakers before him, Lavadour evokes the four seasons to suggest stages of life and growth, here limiting his evocative means to color alone. *Land of Origin* is a signature piece from one of Oregon’s most accomplished artists—whose goals for his community brought about, in a remote corner of the state a quarter century ago, the unique experiment known as Crow’s Shadow Institute of the Arts.”

Suggested Discussion:

- Like *Land of Origin*, the Crow's Shadow Institute of Art's logo also "conjures the very place and vision that gave rise to Crow's Shadow Press." Compare and contrast the Crow's Shadow Institute of Art's logo with Lavadour's *Land of Origin*. How are they similar? How are they different? Discuss how they both reflect the relationship between people and place.

4a.



Marie Watt
(Seneca, b. 1967)

Blankets

2003, ed. 16

Five-color lithograph on Rives BFK grey paper

19 3/4 x 25 3/4 inches

CSP 03-108

Media and Process

Many artists in residence at CSIA specialize in other artistic media such as sculpture, painting, or even performance art, and may be new to printmaking. Printmaking involves close collaboration between the artist and master printer, and requires many steps between the conception of the work by the artist and its final publication as an edition (a set of essentially identical prints from the same matrix, the surface used to make the image). The process challenges artists to translate elements of their prior art practice in new ways; the experience at Crow's Shadow in turn influences their future work.

About the Work:

Of Seneca background, Marie Watt grew up in the Northwest and graduated in 1990 from Willamette University, which recognized her career achievements with an honorary doctorate in 2016. She has art degrees from the Institute of American Indian Arts in Santa Fe and Yale University, and has received many prestigious awards, including an Eiteljorg Fellowship for Native American Fine Art in 2005. Watt considers herself the "poster child" for Crow's Shadow, in light of the formative role it has played in her career, beginning with her participation in the Conduit to the Mainstream symposium of artists and curators held at Crow's Shadow in 2001. Watt is best known for her work as a mixed-media installation artist who works with reclaimed blankets and the narrative elements they embody in people's lives. She says:

"My work explores human stories and rituals implicit in everyday objects. I am interested in the history of wool blankets and their heirloom-like quality.... Blankets are part of how we are received into the world and also how we depart from this world. Blankets are used for warmth and shelter. Children use them for hiding and to construct impromptu forts. A blanket is a catcher of dreams and a ledger of secrets."

In prints made at four Crow's Shadow residencies, she has skillfully utilized the two-dimensional yet sculptural aspects of printmaking to explore elements shared with her three-dimensional assemblages that are rendered with textiles, such as *Blanket Stories: First Teachers, Wallamet, Crow's Shadow* (slide 4b), located in the Hallie Ford Museum of Art's Grand Ronde Gallery.

4b.



Marie Watt

(Seneca, born 1967)

Blanket Stories: First Teachers, Wallamet, Crow's Shadow

2014

Reclaimed 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

Blanket Stories: First Teachers, Wallamet, Crow's Shadow celebrates Watt's relationship with Willamette University and Crow's Shadow's Institute of Arts. It is created from blankets collected by Watt from the Willamette University community and throughout Oregon and includes tags with stories about the individual blankets and what they meant to their previous owners.

Learn more about Marie Watt's work: <https://vimeo.com/113739953>

At the Museum:

- Compare and contrast Watt's print, *Blankets*, with the sculpture *Blanket Stories*. How are they similar? How are they different? What are the strengths of each medium?
- Look for other works in the exhibition by Marie Watt. What elements do they share with *Blanket Stories*? What elements do they share with each other?

5.



Jim Denomie
Ojibwe, b. 1955)
Untruthful
2011, series of 8
Monoprint on Rives BFK white paper
30 x 22 3/8 inches
Crow's Shadow Institute of the Arts Archive, Hallie
Ford Museum of Art, Willamette University, CSP
11-305(6)

Word and Image

Printmaking has long been associated with the powerful communicative and emotive link between language and image. Written words when combined with images may seem to offer direct communication between artist and viewer, though each is always in complex interaction with the other.

About the Work:

Jim Denomie earned a BFA from the University of Minnesota in 1995 at the age of forty and has hardly touched the ground since, exhibiting extensively and winning awards for his surrealistic and cartoonish paintings. Denomie's two-week residency at Crow's Shadow was especially prolific: he produced five series of images and over fifty individual monoprints.

Untruthful—portraying a dialogue between the fictional characters Tonto and the Lone Ranger—is a humorous example of Denomie's narrative social commentary. The comics-style depiction works to unsettle the viewer and subverts the duo's representation in popular culture.

Suggested Discussion and Activity:

The fictional story of the Lone Ranger and his “sidekick” Tonto – portrayed in radio, television, and movies from the 1930s to the present day – is a frequent theme for Native artists like Denomie and Larry MacNeil (featured in the exhibition) and writers such as Sherman Alexie in *The Lone Ranger and Tonto Fistfight in Heaven*.

- Have students research critical responses to depictions of Tonto and the Lone Ranger in Native American art, literature, and cultural blogs. Discuss the importance of challenging dominant narratives found in popular culture, of both the portrayal of interactions between Native Americans and White Americans and the representation of Native Americans.

6.



Wendy Red Star
(Apsáalooke, b. 1981)

Apsáalooke Roses

2015, ed. 12

Four-color lithograph on Somerset Satin white
paper with chine-collé archival pigment ink
photographs on Moab Entrada paper

18 x 26 inches

CSP 15-103

Portraiture

In a portrait, an artist interprets the self, or another human or animal subject, in order to communicate meaning. Artist interpretations may be built upon photographic elements that, in combination with titles, illuminate conceptual dimensions of the subject. To encompass the diversity of work generated at Crow's Shadow, the definition of portraiture here has been expanded to include not only portraits of human or animal subjects but also other figurative works.

About the Work:

Wendy Red Star was born in Billings, Montana, just outside of the Crow Indian reservation where she grew up in a multicultural family. Red Star's mother is of Irish descent, her father is Crow (Apsáalooke: **ahp.suh.luke**), and her older sister is Korean. Red Star's work is fundamentally about perspective, particularly her own, as she gazes back at a world that often views Native Americans, both past and present, superficially. Red Star, the recipient of numerous awards and fellowships, earned a BFA from Montana State University and an MFA from University of California Los Angeles, both in sculpture.

In *Apsáalooke Roses*, Red Star pairs a photograph of her daughter Beatrice (left) with herself at about the same age, dressed to dance at Crow Fair, a powwow and gathering that draws nearly 50,000 people annually to the Northern Plains.

Discussion:

Wendy Red Star collaborates with her daughter Beatrice Red Star Fletcher – to create art, exhibitions, and museum programs for a variety of audiences – as a way to foster Beatrice's growth as an artist while teaching her about their Crow history and culture, and as way to share with others and perhaps challenge preconceived ideas and stereotypes.

- Learn more about Wendy Red Star's collaboration with her daughter Beatrice:

<http://www.opb.org/television/programs/artbeat/segment/multi-media-artist-wendy-red-star/>

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

- Discuss their mother/daughter collaboration and the importance of intergenerational sharing of cultural and family history. What have you learned about your cultural and family history from family members? How was it shared? How do you share what you have learned with others?

7.



Truman Lowe
(Ho-Chunk, b. 1944)
Wána náxš
2002, ed. 12
Four-color lithograph on Kanzesui paper and
Arches 88 paper
30 x 22 1/2 inches
CSP 02-106

Abstraction

Artists who have worked at CSIA have employed abstraction to spectacular effect. Abstract art achieves its effects through shapes, colors, forms and marks, rather than through a more direct representation of material reality. Some prints include shapes distilled from landscape or patterns found in nature. Others derive their abstracted imagery not from an objective external reality but instead from the creation of a symbolic or spiritual reality. Still others offer experiments in perception, made even more remarkable by their manipulation, with the guidance of master printer Frank Janzen, of the complexities of the lithographic printing process itself.

About the Work:

Truman Lowe has had a long and influential career as a professor in the art department at the University of Wisconsin at Madison and curator of contemporary art for the Smithsonian Institution's National Museum of the American Indian, where he has played a major role in shaping the NMAI's contemporary art programming and collections development. His primary media is sculpture, and in its use of layers of thin paper this abstract print is very sculptural in form. Its title, *Wana*, is the word for "river" in the Sahaptin language, one of the languages indigenous to tribes of the present-day Umatilla Reservation. Lowe has written of the series: "The language of moving waters, of rivers and streams, inspired the *Wana* prints. The work is a layering of the same image on three different Japanese papers. These layers suggest the physical and symbolic depths of the river and the currents of salmon that swim upriver. The river gives life."

Suggested Activity:

- Using tracing (or other transparent paper) and colored pencils, create a layered abstract composition of shapes distilled from landscape or patterns found in nature. Layer color, create depth and movement appropriate to your subject matter.

CREATE A SIMPLE PRINT (Monotype)

Like a **lithograph**, a **monotype** is **planographic** technique.

- Paint a picture directly on the **matrix** – sheet of glass, Plexiglas, or Mylar – with a brush, using printer’s ink or tempera paint. Place paper on top of the image and transfer it by evenly rubbing the back of the paper.
- You can also use Dura Lar Wet Media Film as a **matrix** and draw the image with water color crayons. Place well-blotted, damp printmaking paper (like Lenox) on top of the image and transfer it by evenly rubbing the back of the paper.

GLOSSARY OF PRINTMAKING TERMS

Chine collé (shin kol.lay): Technique for pressing a thin sheet of paper to the surface of the print with glue. The method allows a finer impression because of the fineness of the applied paper. What makes chine collé different from collage is that it is then run through a printing press where the pressure of the press adheres and bonds the collé paper to the print.

Edition: A set of identical prints, sometimes numbered and signed, that have been pulled by or under the supervision of the artist.

Etching: An *intaglio* printing technique in which the metal plate is first covered with an acid resistant ground, then the design is cut into the ground with an etching needle. The plate is placed in acid bath and the metal exposed creates depressed lines that are later inked and printed.

Intaglio (in.tal.yo): Rather than transferring ink from a surface as in a woodcut or linocut, the intaglio print pulls the ink up from scratches, cuts, and pits on the plate. After the plate is “cut”, it is generously inked, the surface wiped clean, and then printed. In contrast to the relief print, the intaglio requires the printing to be done on a press to push the paper into the inked grooves, thus picking up the image.

Linocut: Made by the same method as a woodcut, except that linoleum is substituted for wood.

Lithography: A *planographic* printing technique in which the image areas of the lithographic stone or metal plate are created with an oily substance that accepts ink and repel water, while the non-image areas are treated to repel ink and retain water. Traditionally, the image was drawn with greasy crayons. Photosensitive metal plate lithography, which is based on the premise that certain chemical compounds are sensitive to light, is a method of photochemically inscribing an image onto a lithographic metal plate.

Matrix: Any surface used as the physical base from which images are printed. The etching plate, lithography stone or metal plate, and woodblock are examples of matrices

Monotype: Technically, a single print pulled from a freely-drawn or painted design made on a smooth surface (such as metal, glass, Plexiglas or Mylar).

Monoprint: A technique that combines a fixed imaged on a block or plate, with direct handwork. A monoprint is one of a series—therefore, not wholly unique but with unique elements. A monoprint begins with a design created using a standard printmaking technique, including lithography, woodcut and etching. This underlying image remains the same and is common to each print in a given series. Other means of adding pigment or design are then employed to make each print in the series slightly different. The series of monoprints has a limited number of prints and each is numbered.

Planography/Planographic: Printmaking technique in which the image is printed from a flat surface – not raised as in relief, nor depressed as in intaglio.

Relief: Printmaking technique in which the image is printed from a raised surface, usually produced by cutting away non-image areas.

Woodcut: A *relief* print made by cutting into the broad surface of a plank of wood, usually with a knife.

BIBLIOGRAPHY

ahtone, heather, Rebecca Dobkins and Prudence F. Roberts, *Crow's Shadow Institute of the Arts at 25*. Hallie Ford Museum of Art at Willamette University, Salem OR, distributed by University of Washington Press, Seattle, 2017.

CONTENT STANDARDS

Visual Arts

Anchor Standard 1: Creating-Generate and conceptualize artistic ideas and work.

Anchor Standard 2: Creating-Organize and develop artistic ideas and work.

Anchor Standard 7: Responding- Perceive and analyze artistic work.

Anchor Standard 8: Responding – Interpret intent and meaning in artistic work.

Anchor Standard 9: Responding – Apply criteria to evaluate artistic work.

Anchor Standard 10: Connecting-Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Anchor Standard 11: Connecting-Synthesize and relate knowledge and personal experiences to making art.

Social Sciences Core Standards

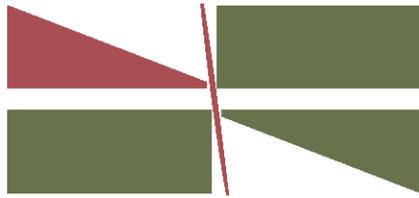
History

4. Interpret historical perspective through personal, local, state, tribal, national, and global narratives.

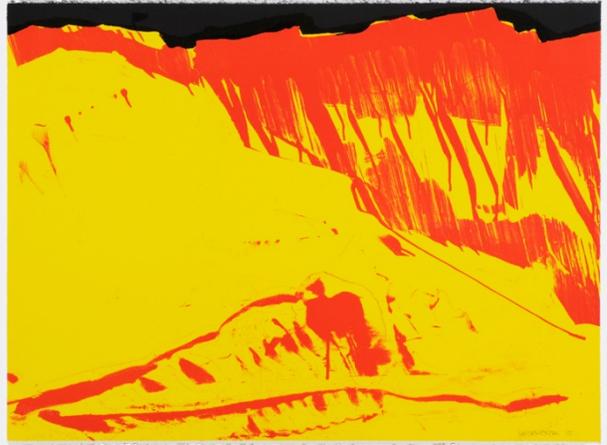
Civics and Government

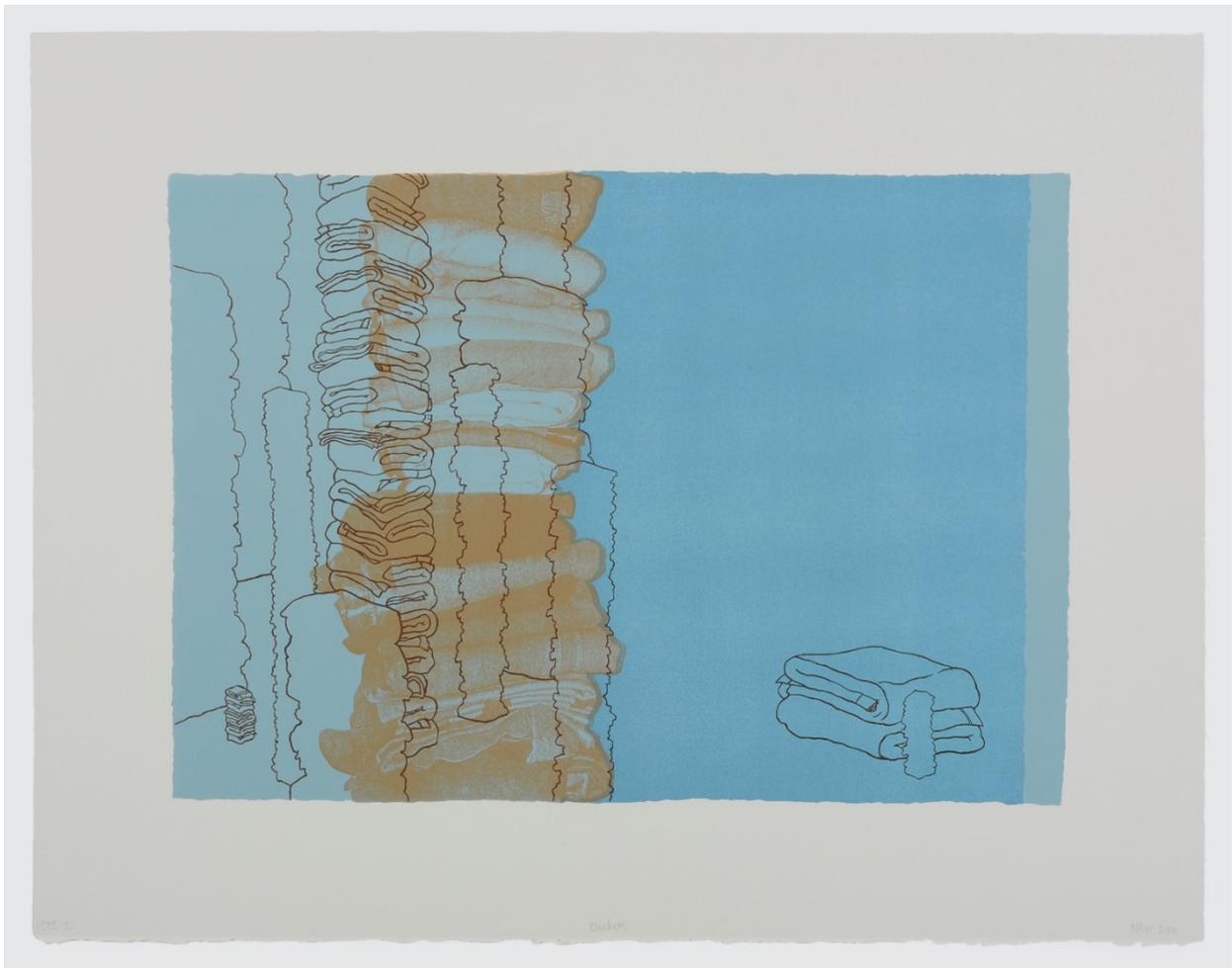
11. Engage in informed and respectful deliberation of local, state, tribal, national, and global issues.





CROW'S SHADOW
INSTITUTE *of* THE ARTS













WOMAN'S

1912